

## METHOD BOOKS FOR VALVE TRUMPET TO 1850: AN ANNOTATED BIBLIOGRAPHY

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Among the many historical systems devised to enlarge the diatonic and chromatic range of the eighteenth-century trumpet, the valve was the most successful, leading eventually to the modern instrument used today. It was a slow process, characterized by many different inventions and improvements. In his landmark article “The Romantic Trumpet,” Edward H. Tarr remarked,

It will probably never be possible to draw an absolutely clear picture of the different valve systems which revolutionized brass playing and ushered in the modern era, since many of the patent specifications and drawings are not preserved.<sup>1</sup>

Among many historical studies relating to the invention and development of valve systems, the work of Herbert Heyde stands out.<sup>2</sup>

In the early method books to be cited presently, illustrations of two kinds of valves are found:

1. Tubular valves invented by Heinrich Stözel (1777-1844; Ger. *Schubventil*, later called *Röhrenschiebeventil* and *Stopferventil*), perhaps as early as 1814.<sup>3</sup> Stözel later joined Friedrich Blühmel, another important valve inventor, and together they secured a ten-year patent in Prussia. Valves of this type are reflected in tutors from France and England.

2. Vienna valves (double-piston valves; Ger. *Doppelrohr-Schubventile*), invented by Christian Friedrich Sattler (1778-1842). They were improved in 1823 with the addition of valve-change heads (*Wechselköpfe*) by Josef Kail<sup>4</sup> and Josef Riedl, who obtained a ten-year privilege for this valve.<sup>5</sup> Vienna valves appear in method books from Austria (including the countries of the former Hapsburg monarchy) and Italy.

Many other inventions and improvements to valves are neither described nor illustrated in early tutors, nor are they discussed here; interested readers should consult the excellent writings of Edward H. Tarr, Herbert Heyde, and Anthony Baines.<sup>6</sup>

This article lists for the first time<sup>7</sup> early method books for valve trumpet up to 1850 whose existence could be verified, identifying location and offering a short description for each.<sup>8</sup> “Location” indicates public libraries or private archives that have copies of the method books, but it was not my intention to find all copies of a method. Contents are indicated in the following manner: “6 pp. (1 T, 5 M)” indicates that the tutor has six pages—one page of text and five of music. It is sometimes only an approximate description, because some authors freely mix text and music. Text pages also cover rudiments of music; blank

or nearly blank pages are also counted. Some tutors are written for different kinds of trumpets. If only a part of the work is devoted to the valve trumpet, an appropriate indication is made. Concerning descriptions of the portions of these books for natural trumpet, stopped trumpet, keyed trumpet, or slide trumpet, see the articles published previously by the present author in the *Historic Brass Society Journal*.<sup>9</sup>

### Early Method Books for Valve Trumpet

ANONYMOUS. *Scala für die chromatische Tasten-Trompete von der Erfindung des Josef Kail*. [Fingering chart for the chromatic valve trumpet invented by Josef Kail.] Prague: M. Berra, 1830-32. Location: Prague, Museum of Czech Music, XV B 419. 2 pp. (2 T).

Contains an illustration of a trumpet with three early Vienna valves (double-piston valves), patented by Josef Riedl and Josef Kail in 1823. The valves are played with the left hand. Brief instructions and a fingering chart are included. The *Scala* is partly reprinted in an article about Kail.<sup>10</sup>

ARALDI, Giuseppe. *Metodo / PER TROMBA / A Chiavi et a Macchina / DI / Giuseppe Araldi / Prima Tromba dell' I. R. Teatro alla Scala / e dal Medesimo dedicato / All' Ill.<sup>mo</sup> Sig. Conte / RENATO BOROMEIO*. [Method for keyed and valve trumpet, by Giuseppe Araldi, first trumpet of the Royal Theatre "La Scala" and dedicated by him to the most illustrious Count Renato Boromeo.] Milano: F. Lucca, ca. 1835. Location: Vienna, Österreichische Nationalbibliothek, Musiksammlung, S.A.75.B.10. 19 pp. (3 T, 16 M); for the valve trumpet: 9 pp. (1 T, 8 M).

Contains sections for natural, keyed, and valve trumpet. Araldi discusses the importance of a correct mouthpiece and embouchure. The portion for valve trumpet shows an instrument with three Vienna valves (double-piston valves) with barrel-spring action, to be played with the left hand. Valve number 3 lowers the pitch a whole-step; valve number 1, one and one-half steps.<sup>11</sup> The trumpet is pitched in G with crooks for F, E, Eb, D, C, B, Bb, A, and Ab.

