

George Edward Case and the Introduction of Beethoven's *Equali* and Schütz's *Lamentatio Davidis* (*Fili mi, Absalon*) into Britain

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During his lifetime, George Edward Case (1855–1909; Figure 1) was acknowledged in Britain as the preeminent authority on the history of the trombone. He was an esteemed performer who held the position of professor of trombone at the Royal College of Music, but unlike other brass teachers at this and comparable institutions who were primarily orchestral players, Case's main performing activity was as leader of a trombone quartet that specialized in the early trombone repertoire, including Ludwig van Beethoven's *Equali* (WoO 30) for four trombones and Heinrich Schütz's "Lamentatio Davidis" (*Fili mi, Absalon*) from his *Symphoniae sacrae* (Venice, 1629), for bass voice, four trombones, and organ. During the 1890s and the first decade of the twentieth

century the *Equali* were performed in high-profile funeral and memorial services in Britain. Although Case's involvement in performances of the *Equali* at one such funeral is noted in the brass literature,¹ the particularity of his career and the impact of the performances of the *Equali*, which were widely reported, deserve closer investigation.



Figure 1: Photo reprinted courtesy of Carse Collection Archive and Horniman Museum and Gardens.

The first known appearance of George Case as a trombonist was on 5 August 1885, when he gave a lecture on the history of the trombone at the International Inventions Exhibition in London. The Exhibition incorporated an extensive musical program that included a series of concerts and lectures illustrating the history of music.² Case's lecture, entitled "The Trombones: Their History and Utility," included musical examples performed by a trombone quartet comprising Case, playing alto trombone, Charles Geard on first tenor, and the brothers "Antoine" [Albert] and John Matt on second tenor and bass trombone. In addition to Beethoven's *Equali*, the quartet performed Schütz's *Lamentatio Davidis*, an arrangement of Martin Luther's hymn *Ein feste Burg*,³ and "God Save the Queen. In his critique of the lecture, in which he referred to Case as "the wellknown [*sic*] trombone player," George Bernard Shaw considered the lecture to have been less than satisfactory, suggesting that a discussion of the various instruments in use at that time and an explanation of how they were played would have been more appropriate than the detailed discussion of trombone nomenclature through the ages that Case presented. He was more favorable in his judgment of "the little trombone concert," which he considered "an artistic success," singling out Charles Geard for particular praise.³ This was the first time that Beethoven's *Equali* and Schütz's *Lamentatio Davidis* had been performed in Britain, although two of the three movements of the *Equali* had been performed in an altered guise earlier in the century. Beethoven's *Miserere*, which was a setting by Ignaz Ritter von Seyfried (1776–1841) of *Equali* 1 and 3 for use in the composer's funeral procession, was performed in the cathedral service that opened the Birmingham Musical Festival in 1829, with eight trombones and organ accompanying the choir.⁴ The *Miserere* was performed again at the Norwich Festival in 1836, for which six trombonists were engaged.⁵ The tercentenary of Schütz's birth stimulated interest in his music, which at that time was virtually unknown in Britain, and for many in the audience in August 1885 this would have been the first work of his that they had heard.⁶

The Exhibition lecture may have prompted Case to maintain the quartet on a more permanent basis, since the *Musical Times* for October 1885 carried the following advertisement:

TO ORGANISTS and CHOIRMASTERS. GEORGE CASE (Alto-Trombone) is prepared to accept ENGAGEMENTS for the Trombone Quartet, which performed on August 5 at the Music Section of Inventions Exhibition, or other parties of Brass Instrumentalists, for the performance of Church Music in Town or Country. 27 Inverness Terrace W.⁷

Whether this succeeded in procuring engagements is not known, since no further trace of the quartet has been found until March 1890, when they performed Beethoven's *Equali* and Schütz's *Lamentatio Davidis* at a meeting of the Wind Instrument Chamber Music Society at the Royal Academy of Music. A report of the concert in the *Musical Times* noted that to many in the audience the idea of a trombone ensemble was a

novelty but judged the *Equali* to have been beautifully played and to have made a lasting impression on those present.⁸ On this occasion, Case, Geard, and John Matt were joined by James Guilmartin, one of the preeminent euphonium and tuba players in London. Two months after this performance, on 29 May 1890, Guilmartin played in a trombone quartet drawn from the London Military Band in a concert at Nelson, Lancashire. Formed in 1889, the London Military Band was a civilian ensemble comprising leading professional players. Guilmartin was the solo euphonium player and chairman of the band's management committee.⁹ Apart from these performances, there is scant evidence of Guilmartin working as a trombonist, but he was evidently involved in trombone design, as his name appears in a British patent application submitted by Besson & Co. in 1897 for a touch-spring mechanism that allowed for fine tuning of notes in first position, in particular the seventh harmonic, *ab'*, on an instrument pitched in B \flat .¹⁰

