

THE HISTORY OF BRASS INSTRUMENTS

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1. ACCOUSTICS AND TECHNOLOGY

The main elements of Brass instruments are a funnel shaped MOUTHPIECE, a TUBE and a BELL. When "buzzing" with your lips, and at the same time blowing into the mouthpiece, the air in the instrument will get into a undulating movement and thus make a tone. In changing the pressure of the lips, the amount of air and the compression, you will be able to make NATURAL TONE SERIES/HARMONIC SERIES. (You could call these instruments "lip wind instruments").

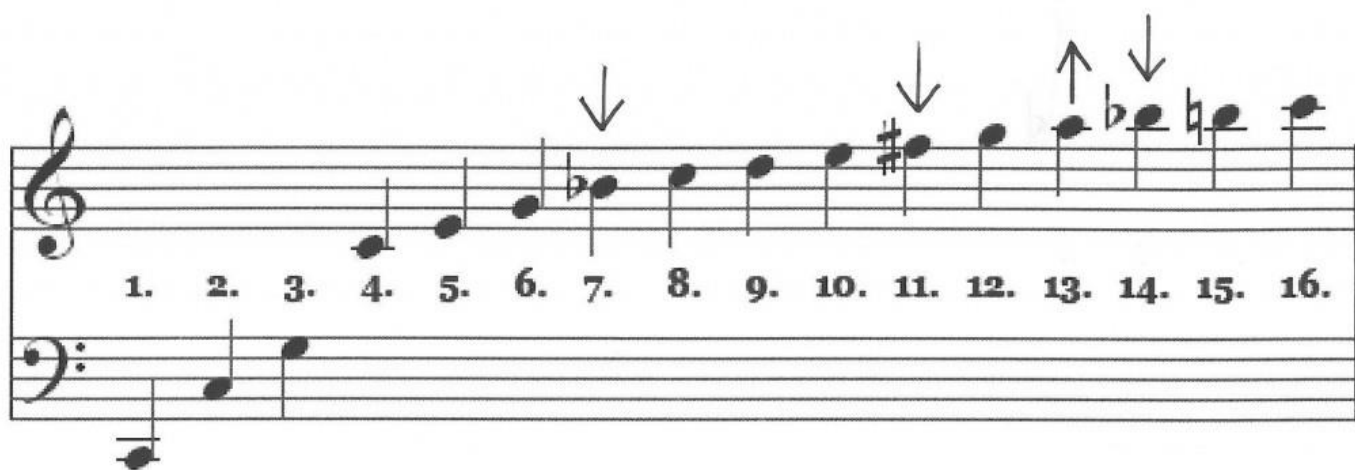


Fig. 1 HARMONIC SERIES

By looking into the history of Brass instruments you will see how it has come possible to fill the holes in these harmonic series. The sound of a brass instrument depends on the shape of both the mouthpiece and the instrument.

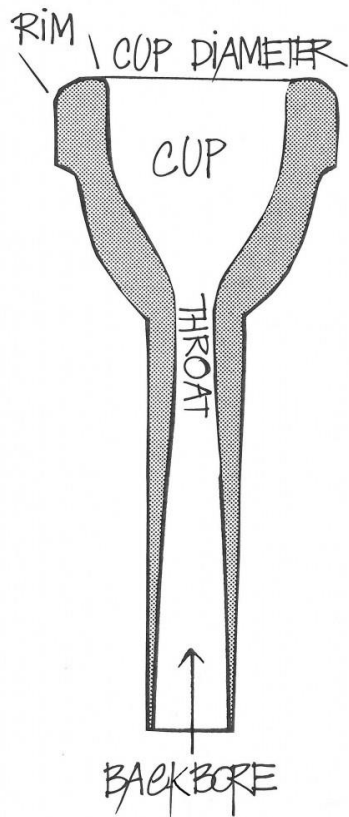


Fig. 2 MOUTHPIECE

A bigger Cup diameter gives a bigger sound, a smaller cup diameter will give less sound

A deeper Cup and a bigger BACKBORE will give a darker sound

A flat Cup and a smaller BACKBORE will give a lighter sound.

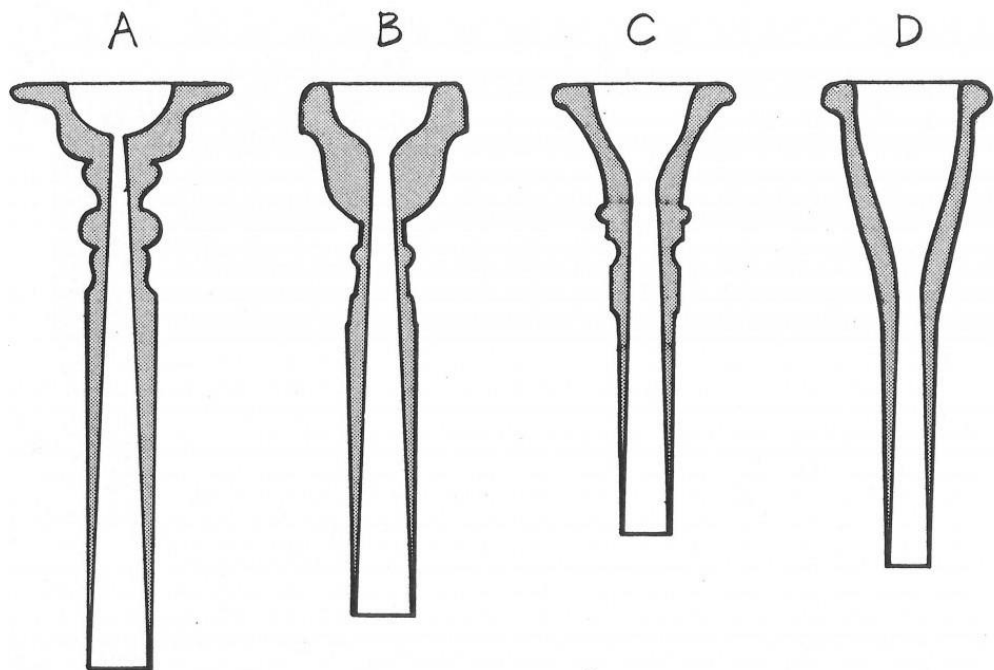


Fig. 3 FOUR MOUTHPIECES with the same cup diameter, but with different inner form

A – Mouthpiece for a baroque trumpet – gives a hard and cracking sound

B – Mouthpiece for a modern trumpet – gives a rounder and fuller sound

C – Mouthpiece for a cornet-à-piston – gives a soft sound

D – Mouthpiece for a french horn – gives a very soft and dark sound

The Tube can be CYLINDRICAL, that means that the tube has the same diameter (bore) from the mouthpiece to the bell.

It gives a compact, brilliant and light sound (trumpet, trombone)

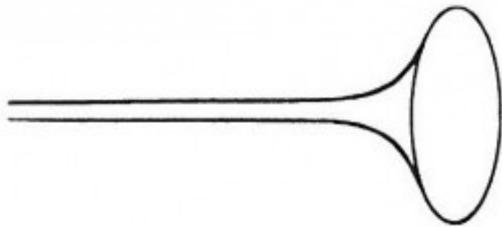


Fig. 4 CYLINDRICAL TUBE

– Or the tube can be CONICAL, that means that the diameter of the tube expands from the mouthpiece to the bell. (cornet-à-piston, flugelhorn, french horn, baritone horn, euphonium and tuba)

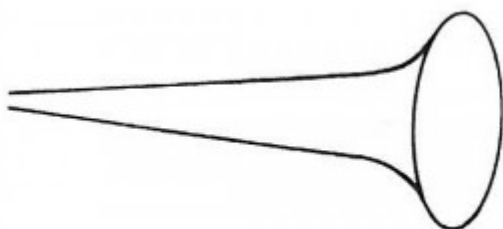


Fig. 5 CONICAL TUBE

Furthermore will the sound of the instrument depend on the different type and thickness of the metal (brass/copper/silver)

2. PREHISTORY, THE ANCIENT AGE (- 500)

BRASS INSTRUMENTS are known since Prehistory, although it seems to be more appropriate to call them LIP WIND INSTRUMENTS, as it is the method of playing they have in common, rather than the material they are made of. Most of the prehistoric instruments are made of bronze, wood, animal horn or clay, and not brass. It is unknown what kind of music has been played on instruments of this period, but the loud and intense sound must have been most impressive, and they surely will have been useful as signalling instruments.

They have probably been in use with religious rituals and big ceremonies, and definitely in military operations.

With those instruments that are made in pairs (i.e. the Lur) would it have been possible to play two tones with a different pitch at the same time, and for us, who are used to the European musical tradition, would it be evident to play melodies with two voices, as the natural harmonics in fact form a natural major third interval, or, it could occasionally have happened by accident. But when you look at those pairs of prehistory-resembling instruments that are used in countries like India, South America, and Asia, you will see that they play in unison, or they play one after another, and not at the same time.

3. EGYPT



Fig.6 EGYPTIAN TRUMPET. Two (khnoue) trumpets were found in the tomb of Tutankhamen in Egypt from about 1400 B.C. One of them is made of silver (58 cm. long) and the other of gold plated bronze (49,4 cm. long). Both are provided with a metal ring-shaped mouthpiece. Likewise we know from illustrations that the Assyrian (about 1100-600 B.C.) had small trumpets.



Fig. 7 PAINTED LIMSTONE RELIEF FROM EGYPT ca. 1353-1335 B.C. – Showing a group of dancing girls followed by a man playing the trumpet.

4. ISRAEL



Fig. 8 FROM THE TITUS FLAVIUS VESPANIUS' TRIUMPHAL ARCH IN ROME. The Israelies overtook the Egyptian war trumpet after their excile in Egypt and called it HAZOZRA. The Old Testament (Numbers, Chapter 10 vers 1 – 8) states that the Lord ordered Moses to have two silver hazozra trumpets made, with instructions in what manner, under what circumstances and whether in pairs or singly they should be blown. A scene on the Triumphal Arch of emperor Titus Flavius Vespasianus erected in Rome (A.D. 70) after Jerusalem was conquered, shows two trumpets (hazozras) amongst the war booty.



Fig. 9 SHOFAR. Another Israelian lip wind instrument is the SHOFAR, made of a billy goat's horn, or a ram's horn (still used in synagogues nowadays). To make a Shofar, the animal horn is heated and shaped by flattening and bending. With the use of 7 of these Shofars Joshua got the walls of Jericho to tumble down.

5. GREECE



Fig. 10 SALPINX. The Greek trumpet is called SALPINX. It is shown in many pictures but there is only one example left from about 450 B.C. It is made of ivory parts, held together with rings of bronze. It has a bronze mouthpiece and a bronze bell.

6. THE ROMAN IMPERIUM

The Romans got their cast bronze instruments from the Etruscans. The Roman army was a well organized war machine, and we learn from all well-informed sources that the

enemies were literally "blown" away by the terrifying sound of the instruments. They used three different instruments, each with its own function.



Fig.11 LITUUS – was used by the cavalry



Fig.12 Roman TUBA – belonged to the infantry (no connection with the modern tuba)



Fig. 13 CORNU – followed with the flag

The Buccina was similar to the Cornu, and used for the announcement of night watches, and to give orders (a Roman general, who had been surrounded by the enemy, escaped during the night, by leaving a BUCCINATOR behind sounded the watches during the night) . All men who performed on one of the instruments above was called Buccinator).



Fig. 14 BUCCINATORS PERFORMING ON TUBA AND CORNU ON TRAJANS COLUMN, ROM AD 113



Fig. 15 BUCCINATOR PERFORMING ON CORNU, RELIEF FROM ROMAN SARCOPHAG, AD250-260



Fig. 16 BUCCINATORS PERFORMING ON TUBA AND CORNU IN THE CARTOON ASTERIX

7. CENTRAL AND NORTH EUROPE



Fig. 17 ALPINE HORN (ALP-HORN). It is unknown how old the Alpine Horn exactly is. It has the same form as the Roman lituus, but its length can vary from 150cm til 340cm. It is made of a piece of wood, split and hollowed out, and thereafter put together again with stripes of bark. The Alpine Horn has been a herdsman- and mountain-instrument, and today it is the national instrument of Switzerland.



Fig. 18 A similar instrument is the NEVERLUR from NORWAY and SWEDEN (Birch bark lur)



Fig. 19 – and still another one is the MID VINTER HORN from Holland



Fig. 20 LUR PLAYERS – statue at the Raadhusplads in Copenhagen. Some of the most impressive instruments from the Prehistory are the LURS from the bronze age about 1500-400 B.C. They are made of cast pieces that are put into each other, and they are (almost) always made in pairs, of same size and tuning but with opposite helices. Like the two tusks of a mammoth. All lurs have been found in Denmark (or parts of Germany and Sweden which were Danish at that period), buried in peatbogs and have presumably been used in ceremonies. You can play about 8 natural tones on a lur. Today it is the national instrument of Denmark.



Fig. 21 THE CARNYX was a wind instrument of the Iron Age Celts, used between c. 200 BC and c. AD 200. It was a type of bronze Trumpet. The bell was styled in the shape of an open-mouthed boar's, or other animal's, head. It was used in warfare, probably to incite troops to battle. The instrument's significant height allowed it, like the Lurs, to be heard over the heads of the participants in battles or ceremonies.



Fig. 22 THE LOUGHNASHADE TRUMPET, Co. Armagh, IRELAND c. 100 BC – was discovered during drainage works at the site of a former lake (Loughnashade) in Co. Armagh along with three other horns, since lost. A collection of human skulls and bones was also discovered at the site suggesting some sort of ritual deposition. Measuring 186 cm. in length and made from curved and riveted sheets of bronze, the instrument is one of the finest surviving horns of the European Iron Age.

8. ASIA



Fig. 23 DUNG – is a 5m long trumpet, from China and Tibet. There are also lip wind instruments in the East from the The Ancient Ages. Similar to the Biblical visions of Judgement Day, where there will be played on "Judgement Trumpets/Trombones", the Indian God Shiva will play on a "Helical Trumpet" when "the world is in flames".

8. MEXICO



Fig. 24 MEXICAN MAYA INDIANS BLOWING A TRUMPET. Wall painting ca. 400 ac.

10. THE MIDDLE AGES (500 – 1400)

With the fall of the Roman Imperium the bronze instruments started to disappear into oblivian, although most people had some idea of lipwind- brass instruments through tekst and illustrations from the bible.(in the Latin Bible all lipwindinstruments are called TUBA.)

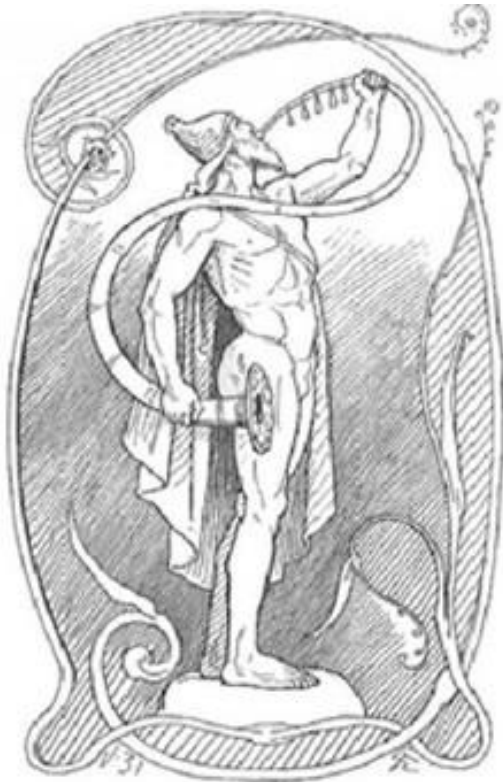


Fig. 25 3 ILLUSTRATIONS OF THE NORDIC GOD HEIMDAL. We know from the Nordic Mythology that the God Heimdall should blow an alarm on his horn, The Gjallar Horn, as soon as the Ettin (Old English: Eoten = Giants) were about to attack Walhalla, the home of the gods.



*Fig. 26 HORN IN THE BAYEUX TAPESTRY from 1066.
This was used to call William the Conqueror to dinner,*



Fig.27 THE SONG OF ROLAND. In the Song of Roland, (Chanson de Roland, Roland, one of the palladin knights of Charlemagne) a French epos from about 1100 A.D. the hero Roland's horn is called "Oliphant" a name for drink- and blow horns of ivory. (Old French: Elephant)



Fig. 28 OLIPHANT FROM SOUTHERN ITALY 1100. The horn "Oliphant" gave evidence of the high rank of the owner, and was therefor often artistic carved and plated with precious metals.



Fig. 29 "ANGEL PLAYING THE TUBA" from the Cathedral in Saint-Lazare, 13th century. Illustrations in the bible from the early Middle Ages show horns of very different sizes. The biggest horns can not have been animal horns, but they were probably made of copper or wood, taped and hold together with leather.



Fig. 30 ARABIEN TRUMPET: "ANAFIL"



*Fig. 31 TROOP OF HORSEMEN WITH BANNERS, DRUMS AND TRUMPETS.
Manuscript from 1237.*

The Crusades introduced the European people to the East and the Arabien war music and their trumpets: The short BUG and the long ANAFIL. From this time we see a rising number of reports of the trumpet's existence:

- In 1191 the English king Richard I is greeted outside the town Acre with the sound of Tubae and Trumpae
- In 1293 the Spanish king of Castile had a ensemble with an anafil, four trompeurs and 5 tamboreros.
- When the Danish king Erik Menved met his brother in law, the Swedish king Birger in Fagradal, Sweden in 1304, the king used pipare, bombare och Trwmbare.



Fig. 32 JOHN'S REVELATION – trumpets given to 7 angels London, between 1255 and 1260.

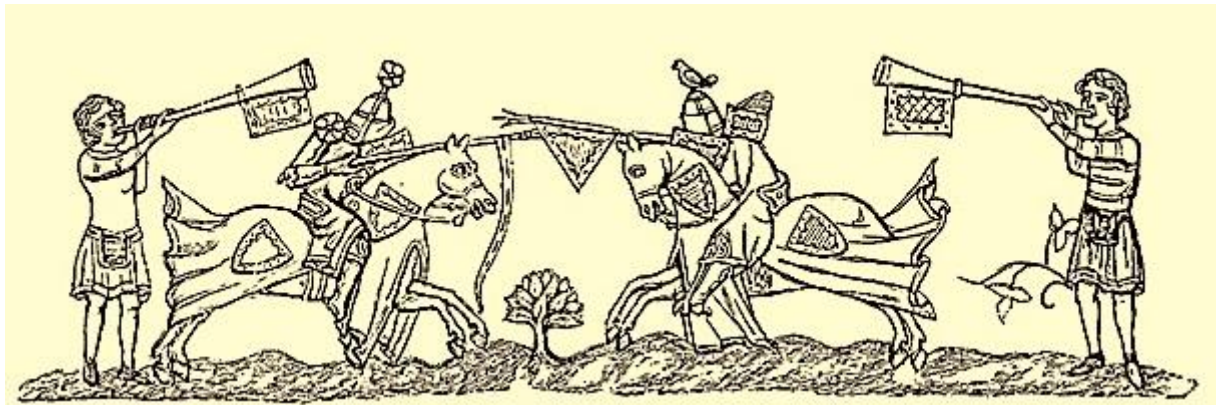


Fig. 33 TOURNAMENT WITH TRUMPET PLAYERS (1300-1330). Very soon the trumpet became most popular with the knights, who used them as a signal instrument in warfare and tournaments.



Fig. 34 MANUSCRIPT WITH TRUMPET PLAYER (1310-1337) FROM YORK, ENGLAND



Fig. 35 HARE, PLAYING THE TRUMPET, from the "Danse frieze", a fresco in Ørslev Church from about 1350.



Fig. 36 DRAWING OF A MEDIEVAL BANQUET WITH DRINKERS, LOVERS AND

IMAGINARY ANIMALS PLAYING DRUMS AND TRUMPETS

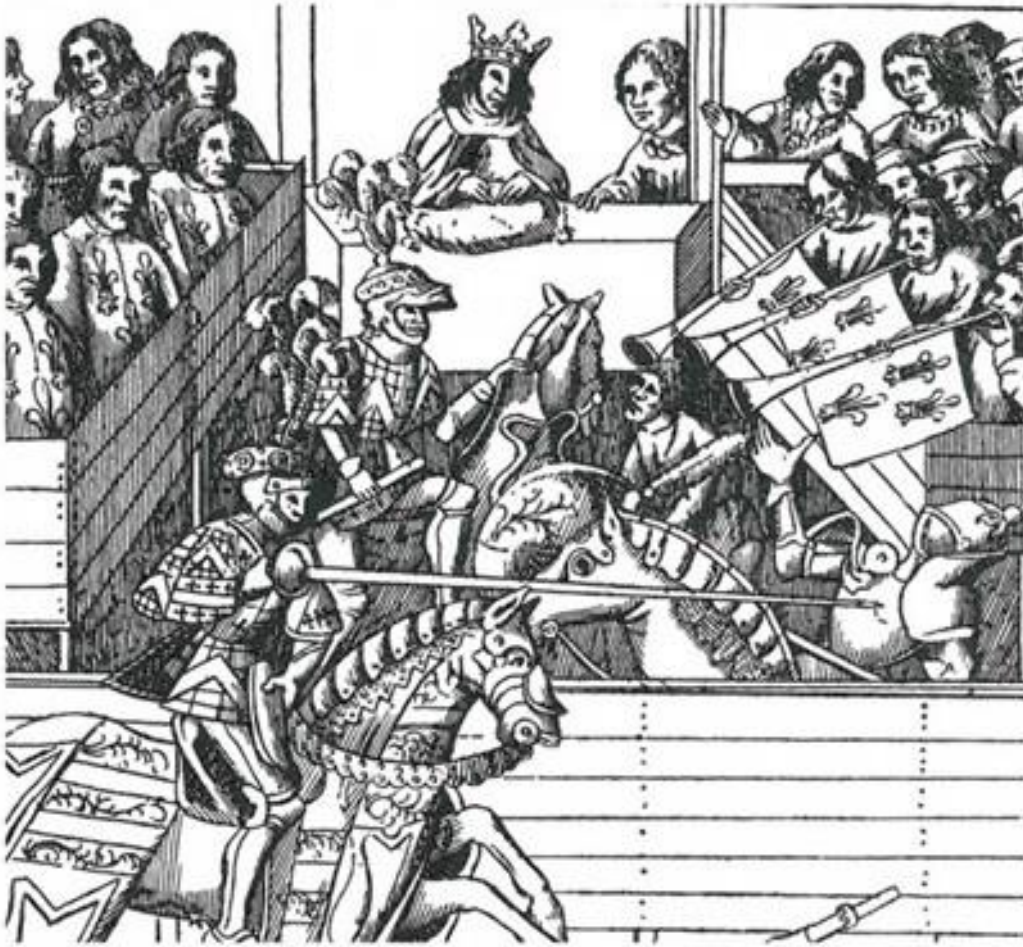


Fig. 37 *TOURNAMENT WITH MUSICIANS* – Engraving from Austria, about 1420,

anonymous.

In the late Middle Ages two different trumpet types came into being: the short Claro or Clarion (means bright, clear) and the almost 2m long Buisine . (the term descends from Buccina, a general term for the Roman military instruments).



Fig. 38 FRA ANGELICO (1387-1455): CHRIST GLORIFIED – with 5 BUISINES and ONE CLARION ?



Fig. 39 BUISINE og CLARION ? – with flags.

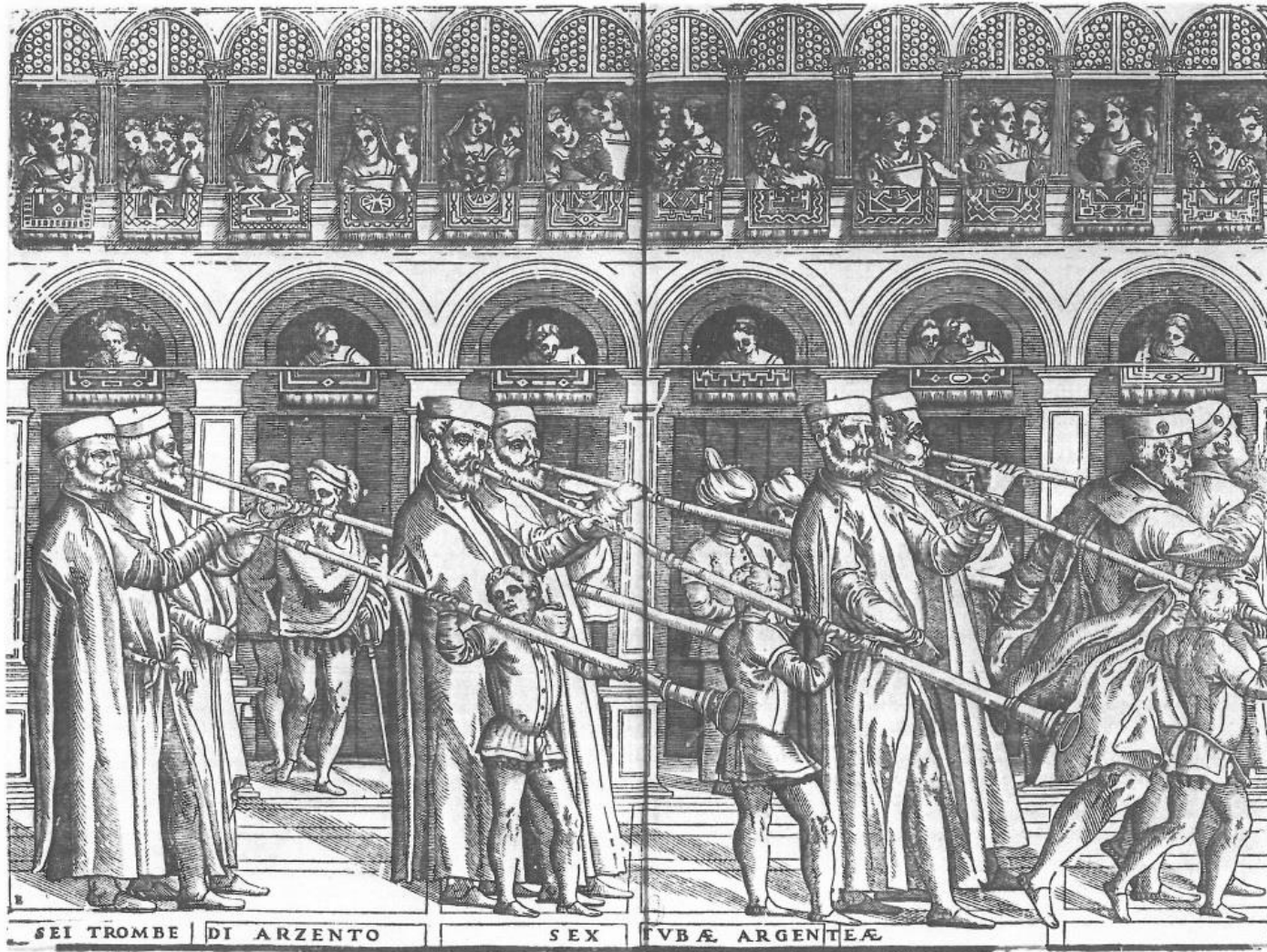


Fig. 40 THE LONG BUISINE – From Mattio Pagans wood engraving: Procession with the Doge of Venice

As Heimdal in the Nordic Mythology had his horn, the archangel Gabriel (who accompanies the blessed souls into Paradise) had a trumpet, and people started to picture angels with trumpets.

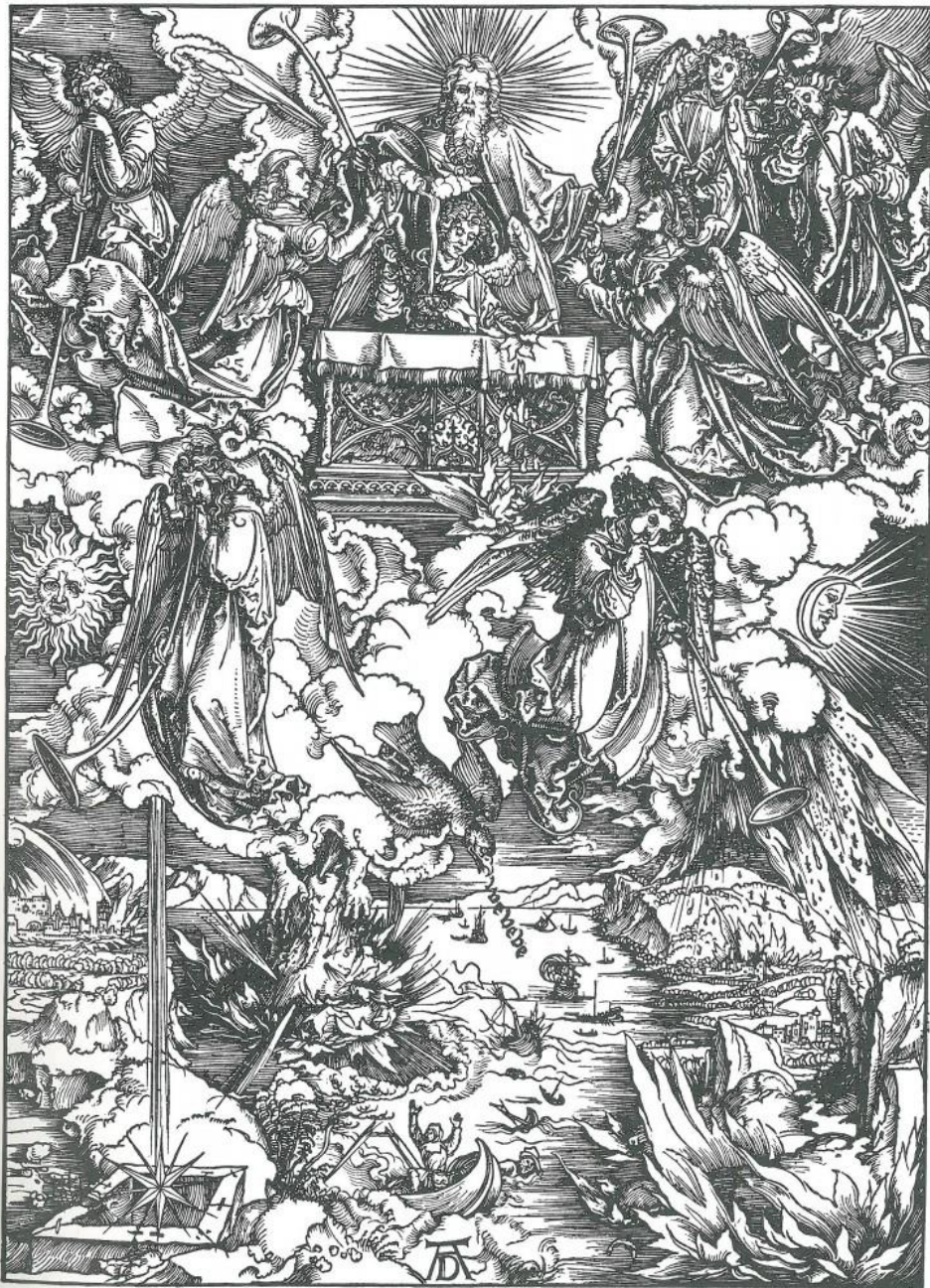


Fig. 41 THE SEVEN TRUMPETS ARE GIVEN TO THE ANGELS. Woodcut from 1498 by Albrecht Dürer (1471-1528)

RENAISSANCE



RENAISSANCE (1400 – 1600)

The Renaissance marks a rapid progress in music, at first in vocal music, but soon in instrumental music as well. At the same time there was a big development in the building of instruments, and during this period entire instrument ranges (*consorts*) were built from the descant to the subbass versions. The Renaissance shows us instruments of remarkable design and construction and entirely new musical instruments were born.

BOOKS ABOUT MUSICAL INSTRUMENTS

We owe our knowledge of the music from the Renaissance to the development of staff-notation. Books about musical instruments (some of them fairly illustrated) and a range of preserved instruments allow us to form a clear idea of the instruments of the age. These books give us often rather explicit descriptions of the instruments, as well as the real method to play them, (which means how *not* to play them!)

THE BUILDING OF INSTRUMENTS

Apart from the Israelian trumpets, all ancient metal lipwindinstruments were cast. The Europeans got not only the trumpet from the Arabs, but also their way of building them: forming the instrument by soldering flat hammered pieces of brass together.

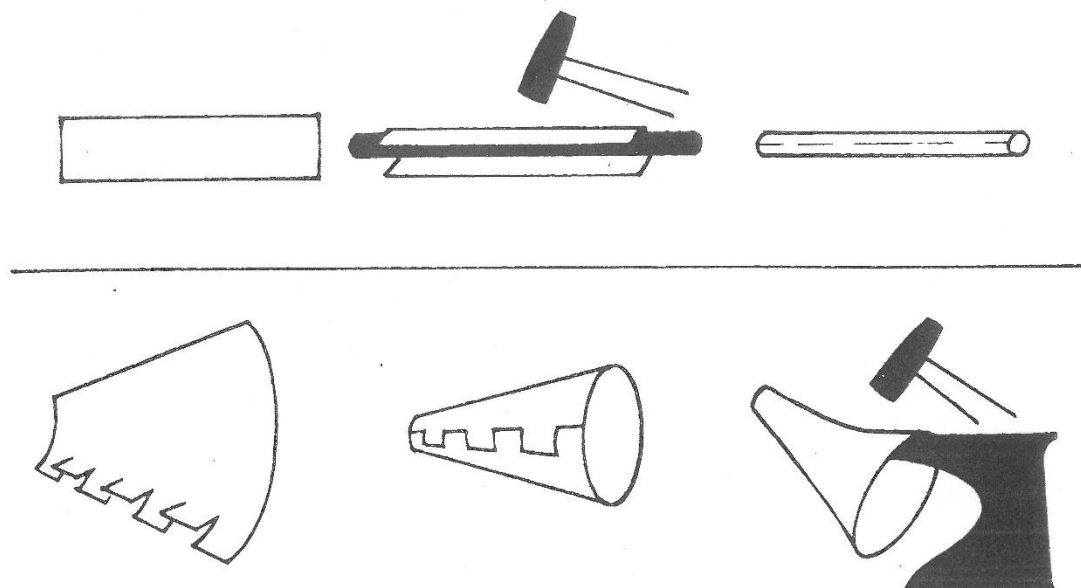


Fig. 1 FORMING OF METAL SHEETS – Top: making a tube. A sheet is hammered around and soldered. – Bottom: making a bell. A sheet is cut in a triangle-form and one side is cut in stripes. The sheet is bent and soldered, thus forming a "cone", whereafter the cone is hammered into the required "bell-form".

All brass instruments from the Middle Ages are straight, but an epoch-making discovery from about 1400 made all the difference: the technique of bending the resonator tube. If you try to hammer a tube into a curve, the tube will get shrivelled. With this new technique they filled the tube with lead (which has a lower melting-point than brass), and when the lead was congealed it was possible to hammer the tube into the required form, without shrivelling. When finally heating the tube, the lead would flow out of the tube, finishing the bended tube.

Fig.2 S-SHAPED TRUMPET. As soon as the technique of bending resonator tubes was discovered it no longer was necessary to build trumpets in the unpractical straight form, and after the first S-shaped instruments:

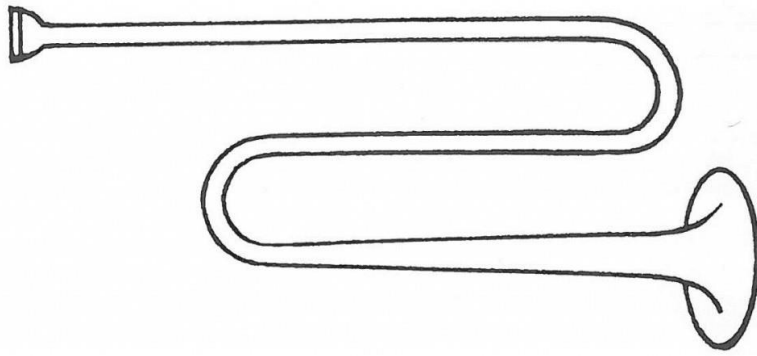
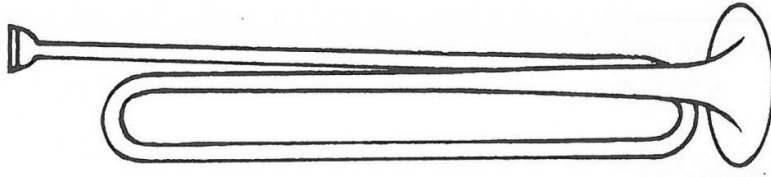


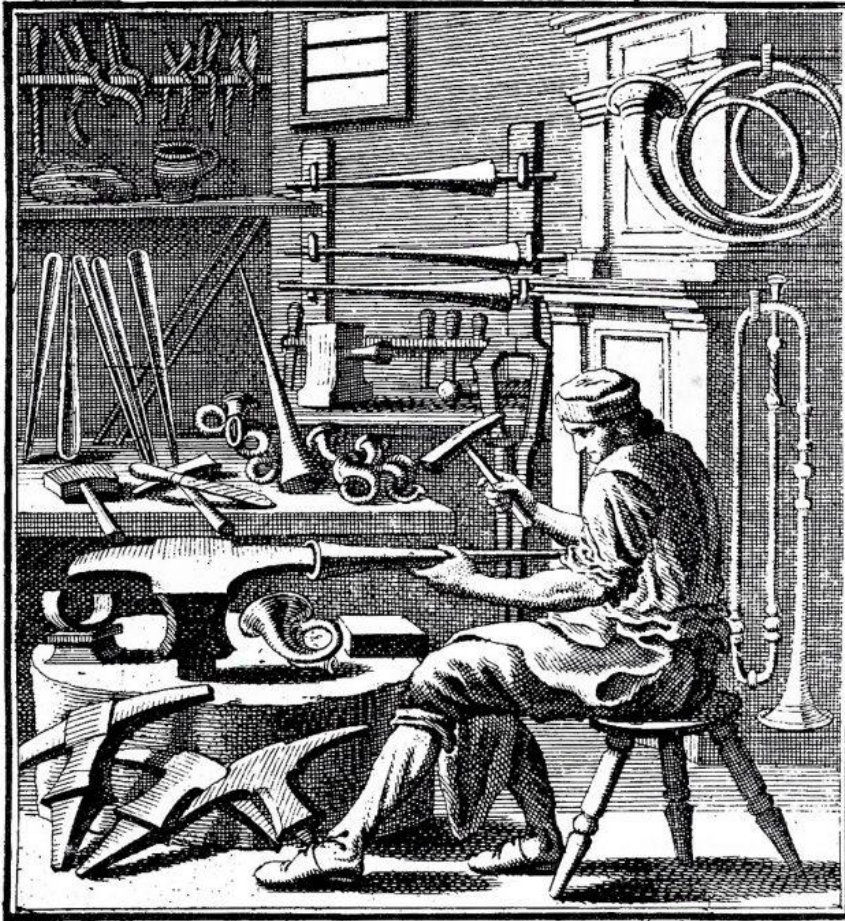
Fig. 3 TRUMPETER WITH S-SHAPED TRUMPET – in The Garden of Love of the Court of Philip III the Good, Duke of Burgundy 1396 – 1467)

Fig. 4 FOLDED TRUMPET – the trumpet got then its well known folded form:



Brass windinstruments were build in small workshops. Especially Nuremberg, Germany, was the place where there was a great amount of "masters", who delivered instruments to all parts of Europe in the 16th, 17th and 18th century, and who gave Nuremberg instrument makers an outstanding reputation. Their instruments were of the highest quality and often supplied with superb decorations. For representative (not musical) reasons even silver instruments were made. To maintain this outstanding high level the instrument makers of Nuremberg were organized in special guilds, and it seems that the profession often was herited from father to son, because the famous names: *Ehe*, *Haas*, *Schmidt*, *Neuschel* and *Snitzer* are represented in various generations. The last family gave birth to 9 instrument makers!

Der Trompetenmacher.
Angut und bösem Schall kennt man das Hertz-Metall.



Verstopft das Ohr, zeigt nicht Gefallen,
Wann Lob-Trompeten um euch schallen,
durch die oft Heuchel Athem dringt;
Dann den wird Lob und Ehre küssen,
der sich zu seines Heylands Füssen,
in Demüt durch die Hymn-Lüft schwingt.

FIG. 5 "DER TROMPETENMACHER" (the trumpetmaker) copper engraving by Christoph Weigl (1654 – 1725)



Fig. 6 HANS NEUSCHEL (-1533), a famous trombonist and brass instrument maker. From woodcut "The Triumph of Maximilian I" by Hans Burgmair (1473-1531)

His father, Hans Neuschel (the elder) founded a whole instrument building family dynasty in Nuremberg, Germany. He was employed by the city council in 1579 and appointed city musician (*Stadtpfeifer*) 1491.

The adoptive son of Hans Neuschels (the younger), Georg Neuschel, took over the business that flourished with orders from all over Europe.

In 1555 the Danish King Christian ordered 3 musical instruments at Hans Neuschel, including these brass instruments:

12 "German trumpets, just like the trumpet that his grace, the Duke of Prussia, apparently recently purchased from Nuremberg, of the best

8 "Italian" trumpets of the best

1 quart-trombone (bass trombone in F), which is very good

2 tenor trombones, with one-tone crooks with which they may be lengthened, which are good

The instruments arrived d.9. February 1557.

Georg Neuschel has no children but married the widow of a city musician, Anton Schnitzer, whose son (also called Anton) continued the company.

THE TRUMPET

About 1400 A.D. the trumpet had developed in two directions: the folded trumpet and –

THE SLIDE TRUMPET

The lead pipe of the slide trumpet (the part of the instrument that contains the mouthpiece) was connected with the instrument with a kind of telescope so it was possible to move the instrument in and out and therewith extend the instrument, thus lowering the keynote. It was possible to lower it to an extent of about 3 halftones, and with every new keynote there would be a new range of overtones. With the slide trumpet the holes in the harmonic series were allmost filled, and it was possible to play melodic.



Fig.7 MUSIC AT A WEDDING DANCE. Copper engraving by Heinrich Aldengreuer (1502 – c.1558)

To the left: 2 trumpet players with a slide trumpet, to the right: a trombone player. When playing the slide trumpet the musician used to hold the instrument right behind the mouthpiece (in a way to oppose the pressure so the embouchure was not squeezed) while the other hand slid the entire trumpet in and out, a rather difficult and clumsy way to play. This and many other pictures of this age show a mouthpiece with a very broad rim (surely to protect the embouchure from too much pressure), and that it was not uncommon to play with puffed cheeks.



Fig. 8 ANGELS PLAYING TRUMPET (left to right) SLIDE TRUMPET, CORNETT (recorder ?), LONG BUISINE TRUMPET and SLIDE TRUMPET. 15TH CENTURY PAINTING BY HANS MEMLING.



*Fig. 9 RECONSTRUCTION OF RENAISSANCE SOPRANO SLIDE TROMBONE in C.
Build by Finn Mortensen, Denmark.*



*Fig. 10 TRUMPET PLAYER PERFORMING ON SLIDE TRUMPET ? WITH REAR
FACE BELL — an image depicting wind musicians in a balcony atop a triumphal arch,
as they prepare to play for a prince's arrival ; Nuremberg, Stadtbibliothek.*

Pictures show us that the slide trumpet was used at the Burgundic court in the northern part of France and in the Netherlands. The court played a leading role in Europe, and their "Alte Kapelle" (also called *Les Haut Menestrels* = loud playing musicians) was highly respected. The "Alte Kapelle" consisted of one or two descant pommer (or *bombards*, a double reed instrument of the *shawn – schalmey* family) a tenor pommer and a slide trumpet. They played at processions, dinners and dances.



Fig. 11 ALTA KAPELLE from Leonhard Flexl: Grazwe Schützenbuch (1568)

Thurner Horn

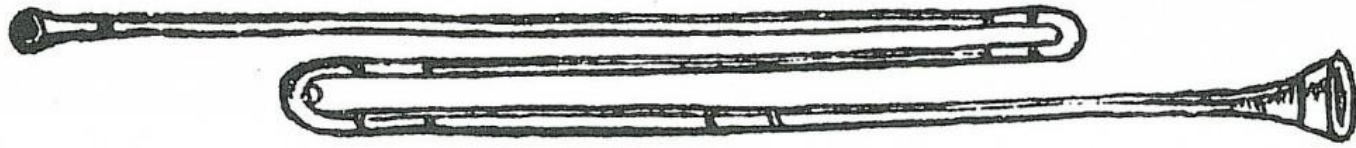


Fig.12 THURNERHORN – SLIDETRUMPET WAS ALSO USED TO PLAY FROM GALLERIES AND DONJONS, and here the trumpeter played on his own. It was a tremendous effect when a few players played their own choral melodies from different towers – by Sabastian Virdung (Tyskland): *Musica getutscht* (1511)



Fig.13 TRUMPETPLAYER ON A TOWER. Fresco from Brarup Church, Maribo, about 1500. The playing from the tower goes back to the 13th century. The player, as a watchman, stood ready to blow alarm in case of fire or enemies.



Fig. 14 THREE TRUMPETPLAYERS FROM TOWERS – Fresco Dalby Church 1511

THE FOLDED TRUMPET

The folded trumpet was the most common trumpet. The straight and bended tubes were not soldered but were pushed into each other and tightened with beewax. The bell and tubing sections were separated by a wooden block. Heavy woolen cords held the whole together. The knob on the bell was for decoration and strengthened the point between the bell and the tube. The outer bended part was tied to the bell with a piece of leather or metal through a little hole in the bell. Most trumpets were pitched in D, but there are examples of trumpets pitched in F, Eb og C. The first evidence of a possibility to lower the keynote by putting a small tube in between the mouthpiece and the instrument, is in the book *Syntagma Musicum* by the German Michael Praetorius (1616-1620)

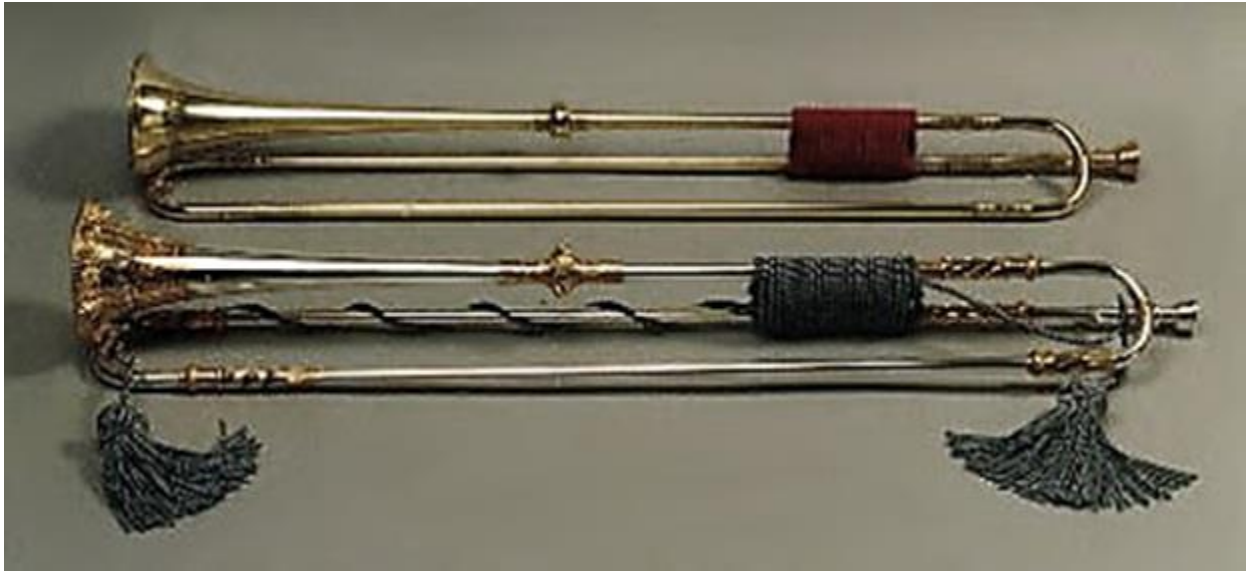


Fig. 15 FOLDED TRUMPET . The trumpet became a real instrument for the ruling class, the regents of Europe – and ofcourse the military (wich was under supervision of the regents). The status of the trumpeter became a very respected and honourable one, and stayed that way for a very long time.



Fig. 16 HUNGARIAN TRUMPETER, from *The Courtly Household Cards (Das Hofämterspiel)* German, Upper Rhineland, ca. 1450. Kunsthistorisches Museum, Vienna.



Fig. 16 Trumpets were often elaborately decorated. This trumpet, made by Anton Schnitzer in Nuremberg, dates from 1581, today in Kunsthistorisches Museum, Wien. There is a trombone player engraved on the bell. The player appears to be a woman, probably a symbolic depiction of a muse source: <http://www.kimballtrombone.com>

THE TRUMPET CORPSES OF THE COURT

The trumpet corpses of the court were in a way "a sound symbol of power". They followed, headed by timpani players, the regents on their way to party and dance, to meetings and sessions of all kind, announcing the arrival, the presence and depart of kings and sovereigns, announcing and thus illustrating the splendour of the events. The trumpeters were organized in a guild, and they had a tremendous self esteem. They were aware of "not to mingle": to play with ordinary town- or "not established" musicians and in that way undermine their position.

All over Europe only the regents were allowed to have trumpeter in their train. Only at times of war, the trumpeter were transferred to the military. They had other functions like "courier" or Kings Messenger.



Fig.17 RIDING TRUMPET CORPS. From woodcut "The Triumph of Maximilian I" by Hans Burgmair (1473-1531)

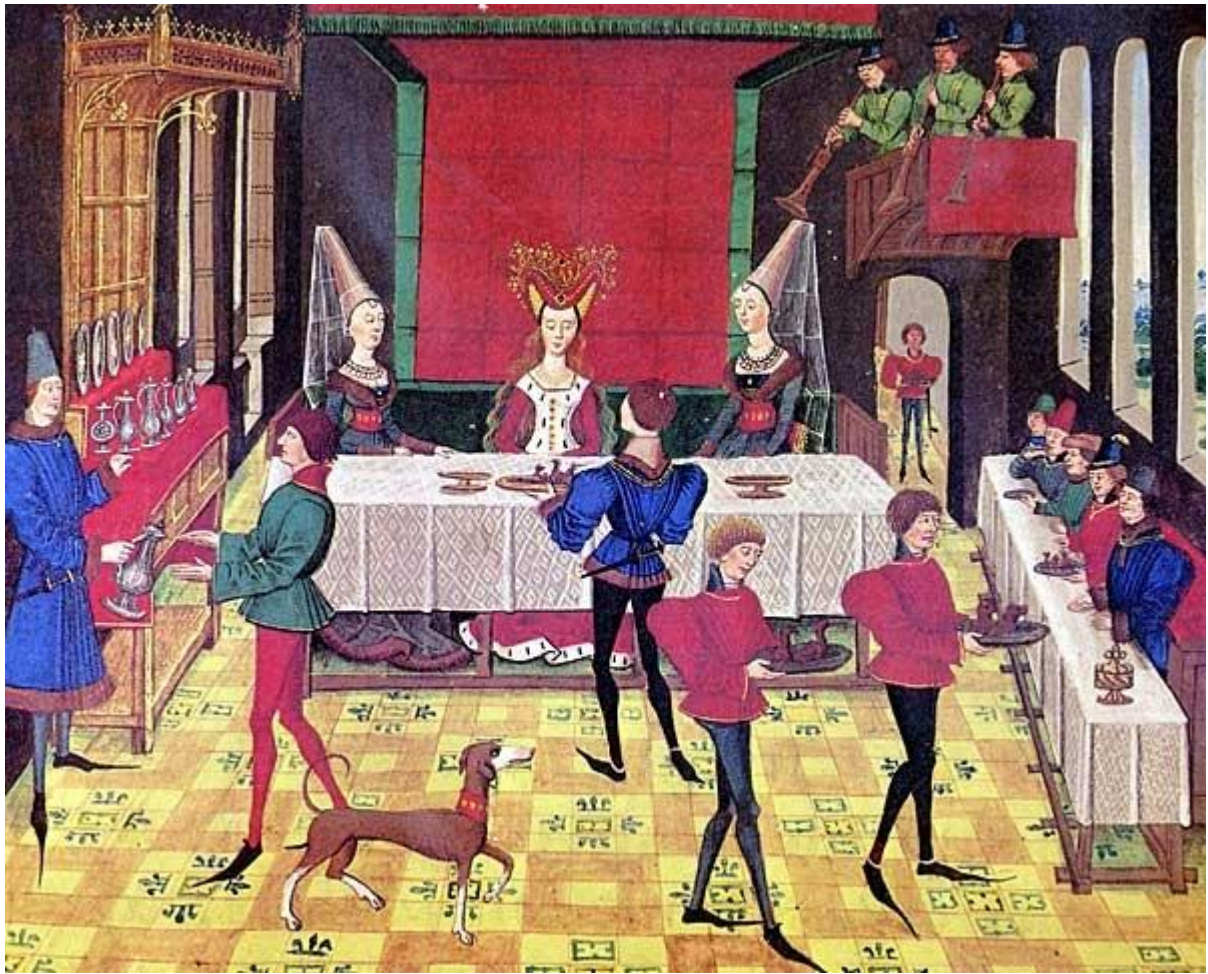


Fig. 18 TRUMPET PLAYERS PERFORM FOR A WEDDING PARTY FROM THE BALCONY, (1300-1400). These kind of indoor balcony got the name TRUMPETERS SEAT.



Fig. 19 TRUMPETERS SEAT IN THE BANQUETING HALL OF FREDERIKSBORG CASTLE, DENMARK



Fig. 20 COURT TRUMPET PLAYERS PERFORM AT A BANQUET AT CHARLES V of FRANCE, CA. 1460.



Fig. 21 A BALL IMN AUSBURG c. 1590-1595. AN ENSEMBLE PERFORMING FROM A TRUMPETERS SEAT. Gradually the trumpeter seats were also used by musicians playing other instruments.



Fig. 22 RIDING ENGLISH COURT TRUMPET PLAYERS c. 1558



Fig. 23 *DRAWING OF A TRUMPETER* by Abraham Bloemaert (1564-1651)



Fig. 23 THE ROYAL TRUMPET CORPS at the funeral of King FREDERIK 2nd in 1588. The engraving is the bookmark of the Det Kongelige Kapel (the Royal Danish Orchestra).



Fig. 24 THREE COURT TRUMPET AT SEA PLAYERS FROM THE COURT OF THE DANISH KING CHR. 4. PAINTING BY KAREL MANDEL c. 1616

The trumpet corpses were a real joy to the ear and the eye. They played on silver trumpets and were fancy dressed, and both timpani and trumpets had precious drapes and hangings. The timpanist made spectacular and grotesk movements and best of all was a black timpanist, a Moor, on a white horse.



Fig. 24 TRUMPET BANNER OF SIGISMUND 3 VASA (1566-1632), KING OF POLISH-LITHAUNIAN COMMONWEALTH. Riksmuseum Stockholm



Fig. 25 TRUMPET BANNER WITH ROYAL ARMS OF CHARLES II (1630-1685) KING OF ENGLAND, SCOTLAND and IRELAND. This silk trumpet banner was made around 1660, probably in England. The banner would have hung from the trumpet of one of the four state trumpeters. These trumpeters announced the heralds when they were making official proclamations.



Fig. 26 GERMAN TRUMPETER FROM THE 16TH CENTURY, woodcut by Just Amman

The trumpet corps played by head, to not to reveal their melodies. The few examples of written melodies are probably for teaching purposes, as show in a "Trumpeter Book", by Magnus Thomsen, the trumpeter of the court of King Christian 4th. The music is written down in codes, and only the second voice is given, the other four were to improvise, following special rules. There were two ways of playing, the PRINCIPAL played fanfare-like with a lot of tongue technic (2nd-, 3rd-, 4th- and 5th voice). The CLARIN played more lyrical in the high register (1st voice). The Fanfare of today, is in fact a reminiscence of the playingmethod of the trumpet corpses of the renaissance court. Most places the trumpets were pitched in D: in Danmark Fanfares are still played in D. In Sweden the trumpets were pitched in Eb, likewise their Fanfares are in Eb!

In the military they used trumpets to give signals, in times of war, as in times of peace, as a form of communication between the different troupes and cohorts.

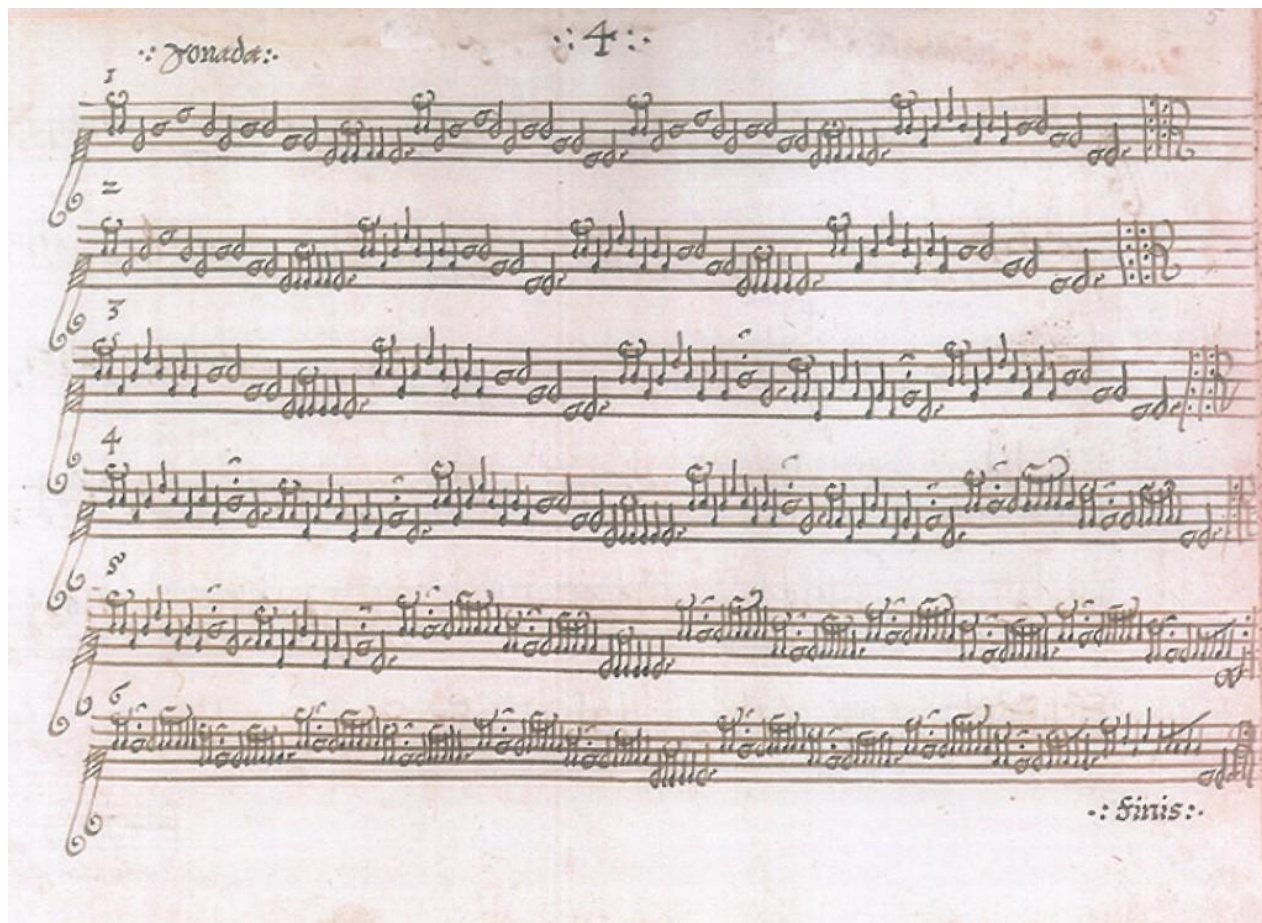


Fig.27 FROM THE TRUMPETER BOOK by MAGNUS THOMSEN, about 1600

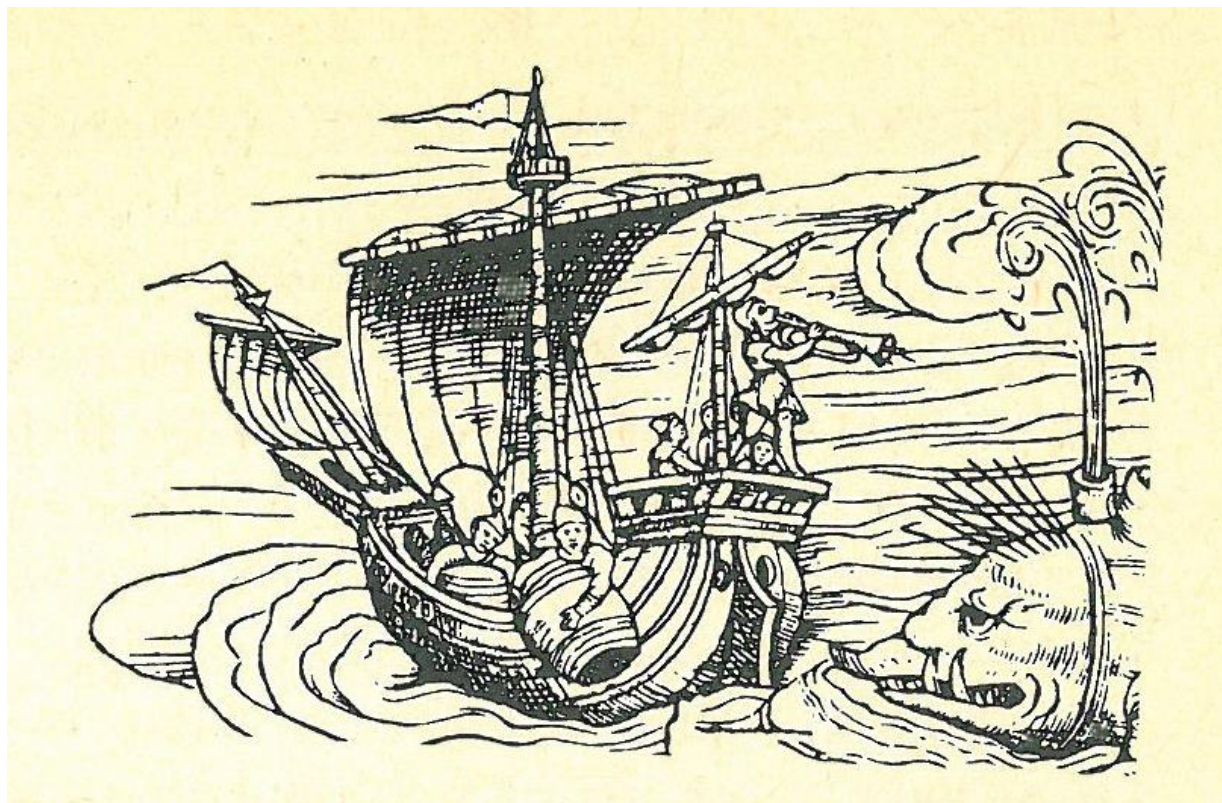


Fig. 28 FROM OLAUS MAGNUS: CARTA MARINA, 1539. The trumpet was also used to signal on board Ships.