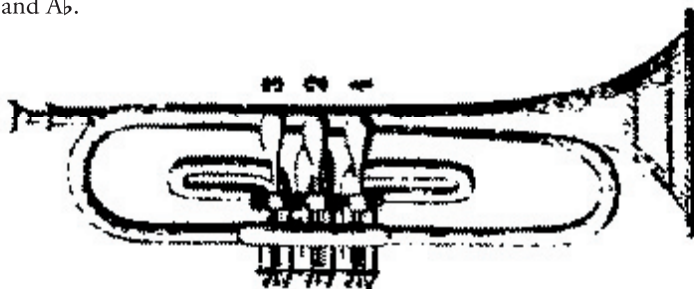


Figure 1

Giuseppi Araldi, *Metodo PER TROMBA A Chiavi et a Macchina*, p. 11. Valve trumpet with three Vienna valves (double piston valves) with barrel spring action, to be played with the left hand. Valve no. 1 = 3 half-steps, valve no. 3 = 2 half-steps; the valve loop to lower the tone three half-steps is drawn too short.

The tutor contains seven exercises and a section of *motivi di opere* [operatic motives], including compositions by Donizetti, Bellini, and Mercadante.

Frank William Baird reports a later edition of this method book shown in the catalogue of Ricordi in Milan,<sup>12</sup> but no copy could be located. Perhaps this edition was never published, for while Ricordi bought the firm of Lucca and listed the works from Lucca in its own catalogue with its own plate numbers, this does not necessarily prove that these works were actually reprinted by Ricordi.<sup>13</sup>

CARNAUD fils aîné.<sup>14</sup> *MÉTHODE / DE / Cornet à Pistons / ET DE / TROMPETTE A PISTONS / Contenant / Une Théorie simplifiée de ces Instruments, une Tableau synonymique de tous les Tons, / Trente six Etudes sur la Gamme, une Etude transposée dans tous les Tons majeurs, / douze Duos pour deux Cornet à Pistons, trois Trios pour deux Cornets / et Trompette à Pistons et des Solos extraits des Contredanses, Walses et Galops connus. / Cette Méthode se termine par un Air varié. / Dédiée à ses Elèves / PAR / CARNAUD fils aîné, Professeur.* [Method book for cornet with valves and for trumpet with valves; contents: the simplified theory of these instruments, a synoptic table of the all keys, thirty-six studies on scales, one study transposed in all major keys, twelve duos for two cornets with valves, three trios for two cornets and trumpet with valves, and solo excerpts from well-known contredanses, waltzes, and galops. This method book ends with an air with variations. Dedicated to his pupils by Carnaud fils aîné, professor.] Paris: Richault, 1841 or before.<sup>15</sup> Location: Paris, Bibliothèque Nationale - Vm<sup>8</sup>.L.18. 44 pp. (8 T, 36 M); only a fingering chart and three trios for the valve trumpet (3rd part).

This method book is written primarily for *cornet à pistons*; an illustration of this instrument shows two Stoelzel valves. The range for the valve trumpet as stated in the fingering chart is A to c<sup>'''</sup>, but notes above g<sup>'''</sup> are described as “very seldom used.”

Studies are applicable only to cornet, but the third part of each trio is for trumpet, using an ambitus from f<sup>♯</sup> to d<sup>''</sup>.

DAUVERNÉ, François Georges Auguste.<sup>16</sup> *Méthode de Trompette à Pistons. / Contenant: / La Théorie de ce Nouvel Instrument / SUIVIE DES / Gammes, Etudes, Duos, Trios, / ET / D'UN AIR VARIÉ / AVEC / Accompagnement de Piano-Forté [sic] / DEDIEE à M<sup>r</sup>. Antoine-Halary / PAR / A<sup>te</sup>. Dauverné / de l'Académie R<sup>le</sup>. de Musique, / Membre de la Société des Concerts.* [Method book for trumpet with valves, contents: the theory of this new instrument, followed by scales, studies, duets, trios, and an air with variations, with accompaniment of piano. Dedicated to M<sup>r</sup>. Antoine-Halary by A<sup>te</sup>. Dauverné from the Royal Academy of Music, member of the Society of Concerts.] Paris: Antoine-Halary, ca. 1834/35.<sup>17</sup> Location: Paris, Bibliothèque Nationale - Vm<sup>8</sup>.L.91. 39 pp. (8 T, 31 M); all for the valve trumpet except one page with instructions and a fingering chart for *cornet à pistons*.

François Georges Auguste Dauverné<sup>18</sup> was the most important trumpeter in France in the nineteenth century. Besides his large *Méthode pour la Trompette* (Paris, 1857),<sup>19</sup> written primarily for natural trumpet, he published two early tutors for valve trumpet.

The first section contains a “Notice sur la Trompette à Pistons” (Remark on the valve

trumpet). Dauverné writes that Spontini<sup>20</sup> was responsible for the introduction of valve instruments into Paris in 1826, the year in which he sent some instruments there from Berlin. Such instruments were previously unknown in Paris, and Dauverné reports that David Buhl<sup>21</sup> took advantage of this novelty. He further reports that these instruments were improved by Antoine-Halary, who added valve slides. He mentions Staelzel and attributes the invention of the valves to him.

