

Russian Silver Trumpets: Musical Instruments and Battle Decorations¹

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The historical importance of trumpets, which by their signals directed the course of battles, is well known. Before the trumpet was introduced into art music by Bendinelli,² Ballestra,³ Praetorius,⁴ Fantini,⁵ and others⁶ in the years just before and after 1600, it was primarily a military instrument. Indeed, for more than three centuries afterwards, it led a double life in both artistic and military spheres.

Trumpets in Russia up to the Great Patriotic War against Napoleon

Trumpets in the military

Many references to the military usage of trumpets have come down to us. In Russia, too, the trumpet was a standard military instrument. The oft-cited earliest mention of trumpets in such a context was during the siege of Kiev in the year 968. According to the story, the desperate citizens sent a message to troops positioned on the other bank of the Dniepr River. Boarding their boats, the troops sounded their trumpets; and they were answered by trumpeters in the besieged city. The enemy, fearing the approach of a much larger army, fled.⁷ In Kievan Rus (864-1240) military instruments were organized in ensembles called *sygryshi*, consisting of woodwind and percussion instruments as well as trumpets.⁸

It was not until the late seventeenth century that military bands were formed in Russia; at first they existed only in the elite Semyonovsky and Preobrazhensky regiments.⁹ The available reference works do not describe their instrumentation, but it is probable that it was similar to that of other European military establishments: fifes and street drums for the infantry, trumpets and timpani for the cavalry. In continental Europe, as is well known, these two groups were gradually transformed during the eighteenth century into the wind band (Ger. *Infanterie-* or *Harmoniemusik*, a standard instrumentation of the 1770s, including two oboes, clarinets, horns, and bassoons each, but also in various other groupings, sometimes with one or two flutes and/or trumpets as well) and into the cavalry or trumpet music (Ger. *Cavallerie-* or *Trompetenmusik*, including natural trumpets crooked in various pitches, plus trombones, to which keyed bugles and other chromatic instruments were added later), respectively, before merging in the late eighteenth or early nineteenth century with the janissary or Turkish music (Ger. *Janitscharenmusik*, consisting of various percussion instruments of Turkish origin, including the “jingling Johnnie,” Ger. *Schellenbaum*) into the wind bands with full instrumentation still existing today. These various traditions can be observed in Russia as well.

According to the sporadic information available, Peter the Great (1672-1725; r. jointly with his brother Ivan IV 1682-96, alone from 1696) employed trumpets and timpani, as well as other wind instruments, for the open-air festivities celebrating the fall of Schlüsselberg (1702), the founding of St. Petersburg (1703), and the victory over the Swedes at Poltava (1709).¹⁰ In 1711 each regiment was assigned its own German oboe band, consisting of nine to eleven members,¹¹ who taught their instruments to Russian children.¹² Trumpeters and timpanists were delegated to the *See- oder Schiffs-Musik* in the fleets stationed in St. Petersburg, Archangelsk, Cronstadt, and Reval (Tallinn). In the new capital, from 11 o'clock to 12 noon daily, the trumpeters could be heard from the tower of the Peter and Paul fortress—a musical custom that survived at least into the second half of the century.¹³ Peter's *Service Regulations*, published in 1716, confirmed all this.¹⁴ Tsar Peter himself was known to be an excellent drummer.¹⁵

The names of some of the trumpeters active during Peter's reign have come down to us. Friedrich Wengstern (active in Russia from 1712 to 1755), head of an entire Swedish dynasty of trumpeters, probably arrived as a prisoner of war. Other Wengsterns were Tobias and Andris, who were in the employ of Count Alexander Daniilovich Menchikov (1673-1729) from 1716 to 1719 and in 1716, respectively. Other foreign trumpeters in Russian service were Georg Friedrich Pomorski (active 1704-42 and the head of another musicians' dynasty, see below), Grigory Massur (active 1706-62), Gottfried Boritius (active 1709-50), Gregory Griger (active 1716-26), and Friedrich Visten (1726).¹⁶

During the reign of Peter's niece, Anna (1693-1740, r. from 1730), the *Service Regulations* were revised. Now the number of musicians per regiment was increased from eighteen to twenty.¹⁷ It was during her reign that silver trumpets were granted for the first time.¹⁸ They were soon awarded to military regiments as battle decorations. This first happened in 1737, when a battalion of the Izmailovsky regiment distinguished itself by occupying the Turkish fortress of Ochakov on the Black Sea. In the hierarchy of honors, trumpets ranked third behind banners and medals. At first there was no particular protocol behind such decorations; from 1760, however, trumpets were awarded in accordance with the number of trumpeters in regiments. As a rule, infantry regiments received two trumpets, cavalry regiments, three.¹⁹

During Anna's reign and almost by accident, the name of a German trumpeter in Russian service emerges from the darkness of time: Karl Ludwig Mannstein, a trumpeter in the St. Petersburg Horse Guard. His marriage in 1739 is recorded in the books of St. Catherine's Church. (From 1735 he had served as director of the garrison military band in Narva.)²⁰

The presence of a Baltic German in Anna's military establishment is no surprise. German and Bohemian musicians were very influential in Russian military bands and symphony orchestras up to the end of the nineteenth century—and not only in Russia.²¹ Indeed, in the words of Johann Ernst Altenburg (1795), "Germany produces the most capable trumpeters; for that very reason they are generally esteemed abroad and receive better pay there than in their native country. They are sought after and promoted even at the most remote ends of Europe." Altenburg goes on to relate how the King of Portugal

imported “twenty German trumpeters and two kettledrummers simultaneously” in 1722, “paying their traveling fees and giving them gorgeous liveries and considerable pay.”²² In fact in late eighteenth-century payment records of court trumpeters and timpanists active in Lisbon—at another “remote end of Europe”—many Germanic names can be found, such as Adam, Blayek, Geisler, Hannemann, Knerler, and Pienztenhauer.²³