THE ZINK/CORNETT

The Renaissance shows us the first full-chromatic treble-lipwindinstrument, the *Zink*, better known as the *Cornett* (Italian: *Cornetto*). Unlike the slidetrumpet, build on the principle to lengthen the instrument, the cornett has the possibility to shorten the instrument. It is provided with fingerholes, all holes closed it provides the lowest tone, and by opening them, the aircolumn is shortened, thus making a higher tone. This idea, as we all know from the recorder, was already known in older instruments, like the Swedish shepherdhorn.



Fig. 29 TWO CORNETT PLAYERS, from the ceiling painting at Rosenborg Castle, 1617, Copenhagen

The Cornett is made of a round or octagonal piece of wood. The mouthpiece is usually turned from horn or sometimes boxwood, it has a very small cup diameter and a sharp rim, which can hold the embouchure with little pressure. The distance between the fingerholes can be rather big, and to make it easier to play, the instrument was often slightly curved and the musician held the instrument to the side. That made the embouchure rather special too, as the mouthpiece was held to the corner of the mouth. Because of the form and playing method, the sound and intonation of the instrument depended highly on the skills of the cornett player.

The three basic types of treble cornett are *curved*, *straight* and *mute*. The *curved* cornett, (*It. cornetto curvo*) is the most common type. It is about 60 cm long and made of a single block of wood cut into a curved shape and split lengthwise. A conical bore is carved out of each half, and the pieces are glued together, the exterior planed to an octagonal profile. The pieces are secured by bindings and a covering of black leather. (hence the name *Black Cornett*). The *straight* treble cornett (*It. cornetto diritto*) is made of wood, usually yellow boxwood (the *white* cornett) – with a conical bore. The *mute* cornett, (*It. cornetto muto*) is made like the straight cornett, but with a mouthpiece as an integral part of the pipe. This integral mouthpiece type had a less sharp timbre, rather a soft and velvety quality.

Furthermore there is the *tenor* cornett, (*It. Corno torto, or cornone*), 75-100 cm long and generally made with a double curve. It was pitched a 5th lower than the treble, and provided with an extra fingerhole. Finally the *bass* cornett pitched a 4th or 5th below the tenor.

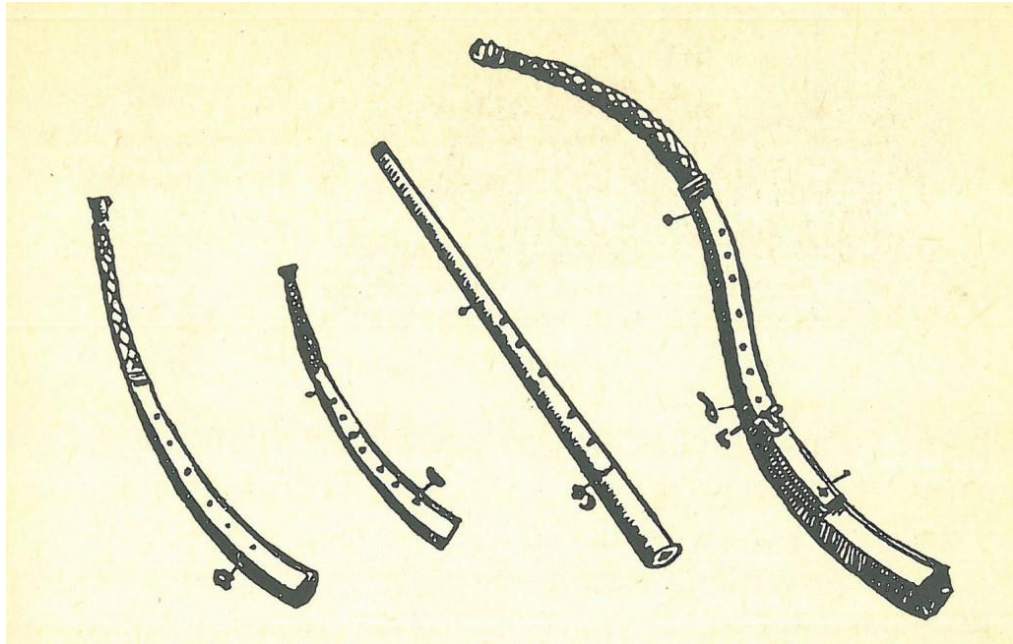


Fig. 30 VARIOUS CORNETTS, FROM THE BOOK BY MICHAEL PRÆTORIUS: SYNTAGMA MUSICUM (1616 – 1620) From left to right: Curved cornett, Descant cornett (cornettino), Mute cornett and Tenor cornett.

The cornett's tone is often described as being close to the human voice, particularly that of a boy soprano, on the other hand it is also somewhat similar to that of the oboe, and in highs it is more like the trumpet. The cornett was mainly used in accompanying choral music, often doubling the voices of the choir, but when it did not double voices it either substituted for them or played instrumental lines of sometimes great difficulty in the high register. The main part of the instrumental music of the Renaissance was not written for special instruments, and the cornett was used from the beginning of the era, together with trombones and strings. It can be heard in the music of *Andrea Gabrieli* (1510 – 1586) and his famous cousin *Giovanni Gabrieli* (1555 – 1612), both organ players in the Sct Marco church in Venice. The musical possibilities of the cornett – a flexible intonation, which enabled it to be played perfectly in tune in a range of tonalities and temperaments – made it a “virtuous” and one of the most used treble instruments of the period. (described by the Baroque theorist *Marin Mersenne* as: “a ray of sunshine piercing the shadows”)

SPIRAL INSTRUMENTS

Humans originally used to blow on the actual horns of animals before starting making them in metal, still calling them *Horns*. At first most horns had this curved form, later they developed into a *spiral* form with one or several *windings*. The principle of the horn is a conical tube, but in the Renaissance the terms trumpet and horn are used simultaneously, and we know that spiral trumpets existed up til the Baroque.



Fig. HUNTING HORN PLAYER WITH A TABLATURE NOTATION FOR RHYTHM. The early horns were in effect Hunting horns, known as such from a book about hunting from 1349 ("Le Livre du Tresor de Vanerie", by Hardouin de Fontaines Guérin) with written hunting signals on a single tone (no staff notation, but a system of black and white squares). As the trumpets were used as a signal instrument in the military, the horns were used to communicate during the hunt. The rhythm could be written like this in modern notation:

First line - 

Second line - 

Third line - 

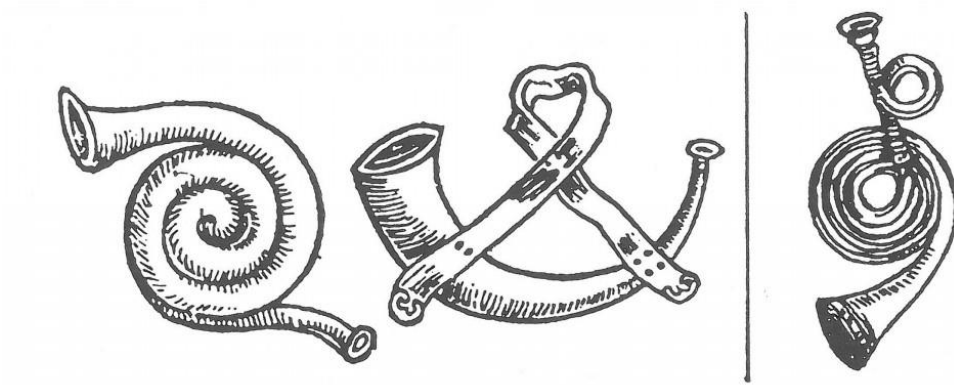


Fig.31 SPIRAL INSTRUMENTS FROM THE RENAISSANCE. Left: By Virdung: Acher horn (probably made of earthenware or porcelain) and Jeger horn. Right: By Prætorius: Jäger trompet (hunter's trumpet)



Fig. 32 HUNTING HORN I G fra 1590. Historisches Museum, Dreden.



Fig. 33 *PORTRAIT OF A YOUNG MAN, PLAYING A HUNTING HORN (of a kind ?)*
Michiel Sweerts, Bruxelles 1618-1664

THE TROMBONE

The *trombone* started as an improvement of the slide trumpet in the 15th century. By playing the slide trumpet, the player slid the whole instrument in and out, but with the trombone, the player held the bell part of the tube in his left hand, while his right moved the U-shaped tube (the *slide*). (see fig. 4, slide trumpet and trombone).



Fig. 34 The Slide of the Trombone, and the 7 Positions. In moving the Slide the instruments is extended in two places, thus lowering the keynote with 7 halftones, and filling the holes in the natural harmonic series

With this slide the trombone was "perfect", and it is still used in the same way as at the time it was born. It got several names: Italy: *trombone* (*tromba* – trumpet and –one means big : big trumpet), France: *sacqueboute* (old french: *sacquer* : to draw out), nowadays *trombone a coulisse*, England: at first *Sackbutt* (which is nowadays used for "the old trombone"), modern *Trombone*, Germany: *Posaune* (from the Latin *Buccina*), and Scandinavia: *Basun*.

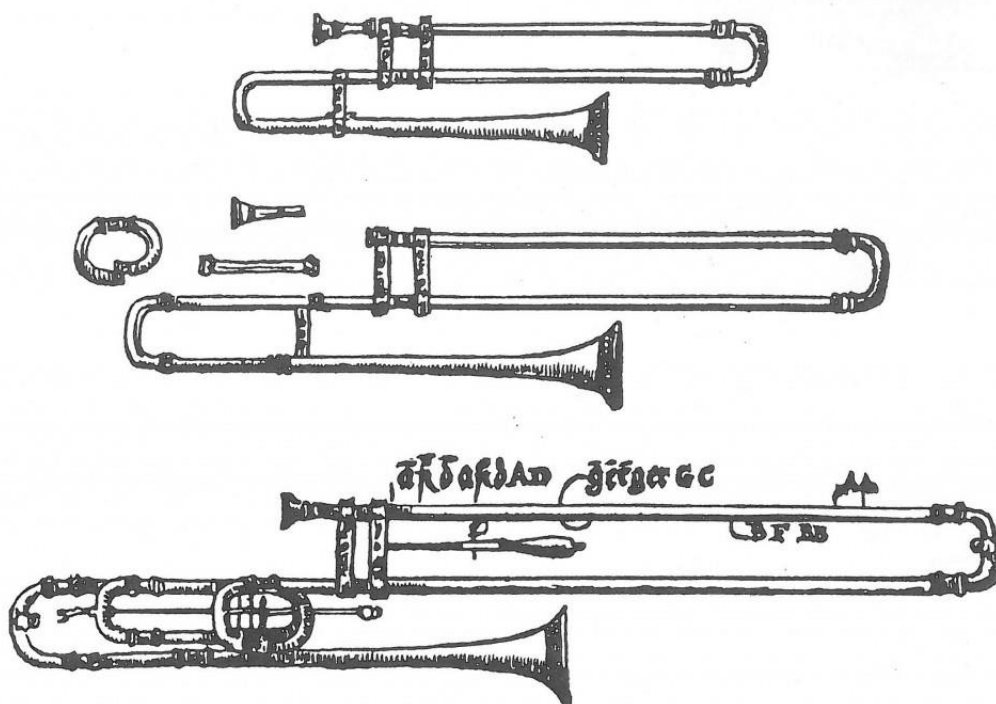


Fig.35 ALT-, TENOR- AND BASS TROMBONE BY PRÆTORIUS. Pay attention to the extra tube at the tenor trombone to lengthen the instrument, and the bass trombone's special handle, (to lengthen the players arm, which makes it possible to slide it even further) and the tuning slide.

During the Renaissance there was a entire consort of trombones: the alto-, tenor-, bass- and contrabass trombone, although the last one was rarely seen. The tenor trombone was pitched in A, the alto a fourth higher in D, or a fifth higher in E. You would think that the tenor trombone was the most common, the so called: *Gemeine rechte Posaun*, by Michael Praetorius in his "Syntagma Musicum". (other names: *Tuba minor*, *Trombetta*, *Trombone piccolo*) The bass trombone got its name from the difference in pitch, compared to the tenor: *Quart-Posaun* in E and *Quint-Posaun* in D. (other names: *Trombon grande*, *Trombone majore*, *Tuba major*) The contrabass trombone was likewise called after the difference in pitch: *Octav-Posaun*, or *Trombone doppio*, *Tuba maxima*, or *la trombone all Ottava basso*. (Praetorius: Syntagma musicum II).



Fig.36 BRACE ON A RENAISSANCE/BAROUQE TROMBONE. The various parts of the instrument were not soldered, but put together with a system of braces, fastened with crooks, so the instrument could vibrate and sound freely.



Fig. 37 A TROMBONIST FROM A PANEL PAINTING c. 1520, Museu Nacional de Arte Antiga, Lisbon, Portugal..

The trombone was meant to be played in two ways: to produce the low *Choir-tone*, used by organs and thus used inside, and the high *Cornett-tone* for outdoor use. To make that possible the Bass trombone had a tuning slide (like the moderne tuning slide), whereas the Tenor and Alto could lower the pitch by adding small extra tubes. The old trombones had a narrow bore and a flad mouthpiece, which gave a light and allmost discreet sound. The trombone was highly populair from the start, it could play chromatic, and it worked perfect with soft instruments like recorders as well as with loud instruments like trumpets and timpani. The soft character was though the most important part, as described by the french *Marin Mersenne* in his book *Harmonie universelle* (1636 – 1637): a direct appeal to the soft character of the trombone, and a warning to play "trumpet-like" . The German *Daniel Speer* states in his book *Grundrichtigs Unterricht der Musikalichen Kunst* from 1687 that in playing the trombone you needed so little effort that a 8 – 10 year old boy easily could do so. Especially when doubling choir voices you hear a fantastic mix of voices and tones, rich in overtones, a real "sound from heaven".



Fig. 38 THREE TROMBONE PLAYERS from the ceiling painting at the Rosenborg Castle, 1617, Copenhagen.

The popularity of the trombone exploded, and it was used extensively across Europe. The English king Henry VIII (1509 – 1547) had 10 trombonists at his court. In Venice the famous Giovanni Gabrieli and his uncle Andrea Gabrieli used the many galleries in St. Mark's Basilica to compose "stereophonic" music for different groups of musicians, set up on various places in the church. In Giovanni Gabrieli's *Sonata Pian e Forte* two groups respond to each other. Here, for the first time, the use of dynamics in music were given (hence the title) and it is the first piece of music especially written for certain instruments, a "light" group existing of one cornett and three trombones, and a "dark" group of one violin and three trombones. In many places the trombonists were in high favour and in Spain they were like "Prima Donna's". They were the best payed musicians ever and were indirectly cause to the enlargement of the spanish organs with *reed pipes* as a substitute for the trombones.



Fig. 39 A BASS TROMBONIST. A painting on an the case of an organ by Christian Smith, 1643, London, England

CORNETT AND TROMBONE ENSEMBLES

The cornett and the trombones were mates from the start and were both used to double choir voices. As part of the family they played together on various occasions, f.x. when playing in *consorts* (music played by one instrument family) the strength was usually 2 cornetts, plus an alto-, a tenor- and a bass trombone. This will have been the case in the work of Anthony Holborne: *Pavans, Galliards, Almains, and other short Aeirs both grave and light, in five parts, for Viols, Violons, or other Musicall Winde instruments* (1588), or in the original *Music for His Majesty's Sackbuts and Cornetts*, by Matthew Locke, especially written for the procession at the crowning of Charles II in 1622. (if the music was written for instruments of different instrument families, it was called *broken consorts*)



Fig.40 CORNETT- AND TROMBONE ENSEMBLE. Musicians from a wedding procession. German picture c. 1590, German National Museum.

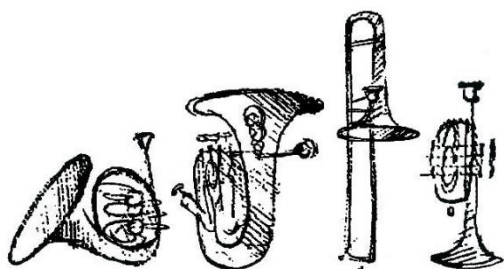
BAROQUE



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Latest updated 10/10 – 2017

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1. THE BAROQUE (1600-1750)

In the Baroque the instrumental music changes both in form and in the composition of instruments. Music for smaller ensembles (chamber music) and bigger "orchestra like" groups – build around strings (violin 1 and 2, viola, cello and double bass) with a different strenght of wind instruments – appear. But always with the basic group: the *continuo group* (*the rhythm group of the Baroque*) which existed of a *chord instrument* (like a cembalo, organ or lute) and a *bass instrument* (like a viola da gamba,

cello, theorbo (bass-lute) bassoon, and rarely a trombone). Brass instruments played on turn and very seldom at the same time.

One of the orchestra's that was created during the Baroque and that kept on during later periods was the Court Emperor's Orchestra of Vienna. In 1721 the strenght was 72 musicians. Even if it was an extremely big strenght, it shows the need of brass instruments of that time: 6 organ players, 23 violinists, 1 viola da gamba player, 4 cellists, 3 violone players (double bass players), 1 lute player, strangely no flute players, even if the flute was highly in fashion, 5 oboists, 4 bassoonists, 2 *cornett players*, 16 *trumpeters* (the court trumpeter corps would have been included) , 1 *huntman's hornist*, 4 *trombone players* og 2 timpanists

2. THE TRUMPET

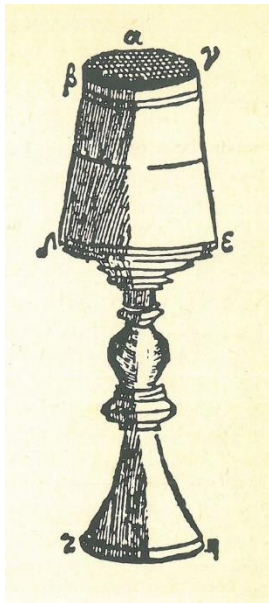
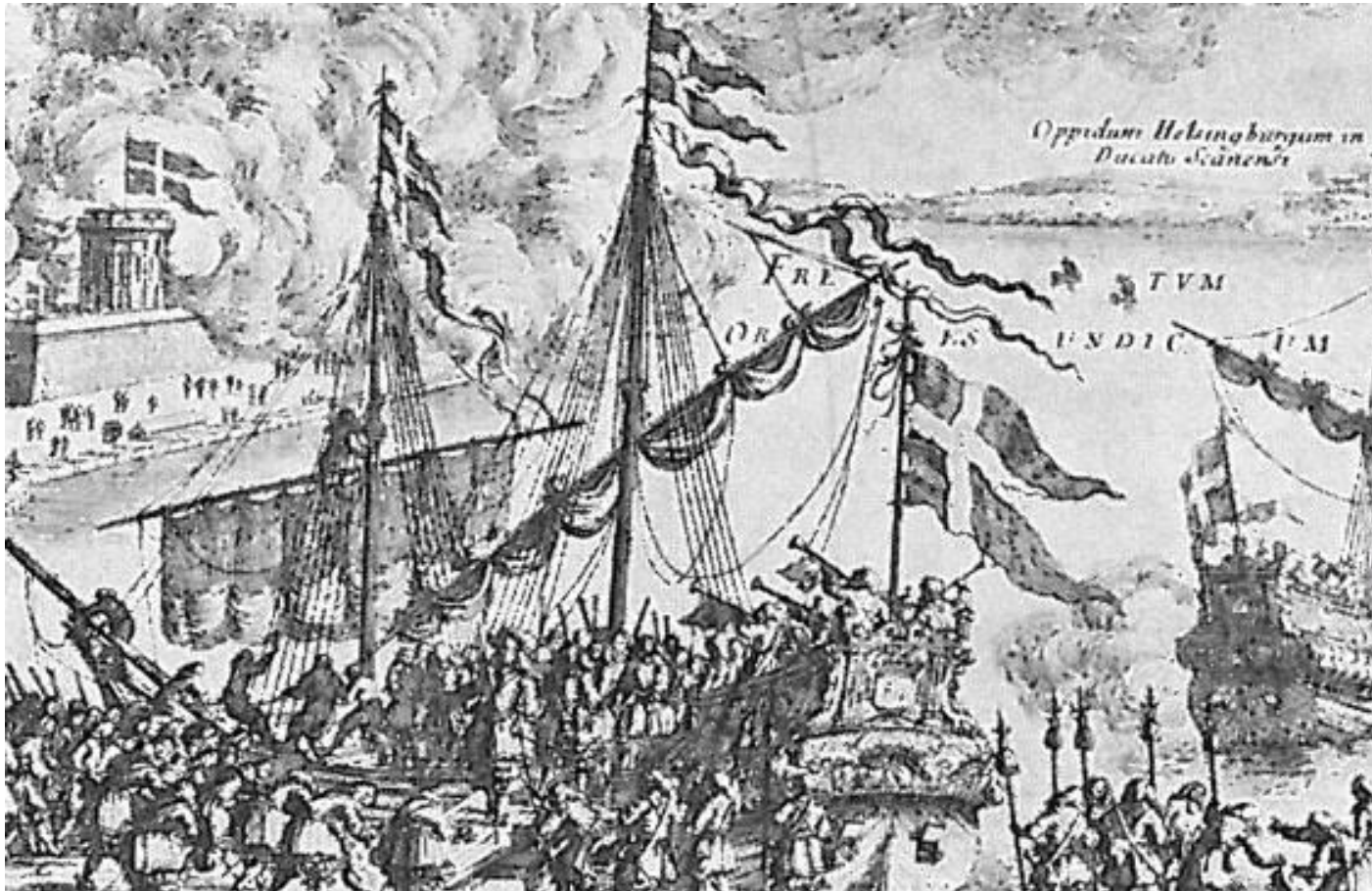


Fig.1 TRUMPET MUTE – from Mersenne



*Fig. 2 DANISH NAVY TRUMPETERS PLAY FOR THE SWEDISH KING KARL 10. 1658.
(Pudendorf)*

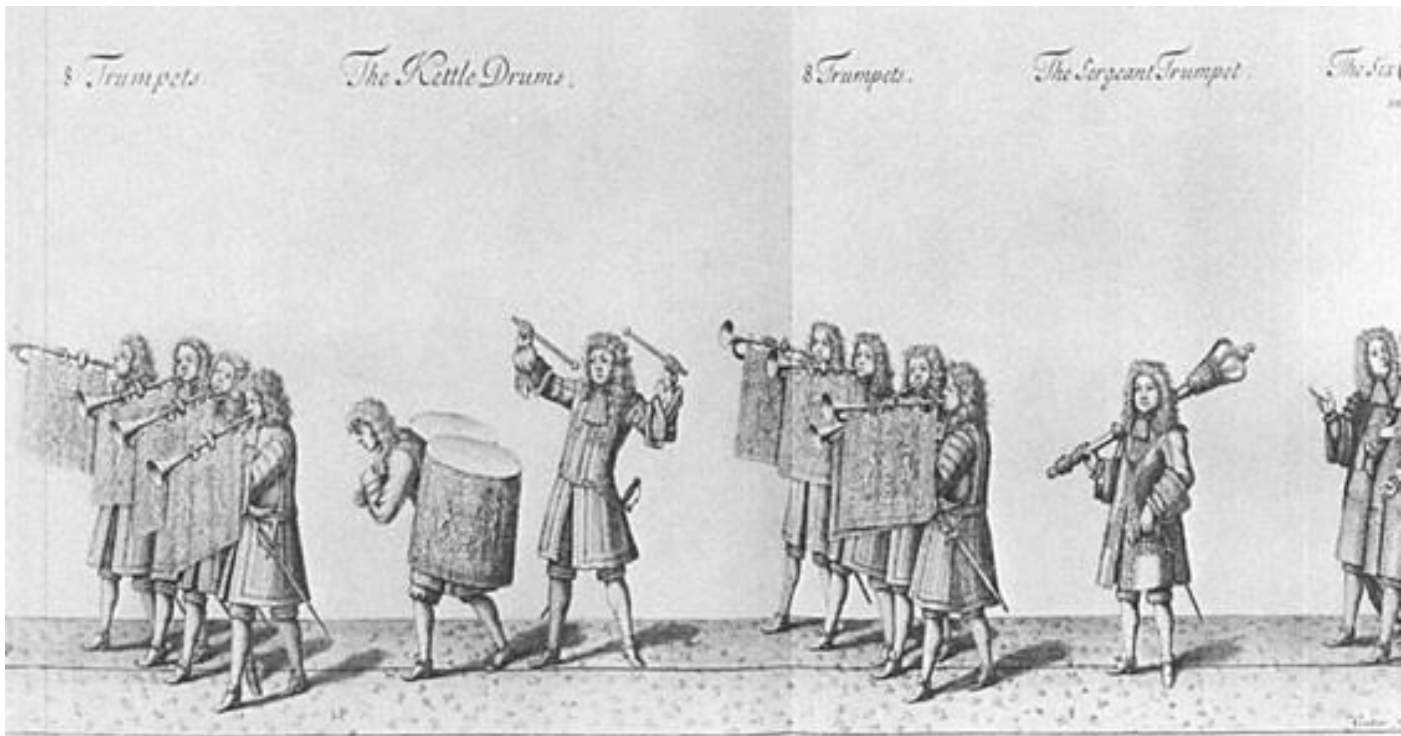


Fig. 4. "8 TRUMPETS, THE KETTLE DRUMS, THE SEARGENT TRUMPET, THE SIX CLERCKS an engraving by Nicholas Yeates, London, 1687.



Fig. 3 TRUMPETER CORPS FROM THE HAGUE, THE NETHERLANDS, 1753



Fig. 4 TRUMPET BANNER FROM THE 1700's, with the words 'Dieu et Mon Droit' (God and my right) embroidered

The Trumpet Corpses of the Court were still going strong in the Baroque, and there still was a certain prestige in being a trumpeter. As long as the trumpeters came from the Trumpet Corpses of the Court, their restrictions and privileges were in a way still in force. In a lot of orchestra's the players were dressed in the same way, like an uniform, but often the trumpeters were allowed to decide which garment they should wear. The British trumpeters of the Court had – even in the time of Henry Purcell – to have permission of their *Sergeant trumpeter* to perform at concerts if there were musicians other than their own colleagues from the Court Orchestra. The art of playing the trumpet was definitely high esteemed: In Great Britain the trumpet soli were played, when standing in front of the orchestra, next to the vocal soloists, a privilege that the other musicians would not attain. Today, this practice can still be experienced in England.



Fig. 4 GERRIT DOU (1613 – 1675) A TRUMPET-PLAYER IN FRONT OF A BANQUET – from 1660-1665



Fig. 5 DUTCH TRUMPET PLAYER. Crocery til of Delft, Holland 17th century.

The Baroque was a real period of splendour for the trumpet. The trumpet music was full of virtuosity and heroic expression. The phrase *Messa di voce* (one long tone that grows and falls in strength) came from the *clarin*, and the tongue technique and the fanfare-like character came from the principal, as we see in the start of the Christmas Oratorium by J.S. Bach:



Fig.6 TRUMPET PARTS FROM THE START OF THE CHRISTMAS ORATORIUM BY J.S. BACH.

The ever growing demand on the playing technique of the trumpet made that the instrument in itself got a few minor changes. To be able to reach the higher tones both the bore and the bell became smaller in the 17th century, and even if the most wanted pitch was C or D, trumpets in another pitch were build. Some had an extra piece added to lengthen the tube, thus being able to tune to a lower pitch.



*Fig. 7 GIROLAMO FANTINI (ca. 1602 – ca. 1675) – was seen as the leading trumpeter of his time, "the monarch of the trumpet on earth today". He wrote one of the first books on trumpet playing – *Modo per imperare a sonare di tromba* – and he was a principal to lead the trumpet into art music. He could play *Messa di Voce*, could play tones outside the natural harmonic series and as a forerunner for the trill as we know it, he could play "grosso", (or "gruppo") a rapid alternation between two notes in a non legato style, and "trillo", pulsations on a single note: "shake".*

The biggest problem was the intonation of the "out of tune" nonharmonic tones nr 11 and 13 in the natural harmonic series. Being out of tune could possibly be tolerated in the trumpeter corpses, (being somewhat charming) but in art music it absolutely could not. In many years it has been a mystery how it was possible to master the clarin part and play tones outside the natural harmonic series. Nowadays we think that the answer lays in three possibilities:

3. SPECIAL TRUMPETS

There is a range of variety in trumpets, and a few examples on special trumpets are known. You will find a *Tromba da tirasi* (German: Zugtrompete) in some of J.S. Bach's scores, but there seems to be no example left of that instrument. Maybe it was an instrument like the straight slide trumpet of the Renaissance, with a single telescoping slide. Henry Purcell's procession music to Queen Mary II Funeral, *March and Canzona*, is written for 4 *Flatt Trumpets* (also known as *English slidetrumpet*).



Fig. 8 *BENDINELLI's TRUMPET.*

*The Italian trumpeter Cesare Bendinelli (c.1542-1617) (the principal trumpet player of the Viennese Court from 1567 to 1580) had built a very special trumpet, where it was possible with one hand to reach the bell, and "stop" the tones. He has written the book: *Tutta l'arte della Trobetta* (1614)*

An other possibility was the technique of handstopping the notes. By inserting the fingers of the left hand joined together into the bell, you can lower the pitch, or bend the natural tones. It makes it possible to correct the pitch of the natural tones 11 and 13 that are out-of-tune.

Fig. 6 shows J.S. Bach's trumpeter G. Reiche with a spiral formed trumpet, like the Huntsman's Trumpet of Prætorius. It was possible to use this handstopping technique on that instrument.

And finally there was the discovery of 2 trumpets with small holes in them, at a museum in Frankfurt, Germany. Originally it was thought that the holes came from oxidation of the material, or by cause of an accident. The holes were though on special places, and when keeping them open, the natural tones are "pushed", so more tones are available. Likewise, there is a hypothesis: you could make a bigger hole (like at the cornett) that could raise the pitch with a fourth. In that way you could play the problematic tones nr. 11 and 13 as the "save" natural tones nr. 8 and 9. Many "Baroque-trumpets" that are produced today have 2 or 3 holes, but there is no historic evidence that these holes should be there.



Fig. 9 GOTTFRIED REICHE (1667 – 1734), engraving (1727) after a painting by Gottlib Haussman. Reiche was a town musician in Leipzig, known as Bach's "star trumpeter",

and he probably has played most of Bach's trumpet parts (but not the trumpet part in the Brandenburg Concerto nr. 2, because that was written for the Margrave of Brandenburg, and had its premiere in Coethen in 1722, one year before Bach came to Leipzig). To show the virtuosity of Reiche, he has a music part in his hand with a tremendous virtuos phrase:





Fig. 10 REICHE PERFORMING ON HIS SPIRAL FORMED TRUMPET. He was in Leipzig much earlier than Bach, and this picture should show Bach's predecessor Johann Kuhnau (1660-1722) conducting a cantata. We can see Reiche with his round instrument and two of his trumpet colleagues with long trumpets.

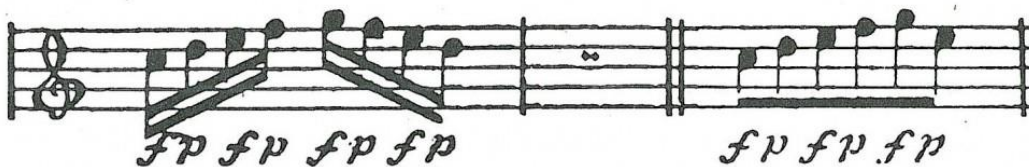
4 – THE ACCOUSTICS OF THE INSTRUMENTS OF THE BAROQUE

The interior of the modern brass instruments is very smooth, which gives a stabil sound, and that ofcourse is a big plus. The old instruments were made of hammered pieces of metal, which gives a more or less rough surface. That makes it easier to play "off-side" the natural tones.

5 – THE PLAYING METHOD IN THE BAROQUE

The dynamic possibilities of the baroque trumpet are much less compared to the modern trumpet (even if the sound and splendour of the instrument has its brilliance). That is why it was not uncommon for 3 trumpeters to accompany one single soprano voice, or have one trumpeter playing in balance with a recorder, as in J.S. Bach's Brandenburg Concerto nr. 2. An other thing was the aesthetic sense of the period which shows in the playing method. The trumpeters copied the phrasing method used by singers and string players: to bind two notes together, with an accent on one. To bind two notes together – to play two notes in one bow – is ofcourse a kind of "natural" bowing technique for stringplayers. But when doing so on a trumpet, giving more accent on the "save" notes and less accent on "difficult" notes in between, the performance became less problematic.

Fig.10 From JOHANN ERNST ALTENBURG (1734-1801): *VERSUCH EINER ANLEITUNG ZUR HEROISCH-MUSIKALISCHEN TROMPETER- UND PAUKERKUNST, HALLE, 1795. (An Essay on the Introduction to Heroic and Musical Trumpeter's and Kettledrummers' Art)*



The dynamic difference between the notes is shown by *f* and *p*: forte and piano.

Fig. 11 From FANTINI: *MODO PER IMPARARE A SONARE DI TROMBA*

II

ria ria da la la le ra la la la le ra le ra la
 dia dia da sa ra se re da sa ra se re se re da
 le ra le ra la si ri si ri da seghe seghe seghe da

The difference in accents between the notes are shown by using sounds /words.

All manuals on trumpet playing emphasize the necessity of practise and hard work! Witnesses from that time testify though that it was an illusion to be able to play all trumpet tones in tune. But the influence of the real virtuosi who could play in tune, was tremendous.

So, even if it sounds incredible, almost all trumpet parts in the Baroque are played on a single natural trumpet. And with success, because the composers kept on writing even more and complicated parts for the instrument.

6. THE BAROQUE TRUMPET REPERTOIRE



Fig. 14 CONCERT AT THE COURT IN SWERIN, GERMANY. Painting from 1770 by G.D. Matthieu. Leader of the orchestra is the composer Johann Wilhelm Hertel (1727-1789) who wrote 3 concertos for trumpet and a double concerto for trumpet and oboe. The trumpet player to the left is supposed to be Hertel's 1.trumpet player Johann Georg Hoese (1727-1801).



Fig. 15 JOHANN GEORG HOESE is more clearly seen in this close up with his trumpet and trumpet-part.

Fig. 16 Another painting showing THE SWERIN COURT ORCHSTRA:



The trumpet was the most used brass instrument of the Baroque, both in solo performances and in orchestra's. A great deal of trumpet music came from Italy: i.e. by Torelli (1658 – 1709) and Vivaldi (1678 – 1741). There is music by Pavel Josef Vejnovsky (1639 – 1693) from Bohemia. In France the trumpet was the symbol of the unlimited power of the King, and it shows in the proud trumpet music of Lully (1632 – 1687), Rameau (1683 – 1764) and Charpentier (1645 – 1704).



Fig. 12 FRENCH TRUMPETERS. The King on his way to the church. Detail from Antoine Danchet: *The Crowning of the French King Louis XV*, 1732.

Joseph Fux (1660 – 1741) and Johann Georg Reutter (1708 – 1772) in Vienna wrote music for the "maestro in trumpet playing": Johann Heinisch (1725-1751) (Fux called him a "ein ganz besonderen Virtuos", an extraordinary virtuoso). Henry Purcell in Britain got his trumpet music performed by a whole "family" of trumpeters, the brothers Matthias and William Shore, together with William's son John, the latter undoubtedly being the most famous of them all (it was he who invented the tuning-fork.) The so-called Trumpet Voluntaries were trumpet-like pieces for organ but the best known piece – Jeremiah Clarke's: The Prince of Denmark's March – can well be played on a natural trumpet. Georg Philip Telemann (1681 – 1767) in Hamburg composed also for trumpet: among them a wonderful Concerto for trumpet and strings in D. Finally we ought to mention the two giants J.S. Bach (1685 – 1767) and G.F. Handel (1685 – 1759), who not particularly wrote Trumpet Concerto's as such, but used the trumpet in a great part of their music, for example as an *obligato* instrument in vocal arias. Bach wrote a complete cantata for soprano and (slide) trumpet: Jauchzet Gott in allen Landen, (*Exult in God in all lands*, BWV51) but best known is the aria for bass in the Christmas Oratorio: "Grosser Herr und starker König" (*Great Lord, O mighty king*, BWV248). Handel also wrote an aria for bass

and trumpet in Messiah (1741) : "The trumpet shall sound" especially for the trumpeter Valentine Snow.



Fig.13 THE ENGLISH TRUMPETER VALENTINE SNOW (1700-1770), "THE FINEST TRUMPETER IN ENGLAND AND AMONG THE BEST IN EUROPE", painted around 1753. Notice the special "trumpeter posture". Valentine Snow (c. 1700-1770) was the Sergeant-Trumpeter to King George II and King George III from 1753 until his death in 1770. Prior to holding that office, he was one of 16 State trumpeters under the leadership of Sergeant-Trumpeter John Shore. His talent on the natural trumpet was legendary. By this time of his appointment to Sergeant-Trumpeter to the King, his reputation as a musician and executant stood very high, and it was for him that Handel composed the various obligati we find in his oratorios and operas. The Sergeant-Trumpeter received an annual salary of £100. Upon Valentine Snow's death around 1770, this epitaph was inscribed upon his gravestone:

*“Thaw every breast, melt every eye with woe,
Here ‘s dissolution by the hand of death;
To dirt, to water’s turn’d the fairest Snow,
O! the King’s trumpeter has lost his breath.”*



Fig. 14 SLICE OF GOBELIN on Rosenborg Castle, Copenhagen, showing landing at Råå 29 June 1676, during the War between Denmark and Sweden . In the Baroque period the trumpet was still an important communication medium in the military

7. THE CORNETT



Fig. 15 THE VIRGIN OF MONSERRAT, painting from 1693 by Francisco Chihuantito, Peru, located in the parochial church of Chichero, Cusco, includes a trombonist a cornetto player

Cornett and trombone ensembles were mostly found amongst the town musicians. Wind music was extreme popular, and the cornett and the trombone were definitely higher in rank than the violin or the lute. Like the trumpeteers at the Court, the town musicians were organised in a guild. The education took about 5 years, the pupil served his apprenticeship with a master and finished his education by passing a proficiency examination. In the hierarchy of musicians you had the *Kunstgeiger*, (*art fiddler*), higher in rank were the *Stadtpfeifer*, (*Town pipers – City wind players, Ital. Piffari*) – the title of Court musician was seen as the highest possible rank.

(Despite the implications of their titles, the *Stadtpfeifer* and *Kunstgeiger* were all expected to play both string and wind instruments. *Stadtpfeifer* enjoyed higher status than *Kunstgeiger*, because it was them who played the "Abblasen", fanfares and other short numbers from the City tower. They had more duties and derfor made more money. Apart from their duties as City Hall Tower players, the *Abblasen*, these town musicians had the only right to play "privat music" : music at parties, dances and weddings. This "signalling music" from towers developped into "art-music", played by

cornetts and trombones on special times during the day, often literally as *time* signal. It could well be a long day for the musicians, starting off at 5 in the morning, and finishing late at night. The musicians often were bound to their working place and got nicknames like "Tower Men", or "Tower Rats". These ensembles, bands of musicians, were seen in lots of cities in most European countries, in Britain called: Band of Waits, in Holland: "Stadspijpers", in Germany: Stadtpfeifer and in Italy: Piffari.



Fig. 16 FRONTPAGE TO HORA DECIMA (1669) by JOHANN PEZEL (1639-1694). In the 17th century special Tower-music for cornetts and trombones was composed and edited. The best known example is written by *Johann Pezel* who was the most famous of the four Stadtpfeifer of Leipzig. For the daily *Abblasen* (a daily ritual, playing from the City hall tower at 10:00 a.m. and at various times during the evening) he wrote the *Hora Decima* (40 Tower Sonatas) in 1669, and *Fünff-stimmigte blasende Music* in 1685.

The cornett continued flourishing into the sixties of the 17th century. It even became an alternative to the violin, and both instruments shared their repertoire, which though after a while got more and more violinistic. And as the cornett gradually was regarded "oldfashioned" it got back to its old role as an instrument to double choir voices. As such it was used by Bach in 11 Cantatas and later in 1762 by Gluck in the opera Orfeo and Euridice. An odd example of the "original" use of the cornett – an instrument in a wind ensemble used by town musicians – is Bachs Cantata nr. 118: O Jesu Christ, mein Lebens Licht (*O Jesus Christ, light of my life*). This cantata exists only of one part, and it is especially written for outdoor use. The orchestra that accompagnies the choir exists only of brass/ lipwind instruments: two Litui (trumpets or horns), one cornett and three trombones.



*Fig. 17 STADTPFEIFER GABRIEL SCHÜTZ WITH CORNETTO.
Engraved portrait from 1656*

8. THE HORN



Fig. 18 BAROQUE HORN, build by Starck, Nürnberg 1667. This is the oldest existing horn. Music Museum, Copenhagen.



Fig. 19 STATUE OF MORITZ BURG, DRESDEN, GERMANY from 1733 showing the special "hunting horns posture"

During the 17th century the horn was used more and more and it got its status as an huntsmens instrument. Like the trumpeters in the military, the huntsmen communicated with each other through different horn signals. The characteristic form of the horn, with "windings" made it easy to handle – the musician could ride a horse, with the reins in one hand and the horn in the other. The inside of the bell was often painted, to prevent blinding the other riders and horses behind, the Parforce horn. It was pitched in F, but one octave higher than the horn of today. The instrument got different names, and some of them refer directly to the hunt: Germany – Waldhorn, France – Cor de Chasse, or Cor Allemand (German Horn) and in England – French Horn.



Fig. 20 HORN WITH PAINTED BELL

In England they still kept the straight horn for use at hunting parties, whilst the french horn got quite a different function – it was used for playing duets – for outdoor amusement – with two horns being held opposite one another (in reverse). It became a fashion for the upperclass to have a horn duo in their reign, which gave certain prestige.



Fig. 21 TWO HORN PLAYERS PLAYING "IN REVERSE". from "New instructions for the French Horn", about 1770.

The french hunting music had its own playing method with a raw, almost shrill sound. One of the characteristic elements was the so called Tay-ya-te, a quick switch from the tone to the upperlaying natural tone and back igen, like a trill on the beat. It is been said that the honour for the lower pitch and darker sound of the horns of today must be given to the Czech count F.A. Spörck. During a big round trip through Europe, he came to Paris in 1681, where he heard the royal hunting music of Louis XIV. He got so enthusiastic that he ordered two of his men to learn to play the horn. Back home again in Bohemia the horn playing was cultivated and the instrument got more windings, and therewith a darker timbre. The different parts of the instrument were often not solded but hold together with leather strings. But even as the sound got darker and more full, the baroque horn sounded still more trumpet-like than the later versions (with the hand placed in the bell).



Fig. 22 HUNTING HORN PLAYER. Drawing by Frans van der Meulen (1632 Brüssels-Paris 1690)



Fig.23 HORN PLAYERS AT A HUNTING PARTY, engraving by Johann Elias Ridinger (1698 – 1767). You can see that the horn has "grown" (if the picture is true).



Fig. 24 HORN PLAYERS IN AN ORCHESTRA. Anonymous, (1700-50), Venice, Italy

It is not clear at what period the horn started to become an "orchestral" instrument. There is an opera from 1639 and a ballet from 1664 with "hunting scenes" build on natural tone series, but it is unknown whether they were played by horns, or by horn-imitating strings. It is true though that in 1705 in Hamburg Germany there were two Cor de Chasse in an orchestra, but otherwise the horn was definitely an outdoor instrument, and if they were used, it was not as part of the orchestra but in an ensemble, only to give some "hunting" atmosphere. In 1717 Lady Mary Wortley Montagu wrote a letter from Vienna to a friend describing a Carnival: "The music was good if it was not because of this dreadful habit of mixing it with hunting horns, which was quite deafening". Anyway, in this very year the horn got two prominent roles in two wellknown pieces of two famous composers: For the first time horns were used by Haendel in his Watermusic and Bach used two horns in his Brandenburger Concerto nr. 1. The first Horn concertos by Vivaldi date from this Baroque period and Telemann writes a series concertos for one, two and three horns. To be able to play these concertos, written in different pitches, horns were build in different seizes/lengths – from the high C (C-alto) to the low C (C-basso). And finally in the beginning of the 18th century a smart system was developed with extra tubes to lengthen or shorten the instrument, and with these it was possible to change the pitch of an instrument.

In France the hunting horn was pitched in low D and in Germany in low Eb.



Fig. 25 HORN PLAYERS PERFORM WITH "BELLS UP POSITION" by Zocchi (c. 1711–1767), Florence, Italy.



Fig. 26 A MUSICAL GATHERING WITH 2 HORN PLAYERS, ALSO WITH "BELLS UP". By Nicolaes Aartman, c. 1720-1760 Pen and black ink and brush and gray wash over black chalk on paper.

9. CORNO DA CACCIA

Bach use a little horn called Corno da Caccia (hunting horn) for parts which require the same virtuosity as the trumpet parts. There is no definitive definition of the instrument but it has about half the length of the large hunting horn. Maybe Gottfries Reiche is holding a Corno da Caccia on Ill. 7 ?



FIG. 27 CORNO DA CACCIA – Reconstruction of Matthew Parker

10. THE TROMBONE



Fig. 28 WIND BAND WITH TROMBONES, AT THE CORONATION OF LOUIS 14 AT THE CATHEDRAL OF REIMS. FRANCE 1654. ENGRAVING BY JEAN LE PAUTRE'S.

The trombone got through the Baroque without many alterations in its construction, but like all other instruments it became more decorated. From the beginning of the 17th century the trombone was used in many connections. In the "Symphoniae Sacre" (*Sacred Symphonies*) by Heinrich Schütz (1585-1672) for example are two pieces for bass voice, four trombones (sackbuts) and continuo, : no. 13 "Fili mi Absalon" and no. 14 "Attendite popule meus, legem meam". Among other pieces are two sonatas by Daniel Speer (1636-1707) for three trombones and a sonata for four trombones (1687), and being a bit of a curiosum there is a piece by Tiburtio Massaino (1550? -1608?): "Canzoni per sonare con ogni sorte di instrumenti" (No.33 – Canzona for eight trombones). Strangely enough very few solo pieces were written for the trombone. There is an exception: "La Hieronima" for trombone and continuo by Giovanni Cesare (1590-1667).



Fig. 29 PERFORMANCE OF A BACH CANTATA – An engraving by Johann Christoph Dehne , the frontispiece from Johann Georg Walther's *Musikalisches Lexicon*, 1732, clearly includes a trombonist in a performance of sacred music. This is probably the only picture from the first half of 1700 showing a trombonist in an orchestra.

During the Baroque "Trombonism" developed in very different ways in the European countries.

The Imperial Court in Vienna had a range of splendid trombonists and composers and between them (on a local plan) a unique solistic playing method arose. The trombone surely was more seen as a solo instrument than an orchestral instrument. In the period between 1698 – 1771 there were five members of the Christian family employed as court-trombonist: Christian – , Hans Georg -, Leopold senior – , Leopold junior – and Leopold Ferdinand Christian. Looking at the repertoire they must have been extremely skilful. When Leopold Christian Junior asked for a higher salary, his superior Johann Joseph Fux supported his request in saying: "he is a virtuoso who never has met his liking, not in the past nor will he in the future". In the orchestras the trombone often was used as an obbligato solo instrument. The composing Emperor of Austria Joseph I. even wrote an aria "Alma ingrata" for soprano voice, trombone and continuo.



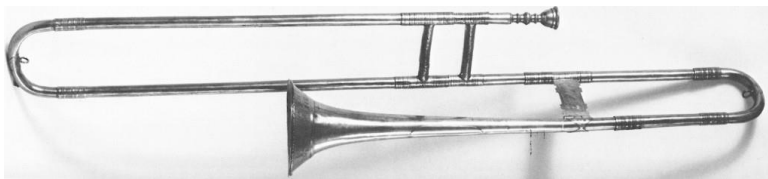
Fig.30 TROMBONE SOLO PART FROM "SONATA FOR VIOLIN, TROMBONE AND CONTINUO" BY DARIO CASTELLO. At the Emporal Court there were not less than two ensembles, existing of one or two violinists, trombone and continuo. Their repertoire, written amongst others by Antonio Bertali (1605 – 1669) and Dario Castello (ca. 1625 – ?), was primarily used as a contribution to the service in church. The trombone plays at the same level and in duet with the violins and the part includes "breakneck" sections.

In Germany, France and England the trombone played a much lesser role. It was absolutely not regarded as an orchestral instrument, more like an old-fashioned Town-music instrument (just as the cornett.) In 1713 the German composer and music theorist Johann Mattheson (1681-1764) writes in his thesis "Das neu eröffnete Orchestre", that "trombones are seldom used, but exceptionally at dignified occasions and in churches". It could well be that the trombone was overruled, partly by the baroque horn, which had a more brilliant sound, and partly by the bassoon which had a far bigger mobility in the deeper tones than the trombone. The trombone was mostly used as an instrument to double choir voices and often the composer not even wrote a specific part for the trombone, but only a note that the trombone should follow the choir voices. This traditional writing method is used by Bach in some of his cantatas, and also by Haendel, although he gave the trombone a bit more substantial stuff, for example in the "Death March" in the oratorio "Saul". The soprano trombone, like its antipole the contrabass trombone was seldom used and both instruments never got really in vogue, so the classical trombone trio became a trio of alto-, tenor- and bass trombone.

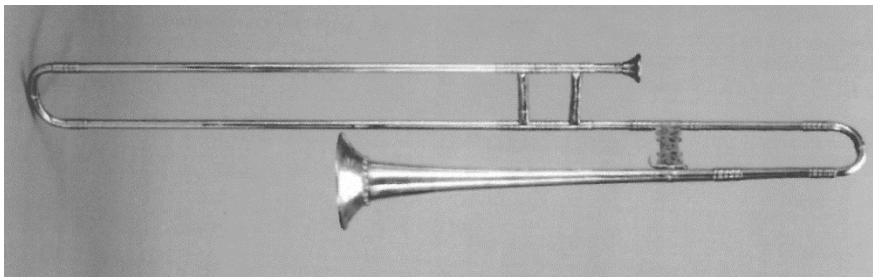
Fig. 31 BAROQUE TROMBONES



Soprano Trombone in Bb 1781 – Johann Joseph Schmied (1748-1784), Pfaffendorf



Alto Trombone in Eb – Friedrich Ehe (1669-1743), Nürnberg



Tenor Trombone in Bb 1701 – Carl Kodisch



Bass Trombone in F 1612 – Isaac Ehe (1586 – 1632), Nürnberg



Contrabass Trombone in BB 1639 – Georg Nicolaus Oller, with the swedish trombonist Nicholas Eastorp

The trombone was saved by Biblical significans. The visions of the Biblical Doomsday speak about seven angels playing an instrument that reings over life and death. In the Latin bible it was the Roman tuba, but just at this time the Bible was translated into different European languages, and the choice of the Doomsday instrument was not alike in the different translations. In England the Roman tuba became a trumpet and that is why Haendel uses the English favourit angel instrument – the trumpet – as an obligato

solo instrument in the Doomsday aria "The Trumpet Shall Sound" in his "Messiah". In Germany the tuba became a "Posaune" (trombone) and that is why we hear a trombone (- angel) play at the same text (but now in Latin) in the "Tuba-Mirum" of Mozarts "Requiem".



Fig.32 AN ENGLISH TRUMPET ANGEL AND A GERMAN TROMBONE ANGEL



POSAUNE

*Ich suche fast den Ruhm an allen Ort und Eiden,
 so wohl den Alterthum als auch der Wirkung nach,
 man sehe was ich kan in beiden Testamenten,
 ich warff die Mauern ein als man mich recht besprach
 kein Opfer oder Fest würd recht ohn mich vollführet
 und heut zu Tag bin ich was große Chör bezieret.*

Fig. 33 TROMBONE PLAYER, ENGRAVING by JOHANN CHRISTOPH WEIGEL, c. 1720, NÜRNBERG, GERMANY from "Musicalishes Theatrum". The subtitle clearly describes the trombone's status as a sacred instrument supporting choir voices. The text below the engraving reads: "Trombone: I am searching for glory in every place, In antiquity, as well as in effect, One can see what I can do in both Testaments, I destroyed walls when spoken to in a proper manner, No offering or feast could be properly conducted without me, And nowadays I adorn a large choir"

11. THE SERPENT

There is a Tenor Cornett shown in Michael Prætorius' book: SYNTAGMA MUSICUM, and from this instrument the bass instrument of the cornett family, the Serpent – also called the grandfather of the modern tuba – was grown. (Although some will state that however the Serpent may be closely related to the Cornett, it is not part of the family, due to the absence of a thumb hole). The instrument is claimed to have been invented by Canon Edmé Guillaume in 1590 in Auxerre in France and it was mainly used to strengthen the sound of choirs in plainchant and in churches. Later the serpent got a

status as a bass wind instrument in military bands and even later also in (symphony) orchestras.



Fig. 34 SERPENT

The mouthpiece of the Serpent is about the same size as the mouthpiece of a modern euphonium, the finger holes have a diameter of 13mm and between the holes is about 45cm. That is why the Serpent has its meandering form, otherwise it would not be possible to reach the holes with your fingers.

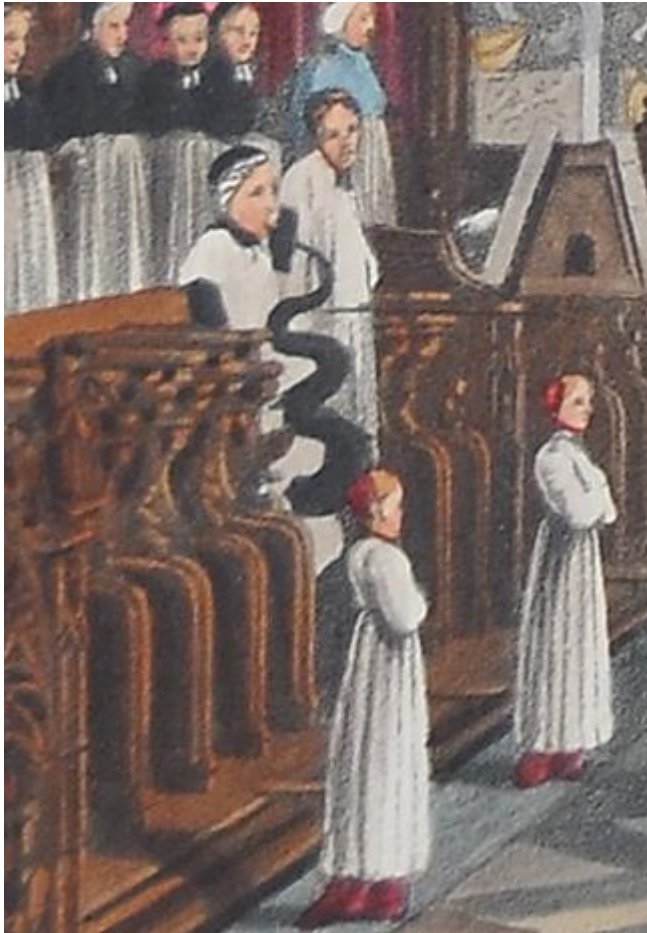
This S-form gave the instrument its name: Serpent means snake. It is not easy to play. The sound is rather diffuse and the intonation is problematic, which resulted in many different ways of fingering. There is a saying that the fingering for an up-going scale just as well could be used for a down-going scale.



Fig. 35 A TROMBONE PLAYER AND A SERPENT PLAYER, from "strumenti musicali e boscarecci " by Giovanni Battista Bracelli c. 1639, Rome

Fig. 36 CHARLES WILD (1781-1835): THE CHOIR OF ANIENS CATHEDRAL, FRANCE – showing the high altar and choir with 2 serpentists. From "Twelve Select Examples of the Ecclesiastical Architecture of the Middle Ages, Chiefly in France" (c1826). Courtesy of Douglas Yeo (www.yeodoug.com), used with permission.





A close up view of the serpentist on the north side of the Amiens choir,

The sound and difficult playing technique of the serpent made it not easy for it to become a popular instrument, and it was not often looked upon with great delight. When G.F. Haendel for the first time heard a serpent he cried out: "That was definitely not the

Serpent that seduced Eve in Paradise!” It must have been in lack of something better that the serpent got some kind of succes though. In tutti parts, however, where its sound was dulled by other instruments, the serpent was a effective bass instrument. And so even Haendel wrote a part for serpent in his *Music for the Royal Fireworks* (1749).



Fig. 37 MUSICIAN IN THE MILITARY PLAYING THE SERPENT.