The next section, entitled “Avantages que présente la Trompette à Pistons” [Advantages of the trumpet with valves] reports a concert on 28 April 1833. Five brass players performed a quintet for valve instruments (three horns, one trumpet, one cornet) by Georg Jakob Strunz (1781-1852). Dauverné played the trumpet with valves and Dufrène (see below) the cornet à pistons. The *Revue Musicale* published a review of this concert, given in the presence of Cherubini and other authorities of the Paris Conservatoire.<sup>22</sup>

The tutor shows two illustrations of a trumpet with two Staelzel valves. Dauverné mentions crooks in F, E, E $\flat$ , D, and C, and gives instructions for tuning the valve slides aurally. The fingering chart gives a range from A to c<sup>”</sup>; an accompanying remark notes that the notes above g<sup>”</sup> are nearly impossible to play.

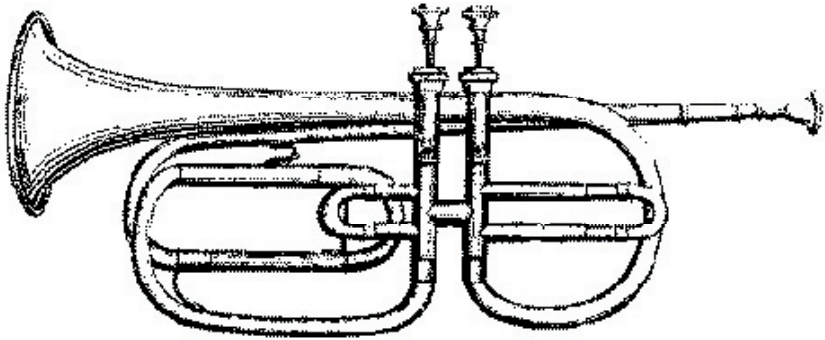


Figure 2

François Georges Auguste Dauverné, *Méthode de Trompette à Pistons*, frontispiece. Trumpet with two Staelzel valves.

The method contains fifteen *Études Préliminaires* [preparatory studies] and twenty studies with various crooks. Dauverné uses the low tunings first in order to facilitate development of the pupil's embouchure. He also includes six progressive duets and six trios for various combinations. The tutor ends with a virtuoso piece with variations.

DAUVERNÉ François Georges Auguste, *THÉORIE / OU / TABLATURE [sic] DE LA TROMPETTE A PISTONS, / donnant la connaissance de ce nouvel Instrument et du doigté des Gammes / Majeurs et Mineurs dans tous les tons. / DÉDIÉE / à son Oncle David Buhl, / Chef de la Musique des Gardes-du-Corps, / Artiste de la Musique du Roi, &c. / PAR A<sup>TE</sup>. DAUVERNÉ, / Premier Trompette de l'Académie Royale de Musique et de la Musique des Gardes-Du-Corps du Roi.* [Theory or fingering chart of the valve trumpet, giving knowledge of this new instrument and the fingering of major and minor scales in all keys. Dedicated to his uncle David Buhl, conductor of the Life Guards Band, performer of the King's Music etc. by A<sup>te</sup>. Dauverné, first trumpet of the Royal Academy of Music and of the Life Guards Band.] Paris: Janet et Cotelle, ca. 1827/28. Location: Paris, Bibliothèque Nationale - Vm<sup>8</sup>. L.92. 14 pp. (9 T, 5 M)

This tutor is the earliest one for valve trumpet in France, and with the possible exception of the *Allgemeine Trompeten-Schule* by Andreas Nemetz (see below), the first method book for this instrument ever published. It is very similar to the *Méthode de Trompette à Pistons* by Dauverné, but it is shorter and contains no material for the *cornet à pistons*. There are no studies, but there are scales in all major and minor keys. Dauverné states that the trumpet player should avoid keys with more than three accidentals because of the complicated fingerings. The use of crooks is advised instead.

The principal difference between this tutor and the previous one by Dauverné is the illustration of the instrument: the present tutor shows a trumpet with three Stoelzel valves, the third being an ascending valve (four half-steps in E<sub>b</sub>, three half-steps in [low] C).

DUFRENE, L.[?]<sup>23</sup> *Grande Méthode / Raisonnée / de Cornet-Trompette / A PISTONS / Dediée à ses Elèves / PAR L. DUFRENE / Artiste de l'Académie Royale de Musique.* [Grand rational method of cornet and trumpet with valves, dedicated to his pupils by L. Dufrène, artist at the Royal Academy of Music.] Paris: Gambaro, 1834. Location: Paris: Bibliothèque Nationale - L.8614. 40 pp. (7 T, 33 M); primarily for the cornet, except for three trios (for two *cornet à pistons* with a valve trumpet on the lowest part).