Schütz's *Lamentatio Davidis* was performed at the Crystal Palace in April 1890, in a benefit concert for the conductor August Manns and in October of that year at the Norwich Musical Festival. The trombone section for the 1889–90 season of Saturday concerts at the Crystal Palace consisted of Charles Hadfield, Charles Geard, and Alfred Phasey; the tuba player was Guilmartin. The regular section was listed in the printed program for Manns's benefit concert, as it was in each of the programs for the season, but a different ensemble—comprising Messrs Case, Geary, Geard, and Phasey—was listed alongside the analytical note, which was written by Case, for the motet by Schütz.¹¹ This is the only occasion on which Case is known to have performed at the Crystal Palace concerts. The replacement of Hadfield with Geary probably reflects the practice of deputizing that is rarely revealed in printed programs. The trombone section for the 1890 Norwich Festival comprised Charles Hadfield, Charles Geard, and William Thomas Blamphin, with Alfred Phasey on euphonium, but these four players were listed as trombonists for the motet by Schütz.¹² Alfred John Hall Phasey (1856–1917), the player referred to here, was the son of the celebrated ophicleide and euphonium player Alfred James Phasey (1834–88). Alfred Junior succeeded his father as bass trombonist with the Crystal Palace orchestra in October 1888, having previously worked in the United States, where he played euphonium with Patrick Gilmore's band.¹³ In London, Phasey Junior enjoyed a brief spell as a popular trombone soloist: between 1889 and 1892 he performed solos on the bass trombone with organ accompaniment to critical acclaim during intervals in Crystal Palace concerts and during the same period appeared as a soloist in London variety theaters.¹⁴

Considering Case's high professional status—he was professor of trombone at the Royal College of Music from 1896 until his death in 1909—it seems surprising that he was not affiliated with any of the London orchestras or theaters and that his name rarely appears in orchestral rosters for music festivals. His only known orchestral connection was with the orchestra of the Glasgow Choral Union, with which he played principal trombone for its ten-week season from December 1893 to February 1894.¹⁵ This apparent anomaly can be explained by Case having the financial wherewithal to

eschew routine orchestral work in favor of pursuing his personal interests, namely researching the history of the trombone and reviving its early repertoire, instrument design, and fishing.

The son of a London stockbroker, George Case was educated at Haileybury College, a private boarding school in Hertfordshire, after which he followed his father, Robert Case, into a career in finance.¹⁶ In 1875 George's father died, leaving an estate valued at a little under £180,000 (more than £8 million in today's money).¹⁷ In the 1881 census George Case, aged twenty-six, was recorded as a "Member of [the] Stock Exchange," living with his mother and two siblings in the family home in an affluent district of central London.¹⁸ His rejection of a career in finance in favor of music must have occurred between 1881 and 1885, but details of his musical training and the route through which he entered the profession are not known. His rise to prominence was fast: in 1885, as well as being recognized as a prominent trombonist by Bernard Shaw, the firm of Boosey assigned his name to a range of new trombones. Significantly, his background contrasts starkly with that of his fellow professional brass players in Britain.

An indication of Case's lifestyle can be gleaned from the circumstances leading to his death in November 1909 at the age of 54. According to an obituary in the *Tamworth Herald*, this resulted from a bout of sunstroke that he sustained on a fishing trip to Orkney, a destination he had visited regularly for twenty-five years.¹⁹ The Orkney Islands lie about forty miles north of mainland Britain, the connecting port being approximately 700 miles from London by rail. Evidence from 1885 and 1892 confirms that Case traveled to Orkney in those years: in 1885 he was appointed an honorary member of the Orkney and Zetland Association, an organization that supported education on the islands and funded young people to advance their studies elsewhere, and in 1892 he sent a reward to the staff at the railway station in Dundee (to be donated to a local charity) from his hotel in Kirkwall for recovering his luggage.²⁰

The obituary in the *Tamworth Herald* and the death notices that appeared in the *Musical Times* and the *Royal College of Music Magazine* reveal that at the time of his death Case was close to completing a history of the trombone, the culmination of more than twenty years research.²¹ The *RCM Magazine* lamented the fact that he did not live to complete the work, "which was so much a labour of love, and for which he had so patiently prepared." Fragments of his scholarship survive. His analytical note for Schütz's *Lamentatio Davidis*, written for the March 1890 concert in the Royal Academy of Music, was reprinted in the program for Manns's benefit concert the following month (as noted above). The music critic Joseph Bennett revealed in his memoir *Forty Years of Music* that he had benefited from Case's expertise on a number of occasions.²² He reproduced a letter from Case, dated 12 November 1902, which discussed the trombone parts of Handel's oratorios along with other aspects of the instrument's history. Case concluded the letter by noting (and it appears that this was the main point of the correspondence) that in the performance of *Messiah* to be directed by Ebenezer Prout that evening—in which he was presumably to perform—"the trombone parts

will be played on the proper alto, tenor, and bass instruments for the first time for many years; the alto-trombone having fallen into disuse through the ignorance of the modern conductor as to the proper balance of tone-colour in the orchestra.”²³