The Serpent got an important role as bass instrument especially in wind ensembles, and during the 1700s the Serpent came into use for military music, where they not only were played during troop movements, but even during actual battles. To marching musicians in the military it was almost impossible to hold and play when marching. (It was easier to use them on horseback). First they tried to hold it upright, like it is shown on this picture, but later they began to hold it horizontally – probably after a suggestion from the English King George II. This way the marching musicians did not get the instrument between their legs, and the soldiers behind could better hear and enjoy its bass tones.



Fig. 38 THE SHARP FAMILY, PAINTING BY JOHANN ZOFFANY 1779-1781-London, England. A musical family that holds regular concerts in London and here on board their sailing barge, includes 2 french horns lying on the table and James Sharp holding a SERPENT. National Portrait Gallery, London.

12. THE MANNHEIMER COURT ORCHESTRA



Fig. 39 THE MANNHEIMER COURT ORCHESTRA – was the most famous orchestra in Europe in the latter half of the 18th century.. The father of the orchestra is considered to be Czeck composer Johann Stamitz. They were known for their disciplin and virtuosity. The English historian and pomposer Charles Burney (1726-1814) described 1773 the players in the orchestra before a performance as: “An army of generals, equally fit to plan a battle as to fight one”. The Mannheim Orchestra had 50 players, among them 2 trumpet players and 2 horn players, as shown on the picture (with horns playing “in revers” as in fig. 21)

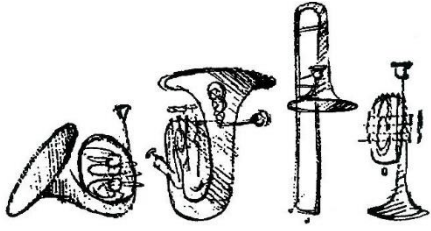
VIENNESE



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1. VIENNESE CLASSIC, or THE FIRST VIENNESE SCHOOL (1750 – 1830)

The components of the orchestras of the Viennese classic era were the same instruments that we see in the Symphony Orchestras of today. The Continuo group disappeared, the Strings became the basis of the orchestra, and the Wind components got standardised. The group of Woodwind instruments existed (some of them or all together) of: 2 flutes, 2 oboes, 2 bassoons, and from about 1770 also of 2 clarinets. The group of Brass instruments existed of 2 French horns, often with 2 trumpets. Later the group was enlarged by 3 trombones and the horn group was extended to 4. Timpani were almost always there and were sometimes accompanied by side drum, bass drum, cymbals, triangle and various other instruments. The trumpeters and horn players had big trouble though when they had to change between instruments or tubes to change the pitch of the various music pieces they had to play.



Fig. 1 MOZART WITH ORCHESTRA. Drawing from around 1770 by Johann Zoffany (1733-1810)? To the left: 2 hornplayers

2. TRANSPOSING

TRUMPET/FRENCH HORN IN D

note

sound

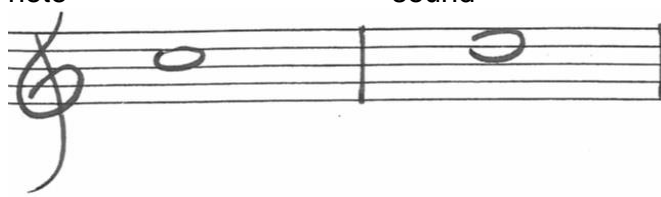


Fig.2 TRANSPOSING: To make it easier for trumpeters and French horn players to "switch", their parts were written in "C" major. If one should play in "D", there only stood "in D" in the part and the player should switch to another instrument or change a tube to get the right pitch.

3. THE TRUMPET

The beginning of the 18th century shows various trumpet concertos of real virtuosos playing, especially in the trumpet upper registers, for example by *Johann Melchior Molter*, *Johann Wilhelm Hertel*, *Leopold Mozart* and *Michael Haydn* – the latest goes up to the 24th natural tone. These pieces were written for the German and Austrian Trumpeters of the Court, being the last trumpeters who could manage the difficult Clarion playing method.

The Trumpeter Corpses of the Court were now on their way out. Altenburg (see under *Baroque*) praises their quality and defends their privileges. He was a trumpeter himself but became a lawyer and he knew how to choose his words, but the development had both musical and social grounds. At this time quite a few small Courts were suppressed, and with them their Trumpeter Corpses, that bore the Clarion tradition. The status as Solo-instrument disappeared, and the trumpet became a real tutti-instrument. What we know about the orchestral instruments at the time of Beethoven, we have for a big part learned from the German music scientist and pedagogue *Franz Joseph Fröhlich* (1780 – 1862). He stated that the trumpet pair in an orchestra consisted of one Clarion player and one Principal player, so the old names were still alive, but this configuration was dangerous for a dominant 2nd trumpet. The parts were seldom higher than the 12th natural tone, and the problematic 11th, that was no problem in the Baroque, was abandoned by Beethoven.



Fig. 3 NATURAL TRUMPET IN G FROM 1806. The trumpet comes with six crooks for F (U-shaped), E (U-shaped), E-flat (U-shaped plus small coil), D (U-shaped plus large coil), C (U-shaped plus one large and one small coil), and B-flat (U-shaped plus two large coils). Engraved on garland in script: *Michael Saurle in München 1806*

When you look at a real Viennese Classic trumpet part, as for example in a symphony by Haydn or in a piano concerto by Mozart, it can really look so spartanic that one may wonder whether the composer even wanted to have trumpets in his piece. But as soon as you hear the music it is immediately clear that the trumpets (and timpani) almost gild the orchestral sound and give the music its character. The trumpet kept its fanfare-like expression – mostly in the tutti parts, but sometimes as a soloist, like in Beethovens Leonora overture.

Overture
"LEONORE No. 3"

L. VAN BEETHOVEN

Allegro Tromba
in B \flat
un poco sostenuto

The image shows a musical score for a trumpet solo. It is titled 'Overture "LEONORE No. 3"' by 'L. VAN BEETHOVEN'. The instrument is 'Tromba in B-flat' and the tempo is 'Allegro un poco sostenuto'. The music begins with a forte (f) dynamic. The notation is on a single staff with a treble clef and a common time signature (C). The melody consists of eighth and sixteenth notes, starting with a quarter rest followed by a quarter note, then a series of eighth notes, and ending with a sixteenth-note flourish.

Fig. 4 TRUMPET SOLO

To overcome the limitations of the natural harmonic series of the trumpet, 3 old ideas came up again, although in a new form.

4. THE KEYED TRUMPET

At around 1775 new attempts to build trumpets with holes, just like the Cornett, see the light, though this time with a key system to close the holes (like woodwind instruments). It was the Viennese court trumpeter Anton Weidinger (1767-1852) who developed a trumpet with 5 keys. He did not invent it as some have believed. He developed his own instrument (*Klappentrompete*) that could play chromatically based on earlier examples of keyed trumpets. Weidinger's teacher was (*Oberhof und Feldtrompeter*) – Chief Court and Field Trumpeter in Vienna, a position Weidinger later would assume. fist weidinger was employed in the military, in 1792 was In the Mannella Theater i Vienna and 1799 he joined the Imperial and Royal Court Trumpeter Corps (*Hoftrumpeterkorps*).



Fig.5 KEYED TRUMPET The keyed trumpet was pitched in G, and had extra tubes to obtain a lower pitch. Normally one should move the holes when changing the pitch by expanding the tube, (impossible of course) . To eliminate intonation problems the trumpeter could alter the fingering for different tuning. And it was a success, the keyed trumpet got a rather positive verdict! The brilliant trumpet sound was now supplied by a soft woodwind- sound. Nowadays we know that the keyed trumpet had a few defects, especially the holes were too small. The positive approach could also well be because of the "ideal" sound of that era: they just did not expect a "smooth" or "even" sound.

In 1796 Joseph Haydn wrote his Trumpet concerto for Weidinger, both as an act of friendship as to his interest in innovation. The 28th of March 1800 the concerto was performed for the first time at the Imperial and Royal Court Theatre. Until then, Haydn's writing for the trumpet had rarely risen above the level of providing harmonic support or underlining a particular *Affect*. Now he took a closer interest in the new potential of Weidingers *organisirte Trompete (organized trumpet)*, writing a trumpet part for him that was totally unlike the traditionally type of writing with the instrument. In this concert , thrills, chromatic runs and diatonic melodies replaced the standard fanfare motifs. The Concerto disappeared together with the keyed trumpet (when in the 19th century it was superseded by the Valve Trumpet) but it reappeared again in 1908, and has been the uppermost favourite piece of trumpeters and the audience.

By around 1803 Weidinger had succeeded in interesting Johann Nepomuk Hummel also to write a piece. It was written 1803 and his *Concerto a tromba principale* received its first performance at the Esterhazy court on 1 January 1804 to great acclaim. The concerto was originally in the key of E Major, but to day often played in the key of E Flat Major. Weidinger himself is believed to have reworked the piece, at least in part, in order to adapt the writing to the instrument's technical capabilities. Hummel also wrote a Quartet for (keyed)trumpet, violin, cello and piano for Weidinger.

The keyed trumpet disappeared from the musical scene by the 1840s. During the 1820s the valve trumpet in the area around Vienna displaced the keyed trumpet. Only in Italy did it find a temporary refuge in the operas of Rossini and Meyerbeer. The Italian brothers *Alessandro and Antonio Gambati* made a tour around Europe in the 1820ies, as soloists on the instrument, and up till 1840 the keyed trumpet was used in military music in Austria and Italy. Although Weidinger, however, got some success and he toured in public halls throughout Germany, England and France.

5. THE HAND STOPPING TRUMPET (STOPPED TRUMPET)

The technique of hand-stopping was taken from the French horn, and introduced in 1777 by a court trumpeter in Karlsruhe *Michael Woggel*. (He bent the trumpet to make it easier to reach the bell). The technique was rather simple, by putting 3 fingers of the right hand into the bell, the natural tones would be a semitone lower. The stopped trumpet became extremely popular in Germany, France and Spain until about 1840. Three well-known German virtuosos on the stopped trumpet were a certain Zenker which 62 solo performances by Zenker are recorded from 1818 to 1833, Johann Heinrich Krause was active between 1821 and 1827, and Karl Bagans, Krause's successor as Royal Prussian Chamber Musician, who published a short article about the stopped trumpet.

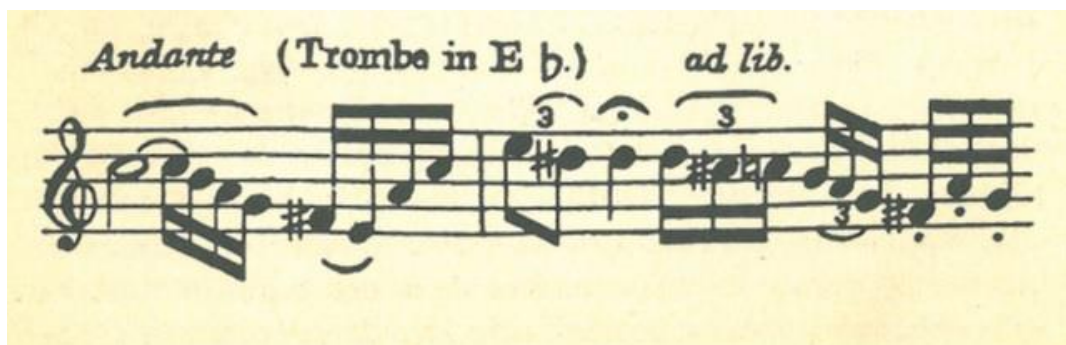


Fig.6 MUSIC FOR STOPPED TRUMPET

Trumpeters using this hand stopping technique could go very far. In 1829 the Preussian chamber musician Karl Bagans wrote an article, showing this melody, which according to him easily could be played on a stopped trumpet.

Both Beethoven and Schubert used this stopping technique in some of their orchestral works, by lowering the 5th natural tone with a semi tone, that means a written E flat. *Hector Berlioz (1803-1869)* writes in his famous *Treatise on Instrumentation* NEVER to let a trumpet start with a stopped note, and to use the technique only in loud nuances.

6. THE SLIDE TRUMPET

In the late part of the 18th century a third type of trumpet came along, which grew to utmost popularity in England: The *Slide Trumpet*, a natural trumpet in F to which was added a backward moving double slide (like the trombone) with an automatic return mechanisme joint.

. It was, as stated by the first known slide trumpeter *John Hyde*, invented by himself, although he mentions in his *Preceptor for the Trumpet and Bugle Horn (1799)* that Richard Woodham – an instrument maker from London – was the first to make such trumpets. the slide could lower each natural tone by one or two semitones. It was different from the keyed trumpet and the stopped trumpet, by the fact that this slide trumpet had the same sound as the natural trumpet and therefor perfect for the Oratorio in the Baroque (which were ever so popular in England). Henry Purcell used a slide trumpet in his Music for the Funeral of Queen Mary, the *English Flatt Trumpet*. This trumpet had a double slide. One of the biggest reasons for the popularity of the slide trumpet was the authority of the important trumpeters: father and son “Thomas Harper”, Sr. (1786-1853) and Jr. (1816-1898) both ”stars” in the music life of London.



fig. 7 Natural trumpet in F by George Henry Rodenbostel, London, before 1789/90, converted into a slide trumpet by Richard Woodham, London, before 1797/98. The earliest surviving English mechanical slide trumpet and possible prototype of the design that dominated English trumpet manufacture for a century..



Fig. 8 THOMAS HARPER, SR. Lithography from his Method for the Slide Trumpet, 1836. The Slide trumpet was pitched in F, and had tubes that could lower the pitch. The "slide" was the bend next closest to the mouthpiece. It was used with the left hand and it moved back with a spring lock. The slide could lower each natural tone by one or two semitones.



THOMAS HARPERS "SIGNATURE MELODY" – Thomas Harper often wrote this little tune together with his signature, and it is just perfect for an English Flatt Trumpet.

7. THE FRENCH HORN



Fig. 9 HORN PLAYERS IN AN ORCHESTRA. Konzert im Zunfthaus der Schumacher in Zürich (1753). Lost original painting. Reproduction Zürich, Zentralbibliothek

The method of playing in duets, which was common for French horns could easily be used in the symphonic orchestras, and the French horn became the leading brass instrument in the orchestra. It was rather difficult though for the horn player to be able to play the whole register and it became common to specialise in a “high” horn player (corno-alto) or a “low” player (corno-basso). These 2 categories used different mouth pieces, and there was 2 mm difference in the width of these mouthpieces. The French horn also got a leading role as a solo instrument, and it was more and more used in chamber music.



Fig. 10 FRENCH HORN WITH DIFFERENT TUBES TO LENGTHEN THE INSTRUMENT. These tubes lengthened the distance between the mouthpiece to the bell. Anton Joseph Hampel (1710-1771) a horn player in Dresden, together with the instrument maker Johann Werner, came with the so-called Inventionshorn. This horn used sliding crooks inside the loop, to achieve a fully chromatic instrument.



Fig. 11 DIFFERENT MOUTHPIECES FOR THE FRENCH HORN TO PLAY HIGH OR LOW. FROM "MÉTHODE POUR LE COR, BY FRÉDÉRIC DUVERNOY, PRINTED

1802. Top: Instruction drawing. Bottom: Mouthpieces for high horn and low horn. The high and low horn are switched.



8. THE HAND HORN TECHNIQUE.

The biggest renewal of horn playing came in the middle of the 18th century with the discovery of a technique that made it possible to make corrections in the tones, simply by putting a hand in the bell. The above mentioned Anton Joseph Hampel, a horn player, born in Prague but working at the Dresden court, is credited for the development of the 'hand-muting', or 'hand-stopping' technique. He discovered this technique when he was experimenting with mutes. The technique goes as follows: The right hand, slightly formed as a cup is placed in the bell of the instrument with the back of the fingers touching the bell throat. The pitch gets higher by pulling the hand out, and down when putting the hand further in, (about one half or even a whole step). When putting the hand still further in the bell the pitch gets a half-tone higher, but the sound will be sharper. That is what we nowadays call for Stopped Horn.

The consequence of the technique was a change in the sound of the French horn. Even with the hand in the "neutral position" the open baroque sound changed into a more soft and romantic sound, and that strengthened the opinion of the French horn as an instrument to describe "nature". Later this quality was used in an exceptional way by *Carl Maria von Weber* (1786 – 1826) in the opera *The Hunter's Bride* (1821) (*der Freischütz*). This "new" sound made the French horn suited to play with other instruments, strings and woodwind as well as the other brass instruments. This ability to "play together with other instruments" made a lot of composers (to be on the safe side) to overdo their parts, so they had to play all the time. The tones of the stopped horn are not even, there is a

big difference between the open and stopped notes, and the horn player who mastered the technique was seen as a true wizard.



Fig.12 FROM BEETHOVEN'S SONATA FOR FRENCH HORN AND PIANO. One of the methods, for composer as well as for the player, was to play pronounced on the open safe notes and softer on the stopped notes. In the beginning of Beethoven's Sonata the phrasing is almost build in in the use of the open and stopped notes. The first two phrases in forte are "safe" natural tones, and after that the hand stopping method is used in the lyrical part in piano.

9. HORN CONCERTOS AND HORN SOLOISTS.

The French horn got immense popularity as a solo instrument and the setting in corno-alto and corno-basso duos got its continuation in a range of double concertos by (amongst others): *Leopold Mozart* (1719 – 1787), *Joseph Haydn* (1732 – 1809), *Antonio Francesco Rosetti* (1746 – 1792) and *Friedrich Kuhlau* (1786 – 1832). Hampel himself was a corno-basso in one of the most famous horn duos together with *Carl Haudek* (1721 – 1800?) on corno-alto. Another famous duo was *Johann Palsa* (1752 – 1792) and *Carl Türrschmidt* (1753 – 1797).



Fig.13 COR MIXTE. When being a solo horn player (a corno-alt0 or a corno-basso) one could get into trouble, when playing in the middle register. So particularly in France a 3rd category came into being, COR MIXTE. Around 1770 C. Türrschmidt and the Parisian instrument maker Joseph Raoux developed a French Horn, the COR SOLO, especially for this middle register. (in a way an improved version of the Inventionshorn) The extreme registers were not necessary and with this instrument you could play in the keys of D till G. After some time though the key of F became the most popular, even if the piece was not written in this key. Later the valved horn overtook this key as standard key.

In the Viennese Classic time an incredible lot of Solo Horn concertos was written. Not only by the above mentioned composers of the double horn concertos (not Kuhlau though) but also by Édouard Du Puy (1770-1822), Wolfgang Amadeus Mozart (1756 – 1791) and Carl Maria von Weber (1786 – 1826).

Especially Mozart's solo pieces for French Horn and orchestra, 4 Concertos and a Rondo, are well known, these are written for Joseph Ignaz Leutgeb (about 1745 – 1811) from Salzburg who was a close friend of the Mozart family. When Leutgeb in 1777, after having travelled to Paris, Frankfurt and through Italy, moved back to Vienna and bought a house, it was financed by a loan from Leopold Mozart. It is also said that he owned a

cheese shop, to expanded his methods of income, but this was a sausage shop, owned by his father in law -Leutgeb never owned a cheese shop. Viennese archival records, however, show that Leitgeb never ran a shop. Since it is highly unlikely that he had the expertise and the necessary business prospects to actually run a cheese- or sausageshop. Maybe the story only served as part of a scheme to elicit money from Leopold Mozart. When in 1777 Leitgeb and his wife bought the house “Zur Heiligen Dreifaltigkeit” they had to borrow the money.

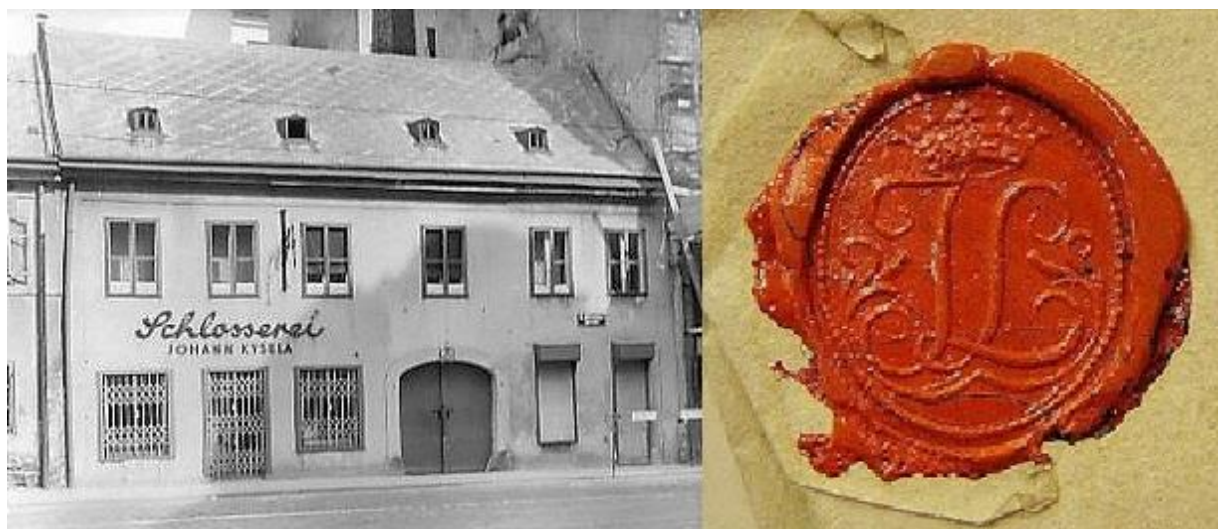


Fig. 14 Left: Leitgeb's house “Zur Heiligen Dreifaltigkeit” in 1950. Right: Leitgeb's seal on the envelope of his will.

Leutgeb continued to work as a horn player. A press review of one of Leutgeb's performances in Paris (*Mercure de France*) indicates he was a fine performer: the reviewer said Leutgeb was a “superior talent”, with the ability to “sing an adagio as perfectly as the most mellow, interesting and accurate voice”.

Fig.15 From the last movement of MOZART'S 4th HORN CONCERTO



As a remembrance of the horn as a huntsman's instrument, all Mozart's Horn Concertos end with a rondo in 6/8th. Mozart liked making fun and supplied his notes with personal mocking comments to Leutgeb, for example:

Allegro for strings – Adagio for horn

Just before starting – it is you M. Funny

One bar pause – now you can breathe!

After repeating the theme – did we not finish? Oh you mean pig!

After several times repeating the theme – and now, please help me God, for the fourth time

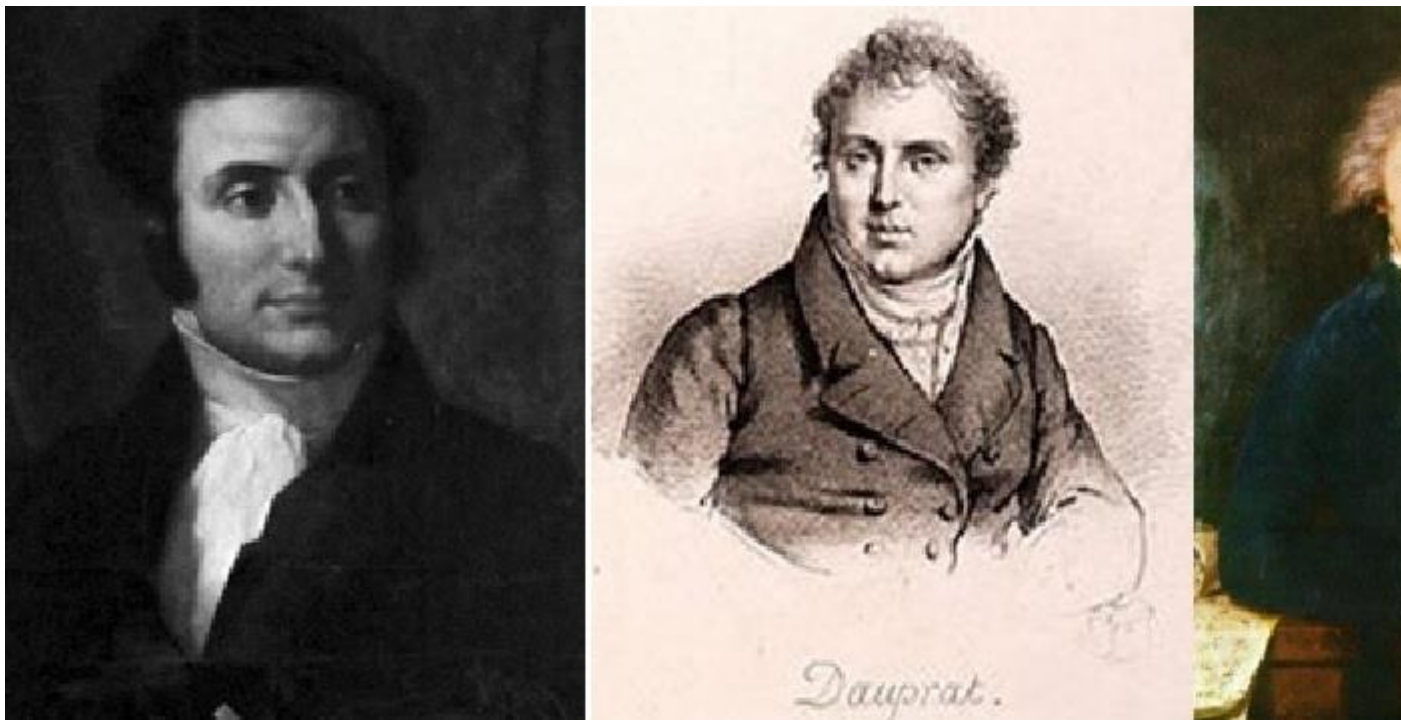


Fig. 16 THREE FAMOUS FRENCH VIRTUOSI ON HAND HORN

Left.: FRÉDÉRIC NICOLAS DUVERNOY (1765 – 1838) was a big star in the musical life in Paris, and highly valued by Napoleon Bonaparte. As an example of his fame it was written on the tickets to Gaspare Spontini's opera "La Vestale"(1807) (The Vestal Virgin) that the "Solos on the French Horn are played by M. FRÉDÉRIC DUVERNOY" – otherwise there were no names on the tickets. Duvernoy was a professor at the Conservatoire de Paris from 1795 till 1817.

Middle: LOUIS FRANCOIS DAUPRAT (1781 – 1868) Succeeded Duvernoy as a professor at the Paris Conservatory from 1817 till 1842. In his "Méthode pour cor alto et cor basse" he describes the art of playing the Hand Horn as such: If you don't

understand the imperfections of the horn, you never can make it to the perfect instrument it is”.

Right: JACQUES FRANCOIS GALLAY (1795 – 1864). He too was a hand horn virtuoso. He especially is known as a perfectionist on the two middle octaves on Cor mixte. He succeeded his teacher Dauprat as a professor at the Paris Conservatory from 1842 till 1864. The illustration fig. 9 is from his horn school.



Fig.17 GIOVANNI PUNTO (1746 – 1803). Hampel and Haudek not only were known as capable horn players, they were capable teachers as well. Their star pupil of almost epoch-making standard was JAN VACLAV STICH from Bohemia. As a young boy he was sent to study music by Count Joseph Johann von Thun, at which estate his father was bonded. He stayed at the Court for four years, but was rather a troublemaker and at age 20 he ran away with four friends. The Count got very angry and hired soldiers to catch his prodigy, or at least to knock out his front teeth to prevent him to play the horn. Stich came to Italy, and changed his name to GIOVANNI PUNTO. From there he started to travel through Europe as a soloist with great success. Mozart wrote the horn part in his “Sinfonia Concertante” for Punto, the same did Beethoven with his Sonata for horn

and piano op.18. The premiere of this piece was performed by Beethoven and Punto, but the piece was finished very late and Punto had to play most of the piece a prima vista!



Fig. 18 MEMORIAL PLAQUE FOR GIOVANNI PUNTO. At the House čp.301 Marketplace in Praha is a memorial plaque with the text: "On February 16, 1803, Prague died in the world virtuoso horn composer and teacher Giovanni Punto, born September 28, 1746 in Žehušice as Jan Václav Stich."



Fig. 19 2 LUIGI BRIZZI (1737-1815) , Bologna, Italy – was the head of three generations of distinguished horn players and probably teacher of:



Fig. 20 LUIGI BELLOLI (1770-1817), Italy. Today, the hornist family Belloli almost has fallen into oblivion. Luigi Belloli, principal horn at the Scala Opera, his brother Agostino Belloli, Giuseppe Belloli and the two sons Luigi Bellolis, Giovanni and Giacomo . Everyone worked as hornists in different orchestras of Italy.

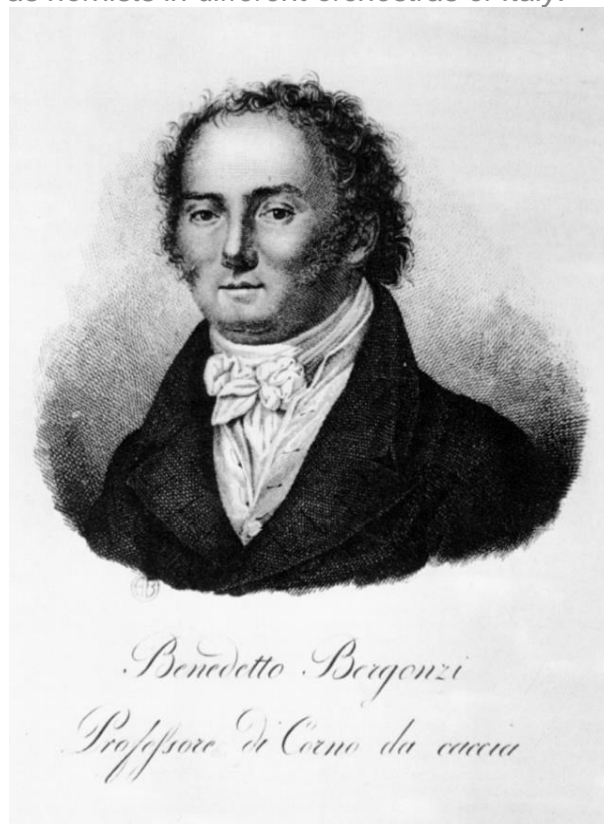


Fig. 21 BENEDETTO BERGONZI (1790-1839) – was one of Luigi Belloni's pupils, hornplayer, composer and inventor from Cremona, Italy. To improve the natural horn then in use, Bergonzi in 1822 applied keys similar to those used on the keyed bugle in order to obtain a chromatic range. However this keyed corno da caccia, was different from other keyed instruments in one respect: its "trombini", which were kinds of small bells to amplify the sound issuing from the four key holes and make it sound more like that coming out of the bell. Twice Bergonzi submitted his "new" instrument to competitions that were aimed at promoting national enterprise and organized by the Imperio Regio Istituto di scienze, lettere ed arti di Milano. After failing the test the first time, the instrument was awarded a silver medal on 7 October 1824.



Fig.22 Left: BEGONZI's CORNO DA CACCIA, RECONSTRUCTION. Right: closeup of the "TROMBITINA" – NELL. (Note that the actual key has been removed only to illustrate how the trombino might have appeared. Imagine what four of them would have looked like!) The sound is not changed appreciably on the reconstructed model horn and the problem of how to configure the lever and key inside the trombino has not been pursued.

10. THE HORN SECTION IN THE ORCHESTRA EXTENDS TO FOUR.

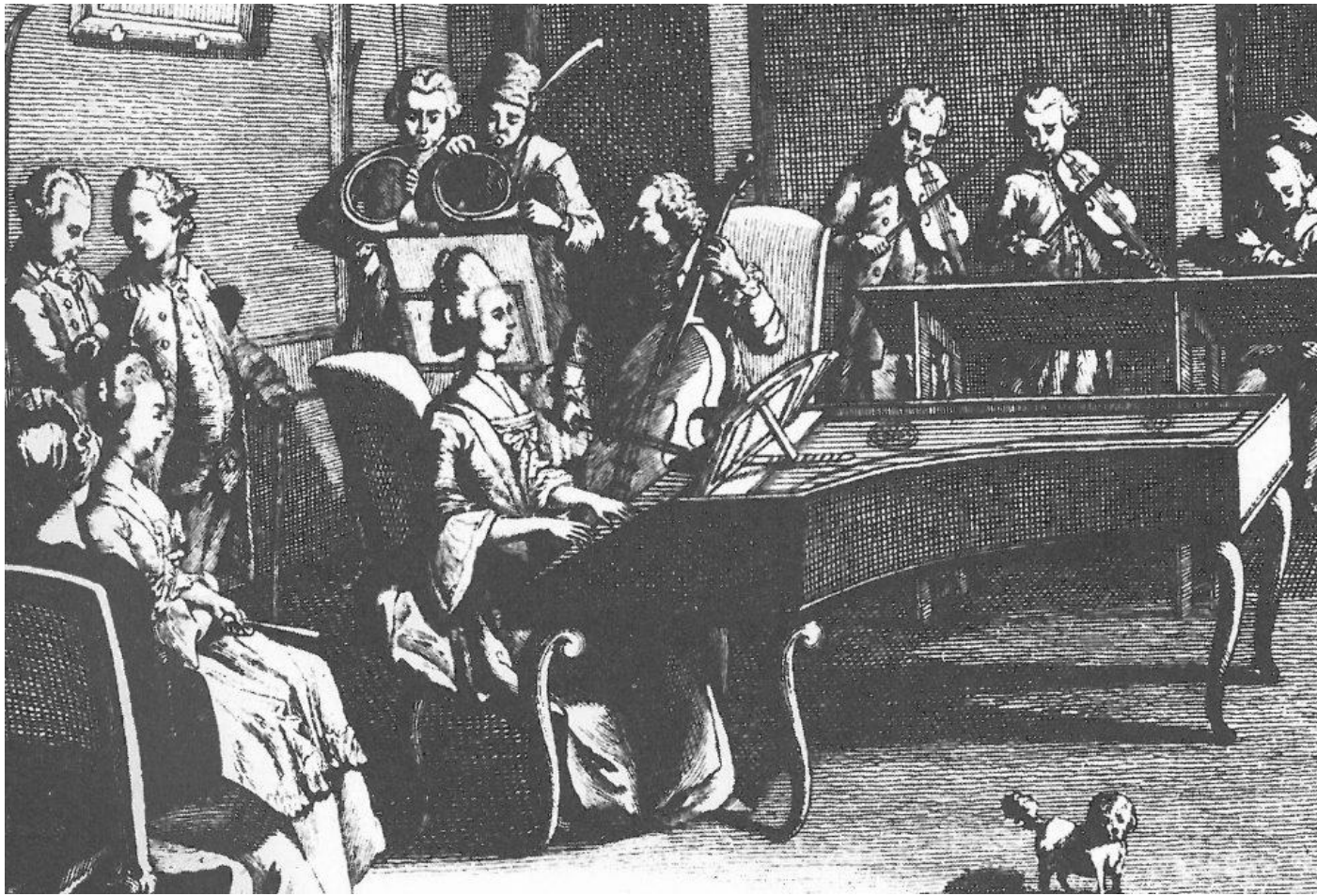


Fig. 23 PIANO CONCERTO PLAYED AT THE ZÜRICH MUSIC SOCIETY HALL 1777, among others 2 horn players.

In the Viennese Classic period there are almost always two horns in the orchestra, but Beethoven extended the group to three horns in his Symphony No. 3, *Sinfonia Eroica*, (*Heroic Symphony*) (presented in the well know "Horn Trio" in the Scherzo), and to four horns in his Symphony no. 9. After some time four horns became common and from the beginning the group was divided in two pairs, each with its own pitch – which gave more possibilities in the use of the natural tones. That is why 1st and 3rd horn play the high parts and the 2nd and 4th horn the low parts. This is still the case even with the valve system, which makes this division not necessary.

11. CHAMBER MUSIC WITH FRENCH HORN



Fig. 24 HORN PLAYER IN A CHAMBER MUSIC ENSEMBLE. Painting by Louis Carrogis de Carmontelle (1717 – 1806), Musée Condé, France.

The horn easily melted with the different chamber music ensembles – often with outstanding parts to play, as in Mozart's *Horn Quintet* (horn, violin, two violas and cello), *A musical Joke (Ein musikalischer Spass)* (two horns and string quartet) and *Quintet for piano and winds in e flat major*, in Beethoven's *Quintet for piano and winds*, *Sextet for two horns and string quartet op. 81b* and *Septet op. 20* (violin, viola, cello, double bass, clarinet, horn and bassoon), and in Schubert's *Octet in F major* (like Beethoven's *Septet*, with an extra violin). Later the horn became a standard instrument in the strength of the *Wind Quintet (flute, hobo, clarinet, horn and bassoon)*.



Fig. 25 TOWN MUSICIANS PLAYING FOR A WEDDING. Painting on panel from a farm in Grimstrup, Denmark. Left a cellist, right. a horn player. In Denmark and Germany town musicians had privileges in offering music at weddings. They performed for the guests' arrival, during dinner (to "play to the table") and to dance. From the mid 1700s until the 1800s hornists often played with strings and woodwinds – as in chamber music.

12. PURE HORN ENSEMBLES

In the "Time of the Hand Horn" pieces were written for ensembles that existed of utter horns. Just from chamber music, like the beautiful *Horn Trios* by the Czech-born *Anton Reicha* (1770 – 1836) till music, played by big uniformed Horn ensembles like "*The Danish Livjaegerkorps' Orchestra*", (*the Royal Danish Corps of Volunteers' Orchestra*) that worked from about 1785 – 1850, with horns with different pitches that could produce all tones as clear natural tones.



Fig.26 MARCH and HUNTING PIECE by Johannes Frederik Frøhlich (1806-1860) FOR 9 HORNS – is the Pearl in the repertoire from The Danish Livjaegerkorps' Orchestra. It is written for: 2 horns in G, 2 horns in F, one horn in E, one horn in Eb, one in horn in D and 2 horns in C.

Another rather grotesque solution was “The Russian Hunting Music” (1750 – 1830), an orchestra that only had straight horns, and each musician only had to play *one* tone! They could play in three octaves, and could play 1/8ths in an allegro tempo without any difficulty (as they say).



Fig. 27 THE RUSSIAN HUNTING MUSIC OF THE ZSAR – only straight one-tone horns, from small descant horns to big bass horns, on holders.

13. THE HORN USED FOR SIGNALLING

About 1760 a new design came along in connection with the new military corpses, the horn in the shape of a *half-moon*. During the American War of Liberation (1775-1783), a new tactic of military formation was developed – widely known as ‘hunter tactics’, and spread rapidly to Europe. Now, more refined signal resources needed to control the advancement of the individual devices. For that, one used the chosen horn and a simpler version of them: the half-moon horn. In England, the instrument was circulated around 1800, its folded trumpet image called *Bugle horn*. Over time, the bugle horn replaced both the trumpet and the half-moon horn, and it became the most widely used military instrument right up to our time when it is still used for ceremonial use. There are hardly any limits on which types of messages have been signaled. Over time the Bugle replaced both the trumpet and the half moon horn as a signal-instrument and it

became the most widely used military instrument right up to our time, still used a ceremonial instrument.

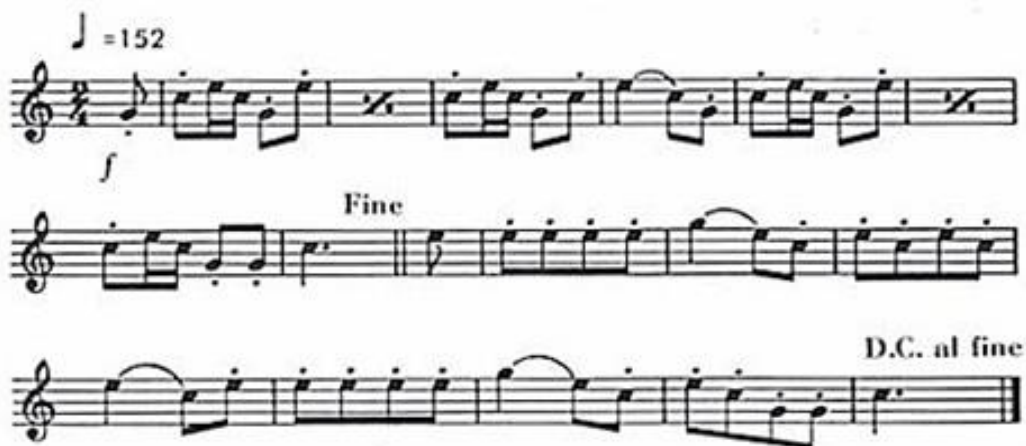


Fig. 28 SIGNAL-HORN. from top left: Half-moon horn, infantry soldier with hornplayer from Hamburg 1835, bugle player from the USA. and natural horn, Bottom: , German hornplayer with half-moon horn Hamburger Bürgerwehr 1816, folded bugle, hornplayer from the 10 Bayrischen Linien-Infanterie-Regiment 1825,



Fig. 29 HORN PLAYER FROM THE FRENCH LA GARDE IMPÉRIALE 1800 – 1810.
 Painting by Hoffman

Fig. 30 TEXT TO THE "REVILLE". The amount of different signals is plentiful, and as the bugle is without valves or other pitch-altering devices and therefor limited to notes within the harmonic series, the kind of signal can be difficult to remember, which counts for the various texts to the various signals.



*I can't get 'em up,
I can't get 'em up,
I can't get 'em up this morning;
I can't get 'em up,
I can't get 'em up,
I can't get 'em up at all!
The corporal's worse than the privates,
The sergeant's worse than the corporals,
Lieutenant's worse than the sergeants,
And the captain's worst of all!
I can't get 'em up,
I can't get 'em up,
I can't get 'em up this morning;
I can't get 'em up,
I can't get 'em up,
I can't get 'em up at all!*

14. POSTHORN

Ever since the European Post was established in the 1600rds and until the time the mail was brought to the people's front door, the arrival of the horse-drawn post coaches was announced by the *postilion* playing a signal on the *post-horn*. It was a little spiral formed horn, but in England (like the hunting horn) it had a straight form.



Fig. 31 POST COURIER from Austria with a spiral horn (1648)



Fig. 32 ENGLISH POST COACH, with the postilion playing on a straight horn. (about 1814).

Around the 1800s the post horn in Germany got a finger hole, and when that was open, the pitch was raised by a fourth. Later the post horn got valves as well. The post horn became popular as a folk instrument, and sometimes it was used outside its original role. Mozart used the instrument in his Serenade no. 9 in D major (*Posthorn Serenade*), and in his German Dance no. 3 (*Sleigh Ride*), and Gustav Mahler used it in his Symphony no. 3.

Etwas geschwind.

Von der

Fig. 33 POST SIGNAL from "Winterreise". The song by Schubert: "Die Post" (The mail coach), from the song cycle "Winterreise" (Winter Journey) is based on a post signal.



Fig. 34 GERMAN POSTHORN WITH KEYS from the 1800 s



Fig. 35 LOGOS with POST HORN. The post horn is history, but it is still alive in the post logos of various countries. From left to right: Denmark, Sweden, Germany and the German Railway-post.

INSTRUMENT-NAMES FOR HORN

The instrument maker William Bull, who worked in London from about 1671 until 1712 advertised at he had trumpets and French Horn for sale. This is the first time the name "French Horn" is used, and it became the English name for the instrument.

Danish:	Valdhorn
Norwegian and Swedish:	Valthorn
German:	Waldhorn
Dutch:	Waldhoorn
Finnish:	Käyrätorvi
Hungarian:	Vadaszkürt
Italian:	Corno
French:	Cor (el. cor allemand)
Greek:	Ceros
Chinese:	Yuen ho
Taiwanese:	Fa kuo how
Polish and Czech:	Rog
Russian:	Baptxopha
Spanish:	Trompa (el. cuerno)
African:	Franse Horing
English:	French Horn, (the English Horn – "Cor Anglais"- belongs to the Oboe-family, and has nothing to do with the French Horn)

When horn players talk with each other about their instrument, they will always use the name HORN, but when they speak with other people they will use the official name (Wald Horn or French Horn etc.). In 1971 »The International Horn Society« suggested at the correct official name should be HORN.....But this will probably take a lot of years. (When a *Jazz*-musician says: “*I will get my horn*”, he means that he is getting his saxophone, trumpet, trombone or tuba).

15. THE TROMBONE

After queen Maria Theresia got to the throne of Austria and Hungary (1740) the advanced trombone playing went on at the court in Vienna, culminating in two concertos for alt trombone and orchestra by *Georg Christoph Wagenseil* (1715 – 1777) and *Johann Georg Albrechtsberger* (1736 – 1809). Apart from this both *Leopold Mozart* and *Michael Haydn* wrote serenatas for orchestra with some parts for the alt trombone as a solo instrument. In the same tradition the 20 year old *W.A. Mozart* composed the 1st act to a church opera: *Die Schuldigkeit des Ersten Gebotes* (KV 35) (*the Obligation of the First and Foremost Commandment*) with the aria *Jener donnerworte Kraft* for tenor, obligate alt trombone and strings.



Fig. 36 ALT, TENOR OG BASS TROMBONE from the 1800rds. The trombone players of the Renaissance and Baroque should be able to play in two pitches, but now they

needed only one pitch which was not very high. When the slide was completely in, the pitch got only a half-tone higher than before. That is why the trombone trio in the Viennese school existed of an Alt trombone in E flat, a Tenor trombone in B flat and a Bass trombone in E flat.

Apart from Vienna and some parts of Northern Italy the trombone lived a kind of hidden life in the orchestras, and the playing was bad. The English composer and music historian *Charles Burney* (1726-1814) tells us how difficult it was to find trombone players to the Haendel festivities in 1784: “Among these, the *sacbut*, or *double trumpet*, was sought; but so many years had elapsed since it had been used in this kingdom, that, neither the instrument, nor a performer upon it, could easily be found”. The trombone was saved through its Biblical use as a producer of the “sound from the other side” – from heaven or from hell (see *trombone* under *BAROQUE*). It happened first at the Opera. One of the first who used one as such was *Christoph Willibald Gluck* (1714 – 1748) in the opera *Orpheus and Eurydice*. There is a development showing in W.A. Mozart’s operas. In *Idomeneo* there is a trombone, that on stage in some places accompanies the sea god Poseidon. In *Don Juan* the trombones accompany the dead commander (being the statue at his grave), first alone back stage, but later when the statue visits Don Juan, they are in the orchestra. In *Die Zauberflöte*, (*The Magic Flute*) the trombones are part of the orchestra, they are in the Overture, and in other places they give a sacral sense to the music. In some works for choir and orchestra the trombone got a natural role in the orchestra to double the voices in the choir. *Joseph Haydn* has trombones in his *Creation*, but in *The Seasons* he first adds the trombones and the clarinettes after the premiere. There is a solo in Mozart’s *Requiem* in the *Tuba Mirum*. People thought it rather unique, but it was just a follow-up of the trombone tradition of that time in Vienna. Generally Beethoven is getting credit for having introduced the trombone in the symphony orchestra, when using it in his 5th symphony, where the trombones come in in the last part. In his 6th symphony there are two trombones and in his 9th there are again three.

16. CHANGES IN THE CONSTRUCTION OF THE TROMBONE



Fig. 37 BUCCINA In the military orchestras the bell of the trombone often was formed like a dragon head.

It was a real renovation when the trombone in the late 1700rds came into the military music corpses. Here more "sound" was needed, and the trombone got both a bigger bore and bell. Beside its sacral sound the trombone got an until now unknown powerful and dramatic fortissimo, which strengthened its reputation as "dooms day" instrument. *Hector Berlioz* (1803 – 1869) writes in his "Treatise on Instrumentation" from 1844 about the sound of the trombone: "In my opinion, the trombone is the true head of that family of wind instruments which I have named the epic one. It possesses nobility and grandeur to the highest degree; it has all the serious and powerful tones of sublime musical poetry, from religious calm and imposing accents, to savage, orgiastic outbursts. Directed by the will of a master, the trombones can chant like a choir of priests, threaten, utter gloomy sighs, a mournful lament or a bright hymn of glory. They can break forth into awe-inspiring cries, and awaken the dead or doom the living with their fearful voice". Berlioz wrote a big trombone solo for the French trombone virtuoso *Antoine Dieppo* in his *Grande Symphonie Funebre et Triumphale*.



Fig. 38 TROMBONES WITH REAR-FACING BELLS. Another phenomenon was the rear facing bell of the trombone. The construction was first of all for the ear, the sound was easier to hear by the marching musicians and soldiers in the back – but for the eye as well, for never has trombonists been painted and drawn that often as these these uniformed military trombone players with their rear facing instruments .

17. TROMBONE ENSEMBLES

As a last momentum of the old Town-musician tradition the trombone ensembles were used in church. This had been common amongst the Moravian Brotherhood (a religious community of refugees from Bohemia, living in Germany) since 1731, from which date there are kept some music books, most with Chorales, but also with some three part Sonatas, written for different combinations of Soprano-, Alto-, Tenor-, and Bass trombone.



Fig. 39 TROMBONE QUARTET FROM THE MORAVIAN BROTHERHOOD. The tradition with trombone ensembles has been kept in the USA up till our time. The picture shows a trombone quartet from Bethlehem Pennsylvania, USA, playing before the evening service in 1888.



Fig. 40 A picture of the trombone players of the Bethlehem Moravian congregation in 1867. The players are (from the left) Charles F. Beckel, Jedidiah Weiss and Jacob Till. The trombone on the empty chair is in homage to their deceased colleague Timothy Weiss.



Fig 41 THE FUNERAL OF BEETHOVEN 1827

In Austria it was common to have trombones playing Equali at funerals. Today we know this form of music from Beethoven's three Equali for four trombones. These short chorales were played at Beethoven's funeral in 1827, combined with a text, sung by a man's choir. Above: the march at Beethoven's funeral. Below: part, which shows the four trombone players.

18. THE TROMBONE AS A FASHION INSTRUMENT

Because of its presence in the military orchestras the trombone became immense popular. The instrument had been used rarely and it was as if a new instrument was born (which was not the case of course). The enthusiasm was not overall, a quote from

Paris in 1802 says: "Trombones, trombones, it is the best thing that happened for our new composers, it is like drums for children". Charles Burney, who had been complaining before about the lack of trombones in London writes in 1805: "People are now using trombones and large drums in operas, oratorios and symphonies, in such an amount that it has become a pestilence for the lovers of harmony and clear tones, because the vibrations of these instruments produce noise and no music what so ever.



Fig. 42 DANCE- AND ENTERTAINMENT- ORCHESTRA, PARIS 1828. The musician in the middle plays a trombone with a backward pointed bell. In Paris people started to use the trombone to strengthen the bass sound in the dance- and entertainment-orchestras, which altered the opinion of the trombone as a religious instrument. In 1819 a correspondent writes to the "Wiener allgemeine Zeitung": "This use, or rather misuse of this serious instrument – that according to the Bible shall sound at Doomsday, and of all instruments is chosen for this task – is not only common in this great Capital of France, but is now by the military orchestras extended all over Germany".

In the end special trombone parts were made for pieces that originally were written *without* trombones! A review of Mozart's Symphony nr.40 in g-minor, (originally without trombones), played in the German town of Hallé in 1830 says: I like to state that

overall it was a fine concert, but many beautiful parts were overruled by the powerful trombones”.

19. THE KEYED BUGLE

In 1810 the English band master *Joseph Halliday* got a Horn with a hole in it, and when he found out that the pitch could be altered by closing the hole, a brass instrument was born anew. (he surely had never heard of the keyed trumpet) The new patented instrument was called the *Keyed Bugle*, (and to the honour of the Duke of Kent, who was the highest in rank in the English army, *The Royal Kent Bugle*).



Fig. 43 KEYED BUGLE. Keyed bugles with up till 12 keys were built, but 6 was most common. The pitch was C, but extra tubes could alter the pitch. The most important reason for its success was the fact that the mechanism functioned far better on this conical instrument than on the cylindrical trumpet. There was almost no influence on the sound, and it gave the instrument a great amount of possibilities.

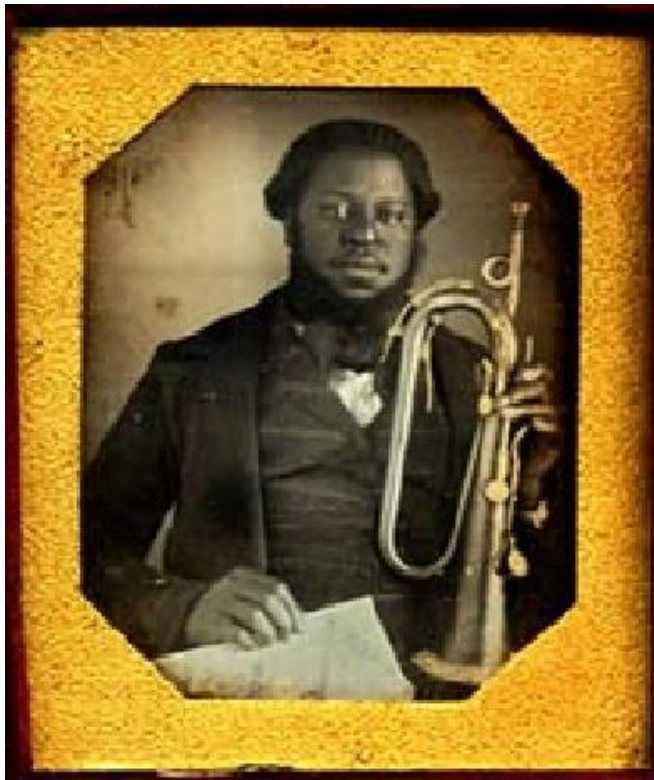


Fig. 44 2 OLD PHOTOS OF KEYED BUGLE PERFORMERS. Left: The African American man in this early (around 1845) daguerreotype holding a keyed bugle. Right: Another performer on the keyed bugle was the bugler at West Point, Louis Benz, who was the post bugler for forty years from 1830-1870.



Fig. 45 EDWARD "NED KENDALL" (1808 – 1861) was the leader of the Boston Brass Band and the last virtuoso on the keyed bugle. You could easily see the keyed bugle as a "missing link", but it was tremendous popular in all wind orchestras and it was often used as a solo instrument. It was popular for quit a long time even when instruments with valves got more in the picture. In 1865 there was a match between Patrick Gilmore,

the cornet virtuoso, and Ned Kendall, the leading player on the keyed bugle. Gilmore won, but it was a close finish. (See Romantic II). In general the cornet won the battle over the keyed bugle, for even if it had the same possibilities, it had a better and cleaner sound, and it overtook all the functions of the keyed bugle.



Fig. 46 COLLINS KELLOGG – KEYED BUGLE PLAYER, USA, CAPTAIN ON A BOAT ON THE ERIE CANAL. FOTO FROM THE 1870s. He played on a keyed bugle that could not only announce his arrival at the locks with a personal flourish, but also play tunes for his passengers.

20. NEW BASS INSTRUMENTS



Fig. 47 THE BASS HORN, THE RUSSIAN BASSOON AND THE SERPENT HORN: with a bell formed as a dragon head. Inside the dragon head was a red metal tongue that vibrated when you played the instrument. This model was popular in the military orchestras. These instruments were Serpents though. But they were easier to carry, they had more keys and the bell made of brass gave a better and bigger sound.

In 1770 came a new model of the Serpent. It was built like a bassoon and it was called a *Russian Bassoon*, the English version was called a *Bass Horn*, and the Italian version the *Serpentone*. They became immediately very popular in the military but they were also used in the Opera and the Symphonic orchestras, for example in the Overture by Felix Mendelssohn (1809 – 1847: *Meerstille und Glücklicher Farht* (1828), and later in Wagner’s opera “*Rienzi*”. You can see that the instruments became more popular in a plan of the Orchestra of the Scala Opera in 1826, where there is a place for the Serpentone in the orchestra pit.

21. THE OPFICLEIDE

After the battle of Waterloo in 1815 the winning allied troops got together in Paris, and at the same time a so called Military Music Congress was held. When the Russian Count Constantin heard John Distin (1793 – 1863), the soloist on the keyed bugle, playing in the English “Grenadiers Guards Band” he became so enthusiastic about the instrument that he asked for one. Of course he could have ordered one from London, but he was to hurry back to Russia, and it was easier to have one made in Paris.

It was made by the Parisian instrument maker Jean Hilaire Asté (1775-1840) (also known as *Halary*), who in 1819 presented a whole family of keyed instruments, where amongst the bass instrument the *Ophicleide*(Greek- *ophis*: Snake, and *kleis*: Key).



Fig. 48 left.: OPHICLEIDE, right.: An ophicleide player from the Caussinus ophicleide school 1837

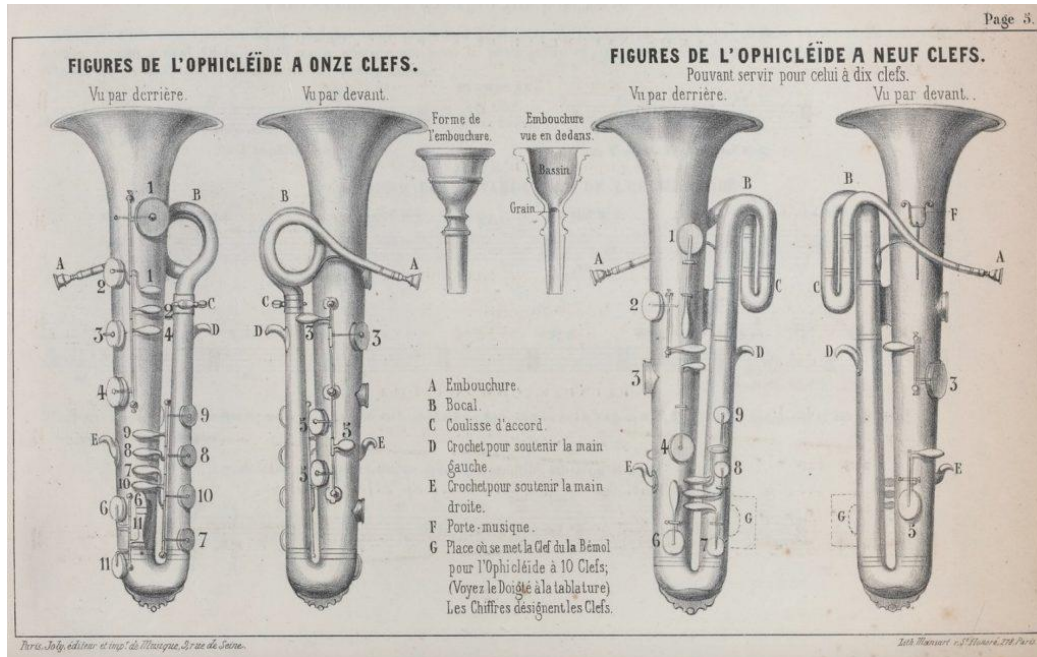


Fig. 49 DRAWING OF THE OPHICLEIDE from Henri C. de Ploosen's *méthode d'ophicléide*, 1855



*Fig. 50 CONSEQUENCE OF THE TAX ON PIANOS – A FEMALE BASS DRUM PLAYER AND A FEMALE OPICLEIDE PLAYER WITH A GIGANTIC INSTRUMENT.
French drawing from c. 1865*

Like the Serpent was seen as the grandfather of the Tuba, the Ophicleide was seen as its father. It soon overtook the serpent in the wind orchestras and it got a place in the symphony orchestras, especially in France and Great Britain. In Germany the tuba was already in use, before the ophicleide got known. The sound of the ophicleide is a bit like that of the euphonium – but as the instruments from that time all were less powerful compared to the instruments of today, the ophicleide was a good bass instrument in the brass group, and like the euphonium, it got an important role as a solo instrument. Among the most known pieces with an ophicleide are the Overture of A Midsummer Night's Dream by Mendelssohn and Symphonie Fantastique by Hector Berlioz. (the last piece with even two!) Some of the tones of the ophicleide are a bit unstable, and by using two instruments, pitched in C and B-minor, and letting them play unison, the "bad" tones on one, will be "good" on the other.

The use of the ophicleide in wind orchestras was so "normal", that they stayed until the late 1800rds. At the "Crystal Palace" Brass Band Competition in England in 1860 there was an orchestra with in total: 155 E-minor tubas, 2 B-minor tubas and 133 ophicleides!