Dufrène's method book is written for "valve-stopped cornet-trumpet," one of the curiosities of brass history in the first half of the nineteenth century, which is discussed by the present author in an earlier article in this *Journal*.<sup>24</sup>

FORABOSCHI, Giuseppe. *A New & Complete / INSTRUCTION BOOK / for the / TRUMPET, / developing its power & compass & laying down the most approved & efficient rules to obtain a perfect knowledge of that beautiful & effective instrument, / FOLLOWED BY / A Series of Exercises / & POPULAR MELODIES, / BY / Celebrated Masters, / ARRANGED AS LESSONS / by G. FORABOSCHI, / MEMBER OF THE PHILHARMONIC SOCIETIES*

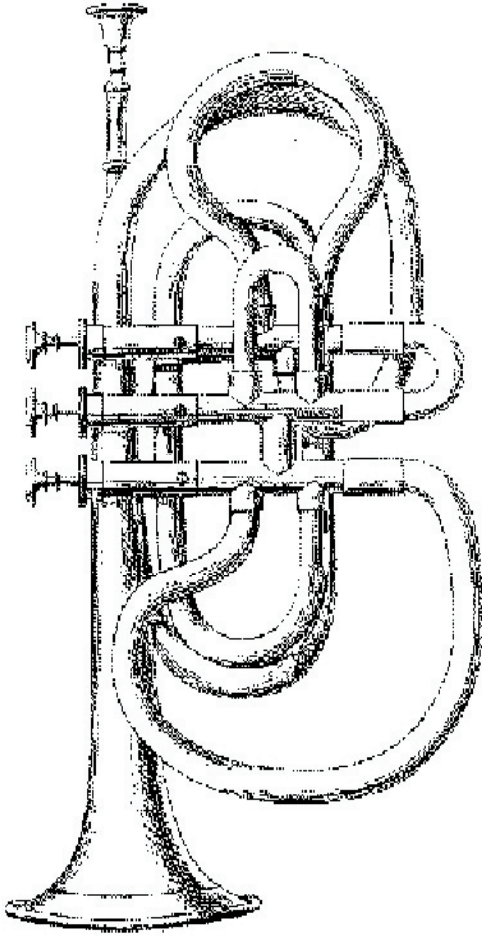


Figure 3

François Georges Auguste Dauverné, *THÉORIE OU TABLATURE* [sic] *DE LA TROMPETTE A PISTONS*, p. 7. Trumpet with three Stoelzel valves, the third being an ascending valve (four half-steps in E $\flat$ , three half-steps in [low] C).

*AT ROME & THE PRINCIPAL CITIES IN ITALY.* London: D'Almaine & C<sup>o</sup>, 1838. Location: London, British Library - h.1180.(1). 21 pp. (8 T, 13 M); for the valve trumpet: 8 pp. (1 T, 7 M).

Foraboschi's method book contains five pages on the rudiments of music. Some of the written material is similar to Thomas Harper's *Instructions for the Trumpet* (London: Author, 1835; see below). The first section of the book is designated for the natural trumpet. The second section, for valve trumpet, contains an illustration of an instrument with two Stöelzel valves. Foraboschi mentions that some notes cannot be produced without a third valve, but he does not include any instructions for this kind of trumpet. The tutor contains "Eight studies on the scale," "Six exercises in different keys," and "Eight duets" (folk songs and operatic melodies of Italian composers).

HARPER, Thomas [Sr.].<sup>25</sup> *Instructions / FORTHE / TRUMPET / With the use of the Chromatic Slide / Also the / Russian Valve Trumpet, / THE / CORNET A PISTONS OR SMALL STOP TRUMPET, / AND THE / Keyed Bugle, / In which the RUDIMENTS of MUSIC and the / VARIOUS SCALES, / Are clearly explained in a SERIES of / Examples, Preludes, Lessons, Solos, Duets & c. / for each Instrument, / Composed, Arranged, and Dedicated (by Permission) TO / The Right Hon<sup>able</sup>. / General Lord Hill / Commanding in Chief, / By / THOMAS HARPER / Professor of the Trumpet at the Royal Academy of Music, First Trumpet at the King's Theatre, Philharmonic Concerts & c.* London: Author, 1st ed. 1835; 2d ed. 1837. Location: 1st ed.: Kremsmünster (Austria), Schloß Kremsegg, Streitwieser Foundation;<sup>26</sup> British Library, London - h.2202.e; Pendlebury Library of Music, University of Cambridge; 2d ed.: British Library, London - h.2202.f; Royal College of Music, London; facsimile reprint edited by John Webb and Scott Sorenson, Homer: Spring Tree Enterprises, 1988. 1st ed.: pp. 68 (20 T, 48 M); 2d ed.: pp. 69 (21 T, 48 M); for the valve trumpet in both editions: 7 pp. (2 T, 5 M) and a general instructional text about mouthpieces (with illustration), embouchure, tonguing technique, etc.