In a letter to the *Musical Times*, Case challenged various assertions made by Canon Francis Galpin in his seminal paper on the history of the trombone that he presented to members of The Musical Association in November 1906, and at which Case was present.²⁴ Case does not address the veracity of the much-repeated story of the discovery of two trombones among the ruins of Herculaneum in 1738, of which Galpin cast doubt in his paper. The article for trombone in the second edition of *Grove's Dictionary of Music and Musicians*, however, quotes a memorandum by Case in which he asserts that, having searched for evidence of the existence of these instruments while preparing for his Inventions Exhibition lecture, “This story is simply an invention from beginning to end.”²⁵

George Case and instrument design

In 1885, the year in which George Case is first mentioned as a trombone player, Boosey & Co. produced thirteen “Case’s-Model” trombones, with the tuning slide positioned at the lower end of the main slide rather than at the bell bow. Arnold Myers describes the variety of instruments produced in this series as “alto in E \flat , slide trombone in C, trombones in B \flat small, [standard], medium and bass, bass slide trombone in G, and bass slide trombone in F.”²⁶ Case provided a bass trombone in F from this series for display at the Royal Military Exhibition in 1890. The exhibition catalogue noted that by avoiding an interruption to a section of conical bore the development improved intonation when the nominal pitch of the instrument was lowered, for example to the “French *Diapason Normal*,” which was increasingly being adopted in Britain for orchestral performances.²⁷ Also exhibited at the Exhibition was a trombone slide developed by Case and manufactured by Boosey & Co. in which one arm of the movable tubing telescoped outside, and the other inside, the fixed tubing. The rationale behind this design was to add, as the slide was extended, a length of wide tubing leading to the bell equivalent in length to the increased narrow tubing nearest to the mouth-piece.²⁸

In a presentation to the Westminster Orchestral Society in November 1893, D. J. Blaikley, Boosey’s factory manager and chief instrument designer, demonstrated a trombone with an aluminum slide that he had developed with George Case. Blaikley revealed that they had been experimenting with aluminum for brass instrument construction for a number of years and suggested that the main benefit of this slide was a reduction in disturbance to the player’s lips when extended and retracted, due to its light weight.²⁹ The bass trombonist John Matt used an instrument with an aluminum slide developed by Case and Blaikley in a concert of the Bach Choir in May 1894. This is revealed in a review of the concert in the *Musical Times*, which judged the innovation to be an “improvement ... of the very greatest importance to the slide trombones of the modern orchestra.” Other stated advantages of the aluminum slide, at one-third

the weight of its traditional counterpart, was that it did not gather verdigris and that it cooled down less quickly than other metals, meaning that the instrument was less susceptible to variation in pitch.³⁰ Several “Case’s-Model” trombones survive, but there are no extant instruments incorporating his other developments.

Quartet performances involving Case, 1894–95

In a concert of the Bach Choir at the Queen’s Hall on 8 May 1894, a trombone quartet led by Case performed Schütz’s *Lamentatio Davidis* and Beethoven’s *Equali*, and accompanied the choir in Hubert Parry’s eight-part setting of Milton’s ode *Blest Pair of Syrens*. Parry’s original setting for choir and orchestra was composed for the Bach Choir in 1887. The version with organ, trombones, and drums was reportedly given with the composer’s permission, having previously been performed at Trinity College, Cambridge.³¹ This was in a concert of the Cambridge University Music Society on 2 March 1891, in which an unidentified trombone quartet also performed the works by Schütz and Beethoven.³² *Lamentatio Davidis* was performed at the Gloucester Music Festival in 1895. On this occasion Case was listed in the orchestra as second trombone to Hadfield; the third and fourth players were W. A. Lettington and J. Matt; Guilmartin played tuba. It was most likely because of the inclusion of Schütz’s motet in the program that Case was engaged, since only three trombonists were employed for the festivals that immediately preceded and followed that of 1895 (in 1892 and 1898).³³

Performances of Schütz’s *Lamentatio Davidis* by the Concert Trombone Quartet

In February 1893 Frederick Bridge, Professor of Music at Gresham College, London, incorporated a performance of Schütz’s *Lamentatio Davidis* into his lecture “A Talk about the Orchestra.” Surprisingly, it was not Case’s quartet but the Concert Trombone Quartet, a group formed by bass trombonist Robert Handel Booth (1859–98) in 1892, that performed on this occasion. The Concert Trombone Quartet was active for four years, performing a repertoire consisting primarily of arrangements from the classical and popular canons.³⁴ They performed *Lamentatio Davidis* again on 6 April 1894 in a concert of the Westminster Glee Singers, a vocal quartet made up of singers from the choirs of Westminster Abbey and the Chapel Royal, in Westminster Town Hall.³⁵ A possible explanation for Case not being involved in the Gresham College lecture is that he was in Orkney, having arrived there the previous August; he is next encountered as a trombonist in the orchestra of the Glasgow Choral Union in December 1893.