Fig. 51 THE INDIANA BRASS KEYED BAND from Indiana, USA, recreates the early keyed band in the style of the bands from ca. 1830.

22. WIND BANDS/ORCHESTRAS



Fig. 52 ENGLISH MILITARY MUSIC CORPS WITH SERPENT, about 1750. The player in the back plays a “ranket”, (also called “sausage bassoon”, German: “Wurstfagot”). At the back of the group is a “Turkish” percussion session, a popular percussion group that was used in wind- and in opera orchestras.

In the beginning of the 1700s the military music corps consisted of two oboes, two bassoons and two horns, it was later expanded with two clarinets. The Wind octet became immensely popular in Vienna, and both Mozart and Beethoven wrote for the wind octet. As a next step percussion, piccolo, trumpet, serpent and even more instruments were added, and for these orchestras both Haydn and Beethoven wrote their military marches.



Fig. 53 THE BRITISH 1st FOOTREGIMENT BAND 1753 – wind octet

In the beginning of the 1800s all kind of brass wind instruments were added to the wind orchestras: the Keyed Bugle, Natural Trumpet, French Horn, alto-, tenor- and bass trombone, serpent and ophicleide, and thus the modern Concert Band was founded. In the 1820s there were also pure brass orchestras (with percussion)

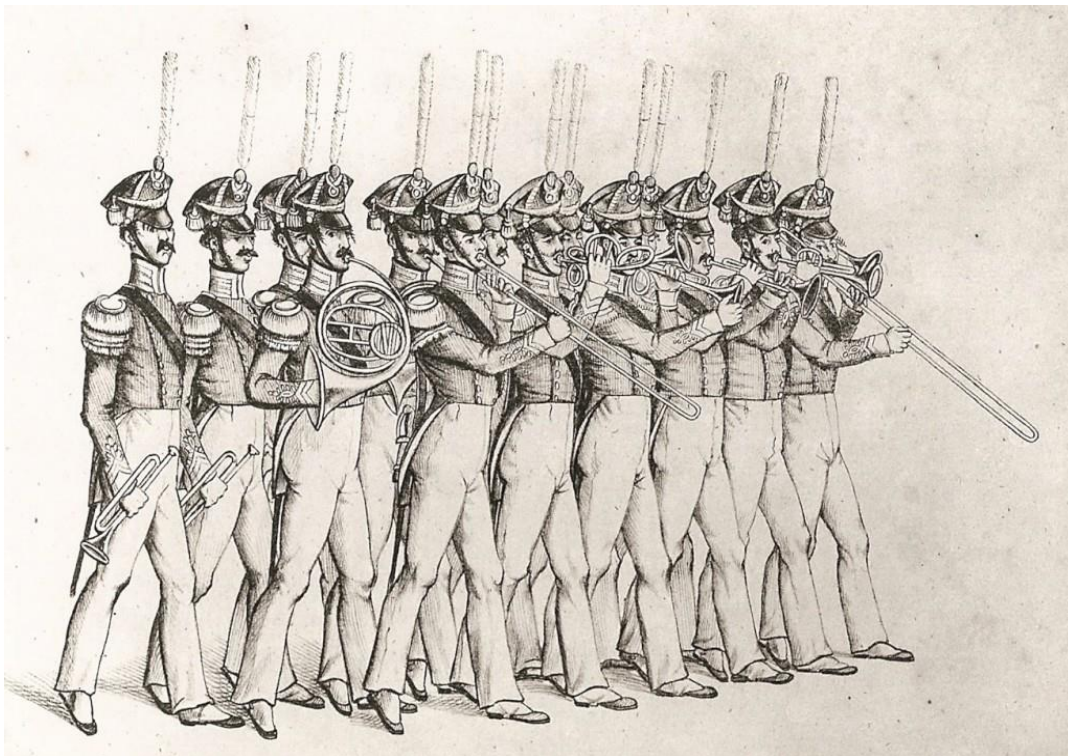


Fig. 54 "SJÆLLANDSKE JÆGER-CORPS" – MUSIC CORPS – a Danish Military Orchestra with only brass instruments. Lythografie 1817 – 1835

Today it is more common to judge instruments by their limits, but at that time it was more the opposite, the composers wrote their pieces with the possibilities of the instruments in mind. The military orchestras bloomed as never before and were loved by the people.



Fig. 55 FRENCH MILITARY WIND BAND FROM THE BEGINNING OF THE 18 CENTURY

23. STUDY BOOK FOR ALL BRASS INSTRUMENTS

In 1832 Frantz Jacob August Keyper (1792-1859) (kapel nr.506) published a unique book: "Studies for the metal instruments that belong to the Military Music". Keyper was a bassoon player himself in the Danish Royal Chapel (Det Kongelige Kapel) but knew a tremendous lot about brass instruments. The book shows all known brass instruments of that time, and it gives us a good insight of how people saw them. There are also illustrations of the instruments and small pieces to play together. Keyper's idea of how to play is rather interesting. Today there is no doubt that a good health and condition is best for a player of a brass instrument, but Keyper thought that it was necessary to avoid all strain by running, riding or swimming, and all that can give you a cold. The last one could be right, like the uttermost important advice: "to avoid misuse of inciting drinks, – alcohol".

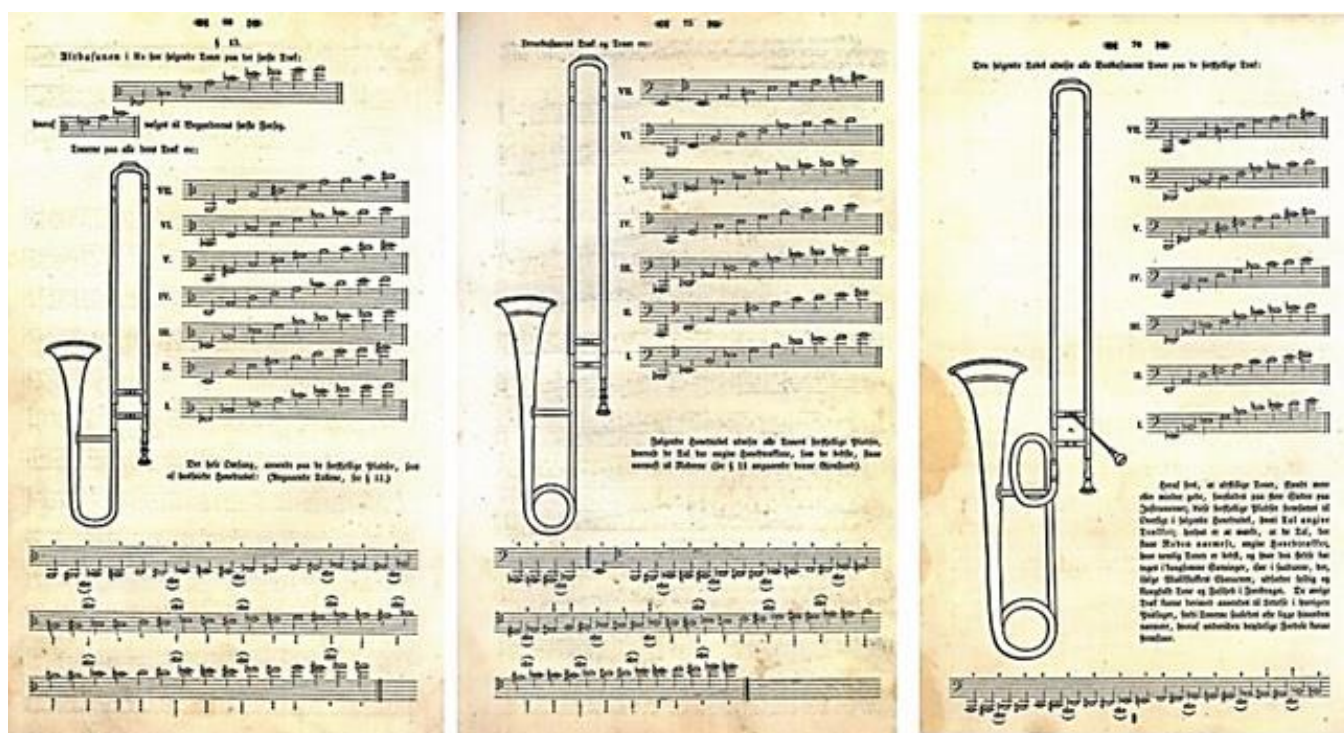


Fig.56 ALTO-, TENOR- and BASS TROMBONE FROM KEYPERS BOOK

Keyper emphasises the tenor trombone as being the instrument most suited for playing solos, and he writes about the sound in a trombone ensemble: "The range of the trombone is expanded by the use of different dimensions, bass, tenor and alto. This gives an important and special effect: with the use of the instruments at the same time the sound is not like that of three instruments, but like one".

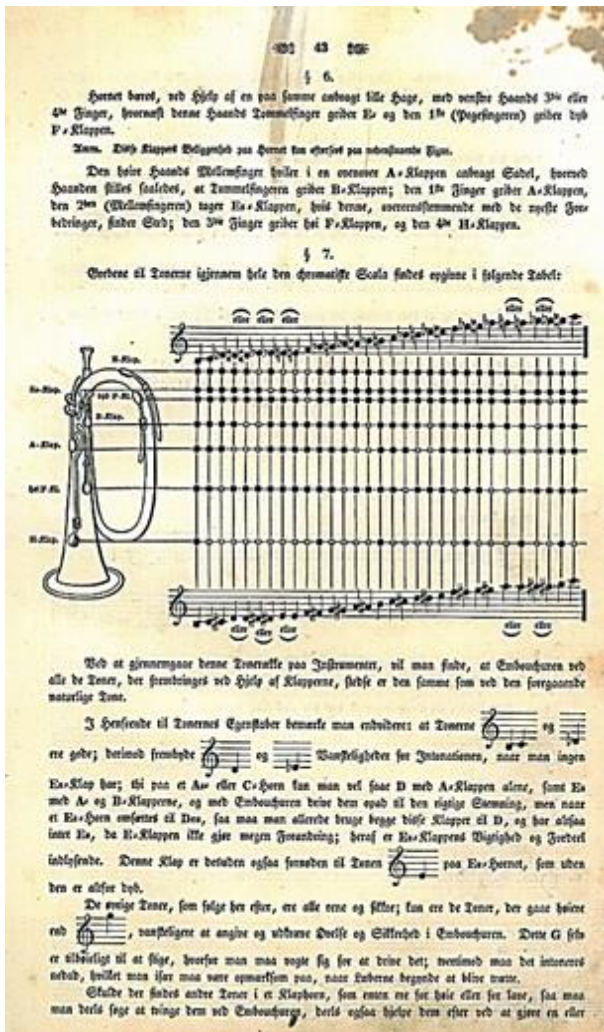


Fig.57 KEYED BUGLE AND SERPENT FROM KEYPERS BOOK.

About the keyed bugle: "Suited for the softest and most shaded playing of an adagio. As it with these qualities connects the power and sound of the common bugle, it is absolutely the right instrument to be the head voice in an open air ensemble that only exists of brass instruments. Like it is uttermost suited to double the clarinets in an ensemble mixed with wood instruments. Therefore it is one of best musical inventions of this time".

About the serpent: "Among all wind instruments the serpent has the most full sound, and as its effect especially is useful in open air, it is indispensable in a well organised open

air ensemble. It is not only useful to support the bass trombone, but it gives the whole ensemble more power and sound. This instrument, so unexcelled in its effect, is though so imperfect in its mechanical construction, that in spite of the many improvements, it only can be perfect, when it is possible to play all notes in a chromatic scale.

§ 8.

Applicatøren til den hele chromatiske Tonerække findes oopgiort i de følgende Tabeler, først for en Serpent med 6 Huller og 2 luftede Klapper, og derefter for en med 2 Huller og 4 lukkede Klapper. Ved hin kan den høire Haand baade anbringes ovenfor og nedenunder Instrumentet for at dække Hullet, men ved den sidste kan den blot holdes nedenunder.

Det bemærkes at Tegnet **Q** i Tabelerne betyder at et Hul kun dækkes halvt.

A.

22

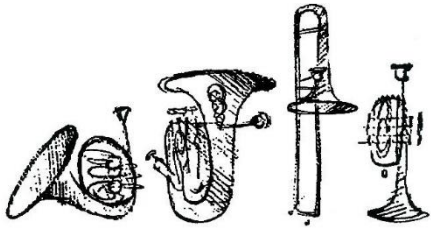
ROMANTICISM I



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1. ROMANTICISM I (1830 – 1900)

The most revolutionary creation in the beginning of the 18hds was the invention of the valve system, a mechanical way to lengthen the tubes of the natural instruments, so they became fully chromatic. Herewith a new range of instruments came about: the tuba, the saxhorns (almost identical with the instruments in a Brass Band) and a lot of resembling instrument-families, and new members of the old instrument-families: like the bass trumpet, contrabass trombone and Wagner tuba. The wind orchestras welcomed the new instruments with open arms, but in the symphony orchestras it took some more time to break through, because of their conservatism. It is interesting to see that even if the brass instruments got new possibilities and were seen as one family, they kept their original character:

- The trumpet kept its character of a fanfare instrument
- The horn stayed the instrument to describe nature
- The trombone became more and more the messenger of holy destiny from either heaven or hell.



Fig. 1 HORN FIFTHS. Even when the valves made the horn fully chromatic people still wrote "horn fifths", a characteristic playing of natural tones.



Fig. 2 HECTOR BERLIOZ (1803 – 1869) – witnessed the development of the brass instruments from being natural instruments, through hand horn, keyed instruments up till valve instruments. He was very interested in the development of the instruments, he loved all that was new and he wrote about it in his study book on instruments: “Traité d’instrumentation et d’orchestration modernes”. In his Requiem “Grand Messe des Morts” he illustrates Dooms Day with an inferno of sound from four extra brass ensembles around the orchestra and choir. Even if the brass sound expanded much in the later years, the instrumentation by Berlioz was extraordinary at that time. (satirical drawing by Grandville.)

2. VALVE SYSTEMS AND THEIR INVENTORS

Before the valve was invented lots of people had tried at mechanical ways to alter the length (and therewith the pitch) of brass instruments. It was not really a wish to be able to play chromatic, but more a wish to get rid of the boring and unpractical change of crooks. As an example we could mention the Irishman Charles Clagget, who in 1788 made his “*Chromatic trumpet*” by uniting together two French horns, or trumpets – a combination of two natural trumpets a semitone apart, joined by means of a simple valve. Another solution is the *omnitonic horn* that has all the different tubes assembled on the instrument



Fig. 4 CHARLES CLAGGET (1740 – c.1795) was an Irish musician, composer, and inventor of improvements for musical instruments. He designed a precursor for the valve. His *CROMATIC TRUMPET* were two trumpets connected to the same lead pipe and with a setting screw could be switched between one and the other trumpet.



Fig.3 OMNITONIC HORN. All the tubes are assembled to the instrument, and with the help of a set-screw you can choose which tube you need, and obtain a certain pitch. The instrument was terrible heavy though and was no success (see also Romanticism II / the Horn in France).

3. THE INVENTION OF THE VALVES

The valve system was invented by two German horn players, *Heinrich Stötzel and Friedrich Blühmel* in 1815. It is unknown which one of the two gentlemen was the inventor. They worked together for quite some time and in 1818 they got a patent for 10 years, but the twists and accusations to each other made that Stötzel bought Blühmel out. The idea was to be able to change length of the tubes by adding a piece of tube that could lower the pitch. From the beginning there were two important demands: The valves should move swift and smooth, and the bore should be smooth, that means no bobbles or narrowing. There came lots of different models and constructions. Here the models are shown that became common:

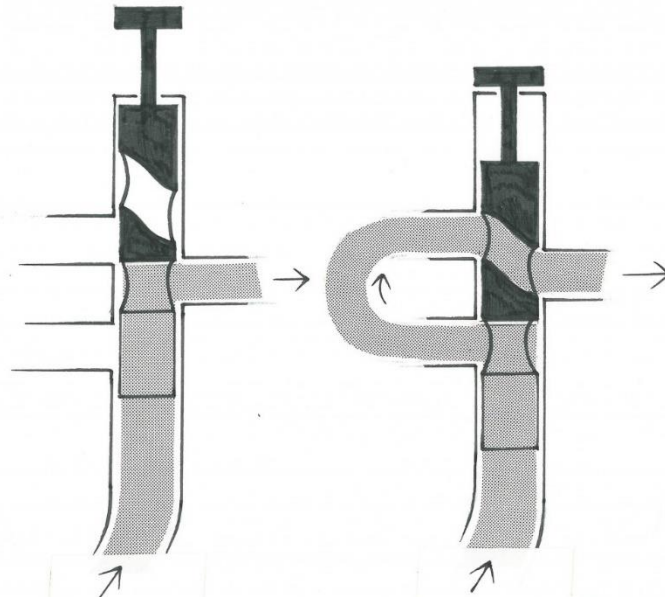


Fig. 4 THE STÖTZEL VALVE

– is a so called “piston valve”. To the left the “normal” position where the main tube goes through the valve casing. To the right the piston is pressed and therewith deflecting the airstream into extra tubing. The piston is pushed up again by a spiral spring. The bore is disrupted in the windway, not “smooth”.

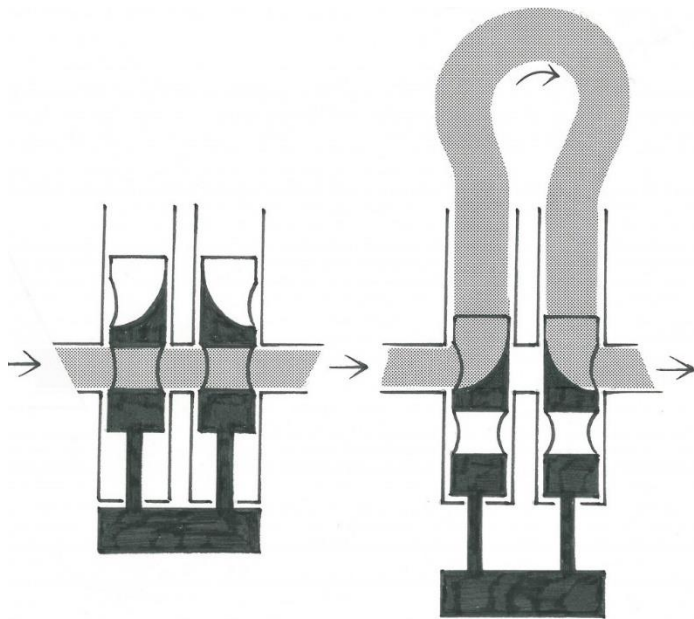
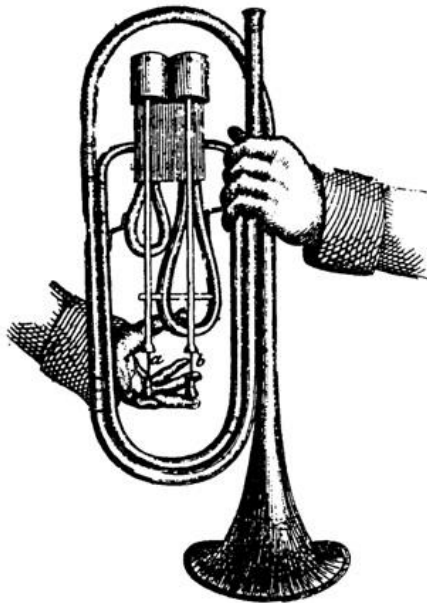


Fig. 5 THE VIENNA VALVE

– was an improved Stötzel valve, made by the Austrian instrument maker Leopold Ullmann in 1830. There are two pistons for each valve loop which gives a more consistent bore. The Laurels for the real invention are granted Christian Friederich Sadler, Leipzig. Here is an early version from a drawing 1821:



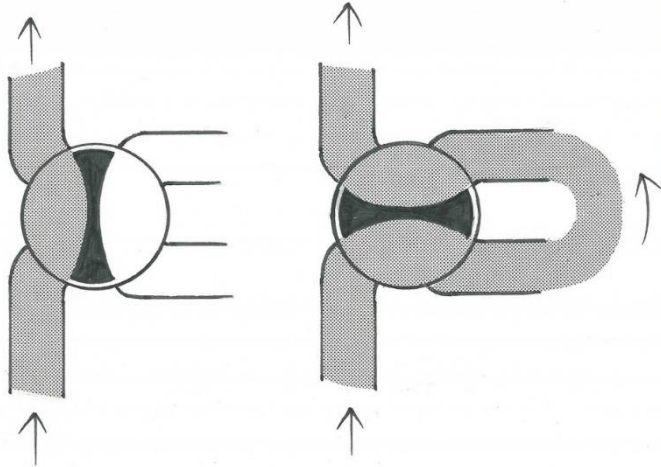


Fig.6 THE ROTARY VALVE – In 1835 Joseph Riedl, also an instrument maker from Vienna, got his Rad-Maschine patented, the later so called Rotary Valve. The piston turns in the valve casing, not without problems though, but a careful design makes it possible to have a consistent bore.

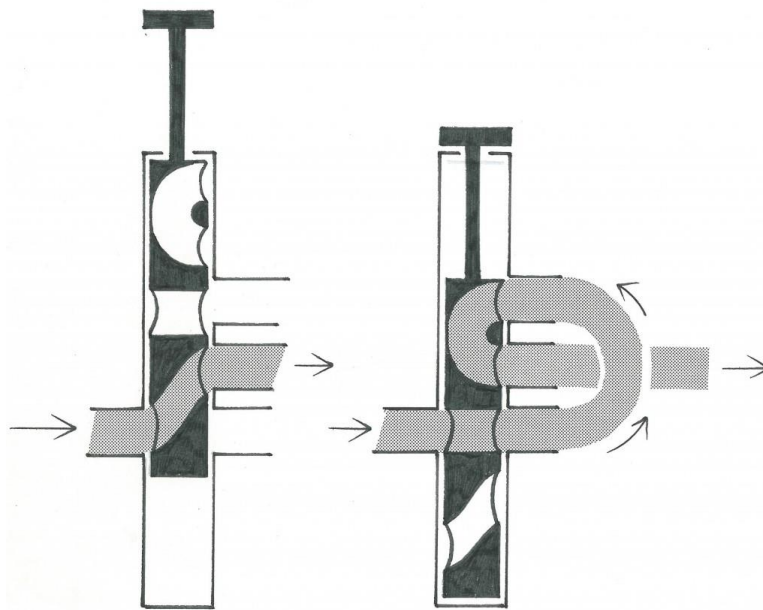


Fig. 7 THE PÉRINET VALVE. The final form of the piston valve was the “Perinét valve, invented in 1838 and patented in 1839 by the Frenchman Etienne-François Périnet. It is rather thin and it goes smooth and swift. All tubing goes right across the valve casing and not at the bottom, which makes the airstream more consistent.

Only the pump valve and the rotary valve exist today. The Vienna valve is only used on the Vienna Horn in the Viennese philharmonic orchestras. At the end of the 1900hds new valve models were invented, especially for trombones (see "*The 20th century*"). Until the 1830s there were instruments with only two valves, but otherwise three valves became the standard for trumpets, four valves on horns and euphonium, and up till six valves on tubas. The pitch for the first four valves got standardised:

- 1.valve lowers the pitch by one tone
- 2.valve lowers the pitch by a half-tone
- 3.valve lowers the pitch by one and a half-tone
- 4.valve lowers the pitch by a quart

With the use of one or several valves, the instruments got fully chromatic, but the length of the tubes were compromised. It is easy to see that the extra (valve) tubes on a trumpet are shorter than those on a tuba. And another thing, the length of the 1st valve – that lowers the pitch by a tone – will be too short when using it with other valves. There were experiments in adding an amount of valves, which made it possible to use only one valve at the time:

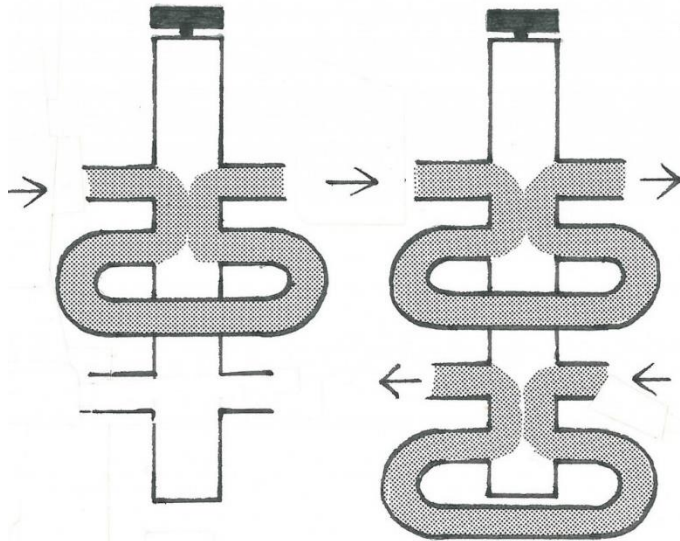


Fig. 8 ADOLPH SAX TRUMPET WITH 7 VALVES, 1852

– or rather absurd: to add a complete bell on each valve. These instruments were very heavy and never popular:



Fig. 9 ADOLPH SAX CORNET WITH 7 VALVES AND 7 BELLS, c. 1852.



*Fig. 9 THE COMPENSATING SYSTEM. A very special invention was the "compensating system", by the Englishman David Blaikey in 1874. Here the fourth extra tube goes through the other three valve casings. When using the fourth valve **in combination** with them an extra tube is added. Left: first valve is used and the first extra tube is added. Right: here both first and fourth valve are used (with another extra tube). Here is the extra tubes on a euphonium with the compensating system:*





Fig. 10 KÖHLER CORNET WITH CROOKS ca. 1840

In addition to the valve systems that were successful were many other experiments, for example disc valves with extension tubes. Originally patented by John Shaw in 1838, an improved valve was subsequently introduced by John A. Köhler, London, who called it the "New Patent Lever Valve." However, the same principle was already known in France in 1835 as plaque tournantes or disques mobiles, where it was developed by the Parisian maker Halary. The plaque on this cornet reads "Kohler, Sole Maker, Henrietta St, Covent Garden, London". The disc valves did not survive, it was reported that "the valves were found to leak eventually, and soon became useless, and the principle was therefore abandoned." The favorable reports of both present-day players and the 1851 jury support the conclusion that instruments with disk valves were soon given up not because they never worked well, but because they were difficult to maintain.

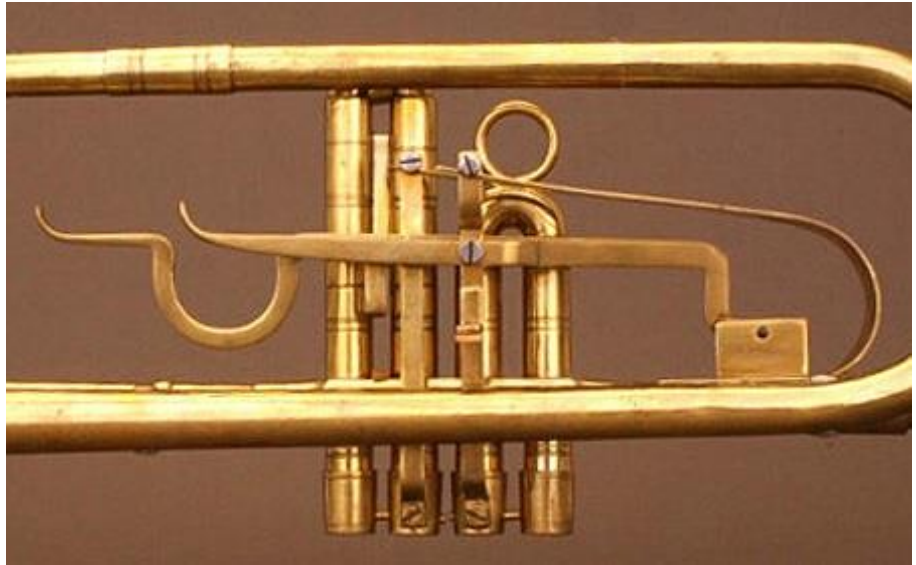


Fig. 11 TRUMPET IN Bb BY ANDREAS BARTH, MUNICH CA. 1837

Instruments were made where you instead of pressing directly on the valve should press on a lever.

4. THE NEW VALVE INSTRUMENTS

After the invention of the valve system there came no end to the invention of new instruments, the one more or less alike or unlike the other – some of them rather bizarre. Commercially reasons made that they got different names, and they were mostly used locally only – one big confusion:



Fig. 12 SCHNEIDER TENOR HORN



Fig. 13 ANTONIOPHONE



Fig. 14 TEARDROPSHAPED BALLAD HORNS



Fig. 15 BAS FLÜGELHORN in Bb



Fig. 15 SUDROPHONE WITH KAZOO



Fig. 12 OVER THE SHOULDER INSTRUMENTS. The American Civil War (1861 – 1865) gave birth to this special instrument family: instruments with a backward bell, so the soldiers that marched in the rear better could hear the music (se also BRASS ORCHESTRAS/ENSEMBLES, ROMANTICISM II).

5. ADOLPH SAX (1814 – 1894)

The first person to make a complete instrument family and who therewith got the various instruments systemized, was the Belgian Adolph Sax. He had studied both the flute and the clarinet at the Conservatory in Brussels, and after that he got an education as an instrument maker. In 1842 he settled with his own firm as an instrument maker in Paris. There were a lot like that already, and the competition was rough, but even if he was not welcome, he survived, because of his skill, and because he had some prominent composers, like Donizetti, Meyerbeer and Berlioz, who stood by him.



Fig. 15 ADOLPH SAX – inventor and instrument maker.

Nowadays Sax is especially known for his invention of the saxophone, but it had some importance as well that he got his Saxhorns patented in 1845, a complete brass instrument family formed like the tuba and with “Berlin valves” (An early piston valve with a large diameter and mass, originally developed by Stölzel, and later improved by a Berlin band leader Wilhelm Wieprecht (1802-1872 – see Romanticism II). It was easier to construct than the Stölzel valve, but a bit slower in action). The soprano saxhorn had the bell pointing up and not straight on like the cornet à piston, but apart from that the saxhorns are rather similar to the instruments of today’s Brass Band.



Fig. 16 SAXHORN FAMILY as shown in the catalogue from Henry Distin & co., London about 1849.



Fig. 20 SAXHORN (EUPHONIUM) 1850-1865



Fig. 17 BERLIN VALVES

To promote his saxhorns Adolph Sax in 1845 organised a competition between a traditional harmony orchestra with The Italian composer and conductor Michele Carafa de Colobrano (1787-1872), at that time professor at the Conservatoire in Paris, as the conductor, and an orchestra that mostly existed of saxhorns and clarinets, conducted by himself. Sax won because of the overall homogeneous sound and the fullness in the middle register. Because of this victory Sax got a contract to supply all the French military music corpses with instruments, but not only that. The music corpses became to exist almost completely of saxhorn. Maybe this made him too presumptuous. The other instrument makers had enough of it, and stated that there was nothing new in Sax's instruments, and that it was not fair that he got them patented at all. In a way they were right about that, because the saxhorns were no new invention as such, but they were better than their instruments. Anyway the idea of an instrument *family* was Sax's!



Fig. 17 FRENCH INFANTRY REGIMENT MUSIC CORPS WITH SAXHORNS



Fig. 18 INSTRUMENT CONSTRUCTED BY SAX: EASY TO CARRY NATURAL HORN



Fig. 19 SAX TUBA built with the intention to resemble a Roman Cornu, photo and drawing. The saxtubas made their first public appearance at the premiere of the opera

Le Juif errant (The Wandering Jew) at the Paris opera on 23 April 1852. At the time, Sax was musical director of the Opéra's stage band (or banda), so it was not unusual for instruments of his design to be showcased in popular productions. The other opera appearance of the stage band occurs in the Judgment dernie. The only other notable public appearance of the saxtubas occurred on 10 May 1852, when twelve saxtubas participated in a military ceremony. Although a total of 1500 musicians from thirty regiments were employed in the ceremony, the twelve saxtubas overwhelmed all the other instruments.

Sax received many patents and he really got success, but the pressure was hard, and there was a lot of plagiarism. The instrument maker *Giuseppe Pelinni* from Milano answered the question whether he made sax-instruments, by his statement that it was the other way around, that Sax built *his* instruments. In 1845 Sax heard about various German parallels to his so called "inventions". As a result Sax had to go through a lot of lawsuits. His instruments were seen as the best of all, he got lots of new orders and his firm grew. Sax's workshop sold some 20,000 instruments between 1843 and 1860, but he was not a talented money manager, and sales were not enough to keep him solvent. He filed for bankruptcy three times, in 1852, 1873, and 1877, and he was saved from a fourth debacle only by the intervention of another of his admirers, Emperor Napoleon III. Nevertheless in the end Sax and various other instrument makers went bankrupt.



Fig. 20 ADOLPH SAX'S WORKSHOP 1842

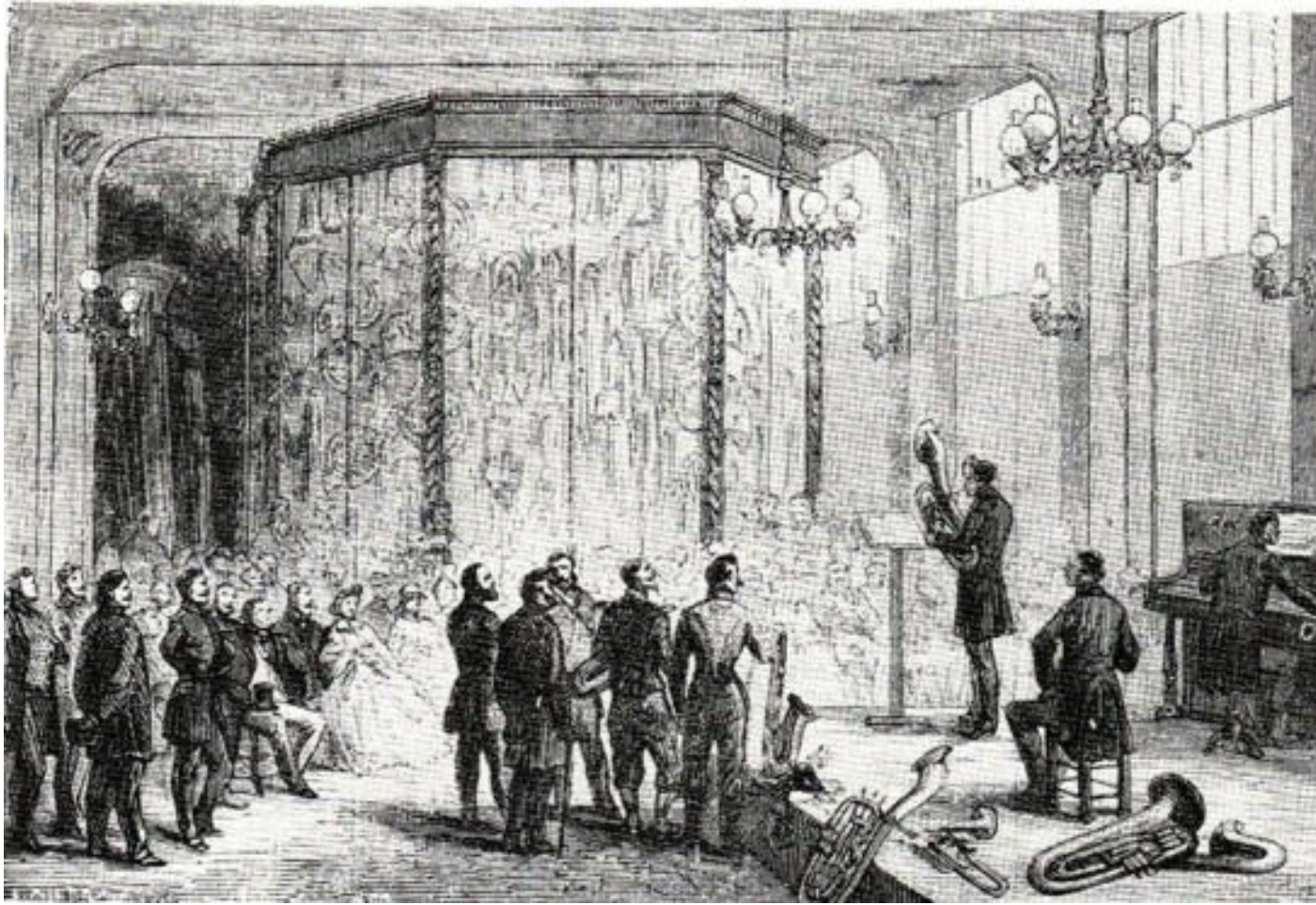


Fig. 21 ADOLPH SAX's SHOP 1864 in the illustrated newspaper L'illustration depict instruments by Adolphe Sax. Shows a man demonstrating og testing new instruments on a stage.



Vue extérieure des ateliers de M. Adolphe Sax, rue Saint-Georges.

Fig. 20 SAX's SHOP SEEN FROM THE STREET Ca. 1850



*Fig. 21 IN 1865 SAXs SHOP GOT A VISIT OF EMIR ABD EL.KADAR, ALGIER.
Illustration from "Le Journal illustré"*

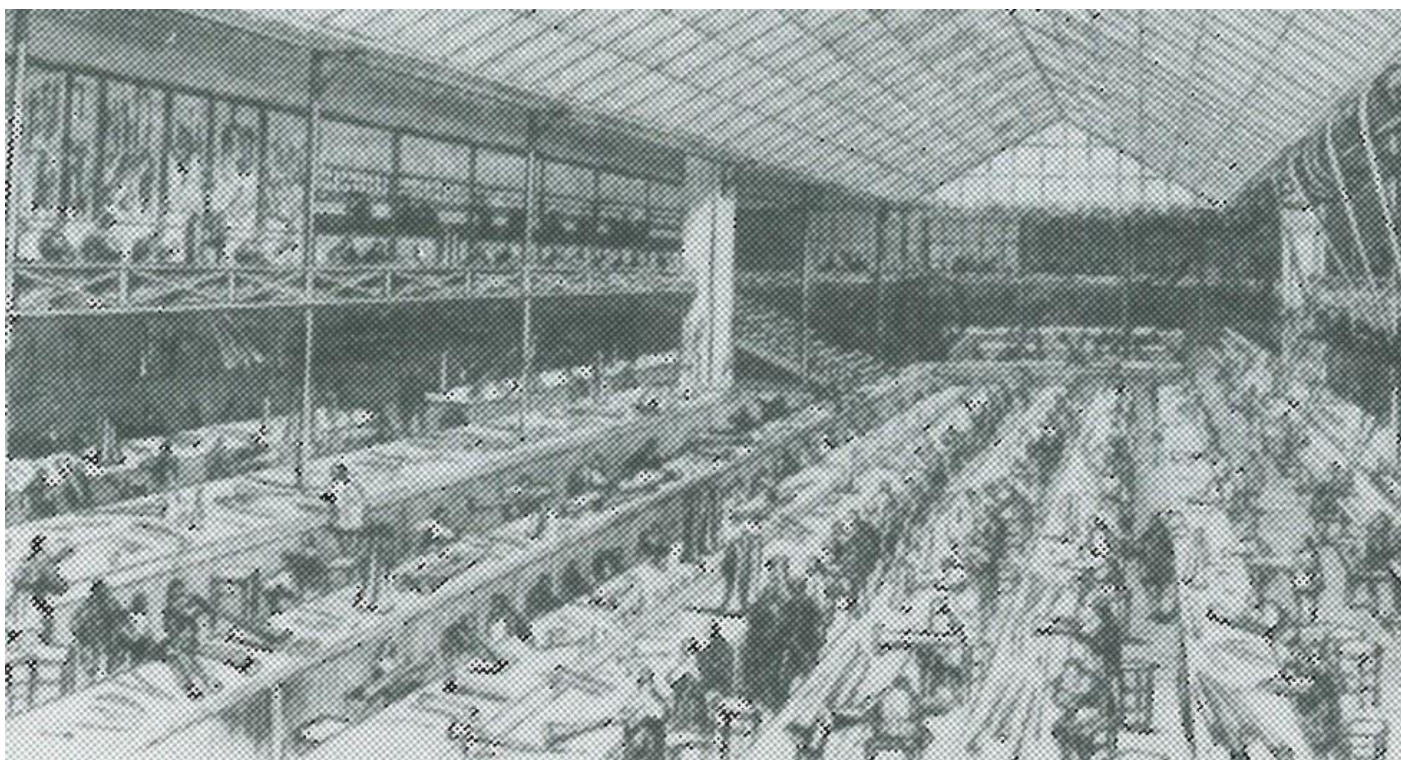


Fig. 19 ADOLPH SAX'S WORKSHOP ABOUT 1860. You really got an idea of the activity in the "wind orchestra environment" at that time.

6. PIERRE LOUIS GAUTROT (1812-1882)



Fig. 24 PIERRE LOUIS GAUTROT

– had a big Brass Instrument company. By 1846 Gautrot claimed to be the most important factory of its kind in Europe, holding in stock 300 cornets, 1000 trombones, and 1000 ophcleides. His workforce of over 200 equaled 42% of the entire brass makers capacity in Paris. On August 6, 1847 Gautrot along with Raoux, Halary, Buffet, and Gambaro, all of whom were normally competitors, filed suit against both of Sax's patents: that of 1843 ("Chromatic instrument system"), and that of 1845 ("A musical instrument, called the saxotromba"). The complaint of the instrument manufacturers was based on the claim that Sax's improvements had long been known at home and abroad. The suit went through many appeals and ended in 1859 with a victory for Sax.

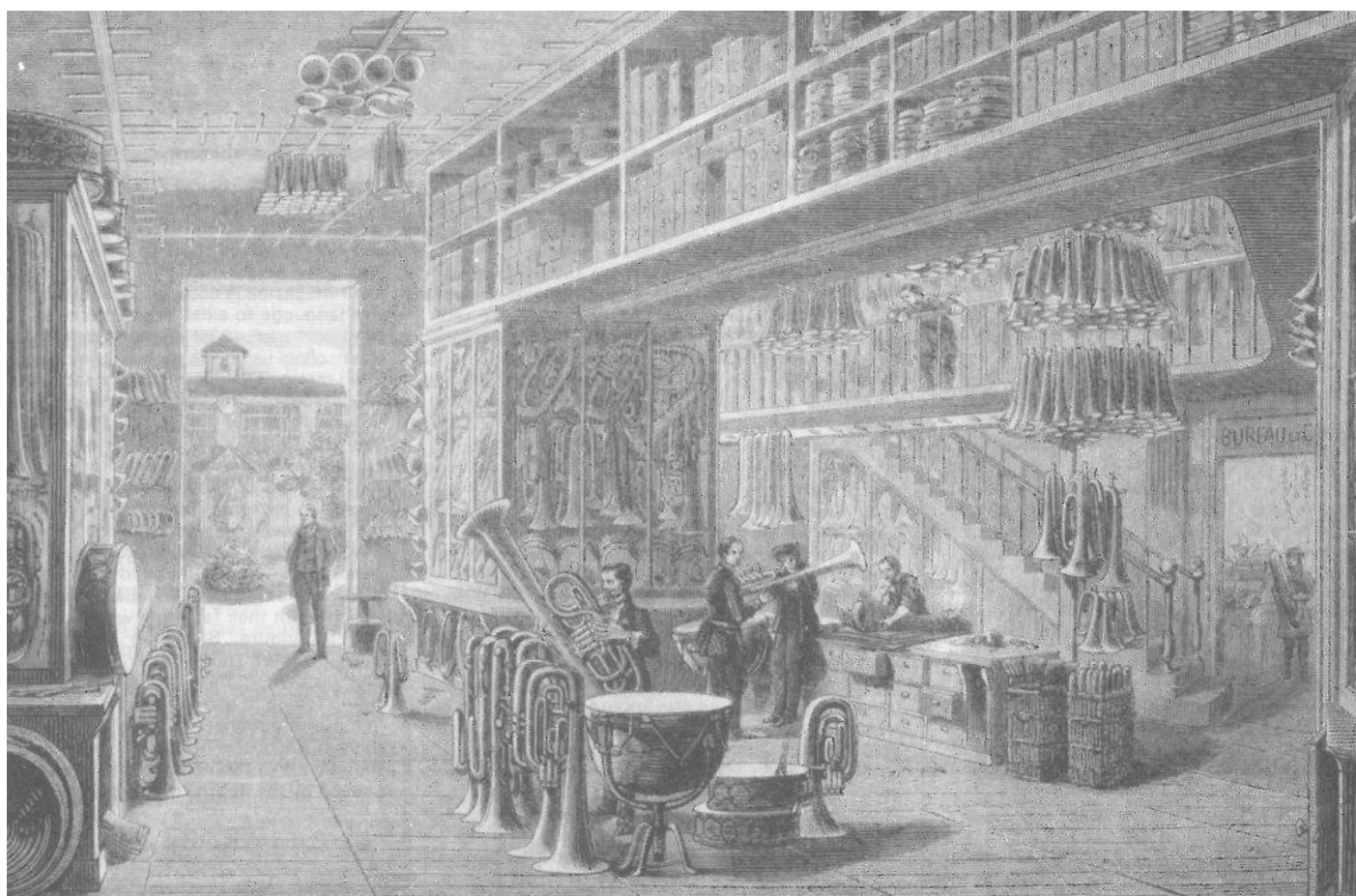


Fig. 25 THE GAUTROT SHOP 1880

7. OTHER INSTRUMENT FAMILIES



FIG. 30 KOENIG HORN. In 1856 the company Antoine Courtois presented the “Koenig Horn” in F designed by Herman Koenig – it became a precursor to the “Ballad horn”.

In 1868, the company Boosey & Co. began marketing a another brassinstrument-family of bell-up instruments designed by Henry Distin called *ballad horns*. Distin himself was later to build ballad horns of his own, long after he had sold the patent to Boosey & Co., and he was living in the United States. The most common of the ballad horns was a C tenor instrument, the last of which were manufactured circa 1930 by the Salvation Army Factory (*more information about Distin in Romanticism II, Brass Band*).



Fig. 26 *DISTIN, LEFT WITH HIS BALLAD HORN.* After having lived as a performer with his father and brothers Henri Distin established an instrument manufacturing and sales concern, *Distin & Co.*, in London 1849 (see more about Distin in *ROMANTICISM II, BRASS BANDS* and *ROMANTICISM II, THE BUILDING OF BRASS INSTRUMENTS*).



Fig. 25 CORNOPHON. There were other than Sax who attempted to make brass instrument families. Cornophonen is a conical brass instrument with three valves. It was invented in the 1880s by Fontaine-Besson in Paris. The instrument was originally called "cornon" and patented in 1890th.



Fig. 25 JOHN W. GRAEFF (1850-1912) FOTOGRAHER AND LEADER OF THE PERSEVERANCE BAND – SELF PORTRAIT. His instrument has rotary valves with side action keys that were typical of American brass instruments from about 1855 to 1885. But the circular shape is a transition from the instruments used by brass bands during the Civil War, when the bell was held over the player's shoulder pointing backward. This instrument's bell points to the player's left side. Its conical flare and mouthpiece are wide like a trombone, but the plumbing is shorter than a trombone, about the length of a B-flat cornet.

8. THE CORNET à PISTON



Fig. 24 EARLY TYPE OF SOPRANO CORNET in Eb: SOPRANO SAX-HORN in Eb, here with rotary valves. Postcards from the United States 1865-1870

In the 1820ies some of the earliest German valve instruments came to Paris, and the French instrument makers could not wait to copy them. One of the first instruments to get valves was a little post horn, a *cornet-de-poste*, which in England first was called the *Cornopean* (horn of triumphal song) and later just: *Cornet*. At first the cornet was seen as *adescant horn*, and the young Parisian horn "Lions" jumped at it. They could in a way do what they wanted, without the "Natural horn tradition" and the first cornet professor at the Parisian Conservatory was a horn player from the Opera, *J. H. Maury*. But after some time it were the trumpet players that got into cornet playing, and the instrument got some alterations: the mouthpiece became less deep, it was mostly pitched in Bb, and the Stölzel valves were switched to Perinet valves. The characteristic

bend at the beginning of the bell (the last reminder of the horn) gave the cornet its final look.



Fig. 25 CORNOPEAN FROM the 19th Century –with extra tubes and wood box. In the early days of the cornet it was normal to be able to change the pitch from B-flat to E-flat. This cornet has the early Stötzzel pump-valve, (French: piston) and a key for playing trills.



Fig. 26 CORNET in Bb WITH ROTARY VALVES, BESSON, 1845.



Fig. 26 Bb-CORNET, ANTOINE COURTOIS, 1875



Fig. 26 JEAN BAPTISTE ARBAN(1825-1889)

– was the first big virtuoso on the cornet. He became famous as a soloist as well as a pedagogue, and from 1869 – 1889 he was cornet professor at the conservatory in Paris. In 1864 he wrote his famous "Grand Methode" that even today is used, not only by cornet players, but by all players of valve brass instruments. His method ends with a range of variations on well know melodies, the last variation on "Carnival in Venice" shows quick changes in the registers, and that gives an idea of two cornets playing:



But not everyone was delighted. The conservative "classical" music world looked upon the cornet as being a plebeian instrument. Berlioz thought the cornet inferior compared to the trumpet and in the symphony orchestras it was mostly used to fill in the gaps

between the natural tones of the trumpet. In his treatise on instrumentation in 1855 Berlioz write: "A phrase that would appear tolerable, when performed by violins or the woodwind, becomes flat and intolerably vulgar when emphasized by the incisive, brash and impudent sound of the cornet."

Others were delighted because of the soft sound of the cornet, and the easy way to play which gave you the best opportunity to play with virtuosity. Very soon it got a steady place in all brass and light amusement orchestras in Paris, and because of its frequent use in the dance orchestras it soon was called : "the soul of the quadrille". Little by little it took the place of the keyed bugle in the wind orchestras and it became the most important soprano instrument among the brass instruments. (see: Patrick Gilmore ROMANTICISM II).



Fig. 27 "BOURGEOIS PARTY" Lithography by H. Dumier, 1852

In spite of its reputation the cornet got its own job in the symphony orchestras. After the premiere of the *Symphonie Fantastique* (Fantastical Symphony) (1830) Berlioz wrote a solo part for the cornet player Jean Baptist Arban (1825-1889) in the 2nd movement: *Un Bal* (A Ball), and in his Concerto for Viola: *Harold in Italy* (1834) there is a little solo as well. In orchestral works often parts were written for two cornets and two trumpets, like in the *Symphony in D-minor* by César Franck (1822-1890), the opera *Don Carlos* by Guiseppe Verdi (1813-1901) and in *Peter Tjaikovsky's* (1840-1893) ballet the *Swan lake*, also with a big solo part for cornet. And for playing the sopranino register, the Soprano cornet in Eb became popular in wind bands and brass bands.

9. THE FLÜGELHORN

The keyed bugle got valves as well, and having a wider conical bore compared to the cornet it had an even softer sound. The name flugelhorn comes from the old small hunting horns. The word *Flugel* (German: *Flügel*) goes back to the Dutch word *Vleugel*, that goes back to the English *Fly*, meaning wing – On the battlefield (and also at hunting sessions) the "Flugel master" directed with his horn playing the wings or the flanks of the army.



Fig. 28 FLUGELHORN. The Flugelhorn in Bb and soprano Flugelhorn in Eb got immediately their places in the wind orchestras. In Germany and Austria bigger instruments with a deeper sound were built, the Alto-, Tenor- and Bass flugelhorn.

10. ALTO HORN, BARITONE HORN and EUPHONIUM

Very soon the high sax horns were replaced by cornets, they were in a way just the same instruments, but with a different form. The other sax horns, from alto till bass, still have their places in the wind orchestras – you find them in their original form in the English orientated Brass Bands. The Alto and the two Tenor instruments (one with a smaller bore and one with a larger bore) have since been built with different forms and got different names.

These different names are very confusing. Not only because an instrument has different names in different countries. Even worse is the fact that *the same name* can have a *different meaning* in another language!



Fig. 30 A LIST OF INSTRUMENTS WITH THEIR NAMES IN DIFFERENT COUNTRIES:

COUNTRIES	ALT in Eb	TENOR in Bb	TENOR in Bb
		Small bore	Large bore
FRANCE	Saxhorn Alto in Mib	Saxhorn Baryton in Sib	Saxhorn Bass in Sib
GERMANY	Althorn	Tenor horn	Baryton or Bariton horn (Tenortuba)
ENGLAND	Tenor horn in Eb	Baritone	Euphonium (Tenortuba)
USA	Alto horn (Mellophone)	Barytone horn	Euphonium (Tenortuba)

English: TENOR HORN/ German: ALTO HORN

is pitched in Eb with a keynote almost one octave above the French horn in F. Unlike the full and expressive sound of the French horn the Alto horn has less tension in its sound, and that makes it more suitable to complete the total sound of the other instruments in a Brass Band, like the viola in a symphony orchestra.

English: BARITONE/ German: TENORHORN

is pitched in Bb, it has a relatively small bore, with a sound that lays in the middle of the alto horn and the euphonium, which makes a perfect connection between these two instruments.

English: EUPHONIUM/ German: BARYTON

(Greek: *good sound*) is also pitched in Bb, it has a large bore that gives a full and heavy sound, which makes the name *tenortuba* more appropriate. Because of its perfect performances in high and low registers, the euphonium can double the horn (*high*), as well as the tuba (*low*). The euphonium is THE instrument to play the many *obligate (counterpoint)* counterparts, that play such an important role in the wind orchestras. As the most prominent solo instrument amongst the low wind players in both Brass bands and Harmony orchestras the euphonium has got a poetic nickname: The Prima donna of the low instruments”.



Fig. 29 GERMAN BARYTON (or Baritonehorn) with ROTARY VALVES.

Today most tenor horns, baritones and euphoniums formed like a tuba, and with pump valves, but in Germany they have been built as well with a round or oval form, and with rotary valves.

11. THE TUBA

The tuba is the only brass wind instrument, or rather the only orchestral instrument, with a real and known birth date. *Wilhelm Wieprecht* (see: Romanticism II, harmony orchestra) and instrument maker *Johann Moritz* got their *Chromatich Bass-Tuba in F with 5 Berlin Valves* patented as *Prussian Patent no. 19* on the 12th of September 1835.

There surely have been other tuba-like instruments before but the quality and marketing of the tuba was very effective and the tuba became instantly very popular in all wind orchestras as something rather new. Later *Wieprecht* and *Moritz* build a bass tuba with a wider bore, the so called *Bombardon*

. When *Sax* got his saxhorn patented in 1849, the lowest of them were in a way also tubas. In the same year the Czech company *V.F.Cervený* constructed a contrabass tuba in CC, and a bit later an even bigger one in BB, which as an honour to the Austrian Emperor got the name *Kaiserbass*.



Fig. 31 TUBA in F from 1840, Denmark.

Compared to the modern tuba the sound of the early tubas was almost a joke, but in relation to the other low instruments that were used, like serpent, bass horn and ophicleide, its sound was full and a real improvement. That is why it got the name "Bass tuba", but when later even bigger tubas in CC and BB were designed, they also should have a name, so they were called "contrabass tuba". The tuba shown in fig.23 was probably used in the Copenhagen Royal Chapel at the premiere of the "Ossian-Overture" written by Niels Wilhelm Gade, on the 19th of November 1841.

As every country has its own way to use brass instruments and as the tuba with its character and register should fit into the whole, every country got its own tuba. Different countries, different tubas! Being a bass instrument though, it was called *bass tuba*. And when the lower tubas in CC and BB came along, they were called *contrabass tubas*. In GERMANY the tuba really quickly was accepted in the symphony orchestras, and the German tuba had to be the bass in the full and dark German brass sound. The tuba got rather popular and even the conservative Brahms uses the bass tuba in his *Symphony*

no. 2 in D major, and in his *Academic Festival Overture Op. 80*. From the first part “*Rhine-gold*” (1854) of the Opera cycle “*The Ring of the Nibelung*” Wagner uses only the contrabass tuba, and in the third part “*Siegfried*”(1876) the tuba is the soloist in the dragon *Fafner’s* motif. The tuba gave a new dimension to the trombone group. You should think that the full and soft sound of the tuba would be a bad combination with the more direct sound of the trombones, but it was a perfect combination. In a choral with four parts the tuba gives an excellent bass and together with the bass trombone the tuba gives – in unison or in octaves – a characteristic mixed sound: the combination of the direct sound of the trombone and the full soft sound of the tuba.



Fig. 32 3 TUBAS FROM ABOUT 1870. From left to right: Kaiserbass from the Moritz company, English tuba in Eb with pump valves and Austrian tuba with rotary valves.

In FRANCE the ophicleide was rather established, far more than in Germany, and it took therefor quite a long time for the ophicleide to be conquered by the tuba. In 1843 Berlioz was on a short concert tour, and at that moment he heard the tuba for the first time. It was at a concert of his own *Les Francs-Juges Overture* which – conducted by Wieprecht – was played by a enormous orchestra of 320 people, and with 12 tubas. Berlioz became a real fan of the tuba. In revisited editions of his works he switched the ophicleide to the tuba, and if he did not do it himself, it was done by his editors. The brass sound in France was very light and the French tuba was rather different compared to the German. The French tuba was seen as a modern ophicleide, and was built with the same pitch, Bb and C, in our opinion almost like an euphonium.



Fig. 33 FRENCH TUBA in C WITH 6 VALVES

This little tuba, which was pitched a whole tone higher than the euphonium, combined very well with the other “light” French brass instruments. It was used in all tuba parts until about 1950, also in parts written for the contrabass tuba. It has a huge range, and that is why there is a high solo part in Moussorgsky’s “Bydlo” (“Pictures of an Exhibition”, in an instrumentation by Maurice Ravel):

IV. Bydlo

Sempre moderato pesante

Solo



pp poco a poco cresc.

As well as a low bass line:

Promenade

Moderato non tanto, pesamente

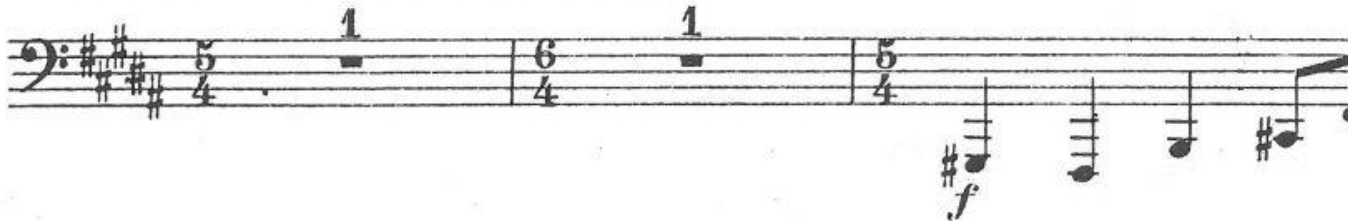




Fig. 34 ENGLISH EUPHONIUM from the end of the 19' Century.

As the English tuba players originally played the ophicleide, and were used to the French inspired light brass sound, the first English tuba was a tenor tuba, – an euphonium. As late as in 1895 the program of the Gloucester-festival listed: Mr Guimartin – Ophicleide AND tuba !

The ophicleide was also rather established in ENGLAND. The conductor *Hans Richter*, who had worked together with Wagner, was used to real tubas, and when he came to England he just had to order a tuba at the local instrument maker.

12. THE HELICON



Fig. 35 THE HELICON is carried on the shoulder and the construction makes it easier to bear than the normal tuba. It is even possible to play the helicon on horseback, the instrument resting on the left shoulder, the right hand using the valves, and the left hand holding the reigns. Under: The McGibeny Family Band of Philadelphia employed three "helicons" (an E-flat alto, B-flat tenor, and B-flat bass) in their act (photo ca.1900).