On 28 September 1760, after the capture of Berlin during the Seven Years’ War, several Russian battalions were decorated for their valor by Elisabeth I (1709-61, r. from 1741). From this time on, as mentioned above, trumpets were bestowed in accordance with the number of trumpeters in regiments.²⁴

On the seventh anniversary of her accession to the throne on 24 November 1769, Catherine II (“the Great,” 1729-96, r. from 1762) instituted the Imperial Military Order of St. George the Martyr. From this time on, silver trumpets were among the decorations of this order. A silver trumpet bearing the St. George’s cross was thus considered to be a higher award than one without it. Indeed, it signified the highest degree of valor. Such instruments were blown only on particularly solemn occasions, according to an elaborate ceremonial procedure. The Fourth Regiment of Chasseurs was the first to receive St. George’s trumpets.²⁵

Paul I (Pavel Petrovich, 1754-1801, r. from 1796) was a despot who enjoyed only a brief reign before being assassinated. During his reign, his military establishment took on a decidedly Prussian character.²⁶ The various regimental commanders who had allowed certain musical groupings—string orchestras, Russian horn bands—to be formed for their particular pleasure were surprised when Tsar Paul I forbade all such activity not in the military code. He required military bands to consist of five instruments and no more: two clarinets, two horns, and bassoon.²⁷

The Russian form of military organization had been based on the Prussian one at least until 1805, when Alexander I reorganized his military forces according to a plan of his own. During the ten-year period between 1805 and 1815, so charged with history, Russia was at the height of its power and the Russian influence on the other armies in Europe was great.²⁸ It would seem, however, that the Prussian model remained at least in part in musical matters.²⁹ Uhl has shown that Russian marches, which he has collected in great number, differed in no way from their Prussian models: “the Russian military bands were copies of the Prussian military music (corps) and derived their music not from their own composers, but rather from Prussian or other foreign ones.”³⁰ And as late as 1848, Georges Kastner (1810-67) wrote from Paris that “Russia for a long time has marched in step with Prussia, as far as military music is concerned.”³¹

According to Vislovatov’s monumental forty-volume catalogue of Russian military uniforms,³² the Russian military establishment was divided into the following groups:

- Infantry: grenadiers, musketeers, sailors, fusiliers
- Cavalry: cuirassiers, dragoons, hussars, uhlands, fusiliers
- Artillery: foot, horse
- Pioneers

- Engineers
- Departments (*les Services*)
- Imperial Guard
- Headquarters
- Irregular troops: Cossacks
- Mass conscripts

During military campaigns, bands participated directly in the battles. According to an instruction from 1799, “When troops are at a distance of 1000 steps from the enemy, always form two lines and then, playing music, approach the enemy with a standard step to a distance of 300 steps.” Following that, “troops start moving with a quickened step, playing music with banners unfurled.”³³ In the battle of Borodino, “a brigade commander always led his troops in attack with drumbeat to fight the enemy cavalry with bayonets.”³⁴

In 1812, the year in which Napoleon was forced to retreat from the Russian empire after the crucial battle of Borodino and the occupation of Moscow, Finnish military bands were reorganized “after the Russian model,” with about eight musicians per band.³⁵ A typical formation consisted of clarinet, flute, oboe, bassoon, serpent, natural trumpet, and hand horn, sometimes with an added percussionist.³⁶

In 1814, after the battles of Arcis-sur-Aube (20-21 March)³⁷ and Fère-Champenoise (25 March), the Allies stormed Montmartre (30 March), entering Paris the next day. “Count Lanzheron ordered the musicians of the Ryazansky regiment to occupy the highest point with a windmill. They started to play marches, [an activity which was] caught up by other regiments, and Montmartre that a few moments before had threatened us with death turned into a place of joy.”³⁸ The troops entered Paris with “unfurled colors, drumbeat, and music.”³⁹ Napoleon was sent into exile, arriving on the island of Elba in May. The Vienna Congress then convened to decide on the future of Europe. On 1 March 1815, Napoleon landed at Cannes and reunited his troops for the “reign of 100 days.” After the Allies annihilated the French army near Belle-Alliance (Waterloo) on 18 June, Napoleon was sent off to exile for good. In July the Allies occupied Paris for the second time. Alexander I, the “Savior of Europe,” later signed the “Holy Alliance” with Franz II of Austria and Friedrich Wilhelm III of Prussia.

Trumpets in court and ceremony

In ancient Russia as in other places, the trumpet was also used for ceremony. From the eighteenth century it participated in musical settings as well.

Recruiting was often done by sending a prominent musician to a foreign country to bring back talented countrymen for service during a fixed period of time, which was renewable. For example, as early as 1731 Tsarina Anna sent her concertmaster Johann Hübner to Hamburg to recruit musicians; their first performance was in a serenade on 10 September (N.S.). In December 1731, there were 47 singers and instrumentalists in Anna’s musical establishment, costing a total of 13,227.50 roubles annually. In addition there were eighteen secondary musicians (probably reinforcing string players, paid between 170 and

200 roubles), six trumpeters (paid 150-200 roubles), four hornists (paid 150-200 roubles), three timpanists (paid 100-200 roubles), and a music copyist.⁴⁰ The trumpeters, whose duties were primarily ceremonial rather than musical, are not listed among the “musicians,” but separately—a method of record-keeping perfectly normal for any European court. Hübner made a second trip, this time to Italy, in 1732.⁴¹ In addition, various other musicians complemented the Italian opera troupe: Christian Friedrich Döbbert from Berlin, one of the best oboists of his time;⁴² the virtuoso bassoonist Friedrich from Vienna; two hornists from Vienna, Schmidt and Kittel,⁴³ who had played with the famous Knechtel in Dresden (for whom the Neruda concerto had presumably been written); two “musical trumpeters from Bohemia,” etc.⁴⁴ Musicians usually received renewable three-year contracts. From this time on there was a fairly regular turnover in personnel, with a minority of the new arrivals remaining in Russia for the rest of their lives.