Thomas Harper the elder wrote this method book, which seems to be the most important tutor for trumpet in England in the nineteenth century. It also contains material for slide trumpet,<sup>27</sup> cornet with valves, and keyed bugle, and it further includes studies for the natural trumpet. The second edition ends with one additional page for the "cornetto."

The section devoted to "The Russian Valve or Stop Trumpet" shows an instrument with two Stöelzel valves.<sup>28</sup> Harper uses crooks for G, F, E, E<sub>b</sub>, and D. The tutor contains scales, a special fingering chart for shakes, and twelve studies for valve trumpet.

KAIL, Josef. *Trompeten-Schule / eingerichtet von / Jos. Kail / Professor am Conservatorium / der Musik / zu / Prag.* [Trumpet method arranged by Jos. Kail, Professor at the Conservatory of Music in Prague.] Incomplete and undated autograph manuscript. Portions are located in: Prague, Conservatory of Music - H. 1564, 1565, and Prague, Museum of Czech Music - Pnm - II.A.79.

Edward Tarr provides a good overview of this very early manuscript tutor for valve trumpet.<sup>29</sup> As Tarr notes, the method book offers no description of the instrument, but it

does contain a large number of progressive exercises and melodic studies, mainly on operatic motives. The manuscript bears annotations from Kail in both German and Czech.

LAGOANERE.<sup>30</sup> *Méthode Complète / DE / Cornet-Trompette / A PISTONS / Contenant tous les Principes de l'Instrument, / six duos, un air varié et plusieurs / Solos des Quadrilles des Operas nouveaux / PAR / LAGOANERE.* [Complete method of cornet-trumpet with valves, containing principles of the instrument, six duets, a song with variations, and several solos from quadrilles from new operas.] Paris: Aulagnier, 1835. Location: Paris, Bibliothèque Nationale - Vm<sup>8</sup>.L.49. 27 pp. (5 T, 22 M); for *cornet à pistons* only, or valve trumpet in high notation.

This tutor is similar to Dufrené's method book written for "valve-stopped cornet-trumpet" (see above), but it does not include any material for the contemporary trumpet player; it uses high notation instead of the customary low notation for valve trumpet. It is likely that this method was useful only for cornet players.

LECHNER, A.[?] *MÉTHODE / de Cornet-Trompette / à Pistons / Renferment des Gammes et des Exercices dans tous les Tons / des Morceaux faciles pour tous les Corps de Rechange / des Airs nouveaux des Duos et Airs variés / composée par / A. LECHNER / Musicien au 20<sup>me</sup>. Régiment d'Infanterie Légère.* [Method for cornet-trumpet, containing scales and exercises in all keys, easy pieces for all crooks, new airs, duets and airs with variations composed by A. Lechner, musician of the 20th Light Infantry Regiment.] Paris: Joly, ca. 1845. Location: Paris, Bibliothèque Nationale - Vm<sup>8</sup>.L.51. 14 pp. (5 T, 9 M) for *cornet à pistons* or valve trumpet in high notation.

This tutor is similar to Dufrené's method book written for "valve-stopped cornet-trumpet" (see above). Like Lagoanere (see above), Lechner advises the use of (unusual) high notation not only for cornet, but for trumpet as well. The method was therefore useful only for cornet players.

LE DHUY, Adolphe,<sup>31</sup> and BIUMER, M.[?]. *Petite Encyclopédie instrumentale. Collection complète de tabulature et gammes ou méthodes abrégées en tableaux synoptiques.* [Small instrumental encyclopedia. Complete collection of fingering charts and scales or abbreviated tutors in synoptic tables.] Paris: Schonenberger, 1850. Location: Paris, Bibliothèque Nationale - Vm<sup>8</sup>.1657. Section for trumpet with valves: 2 pp. (1 T, 1 M).

This method contains only fingering charts and scales.

MENOZZI, Giovanni.<sup>32</sup> *METODO / PER / Tromba a Macchina / composto e dedicato / Al prestantissimo Cultore / Signor / GUGLIELMO MULLER / dal suo amico / GIOVANNI MENOZZI / Direttore della Società Filharmonica di Pallenza. / Op. 5.* [Method for valve trumpet, composed and dedicated to the very outstanding promoter, Mr. Guglielmo Muller, from his friend Giovanni Menozzi, director of the Philharmonic Society of Pallenza.] Milan: Gio. Canti e C., 1842 or afterwards. Location: Milan, Conservatorio di Musica "Giuseppe Verdi." 45 pp. (7 T, 38 M); some studies use only natural notes.