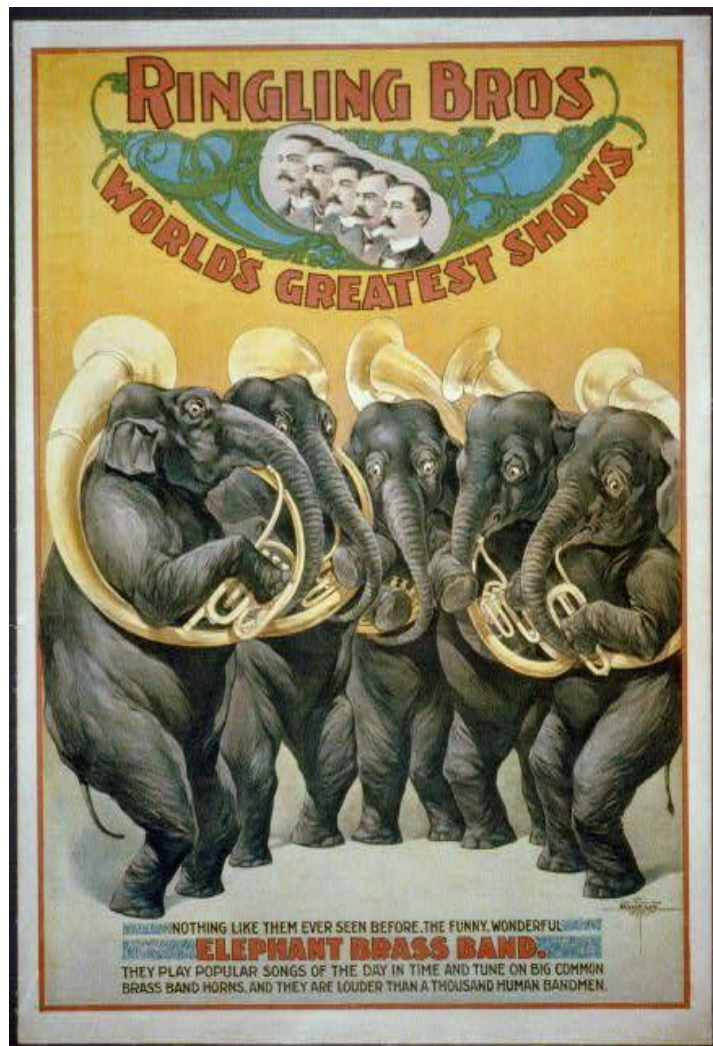


Fig. 36 HELICON IN CIRKUS ? The Helicon is often connected with something external and entertaining.

13. AUGUST HELLEBERG (1851-1936)



Fig. 36 AUGUST HELLEBERG – was the first tuba player with international fame. A. Helleberg was born in Denmark and emigrated with his family to the USA. He became famous very quickly and his career was something special. Between the 1880ies and 1920ies he just was THE tuba player in the USA, where he played as a soloist as well as a musician in orchestras. He was the first tuba player in the Chicago Symphony orchestra, and after that a member of the New York Philharmonic orchestra, as well as the Metropolitan Opera orchestra, and the John Philip Sousa Band. In the Metropolitan Opera Orchestra he played the contrabass trombone as well (see under contrabass trombone) and he was a very good double bass player. His three brothers came also to the USA as musicians: Johannes on bassoon, Thomas on the trumpet and Andreas on bassoon. His two sons also became tuba players, and at a time the three of them were the tuba group in the Sousa Band. Long after his dead he still was called "the father of all tuba players" and "the biggest tuba player ever".

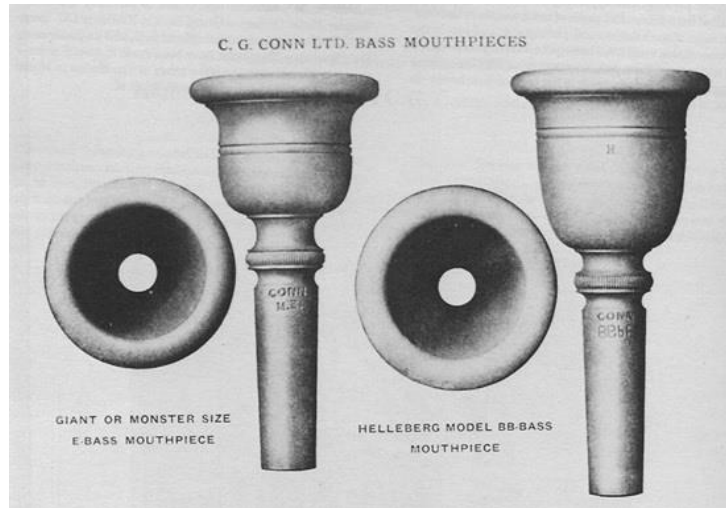


Fig. 37 HELLEBERG MOUTHPIECES. August Helleberg played at many recordings, among others with the singer Caruso, but it was the success of the design of hans mouthpieces that made him known in the professional inner circle until today. The mouthpieces were made by the company C.G. Conn at that time, but other companies have copied and adapted them since. To the left a mouthpiece for a tuba in Eb, to the right a mouthpiece for a tuba in BB.

14. THE TUBA- FAMILY ON POSTCARDS

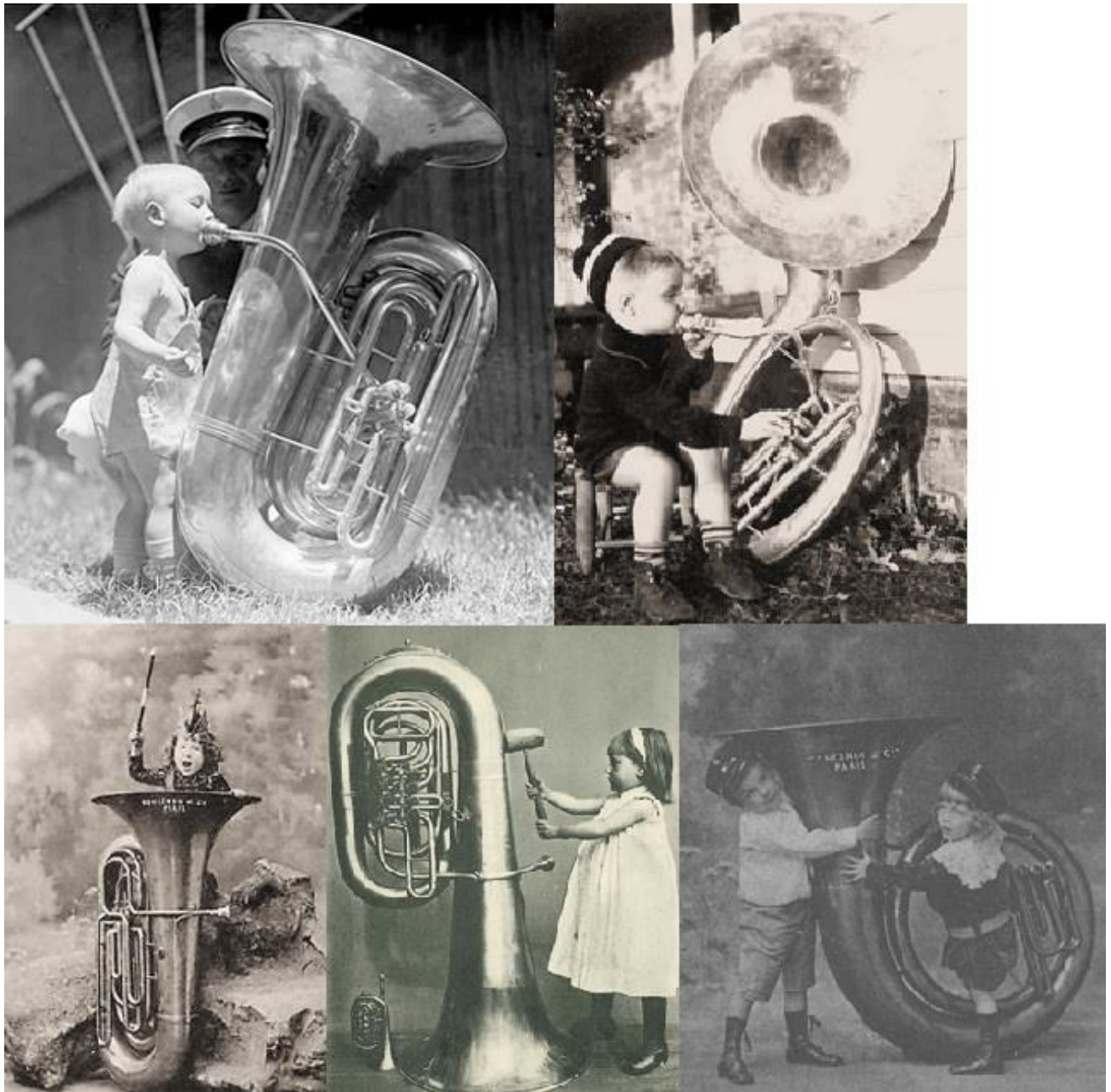


Fig. 38 The big tubas were perceived as giant instruments. They appear to be even greater when they are displayed with small children, and therefore it was a popular motif on postcards from around 1900 until the 1950s.



Fig. 39 MUSICAL EMANCIPATION. German woodcut 1871



Fig. 40 CLARISSA, BEWARE THE SNAKE After Charles Vernier, Postcard, Paris ca.1850. The Serpent, the grandfather of the Tuba, could apparently still be seen at this time



Fig.41 OPHICLEIDE-PLAYER. French postcard 1903

15. VALVE INSTRUMENTS IN THE SYMPHONY ORCHESTRA – LITTLE BY LITTLE ACCEPTED

The acceptance of the new valve instruments in the symphony orchestras went very slowly. The main opinion was that the balance between the old instrument's possibilities and their function was both harmonic and clear, whereas the new instruments were bland and dull. And the device: "*Real*musicians in a symphony orchestra do *not* play on valve instruments", was something to be proud of. Factum was that the notes on the new valve horn sounded completely alike, something that some people saw as a splendid progress, but in the opinion of others it destroyed the character of the natural horn. *Johannes Brahms*, (1833-1897) was one of the people in this second group, he was very conservative and called the new valve horn a "brass viola".

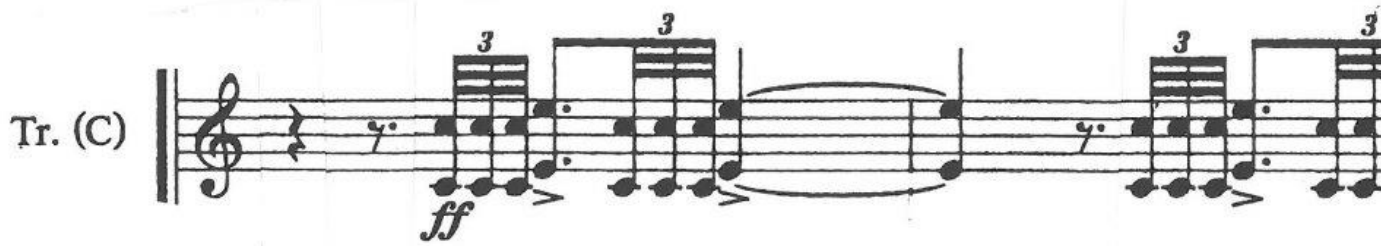
16. THE OSSIAN OVERTURE



Fig. 42 NIELS WILHELM GADE (1817-1890)

When the young (24 year old) violin pupil of the Royal Danish Orchestra, Niels Wilhelm Gade, (chapel no. 561) won the composers competition to write a concert overture, he immediately became famous with his “Ossian Overture”. He send his 1st symphony to Mendelssohn in Leipzig and became assistant conductor of the famous Gewandhaus Orchestra. When Mendelssohn died in 1847 he became chief conductor, but because of the war between Prussia and Denmark, he had to return to Copenhagen in 1848 and became the most prominent musician in Denmark.

The change from natural instruments to valve instruments went gradually of course. The Ossian Overture by Niels Wilhelm Gade is written in an early romantic “Mendelssohn” style and it is a good example of the (at that time) rather advanced use of brass instruments. The horn parts are like those by Mendelssohn but the other instruments are well illuminated, though without breaking the tradition too much. Especially the trumpet parts are really exposed – much more than Mendelssohn would have written. Even if the parts are written for valve trumpet, they function as natural trumpets who play fanfare alike signals with triplets:



The trombones are used to present a powerful main theme with a character that lies between Franz Schubert's symphony no. 8 and 9, and Wagner's Tannhäuser Overture:

Trb. 1, 2, 3

The image shows a musical score for three Trombones (1, 2, and 3) in bass clef. The music features a powerful main theme characterized by a *ff marcato* (fortissimo marcato) dynamic. The score includes several accents and a *ff* dynamic marking.

The Ossia Overture was written in 1841 only 6 years after the invention of the tuba (see ROMANTICISM I for the tuba that probably was used at the premiere). Normally there were three trombones in the orchestra, but as the tuba was a complete new instrument, it probably was the third trombone player who played the tuba. That is supposed to be the reason that there are only two trombones in the overture. (Nowadays a reconstructed version of the overture is often played with three trombones AND tuba).

17. RICHARD WAGNER (1818-1883) – BIG STRENGTHS

You would have thought that since this valve system had made the brass instruments fully chromatic, there would come a golden period where the brass players could blossom as soloists and chamber musicians. On the contrary, these new instruments became first of all rather important as *orchestral* instruments. The brass group in the symphony orchestra grew and got more and more solistic parts. The biggest brass strength in a symphony orchestra in the 1800rds was in the opera cycle “the Ring of the Nibelung” by Richard Wagner (1818-1883): 3 trumpets, bass trumpet, 8 horn, (4 French

horn and 4 Wagner tubas), 2 tenor trombones, bass trombone, contrabass trombone, and contrabass tuba: 17 brass players!



Fig. 44 RICHARD WAGNER' – satirical drawing. His long operas with those big orchestral strengths with lots of brass made that some people looked upon them as being arrogant, decadent and almost as a spiritual rape! Here the composer "makes a dash at an innocent audience".

“BIG MOMENTS AND LONG LASTING HALF HOURS” – QUOTE BY GIOACCHINO ROSSINI (1792-1868) ABOUT WAGNER’S OPERAS.



Fig. 45 WAGNER CONDUCTS SIEGFRED IDDYL. Wagner composed one piece for only 13 players, Siegfried Idyll, as a birthday present to his second wife, Cosima after the birth of their son Siegfried in 1869. It was first performed on Christmas morning, 25 December 1870, by a small ensemble of the Tonhalle Orchester Zürich on the stairs of their villa at Tribschen, Lucerne Switzerland. Conductor Hans Richter played the brief trumpet part. Siegfried Idyll stands in sharp contrast with the heavy big orchestral sound from most of his work. The artist of this picture has not had much knowledge of the facts. The brass instruments in the score are only 2 horns and one trumpet, but here are too many instruments and they are completely wrong drawn by the artist. Wagner originally intended the Siegfried Idyll to remain a private piece. However, due to financial pressures, he decided to sell the score to publisher B. Schott in 1878. In doing so, Wagner expanded the orchestration to 35 players to make the piece more marketable.

As the orchestras grew bigger, it became a problem at all to hear the singers in operas off he day. One solution was the layout of the Operahouse Bayreuther Festspielhaus in Germany. The oprahouse was build 1876 dedicated solely to the performance of stage works by Richard Wagner. A significant feature of the Bayreuth Festspielhaus is its

unusual orchestra pit. It is recessed under the stage and covered by a shall, so that the orchestra is completely invisible to the audience. The design correct the balance of volume between singers and the big orchestra with the many brass instruments, creating ideal acoustics for Wagner's operas. It also makes it possible for the audience to concentrate on the drama onstage, rather than the distracting motion of the conductor and musicians.

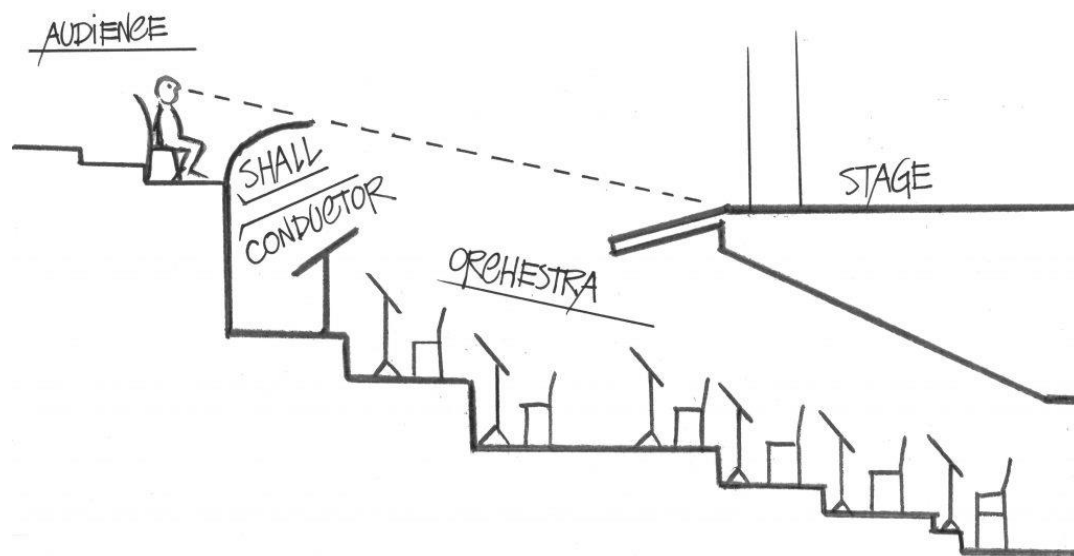


Fig. THE ORCHESTRA PIT IN BAYREUTHER FESTSPIELHAUS



Fig. 46 AUDIENCE SPACE IN I BAYREUTHER FESTSPIELHAUS



Fig. ORCHESTRA PIT SEEN FROM ABOVE



Fig. 47 ORCHESTRA PIT SEEN FROM BELOW

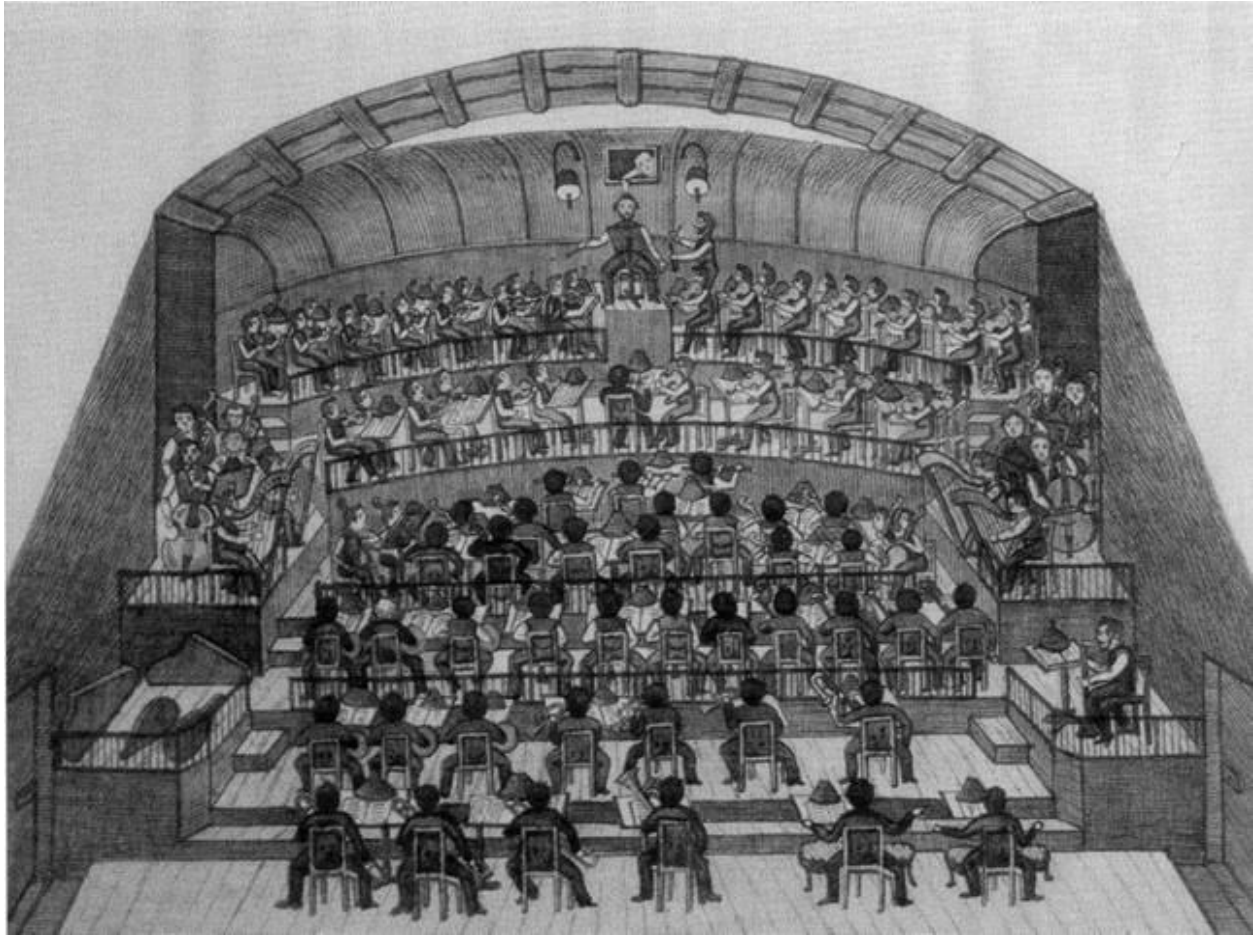


Fig. 43 WAGNER CONDUCTING PARSIFAL IN BAYREUTH'S ORCHESTRAL PIT, drawing from 1882. The orchestras became bigger and bigger in the second half of the 1800rds.

Fig. 48 Just before the performances and during the breaks, a brass ensemble plays themes from today's performance.

BAYREUTH BRASS ENSEMBLE BEFORE (the sheet music are the Valhalla theme from the Ring):



– AND NOW:



18. GUISEPPE VERDI (1813-1901) – INSTRUMENTATION, DYNAMICS and BALANCE



Fig. 45 AMILCARE PONTIELLI'S (1834-1886) ITALIAN WIND BAND

— existed of clarinets, drums and otherwise the Italian valve brass instruments of that time: Cornet, Flugelhorn, (Wald horn) Genis (alt/tenor horn) in Eb, trumpet in low Eb, Valve trombones in Bb and in F, Flicorno Basso (tenor horn/baritone) in Bb, Bobardino (euphonium) in Bb, and Bombardone (tuba) in F, Eb and BB.

When you hear concerts of romantic music played on "historical instruments" it is evident that the instruments of that time sound as they do nowadays, but the dynamics are rather different. The brass players in the Italian symphony orchestras at Verdi's time all

came from wind orchestras. They had no education at a music conservatory and they were not trained to play as loud as they do nowadays, and their instruments (all valve instruments) sounded more “muted” and *could* not give that powerful sound as you hear in for example the film music of today. Therefore the brass parts in Verdi’s music often are described to play *Tutta Forza* (which means with all force) – it was necessary to get *the splendour* in the music. Nowadays such a description would mean that the brass players would overrule the sound in the orchestra. Knowing this, one should play Verdi’s music somewhat softer than written, to obtain the necessary balance between the various orchestral groups!



Fig. 46 THE SCALA OPERA IN MILANO WITH A BIG ORCHESTRA – POST CARD from 1900. In the 19th century almost all Italian symphony orchestras were opera or ballet orchestras. The opera was really popular, and it had a big influence on the people.

19. SMALL ORCHESTRAS

The smaller dance and theater orchestras from the 18th century were mini versions of the symphony orchestras, often including piano and otherwise with the usual orchestra instruments: Strings, woodwind, brass and percussion instruments.



Fig. 47 SCENERY FROM AN ENGLISH TOY THEATER 1830 – showing brass players in the orchestra pit playing on natural instruments: 2 natural horns, one natural trumpet and a bass trombone in G with handle



Fig. 48 A TOY THEATER STAGE SET c. 1860 France. Includes a depiction of a French pit orchestra that features brass players with valve instruments: 2 valve-horn players, 2 valve-trumpet players and a trombonist.



Fig. 50 THE BOX BY THE STALLS. 1883—Paris, France: Painting by Jean Beraud – offers a view, through a patron’s box seat, of a Parisian orchestra. Included is a clear depiction of a trombone.



Fig. 51 CARL MØLLER AND HIS ORCHESTRA FROM ÅRHUS, DENMARK 1884 – with 2 trumpets and one valve trombone.



Fig. 52 MC. MASTER ORCHESTRA 1896, USA – with 2 cornets and one valve trombone.



Fig. 53 JOHANN STRAUSS II (1825-1899) AND HIS ORCHESTRA PLAYING TO A COURT BALL – with 2 horns, 2 trumpets and one trombone. Colored Lithograph 1900.



Fig. 54 DANCE- OR STUDENT ORCHESTRA, CHICAGO 1900 – with 4 cornets and one valve trombone.

20. THE TRUMPET

In France the success of the cornet worked almost as a drag on the process of introducing the valve trumpet. It went quicker in Germany, already in 1829 the Prussian cavalry's *Trompeten-Musik* used valve trumpets with different pitches. On a journey through Germany in 1843 Berlioz thinks the German trumpeter much better than the French, and he is overwhelmed by the "exultant sound" of the trumpets.

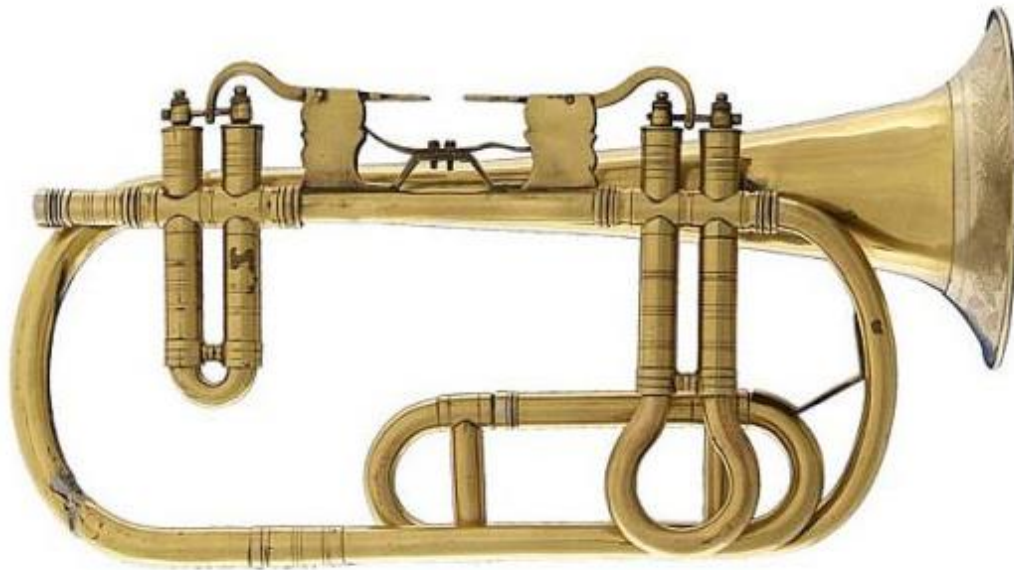


Fig. 1 EARLY GERMAN TRUMPET IN G 1830. MUSEUM MARCHNEUNKIRCHEN

One composer who actually never composed for the valve brass instruments but anyway knew about them was Felix Mendelssohn (1809-1849). Commenting in 1834 on his overture *Die Schöne Melusine*, Op. 32 (1833), which featured the horns and trumpets outlining the minor triad (written, Eb instead of E). That meant the work was composed to require hand stopping by the horns but and the trumpets, but Mendelssohn stated that:

“The E flat for the horns and trumpets I put down trusting to luck, and hoping that Providence would show the players some way to do it; if they have new contrivances for it (*valves*), so much the better”. Mendelssohn seemed to be open to the idea of valved instruments playing these parts.

It was a confusing time for trumpeters who received several trumpet types to choose from. A good example is the French Francois Georges Aguste Dauverné (1799-1874),

trumpet virtuoso, teacher and composer. He was 1. trumpet in the Kings Band, The Opera. The Academy Orchestra and in projects for Hector Berlioz. His instruments over time was: The Natural Trumpet, The Keyed Trumpet, The Valve Trumpet, The Cornet and The Slide trumpet (Fig. 2)

According to Georges Kastner (composer with a special interest in the instrumental inventions of Adolphe Sax) The Royal Music Academy orchestra in 1851 was composed like following (family of brass instruments) : 4 french horns, 2 trumpets, 1 keyed trumpet, 2 valve cornets, 3 trombones et 1 ophicleide.



Fig. 2 Left: FRANCOIS GEORGES AGUSTE DAUVERNÉ (1799-1874). Right: BELL FROM A SLIDE TRUMPET, by the french company ANTOINE COURTOIS. In 1840 Meyerbeer brought to Dauverné along from Berlin this beautiful slide trumpet, as a gift for Dauverné who played it until 1846 when he handed it to his student Jules Henri Louis Cerclier (1823-1897), the winner that year of the Paris Academy of music competition.

After the creation of valves 2 main styles of trumpet were developed: The French style with piston-valves and the German-Austrian style with rotary-valves. The Piston-valve

trumpet has a clearer and more brilliant tone made with the concept of a consistent sound across all dynamic levels and registers. This kind of trumpet were also used in England and USA. The rotary-valve trumpets used in Germany and Austria is not intended to have a consistent tone and is actually supposed to dramatically change in timbre at different dynamic levels – soft dynamic dark sound, loud dynamic bright sound. The difficult crook-system disappeared at last when introducing the *Valve Trumpet in F* (an octave higher than the F-Horn) as a sort of "Standard". Even being free of the natural harmonic tones, still all trumpet parts were written in C, meaning that, if the part was not written for *trumpet in F*, it was still

necessary to transpose the part.



Fig. 3 AUSTRIAN F-TRUMPET WITH VIENNA-VALVES AND CROOKS, 1840



*Fig. TRUMPET in G WITH BERLINER-PUMPEN, MARKNEUNKIRCHEN, GERMANY
ca. 1860 (see ROMANTICISM II, 26 – GERMAN INSTRUMENT MAKERS)*



Fig. 4 GERMAN VALVE TRUMPET in F.

The musical importance of the valves and the new chromatic possibilities showed in the more lyrical and melodious music for trumpet. The parts became even higher and higher, and reached their maximum in the opera *Parsifal* by Wagner (1882), where a lyrical solo reaches the high C, and even: to be played *sehr zart*. (*very soft and tender*). That is possibly why (and maybe under influence of the cornet) the Bb-trumpet was used more and more. It was more secure in the high notes and the sound was more clear and brilliant. On the other hand, the Bb-trumpet's sound was a bit thin, so in groups of 3 or 4 trumpets, the F-trumpet stayed on the lower parts.

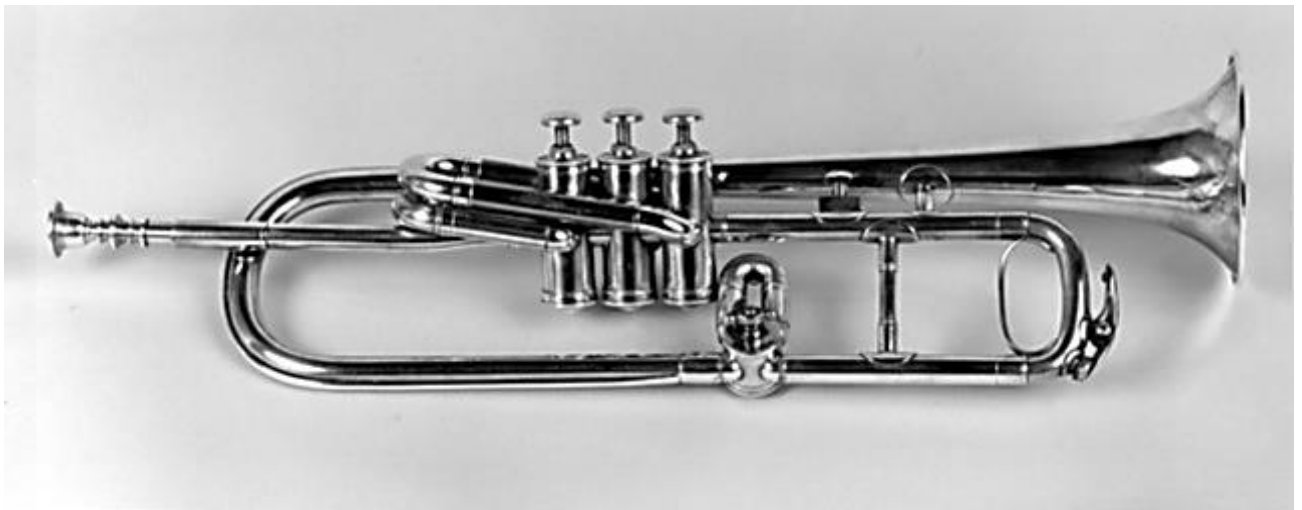


Fig. 6 TRUMPET IN Bb/A by "KÖHLER & SON", ca. 1888-1896, with 3 piston valves and for tuning one rotary valve



Fig. 7 GERMAN Bb-TRUMPET



Fig. 8 AMERICAN F-TRUMPET, BOSTON, ca.1900 WITH CROOK to Eb

Another solution was the idea of using the cornet for orchestral trumpet-parts, and it seem to last quit long. A typical 19th century attitude towards the orchestral trumpet is expressed by Ebenezer Prout, professor of music in the University of Dublin, in “The Orchestra, Volume 1. Technique of the Instruments”, published in London in 1897: “The tone of the trumpet is the most powerful and brilliant of any in the orchestra...Its quality is noble and it is greatly to be regretted that in modern orchestras it is so frequently replaced by the much more vulgar cornet. The tone of the cornet is absolutely devoid of the nobility of the trumpet, and, unless in the hands of a very good musician, readily becomes vulgar. It is, however, so much easier to play than the trumpet, that parts written for the latter instrument are very often performed on the cornet. In some cases, especially in provincial orchestras, this may be a necessity, as it is not always possible to find trumpet players; but it is none the less a degradation of the music. We cordially endorse the dictum of M. (Francois- Auguste) Gevaert, who says—‘No conductor worthy of the name of artist ought any longer to allow the cornet to be heard in place of the trumpet in a classical work’”.

The trumpet was first of all an orchestral instrument but once in a while it was used as a solo instrument. The brothers Friedrich and Ernest Sachse played as soloists in the 1850ties on the low F- and Eb- trumpet. The trumpet got more popular as a solo instrument when the music from the Baroque was rediscovered, especially the music from Handel and Bach. The art of Clarin playing had long been forgotten, so to play the high baroque parts it was necessary to build trumpets with a high pitch. Up till 1900 trumpets in C, D, G, and A were built and those with the highest pitch were called Bach-trumpets even if their length only was 1/3 of the original baroque trumpets.

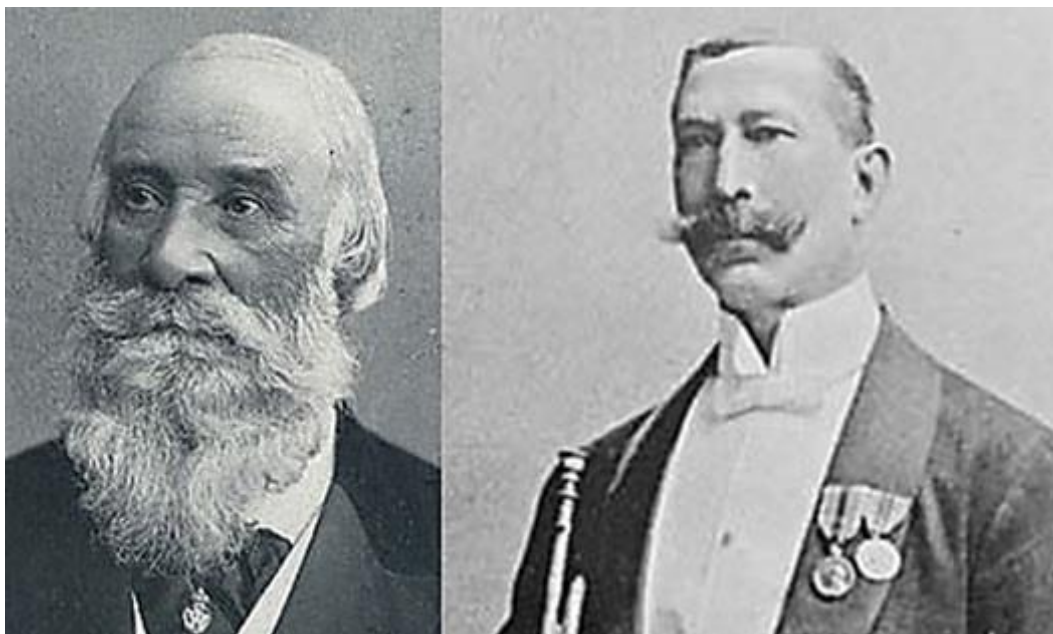


Fig. 9 TWO PIONEERS OF BAROQUE TRUMPET PLAYING ON SMALL TRUMPETS. To the left: Julius Kosleck (1837-1903), Berlin, to the right John Solomon (1856-1953), London.



Fig. 10 OSKAR BÖHME (1870 – 1938) was born near Dresden, Germany. After studying trumpet and composition in the Leipzig Conservatory of Music until 1885, he probably concertized, playing in smaller orchestras around Germany. From 1894-1896 he played in the Budapest Opers Orchestra and then in 1897 he moved to Mariinsky Theatre in St. Petersburg, Russia, and was playing the cornet employed as “Kaiserlich. Russischer. Hofoperkünstler”. 1921-1930 he turned to teaching at a music school, and then returned to Leningrad (St. Petersburg). However, in 1936 a committee was established to oversee the arts in Soviet Russia. According to its anti-foreign policies, Böhme was exiled to Orenburg on account of his German heritage. Böhme composed 46 known works, of which his Brass Sextet and Trumpet Concerto (Op. 18) are the best known.

21. SPECIEL TRUMPETS



Fig. 11 BASS TRUMPET. Already in the early days of the valve a low trumpet was built: the “Chromatische Trompetenbasse” (bass trumpet) , to be used in the wind orchestras.

For his opera cycle “the Ring of the Nibelung” Wagner arranged that a bass trumpet should be made to (beside various solos) form a bridge between the trumpets and the trombones. It was pitched in C and could be tuned to Bb. After Wagner the bass trumpet was also used by Richard Strauss and Stravinsky.



Fig. 12 A SET OF AIDA TRUMPETS. For his opera "Aida" (1871) Verdi had made six straight trumpets, three in Ab and three in Bb. Each one of them had one "whole note valve" which, when playing, was covered by the hand, so the instruments looked like "antique" natural trumpets. Here is Aida-trumpet player in action from the opera in Verona:



Fig.13 WOODEN TRUMPET. For the opera "Tristan and Isolde" (1865) Wagner had made a wooden trumpet in C, with the same valve (in brass) as the Aida Trumpet.

22. THE QUESTIONABLY ETUDES FOR TRUMPET B Y JOHANNES BRAHMS

As a young man Johannes Brahms (1833-1897) wrote 12 etudes for trumpet ca. 1848-1850. The story goes that Brahms was playing the piano at a pub in Hamburg with a trumpet player sitting in, and that Brahms wrote him some studies to improve his technique. The authenticity of these etudes is obviously in question because Brahms

never wrote anything for the trumpet in his orchestral music that was as melodic or extended as these etudes demonstrate. But Brahms knew for sure about chromatic brass instruments. His father, Johann Jakob Brahms (1806-72), played the keyed bugle in the second Jäger-Battillon band of the Hamborg Bürgerwehr 1837-1867. Later he switched to a new Vienna valve Flügelhorn which survives in the Kammerhof Museum of Gmunden, Austria.

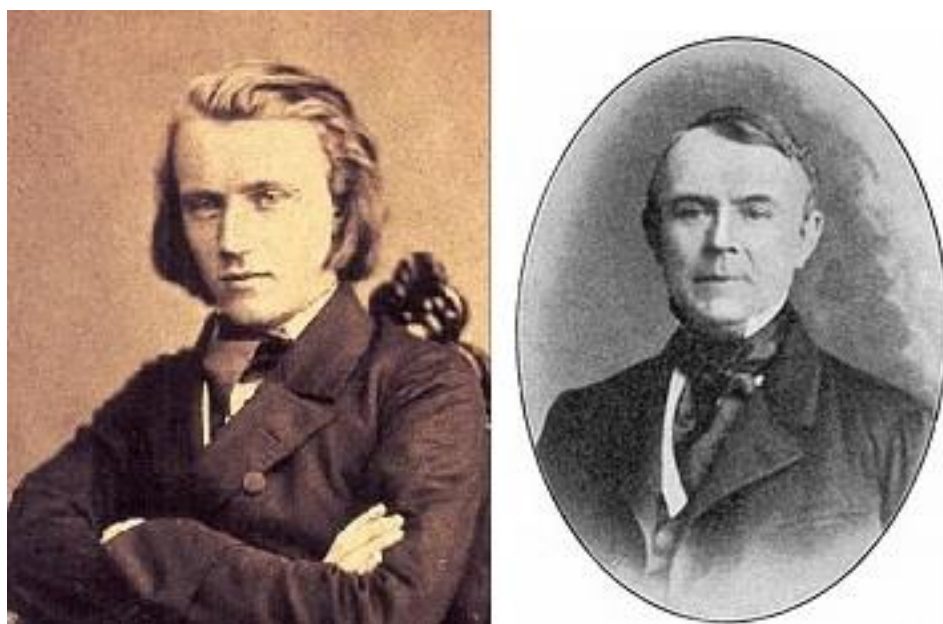


Fig. 14 JOHANNES BRAHMS (1833-1897) and his father AND JOHANN JAKOB BRAHMS (1806-1972)

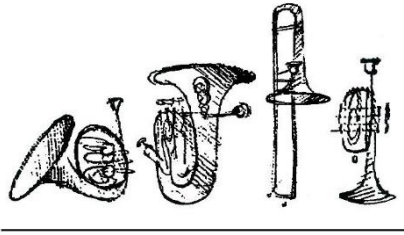
ROMANTICISM II



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1. THE FRENCH HORN IN GERMANY AND BOHEMIA

The trumpet players were rather cautious about the valve system, but that was nothing compared to the horn players. It took a very long time for them to accept the "Mechanical Horn". In their opinion the valves "cut" through the tones and it destroyed the soul of the French Horn. That is why Johannes Brahms preferred the natural horn. The (natural) horn in F was still the one that was used most, but the players still changed tubes. The problem was though, and there is evidence: that it took too long for the horn players to change tubes, so they were late in playing their part, that it was noisy, so the other musicians were distracted, and the worst of all was when a wrong tube was used. When at last the valves were being used, they were used as a mechanical way to change tubes. That is why the valves on a French horn are operated with the left hand, while the right hand (for most people their favourite hand) is placed in the bell, to play the stop notes. From ca. 1840 players began to use the valves the same way as done on cornet. The stop horn method went really far, see for example the concert for Horn op.45 from 1815 by *Carl Maria von Weber* (1786-1825). The horn got two valves, later three, but its status as a solo instrument disappeared with it and Romanticism is not rich in solo concerts for Horn.



Fig. 15 EARLY GERMAN 2 VALVE HORN MADE BY JOHANN GOTTRIED KERSTEN, DRESDEN, GERMANY Ca. 1835



Fig. 16 GERMAN HORN (WALDHORN) WITH ROTARY VALVES from 1880 made by MÜLLER, BOHEMIA. During Romanticism the development of the horn went in different national directions. The German horn had a wide bore and a dark sound.

In 1866 horn player Friedrich Gumpert played in a chamber music concert at the Gewandhaus, Leipzig in Germany, of Johannes Brahms horn trio op.40 together with Clara Schumann (piano) and Ferdinand David (violin). Brahms was utterly against the valve horn, as mentioned before, and you can imagine what he was thinking when Clara Schumann send a letter to him about a rehearsal of his Horn Trio op. 40 for violin, French horn and piano (1868): "We have played your Trio and the horn player was fantastic. I do not think that he ever kicked, which was splendid, but he played on a valve horn, and would not even think about playing on a natural horn".



Fig. 17 EDUARD CONSTANTIN LEWY with his son Richard and his daughter Melanie. Some of the most important pioneers of the valve horn were the brothers Edward Constantin Lewy (1796-1846) and Joseph Rudolph Lewy (1804-1881). Eduard Constantin played the famous fourth horn solo in Beethoven's 9th symphony at the premiere in 1824 – could be on a valve horn?



Fig. 18 JOSEPH RUDOLPH LEWY

performed on a valve horn already in 1826. He was a horn player when Franz Schubert's song "Auf dem Strom" (On the river) for singer, piano and horn had its premiere in 1828. The horn part is possibly one of the first pieces written for valve horn. Joseph Rudolph was employed at the opera in Dresden, and it is rather possible that he affected Wagner in writing the horn part to his opera "Lohengrin"(1848). The horn parts were played – strangely enough – with a mixture of valve- and stop technique.

Quote by Robert Schumann: "The horn is the soul of the orchestra"

It was not only negativism, there were certainly positive thoughts about the new valve horn. Robert Schumann (1810-1856) was very inspired by the Lewy brothers. He shows his clear excitement in his "Adagio and Allegro Op.70" for (valve)horn and piano written in 1848, and only two weeks later in his virtuoso "Concert Piece for four horns and orchestra in F Major Op.86"(1849) for 4 valve horns. He wrote the piece in only 2 days and has written in the score: "Difficulkt and too long".



Fig. 19 HORN VIRTUOSO H. POHLE – 1st horn player at the premiere of Robert Schumann's Concert Piece for four horns and orchestra. Drawing from 1845 by C. Reimer.

At the first performance of Schumann's Concertpiece 1850 the 4 solo parts were played by:

Eduard Pohle (1817–1875) Principal horn in Leipzig Gewandhausorchesters 1843-1853

Joseph Jehnichen (? – 1852) 2. horn in Gewandhausorchesters

Eduard Julius Leichsenring (1810–1878) 3. horn in Gewandhausorchesters

Carl Heinrich Conrad Wilke (1811-1856) 4. horn in Gewandhausorchesters 1842-1856.

Montag, den 23. Februar 1850.

CONCERT

zum Besten des Orchester-Pensionsfonds

im Saale des Gewandhauses zu Leipzig

unter Direction des Herrn Kapellmeister J. Rietz.

Erster Theil.

Ouverture zur Oper „Genoveva“ von Robert Schumann (Neu, Mscpt.),
unter Direction des Componisten.

Sonate für das Pianoforte von L. van Beethoven (Cdur), vorgetragen
von Frau Clara Schumann.

Arie von Stradella, gesungen von Fräulein H. Nissen.

Concertstück für 4 Hörner und grosses Orchester von Rob. Schumann
(Neu, Mscpt.), vorgetragen von den Herren Pöhle, Jehnichen,
Leichsenring und Wilke.

Zweiter Theil.

Chöre und Melodramen zur Tragödie „Oedipus auf Kolonos“ von
Sophocles, in Musik gesetzt von Felix Mendelssohn Bartholdy.
(Neu, Mscpt.) Das verbindende Gedicht und die Melodramen
gesprochen von Herrn Stürmer und Fräulein Schäfer. Die Aus-
führung der Chöre hat eine grosse Anzahl kunstgeübter Dilet-
tanten zu übernehmen die Güte gehabt.

Billets à 20 Ngr. sowie Sperrsitzkarten à 5 Ngr. letztere nur am Tage der Auffüh-
rung, da sie bis Sonnabend Abends 6 Uhr den Inhabern beim Concertabonnement
reservirt bleiben, sind in der Musikalienhandlung des Herrn Fried. Rüstner zu haben.
Ebenda sowie an der Casse Textbücher zu Oedipus zu 2½ Ngr. An der Casse
kostet das Billet 1 Thlr.

Einlass halb 6 Uhr. Anfang halb 7 Uhr.

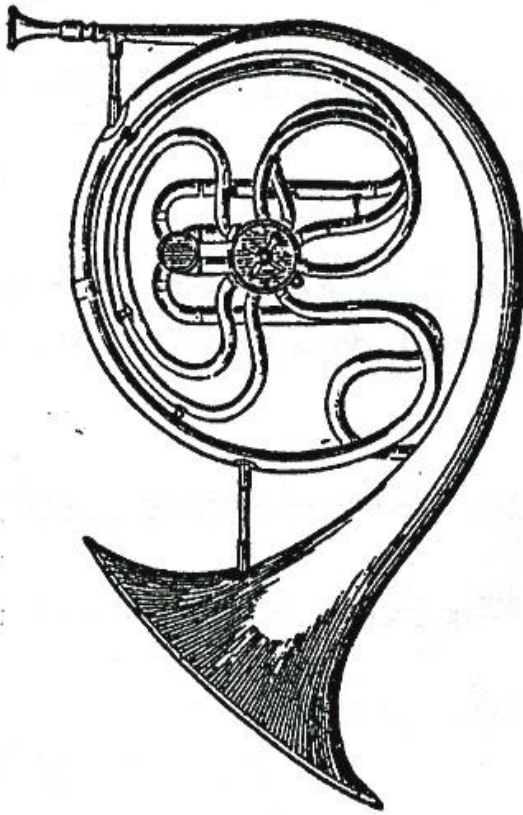
Fig. 20 Poster from the first performance of the Concert piece Monday 25 February 1850. However, it was performed with piano one year earlier for a small company in a private home.



Fig. 17 FRIEDRICH GUMPERT (1841-1906) – was perhaps the most important German valved horn performer and teacher of the late nineteenth century. From 1864 – 1899 he was First horn in the Gewandhausorchestra, and Professor of Horn at the Leipzig Conservatory 1882-1906. His publications (all of which appear, erroneously, under the name “Gumbert” include twelve volumes of orchestral excerpt books, horn quartets, a horn method, and many arrangements for horn and piano.

2. THE HORN IN FRANCE

In France the natural horn was rather popular and the valve horn was more like a natural horn with set up valves. On most models it was possible to remove the valve part, and to switch it with a tube, so it was like a combination of the natural horn and the valve horn. That’s why the French right up to the mid 1800 century experimented with “Omnotonic horns”.



N° 306.

Fig. 21 OMNOTONIC HORN build by PIERRE LOUIS GAUTROT (1812-1882) in the 1870s (see also Romanticism I).



Fig. 22 FRENCH HORN (COR) WITH PISTON VALVES. The "French" horn had piston valves and often a 3rd valve to change the pitch from F to G, it had a small bore and a light sound and the dynamic power was not big. The instrument was said to be difficult to play, because the tone very easily kicked. The natural horn kept its popularity in France in a long time. The orchestral version of Maurice Ravel's "Pavane for a dead princess" from 1908 shows a horn part, marked as "Cor simple en sol", which means that the pitch shall be changed to G and that the part shall be played with hand technique alone. The French method to play the horn, and the choice of instruments was overtaken by the English.



Fig. 23 SINGLE HORN IN F "système Sax" F. Van Cauwelaert (père) à Bruxelles, ca 1885. This horn was made between ca 1884 and 1900 with 2 Périne´ valves and crooks, this set consisting of D, Eb, E and F crooks would have been the typical pick of a late-19th century Belgian bandsman.

3. THE HORN IN AUSTRIA

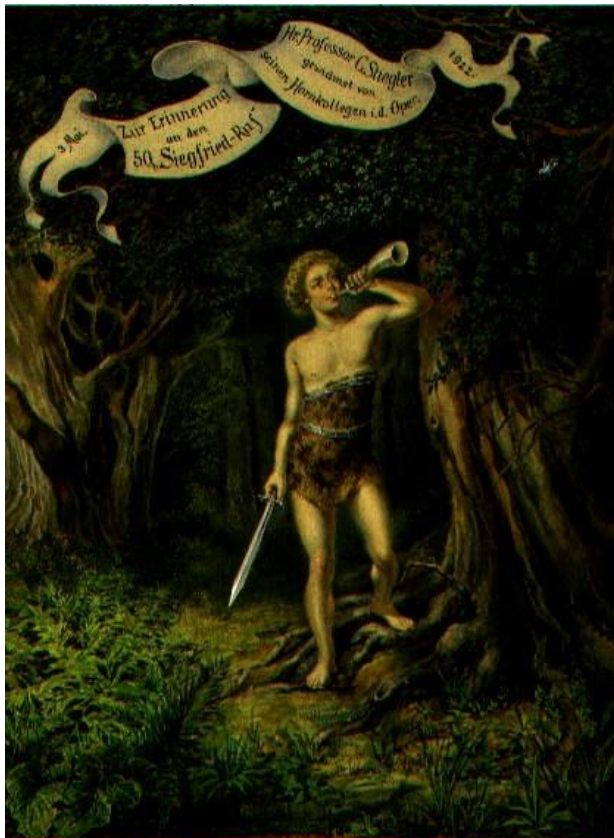


Fig.24 VIENNA HORN – is directly opposite to the french horn. The deep f-pitch, the very deep mouthpiece and the open Venna valves gives it an even darker and fuller sound than the German horn. Up till today the Vienna Horn gives the Vienna Philharmonic its special sound.



*Fig. 25 JOSEF SCHANTL (1842-1902) to the right, and HIS PUPILS, FOTO ca. 1895. **Josef Schantl**, (picture from 1880) the great horn player and teacher, principal horn player in several symphonies by Anton Bruckner and Johannes Brahms, principal horn player in the SHORT CALL at performances of parts of Wagner's Siegfried and Götterdämmerung (Twilight of the Gods) in Vienna under direction of Richard Wagner 1875. He died in 1902, just retired. He wrote a most comprehensive Horn Method (4 volumes)*

No.3 from the right is his successor Karl Stiegler as principal horn player in the Vienna Philharmonic Orchestra. When Karl Stiegler had performed the Siegfried Signal 50 times, he got this picture from his colleagues – signed: Christian Nowak, Franz Moissl, Rudolf Reiss, Hermann Moissl, 2nd row: Karl Romagnoli, Anton Stark, Christian Nowak jun., 3rd row: Franz Koller, Hans Koller, Leopold Kainz, Karl Wesetzky, Josef Sandner



Christian Nowak
Franz Hödl
Rudolf Reip
Herrmann
Paul Homaynats
Anton Jura
Kunowakj.

May 1897 7. Aufl.
f. (1896-9. 1897) (1897-1898-1899)

Frantz Hödl
Ludw. Köllig
Ludwig Lauer
Franz Wacker
Hr. Prof. Landner





Fig. VIENNA HORN PLAYER, drawing by König.

4. THE HORN IN UK



Fig. 26 ABERDEEN TRIO, PHOTO FROM c.. 1880

In UK players took over the French type of horn and the French way of playing. This photo shows such a horn with 2 Stötzel(piston) valves. The horn is probably made c 1846 by the instrument maker Thomas Key from London.



Fig. THE FRENCH HORN PUB, TRADEMARK. Hornplayer with piston valve horn.

5. THE HORN IN USA



Fig. 27 HENRY SCHMITZ 1823 – 1914. In the 18th century many horn players in USA came from Germany. One of them were Henry Schmitz who came from Germany to USA 1846. He was solo horn of the N.Y. Philharmonic from 1848 to 1869 and of the Theodore Thomas Orchestra from 1866 to 1877, and several other well-known orchestras of the time. He was no doubt the first true virtuoso horn player in the United States and a frequent soloist. On January 12, 1856 he gave the American premiere of Weber's Concertino with the Philharmonic. He was also the principal in the first U.S. performance of Robert Schumann's Konzertstück for four horns given in New York on December 4, 1852, only three years after its composition

6. THE WAGNER TUBA

In his orchestral work Wagner called the horn group for "the sonorous centre". He visited Adolf Sax's shop in Paris in October 1853, whilst he thought about using saxhorn (Tenor

horn, Baritone and Euphonium), or something like it, as part of the orchestral strength in *"The Ring of the Nibelung"*. It was the director Hans Richter though who gave him the idea to have built low valve instruments with a lead pipe connected to a "horn" mouthpiece. That gave the horn players opportunity to switch easily between these instruments and their "normal" horn. The new instruments were called *Wagner tubas*, and the Wagner tuba-section was formed with two tubas in Bb and two in F. You cannot put your right hand into the bell of a Wagner tuba and they sound a bit like a mixture of a horn and a euphonium. It took some time to have built these Wagner tubas and at the premiere of *Rhine Gold* (1869) the parts were played by "military instruments": Tenor horn, Baritone and Euphonium. Later the Wagner tubas were used by Anton Bruckner (1824-1896) in his *Symphony no.7* (1884), by Igor Stravinsky (1882-1971) in *Le sacre du printemps (the Rite of Spring)* (1913) and by Richard Strauss (1864-1949) in the opera *Elektra* (1909). Wagner tubas have also been used in Hollywood films.



Fig. 28 WAGNER TUBA



Fig. 31 WAGNUTUBAS WITH VALVES FOR THE LEFT HAND OR THE RIGHT HAND. Wagnertubas is made for valves for the left hand (with the bell pointing right – see THE 20' CENTURY II THE NATIONAL SOUND " Fig GERMANY AND AUSTRIA") or with valves for the right hand (with the bell pointing left.

The sound of a Wagner tuba goes downwards, and with an almost identical mouthpiece to a normal horn mouthpiece it is rather difficult to "push the sound upwards", and make it bigger and darker. In France and England, the horn sound was very light, and to play the Wagner tuba was something of a challenge. That is why substitutes for the Wagner tuba have been developed.



Fig. 29 WAGNER TUBA-SUBSTITUTES FOR THE OPERA IN PARIS, SAX TROMBA WITH A REMOVABLE BELL. At the Opera in Paris this construction has been used. The bell could turn downwards, and thus give a dark and soft "mystical" sound.



Fig. 30 WAGNER TUBA-SUBSTITUTES FROM COVENT GARDEN, LONDON. In 1892 the old Royal Italian Opera at Covent Garden became the Royal Opera House (also called "Covent Garden"). It was the year of the first performance at Covent Garden of Wagner's Ring cycle (conducted by Mahler) and the change of name was no doubt influenced by this as, until then, all performances had been sung in Italian. For this Ring a bass trumpet and Wagner tubas would have been required, and it seems likely that these very instruments have been discovered in the attic at Covent Garden. They were made by the Belgian company Mahillon. Three of the four Wagner tubas were found, one tenor in Bb (the other Bb is missing) and two basses in F. These Wagner tubas are of four-in-line piston valve design, and interestingly, built to be played by trombone players (not horn players which is conventional) as they have lead pipes suitable for the small-bore trombone mouthpieces in use at that time. Along with their maker's name, there is an inscription "Gold Medal Paris 1878".

7. THE TROMBONE IN GERMANY

In the first part of the 1800rds the trombone established itself more and more as a solid part of the symphony orchestra, and from about 1840 they are almost obligatory. *Franz Schubert* (1797-1828) writes rather advanced parts for trombone in his masses and

remarkably enough for that time, also in his symphony no.8 "Unfinished" (1822) and no.9 (1830) , his last two symphonies. Mendelssohn thought the trombone really sacral and used it only in *one* of his symphonies, Symphony no.5 (1830) "the Reformation", where the last part is based on the chorale by Luther, "Ein feste Burg ist unser Gott" (*A mighty Fortress is our God*).



Fig. 31 GERMAN ALTO-, TENOR- and BASS TROMBONE

In the beginning of the 1800rds the classical German trombone group existed of an alto trombone in Eb, a tenor trombone in Bb and a bass trombone in F.



Fig. 32 GERMAN TENOR TROMBONE WITH A ROTARY F-VALVE. In 1839 the instrument maker C.F. Sattler, Leipzig, put a rotary valve on the tenor trombone, which made it possible to change the pitch to F: an F-valve. This valve made it almost possible for the bass trombone to get as low as BB (in a chromatic way), (C is difficult and B almost impossible), and this trombone was in the beginning called "tenor-bass trombone". Little by little it overtook the F-bass trombone and with a somewhat bigger bore it was called: "Bass trombone". The standard trombone group in the orchestras went from "alto trombone in Eb, tenor trombone in Bb and bass trombone in F", to "two tenor trombones and one bass trombone – all in Bb".