In 1742, together with the Hübner brothers Johann and Andreas, the trumpeter Georg Pomorski was retired because of old age. All had belonged to the court orchestra during the entire period of Anna’s reign. Trumpeter Pomorski was a first-generation member of a dynasty of musicians, probably of Polish origin, living in Russia and providing subsequent Imperial orchestras with many members.⁴⁵

During the winter season of 1758-59, the Viennese violinist-composer Joseph Starzer (1728-87) was hired by the Imperial court as a composer for the ballet. He remained until 1767. It was sometime during Starzer’s Russian tenure that he wrote a curious chamber-music piece entitled *Musica da Cammera moltò particolare fatta e presentata alla Regina di Moscovia, à 8 voc:* in C for five muted trumpets (three in C and two in D), two chalumeaux or flutes, and four timpani. It is not known which “Queen of Moscow” was intended, Elisabeth I or Catherine II. The five-movement work was later copied and expanded to at least eight movements (with the addition of music by Gluck), under the title *Divertimento in C*, K.187 (159C, Anhang C17.12), by the young W.A. Mozart, probably as an exercise in instrumentation; or perhaps the transcription was done by Leopold Mozart.⁴⁶ This composition demonstrates the fully developed musical-technical capabilities of the (probably foreign) trumpeters active at the Russian court. Rapid passagework ascending to *c*³ on the one hand, and the passing of the melodies and accompaniment figures between the trumpets in C and those in D require expert performers with good ears (See Example 1). The Mozartian version differs significantly from Starzer’s work in only one place: at one cadence, where Starzer required the first D trumpeter to ascend to sounding *d*³, Mozart changed the melodic direction, the highest note of the entire part now being a mere *g*² (See Example 2).⁴⁷

In 1768 there were four Court Trumpeters and one Court Timpanist in St. Petersburg, in addition to the approximately forty-five members of the ballet orchestra, of whom roughly half were Germans and half Russians.⁴⁸

Giuseppe Sarti (1729-1802), who was court composer from 1784-86, loved to use large performing forces that made a big impression. At the expiration of his contract he left, not for Italy, but for southern Russia, where he led the private musical establishment, comprising *in toto* some 300 persons, of General Grigory Alexandrovich Potemkin (1739-91), a passionate music-lover who was campaigning against the Turks.⁴⁹ After the Turkish

No. 3 Adagio

Clarino II
con sord.
in C

Clarino V
con sord.
in D
(transposed to
sounding pitch)

Example 1

Passage of a bass melody from C to D trumpets and back in Starzer's *Musica da Camera molto particolare*, 3rd mvt., mm. 1-4.

fortress Ochakov fell definitively (on 6 December 1788), Sarti's *Te Deum*, with a Russian text, was performed in the open air at Potemkin's camp. This remarkable work was written for two eight-voice choirs, large orchestra with trumpets and timpani, Russian horn band, drums and bells, and a battery of ten cannons.⁵⁰ He wrote for similar performing forces, including cannons, in his cantata *Giove, la Gloria e Marte*, which may have celebrated the taking of another Turkish fortress, Killia, on 18 October 1790. A Latin *Te Deum* by Sarti expressly celebrated that occasion, but since it was performed indoors, the cannons were omitted.⁵¹ Sarti was later reinstated as official court composer.⁵² Probably in January 1792 and in St. Petersburg, his *Gloria in excelsis Deo* (in Russian), written for the Peace of Jassy (29 December 1791) ending the Turkish war, was performed. Like two of his earlier works of this genre, it made use of *colpi di cannone*; a new effect, *batterie pirotechniche* (fireworks), was added.⁵³

As soon as Alexander I (1777-1825, r. from 1801) took over the throne, the stream of foreign musicians immigrating to St. Petersburg immediately increased. One of the first to arrive in 1802 was Anton Dörfeldt (1781-1829), an important military conductor from Prague. In 1809 he became director of a school for military musicians and of the St. Petersburg Guards bands, positions he held until his death.⁵⁴

Even though there was the threat of war in 1812, with Napoleon steadily advancing, one continued to amuse oneself royally in the nearby palace of Pavlovsk, with balls and operas, and with evening open-air concerts provided by a military band. The Great Patriotic War of 1812-15 changed all this. With Napoleon's invasion, the tenure of the French opera company came to an abrupt end.⁵⁵ Now Russian folk songs were sung, and the occasional opera performances had Russian interpolations.

STARZER

No. 3
11 Adagio

Schallemaux ò
Flaut: trav:
I-II

Clarino I-II
con sord.
in C

Tromba III
con sord.
in C

Tromba IV-V
con sord.
in D (transposed
to sounding pitch)

Tympani in
C, G, D, A

MOZART

No. 3
11 Adagio

Flauti I-II

Trombe I-II
in C

Tromba III
in C

Trombe IV-V
in D (transposed
to sounding pitch)

Timpani in
C, G, D, A

Example 2

Starzer, *Musica da Cammera moltò particolare*, 3rd mvt., mm. 11-14, compared with
W.A. Mozart, *Divertimento in C*, K.187 (159C), 3rd mvt., mm. 11-14.

Russian military trumpets and trombones surviving from the early nineteenth century

The silver military natural trumpets and silver trombones which are the subject of this article were gifts from Tsar Alexander I to the trumpet corps of regiments that had displayed particular bravery in repelling Napoleon and in other campaigns.⁵⁶ They were used in the ensembles known as “trumpet music” (mentioned above), consisting of natural trumpets in various pitches and a trombone. Their pitches will be explained below.



Figure 1

Russian silver brass instruments together with a street drum. Moscow, M.I. Glinka State Central Museum of Musical Culture.

Most of the surviving instruments are found in two major collections. The larger collection of forty-two silver instruments (forty trumpets and two trombones) of various provenance—the largest repository of silver instruments in the world—is housed in Moscow’s M.I. Glinka State Central Museum of Musical Culture, while a complete set of twenty-two instruments, belonging to a Cossack regiment, is now in Brussels’ Musée Royal de l’Armée et d’Histoire Militaire (English name: Royal Army Museum). With a few exceptions noted below, their original mouthpieces also survive, although not always together with the appropriate instruments. (See Figure 1 for representative instruments in the Moscow collection.)