Menozzi mentions crooks for G, F, E, Eb, D, and C. He writes that the highest tuning, G, is also suitable for *cornet à pistons*. The method book contains an illustration of a trumpet with Vienna valves (double-piston valves). The section of the book using valves begins with interval studies and scales. Menozzi includes instructional duets and uses different signs to indicate *respiratione intera* [whole breathing] and for *mezza inspirazione* [half breathing]. Nineteen studies for tonguing technique, scale studies, and fifteen melodic studies follow. The tutor ends with difficult studies on ornaments. In contrast to many other early method books for valve trumpet, Menozzi's tutor exploits the chromatic capabilities of the instrument.



Figure 4

Giovanni Menozzi, *METODO PER Tromba a Macchina*, pp. 44-45. Chromatic study.

NEMETZ, Andreas.<sup>33</sup> *ALLGEMEINE / MUSIKSCHULE / für / MilitärMusik / von / ANDREAS NEMETZ, / Kapellmeister des 19<sup>en</sup> Lin. Inf. Regiments / Land-GrafHessen Homburg. / 22<sup>es</sup> Werk.* [General method book for military music by Andreas Nemetz, conductor of the 19th Frontier Infantry Regiment Landgrave Hessen Homburg, opus 22.] Vienna: Ant. Diabelli & Comp., 1844. Location: Vienna, Österreichische Nationalbibliothek, Musiksammlung - MS 8283-2<sup>o</sup> and S.A.75.A.20. "Trompeten-Schule" [Trumpet-Method] pp. 62-77; 16 pp. (2 T, 14 M); for the valve trumpet: 6 pp. (1 T, 5 M).

This is a method for all instruments used in military music in Nemetz' day. The trumpet method consists of sections for natural trumpet, valve trumpet, bass trumpet and posthorn (very brief), and flugelhorn. The section for valve trumpet contains a depiction of an instrument with three Vienna valves (double piston valves). Crooks for G, F, E, Eb, D, and C are used. The tutor contains scales, three studies, two duets, and a special exercise

for trills on the valve trumpet. Some of the studies are transcriptions of Italian operatic melodies.

NEMETZ, Andreas. *Allgemeine / TROMPETEN-SCHULE. / Verfasst / von / ANDR. NEMETZ / Posaunist im K.K. Hofopern-Theater in Wien. / 17tes Werk.* [General trumpet method, written by Andr. Nemetz, trombonist in the Imperial Royal Court Opera House in Vienna. Opus 17.] Wien: Ant. Diabelli & Comp., [1828]. Location: Vienna, Österreichische Nationalbibliothek, Musiksammlung - S.A.74.A.36. 19 pp. (7 T, 12 M); for the valve trumpet: 6 pp. (2 T, 4 M).

This method is the first trumpet tutor published in Vienna, and with the possible exception of a tutor by Dauverné (see above), the first ever for valve trumpet.<sup>34</sup> It consists of four sections, respectively for natural trumpet, keyed trumpet, valve trumpet and bass trumpet, and posthorn (very brief).

Nemetz includes an excellent illustration of a trumpet tuned in G with a crook for D, fitted with Vienna valves (double-piston valves)<sup>35</sup> made by Joseph Riedl.<sup>36</sup> Herbert Heyde has attempted to reconstruct Riedl's early lever action (*Hebeldruckwerk*).<sup>37</sup>

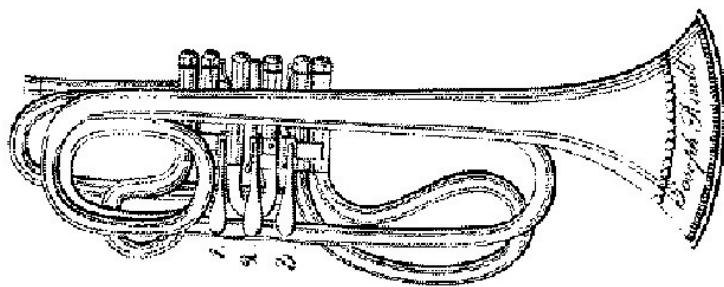


Figure 5

Andreas Nemetz, *Allgemeine TROMPETEN-SCHULE*, p. 13. Trumpet tuned in G with crook for D, fitted with Vienna valves (double piston valves). The maker, “Joseph Riedl,” is identified on the bell reinforcement.

Nemetz includes a diatonic and a chromatic fingering chart. His five studies make frequent use of the low register, partly in bass clef.

**ÜBUNGEN.**

**ADAGIO.**

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Figure 6

Andreas Nemetz, *Allgemeine TROMPETEN-SCHULE*, p. 14. Study making frequent use of the low register.

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NOTES

<sup>1</sup> Edward H. Tarr, "The Romantic Trumpet," *Historic Brass Society Journal* 5 (1993): 213-61; 6 (1994): 110-215; here, 5: 230.