Fig. 33 THE TROMBONE SECTION IN A PRUSSIAN MILITARY BAND 1910. The F-bass trombone did not disappear overnight. On the left is a F-bass trombone with a handle on the slide.

When the F-valve was introduced on the trombone, it made a change in the trumpet/trombone group in the orchestra. In the brass group of natural trumpets and alto- tenor- and bass trombone was the alto – and even the tenor – often higher than the 2nd trumpet, because of the big distances between the low natural tones of the trumpet. With the natural trumpets it was now possible to make a pyramid of sound with the trumpets at the top and the trombones at the bottom. This meant that a second tenor trombone overtook the alto (also because they needed more volume). But the old names – alto, tenor and bass – were kept, rather as a definition of sound, not because a real alto was wished for. The 1st trombone part in Bruckner's 4th symphony, "the Romantic", says alto, but the part is clearly written for a tenor trombone. The 1st trombone parts in works by the "classical" composers like Schubert, Mendelssohn, Schumann and Brahms sound idiomatically on alto, while the works by Bruckner, Wagner, Tchaikovsky, Dvorak and Rimsky Korsakov are written with a tenor trombone in mind.

8. THE TROMBONE AS A SOLO INSTRUMENT

The trombone was the instrument that had the least alterations with the invention of the valve. The bore and the bell were bigger but the instrument was still *"the old instrument"*. The trombone had though been "away from the spotlights" for a long time and was now suddenly seen as a completely new instrument. Strangely enough two trombone players became the leading wind-soloists of that period.

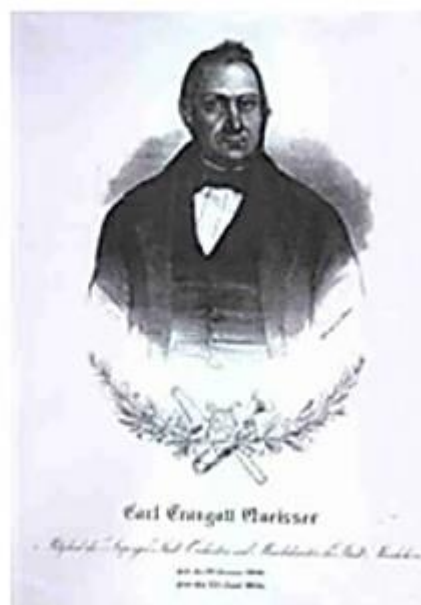
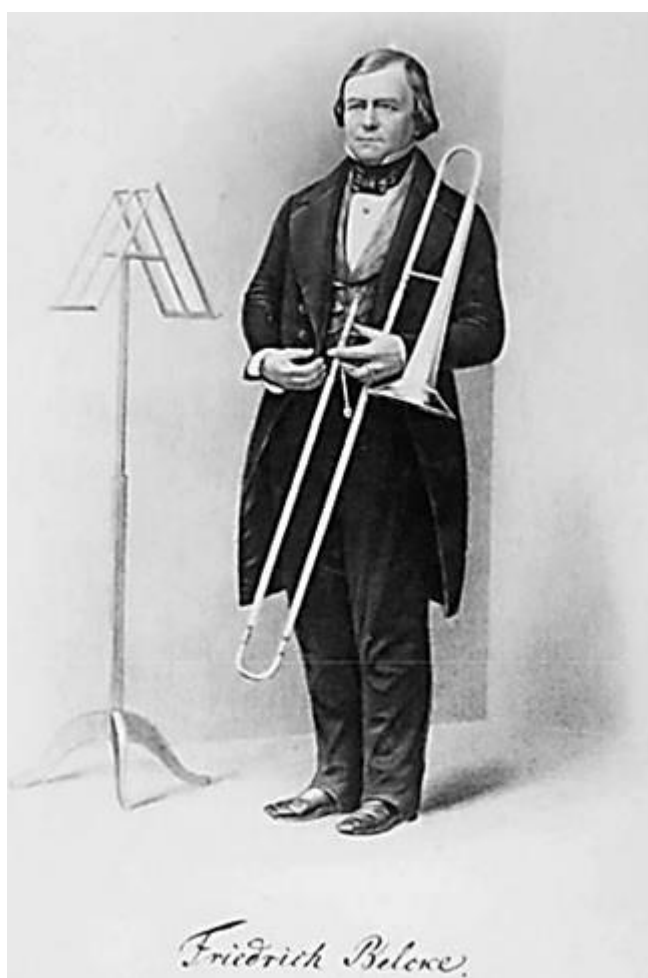


Fig. 33 To the left: FRIEDRICH AUGUST BELCKE (1795-1874) and to the right: CARL TRAUGOTT QUEISSER (1800-1846) -two German trombone players who played at big music festivals all over Europe, and often with the leading stars of that time, such as: Clara Schumann, Franz Liszt and Niccolò Paganini. Belcke came from the court orchestra of Friedrich III in Berlin, and Queisser from the Gewandhaus orchestra in Leipzig. When you look at their outstanding career, and see that they are almost forgotten, it is because of the repertoire: it went the same way! The piece from their

repertoire that is best known is the "Ferdinand David's Concertino for trombone op.4", written for Queisser in 1837 – today maybe the most performed trombone-concert of all. Another well known romantic trombone concerto is the Concerto for trombone and harmony orchestra written by the Russian composer Rimski-Korsakov in 1877.

9. THE TROMBONE IN FRANCE

The German trombone was full and relatively dark in sound, while the French trombone was light in sound, with a small, almost "baroque'ish" bore. The French music life existed mainly of free-lance musicians. To be free and not bound of specialisms the French trombone group was put together with three tenor trombones *without* a special F-valve. That is the reason why the French bass trombone parts never get lower than E.

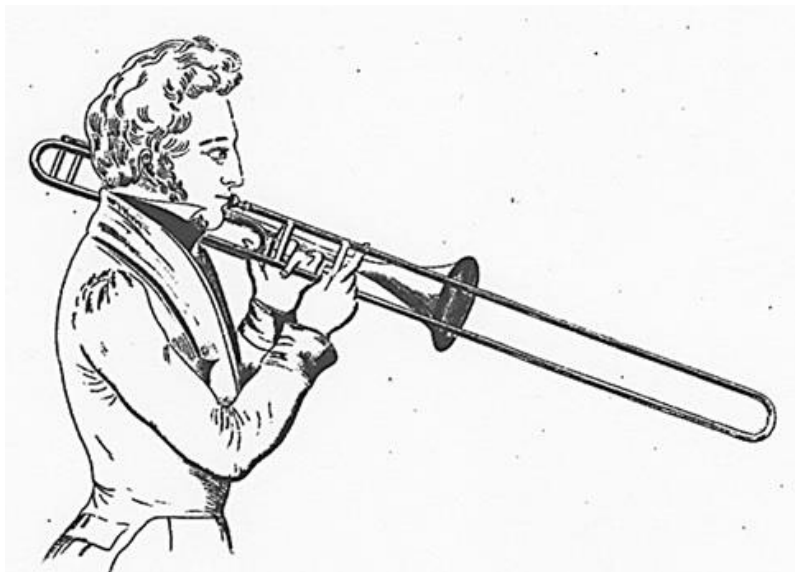


Fig. 34 3 ILLUSTRATIONS FROM FRENCH TROMBONE METHODS. During the 1800 hundred century wrote three leading French trombonists each their trombone method: Vorbaron in 1834, Antoine Dieppo in 1837 and Cornette in 1854. The french trombone had a narrow bore, nearly like a Baroque Trombone.



Fig. 35 FRENCH COUTOIS TENOR TROMBONE FROM 1866

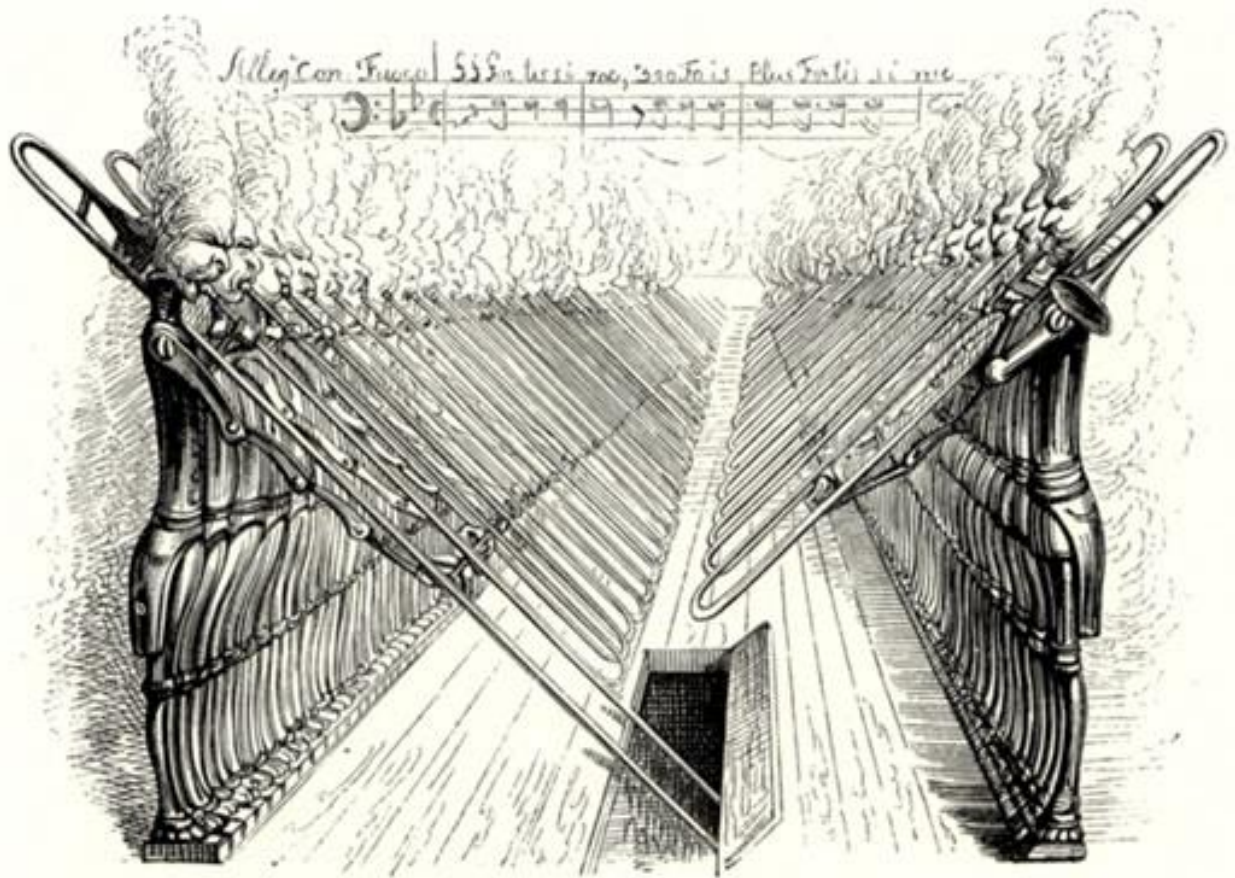


Fig. 36 MELODY FOR 200 TROMBONES., 1844—France: Famous caricaturist Jean-Ignace-Isidore Gérard (also known as J. J. Grandville) publishes a caricature – A parody of perceived overuse of brass in contemporary music, it depicts 2 long lines of trombonists. The caption instructs that the piece be played “with fire, fortissimo, repeated 300 times, then louder still” .

10. THE TROMBONE IN UK



FIG. 40 The LOW BRASS GROUP IN LONDON SYMPHONY ORCHESTRA 1922. The French trombone sound was taken over by the Englishmen. The small bore on the English trombone gave it the nickname “peashooter”. The 2 tenor trombones were supplemented with the English specialty, “Bass Trombone in G”, with handle on the slide like the F Trombone.



Fig. 41 BRITISH G-BASS TROMBONE. English trombone player Denis Wick tells (see PROMINENT TROMBONE PLAYERS in THE 20' CENTURY I) TELLS: “The mystery of a G rather than the german F bass trombone has never been satisfactorily explained, except possibly guessed at by me. My theory is that playing in the front of a marching band, the spectacular effect of tonic-and-dominant “ompah” notes were really effective in the traditional keys of Ab and Db, where the six-foot length of trombone slide was waving about. A sight to behold !”. In the 1920s the company Boosey had produced a

slightly larger orchestral model G bass trombone with a valve to D – this could play the missing low C and B required in the symphonic repertoire that have been written for the continental F bass trombone (shown on Fig. 40).



Fig. 42 SIDNEY LANGSTON (here in the ceremonial uniform of H.M. Life Guards Band) was Dennis Wick's teacher at the Royal Academy of Music. Like all English trombonists up to the 1950s, he still played on a small bore trombone – called Peashooter.

11. THE VALVE TROMBONE

The valve system was also used on the trombones, and alto-, tenor-, as well as bass trombones were built with a valve system. They were immediately used in the wind orchestras and they got very popular. The valve trombone was probably more common in the nineteenth century than the slide trombone. The exception was in Britain, where the slide instrument seems to have been more prominent. This might have been because some brass band contests explicitly banned the use of valve trombones. For a while the valve trombones were also used in symphony orchestras, the technical parts

were easier to play, but the special warmth in the sound and the intonation got lost, and that is why they switched again back to the slide trombones.

In Spain and Italy the valve trombones lived somewhat longer. All trombone parts by Verdi are written with a valve trombone in mind, sometimes he even writes trills in his trombone parts.



Fig.37 TENOR VALVE TROMBONE from USA, 1875

Alto Valve Trombone, se fig. 62, Bass Valve trombone se fig. 43 & 44



Fig. 38 GIOVACCHINO BIMBONI (1810-1895), ITALY, PLAYING A VALVE TROMBONE. Lithograph by Guiseppe Ciardi. In 1860 Bimboni is appointed professor of trumpet and trombone at the Cherubini Conservatory, Firenze. Between 1880 and 1889 he writes a valve trombone method, Metodo per trombone a piston. He also performed as soloist on the valve trombone. Bimboni played exclusively Italian operatic arias or variations and potpourris based on them.



Fig. 39 BIMBONIFONO. In 1850 Bimboni invents a valve trombone called a "Bimbonifono" in which a separate rotary valve is used for each of the seven slide positions in an attempt to avoid the tuning problems of other valve systems.



Fig. 40 VALVE TROMBONE WITH UPWARDS POINTING BELL MADE BY THE SWEDISH COMPANY AHLBERG OG OHLSSON c. 1900. Photo from Internet Forum Horn-u-Copia.

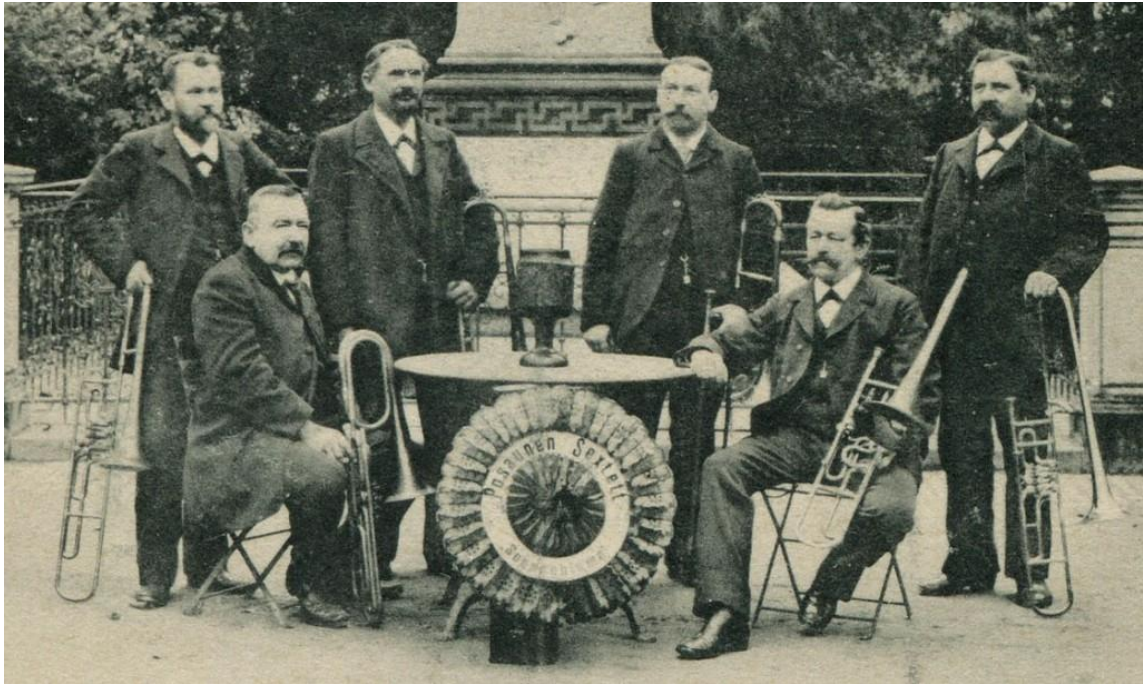


Fig. 39 VALVE TROMBONES – German picture from 1905 – 1910.



Fig. 40 CIGARETTE PACK for W. DUKES & SONS 1888 – with a female valve trombone player.

12. THE CIMBASSO

There is an instrument in Verdi's orchestral piece which is called, *Cimbasso*, – a combination of "C in basso". The part was first played on an ophicleide, russian bassoon or serpentone, but, as it is placed directly under the trombones in the score, it is for many years played on the tuba. Verdi only wrote for tuba, *bombardone*, in the off stage music for wind band which appears in many of his operas. We know for sure that Verdi gave it some thought. He did not like the sound of the tuba under the trombones, in his opinion it was not homogeneous. In connection with the premiere of his opera *Aida* (1871) in Cairo he writes to Guilio Ricordi, the publisher:

"I would prefer a bass trombone that is of the same family as the other trombones, but if it is too difficult or too weary to play the part, use rather a normal ophicleide that can go as low as the deep B – or do whatever you like, if only you do not use the damned bombardone, (tuba) which absolutely does not mix with the other instruments".

In 1881 Verdi did something himself to solve his problem. He listened to a range of deep brass instruments at the firm of the instrument maker Giuseppe Pelitti in Rome. And he got Pelitti to build a contra bass trombone in BB with valves – a complete octave lower than the tenor trombone. This is the instrument that Verdi had in mind in his two last operas, *Othello* and *Falstaff*, when he wrote *Trombone basso*. This instrument is also one of the characteristic ingredients in Verdis orchestral sound: A shrieking piccolo flute, a roaring bass drum and a hot-tempered cimbasso (often almost a contra bass trombone). In the last part of the 18th century the Italian low brass group existed of four valve trombones: two tenor trombones in Bb, one bass trombone in F and one contra bass trombone in BB.



Fig. 40 CIMBASSO in BB

13. THE CONTRA BASS TROMBONE

Also Wagner lowered the sound of the trombones. At Wagner's request, a special contra bass trombone in CC with a double slide was built to be used in the "Ring of the Nibelung" Like the bass trumpet and the Wagner tuba this instrument was also built by *Johann Moritz* in Berlin. With this contra bass trombone Wagner got a splendid effective bass in the trombone group, and it is used at its best with lots of striking solo parts and chorale sounding accompaniments



*Fig. 41 CONTRA BASS TROMBONE IN CC WITH DOUBLE SLIDE
Photography of the tuba player August Helleberg in 1905 with an instrument like the
contra bass trombone that was built for Wagner's Ring of the Nibelung.*

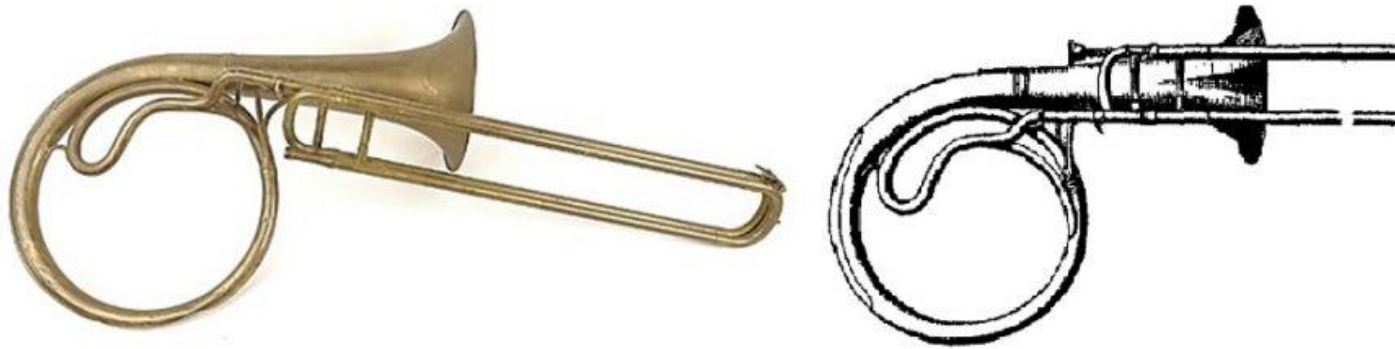


Fig. 42 CONTRA BASS TROMBONE IN BB WITH DOUBLE SLIDE FROM 1885. Bell section in a round formation encircles the player's left arm. Bell Stamped: Class A/TRADEMARK/DISTIN/BOOSEY & Co./295 REGENT STt./LONDON/31260. The right figure shows the correct assembly of the instrument.



Fig. 42 CONTRABASS TROMBONE IN CC MADE BY BOOSEY & Co, ENGLAND . This instrument was for many years the contrabass trombone used in British performances of music from Wagner's Ring cycle and was known in the profession as 'KING KONG'.

Around 1900 the valve trombone was still in use. In Opera houses in Scandinavian, Germany, and Austria 3rd and 4th trombone parts (cimbasso- and contrabass trombone parts) were often played on a valve-instrument in F like this:



Fig. 43 VALVE TROMBONE in F , MADE c. 1890 BY: "Winter & Schöner", Linz, Austria



Fig. 44 DANISH MILITARY BAND, photo from 1811. The valve trombone in F was also used for the lower trombone parts i bands. On the close up you can clearly see an F-valve bass trombone:



14. WIND BANDS/ORCHESTRAS

The introduction of the valve instruments caused a real revolution in the wind bands/orchestras, in size as well as in strength. It happened little by little, not as standardized as nowadays. The wind bands were very popular and to a lot of people it was the only type of orchestra one ever heard. The repertoire was mostly national hymns, marches, and more of that kind of music, but arrangements of all kind of popular music and “classical” music were played. Most composers agreed with no further comment that their music was arranged for wind band, at that time there was no such thing as “copyright” and they mostly saw it as some good and “free” publicity.

15. THE BAND STAND



Fig. 44 BAND STAND – THE NAME SAYS IT ALL. As wind bands/brass bands began to get bigger, Band Stands appeared everywhere as a platform for outdoor concert performances.

16. BRASS BANDS

Adolph Sax expected a lot of his Sax horns, but through the English Brass Bands they got a breakthrough and spread which surely will have been far above his expectations.

17. THE DISTIN FAMILY

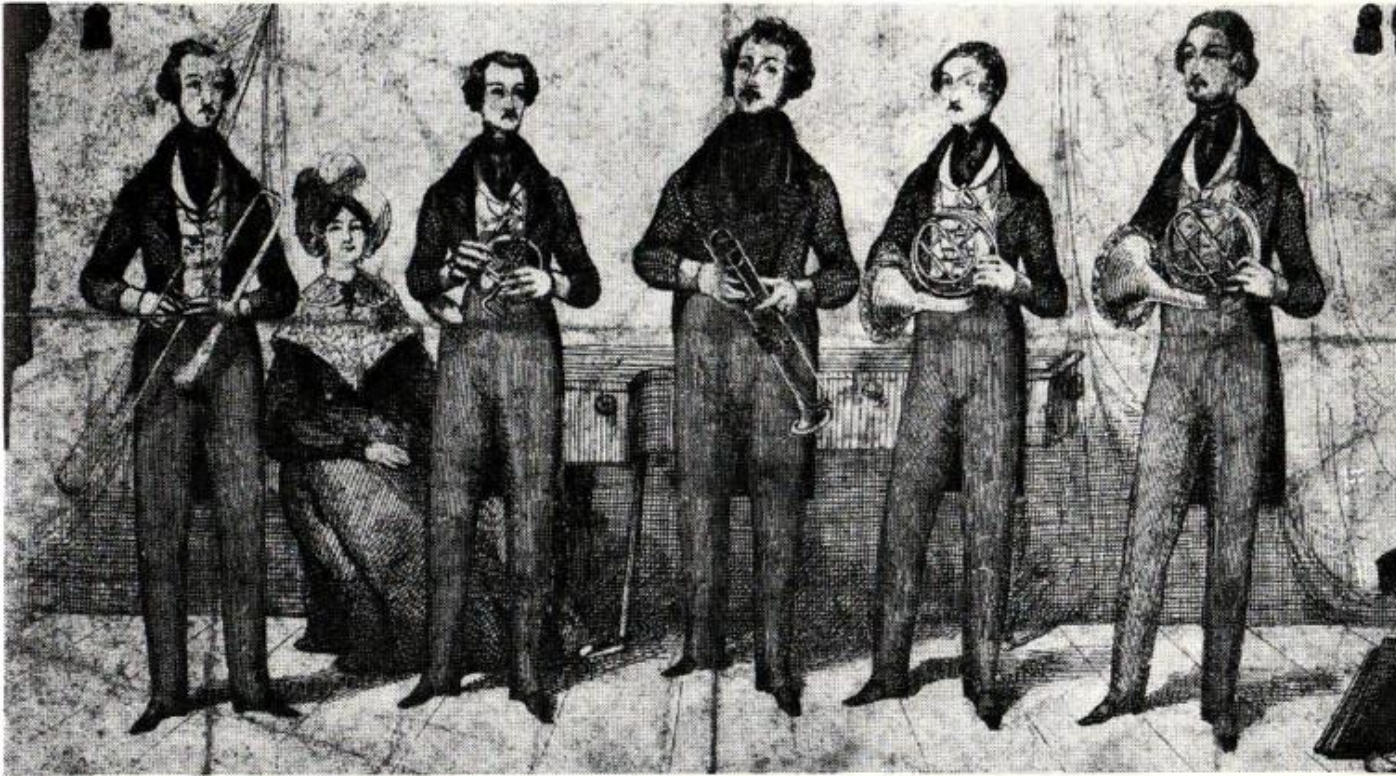


Fig. 43 DISTIN FAMILY QUINTET about 1834. John Distin (1798-1863), the former keyed bugle player, travelled with his four sons George, Henry, William and Theodore performed on brass instruments as The Celebrated Distin Family . In Paris they got acquainted with Sax, who made them a set of saxhorn in 1844.(see more about Distin in ROMANTICISM I, OTHER INSTRUMENT FAMILYS and later here in ROMANTICISM II under INSTRUMENT MAKING IN ENGLAND).

Accounts vary as to exactly how the Distins first acquired their saxhorns. In the accounts by the Distins themselves it began the February 3rd, 1844 , on hearing “a French artist” (or three, as it is likely that the Distin’s heard François Dauverné (see ROMANTICISM I, 20 – THE TRUMPET), Jean-Baptiste Arban (see ROMANTICISM I, 8 – THE CORNET á PISTON) and Jean–Louis Dufresne (1810–1866) at the concert at Salle Herz,) perform on the new saxhorn . The next morning the Distins went to inventor Adolph Sax, who had only completed three instruments as models – a soprano in Eb, contralto (soprano) in Bb and an alto in Eb – and had not yet any for sale. Henry Distin made an arrangement for the loan of the three instruments, and when they were tried by his family at their hotel the combined tone awoke a sort of enthusiasm. Mr Sax readily agreed to complete the necessary instruments on the same principle for the quintet, and as soon as sufficient practice in their use had been attained they were brought out in public.

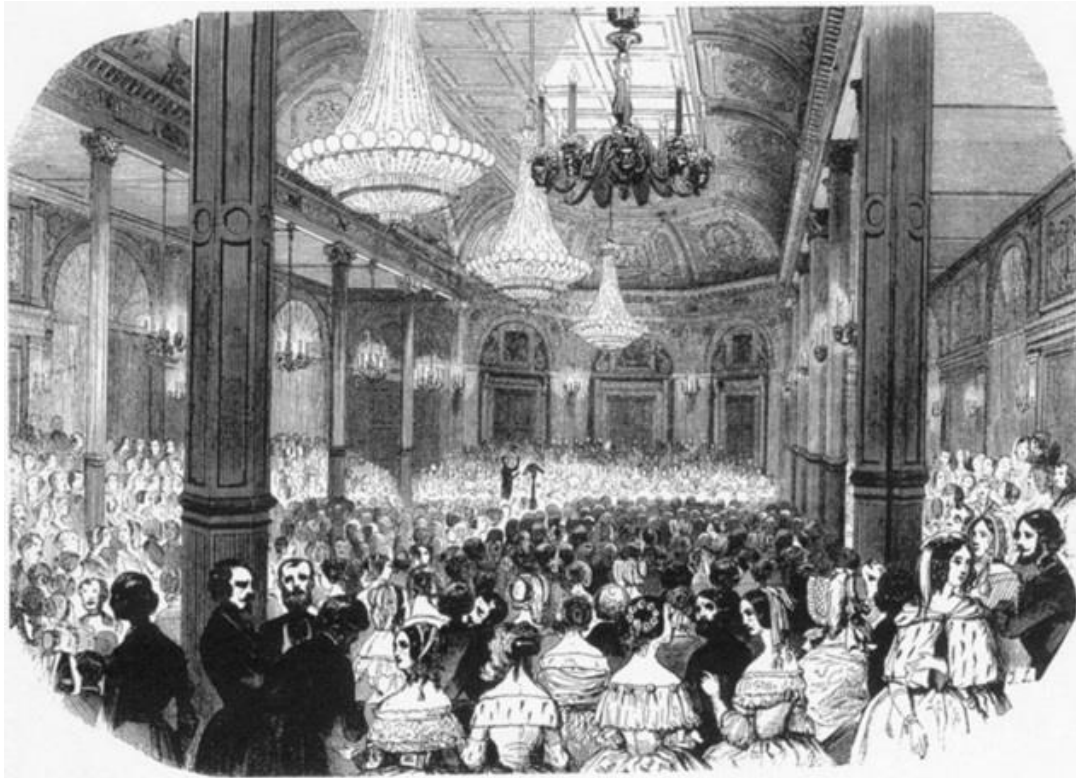


Fig. 44 SALLE HERTZ, PARIS 1843 – the location of the Adolphe Sax concert attended by the Distin Family.

The Distin family was really successful on their concert tours in England. The Sax horns made the family famous and the family helped create the British brass band movement. Here is a review from *The Illustrated London News*, December 14th, 1844: 'The Distins are at present the only performers on the Sax Horns, which unites the powers of the French horn and those of the cornet-à-piston, but is infinitely superior to both, for it combines the mellowness and sweetness of the former, with all the brilliancy and power of the latter. The pieces which the Distins perform are of their own arrangement, and do credit to their musical skill.'



Fig. 45 *DISTIN FAMILY QUINTET 1845*. Charles Baugniet (1814-86), lithograph. Collection Arnold Myers.

18. THE BRASS BAND MOVEMENTS PROPAGATION

The phenomenon "Brass band" belonged to the English working class, as a kind of social activity, but also appeared in other social environments, as for example "*the Carafathy Band*", founded in 1838 and privately financed by the "iron- & cole baron" Robert Thompson Crawahay. From the middle of the 1800rds the English Brass bands activity was build around competitions, as we know from the world of sports. It was rather ironical, as the 1st price for the many bands who still played the ophicleide often was an *euphonium* – the instrument that little by little displaced the ophicleide.



Fig. 44 BESSEMER O' TH' BARN BRASS BAND about 1870. This band was already founded in 1818. The picture shows that in the 2nd. half of the 1800rds. The strenght of the band still was kind of loose, there is a clarinet and two ophicleides. In time the combination of instruments got more and more standardised though.

A Brass band exists of a soft sounding instrument family (apart from the trombones) which is almost identical with the Sax-horn family. The biggest difference is the soprano, the *cornet*, which is not like the tuba, with an upward bell, but the bell is pointed straight forward. A Brass band does not have the same contrast in sound like a wind band, but it can have a very homogeneous sound, like a string orchestra or a choir. It was possible to subscribe to publications of Brass band sheet music. You could buy the most important parts, and later, if necessary, buy the rest. Only a few parts were important, so those players who were not that qualified could easily join the band later and play the less important parts. All parts (apart from the bass drum and the bass trombone) were written in the G-treble key, so the fingering was the same for all instruments which made

it easy to switch between instruments. (not for the trombones though, as they had slides i.s.o. valves).

The popularity was enormous and in the end of the 1800 century there were about 20.000 Brass bands in Great Britain, that means that there were about 800.000 amateur musicians. The press wrote that at a special Brass Band competition there were more than 160.000 people in the audience.



Fig. 66 ALEXANDER BRASS BAND, NEW ZEALAND 1900. From Great Britain, the brass band movement came to Australia and New Zealand. Only later it was spread to other countries.

19. BRASS ORCHESTRAS/ENSEMBLES

In many places small "brass" orchestras (or rather ensembles) came into being – from quartets up till big military orchestras. In Denmark and Norway they were

called *horn orchestras* (*hornorkestre*), in Sweden *Brunns sextet* (even if there were seven musicians included percussion), in Finland *torviseitsikko*, in Germany they were called *Trombone choir* (*Posaunenchor*- which mostly played in churches) and in USA: *Brass bands* (which had nothing to do though with the English Brass bands). At the age of 19 the finish composer *Jean Sibelius* (1865 – 1957) wrote a series of small pieces for a brass orchestra that existed of: cornet in Eb, two cornets in Bb, alto horn in Eb, tenor horn in Bb, euphonium in Bb and tuba.



Fig. DRAWING OF AN AMERICAN MILITARY BANS WITH "OVER THE SHOULDERS" INSTRUMENTS



Fig. 13 8TH NEW YORK STATE MILITIA BAND, in ARLINGTON, VIRGINIA 1861



Fig. 14 BANDSMEN of THE 107th U.S. COLORED INFANTRY. 1865



fig. 45 FROM THE FIRST BRASS BAND CONCERT IN COLORADO, USA, picture taken in Black Hawk, 1863



Fig. 52 BAND OF THE 10th VETERAN CORPS. WASHINGTON, D.C. 1865



Fig. 46 FEMALE BRASS BAND FROM SALVATION ARMY, USA 1880.



Fig. 46 DANISH CIVILIAN HORN ORCHESTRA FROM ABOUT 1870. The small brass ensembles were splendid to play in the open air. They got very popular in small as well in bigger towns and in the countryside.



Fig. 47 BRUNNS SEXTET FROM MEDIVI, SWEDEN 1912. Even being civilian, as an exception they perform here in military uniforms. Take a look at the valve trombone with the bent bell, a Swedish speciality made by the Swedish company Ahlberg and Ohlsson, who made brass instruments from 1850-1959.



Fig. 48 A COMPLETE SET OF BRUNNS SEXTET-INSTRUMENTS FROM AHLBERG AND OHLSSON



Fig. 49 WERNERBLECKET – A BRUNNS SEXTET FROM OUR TIME



Fig. 48 POSAUNENCHOR, PHOTO from 1889. The German protestant Posaunenchor-movement played in churches.

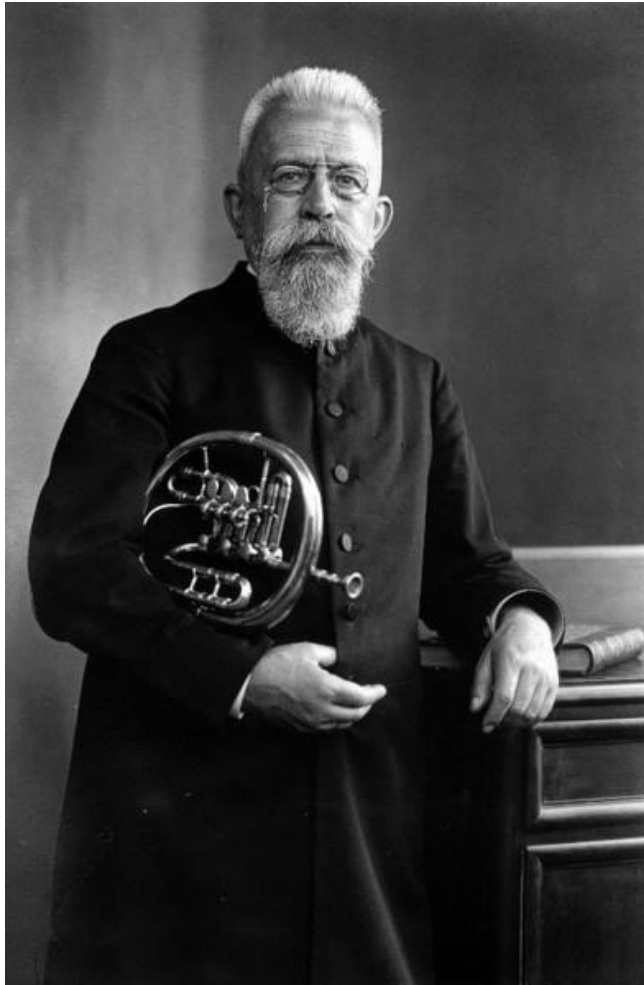


Fig. 49 JOHANNES KUHLO (1856-1942) and his KUHLO-HORN. The name POSAUNENCHOR got somewhat misleading at the time when the valve instruments came along, because from that moment the "posaunenchor-movement" ensembles existed only of soft sounding valve instruments. The priest Johannes Kuhlo was a person who had made a special flugelhorn, that got his name: "Kuhlo horn". In his opinion the soft sound was so important that he said: "Why be content with a sparrow or a chaffinch, (cornetto or trumpet) when you can have a nightingale!" (Kuhlo horn)



Fig. 50 DANISH POSAUNENCHOR FROM THE MORAVIAN BRETHREN, CHRISTIANSFELD. Among their instruments are 3 Kuhlo-horns (look after TROMBONE ENSEMBLES, VIENNESE).



Fig. 51 New Years card from 1904, painted by Alfred Mailich (1869-1946). In Germany the brass ensembles still have the old tradition to play from the city tower.



Fig 53 A VERY SPECIAL RUSSIAN BRASS BAND, PHOTO from 1872. The Russian Czar Alexander III (who reigned from 1881-1896) was members of a musical society. Here he is standing, 3rd form the left playing the alto-/tenor horn in the village of Krasnoe where they played often. He owned a big collection of musical instruments and he was a fine amateur musician.



Fig.53 PARADE OF THE GUARDS in COPENHAGEN, DENMARK 1892. Music Corps of the Regiment with brass instruments. Part of the painting by E. Henningsen.

20. WIND BANDS – WILHELM FRIEDRICH WIEPRECHT (1802-1872)

The Wind Bands, with their wood and brass wind players prospered with the new valve instruments. There were (if possible) even more individual strengths of instruments without any standardisation whatever. Compared with the Brass Band there are many

more contrasts in the harmony orchestras with much more variation and possibilities in sound, which was, already at that time, somewhat like the sound of a symphony orchestra. There were harmony orchestras all over Europe and USA. What did they sound like? After some research with old arrangements and with old instruments the verdict is that they sounded like the orchestras of today, albeit somewhat "diffuse", and with some problems in intonation and not that loud. The balance would certainly have

been in favour of the woodwinds.



Fig. 54 WILHELM FRIEDRICH WIEPRECHT (1802-1872), COMPOSER, ARRANGER AND CONDUCTOR – not only partner in the invention of the tuba, (see Romanticism I), but a pioneer in the development of the modern wind band. He finally became the chief of the complete Prussian military music, which he reformed using his own ideas. He worked with big strengths, using all new valve instruments, focusing on the sound in the middle and low register of the harmony orchestra. He became very famous, and his work was praised by composers, like Leo Delibes, Hector Berlioz, Giacomo Meyerbeer, Caspara Spontini, Ambrose Thomas, Franz Liszt and the conductor Hans von Bülow. The climax in his career took place on the 21st of June 1867, at the world exhibition in Paris, where he won the competition for military orchestras, and there were orchestras from nine countries!



Fig. 55 MILITARY MUSICIANS, AT THE WORLD EXHIBITION IN PARIS 1867



Fig. 56 A RUSSIAN LINE-INFANTRY REGIMENT AND IT'S BAND WHICH CONSIST MOSTLY OF BRASS INSTRUMENTS. During the reign of Emperor Alexander III, 1881-1894. (He was very interested in brass instruments and an enthousiastic amateur musician himself. (see Brass Orchestras7Ensembles fig. 53)

21. PATRICK GILMORE (1829-1892)

The wind bands spread all over USA and became extreme popular. One important person was PATRICK GILMORE. He became the conductor of **New York 22nd Regiment Band**, also called **Gilmore's Band**, the first professional wind band in the USA. The band was a pioneer of its kind, it performed all over America and was on tour in Europe. The brass section in Gilmore's band was rather big: 1 Eb- cornet, 4 Bb-cornets(2 parts), 2 Bb-trumpets, 2 Bb-flügelhorns, 4 french horns, 2 Eb-tenorhorns, 2 baritones, 2 euphoniums 3 trombones og 5 tubas.

Gilmore arranged spectacular performances as well, he had the musical responsibility for two big festivals with an amazing amount of participants: "National Piece Jubilee " and "World's Peace Jubilee and International Musical Festival ".



Fig. 57 PATRICK GILMORE (1829-1892). He came from Ireland and worked at first as a cornet player. There is a famous "duel" between Gilmore on the cornet and Ned Kendall on the keyed bugle in december 1856. The competition should show which instrument was best, but even if it almost was a draw, the winner was Gilmore on the cornet. (see: Keyed bugle, Viennese).



Image credit: Bostonian Society

Fig. 58 NATIONAL PEACE JUBILEE HALL, INTERIOR AND EXTERIOR built in Boston for the National Peace Jubilee 1869, big enough for 50.000 people, amongst them 1000 musicians and 10.000 singers.



NEW ENGLAND LITHO CO.

Copyright, 1863, by the American Lithographic and Engraving Co., Boston, Mass.

100 SUMNER ST BOSTON

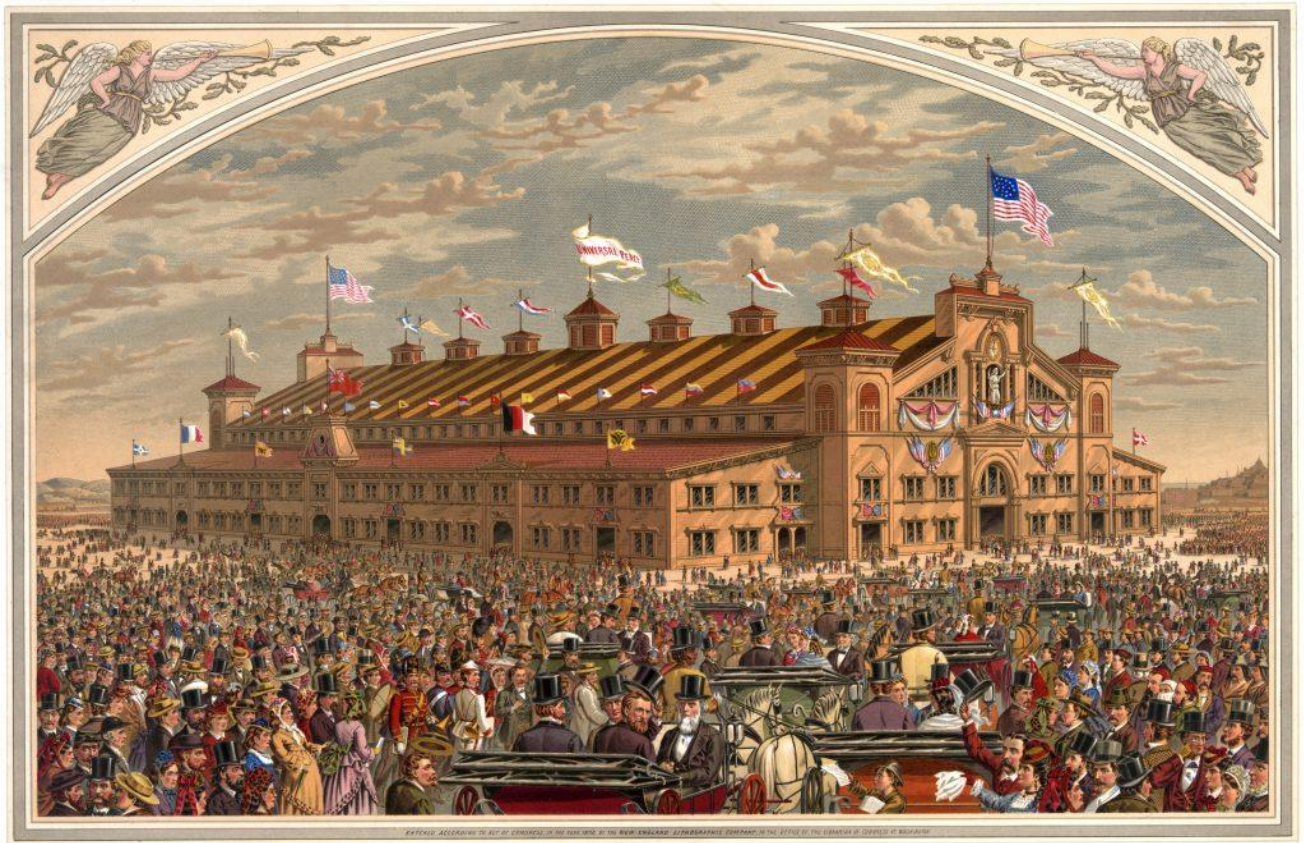
Exterior View of COLISEUM for the Grand
 NATIONAL PEACE JUBILEE
 BOSTON MASS. JUNE 11-12-13-14. 1863

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 11 North St. - Boston

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Fig. 59 WORLD PIECE COLLOSEUM, INTERIOR AND EXTERIOR, built in 1872 for the World's Peace Jubilee and International Musical Festival also in Boston, which could have twice as many people, that means 100.000 in the audience, 2000 musicians and 20.000 singers. Musicians from Europe performed here as well, amongst them Johann Strauss as a conductor. There was never ever such an amount of brass musicians in one place.



22. TWO FAMOUS STAR CORNET SOLOISTS – JULES LEVY AND MATTHEW ARBUCKLE

– who both came from Great Britain and became soloists in Patrick Gilmore’s band. They developed an immediate rivalry which Gilmore exploited. The rivalry between Arbuckle and Levy was anything but a secret, so Gilmore, realizing that each had their own following of admirers, decided to make the most of this battle of egos and boost ticket sales in the process. The cornet was the replacement for the keyed bugle that had been the solo instrument of choice some years earlier and no group of soloists seemed to capture the imagination of the populace as the cornet soloists.



Fig. 60 Left: JULES LEVY (1838–1903) was Born in London. After immigrating to the United States, he began a significant musical career as a cornet soloist.. He was a member of Patrick Gilmore’s’s band for several years, and was also a tester and promoter for the Conn Company manufacturer of musical instruments. Among Levy’s most famous were “Una Voce” by Rossini, “Carneval of venice” “Grand Russian Fantasia”, and his favorite “Whirlwind Polka”. He was arguably the first cornetist to be recorded, having participated in an early public demonstration of Thomas Edison’s’s phonograph. Levy’s prodigious ego was easily observed in his attire. He refused tol wear uniform, preferring to wear a dress suit adorned with his medals and a monocle stuck in his eye. Levy was billed as “The World’s Greatest Cornetist”, widely regarded as a foremost player, although the claim of World’s Greatest has some challengers. One of them was:

Right: MATTHEW ARBUCKLE (1828 – 1883) known as “The Great Favorite American Cornet Player”. He was born in Lochside, near Glasgow, Scotland 1828, into a very musical family. At the age of 13 he persuaded his father to let him enter the English Army as a musician. He took later what is called a “French leave” – in other words he deserted the Army and emigrated to USA. (This is also why he never came back to England on tour). From 1860 Arbuckle joined Gilmore’s Band. At the National Peace Jubilee in 1869, Arbuckle played the trumpet obbligato, accompanying Madame Parepa Rosa in the aria from Samson by G. F. Handel, “Let the Bright Seraphim”. At the World Peace Jubilee of 1872, Arbuckle conducted the opening fanfare of fifty trumpeters and played the same trumpet obbligato part with Madame Ermina Ruggersdorf. In 1880, he became the musical director and bandmaster for the Ninth Regiment in New York.

23. OTHER WIND BANDS



Fig. 60 GUISEPPE CREATORE AND HIS 'ITALIEN' HARMONY ORCHESTRA. A picture from Boston from around 1900. There was a time when harmony orchestras like this one were imported from Italy to the USA. Guiseppe Creatore was reported to have created a hypnotic spell over the musicians—one that exacted the most inspired performance. Stories claimed he also had a spell over the audience, especially the women who reportedly jumped on the top of tables and writhed and emoted as if in a frenzy.



Fig. 61 MONSTER-CONCERT. This gigantic band of 120 German military musicians posed for the camera on the extended stage of the Tivoli Beer Garden in Hannover, Germany. The title Monstre-Concert was a French term used to describe performances by especially large forces of musicians and instruments, usually with hundreds of brass, percussion, and woodwinds. In the 19th century there was of course no electronic amplification, so more instruments equaled more dynamic volume. For special outdoor occasions or sometimes in very large halls, several regimental wind bands would be assembled into a single monstrous musical ensemble. This concert dates from no later than the 1903 postmark on the back of the postcard sent to Mr. Louis Persenot of Saint-Denis, Paris, France



Fig. 62 MEMBERS AF THE DANISH LIFE GUARDS BAND, PHOTO FROM 1875. The following characteristic brass instruments is shown, from L: Alto Valve trombone. Tenor Valave trombone, 2 French horns, Trumpet with rotary valves and a F-tuba.



Fig. 63 BUFFALO BILL CIRKUS's COWBOY BAND, April 28, 1887. photo by "W. & D. Downey.

24. CHAMBER MUSIC



Fig. 64 UNKNOWN BRASS QUINTET FROM 1865

One would expect that chamber music for brass instruments would flourish with all these new chromatic brass instruments with valves. However, there was no tradition to build on, people should almost "invent" it. So there is very little chamber music written for brass, it is possible that the brass sound was more associated with a big orchestra or with the popular music repertoire.



Fig. 64 LUDVIG MAURER (1789-1878) – from Germany is known as one of the first to try the genre. was a german composer, conductor and violinist. Maurer went to Russia at in 1806, where he would stay for most of his life. For this reason, Maurer is

considered both a German and a Russian composer. In Russia, Maurer became the conductor of the Count Vsevolzhsky's orchestra until 1817 when he toured as a performer in Germany and Paris. By 1833, however, Maurer was back in St. Petersburg, where he would remain for the rest of his life. He became musical director at the Mikhaylovsky Theater, known as the "French Theatre", 1841-62 Inspector of Imperial Orchestras and 1841-71 conductor of the orchestral concerts of the Imperial Concert Society, with the title of "Imperial Russian Conductor". His "12 small pieces" for two trumpets, two horns and trombone, is written in a charming Viennese Classic style, and it is nowadays still part of the standard repertoire for modern brass quintets (2 trumpets, horn, trombone and tuba). His brass music was written for either in the circle of Russian amateur musicians around Tsar Alexander II. Nicolayevitch Romanov (see Fig. 53), or else in the brass chamber music class established at the St. Petersburg Conservatory by its first professor of cornet, Wilhelm Wurm, Germany (1826-1904, professor from 1869).



Fig. 65 WILHELM EMILIO RAMSÖE (1837-1895) – Danish composer and conductor. He worked in Copenhagen, for example at the "Folketeatret". In approximately 1877, he moved to St.Petersborg, first working as a viola player in the Italian opera orchestra, and later at the Bolshoi Theater with the Russian opera orchestra. In 1887 he was engaged as Royal "music director" at the Mikhaylovsky Theater, known as the "French Theatre" (the same position as Mauer had earlier). His "6 quartets for brass" are exceptional and were written between 1867 and 1888. They all have four movements, and are almost written like a string quartet. The quartets are written for: Cornet in Bb, trumpet in F, (valve-), trombone and tuba, but not the fifth, that one is written for 2 cornettos, althorn in

E♭ and tuba. They were published with parts and score, first at the publishers Horneman & Erslev, and later at Wilhelm Hansens Music Publishers. His 6th quartet, which has remained in manuscript, was composed for the famous “Kaiser-Cornet-Quartett” of Julius Kosleck (1825-1905) from Berlin (see ROMANTISICM I, Fig. 9).



Fig. 66 DANISH BRASS QUARTET PLAYING RAMSÖE, photo 1910.

Wilhelm Suhr – cornet

Lauritz Sørensen (kapel nr. 7 05) – trompet

Anton Hansen (kapel nr. 694) – ventilbasun

Jensen Jørgensen (kapel nr. 732) – tuba

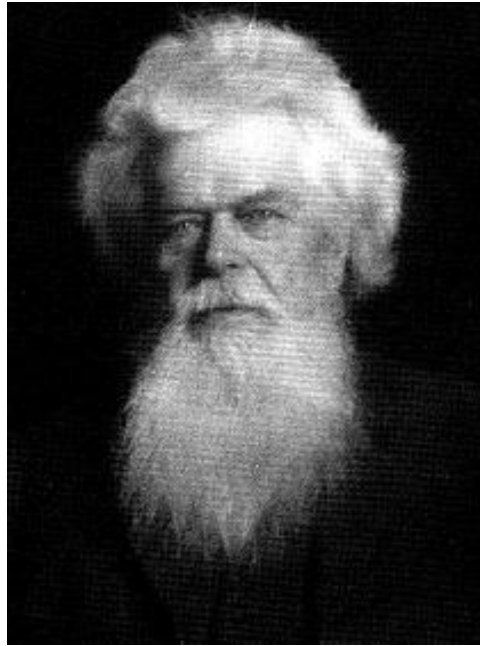


Fig. 64 VICTOR EWALD (1860-1935) – is seen as the father of the modern brass wind quintet. Victor Ewald (1860-1935) was born in the then Russian capital of St. Petersburg and lived most of his life there. At the surprisingly young age of 12, he entered the St. Petersburg Conservatory where he studied cello with the famous virtuoso Karl Davidov and composition with Nikolai Rimsky Korsakov. He pursued a dual career as a professor of civil engineering and as a musician. He served for 20 years as the cellist of the famous Belaiev String Quartet and composed a string quartet which was awarded a prize in a quartet competition whose judges were Tchaikovsky and Rimsky Korsakov. He lived in Sct. Petersburg, Russia, and like many Russian composers of that time, he had another civil job. Ewald was a mechanical engineer, and apart from being a composer and being a cellist, he played the cornet, the trumpet, the tuba and the piano in his life. His "3 quintets" were written between 1888 – 1912, not especially for the modern quintet, but for: 2 cornettos, althorn in Eb, valve trombone and tuba. They have become classic repertoire for the brass quintet, they are played very often, the style being somewhat "Russian-Brahms-ish".

It seems that the modern brass chamber music cradle has stood in Sct. Petersburg in Russia. Up to 1900 there was a flourishing environment for brass playing and all the 3 listed composers, Mauer, Ramsöe and Ewald have worked here. Ramsöe and Mauer have even been colleagues in the Italian Theater Orchestra where Maurer was the concert master and Ramsöe played Viola.



Fig. 67 BOLSHOI BRASS QUINTET . A c.1895 Photo (standing from the left: Vassily Brandt (1869-1923), Ivan Lipaev (1865-1942); sitting left – Mikhail Tabakov (1877-1956), F. Putkamer)



Fig. 68 A 1922 photo (From left to right: Vitold Patsevich, Vassily Brandt, Feodor Shevchenko, Dmitry Gruzinsky)

25. THE BUILDING OF BRASS INSTRUMENTS

The invention of the valve made the production of brass instruments grow perceptible. At first in small firms, driven by craftsmen, but after 1850 in big factories with more than a 100 employees. The establishment of commercial houses made the link to a bigger market. The smaller firms specialized in the production of bells, valves or mouth pieces.