A peculiarity of all the Russian trumpets is that they are doubly folded, and that the bends of tubing near their bells do not approach the bell. Superficially, they resemble French military trumpets in E♭; but as opposed to these, their tuning slide is at the bell end, not at the mouthpiece end, and they are pitched in G or D. A peculiarity of the trombones, which are bass instruments pitched in F, is that they are fitted with a double slide. That all these instruments were made of solid silver is proven by the hallmarks that nearly all of them bear. In addition, certain ornamental parts are gilded: 1) inside the bell, 2) on the bezel (strengthening ring at the edge of the bell), 3) on the two annular strips at the top of the garland, 4) on the double ferrule towards the mouthpiece end, and 5) at the mouthpiece ferrule.

Their bell rims are a modification of the so-called French style, where the rim edge is turned back upon itself over an annular wire. On the Russian instruments, the wire at the edge of the bell rim is enclosed within the bell garland, the wide end of which is folded over the inside of the bell rim, Nuremberg style.

Their ornamentation is rather simple, and consists basically of cross-hatching and a simple laurel leaf pattern to be found on the bezel and annular rings on the narrow end of the bell garlands. Cross-hatching is also to be found on the ferrules. The photographs that follow will suffice for identification purposes.

The average dimensions of the instruments in the two collections are similar, but vary enough to suggest a different provenance for the homogenous group from Brussels. The Moscow measurements with an asterisk (*) were taken from the Glinka Museum’s accessions book; it is not certain whether the trumpets were measured with or without mouthpieces. The measurements:

- *G trumpets*: standing height 48.2cm (Moscow)* vs. 47 with, 42.5 without mouthpiece (Brussels), bell diameters 13.5cm, distance from bell rim to end of tuning slide 14.75 (or 16.35 inside the bend);
- *D trumpets*: standing height 55.9cm (Moscow)* vs. 63 with, 57.5 without mouthpiece (Brussels), bell diameters 13.5cm, distance from bell rim to end of tuning slide 22cm (or 23.7 inside the bend);
- *Bass trumpets*: standing height 71cm (Moscow)* vs. 78.4 with, 73.8 without mouthpiece (Brussels), bell diameters 17cm (Moscow), 16cm (Brussels); distance from bell rim to end of tuning slide 19.5cm;
- *Bass trombones*: standing height 91cm (Moscow)* vs. 99 (Brussels), bell diameters 17cm (Moscow), 16cm (Brussels).⁵⁷

Commensurate with their military function, the Russian instruments are very heavy; they were not made with the thin-walled tubing characteristic of orchestral instruments. As with their dimensions, the weights of the Moscow instruments are recorded in the museum's accessions book. They correspond well but not perfectly to those I was able to take of the Brussels instruments. Weights vary because the heavy tassels and cords were apparently not always weighed along with the instruments; it is also not always clear if the Moscow instruments were weighed with or without mouthpieces. With these reservations, average weights are as follows (in grams):

- *G trumpets*: between 610 and 882g with a mean weight of 742.4 (Moscow);
- *D trumpets*: between 882 and 1090g with a mean weight of 960 (Moscow);
- *Bass trumpets*: 1850, 2120, 2250g each (Moscow), 2300, including mouthpiece, cordage, and tassels (Brussels no. 9665)
- *Bass trombones*: 2350 and 2500g (Moscow), 2550g (Brussels no. 9666, without mouthpiece).⁵⁸

In Moscow, a C crook for a G trumpet (No.1709/5411) weighs 71g⁵⁹ and an E \flat crook (No.1710/5401), 108g. Mouthpieces vary greatly in weight. Representative mouthpiece weights are 65 (9.5cm long), 70 (7.5cm long), 84 (7.5cm long), 95 (11.5cm long, marked "20"), and 103g (10cm long). According to the accessions book, the Moscow instruments were made of 875-grade silver; 800-grade silver was sometimes used.

In both collections, a number between 1 and 22 was engraved at the mouthpiece end of each instrument. (The significance of these numbers will become apparent during the discussion of the Brussels instruments.)

No maker's name is to be found on any of the instruments. This fact, too, has a parallel with the Lisbon silver trumpets, which bear only the name of the reigning sovereign (and the date). Apparently, silversmiths working for the Portuguese crown did not sign their products, nor did they even apply a hallmark.⁶⁰ According to an oral communication from Valentina Zarudko, the Glinka Museum's musical instrument expert, the Russian instruments were made by a German maker located in St. Petersburg. The story of the various German instrument makers active in St. Petersburg—J.F. Anderst (fl.1822-25), Friedrich Heyder (fl. 1806-08), and Ch.G. Tranzchel (fl.1820-40)—has yet to be written. Natural (military) trumpets by these three makers, but not resembling the silver ones under discussion, survive today in the St. Petersburg Museum of Musical Instruments.⁶¹ Among later well-known émigrés were Carl August Eschenbach (1821-1898) and his son Franz (?-1905); the latter moved from Dresden to St. Petersburg sometime before 1882 and remained there for the rest of his life; his father joined him in 1897.⁶²

The dates and inscriptions on the Russian instruments tell the story of Napoleon's repulsion from the Russian empire and subsequent defeat.