Beethoven’s *Equali* in funeral services

A trombone quartet led by Case performed Beethoven’s *Equali* at funeral services in St Paul’s Cathedral, London, in 1896 for two of Britain’s most eminent artists: the painter and sculptor Sir Frederic Leighton and the painter Sir John Millais, Leighton’s successor as President of the Royal Academy. Both funerals were widely reported, with regional and local newspapers reprinting accounts from the London press.³⁶ In both

services the trombonists were positioned in the western gallery of the Cathedral, from where, shortly before the arrival of the funeral cortège, they sounded the *Equali*. An account of the funeral of Lord Leighton related, evocatively, that the trombonists “gave forth a wailing dirge-like music quite appropriate to the sad occasion.”³⁷ The mournful effect of the *Equali* at the funeral of Sir John Millais was highlighted in a report in the *London Daily News* by drawing a comparison with the commonly held perceptions of the instrument:

To many persons the trombone is an instrument of torture, but they would have viewed it differently had they heard its sweet rendering yesterday of the great composer’s plaintive music, broken by many pauses, as of one bowed down by grief.³⁸

The report of the earlier funeral in the *Manchester Guardian*, in contrast, emphasized the quality of the performance, remarking: “The tone of the instruments was very rich and soft, and the piece was played with exquisite effect.”³⁹

Grand as these funeral services were, they were surpassed in scale by the obsequies for the former Prime Minister William Gladstone in Westminster Abbey on 28 May 1898. Considering the wide press attention afforded to the trombone quartet at the funerals two years earlier, it is not surprising that Beethoven’s *Equali* were included in this service. In its report of the funeral the *Daily Telegraph* referred to the ensemble as The London Trombone Quartet, which according to other London newspapers comprised Case, Hadfield, and the brothers Albert and John Matt.⁴⁰ After performing the *Equali* from the Henry V Chantry in the triforium, high above the congregation, as the cortège passed from St. Stephen’s Hall to the Abbey, the trombonists joined an additional seven brass players in the organ loft to accompany the funeral marches by Schubert and Beethoven as the coffin approached the West door. Several regional newspapers carried the same report (some with slightly differing wording) of the sounding of the *Equali*:

[W]hen a silence whose solemn intensity had become oppressive had fallen on the assemblage, it was relieved by the strains of Beethoven’s magnificent composition, the “Equal” for four trombones, last heard in St. Paul’s cathedral at the funeral of Sir Frederick Leighton. They began in gentle pianissimo, and gradually swelled into what seemed a triumphal assertion of victory over all the terrors of the grave. Softening again, they led very fittingly to the beautiful “Marche Solennelle” of Schubert.⁴¹

According to a report in *The Times*, “The effect of the pure sounds echoing among the vaulted spaces of the roof was something never to be forgotten.”⁴² Similar allusions to the emotive impact of the *Equali* appeared in the regional press, with one newspaper remarking that “both melody and harmony descend[ed] in showers of exquisite delicacy

and mourning” and another likening it to “the first wail of grief from mourners when a dear one is taken.”⁴³ The intense emotional effect of the *Equali* at this funeral led to its performance by the London Trombone Quartet at the funeral of the Liberal politician Lord Herschell in Westminster Abbey the following year.⁴⁴ At this service an ensemble of two trumpets, two horns, four trombones, and drums accompanied the organ in funeral marches by Schubert and Beethoven.⁴⁵

The London Trombone Quartet, with the same personnel, performed Beethoven’s *Equali* at the memorial service for Queen Victoria in Westminster Abbey on 2 February 1901.⁴⁶ The state funeral was held that afternoon in St. George’s Chapel, Windsor, and the Queen was interred two days later in the Royal Mausoleum at Frogmore.⁴⁷ At the service in Westminster Abbey the trombonists were again positioned in the triforium, from where, *The Times* reported, they “produced a solemn effect which will not soon be forgotten.”⁴⁸ A report that appeared in regional papers described the sounding of the *Equali*, “the notes of which reverberated through the long and lofty aisles and from the groined roof with sometimes startling, but always fascinating, effect.”⁴⁹ Memorial services were held in cities and towns across Britain on the day of the Queen’s funeral. In the service in Manchester Cathedral the *Equali* were performed by the trombone players of the Hallé Orchestra and in Cirencester Parish Church, in Gloucestershire, by an unidentified quartet.⁵⁰

The last known appearance of the London Trombone Quartet was at the funeral of Sir George Williams, founder of the YMCA, in St. Paul’s Cathedral on 14 November 1905. On this occasion they performed the *Equali* from one of the quarter galleries under the dome as the civic procession entered the Cathedral.⁵¹

The state funeral of Edward VII on 20 May 1910 was similar to that held for his mother, but on this occasion the burial was in St. George’s Chapel, Windsor.⁵² Memorial services were again held throughout Britain on the day of the funeral, with Beethoven’s *Equali* performed in the services in Westminster Abbey, and, outside London, in Cirencester Parish Church and Southwell Minster.⁵³ None of the trombonists in these memorial services, which occurred six months after the death of George Case, are named in the sources consulted.