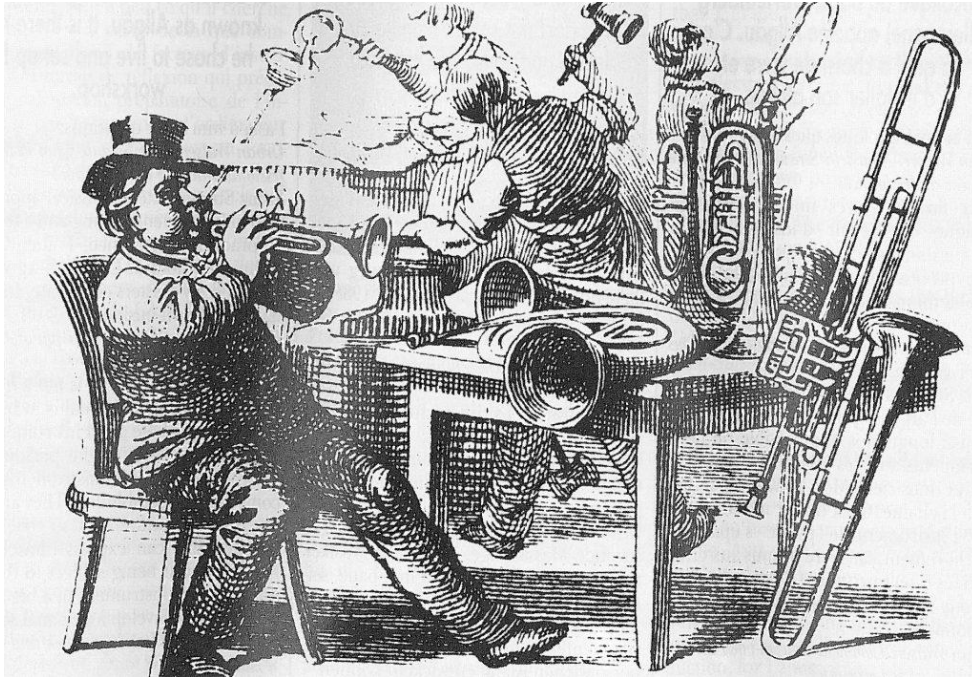


Fig. 69 LITHO: BLECH-BLASINSTRUMENTENMACHER, ca. 1870, GERMANY
. Brass instruments gradually were fabricated all over Europe



Fig. 70 BRASS INSTRUMENT MAKERS WORKSHOP. colored woodcut by G. Luvles 1880, Germany

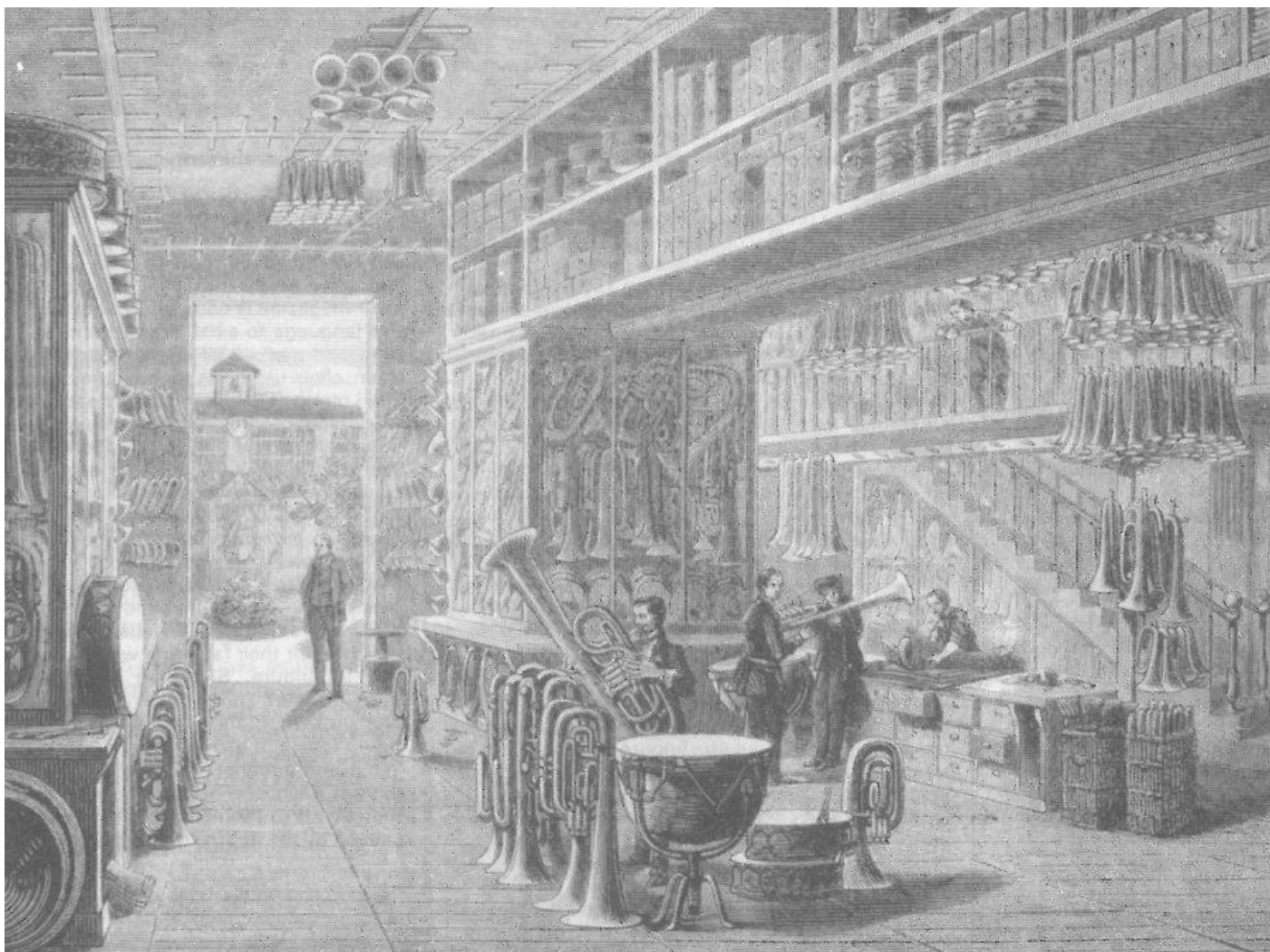
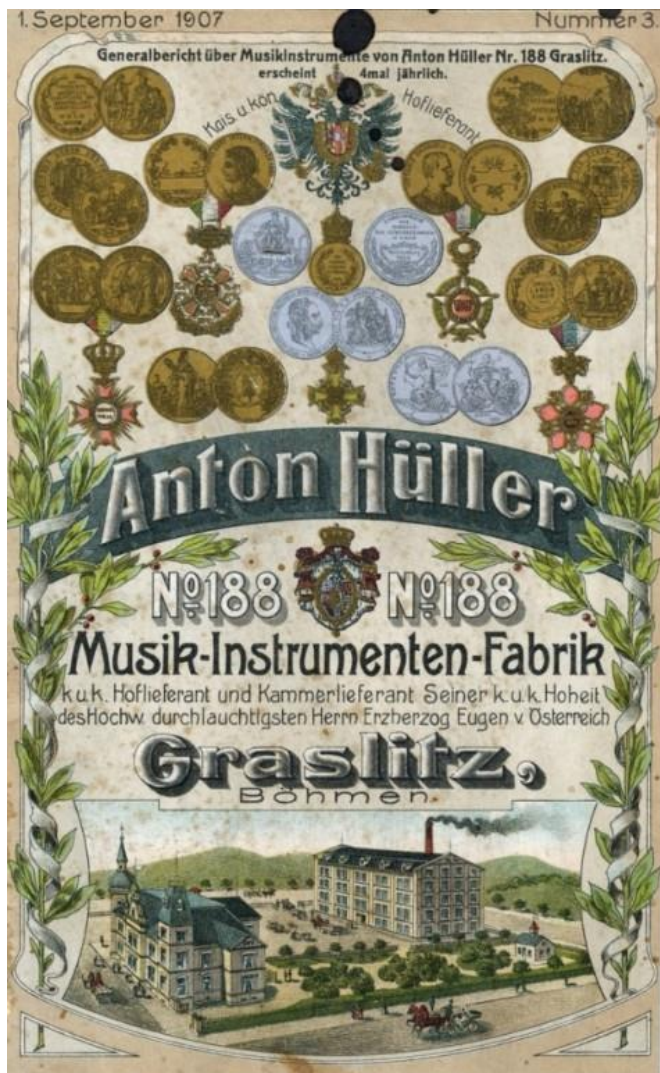


Fig. 71 WAREHOUSE OF THE GAUTROT INSTRUMENTS FACTORY, PARIS. ca. 1880

Between the World exhibition in London 1851 and the World exhibition in Turin Italy in 1911, a range of exhibitions were showing brass instruments with improvements, inventions and patents, and it was possible to get prizes for them. Paris had up till now been the promoter for new ideas, but after some time the German instrument makers came along.



Fig. 72 Medals won by the French firms COURTOIS, F. BESSON and GAUTROT and the German firm ANTON HÜLLER



26. GERMAN INSTRUMENT MAKERS

MARKNEUKIRCHEN – (until 1858 called Neukirchen) is a town in the part of Germany called Sachsen, just at the border with the Czech Republic. Up til this time there still is at huge amount of instrument builders, in various firms.

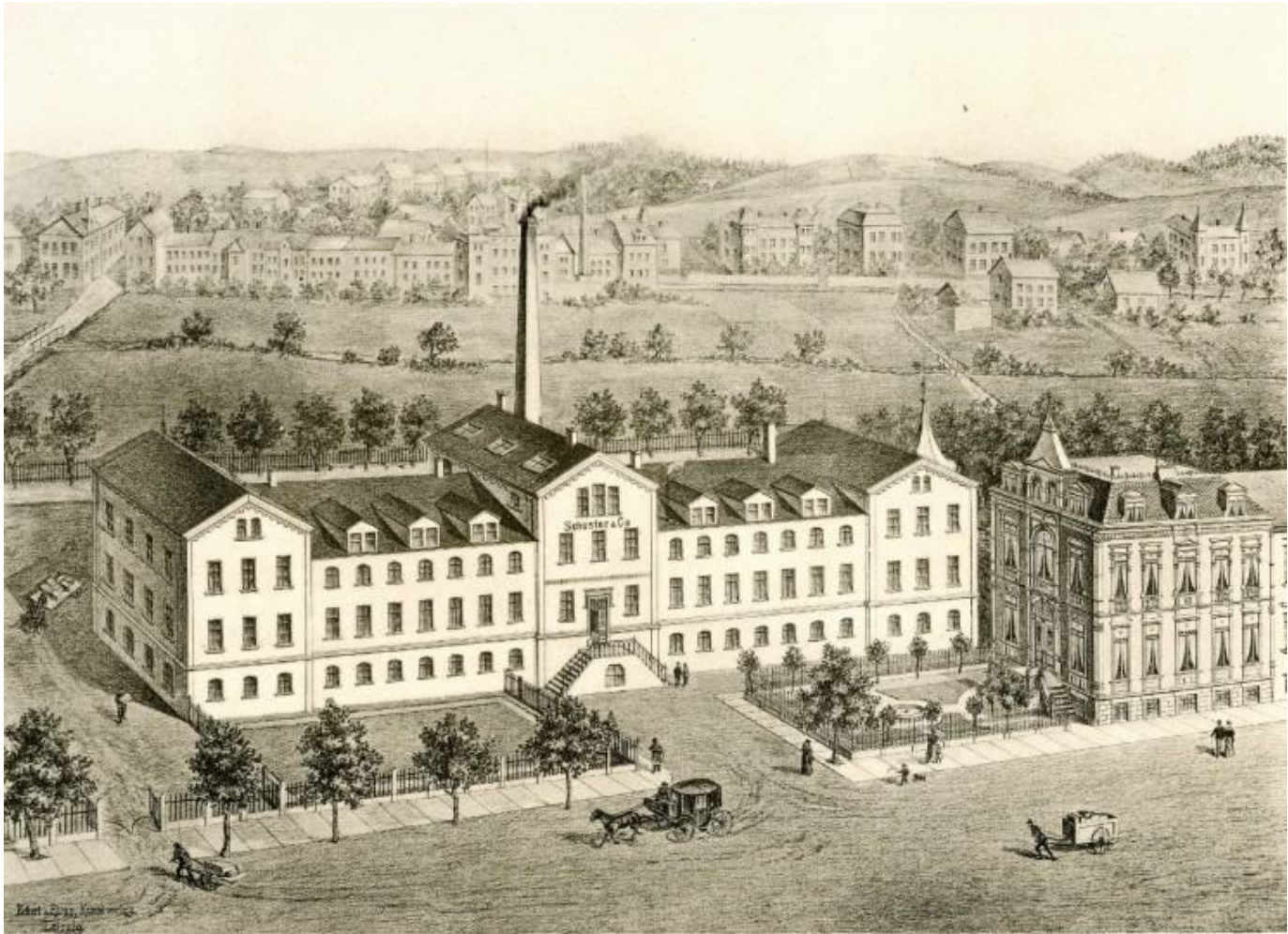


Fig. 73 Instrument company SHUSTER and CO, Markneukirchen 1890



Fig. 74 All employees at SHUSTER and CO 1892



Fig.. 75 Instrument maker Robert Petzold (1870-1951) from Markneukirchen with his smallest and his biggest instrument. A pocket Cornet and a large Imperial bass, both with rotary valves. Below sees a picture of his workshop.

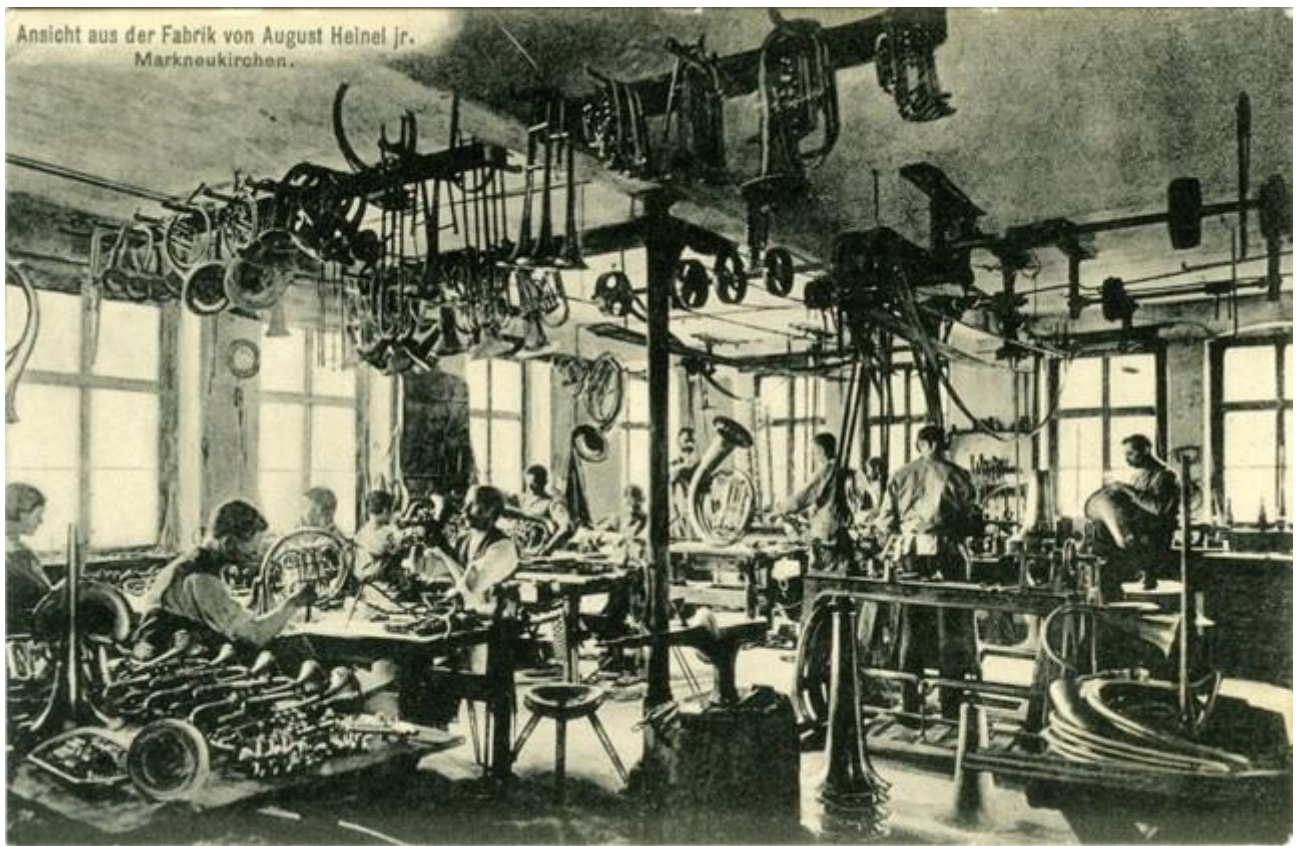


Fig. 76 C-TRUMPET WITH CROOK TO Bb, from company WILHELM AUGUST GLIER (1849-1934), MARKNEUKIRCHEN



Fig. 77 ECHO CORNET, build by FRANZ HOERTH (1862-1932), Saarbrücken. Echo-instruments were very popular, below a picture of the evangelical preacher and cornetist J. Manton Smith with such an instrument. The pictures are from around 1870 by the studio of Lambert Weston & Sons i Folkestone (UK).



27. INSTRUMENT MAKING IN ENGLAND – BESSON

The Besson-firm was established in Paris in 1837, by Gustav Auguste Besson (1830-1874), who as an 18-year old boy designed cornets, superior to all other cornets. But because of the severe competition by instrument makers like Sax, Courtois og Gautrot, he moved the production to London in 1857, where he built a large factory. In 1894 Besson had 131 employees, he produced 100 brass instruments a week and he had contact with 10.000 orchestras and ensembles. Besson became the biggest supplier of the English Brass Bands and the instruments were exported to other countries as well.

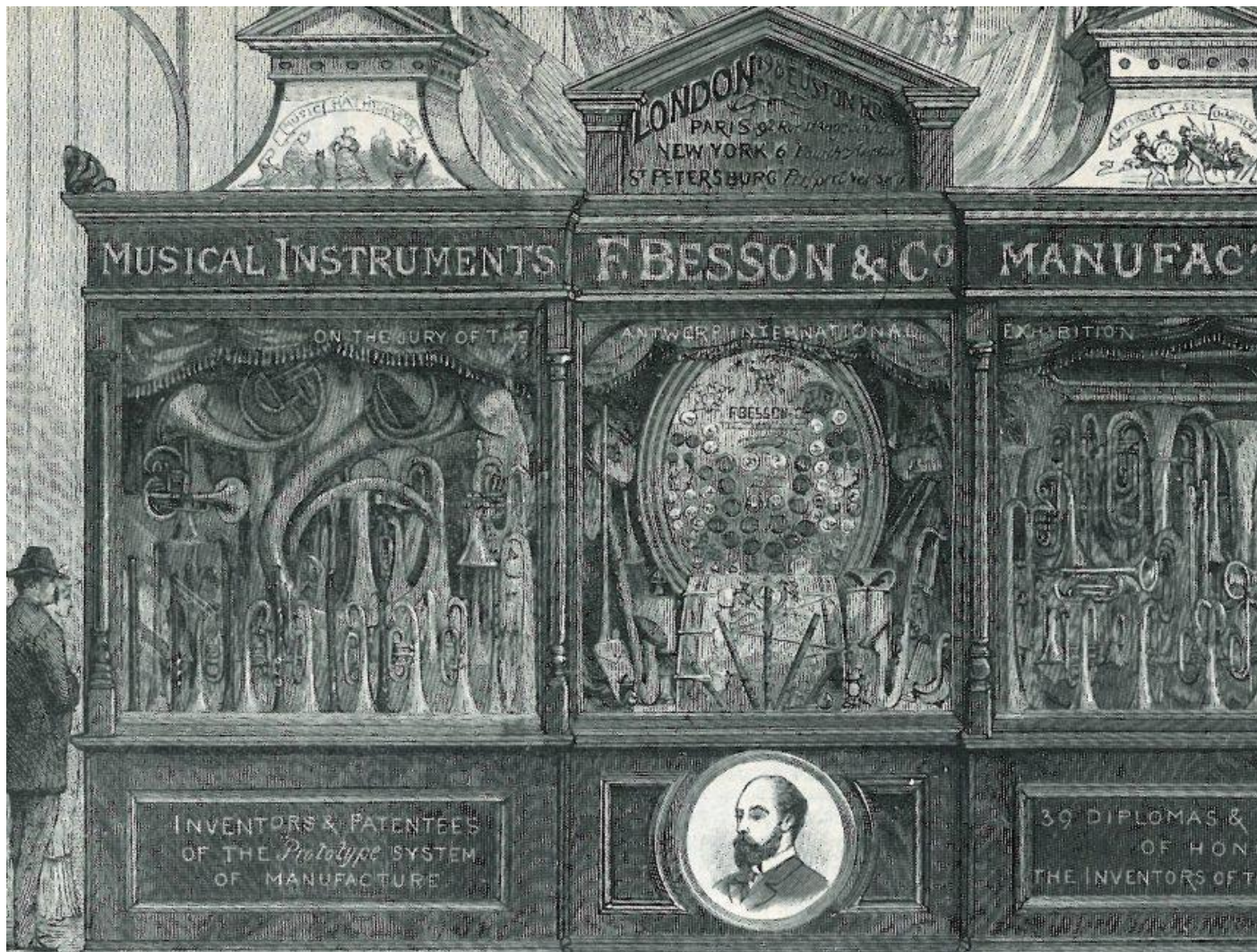


Fig. 78 EXHIBITION WINDOW, SHOWING BRASS INSTRUMENTS BY BESSON, ENGLAND. Woodcut 1885.

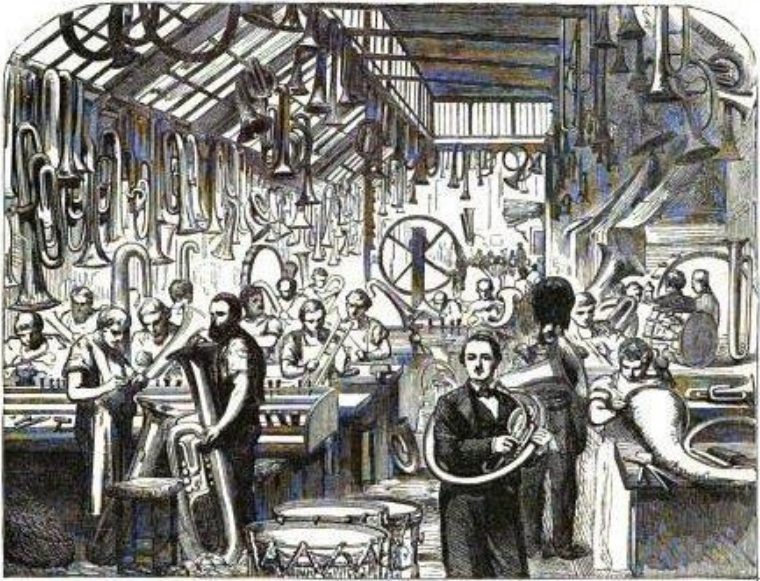
MANUFACTURE D'INSTRUMENTS DE MUSIQUE, BOIS & CUIVRE
 Système Prototype
F. BESSON
 96, 98, rue d'Angoulême, Paris (Adresse télégraphique : Fontaine-Besson, Paris)
 Fournisseur des Armées, Marines et Conservatoires de toutes les nations, des Concerts du Conservatoire, Lamoureux et Colonne, de la Garde de Paris et de toutes les Musiques civiles et militaires en réputation.
 49 MÉDAILLES et DIPLOMES D'HONNEUR, la seule MÉDAILLE D'OR décernée par le Ministère de la Guerre en 1889
 Le "Système Prototype" est le seul assurant la parfaite justesse dans tous les Instruments
DERNIÈRES CREATIONS
 Saxophones, nouvelle perce et clés additionnelles. — Les "Cornophones". — La Clarinette "Pédale". — Basses et Contrebasses, nouvelles proportions. — Les Cornets "Le Soliste", le desideratum. — Le Concertiste. — Tambours. — Clairons et Trompettes.

LE SOLISTE


Fig. 79 AVERSIDTING FOR BASSON's PARIS COMPANY, 1889. Bessons daughter Martha continued to lead the Besson shop in Paris

28. DISTIN


Another important brass instrument company was established by Henry Distin (1819-1903), son of John Distin. After having lived as a performer with his father and brothers Henri Distin established an instrument manufacturing and sales concern, Distin & Co., in London 1849. He first sold Adolph Sax's instruments but later also his own instruments. Distin became the leading brass instrument manufacturer in Britain and he was able to influence the Brass band development at a critical stage of its development, Following receipt of a prize medal for the superiority of his instruments over European competitors at the Paris World's Exposition, in 1868, he sold the business including a shop on Cranbourne to what would become the Boosey company and later Boosey and Hawkes. In 1876, Henri Distin came to the United States and set up a business manufacturing cornets in New York and later in Williamsport, Pennsylvania making a full line of brass instruments (see more about Distin in ROMANTICISM I, OTHER INSTRUMENT FAMILYS and ROMANTICISM II. BRASS BANDS).



HENRY DISTIN & CO.,
Military Musical Instrument Manufacturers
 TO HER MAJESTY'S ARMY, NAVY, AND VOLUNTEERS,
 9 & 10,
GREAT NEWPORT STREET, ST. MARTIN'S LANE, LONDON.



PRIZE MEDAL
1862.



BRANCH ESTABLISHMENT AT ALDERSHOTT.

Fig. 80 AVERSIDTING FOR DISTINS LONDON FACTORY SHOWING HIS GOLD MEDALS.

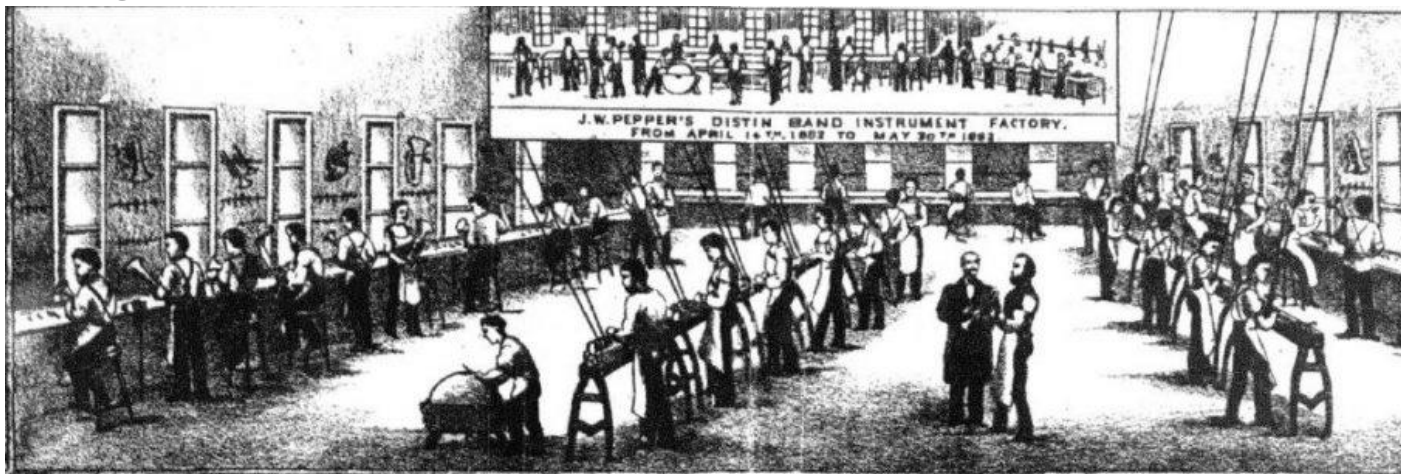


Fig. 81 DISTINS FACTORY IN PHILADELPHIA, USA 1883.

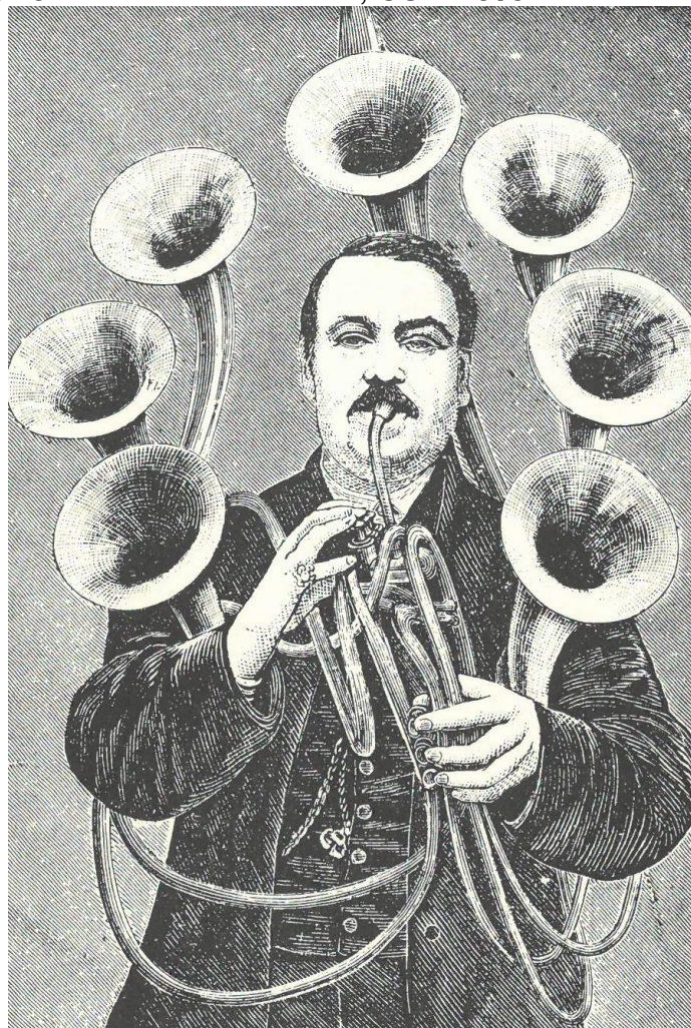
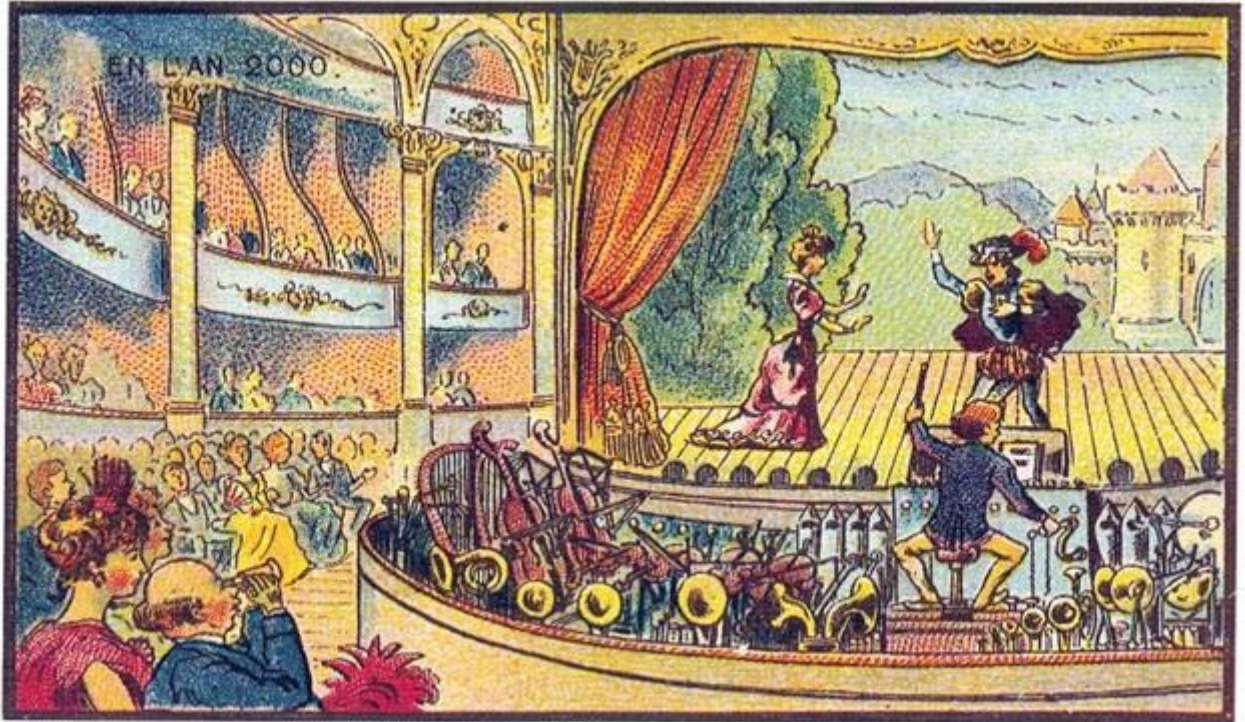


Fig. 82 HENRY DISTIN PLAYING ON HIS TENORHORN WITH 7 BELLS, 1878



Fig. 83 English: TENORHORN in F, German: ALTO HORN in F. WITH CROOKS. DISTIN ca. 1855

29. A WELL TRAINED ORCHESTRA



A Well-Trained Orchestra

Fig. 84 A WELL-TRAINED ORCHESTRA. From a series of futuristic pictures by Jean-Marc Côté and other artists issued in France in 1899, 1900, 1901 and 1910. Originally in the form of paper cards enclosed in cigarette/cigar boxes and, later, as postcards, the images depicted the world as it was imagined to be like in the then distant year of 2000. He assumes that even playing a brass instrument will be mechanical in the future.

THE 20' CENTURY I



Latest updated 1/11 2017

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- 3 – NEW INVENTIONS AND NEW TECHNOLOGY
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- 8 – THE HORN
- 9 – THE TROMBONE
- 10 – THE TUBA
- 11 – OTHER BRASS INSTRUMENTS IN A SYMPHONY ORCHESTRA
- 12 – CARL NIELSENS INSTRUMENTATION FOR BRASS PLAYERS
- 13 – FEMALE BRASS PLAYERS

1. THE 20' CENTURY (1900 –) – SYMPHONY ORCHESTRAS



Fig. 1 BRASS PLAYERS IN THE BOSTON SYMPHONY ORCHESTRA 1910
All instruments are "modern" but the design is still like the German instruments from the time of Wagner.

On the other hand, the instruments have developed to be able to live up to new challenges. In the symphony orchestras it was especially *Gustav Mahler* (1860-1811), Austria, and *Richard Strauss* (1864-1949), Germany, who used the brass instruments in a rather new, challenging and brilliant way: long solos, extreme registers and a unique understanding of the character of the instruments. Once, when R. Strauss was criticized for making the trumpet- and horn parts too high and too difficult, he answered that that probably was right, but that the problem would be solved for sure, and he proved to be right. Both the technique of the musicians and the use of instruments have changed. You could say that the original pitch of the instruments has been changed: The natural pitch of the trumpets and horns is higher now, and the pitch of the "low brass" is lower. The re-introducing of the alto trombone and the further development of the bass trombone made the overall sound of the trombone group wider, and the preferred pitch

of the tuba became CC/ BB in stead of F/Eb. Since the 1950ies the bore on the trumpet and trombone became wider, from *small bore* over *medium bore* to *large bore*. The bigger bore has made up for the sound in the higher regions, it is not too light. The brass group as a whole has got more contrast, without losing the homogeneous sound.



Fig. 2 THE BRASS GROUP OF THE CHICAGO SYMPHONY ORCHESTRA 1978 – presented recordings with such a tremendous clearness, beauty and intonation that they have become the utmost example for the whole world.

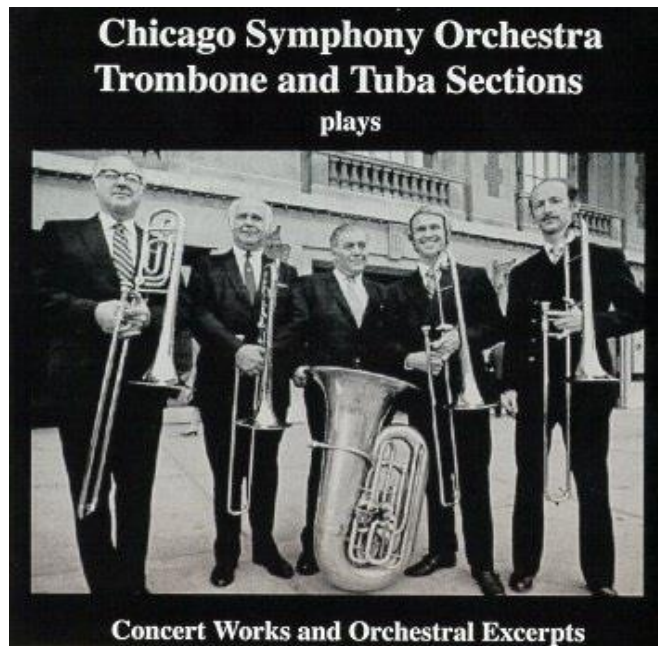


Fig. 3 CHICAGO SYMPHONY ORCHESTRA LOW BRASS RECORDING. From left to right: Edward Kleinhammer (bass trombone), Frank Crisafulli (2nd trombone), Arnold Jacobs (tuba), James Gilbertsen (assistant principal trombone) and Jay Friedman (principal trombone). This recording was made in 1971 for the purpose of providing a better aural perspective of the trombone and tuba section in a symphony orchestra. It is perhaps the first attempt to present the sound of an orchestral section playing the standard orchestral excerpts, thus enable the listener to hear the approach to style and phasing.

To be a soloist is always a challenge, but to brass players (and also to singers) it is a physical challenge to be able to end a piece with the same reserves of energy as one had at the beginning of the piece. In the culture of wind orchestras and jazz it has always been rather "normal" to have many soloists, but from the second half of the 20th century it became more common to see brass players as soloists in the symphony orchestras. Some brass players have even become full time star soloists.

2. THE MAKING OF INSTRUMENTS

In the 1900's American instrument firms came along seriously, not only in the USA but also in Europe. Some of the best known were: CONN, KING, HOLTON og BACH. Today they are all a part of the company CONN-SELMER. *(Also look after BERGE under Sousas soloists The 20' century II).*

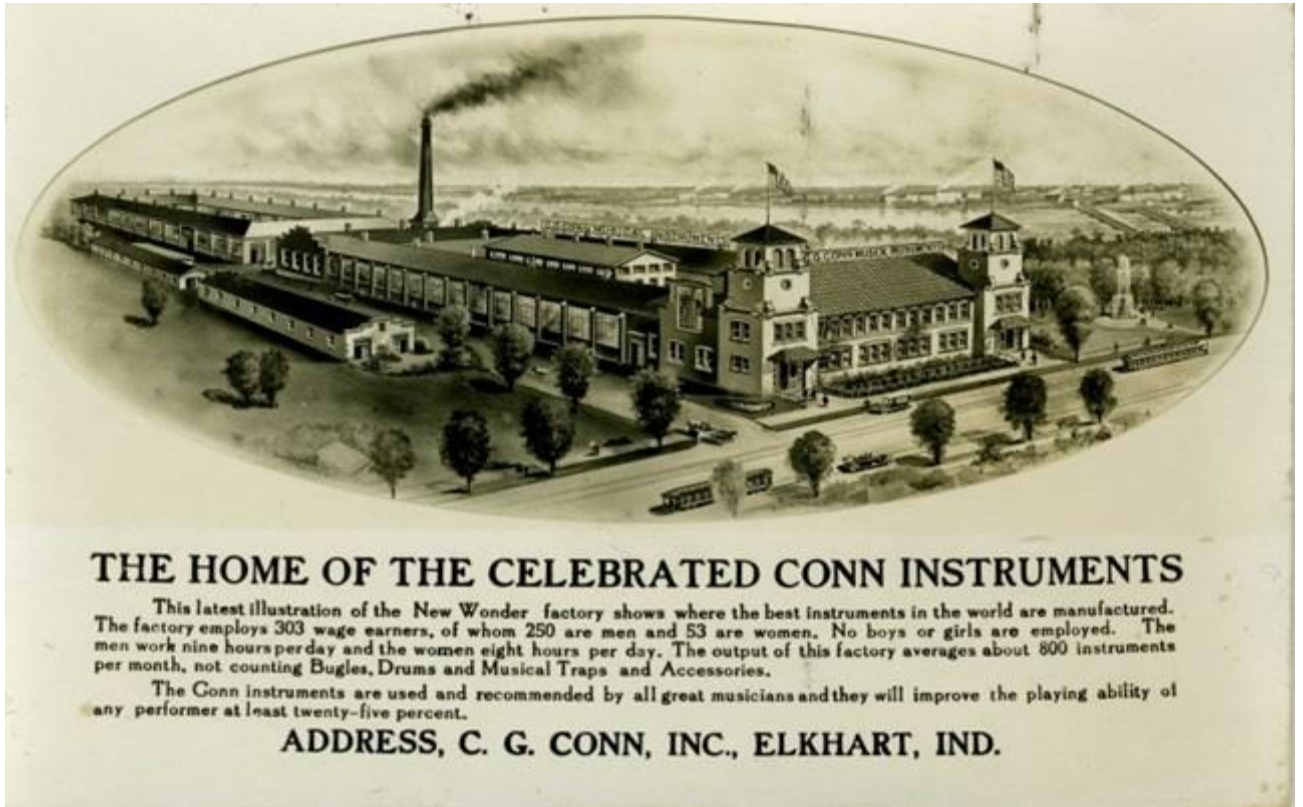


Fig. 4 THE INSTRUMENT COMPANY CONN 1913



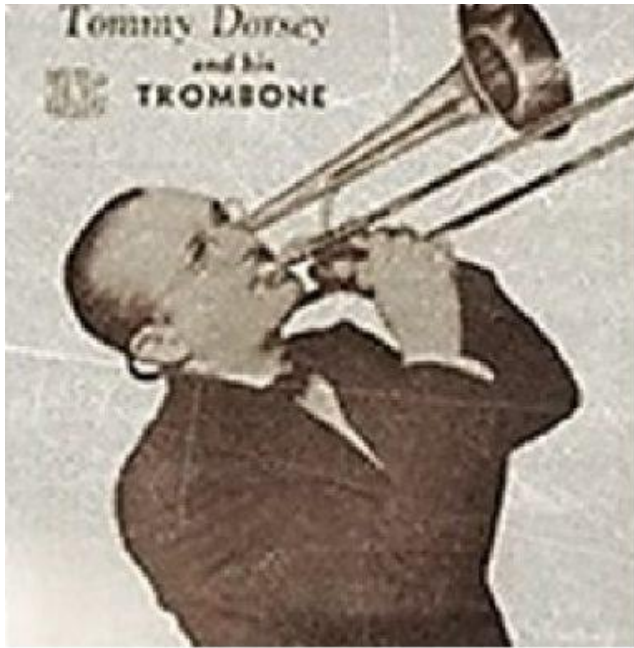
Fig. 5 THE "TOOL DEPARTMENT" AT CONN



Fig. 6 CONN'S "DOUBLE BELL" EUPHONIUM from 1920 is one of their special instruments. CONN got big succes with trumpets, horns, trombones as well as tubas.



Fig. 7 THE TROMBONE GROUP AT THE BOSTON SYMPHONY ORCHESTRA, about 1910. It was rather common to use wellknown musicians in advertisements for brass instruments. From left to right: Leroy Kenfield (bass trombone), August Mausebach (2nd trombone) and Carl Hampe (1st trombone) in an advertisement for HOLTON TROMBONES.



The Superb  Super
TRUMPET



KING SUPER 20 TRUMPETS
 No. 1047—Medium Bore (.448)
 No. 1048—Large bore (.450)
 No. 1049—Symphony Model (Dual Bore)
 No. 1049-S—Symphony Model (Silver-Sonic)

**THE HAPPY CHOICE OF
A GREAT ARTIST**

A musical perfectionist, the great recording star Harry James chose the Silver-Sonic KING Super 20 Symphony Model as his personal instrument. If you want the best, follow the advice of Harry James and select a KING Super 20 trumpet.

Fig. 8 ADVERTISEMENT FOR KING INSTRUMENTS. Coming out of the war, King instruments saw great popularity in the 40's and 50's with names like Tommy Dorsey, Harry James, Ziggy Elman. From 1938 the King 2B trombone was made and in 1952 the King 3B trombone was introduced, and today they are still the world's top selling jazz trombones. These pictures show trombone player Tommy Dorsey and the trumpet player Harry James in an advertisement for King instruments.

only a
CONN
will do

for *Stan Kenton's*

Trombone Section
(100% CONN EQUIPPED)



KENTON'S ALL-CONN TROMBONE SECTION, standing, left to right:
George Roberts (70H), Bill Russo (6H), Bob Burgess (6H), Frank Rosolino (6H),
Keith Moon (6H), with Stan Kenton center, kneeling.

Fig. 9 THE STAN KENTON TROMBONE SECTION IN AN ADVERTISEMENT FOR CONN TROMBONES.

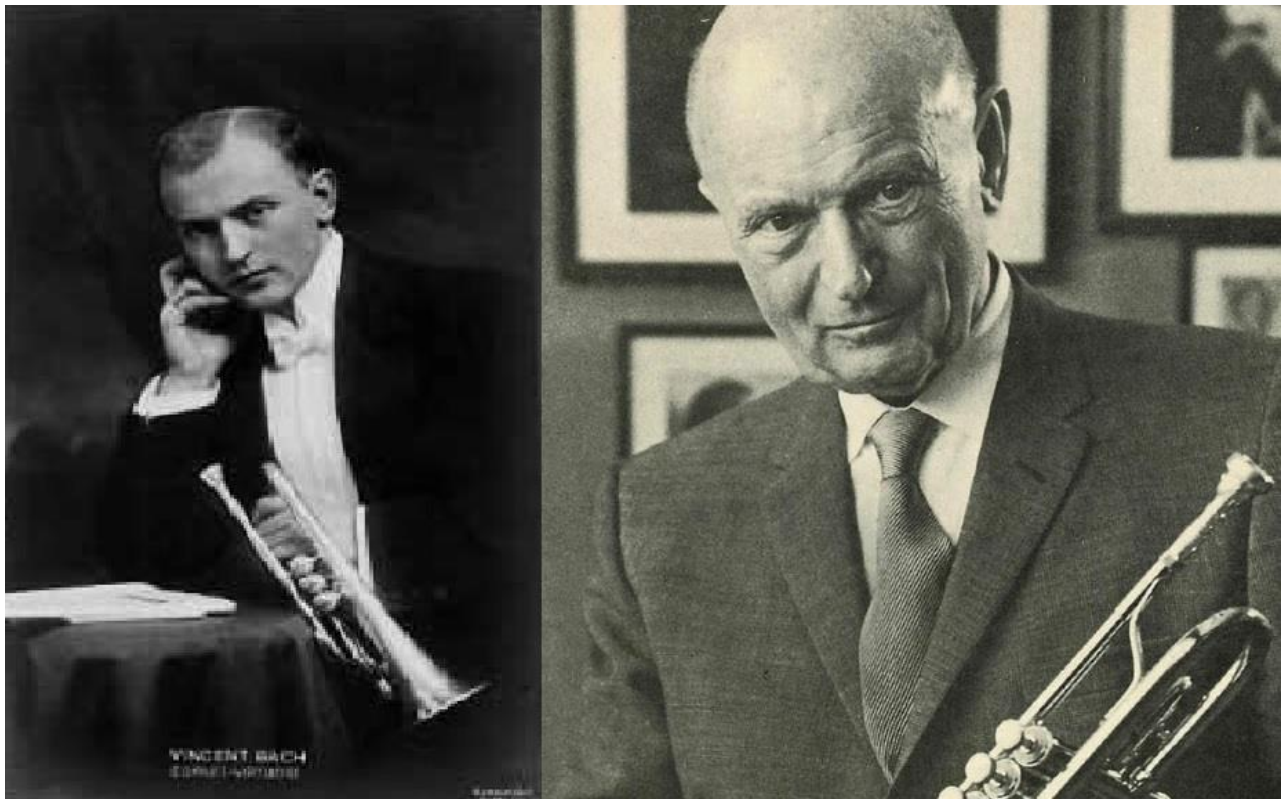


Fig. 10 VINCENT BACH (1890-1976) was born in Austria where he at a young age performed as a cornet virtuoso. Later he moved to the USA where he in 1918 set off with his firm making mouthpieces. Later he made trumpets and trombones as well and all his instruments became world famous, like a synonym for the highest quality ever. The series of his top-instruments was named after the famous old Italian violins: STRADIVARIUS.

In Europe there were still instrument firms in Germany, France and England, that were doing very well. In England BESSON continued to deliver instruments to the Brass Band Movement. In 1948, the group BOOSEY & HAWKES acquired the BESSON London brand. In 2006 the company *Buffet Crampon* acquires two famous brass instrument brands, ANTOINE COURTOIS Paris (created in 1803) and BESSON (created in 1837). The company became *Groupe Buffet Crampon*.

Til the end of the 1900's it seemed that the USA dominated the market for trumpet and trombone, while Europe was selfsupporting with horn and tuba. Today there are really lots of brass instruments companies and their quality is no longer depending on the place of manufacturing. The Japanese brand YAMAHA was earlier manufacturing cheap instruments but is now the name for top quality instruments. In Europe there are some medium size firms, who built quality instruments, each with their own ideas and special design, for example the Spanish STOMVI (all brass instruments), the Austrian SCHARGERL (trumpets and trombones), the Swiss HIRBRUNNER (euphonium and tuba), the Dutch ADAMS (euphonium) and the German GEBR. ALEXANDER (waldhorn).



Fig. 11 EMPLOYEES AT GEBR. ALEXANDER, a picture from their 100 years Jubilee, 1882. It is evident that they still produce woodwind instruments at that time. The firm "Gebr. Alexander" was established in 1782 as a firm for woodwind instruments and was a family driven factory. From the 1800rds they started to produce all kind of brass instruments. It was a milestone when they got their double horn patented in 1919. Today

Gebr. Alexander produces primarily horn and wagner tubas and they sell all over the world.

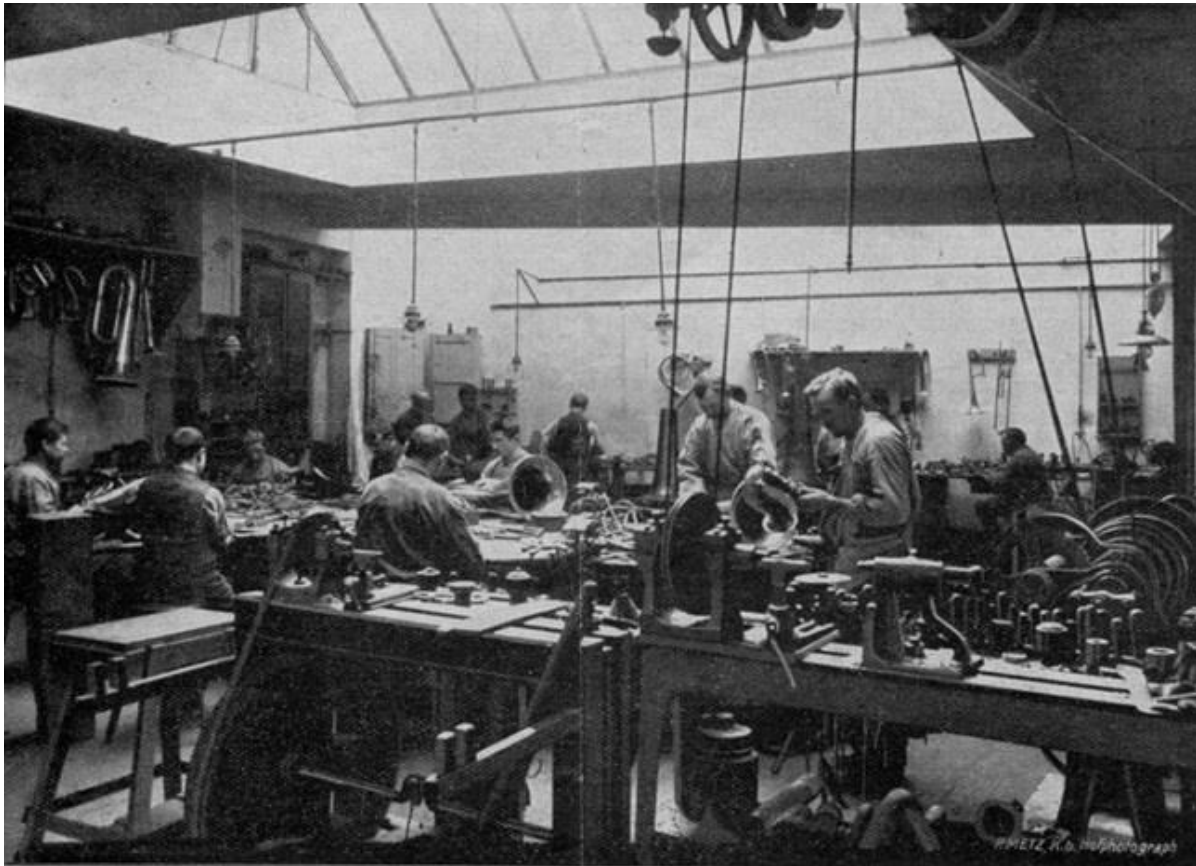


Fig. 12 GEBR. ALEXANDER WORKSHOP 1909.

3. NEW INVENTIONS AND NEW TECHNOLOGY

In the beginning of the 20th century the overall design, function and technique of the brass instruments was of almost the same level as we know today. For example, all instruments had got a tuning slide, which made it possible to tune accurate, a special valve to remove condensation, and it was common practice to use mutes.



Fig. 13 TUNING SLIDE AND WATER KEY FOR THE TRUMPET.



Fig. 14 MUTES FOR TROMBONE

From left to right: Cup-mute, straight-mute and harmon-mute.

Modern technology made it easier to produce smooth and accurate metal parts, as well as making precise acoustic calculations. The best bells though are those who are hand made. Not only the bore but also the metal type has influence on the sound: Brass – light sound, gold brass – a bit darker sound, copper – a dark sound. The modern polished orchestral sound overrules the sound that Strauss and Mahler could have dreamed of, you can hear it in lots of film music, for example in the filmseries *Star Wars*, written by *John Williams*.

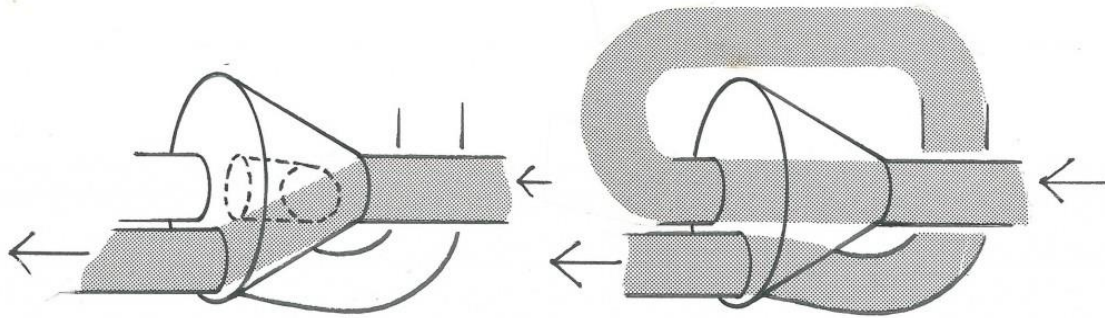


Fig. 15 TRIGGER. On the trumpet, cornet, flügelhorn, euphonium and tuba there often is a mechanism to lengthen the tubes of the valves, a so called “trigger”, just like the slide on a trombone, and it helps to improve the intonation.

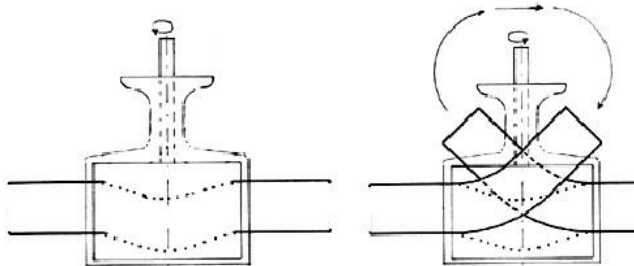


Fig. 16 “HEAVY WEIGHT” TRUMPET. The mass of the instrument has influence on the sound as well: a heavy instrument and mouthpiece makes the sound steady and dark, while a light instrument makes the sound more brilliant and light. This model from the firm MONETTE is extreme heavy with extra metal parts and a “double bell”.

Fig. 17 NEW VALVES. Later in the 20th century valves have been constructed that are more "open" and without dents or narrowings. The most radical is the "AXIAL FLOW" trombone valve, which is invented in 1976 by Orla Ed Thayer, USA. With its straight lines in the cone – the valving house – there are no dents nor sharp curves in the tube.



An other new valve is the HAGMANN-VALVE, invented in 1991 by Rene Hagmann, Switzerland.



Both valve types are used on trombones. The Hagmann valve has also been tried on the Cimbasso



Fig. 18 GERMAN ROTARY VALVE TRUMPET WITH SPECIAL KEYS. A refinement on the modern German trumpet is these keys that take away some natural tones and make some high notes more secure to play.

4. SHORT-LIVED PROJECTS



Fig. 19 THE BELLOPHONE. Like before there have been inventions and constructions which not lived very long. An example is THE BELLOPHONE build by the American firm H.N. White (1893-1965) at the request of the tuba player William Bell (look at: pioneers in tuba playing). The idea lies in the combination of a C-tuba and a Bb-euphonium/baritone, this extends the register of the tuba. The instrument has two leadpipes, one for the tuba, and the other one to be able to shift between the tuba and the euphonium with a rotary change valve. William Bell performed on this Bellophone in The Cincinnati Symphony Orchestra, The Band of America and The Goldman Band.



Fig. 20 EXTREAMLY LARGE TUBA-BELLS were made in the 1930-ies and 40-ies, but it was never a succes.

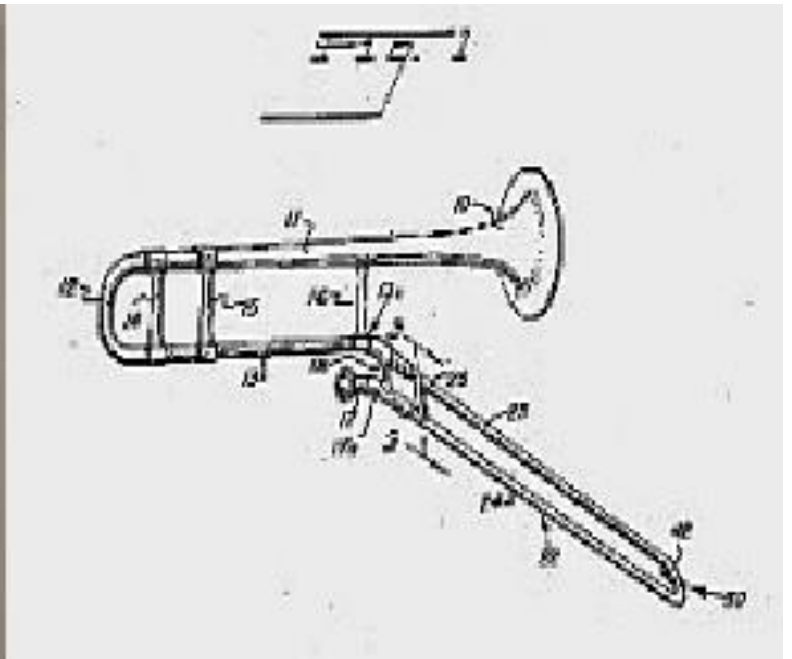


Fig.21 DAVIS SCHUMAN (1912-1966) AND HIS ERGONOMICALLY TROMBONE. Trombonist Davis Schuman was teaching at Julliard School of music and a pioneer in developing the solo literature for trombone through his activities in recordings and as a soloist. He is credited with giving the first full-length recital for trombone and piano 1947 in Town Hall, New York. He commission and premiere works by Ernest Bloch, Vincent Persichetti, Darius Milhaud, Tibor Serly. Schuman created his ergonomically-correct “angular” trombone with the idea that: “The slide can be moved at an angle to avoid striking a person in front of the trombonist without the necessity of directing the bell away from the audience, and make the arm movement with the slide easier and more natural”. There was actually not made many Schuman-trombones.



Fig. 22 POCKET CORNETS. It has also tried out with the opposite: compact instruments that have small bore and little bell but they were of no particular importance. Bottom: BABY FLÜGELHORN and MINI FRENCH HORN



Fig. 23 BASS TROMBONE IN Eb. The Salvation Army has since 1878 a big and almost supreme organised Brass Band activities with their own music editors and since the 1880ies their own instrument factory as well. Until the 1950ies the bass trombone in G with extra extension (see at Romanticism II) was used in England. As an experiment at the Salvation Army's instrument factory a bass trombone in Eb was constructed in 1905, which with a smart system had a backwards slide as an extension to the main slide. The idea was that the sliding did not became too large but it all got too clumsy and complicated, and not many instruments were build. The Salvation Army instrument factory was sold to Boosy and Hawkes in 1979.



Fig. 24 THE KING SYMPHONY MODEL ORCHESTRA BASS – was a tuba designed in the 1930's to enable a bass player to easily switch back and forth between a stringed double bass and a tuba. It was designed to be played standing up, and came with its own stand. This short lived instrument went away when tuba/double bass doubling fell out of fashion.



Fig. 25 BOOSEY COMPENSATION CORNET c 1898. A compensation system similar to what is used on euphonium was also tried on cornet. It became too clumsy and never became popular.



Fig. 26 HERR FRANZ SCHULTZ, principal tubist of the Schwerin Theater with THE AEROPHOR – a device invented in the early 20th century by Bernard Samuels, Schwerin, Germany, to give additional air to wind players. The AEROPHOR disappeared quickly again. Richard Strauss has provided for its use in his “Festival Prelude” in a passage marked “tuba con Aerophor”. Photo 1914.

5. THE TRUMPET

As a result of the new demand for a technical and stylistic scope the pitch in the trumpet became higher and higher. It happened little by little and it gave the trumpet a lighter sound. But Gustav Mahler was sorry not to have the dark sound of the low register of the Bb trumpet and he demanded a double 2nd trumpet part when conducting the symphonies of Beethoven. The French were quick to develop the C-trumpet that fitted quite well in the ideal French light sound. After some time even smaller trumpets came along and at last there was the small A/Bb piccolo trumpet. First it was mostly used in Baroque music but today it is also used in new and even pop music: it is used in the Beatles' song *Penny Lane*. Today in most pieces is written *for trumpet*, which means that the trumpet player himself has to decide which trumpet fits best to the piece.



Fig. 27 MODERN TRUMPETS WITH PISTON VALVES. From left to right: Bb, C, Eb and Bb-piccolo trumpet.



Fig. 28 GERMAN TRUMPET WITH ROTARY VALVES AND WITH EXTRA KEYS. An extra finesse at the moderne German trumpet are the extra keys, which, when open, "remove" some of the natural tones around the wanted tone, and in that way those are easier and more secure to play.