1. The Moscow instruments

According to information given to me by Lev Grishkin,⁶³ who in December 1965 restored and catalogued the instruments in question, every regiment once had its own museum. At an unknown date⁶⁴ all their collections were gathered together in the Quartermaster-General's Museum of St. Petersburg (a division of the Artillery Museum dealing with quartermasters' stores). Later that collection was split up, many of the instruments going to the military conducting department of the Moscow Conservatory, which donated them in 1965 to various museums. The museums displayed or stored them under professional conditions. Those museums are the Glinka Museum (with forty-two instruments) and the Panorama Museum of Borodino, 80 km from Moscow (which is said to have three trumpets on exhibition). According to the accessions book, one of the natural trumpets now in the Glinka Museum came from Tsar Nicholas I's personal collection, which had been housed in the Hermitage.⁶⁵ From Vladimir Koshelev, curator of the St. Petersburg Museum of Musical Instruments, I later learned that some instruments remained on display in the Artillery Museum.⁶⁶ Neither Grishkin nor Koshelev was aware of the exhibit of silver instruments in Brussels. The instruments in Borodino and St. Petersburg are not discussed here, since I could not examine them.

In the Moscow collection, one D trumpet bears the inscription "For distinction in defeating and expelling the enemy from Russian territory in 1812."⁶⁷ According to Valentina Zarudko, this trumpet originally belonged to the Astrakhan cuirassier regiment. Cuirassiers were men fighting in heavy-horse units. Their armor included cuirasses, curved plates on the chest and back, connected with hinges or ribbons at the sides and belted from below. Cuirasses had been introduced into the Russian army in 1731; by 1812 there were eight regiments of this type. Cuirassiers were employed to deal a decisive blow to the enemy and often operated at close quarters or as a reserve under critical conditions. In the wars against Napoleon they played an important role in the battles of Austerlitz (December 1805), Borodino, and Waterloo. The Astrakhan cuirassier regiment in question was founded in 1811 and was decorated with no fewer than eleven St. George trumpets for its bravery against Napoleon.⁶⁸

Ten Moscow instruments—two trumpets in G, six in D, a bass trumpet in D, and a trombone—bear the inscription: "For bravery against the enemy at Fère-Champenoise on 13 March 1814."⁶⁹ Another Moscow instrument, a trumpet in G, bears the simpler inscription: "For bravery at Fère-Champenoise on 13 March 1814."⁷⁰ (The discrepancy of date, 13 vs. 25 March (see above), derives from the fact that during the nineteenth century, the Julian calendar used in Russia lagged twelve days behind the Gregorian calendar used in the West.) Fère-Champenoise is a small settlement 120 km east of Paris. On 24 (12) March 1814, "a major part of the French army with 23,000 infantrymen was cut off from Paris and made an attempt to join the main body of Napoleon's forces. Not far from Fère-Champenoise it collided with the Russian-Austrian cavalry, 16,000 men strong" (of whom 12,000 were Russians). "A battle took place demonstrating [the] high combat qualities and

heroism of the Russian soldiers. The losses on the French [side] totaled about 11,000 men, whereas the Allies lost approximately two thousand."⁷¹ The French marshals Marmont and Mortier were driven back to Paris.

Although the instruments in question do not bear the names of the regiments to which they belonged, other documents consulted by Zarudko indicate that this inscription was engraved on nineteen trumpets presented to the Life Guards Dragoon Regiment. Dragoons were horsemen fighting either mounted or on foot. The first dragoon regiment in Russia was founded in 1613; by 1812 the Russian army contained thirty-six dragoon regiments and one Life Guards dragoon regiment.⁷²

Five trumpets in D bear the inscription "2nd Ukrainian Cossack Regiment, 30 August 1814."⁷³ Another D trumpet bears the inscription "2nd Ukrainian Cossack Regiment" (without date).⁷⁴ Three further trumpets—one each in G, in D, and a bass trumpet in D—bear the dateless inscription "3rd Ukrainian Cossack Regiment."⁷⁵ For 500 years now Cossacks have traditionally inhabited frontier areas of the Russian empire, from which they derived part of their name: Don Cossacks (from the mouth of the river Don), Zaporoshye Cossacks, Kuban Cossacks, Terek Cossacks, Ural Cossacks, Orenburg Cossacks, Siberian Cossacks, etc. Fiercely independent and sometimes espousing separatist tendencies, they nevertheless defended the Russian borders, for which reason they were largely exempted from taxes; and despite their dreams of independence, in time of need they were loyal to the Tsar. From the time of Catherine II up to that of the last Tsar, Nicholas II (1868-1918, r. from 1894), specially selected Cossacks formed the Tsar's lifeguard. In wartime they were brave and resolute. In the Great Patriotic War, the Don Cossacks alone provided fifty regiments, nearly 30,000 men. Another flying troop of fourteen Cossack regiments from other areas, led by the charismatic ataman of the Don Cossacks, Matvey Ivanovich Platov (1751-1818), harassed the fleeing French army all the way to Paris.⁷⁶ The Ukrainian Cossack army included four regiments from the Kiev and Poltava provinces. On 30 August 1814 Alexander I awarded the 2nd and 3rd Ukrainian Cossack regiments six and nine trumpets, respectively, for their merits in the battles of 1812-14.⁷⁷ The above-mentioned nine trumpets are a surviving testimony to this award.

Two prominent members of the Third Cossack Regiment, by the way, were the composer Alexander Alexandrovich Alyabyev (1787-1851) and Count Mateusz Wielhorski (1794-1866), later a distinguished patron of the arts and a highly gifted cellist who gave away his Stradivarius cello on the occasion of his seventieth birthday on 26 April 1864. Its recipient was Karl Yulyevich Davidov (1838-89), a brilliant soloist who one year earlier had been appointed cello professor at the St. Petersburg Conservatory, later even becoming its director.⁷⁸

Ten Moscow instruments—four G trumpets, five D trumpets, and a trombone—are inscribed "3 March 1816, belonging to the Siberian Uhlan Regiment."⁷⁹ The 1816 date was that of the award, again for bravery in the battles against Napoleon. Uhlans were light horse regiments. The first Russian uhlan regiment dates from 1803; there were five such regiments by the start of the Great Patriotic War.⁸⁰

One trumpet in G bears an inscription clearly having nothing to do with the Napoleonic wars: “For Warsaw on 25 and 26 August 1831.”⁸¹ This fateful date commemorates an uprising that began in 1830 and was squelched in 1831 by Russia, whereupon Poland—belonging to the Russian sphere of influence—became a Russian province.