In each of the funeral and memorial services up to this date, the *Equali* were performed before the service, and in the case of funeral services, as the cortège approached the place of worship. A report of the music to be performed in the service for Edward VII in Westminster Abbey, however, noted that they were to be played after the singing of the processional *Miserere* and before William Croft’s setting of the Burial Sentences: “Thus the whole congregation, the clergy, and the choir will be in their allotted places ere the trombones hurl forth their message.”⁵⁴ Before the service, the organ was accompanied by a brass ensemble and drums for Purcell’s funeral march for Queen Mary (1694) and for funereal pieces by Schubert, Beethoven, Handel, and Chopin.⁵⁵ Purcell’s funeral march had been performed at Westminster Abbey in March 1904—the year after the report of its discovery in Oriel College, Oxford—for the funeral of Prince George, Duke of Cambridge.⁵⁶ Following the custom established for

Beethoven's *Equali*, the trumpets and trombones on this occasion were situated in the Henry V Chantry. On the eve of the service, *The Times* related the origin of Purcell's march, describing it as "a dirge with very weird effects."⁵⁷ Reactions to its performance were similar to those for the *Equali*, with one newspaper describing it as "a musical wail that lay heavy on the spirit;" another felt that its "strangely mournful yet beautiful and fascinating strains ... gained in awe from its hidden source."⁵⁸

While the performances of the *Equali* in these funerals did not conform precisely to the reported function of *Equali* for trombones at funerals in Linz, where they were sounded outdoors before or during the funeral procession to the church or burial ground, it is significant nonetheless that they were played before or near the beginning of the service.⁵⁹ In the services for Edward VII at Cirencester, however, the three movements of the *Equali* were interspersed throughout the service. The first movement was performed soon after the choristers assumed their places; the second, after the prayers that followed Purcell's anthem *Thou knowest, Lord*, and the third, before the Benediction. In this service, trumpets and trombones supplemented the organ in the hymns and in *fortissimo* passages in Handel's Dead March from *Saul*.⁶⁰ At Southwell the *Equali* were performed after the processional hymn, and four trumpets, four trombones, and timpani also accompanied the organ in the funeral march by Mendelssohn and the Dead March from *Saul* (with side drums added for the latter).⁶¹ The Gloucestershire market town of Cirencester, forty miles north-east of Bristol, and the Nottinghamshire town of Southwell, with populations of less than 8,000 and a little over 3,000 respectively (according to the 1901 census), are surprising locations for memorial services that incorporated musical elements that were typically performed only in the highest ecclesiastical establishments. None of the trombonists in these services are named in the sources consulted, but it seems likely that one or more of the players who played in Cirencester in 1901 were in the quartet—comprising Messrs Grant, Stephens, Williams, and Stanford—that performed Beethoven's *Equali* at a memorial concert in Bristol the following Saturday.⁶² An ensemble that appeared as the Bristol City Trombone Quartet was active between 1899 and 1902. Its personnel is listed in connection with performances at the city's People's Palace in aid of Transvaal War Fund in December 1899 and in a "sacred concert" in the Bristol Empire Theatre in December 1902.⁶³ A possible link with the Cirencester rendition of the *Equali* exists through one of the trombonists listed, S. Grant, who may have been the player with that surname in the 1901 Bristol performance.

Burial of the unknown warrior

On 11 November 1920, the second anniversary of the armistice that ended the First World War, the unknown warrior was interred in Westminster Abbey. A sound recording of the musical portions of the service, which included Beethoven's *Equali*, played by an unnamed quartet, was made using the recently developed electrical process.⁶⁴ Only two of the hymns (accompanied by the band of the Grenadier Guards) were considered to be of suitable sound quality for commercial release by the Columbia

Gramophone Co., the profits of which were to go to the Abbey restoration fund; thus a recording of considerable historical importance from a brass perspective has been lost to posterity. Perhaps in response to the publicity that preceded the internment of the unknown warrior, Beethoven's *Equali* were performed in a "sacred concert" in Leeds Parish Church on 1 November 1920. On this occasion the performers were situated in a side chapel, out of sight of the audience, presumably mirroring their placement for services in Westminster Abbey and St. Paul's Cathedral. According to one newspaper critic, their positioning rendered the "noble, dignified tone" of the trombone quartet all the more impressive.⁶⁵

Concert performances of Beethoven's *Equali* in the early twentieth century

While the performances of Beethoven's *Equali* in concerts in all likelihood provided the stimulus for their inclusion in funeral services, the wide attention that these ceremonies received generated further interest in the works that resulted in further concert performances. The *Equali* were performed at the 1900 Queen's Hall promenade concerts by a quartet that included Charles Hadfield (one of the regular members of Case's ensemble) and Arthur Lettington (who performed with Case's quartet at the Gloucester Musical Festival in 1895).⁶⁶ They were performed at the Queen's Hall promenade concerts on eight occasions between 1905 and 1915, and in 1930 in the inaugural season of the BBC Symphony Orchestra.⁶⁷ In 1906 the ensemble appeared as the Queen's Hall Trombone Quartet. The players are named for the performances between 1907 and 1915; significantly, none of those listed can be linked with performances from the 1890s.⁶⁸ In Manchester, the *Equali* were programmed as the opening item in the first concert of the Hallé Orchestra's season on 16 October 1924, in memory of the composer and pianist Ferruccio Busoni, a regular visitor to the city, and Arthur Nicholls, the orchestra's late principal oboist.⁶⁹