<sup>2</sup> Herbert Heyde, "Zur Frühgeschichte der Ventile und Ventilinstrumente in Deutschland (1814-1833)," *Brass Bulletin* 24 (1978): 9ff; 25 (1979): 41ff; 26 (1979): 69ff; and 27 (1979): 51ff, also in English and French; and his book *Das Ventilblasinstrument* (Leipzig, 1987).

<sup>3</sup> See Tarr, "Romantic Trumpet," 5: 230.

<sup>4</sup> 1795-1871; from 1823-67 professor at the Prague Conservatory of Music. First professor teaching valve instruments at a conservatory of music anywhere. See Tarr, "Romantic Trumpet," 6: 110ff, and the sources cited therein.

<sup>5</sup> See Tarr, "Romantic Trumpet," 5: 232.

<sup>6</sup> In addition to the already mentioned sources, the book *Brass Instruments: Their History and Development* (London, 2d ed. 1978) by Anthony Baines is very useful, especially chapter 8, "Valve Era."

<sup>7</sup> Listings of some method books for valve trumpet are also found in Donald Henry Boley, *The Development and Evaluation of the Effectiveness of a Pilot Instructional Sound-Film for Teaching Beginning Students With a Brief Survey of the History of Trumpet Instruction and the History of Educational*

*Film Research* (Ph.D. diss., University of Iowa, 1970); Frank William Baird, *A History and Annotated Bibliography of Tutors for Trumpet and Cornet*, 2 vols. (Ph.D. diss., University of Michigan, 1983); and Scott Sorenson, *Thomas Harper, Sr. (1786-1853): Trumpet Virtuoso and Pedagogue* (Ph.D. diss., University of Minnesota, 1987).

<sup>8</sup> This was a part of the author's dissertation, *Ein Überblick über die Trompeten- und Kornettschulen in Frankreich, England, Italien, Deutschland und Österreich von ca. 1800 bis ca. 1880* (Ph.D. diss., University of Vienna, 1989).

<sup>9</sup> "Method Books for Natural Trumpet in the 19th Century: An Annotated Bibliography," *Historic Brass Society Journal* 5 (1993): 1-21; "Method Books For Keyed Trumpet in the 19th Century: An Annotated Bibliography," *Historic Brass Society Journal* 6 (1994): 1-10; "Method Books for Trumpet and Cornet Using Stopped Notes in the 19th Century: An Annotated Bibliography," *Historic Brass Society Journal* 7 (1995): 1-11; "Method Books for Slide Trumpet: An Annotated Bibliography," *Historic Brass Society Journal* 8 (1996): 102-14.

<sup>10</sup> Bohuslav Cizek, "Josef Kail (1795-1871), Forgotten Brass Instrument Innovator," *Brass Bulletin* 73 (1991): 64-75.

<sup>11</sup> The author is very grateful to Dr. Herbert Heyde for his help with various valve systems.

<sup>12</sup> Baird, *History*, 1: 80-81.

<sup>13</sup> Cf. Agostina Zecca Laterza, "Le edizioni Ricordi in Pazardirek Handbuch," *Fontes Artis Musicae* 13 (1966): 240-244.

<sup>14</sup> The "Carnaud" family ("Carnaud père", "Carnaud fils aîné" and "Carnaud jeune") lived in Paris. They were music teachers, played dance music, and were music publishers from about 1835. See Anik Devriès and François Lesure, *Dictionnaire des éditeurs de musique français* (Geneva, 1988), 2: 88.

<sup>15</sup> See Cecil Hopkinson, *A Dictionary of Parisian Music Publishers 1700-1950* (London, 1954), p. 104.

<sup>16</sup> 1800-1874. See *Historic Brass Society Journal* 3 (1991): 179.

<sup>17</sup> The foreword mentions a concert from 1833 (See *Revue Musicale*, May 4, 1833: 109-11); the method book must have been published shortly after.

<sup>18</sup> In this and in the following method book mentioned as "A<sup>te</sup>. Dauverné," but according to Edward H. Tarr, this is the same person (private communication with the author).

<sup>19</sup> See the English translation of this method in *Historic Brass Society Journal* 3 (1991): 178-261.

<sup>20</sup> Gasparo Spontini (1774-1851), "Generalmusikdirektor" of the Berlin opera. See also Tarr, "Romantic Trumpet," 5: 235, and Georges Kastner, *Manuel général de musique militaire* (Paris, 1848), p. 192.

<sup>21</sup> 1781-1860, teacher and uncle of Dauverné. See *The New Grove Dictionary of Music and Musicians*, s.v. "Buhl, Joseph David".

<sup>22</sup> See *Revue Musicale*, May 4, 1833: 109-111. See also Tarr, "Romantic Trumpet" 5: 236.

<sup>23</sup> Cornet soloist at the concerts of Musard at the Champs-Élysées, composer of virtuoso pieces for his instrument and music publisher in Paris in the 1830s.