The inscription of another trumpet and its tonality are uncertain, because at the time of my visit in 1991 it was inaccessibly displayed in a glass case. According to its label, it seems to bear the inscription “Russia 1830.”⁸²

Finally, nine further Moscow trumpets have no inscription, but obviously date from the same period. Six are in G, two are in D, and one is a bass trumpet.⁸³

Besides the trumpets, there is a box of eight mouthpieces. Their inventory numbers, together with their lengths in centimeters, are: 1711/535 (7.5), 1712/532 (9.0), 1713/534 (10.2), 1714/537 marked “16” (10), 1715/533 (9), 1716/538 marked “1” (9.5), 1717/536 (7.5), and 1718/531 marked “20” (11.5). Under separate inventory numbers, there are also various crooks: Nos. 1709/541 marked “C.2” (putting a G trumpet into C) and 1714/20 marked “Es.2” (putting a G trumpet into E♭).

The obscure pattern of tonalities, as well as the above-mentioned markings with numbers ranging from 1 to 22, become clear upon examination of the Brussels instruments.

2. The Brussels instruments—their organization and provenance

The collection of Russian silver trumpets (and one trombone) in the Brussels Army Museum was first discovered for the musical world by the late Anthony Baines (1912-97), always sharp-eyed. In his *Brass Instruments: Their History and Development*, discussing early nineteenth-century military trumpets, he wrote, “Among early specimens are those with an all-silver trumpet-music outfit in the Army Museum, Brussels, made for a Cossack regiment in 1812-13.”⁸⁴ He went on to mention that trumpets were built in various pitches, the highest of which he thought to be high B♭, while he thought the bass trumpet was in low E♭.⁸⁵

A visit in April 1992 to the Brussels museum yielded the information that the silver instruments displayed there formed a complete “trumpet music” consisting of twenty-two instruments as follows: six G trumpets (with crooks for F, E♭, and C), fourteen D trumpets (with crooks for C and A♭), one bass trumpet in D (with a crook for C), and a bass trombone with a double slide.⁸⁶ They too are marked with numbers running from 1 to 22, and all bear the inscription “To the Cossack Life Guard Regiment in recognition of the previous campaign in 1813 against the enemy.”

That these instruments form a complete “trumpet music” is proven by the fact that all were numbered from 1 to 22 at their mouthpiece end, no number occurring more than once. The G trumpets are numbered 1 to 6, the D trumpets from 7 to 20, the bass trumpet bears the number 21 and the trombone, which is pitched in F, the number 22. If these numbers and tonalities are compared with those of the Moscow instruments (see footnote above), it can be seen that with a few exceptions (which can probably be discarded due to careless reading or inaccurate marking in the accessions book), the systems are identical. The

jumbled organization of the Moscow instruments is easily explained by the fact that they were assembled there from different provenances, all of them incomplete. A complete Russian “trumpet music,” then, will consist of twenty-two instruments in the above order.

The following photographs show representative instruments and details thereof, as well as some of their crooks. Their legends reveal details about their dimensions and other pertinent elements (see Figures 2-5).

The Cossack instruments on display in Brussels have a turbulent history, one involving another important war, the Russian Civil War (1917-21), which followed the October Revolution.⁸⁷ The Regiment of Cossacks of His Imperial Majesty’s Guard (*Régiment des Cosaques de la Garde de S. M. l’Empereur*) was founded in 1775 on the order of Catherine II.⁸⁸ Towards the end of the nineteenth century, this regiment, most of whose members came from the Don region, founded its own museum in St. Petersburg, its contents consisting of gifts—silver (including a large, lavishly decorated punch bowl), bronzes, a chandelier, and paintings—presented at various times by members of the Imperial family as well as, traditionally, by officers retiring from the regiment. The objects were often of great value. From January 1917 the regiment, which then consisted of five mounted squadrons and a group of artillerymen, and which belonged to the 3rd division of the Guards’ cavalry, was fighting under General Khan-Nakhichevsky in the region of Vitoney, about seventy kilometers west of the railroad station of Rovno. Horses and men were well fed, their morale was optimistic. After—to their horror and dismay—Nicholas II abdicated in the summer of 1917, the museum was moved to Novocherkas in southern Russia, the capital of the Don region, where a legal Republican government existed. During the Civil War the Cossacks of His Imperial Majesty’s Guard, loyal to the Tsar, fought on the White side against the Reds. In March 1919, with the tide of battle turning against them, they were transferred by ship from Novorossisk to Sevastopol in Crimea. When they finally departed from Crimea in November 1920 together with General Wrangel, who had taken over command in the spring of 1919, the remaining Cossacks of his Imperial Majesty’s Guard took the contents of their museum with them into exile.

On 16 May 1929 the remains of the regiment, which had emigrated to France, was legally constituted under the name *Amicale des officiers anciens combattants du régiment des cosaques de Sa Majesté de la Garde Impériale Russe*. Due to the passage of time, this title was amplified on 23 April 1986 to include the supplementary words *et de leurs descendants*. Today the various objects of their collection, which are regarded as the legal property of the members of the *Amicale*, are deposited on loan in three museums: the Musée de Courbevoie (where their headquarters is located), the Musée de l’Armée at the Hôtel des Invalides in Paris, and the Royal Army Museum in Brussels. The loan to the Brussels museum was made on 16 September 1936.⁸⁹



Figure 2

Trumpet in G. Brussels, Musée Royal de l'Armée et d'Histoire militaire, No. 9663.