Conclusion

George Case was a unique figure among professional brass players in late nineteenth-century London. Possessing the financial means to indulge his personal interests, he rarely worked as an orchestral player, devoting himself instead to researching the history of the trombone and instrument design. His technical developments to the trombone did not survive the test of time, but his contribution to the emerging field of historical musicology included reviving important works from the early trombone repertoire. Schütz's *Lamentatio Davidis*, which Case included in his 1885 lecture, was one of the first works by the composer to be performed in Britain and was received with curiosity following the attention bestowed on Schütz in the musical press around the tercentenary of his birth. Case's promotion of Beethoven's *Equali* had a greater impact, since they gained a place in prominent funeral and memorial services. Newspaper reports attest to the emotive impact of the *Equali*, which were typically performed from high above and out of sight of the congregation, and the hitherto unrecognized potential of the trombone ensemble to elicit pathos through the richness of its sonority across a wide

dynamic range. After 1920 the *Equali* were no longer routinely included in high-profile funerals, and concert performances became less frequent until the second half of the century when they became a staple of the trombone quartet repertoire.

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Notes

¹ Trevor Herbert, *The Trombone* (New Haven, CT / London: Yale University Press, 2006), 162–65.

² See *The International Inventions Exhibition: Daily Programme: Musical and Other Arrangements* (London: William Clowes, 1885). See also the advertisement in the *Morning Post*, 5 August 1885. For a report of the concerts during July, see “Historic Concerts at the Inventions Exhibition,” *Musical Times*, 1 August 1885, 477–79.

³ The essay, entitled “The Grave Trombone,” which appeared in *The Dramatic Review* on 8 August 1885, is reprinted in G. B. Shaw, *Shaw’s Music: The Complete Musical Criticism in Three Volumes*, ed. D. H. Lawrence (London: Bodley Head, 1981), 1:330–35.

⁴ For a detailed discussion of the background to Beethoven’s *Equali* and Seyfried’s setting of the *Miserere*, see Howard Weiner, “Beethoven’s *Equali* (WoO 30): A New Perspective,” *Historic Brass Society Journal* 14 (2002): 215–77. On the Birmingham performance, see the program for the Birmingham Musical Festival, 1829, London, British Library, 7894.s.1. See also the report in the *Birmingham Gazette*, 12 October 1829.

⁵ Program for the Norfolk and Norwich Musical Festival, 1836; Norwich, Norfolk and Norwich Millennium Library, N 780.79. See also the review in the *London Morning Post*, 23 September 1836.

⁶ See William H. Cummings, “Heinrich Schütz. Born 1585,” *Musical Times*, 1 December 1884, 683–84.

⁷ *Musical Times*, 1 October 1885, 618.

⁸ “Wind Instrument Music,” *Musical Times*, 1 April 1890, 215. Similar sentiments were reported in the *Morning Post*, 24 March 1890.

⁹ *Burnley Gazette*, 31 May 1890. On the London Military Band, see “Miscellaneous Concerts, Intelligence, &c.,” *Musical Times*, 1 August 1889, 487; and “The London Military Band,” *British Musician* 8 (February 1895): 35–36. Guilmartin’s chairmanship is noted in the *Manchester Courier* and *Lancashire General Advertiser*, 30 January 1890.

¹⁰ Arnold Myers and Niles Eldredge, “The Brasswind Production of Marthe Besson’s London Factory,” *Galpin Society Journal* 59 (2006): 43–75, here 57; see also Herbert, *The Trombone*, 20.

¹¹ Programs for the Crystal Palace Saturday Concerts, October 1889–June 1890, London, Royal College of Music, 35A, Box 19. On the Crystal Palace concerts, see Henry Saxe Wyndham, *August Manns and the Saturday Concerts: A Memoir and a Retrospect* (London: The Walter Scott Publishing Co. 1909).

¹² Program for the Norfolk & Norwich Twenty-Third Triennial Musical Festival, 1890; Norwich, Norfolk and Norwich Millennium Library, N 780.79. For reviews of the festival, see *London Standard*, 16 October 1890; and *Morning Post*, 16 October 1890.

¹³ Programs for the Crystal Palace Saturday Concerts, October 1888–April 1889, London, Royal College of Music, 35A, Box 18.

¹⁴ On Phasey's solo performances at the Crystal Palace, see the advertisements in *The Times*, 29 April and 9 May 1889 and 4 May 1891; and reports in the *South London Press*, 11 and 25 May 1889 and 21 May 1892. Advertisements for and reports of his performances in variety theaters appeared in the theater newspaper *The Stage* on 21 March, 13 and 27 June, 11 July 1890, and 23 July 1891.