<sup>24</sup> "Method Books for Trumpet and Cornet Using Stopping Notes in the 19th Century: An Annotated Bibliography," *Historic Brass Society Journal* 7 (1995): 1-11.

<sup>25</sup> 1786-1853. See *The New Grove Dictionary of Music and Musicians*, s.v. "Harper." See also the facsimile of the 1837 edition, with commentary on the life of Harper by John Webb and Scott Sorenson (Homer, New York: Spring Tree Enterprises, 1988), pp. iii-xiii, and Sorenson, *Harper*.

<sup>26</sup> Formerly at Pottstown, PA. The author is very grateful to Franz X. Streitwieser for a photocopy of this tutor.

<sup>27</sup> See "Method Books for Slide Trumpet: An Annotated Bibliography," *Historic Brass Society Journal* 8 (1996): 102-14, by the present author. Concerning the history of the slide trumpet, see Art Brownlow, *The Last Trumpet. A History of the English Slide Trumpet*, Bucina: The Historic Brass Society Series, no. 1 (Stuyvesant, NY, 1996).

<sup>28</sup> Franz X. Streitwieser has offered the suggestion that the name could be a misprint for "Prussian trumpet." This was later refuted by Clifford Bevan. Edward Tarr has solved the mystery of the (P)russian trumpet. He found a similar instrument, by a Russian maker, marked I.F. Anderst, St. Petersburg, bearing the date 1825. The instrument is now in Moscow. See Tarr, "Romantic Trumpet" 5: 239, and the sources cited therein.

<sup>29</sup> Tarr, "Romantic Trumpet," 6: 111-13.

<sup>30</sup> Ca. 1785-1841; violin player and Music Director in Lausanne. See François-Joseph Fétyis, *Biographie universelle des musiciens et bibliographie générale de la musique*, 2nd ed. (Paris, 1867), 5: 161, and the *Register der letzten zwanzig Jahrgänge der Allgemeinen Musikalischen Zeitung* (Leipzig, 1849), p. 128.

<sup>31</sup> Professor of music and guitar player at Paris. He has also published some other method books. See Fétyis, *Biographie universelle* (Paris, 1867) 5: 249.

<sup>32</sup> 1814-1885. See Carlo Schmidl, *Dizionario Universale dei Musicisti*, 12th ed. (Milan, 1887), p. 314.

<sup>33</sup> 1799-1846. See Konstantin von Wurzbach, *Biographisches Lexikon des Kaiserthums Österreich ...* (Vienna, 1869), 20: 182-183. See also Wolfgang Suppan, *Das neue Lexikon des Blasmusikwesens*, 4th ed. (Freiburg-Tiengen, 1994), p. 478. Concerning the two method books by Nemetz see also Eugen Brixel, "Die Trompetenschulen von Andreas Nemetz als Spiegel der Bläserausbildung und Bläserpraxis im 19. Jahrhundert," *Bericht über die vierte internationale Fachtagung zur Erforschung der Blasmusik* (Tutzing, 1984), pp. 154-170, and an article of the present author, "Wiener Trompeten- und Flügelhornschulen im 19. Jahrhundert. Ein Beitrag zur Geschichte der Instrumentalmusik-Pädagogik," *Bekennnis zur österreichischen Musik in Lehre und Forschung. Eine Festschrift für Eberhard Würzl* (Wien, 1996), pp. 17-30.

<sup>34</sup> It is difficult to determine whether Nemetz' or Dauvené's book is the earliest method for valve trumpet. Regarding the date of Nemetz' *Allgemeine Trompeten-Schule*, see Howard Weiner, "Andreas Nemetz's *Neuste Posaun-Schule*: An Early Viennese Trombone Method," *Historic Brass Society Journal* 7 (1995): 12-35. Weiner's Figure 1 (p. 12) reproduces an announcement for Nemetz' method books for trombone and trumpet that appeared in the *Wiener Zeitung* on 24 September 1827.

<sup>35</sup> Patented by Josef Riedl and Josef Kail in 1823. See Tarr, "Romantic Trumpet," 6: 110-111, and the sources cited therein. See also William Waterhouse, *The New Langwill Index - A Dictionary of Musical Wind-Instrument Makers and Inventors* (London, 1993), p. 327.

<sup>36</sup> A similar instrument made by Riedl is in the Germanische Nationalmuseum in Nuremberg (MIR 135). See John Henry van der Meer, *Verzeichnis der Europäischen Musikinstrumente im Germanischen Nationalmuseum Nürnberg*, vol. 1, *Hörner und Trompeten, Membranophone, Idiophone* (= *Quellen-Kataloge zur Musikgeschichte*, ed. Richard Schaal, vol. 16; Wilhelmshaven, 1979), pp. 26 and 199, ill. 131).

<sup>37</sup> See Heyde, *Das Ventilblasinstrument*, p. 57, ill. 42a.