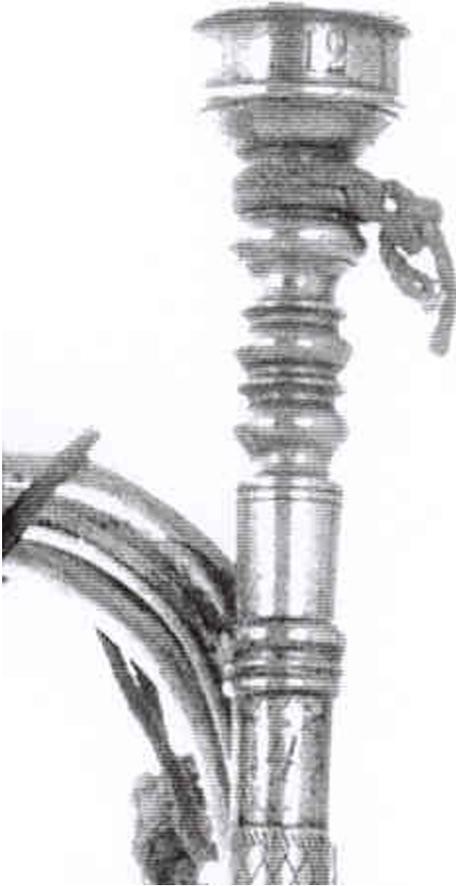


Figure 2a

Detail of instrument in Figure 2. Note the discrepancy between the number on the mouthpiece (“12”) and at the beginning of the mouthpiece receiver (“4”).



Figure 3

Trumpet in D. Brussels, Musée Royal de l'Armée et d'Histoire militaire, No. 9647.⁹⁰

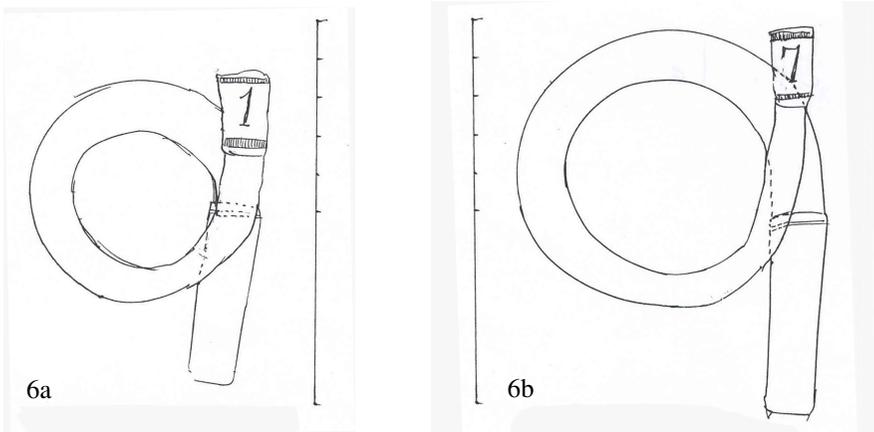


Figure 4

Bass trumpet in D. Brussels, Musée Royal de l'Armée et d'Histoire militaire, No. 9665.

**Figure 5**

Double-slide bass trombone in F. Brussels, Musée Royal de l'Armée et d'Histoire militaire, No. 9666.

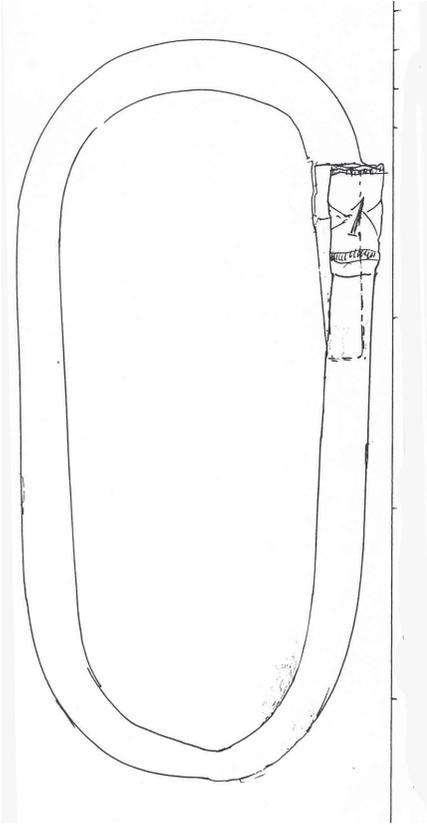
**Figure 6**

The drawings in Figure 6 illustrate six types of trumpet crook; Brussels, Musée Royal de l'Armée et d'Histoire militaire, Nos. 9638-9640. Outline drawings by the author, April 1992.

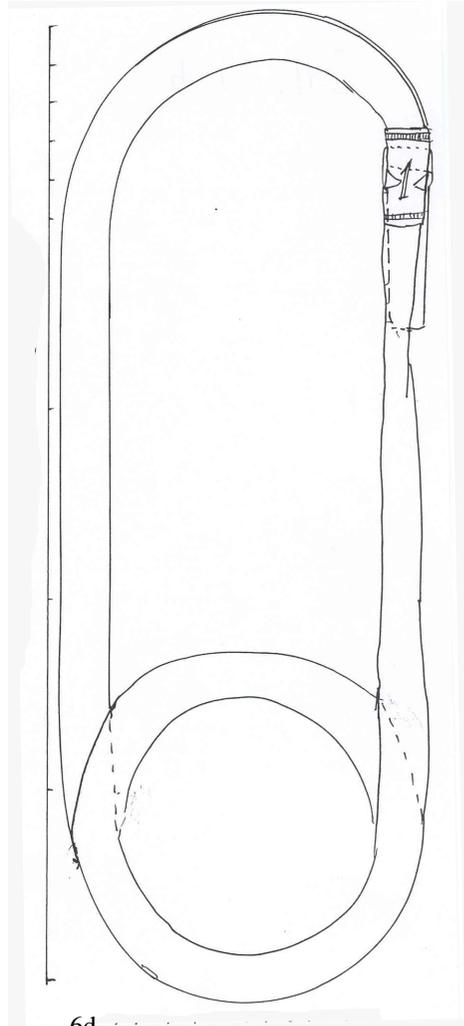
Figure 6a: Small whole-tone crook for G trumpets (six crooks in all, numbered 1-6).