¹⁵ Glasgow Choral Union programs, Royal Conservatoire of Scotland. The core of the Choral Union orchestra (about a quarter of the players) during August Manns's tenure as conductor (1879–94) was drawn from his Crystal Palace orchestra. The composer Gustav Holst, who was taught by George Case at the Royal College of Music, played second trombone with the Scottish Orchestra, the successor to the Choral Union orchestra, between 1900 and 1903; see Lance Green and Robert Hughes, "Strauss conducting with Holst on trombone," *The Trombonist* (Summer 2009): 12–15.

¹⁶ In the 1871 census Case was listed as a pupil at Haileybury College. 1871 *England Census*, at www.ancestry.co.uk, accessed 29 July 2017.

¹⁷ *Calendar of the Grants of Probate and Letters of Administration Made in the Probate Registries of the High Court of Justice in England. Available online: England & Wales, National Probate Calendar (Index of Wills and Administrations), 1858–1966*, at www.ancestry.co.uk, accessed 29 July 2017. The currency equivalence was calculated using the National Archives Currency Converter, at www.nationalarchives.gov.uk, accessed 29 July 2017.

¹⁸ 1881 *England Census*, at www.ancestry.co.uk, accessed 29 July 2017.

¹⁹ *Tamworth Herald*, 4 December 1909.

²⁰ *Report of the Orkney and Zetland Association for 1885* (Edinburgh: Crawford & M'Cabe, 1886), 16; *Dundee Courier*, 25 August 1892.

²¹ *Musical Times*, 1 January 1910, 23; *The Royal College of Music Magazine* 6 (Autumn, 1909), 24.

²² Joseph Bennett, *Forty Years of Music, 1865–1905* (London: Methuen & Co., 1908), 202–04.

²³ The performance, presented under the auspices of the Royal Society of Musicians, introduced Proust's new performing edition of the oratorio. A review of the concert in the *Musical Times* approved of the omission of trombones from the chorus "Lift up your heads," thereby tacitly endorsing their use elsewhere in the work ("The Revised Edition of Handel's 'Messiah,'" *Musical Times*, 1 December 1902, 818–19).

- ²⁴ George Case, "The Sackbut: Its Evolution and History," *Musical Times*, 1 February 1907, 110. See F. W. Galpin, "The Sackbut: Its Evolution and History," *Proceedings of the Musical Association*, 33rd session (London, 1906/07, 1–25).
- ²⁵ *Grove's Dictionary of Music and Musicians*. ed. J. A. Fuller Maitland (London: Macmillan, 1904–10), s.v. "Trombone," by William H. Stone with additions by D. J. Blaikley. See David M. Guion, *A History of the Trombone* (Lanham, Md.: Scarecrow Press, 2010), 48. Guion incorrectly gives the date of publication as 1916.
- ²⁶ Arnold Myers, "Brasswind Innovation and Output of Boosey & Co. in the Blaikley Era," *Historic Brass Society Journal* 14 (2002): 391–423, here 404.
- ²⁷ C. R. Day, *A Descriptive Catalogue of the Musical Instruments Recently Exhibited at the Royal Military Exhibition, London, 1890* (London: Eyre & Spottiswoode, 1891), 178–80 (Item 375).
- ²⁸ *Ibid.*, 180 (Item 377).
- ²⁹ "Westminster Orchestral Society," *Musical Times*, 1 December 1893, 729–30.
- ³⁰ "The Bach Choir," *Musical Times*, 1 June 1894, 390.
- ³¹ *London Standard*, 9 May 1894. The other trombonists listed were Hadfield, Geard, and J. Matt. See also the advertisement in *The Times*, 8 May 1894.
- ³² Basil Keen, *The Bach Choir: The First Hundred Years* (Aldershot: Ashgate, 2008), 187. Keen errs in giving the date of the concert as 5 March 1891. For a review of the concert, see *Pall Mall Gazette*, 3 March 1891.
- ³³ Programs for the Gloucester Musical Festival (1838–1947), London, British Library, 7903.bb.3. The trombone section for the 1892 festival was made up of Hadfield, Geard, and J. Matt; and for the 1898 festival, Hadfield, Lettington, and Matt.
- ³⁴ "The Concert Trombone Quartet," 125. On Bridge's association with Gresham College, see Frederick Bridge, *A Westminster Pilgrim: Being a Record of Service in Church, Cathedral, and Abbey, College, University and Concert Room* (London: Novello, 1918), 147.
- ³⁵ *London Standard*, 7 April 1894; *The Times*, 9 April 1894; *Musical Times*, 1 May 1894, 341.
- ³⁶ Confirmation that Case led the trombone quartet at both funerals is found in reports of the funeral of Millais in two regional newspapers: the *Dundee Courier*, 21 August 1896; and *East Anglian Daily Times*, 21 August 1896.
- ³⁷ *Morning Post*, 4 February 1896.
- ³⁸ *London Daily News*, 21 August 1896.
- ³⁹ *Manchester Guardian*, 4 February 1896.
- ⁴⁰ *Daily Telegraph*, 30 May 1898; *London Standard*, 25 May 1898; *Pall Mall Gazette*, 25 & 28 May 1898.
- ⁴¹ *Lichfield Mercury*, 30 May 1898; *Sheffield Daily Telegraph*, 30 May 1898; *Stamford Mercury*, 3 June 1898; *Nottinghamshire Guardian*, 4 June 1898.
- ⁴² *The Times*, 30 May 1898.
- ⁴³ *Westmorland Gazette*, 4 June 1898; *Southern Reporter*, 2 June 1898.
- ⁴⁴ *Daily Telegraph*, 21 and 22 March 1899; *Musical Times*, 1 April 1899, 240. Both of these publications reveal that the quartet included the same personnel as at Gladstone's funeral.
- ⁴⁵ *Morning Post*, 22 March 1899.
- ⁴⁶ *London Daily News*, 4 February 1901.

⁴⁷ Matthias Range, *British Royal and State Funerals: Music and Ceremonial Since Elizabeth I* (Martlesham: The Boydell Press, 2016), 268.

⁴⁸ *The Times*, 4 February 1901.

⁴⁹ *Sheffield Daily Telegraph*, 4 February 1901; *Manchester Courier and Lancashire General Advertiser*, 4 February 1901.

⁵⁰ *Manchester Guardian*, 4 February 1901; *Western Daily Press*, 5 February 1901.

⁵¹ *London Evening Standard*, 16 November 1905. This report corrected an error that appeared in the newspaper the previous day, when the work performed was stated to be “Purcell’s dirge for trombones” (see below). See also *Daily Telegraph*, 15 November 1905; and *London Daily News*, 15 November 1905.

⁵² Range, *British Royal and State Funerals*, 278.

⁵³ *Nottingham Evening Post*, 18 May 1910.

⁵⁴ *Daily Telegraph*, 14 May 1910.

⁵⁵ *The Times*, 16 May 1910; *Musical Times*, 1 June 1910, 376.

⁵⁶ See W. Barclay Squire, “Purcell’s Music for the Funeral of Mary II,” *Sammelbände der Internationalen Musikgesellschaft* 4 (1903): 225–33.

⁵⁷ *The Times*, 21 March 1904.

⁵⁸ *Yorkshire Post and Leeds Intelligencer*, 23 March 1904; *Aberdeen Journal*, 23 March 1904.

⁵⁹ See Weiner, “Beethoven’s *Equali*,” 227–28.

⁶⁰ *Cheltenham Chronicle*, 21 May 1910; *Wilts and Gloucestershire Standard*, 21 May 1910.

⁶¹ *Nottingham Evening Post*, 18 May 1910.

⁶² *Western Daily Press*, 11 February, 1901.

⁶³ *Western Daily Press*, 7 December 1899 and 24 December 1902. On both occasions the quartet comprised W. S. Porter, S. Grant, G. F. Saunders, and F. L. Holmes. The same players performed a trombone quartet at an orchestral concert in Bristol in February 1905, though not referred to by the aforementioned name (*Western Daily Press*, 27 February 1905).

⁶⁴ H.O. Merriman, “Sound Recording by Electricity, 1919–1924,” *The Talking Machine Review* 40 (June 1976): 666–82. The article, which was compiled posthumously from Merriman’s memoirs, provides background information on the development of the technology by Horace Owen Merriman and Lionel Guest and their recording of the service. See also Thom Holmes, ed., *The Routledge Guide to Music Technology* (New York and London: Routledge, 2006), 97, 193. The printed order of service, *Funeral Service of a British Warrior, 11 November 1920*, is available at <https://www.westminster-abbey.org/abbey-commemorations/commemorations/unknown-warrior/>, accessed 20 July 2018.

⁶⁵ *Yorkshire Post*, 2 November 1920.

⁶⁶ BBC Proms Archive, 26 October 1900; <https://www.bbc.co.uk/proms> (accessed April 2018). Arthur Lettington performed the Concertino in E♭ by Ferdinand David at the winter season of promenade concerts at the Queen’s Hall on 30 January 1902 (BBC Proms Archive).

⁶⁷ BBC Proms Archive, 6 October 1905; 12 October 1906; 6 September 1907; 21 August 1908; 7 October 1910; 1 September 1911; 23 October 1914; 10 September 1915; 15 August 1930; <https://www.bbc.co.uk/proms> (accessed April 2018). In his memoir, Henry Wood revealed that the *Equali* were popular in Friday concerts. (Wood, *My Life*, 77).

⁶⁸ The trombonists listed between 1907 and 1911 were Arthur Falkner, H. Fawcett, H. Herring, and T. H. Guttridge. For the performances in 1914 and 1915, Fawcett was replaced with A. T. Garvin.

⁶⁹ *Manchester Guardian*, 6 September 1924.