In this and the following drawings, the accompanying scale is graded in centimeters.

Figure 6b: Large whole-tone crook for D trumpets (fourteen crooks in all, numbered 7-20).



6c



6d

Figure 6c

E♭ crook for G trumpets (six crooks in all, numbered 1-6).

Figure 6d

C crook for a G trumpet (six crooks in all, numbered 1-6).

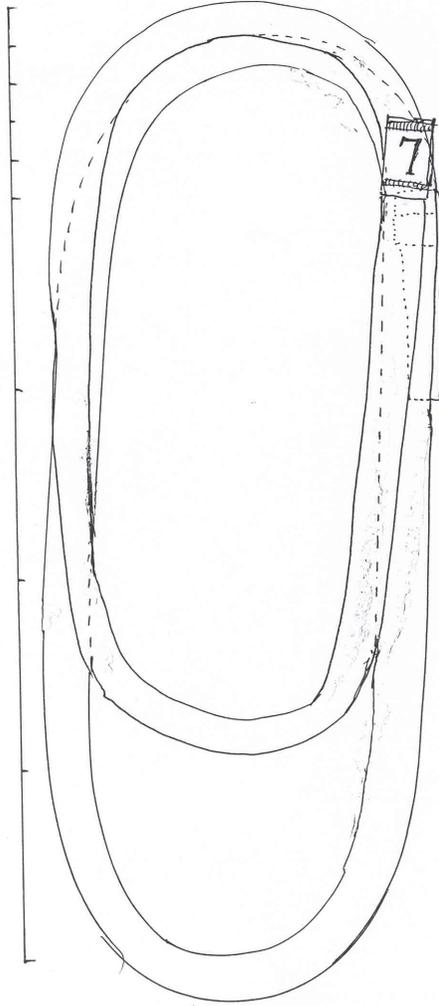


Figure 6e

A \flat crook with two double bends, for D trumpets (two surviving crooks, numbered 7-8).

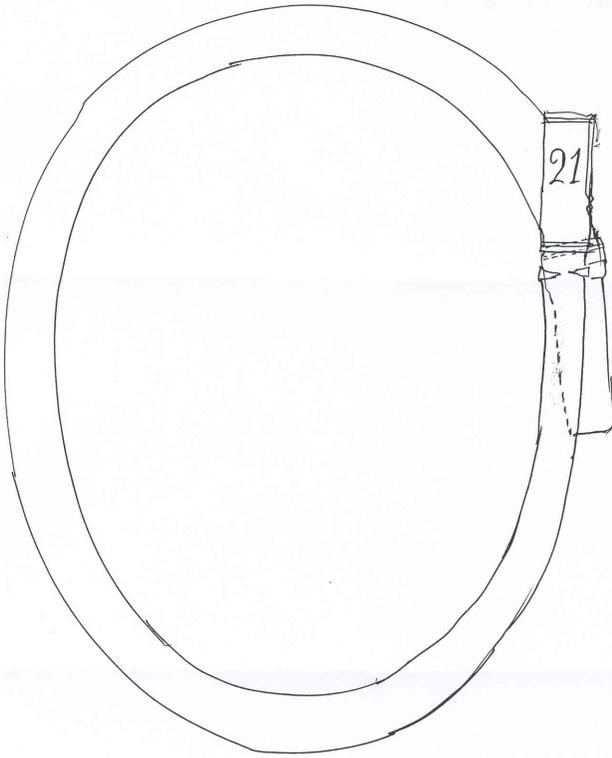


Figure 6f
Whole-tone crook for bass trumpet (D → C), numbered 21.⁹¹

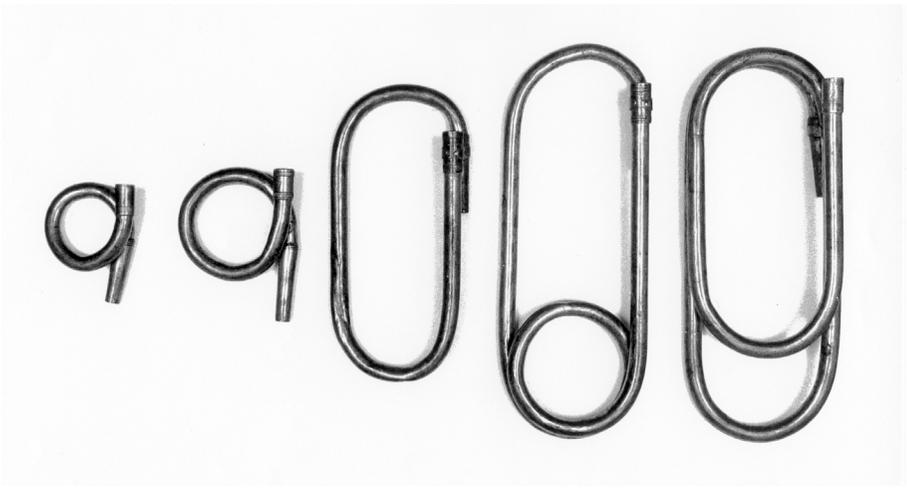


Figure 7

Five trumpet crooks, from right to left: A \flat (from trumpet in D), C (from trumpet in G), E \flat (from trumpet in G), C (from trumpet in D), and F (from trumpet in G). Brussels, Musée Royal de l'Armée et d'Histoire militaire, Nos. 9638-9640.⁹²



Figure 8

Detail of mouthpipe of bass trumpet, showing its number, "21." Brussels, Musée Royal de l'Armée et d'Histoire militaire, No. 9665.



Figure 9

Detail of mouthpiece and mouthpipe of a D trumpet, showing the number "19" engraved on both. Brussels, Musée Royal de l'Armée et d'Histoire militaire, No. 9647.



Figure 10

Detail of the mouthpiece of the same D trumpet. Brussels, Musée Royal de l'Armée et d'Histoire militaire, No. 9647.