Fig. 29 EDUARD SEIFERT 1870-1965. From 1898, until his retirement in 1938, he served as principal trumpet in Staatskapelle Dresden. The Dresden Opera and Royal Saxon State Orchestra were at the center of musical and cultural life in Germany and Europe. Both the orchestra and Dresden Opera were dedicated to, and focused on, the contemporary composer Richard Strauss – the repertoire of Richard Strauss subsequently became an essential part of Seifert’s orchestral life. Seifert mastered Strauss’ trumpet passages perfectly and never failed, so colleagues named him “Mr. Never-Miss” (“Der Unfehlbare”). Eduard Seifert worked in Dresden with conductors such as Ernst von Schuch (1846 – 1914), Fritz Reiner (1888-1963), Fritz Busch (1890-1951), Karl Böhm (1894 – 1981) and the composer Richard Strauss (1864 – 1949). Alongside his orchestral career, Eduard Seifert performed as a trumpet and cornet soloist playing turn of the century style music. He reintroduced the Haydn Trumpet Concerto to the public with a performance on F trumpet and was a trailblazer for baroque trumpet playing, performing many of the works of the masters Bach, Stölzel and Händel on his

Heckel F/G trumpet. He was one of the first to master the demanding trumpet part for Bach's 2nd Brandenburg Concerto, which he frequently performed on tour.



Fig.30 TIMOFEI DOKSHIZER (1921-2005). At age 19, Timofei Dokshizer won the Soviet-Union brass instruments' players competition and in 1947, Dokshizer won the International Competition in Prague, which jumpstarted his performance career. He frequently toured the USSR and abroad, winning acclaim from critics who praised his timbre, beautiful tone, unique phrasing, and filigree technique. In addition to his solo performances, Dokshizer worked more than 40 years at the Bolshoi Theatre of Opera and Ballet in Moscow. Here, he was revered for his brilliant renditions of some of the most difficult orchestral trumpet solos, particularly in Tchaikovsky's "Swan Lake," Prokofiev's "War and Peace" and "Romeo and Juliet," Khachaturian's "Spartacus," and many others.

Nearly a quarter century of Dokshizer's career was dedicated to pedagogical work, in many masterclasses and as a professor at the Gnessin Music Institute.



Fig. 31 ADOLPH HERSETH (1921 – 2013). Herseth was widely regarded as one of the greatest orchestral trumpeters of his generation. Already during his time in Boston as a student, he was invited to audition for the position of third trumpet at the Chicago Symphony Orchestra with Rodzinski. After hearing Herseth for about an hour, Rodzinski offered this young man — who had no professional experience at all — the job of principal trumpet. That was in 1948. As a 26-year-old, he joined the CSO, and remained principal trumpet for 53 years. He stayed on three more seasons as principal emeritus, and retired fully from the orchestra in 2004. He played as a soloist very often, but he loved to play in the orchestra and he never had plans to quit the orchestra to be a fulltime soloist. As described in the Chicago Sun Times “For decades Herseth’s rich, golden tone and powerful yet expressive playing were a cornerstone of the ‘Chicago Sound.’ That brass sound drew worldwide attention to the CSO’s reputation around the globe and made Chicago an international center for the study of brass instrument performance.”



Fig. 32 MAURICE ANDRE (1933-2012) – A BRASS PLAYER OF WORLD CLASS. After having been a military musician and having finished his studies, Maurice Andre became a soloist in the Orchestre Lamoureux in Paris in 1953.

Later he joined the French Radio Orchestra and from 1962-1967 he played in the Opéra-Comique Orchestra. In 1955 he won the Geneva International Music Competition, and 10 years later he was asked to be a judge at the the competition: "Internationaler Wettbewerb" in München. He said no, because he rather wanted to play himself at the competition and he won! His wife and colleagues pressed him to quit the orchestral duties and be a soloist. This was quite something for a brass player at that time, but he rose to the challenge. To become a person of importance, he had to be easy on the salary request, for a start anyway, but that changed very soon. He became extremely popular with his totally "easy" technique and his performances that were never heard before. Later his salary became really high, and the story goes that when, at a recording, people said that his demand was too big, he just answered that he would drop in salary, at whatever small mistake he would make, but there were none! He rode the Baroque flow that flooded through the music life of the 1960ies. (do not mistake this period for the later popular "old music" period whith people playing on old or historical instruments.) In the Baroque repertoire M. Andre plays extraordinary elegant on his small piccolo trumpet, and not even that. Beside all original baroque pieces for trumpet, he also plays the transcriptions of the original baroque concerts for oboe, flute and violin.

And he even played new music and light music. He was an absolute wonder as a brass player and he performed all over the world with the famous conductors of that time. He managed to do about 300 recordings as a soloist. Often he was presented as "the leading brass player of the world"!



Fig. 33 The cover of an LP where Maurice Andre plays together with Herbert von Karajan and the Berliner Philharmoniker.



Fig. 34 MAURICE MURPHY (1935-2010) came from the British brass band movement as principal cornet in the Black Dyke Mills Brass Band . 1977 he was headhunted as principal trumpet in the London Symphony Orchestra.

He was the leading British orchestral trumpet player of his generation. During the 30 years in which he was principal trumpet with the London Symphony Orchestra (LSO), he defined the sound of the brass section with the clarity, precision and diamond-sharp brilliance of his playing. In the concert hall he was an inspiration and could lift the orchestra with his exhilarating, visceral sound.

Millions have been thrilled to the ringing top Cs he played on the soundtracks for the Star Wars films. The blazing sonority of the brass section led by Murphy was the aural equivalent of spinning through space. For the composer of the scores, John Williams, Murphy was a “heraldic spirit” whose instrument articulated “the ideal voice of a hero”. After the first Star Wars film, Williams wrote the subsequent scores with Murphy’s sound in mind. In 2008 Murphy received the honorary award of the “International Trumpet Guild”, given to those “who have made extraordinary contributions to the art of trumpet playing”.

6. THE CORNET

The cornet has, over time, been universally designed, except for the German KORNETT which has rotary valves:



Fig. THE UNIVERSAL DESIGNED CORNET, FROM BESSON



Fig. THE GERMAN KORNETT WITH ROTARY VALVES

7. SIGNALLING

Playing a signal horn or trumpet to communicate in the military was used until the end of the 19th century, when the radio took over. They used all kinds of signals for different information for such a long time that they even had for amor-attack and aircraft attack.

Fig.35 TRUMPETERS PLAYING A SIGNAL HORN/BUGLE HORN (trumpet). The last time the signaling was reversed military in the field was at the start of World War One in 1914, as shown here by the French Army's light cavalry



Today the "signal horn" is mostly used by trumpet players at ceremonies all over the world.



SPANISH HORN, is a buglehorn with one valve



8. THE HORN

At the time when the 19th century changed to the 20th the hornplayers in the orchestras felt pressed by the composers. In an orchestra it is normal to divide the parts between the players, but in the horn section it became rather normal to have a first hornplayer to play the most challenging part, and the other three some minor parts. It was as if the composer thought the first hornplayer to be more competent to play long and high strong parts. At the premiere of R. Strauss' symphonic poem *Don Juan* (1888) one of the hornplayers was heard saying: "what have we done that we shall be punished like this?" The hornplayers tried to make things easier for themselves by using the higher B-horn, like they had used for a long time in the military. But old directors like *Hans von Bülow* (1830-1894) did not tolerate that the sound became lighter. Together with the famous horn player *Edmond Gumbert* who served as third hornist in Meiningen, Germany, and was a nephew of *Friedrich Gumpert* from Leipzig (soloist in the Gewandhaus Orchestra and teacher at the conservatory in Leipzig, see ROMANTICISM II, The horn in Germany)) the German firm *Kruspe* built the first *double horn*, which made it possible with a valve to switch between a F-pitch and a high Bb-pitch. Those new models made it impossible to see which pitch was used. Richard Strauss recommended the use of the double horn, if only the horn player tried to minimise the difference in sound. (It was the firm Gebr. Alexander who got patented their designing in 1909 – see at "The Building of Instruments")



Fig.36 MODERN DOUBLE HORN

Later a *compensation horn* was build, which was not so heavy, but the tube goes many times through the valving houses. Today different horns are used: High F-horn (especially for Baroque music), Bb-horn, double horn in Bb and F, low F-horn and at last a *Triplehorn* in high F, Bb and low F. *Stop horn* is used when you stop the horn, which gives it a characteristic snarling sound. Some horns have a *stop valve* that compensates the intonation problem of the stopped tone.



Fig. 37 MODERN CORNO DA CACCIA HORN WITH VALVES MADE BY ENGELBERT SCHMIDT



Fig. 38 FRANS STRAUSS – To the left as a young man, To the right together with his son RICHARD STRAUSS (picture from 1905). Frans Strauss (1822-1905) was a horn player and a composer and was called the "Joachim of the horn" (Joseph Joachim was the most prominent violinist of that time). His taste was rather conservative and he could barely tolerate Brahms. As a soloist at the Court Opera in Munich and at the Bayreuth Festival Orchestra he played at the first performance of quite a few operas by Wagner: Tristan and Isolde (1865), Die Meistersinger von Nürnberg (1868), The Rhine Gold (1869), and The Valkyrie (1870). Wagner thought that Frans Strauss was a pain in the ass, but you completely forgot that as soon as he started to play the horn. Frans Strauss on the other hand did not like Wagner at all, neither as a person, nor as a composer. F. Strauss got the last word: When the Court Orchestra heard that Wagner was dead, all people stood up to remember him with a moment of silence, – all people but not Strauss. Richard Strauss (1864-1949) wrote two horn concerts both in Eb – major. He wrote the first one, only 18 years old, for his father, the other 60 years later. Both horn concerts express with their dramatic and lyrical elements the true essence of romantic horn playing.



Fig. 39 AUBREY BRAIN (1883-1956) father to Dennis Brain. Aubrey Brain's professional career began at the age of eighteen when he was appointed by Sir Landon Ronald principal horn of the New Symphony Orchestra, in 1911. For over thirty years, he contributed his distinctive brand of horn-playing to numerous orchestral recordings and a handful of solo and chamber recordings that remain as bench marks of achievement for future horn-players to aspire to and to emulate. Characteristic for the time he had a marked preference for French instruments with smaller bore, and he played a hand horn made by Labbaye in c. 1865, to which English-made piston valves had been added. He would never permit the use of large-bore German horns with rotary valves.



Fig. 40 DENNIS BRAIN (1921-1957) came from a complete family of horn players. His grandfather Alfred Brain (1850-1925), his uncle with the same name (1885-1966) and his father Aubry Brain (1883-1956) were horn players. Dennis Brain was already as a very young person known as a soloist and he became one of the most prominent soloists in England, but his base was being a horn player in an orchestra, which was characteristic at that time. He switched playing as a soloist between the National Symphony Orchestra (21 years old), The Royal Philharmonic Orchestra and The Philharmonia Orchestra. Paul Hindemith (1895-1963) wrote a horn concerto for him and Benjamin Britten (1913-1976) wrote his: Serenade for tenor(-singer), horn and orchestra for Dennis Brain and Peter Pears. Together with The Philharmonia Orchestra Dennis Brain recorded Mozart's horn concert with Herbert von Karajan as a conductor, and R. Strauss' horn concerts with Otto Klemperer as a conductor. In the beginning Dennis Brain played on a French horn with pump valves, but later he switched to a German "Alexander" horn with rotary valves.



Fig. 41 PHILIP FARKAS (1914-1992) was a legendary horn player, a leading teacher, writer of books about horn playing and brass playing in general, and co-founder of the "International Horn Society". He started as a soloist in the Kansas City Philharmonic 1933, and became soloist in the Chicago Symphony Orchestra (as the youngest musician in the orchestra), soloist in the Cleveland Orchestra 1941-1945, soloist in the Boston Symphony Orchestra 1945-1946, back as soloist in Cleveland 1946-1947, and at last back as a soloist in Chicago 1948-1960.

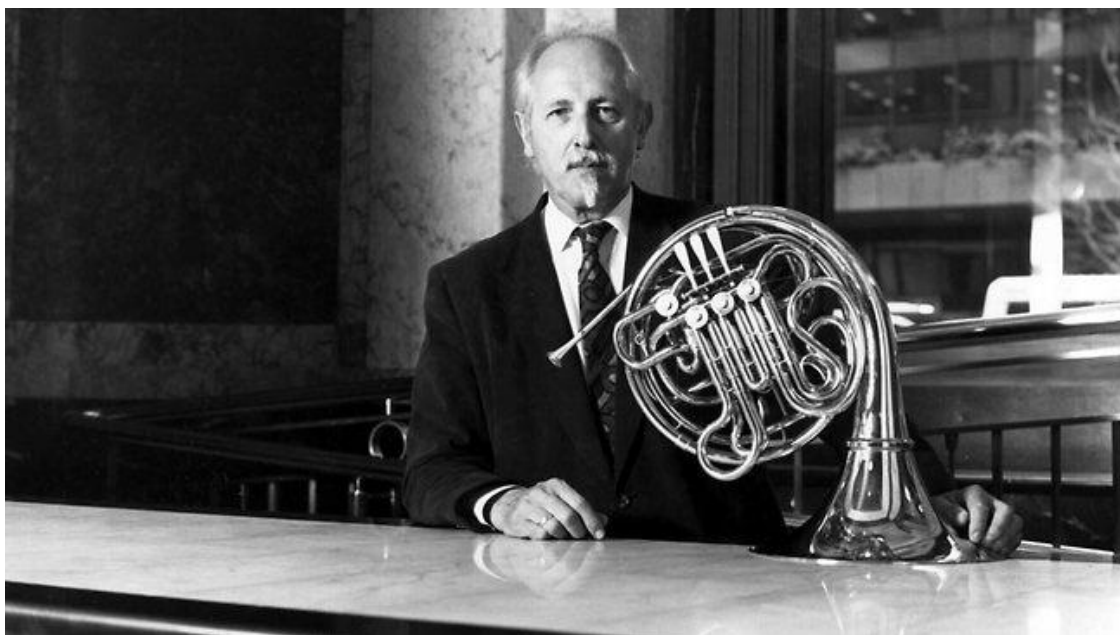


Fig. 42 BARRY TUCKWELL (1931-). Was born in Australia. After jobs in Australian and English orchestras he became solo hornist in the London Symphony Orchestra in 1955. In 1968 he made the uncommon and very daring decision to become a full time soloist, without a base as a musician in an orchestra or being a teacher – the career continued til 1997. Barry Tuckwell's full sound and virtuous play can be heard on many recordings, as a soloist, a chamber musician and as a member of the LSO.



Fig. 43 VINCE DEROSA (1935-) had a career of over 70 years, during which he played on many film soundtracks, recordings, and television programs, he is probably the most recorded brass player of all time. Beginning in the late 1950ies, DeRosa played a CONN 8D horn, creating a sound composers favored and establishing what has become known as the L.A. horn sound. At DeRosa's retirement composer John Williams wrote: "Vince Derosa's contribution to American music can't be overstated. He was the premier first horn player on virtually every recording to come out of Hollywood for over forty years. He represented the pinnacle of instrumental performance and I can honestly say that what I know about writing for the French horn, I learned from him. DeRosa was an inspiration for at least two generations of composers working in Hollywood and beyond. He is respected world-wide and universally regarded as one of the greatest instrumentalists of his generation. It has been a privilege to have worked with him all these many years."

9. THE TROMBONE



Fig. 44 THE TROMBONE SECTION FROM THE TIVOLI SYMPHONY ORCHESTRA, DENMARK, PHOTO FROM 1899. From the left: Carl Christensen – 1. trombone, August Petersen senior – 2. trombone and Anton Hansen – 3. trombone, all 3 playing on, more or less, the same kind of instrument. (at that time the bass trombone was not really regarded as a special instrument).

In the 20th century the trombone family practically got a wider sound spectre. The tenor trombones got a bigger bore and therewith a heavier sound, and that is why the alto trombone was reintroduced into the classical repertoire. The tenor-bass-trombone (now known as bass trombone) got also a bigger bore, and with an extra valve (either on the tube of the 1st valve, or on the main tube) the bass trombone became full chromatic. The bass trombone now has got a special status, (like the viola compared to the violin) with its own repertoire and with a steady place in the symphony orchestras, wind orchestras and Big Bands. The tenor trombone has a few solo parts in the orchestral repertoire of the 20th century: A big solo in Gustav Mahler's *Symphony no. 3* (1896) and a solo in Ravel's *Bolero* (1928). There are also written solo concertos for trombone, some of the best known are the concerto by *Launy Grøndahl* (1886-1960), Denmark, and *Lars Erik Larsson* (1908-1986), Sweden.



Fig. 45 MODERN ALTO-, TENOR- and BASS TROMBONE

The example of Verdi, using the contrabass trombone was followed by *G. Puccini* (1858-1924), who kept the Italian tradition in using 4 trombones instead of 3 trombones and a tuba..



Fig. 46 MODERN CONTRABASS TROMBONE. The modern contrabass trombone is not in CC or BB but in F. Also R. Strauss used the contrabass trombone in the operas "Salome" and "Elektra" (low brass: 4 trombones and tuba) and in his Alp symphony (4 trombones and 2 tubas).



Fig. 47 MODERN CIMBASSO. Even the Cimbasso changed from BB to F. It is normally used when tubaists play cimbasso- and contrabass trombone parts.

THE TROMBONE AS A SOLO INSTRUMENT

In the first part of the 20th century others picked up the idea from Belcke and Quesser to use the trombone as a solo instrument. Some succeeded, but the trombone had a hard time to compete with the trumpet and the horn in the classical repertoire. At that time the trombone concertos by *Vagenseil* and *Albrechtsberger* were not found yet (they were found in the 2nd part of the 20th century) and the later – often played – concertos by *Launy Grøndahl* and *Lars Erik Larsson* were not written. Some people though succeeded being a soloist, and among their repertoire it was mostly the concerto by Ferdinand David that was played, but also other pieces, like the trombone concerto by *Eugene Reiche* (1878-1946) written somewhat like the concerto by David.

PROMINENT TROMBONE PLAYERS OF THE 20TH CENTURY.



Fig. 48 **ANDRÉ LAFOSSE** (1890-1975) – left, with students: *Pierre AMBACH, Vinko GLOBOKAR, Roger TOUCHARD, Raymond PATRY, Claude DURAND, Raymond KATARZYNSKI, Maurice DELANOY, and Pierre GAUTHIER*. André Lafosse was Professor of Trombone at the Paris Conservatoire from 1948 to 1960, where he took over from Henri Couilaud. He wrote *Méthode complète pour le trombone* in three volumes published in 1921 (first two volumes) and 1946 (third volume). In it he famously describes the practise of playing with vibrato as **vulgar** (very strange with the French tradition of using vibrato in mind) and glissandos of **questionable taste**. There are just three pages of an appendix to cover the bass trombone, probably because of the absence of the bass trombone in French orchestras before 1950. In the 1920s and 1930s Lafosse recorded in orchestras with Stravinsky. It has been suggested^d that he was the soloist in Stravinsky's own 1928 Paris recording of *Pulcinella* where the trombonist omits the written glissandos – instead playing the notes staccato



Fig. 49 P. PRESUTTI – BERLINER POSAUNENVIRTUOS. A postcard from the beginning of the 20th century. The term "Virtuoso" was often used at that time.



Fig. 50 SERAFIN ALSCHAUSKY (1859-1948) – TROMBONE VIRTUOSO AND COMPOSER, who played with big success at both sides of the Atlantic.



Fig. 51 PAUL WESCHKE (1867-1940) ROYAL CHAMBER VIRTUOSO played also as a soloist, but played otherwise as a solo trombone player in the Statskapelle Berlin (1895-1929) and he was known as teacher at the Staatliche Akademische Hochschule für musik in Berlin (1903-1934). He spoke to Richard Strauss about writing a trombone concerto, but unfortunately it was never written.



Fig. 52 VLADISLAV BLAZHEVICH (1881-1942) was a trombonist, teacher, conductor and composer. After obtaining his diploma at the Moscow Conservatoire in 1905, he became principal trombone in the Bolshoi Theatre Orchestra, where he remained until 1928. He was professor of trombone at the Moscow Conservatoire and in 1937 he was appointed head of the department of wind instruments in the military faculty of the Moscow Conservatoire and conductor of the state wind band. Blazhevich was one of the founders of the Soviet trombone and tuba school. He was a remarkable performer, a superb teacher and an outstanding composer in a romantic Russian style. As a composer he left many works of all kind. We might mention the "Collective Playing Method for Wind Instruments" (1939), the "Trombone and Tuba Method" and, pieces and studies for different instruments and nothing less than 13 concertos for trombone.



Fig. 53 EDVARD KLEINHAMMER (1919-2013) Bass trombonist in the Chicago Symphony orchestra 1940-1985. He was one of the first who by his playing and teaching got focus on the bass trombone as an orchestral instrument. Later, other bass trombone players – like Charlie Vernon, his successor in the orchestra – introduced the instrument as a solo instrument.



Fig. 54 MICHAEL MULCAHAY and DENIS WICK

In the 20th century there were many very competent trombone players. A range of prominent teachers improved the trombone playing, as an orchestral instrument as well as a solo instrument.

Mulcahey comes from Australia. He has been 2nd trombone player in the Chicago Symphony orchestra since 1989, and has been a teacher for a lot of trombone players from all over the world.

*DENIS WICK was principal trombonist in the London Symphony Orchestra 1957- 1988. During his time with the London Symphony he played under many of the world's greatest conductors. Denis has also been a member of the London Sinfonietta and, for a short period, the Philip Jones Brass Ensemble. In addition, he has made many appearances as a soloist. He has had concertos written for him by several British composers; among them, Gordon Jacob, Buxton Orr and Alun Hoddinott. Appointed professor of trombone at the Guildhall School of Music and Drama in 1967-1976, and has worked as a consultant professor and conductor since that time. His textbook, *Trombone Technique* is used worldwide with translations available in Japanese, German, Swedish and Italian. Denis Wick is perhaps best known for his line of brass instrument mouthpieces and mutes. In 1989, he received the ITA Award.*



Fig. 55 CHRISTIAN LINDBERG (1958-) – re-established the status of the trombone as a solo instrument.

The Swedish trombone player Christian Lindberg is an unique soloist. He started to play the trombone rather late, being 17 years old, but already at 19 years of age he got a place in the opera orchestra of Stockholm. In 1981 (being 23 years old) he won a Nordic soloist completion and after that he started –rather unusual- a career as a full time trombone soloist. He has been playing all over the world and there are written a long range of pieces, especially for him. Today he is also a composer as well as a conductor.

10. THE TUBA

Little by little the tuba got difficult orchestral parts as well. Like for instance in the music of *Prokofiev* (1887-1053), and as early as 1888 there is a little melodic solo part in G. Mahler's symphony nr. 1 (frère Jacques in minor). In Stravinsky's *Le sacre du printemps* (1913) there are two tubas, like the French tradition with two ophicleides (The

piece was written in France and at the premiere the tuba parts were played on two small French tubas). At the end of the 20th century the F-tuba was really used often in Germany and Scandinavia, but since then the deeper sound of the CC-tuba is getting more popular. In the USA the C-tuba has always been very popular, whereas the Russians have always preferred the BB-tuba. In England the Eb-tuba with a big bore is mostly used.



Fig. 56 MODERNE F-TUBA og C-TUBA MED DREJEVENTILER

When the tuba reached the age of about a 100 years old, people started to write other solos for the tuba rather than popular music. The most important man in the solo literature for the tuba is *Ralph Vaughan Williams* (1872-1958): *Concerto in F-minor for bass tuba and orchestra* from 1954. Between professionals it is said that in the 1960ies there was a real “tuba-explosion, which means that there was really a lot of tuba playing. The reason could be the growing interest in chamber music for brass instruments and it was a breakthrough for the tuba as a solo instrument.



Fig. 57 GIANT MONSTER-TUBA. Just for fun some real huge tubas in CCC have been produced, which means double as long as the contra bass tuba in CC. Even if it is possible to produce a sound on such an instrument it never has been of any importance. The picture shows professor Jörg Wachsmuth playing on such a tuba , produced by some German firms for the exhibition for music instruments in Frankfurt, Germany 1913. It is 2,05m high and the weight is 50kg.

PIONEERS IN TUBA PLAYING

Today there are many virtuous tuba players. De next four has been of uttermost importance:



Fig. 58 WILLIAM BELL (1902-1871) was the premier player and teacher of the tuba in America during the first half of the 20th century. In 1921, he joined the band of John Philip Sousa, and from 1924 to 1937 he served as Principal Tuba with the Cincinnati Symphony Orchestra. In 1937 General Electric's David Sarnoff invited conductor Arturo Toscanini to select personnel for The NBC Symphony Orchestra. William Bell was the third musician selected by Toscanini. In 1943 he became principal tuba player for the New York Philharmonic. Leopold Stokowski invited Bell to perform and narrate Georg Kleisinger's Tubby the Tuba, and to perform and sing a special arrangement of 'When Yuba Plays The Rhumba on the Tuba. In 1955 Bell performed the American premiere of Ralph Vaughan Williams's "Concerto for Bass Tuba and Orchestra". He was tuba professor at the Manhattan School of Music until 1961, and Indiana University from 1961 to 1971.



Fig. 59 Arnold Jacobs, USA, (1915-1998) Tuba player in the Chicago symphony orchestra, became a living legend. He was a charismatic teacher and he almost invented an art of blowing technique with ideas about a form of collaboration between the brain and the body. His ideas about breathing, not only for tuba players but for all players of wind instruments and singers, made him well known.



Fig. 60 Harvey Philips, USA, (1929-2010) was a well-known teacher at the Indiana University and he played the tuba in one of the pioneer ensembles in brass music: "The New York Brass Quintet". He has traveled, performed and given masterclasses almost all over the world. TUBACHRISTMAS was conceived in 1974 by Harvey Phillips as a tribute to his teacher and mentor William J. Bell, born on Christmas Day, 1902. At this events really big groups of tuba players, euphonium, and baritone players meet at Christmas time and they play Christmas hymns





fig. 61 John Fletcher, England (1941-1987) with his English Eb-tuba. He was a tuba player in the London Symphony Orchestra and a member of an other leading brass chamber music ensemble: the "Philip Jones Brass Ensemble". His recording of Vaughan Williams' tuba concerto has long been a reference for tuba players.



Fig. 62 MICHAEL LIND (1950-), Denmark, has played in the Royal Stockholm Philharmonic Orchestra and is now Head of Brass at the Royal Swedish Academy of Music. As a musician he has performed worldwide with many famous musicians as recorded numerous CDs from classical works to jazz and. Lind has taught at Indiana University in the United States and is known worldwide as a teacher and soloist – often as a soloist with symphony orchestras. Lind has promoted and organized Workshops

for tuba players and brass players.

11. OTHER BRASS INSTRUMENTS IN A SYMPHONY ORCHESTRA.

The "new" instruments that came along after the valve was invented became very quickly an important part of the wind ensembles, but little by little they can be heard in the symphony orchestras as well. *Sergei Prokofiev* shows the tremendous sound of the cornet in the beautiful solos in *Lieutenant Kije* (1932) and in the ballet music of *Romeo and Juliette* (1936). The Flugelhorn has been used rarely in the symphony orchestras. It is used at the Post horn solo in G. Mahler's 3rd symphony (1896) and Vaughan Williams has given it a long solo in his *symphony no.8* (1956). In *Ottorino Respighi's* (1879-1936) *The Pines of Rome* (1924) it is the flugelhorn that lays on top of the Sax horn/brass band instruments that illustrate 6 *buccina's*.

In his *Don Quixote* (1898) and *Ein Heldenleben* (1899) R. Strauss has given a part to the *tenor tuba*. Originally it should have been a Wagner tuba, but after the premiere he gave the part, following the wish of the conductor *Ernst von Such*, to the *bariton/euphonium*. In *G. Mahler's Symphony no.7* (1908) and in *the Planets* (1918) by *Gustav Holst* (1874-1934) there is a solo for the bariton/euphonium.

12. CARL NIELSENS INSTRUMENTATION FOR BRASS PLAYERS.



Fig. 63 CARL NIELSEN (1865-1931)

Carl Nielsen's 1st symphony is very "classical", almost like the orchestral music of Johan Svendsen or Antonin Dvorak. But from his symphony no. 2 Carl Nielsen uses the brass instruments more exposed. In his younger years Nielsen played signal horn and alto trombone (with valves) in a military orchestra in Odense and it could well be that he got his inspiration from that period – he knew the brass sound and dynamics very well. He got lots of criticism for his instrumentation and the fact that the orchestral sound was far too heavy with too much brass. The problem is the same as with Verdi, (see Romanticism II): The brass instruments at the time of Carl Nielsen sounded soft and it was impossible to play as loud as you hear today in the film music of our time. You can hear it, when people are playing on old brass instruments from the time of Nielsen – they sound softer than and not as brilliant as the brass instruments of our time. It is a paradox that the instrumentation of Carl Nielsen has become his "brand", and to day his works are being played with a brilliance he himself never has heard.

Opposite is the problem with the orchestral music of the Finnish composer Jean Sibelius. (1865-1957). Not because of the instruments, they were the same that Nielsen wrote for, but because the Helsinki Philharmonic Orchestra had real few string players, and that is why Sibelius often wrote soft dynamics for the brass instruments. You can play the brass parts louder than it is written.



Fig. 50 FROM CARL NIELSEN'S SYMPHONY NO. 4 – THE INEXTINGUISHABLE

13. FEMALE BRASS PLAYERS

Traditionally there have almost always only been male brass players. For a very long time it was forbidden for females to play in the military orchestras as well as in the symphony orchestras. From the middle of the 19th century there came a lot of female amateur brass players, but first after 2000 they came into the professional symphony orchestras, military orchestras and Big Bands. But in the years before and after 1900 there were a lot of female brass players, who performed in cabarets, variety shows, music halls and theatres. They are remembered by lots of pictures and photos that are used for postcards and posters.

FEMALE BRASS PLAYERS FORM ABOUT 1900.



fig. 64 THE JANIETZ ELIE DAMEN BLAS ORCHESTER, postcard from march 1912. Even coming from Germany they performed dressed as Scottish ladies.



Fig. 65 ODA RUDOLPH a photo from 1898, Missouri, USA by Mr. BIGELOW, presented as Flash-Light Expert and General Photographer



fig. 66 Cornet player NETTIE from Chicago, photo from the beginning of the 20th century.



Fig. 67 YOUNG LADY PLAYING THE TROMPE DE CHASSE, POSTCARD FROM 1905. This instrument is the authentic French horn and the ancestor of the modern orchestral horn. It is played outdoors as the signaling component of the Hunt, an equestrian tradition that goes back to the 17th century and the time of Louis XV (look under BAROQUE)



Fig. 68 KÖNIGS CORNET a PISTON-TRIO, Charlotte, Magarete and Melani. Postcard from 1915



Fig. 69 FEMALE TROMBONE PLAYER ON A PEDESTAL, PHOTO FROM THE "THE APEDA STUDIOS" in NEW YORK in 1915-1925. You find the girl on other postcards as well, an she could well be a model, and not a musician.



Fanfarenbläserinnen v. Damen Trompeterkorps „Thuringia“
Ständige Adr.: Arthur Schmidt, Clingen (Schwarzburg-S.)

Fig. 70 FEMALE FANFARE WIND PLAYERS IN THE LADIES TRUMPET CORPS "THURINGIA" HEIDELBERG.



Fig. 71 THE LADIES BAND, MUASTON, WISCONSIN, USA 1888

THE 20' CENTURY II

UNDER CONSTRUCTION.

TRANSLATION COMING SOON

DET 20. ÅRHUNDREDE (1900 –) II

HARMONIORKESTRE

Den mest udbredte blæseorkester-besætning er *Harmoniorkestret* med både træ- og messingblæsere – og så slagtøj naturligvis. I tidens løb har der været forskellige besætninger: Det engelske *Brass and Reed Band* er nærmest et brass band med relativt få høje træblæsere i toppen, det også engelske *Military Band* er et mindre harmoniorkester på ca. 25 mand, det hollandske *Fanfare Band* er en messingbesætning med flügelhorn i toppen og en fuldt udbygget saxofongruppe men uden fløjter og klarinetter. I Sydeuropa findes nogle helt usædvanlige store besætninger i f.eks Republikanergardens orkester, Paris, *Garde Republicine Band* på 80 musikere og Politiorkestret i Rom, *Banda del Carabinieri* på hele 95 musikere. Her er der foruden standard besætningen stemmer for althorn, Bb- og Eb-flügelhorn, tenorhorn(baritone), Cimbasso, strygebas, harpe, klaver m.m.



Fig. 1 GARDE REPUBLICAINE BAND, PARIS BEATÅR AF 80 MUSIKERE. Bandet har haft mange prominente messingblæsere som medlemmer. En af messingkammermusiklitteraturens klassikere, Eugene Bozza's "Sonatine for brass quintet" blev skrevet 1951 til netop en kvintet fra replubikaner-garden's orkester.



Fig. 2 BANDA DEL CARABINIERI, ROM, BESTÅR AF 95 MUSIKERE. Her ses til højre en "Cimbasso", et meget sjældent instrument i blæseorkestre.

Den mest udbredte harmoniorkestertype er det amerikansk inspirerede *Concert Band*. Repertoiret er meget alsidigt med både arr. af klassisk musik, jazz-, underholdnings-, pop musik, og originalkompositioner. Instrumentariet er temmelig omfattende og kan indeholde bl.a. kontrabas, harpe, klaver, celloer m.m., og kan derfor vise store kontraster lige fra svage kammermusikalske udtryk til et stort dramatisk orkestertutti. Et hastigt blik i et Concert Band partitur viser at træblæserne udgør de fleste høje stemmer mens messingblæserne udgør de fleste dybe stemmer. Messingbesætningen er:

4 trompeter (tidligere var der specialstemmer for cornetter, f.eks. 2 trompeter og 2 cornetter)

4 valdhorn

2 tenorbasuner og en basbasun

En euphoniumstemme – der kan fordobles (tidligere har der også været stemmer for baritone/tenorhorn)

En tubastemme, der ofte er noteret i oktaver eller divisi og som bliver spillet af 2 til 4 tubaister

Også harmoniorkestret har fået skrevet en lang række originalværker af bl.a.: *Rimskij Korsakov (1844-1908)*, *Gustav Holst (1874-1934)* og *Ralph Vaughan Williams (1857-1934)*, *Paul Hindemith (1895-1963)*, *Arnold Schönberg (1874-1951)* og *Percy Grainger (1882-1961)*. I nyere tid har *Johann de Maj (1953-)*, Holland, skrevet en række prominente værker, f.eks. solokoncerter og symfonier – de er fantasifuldt instrumenteret, har løftet og udbredt kendskabet til concert-bandet og forhøjet dets status.



Fig. 3 RØDOVRE CONCERT BAND, Danmark

JOHN PHILIP SOUSA BAND OG HANS BERØMTE BLÆSERSOLISTER



Fig. 23 SOUSA BAND

En af de mest bemærkelsesværdige blæseorkestre nogensinde var amerikaneren *John Philip Sousas* (1854-1934) *Band*. Han var oprindelig violinist, men blev blæseorkesterleder og komponist – især af marcher. Han blev kendt som *the March King*, skrev over 100 marcher i løbet af sin karriere, deriblandt “*The Stars and Stribes Forever*” der fik status som amerikansk nationalmarch, – mindre kendt er det at han også skrev 10 operaer.



Fig.4 SOUSA PÅ FRIMÆRKE, 1940

Han dirigerede 'United States Marine Band' – med tilnavnet 'the Presidents Own' i Washington 1880-1892, men dannede derefter sit eget band. Hans band var spækket med stjernesolister og han var selv en god dirigent (tubaisten William Bell fandt at Sousa var den bedste dirigent han nogensinde havde spillet under). Sousa's ambition var at få sit orkester på højde med et symfoniorkester. Det lykkedes nærmest, han fik indfriet alle sine forventninger, hans orkester blev uhyre populært og han selv blev meget berømt. Sousa-Bandet var på flere Europa turnéer og kom i 1910-1911 hele verden rundt. Da Sousa var i Berlin 1900 overværede R. Strauss både prøver og koncert, og man kan forstille sig at de virtuose musikere har givet Strauss mange gode ideer. Under 1. verdenskrig viste Sousa sig som en sand patriot da han i en alder af over 60 meldte sig som frivillig og blev organisator af flådens mange musikkorps. Han betingede sig dog, at hans løn kun måtte være 1 dollar om måneden. Da Sousa stoppede med sit Band i 1931 havde det spillet 15.623 koncerter !



Fig. 5 JOHN PHILIP SOUSA og SOUSAFONEN. J. P. Sousa lagde ikke alene navn til sit orkester men også til en særlig tuba der blev opkaldt efter ham. I 1893 dirigerede han et marineorkester med helikoner, men han fandt klangen for tynd og pågående og fik foranlediget at man bygge en udgave med et større klangstykke der vendte opad, – det fik kælenavnet regnfangeren. Men da klangen også gik opad og nærmest forsvandt

fik Sousafonen sit store klangstykke vendt fremad. Fra v. mod h.: J. P. Sousa og en "badenymfe" med sousafon.

Under is shown a sousaphone side by side with 2 tubas, in the bass section of the Cedar Falls Band , Iowa USA in 1902:



En del af Sousas succes var de prominente solister der ofte spillede virtuose og halsbrækkende variationer over enkle iørefaldende melodier.



Fig. 6 HERBERT CLARKEs (1867-1945) musikerkab var indbegrebet af virtuost og udtryksfuldt cornetspil. Han var komponist, skrev etuder og havde været trompetist i New York Philharmonik og på Metropolitan operaen, men han "sværgede" til cornetten frem for trompeten. I et brev til en ung mand der søgte hans råd om evt. at skifte fra cornet til trompet, skriver Clarke d.31 januar 1921: "Som svar må jeg stærkt fraråde dem at skifte fra cornet til trompet, da sidstnævnte instrument er et modelune der kun bruges til effekter i store orkestre på 60 musikere eller derover og den er slet ikke anvendelig som solistinstrument. Jeg har aldrig hørt en solist spille offentligt på trompet. Man kan ikke engang spille en ordentlig melodi på trompet. De sidste år er den kommet frem i f.eks. "jaz-musik", hvilket er det nærmeste man kan komme helvede eller djævlen, og som direkte vansirer musikken."



Fig. 7 ELDEN BENGE – was the young man. We don't know whether he took to heart Clarke's warning about jazz, but he ignored the great man's contempt for the trumpet. From 1928 to 1933, he was principal trumpet of the Detroit Symphony Orchestra, then accepted the same position with the Chicago Symphony. In Chicago, he began designing a new trumpet for his own use. By 1937, he was making trumpets at home and selling them. Two years later he formed the Benge company and continued to make and sell trumpets after he moved to California in 1953. He did little advertising; his trumpets sold through word of mouth among professionals about the quality of Benge horns made in Burbank. After Benge died in 1960. Benge trumpets were made for a time by the Conn-Selmer company, but production of most models dwindled, then ceased in 2005.

As mentioned in ROMANTICISM II Patrick Gilmore had 2 competing cornet-soloists. Also Sousa had 2 famous conet-soloists: Herbert Clarcke and:



Fig. 7 Hermann Bellstedt (1858 – 1926) who played in Sousas band 1904 – 1906. Later he conducted his own band and served as Professor of Wind Instruments at the Cincinnati Conservatory. Bellstedt composed for band, orchestra, piano, violin, and cornet. His most famous piece is the cornet solo NAPOLI – variations on the Neapolitan tune Funiculi-Funicula.



Fig. 7 ARTHUR PRYOR (1870-1942) nærmest opfandt en teknik der fik trækbasunen til at kunne matche ventilinstrumenterne i virtuos hurtigt spil. Hans teknik var formidabel

og så havde han en evne til at tilrettelægge sine kompositioner så de "lå rigtigt" på basunen – det kan f.eks. høres i hans mest kendte solo: Variationer over melodien "The Blue Bells of Scotland". Pryor blev berømt og en nærmest feteret musiker. Engang da publikum begejstret råbte "Pryor-Pryor" hørtes det som "fire-fire" og koncerten blev afbrudt af det tilkaldte brandvæsen. Under en Europa-tourné spillede han i Leipzig for 25.000 mennesker. Efter koncerten kom basunisterne fra Gewandhaus-orkestret om bag scenen for at se Pryors basun og være sikre på at der ikke var tale om et "Yankee trick" – de troede ikke det var muligt at spille sådan på basun som de lige havde hørt det! Igennem 12 år optrådte Pryor ca. 10.000 gange, mindst 2 gange dagligt alle ugens dage, fra han var 22 år til han blev 35 år gammel.



Fig. 8 SIMONE MANTIA (1873-1951) was born in Palermo, Italy, and began playing the alto horn at age 9. In 1890, the Mantia family immigrated to New York City where he soon began playing professionally in orchestras on trombone and in bands on both trombone and euphonium. In 1896 he joined John Philip Sousa's Band as the euphonium soloist, and by 1900 had become known as the "best euphonium player in the world" when he toured Europe with the Band. On trombone he performed with many orchestras, in Metropolitan Opera Orchestra for 35 years. Here Mantia worked under the baton of the legendary conductor Arturo Toscanini. The trombone section complained that the parts for the Verdi-operas were so difficult that they could only be played on valve trombone (As they were actually meant for), but the argument was quickly settled when Toscanini asked the very able Mantia to demonstrate these parts on his slide trombone. Later, Mantia moved on to conduct his own ensemble, the Arcade Orchestra.

Mantia recognized the need to expand the euphonium repertoire and arranged and composed many solo pieces.

THE GOLDMAN BAND

Netop på Sousas tid nåede Harmoniorkester-bevægelsen sit kvantitative højdepunkt i USA omkring 1890 med ca. 10.000 orkestre – senere svandt det noget ind. A later Faymos band was THE GOLDMAN BAND. It was established 1918 by Edwin Franko Goldman (1878-1956). His son Richard Franko Goldman conducted the band from 1956 – 1979. The Goldman Band gave the first complete performance of Percy Grainger's LINCOLNSHIRE POSY 1937, Darius Milhauds Suite Francais 1945 and Arnold Schoenbergs Theme and Variations op.43 1946. Hector berlioz's Grande symphonie funebre et triomphale was given its first performance in USA by the Goldmann Band 1947

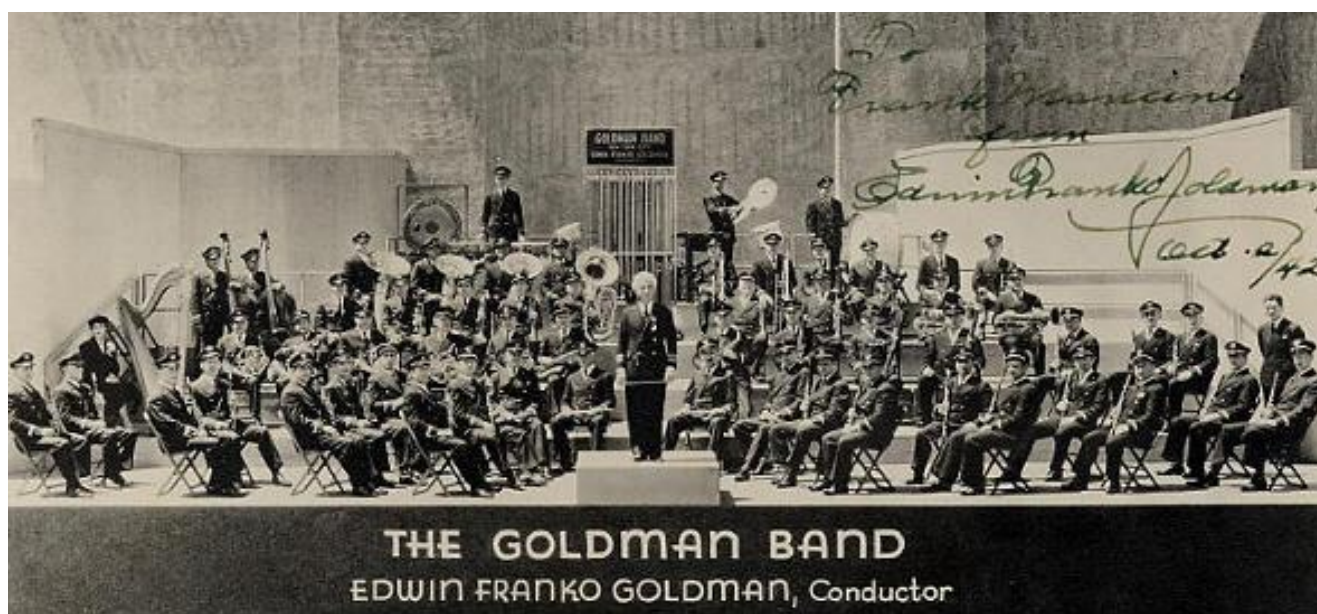


Fig. THE GOLDMAN BAND – PHOTO 1939

MARCHING BAND INSTRUMENTS

En særlig optræden ses i dag i de amerikanske high-school- og universitetsorkestre der optræder i farverige uniformer og med en speciel koreografi til f.eks. sportsbegivenheder. Til dette brug er der lavet særlige “marching”-udgaver af de dybe messing-ventilinstrumenter, der enten holdes som en trompet eller bæres på skulderen.

Fig. 8 MARCHING MELLOFON (althorn), MARCHING FRENCH HORN (valdhorn),





Fig. 9 MARCHING EUPHONIUM



fig. 10 MARCHING TUBAS



Fig.9 "MASSED BAND". Meget store blæseorkestre kan stadig opleves når man slår flere orkestre sammen. Her er flere russiske militærorkestre slået sammen til et gigantisk harmoniorkester.

BRASS BANDS



Fig. 11 HINSDALE BRASS BAND, ENGLAND c. 1910

Brass Band bevægelsen har fortsat sin fremmarch gennem det 20. århundrede. Det er stadig "konkurrence-livet" der er omdrejningspunkt for Brass Band miljøet, og fra at være en britisk foreteelse har konkurrence-ideen spredt sig til andre landes nationale mesterskaber, til europamesterskaber og endda til verdensmesterskaber.

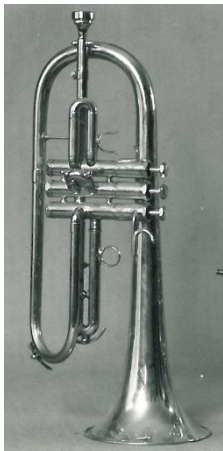
Fig. 10 INSTRUMENTER I ET BRASS BAND. Bortset fra 2 tenorbasuner, basbasun og slagtøj er alle Brass bandets instrumenter nærmest en stor moderne saxhorn-familie fordelt således:



En Eb-cornet



Ni Bb-cornetter, fordelt på 4 solocornetter, 1 repianocornet, to 2.cornetter og to 3.cornetter



et flügelhorn



tre althorn, kaldet: solo horn, 1.horn og 2.horn



to Baritoner, kaldet: 1.Baritone og 2.baritone



to euphoniumer – spiller for det meste efter samme stemme, som kan være divisi.



to Eb-tubaer (Eb-basser) og to BB-tubaer (BB-basser)

Fra at have spillet overvejende arrangementer har man allerede tidligt i det 20. århundrede fået skabt et lødigt originalt repertoire. Til at begynde med var det de "store" engelske komponister som *Edward Elgar* (1857-1934), *Gustav Holst* (1874-1934) og *Ralph Vaughan Williams* (1857-1934) der bidrog med originale stykker, som nu for længst er blevet klassikere. Siden er der skrevet utallige stykker i forbindelse med de mange konkurrencer, musik der er teknisk krævende og svær at spille.

The use of vibrato in brass bands is a very discussed subject. Traditionelt spillede Brass Bands tidligere med et konstant, hurtigt og heftigt vibrato, af tilhængere beskrevet som "A Unique singing quality" – af andre bedømt som vulgært eller direkte smagløst. Conductor Sir Thomas Beecham (1879 – 1961) conducted symphony orchestras, but was disparaging of other ensembles: "Brass bands are all very well in their place – outdoors and several miles away." I partituret til sin ouverture for Brass band *Henrik d. V* skriver komponisten Vaughan Williams : "Cornet-klangen skal helst være så tæt som muligt på trompetens, i hvert fald skal det vulgære vibrato som ødelægger de fleste Brass bands fremtræden helt undgås". I dag er vibratoet dog kraftigt modereret og moderne Brass band musikeres spillemåde er i dag meget mere "almen" i udtrykket. Selvom de ikke er militær orkestre optræder engelske Brass bands altid i uniformer.



Fig. 10 ROBERT CHILDS. The British euphonium player, conductor and Director of Brass Band Studies at the Royal Welsh College of Music & Drama Robert Childs writes about vibrato in brass bands: In my opinion playing with vibrato in brass bands comes from the days when we used to play symphonic arrangements. Arrangers of the day gave the euphonium cello and bassoon parts, cornets often played violin or high wind parts, and various instruments in the band would play the vocal solos in the operatic arrangements. The brass band basically played more en the style of a chamber orchestra than a modern brass ensemble – this included vibrato. However during my time in the brass band movement I've noticed a change in attitudes to vibrato. The professional brass players (conservatoire trained) returning to the movement have an added colour in their sound field. These men have taught us there is more to tone colour than just playing with the same vibrato all the times.



Fig. 11 BLACK DIKE MILLS BAND with conductor Nicholas Childs (brother to Robert Childs) . Perhaps the most famous of the bands was formed 1855 in the village of Queensbury in Yorkshire. John Foster, an amateur French horn player in the early part of the century, established a cotton mill on a stretch of land known as “Black Dyke”. He organised a brass band with what little was left of a village band, and provided instruments, a practice room, and uniforms, known as the Black Dyke Mills Band. Foster could never have imagined that one day his band would be more famous than the textiles manufactured in his mill. Bandet har vundet utallige konkurrencer og foretaget en imponerende lang række af indspilninger. Selvom engelske brass bands ikke er militære orkestre optræder de altid i uniformer.



Fig. 12 BRASS BAND SOLISTER. De mest kendte Brass band musikere er solisterne. De er startet som medlemmer af de bedste bands og er så siden blevet fuldtids virtuoser. Da Brass Bands er så udbredte og populære har deres førende solister nærmest fået en uforlignelig idol-status. Øverst 2 cornettister, tv.: Roger Webster, th.: Richard Marshall (principal cornet i Balck Dyke Mills Band). Nederst 2 euphoniumspillere, tv.: Steaven Mead, th.: David Childs. Brass Band-musikere er i princippet amatørmusikere og optræder derfor officielt uden honorar, men solister som de her nævnte har også professionelle jobs, især som undervisere, men også som udøvende musikere i andre sammenhænge end med Brass Bands.



POPULAR WIND BANDS AND BRASS BANDS

— Exist worldwide. They are often locally dressed in national or locally colorful costumes, but use (more or less) always international standard-instruments:



Fig. 4 TYROL



Fig. 5 CANADA



Fig. 6 AFRICA



Fig. 7 INDIA



Fig. 8 SCOTLAND



Fig. 9 Easter procession in SPAIN



Fig. 11 PHILIPPINES



Fig. 13 FRANCE



Fig. 14 JAPAN



Fig. 15 BRAZIL



Fig. 16 ITALY



Fig. 17 SERBIA



Fig. 18 And finally an anachronism: ALPINE HORNS DESIGNED LIKE “STANDARD” BRASS INSTRUMENTS.

The mountain village of Baade, Austria, hosted the annual FESTIVAL OF ALP HORNS. This ancient musical instrument is a symbol of the region – performed on during weddings, festivals, battles, funerals.

KAMMERMUSIK/ MESSINGENSEMBLER/ MIXED ENSEMBLES

Både før og efter indgangen til det 20. århundrede er der skrevet kammermusik for blandede besætninger med deltagelse af messingblæsere. Valdhornet er jo en fast del af blæserkvintetten, og ellers er andre kendte stykker Stravinskis “Historien om en soldat”, med trompet og basun, hans Oktet for blæsere med 2 trompeter og 2 basuner, og Francis Poulenc (1899-1960) Sonate for trompet, horn og basun.

The wind quintet is a standard combination of instruments consisting of 4 woodwind players and one brass player, namely: Flute, Oboe, Clarinet, Fagot – AND HORN. A large number of original works have been written for wind quintet all the way from the 18th century to the present.



Fig. BERLIN PHILHARMONIC WIND QUINTET. Hornplayer is Fergus McWilliam.

Det helt store gennembrud for messing-kammermusik kom i 1960-erne anført af ensemblerne The New York Brass Quintet og The Philip Jones Brass Ensemble, England, og det medførte et sandt “boom” for messingensembler. Den mest anvendte besætning er messingkvintetten der består af: 2 trompeter, horn, basun og tuba. Allerede fra starten af bestod messing-kammermusik-repertoiret af:

1 – MUSIK FRA RENÆSSANCEN OG DEN TIDLIGE BAROK. Messingkvintetten klinger jo på ingen måde som musik af Mozart eller Brahms, og den gamle musik klang derfor umiddelbart autentisk. Men det er jo ikke helt rigtigt, f.eks. afviger tubaens fyldige

klang jo kraftigt fra den gamle basbasun eller serpentens mere lyse klang, men da repertoireet fungerede så godt for messingkvintet var effekten helt i top. Faktisk blev messingkvintetterne en løftestang for overhovedet at spille den gamle musik – efterhånden også på originalinstrumenter (zinker og sackbutts)

2 – DE RELATIVT FÅ ORIGINALE STYKKER FRA ROMANTIKKEN, Dette repertoire var en vigtig del af messingblæsernes adgangsbillet til at blive accepteret som kammermusik-ensemble.

3 – EN MÆNGDE ARRANGEMENTER AF KLASSISK MUSIK, JAZZ og POPULÆRMUSIK – var jo ikke “kammermusik” i gængs forstand, men blev en vigtig faktor for overhovedet at etablere messing-ensembler.

4 – NY ORIGINAL KAMMERMUSIK. Af samme grund som med den gamle musik var messing-klangen noget helt nyt, og helt fri for bundne traditioner er der skrevet rigtig meget ny kammermusik for messingblæsere. Nogle af de mest kendte, og nu nærmest klassiske, originale messingkvintetter er franskmanden Eugene Bozzas (1805-1991) Sonatine (1951) og englænderen Malcolm Arnolds (1921-2006) Quintet op. 73.



Fig. 19 “EARLY” BRASS QUINTET FROM FROM AROUND 1900. Walter Bowman Rogers, (1865-) – was a key figure of the phonograph industry for three decades, first as a featured cornet player on records and then as a music director for companies, the two most important being the Victor Talking Machine Company and Brunswick. Here he is performing (no. 2 from right) with a brass quintet.



Fig. 19 CHICAGO SYMFONIORKESTERS MESSINGKVINTET, Reinold Schilke – trompet (der senere skabte sit instrument- og mundstykke firma), Arnold Jacobs – tuba, Hugh Cowden – horn, Frank Crisafully – basun, og Adolph Herseth – trompet – var et pionerensemble indenfor messingkammermusikken, aktivt fra starten af 1950-erne, ved siden af deres job i Chicago Symfoniorkester.



Fig.19 THE NEW YORK BRASS QUINTET, etableret 1954, spillede al slags musik lige fra renæssancemusik over romantisk musik til helt ny musik – men alt sammen meget seriøst og med en nyskabende elegant stil. De undgik helt det underholdnings-element som senere blev populært hos messingensembler og de var stærkt medvirkende til at messingkvintetten blev indført i “det gode kammermusik-selskab”. Vagn Holmboes 1. messingkvintet er et bestillingsværk fra N.Y. B. Q, og Malcolm Arnolds (1921-2006) Quintet op. 73. er skrevet til dem. This photo was taken by a reunion concert in 1986 at the Norfolk Chamber Music Festival.



Fig. 20 PHILIP JONES BRASS ENSEMBLE. Fra v. til h.: John Pigneguy, Michael Laird, David Purser, Raymond Premru, James Watson, John Fletcher, Roger Brenner, Denis Wick, Paul Archibald og Philip Jones. Ensemblet blev stiftet 1951 af trompetisten Philip Jones (1928-200), der ses yderst th. på fotoet. Ensemblet startede som kvartet, blev så kvintet, men havde en række forskellige besætninger hvoraf særlig "10 piece"-besætningen (som ses på fotoet) blev populær. Repertoiret var en blanding af: Rennæssance- og barokmusik, Den sparsomme originale messingkammermusik fra romantikken, helt ny musik og så underholdningsmusik – altså musik lige fra det ophøjede og sakrale til det muntre og folkelige. Da ensemblet stoppede følte P. Jones sig presset fra 2 sider: Dels fra de ensembler der spillede den gamle musik på originalinstrumenter, zinker og sackbutts (Fig. 21), og dels fra de ensembler der fokuserede direkte på det meget underholdende som f.eks. "Canadian Brass" og "Mnozil Brass" (Fig. 22 & 23).



Fig. 23 EMPIRE BRASS, en anden fuldtids-messingkvintet, stiftet 1972 af TROMPETISTEN ROLF SMEDEVIG, 1953-2015 (i midten bagerst). Med et bredt repertoire og et spil på højeste niveau har Empire Brass fejret sande triumfer. Ensemblet er fortsat efter R. Smedevigs død.



Fig. 24 BERLINERPHILHARMONIKERNES BRASS ENSEMBLE går helt tilbage til 1950-erne. I deres omfattende koncert-virksomhed kan de profitere af deres

sammenspil fra orkestret. Fra v. til h.: Tamás Velenczei, Gábor Tarkövi, Martin Kretzer, Guillaume Jehl, Georg Hilser, Sarah Willis, Alexander von Puttkamer, Stefan Schultz, Thomas Leyendecker, Jesper Busk sørensen, Olaf Ott, Christhard Gössling. De har et alsidigt repertoire, bl.a. special-arrangementer for deres store besætning som består af hele 12 musikere fordelt på: 5 trompeter, et horn, 5 basuner og en tuba



Fig. 35 GERMAN BRASS blev stiftet 1974. Alle medlemmer har andre jobs forskellige steder rundt omkring i Tyskland som undervisere eller orkestermusikere. Når de har koncerter mødes de på koncertstederne – og der holder de så også prøver. German Brass's besætning er fordelt på: 4 trompeter, 2 horn, 3 basuner, tuba og slagtøj.



Fig. 22 CANADIAN BRASS, STIFTET 1970: Ronald Romm og Fred Mills – trompet, Graeme Page – horn, Eugene Watts – basun og Charles Dallenbach tuba. Ensemblet begyndte som en alvorlig og seriøs kammermusik-gruppe, men de fandt hurtigt deres egen form med et repertoire der mest består af arr. af al slags musik lige fra renæssance-musik til dixieland og med morsomme og underholdende introduktioner til de enkelte numre. Som det ses på de viste covers er vi her langt forbi den gængse opfattelse af kammermusik. Ensemblet blev et af de første hvor musikerne ikke opererede ud fra stillinger som orkestermusikere eller undervisere, men var 100% aktive som ensemble. Canadian brass blev identisk med messinginstrumenternes populærmusik-udtryk og har turneret og optrådt med stor succes over hele verden.



Fig. 23 MNOZIL BRASS blev dannet i 1993 og har fået en overvældende succes som et fantastisk og usædvanlig underholdende Brass-ensemble helt uden sidestykke. De er gået et skridt videre end Canadian Brass, og her er vi på alle måder helt væk fra ideen om "kammermusik" – de spiller alt udenad og spiller musik i alle stilarter på et løssluppet helt farce-agtigt plan. De er lige så meget komikere som virtuose musikere når de, med trompetisten Thomas Gansh i centrum (ses i midten), udfolder sig i deres "forestillinger" med "cracy"-ideer og med specielle arrangementer for deres besætning: 3 trompeter, 3 basuner og tuba.



Fig. AMERICAN BRASS QUINTET. From left to right: Kevin Cobb, Louis Hanzlik, Michael Powell, John D. Rojak, Eric Reed,

An ensemble with the completely opposite entrance to the repertoire is the American Brass Quintet, established 1960. Committed to the promotion of original brass chamber music, both contemporary music and renaissance music written for the precursors of today's brass instruments. They play with a bass trombone on the 5. part instead of the traditional tuba.

JAZZ – RYTMISK MUSIK



Fig. 24 HULL & ANOLD'S QUADRILLE BAND (ca. 1838-1888) . Organized in 1838 shortly after the Hull family settled near Constantine, the band became known throughout Michigan and Indiana as one of the premiere orchestras of its kind. Led by violinist and caller John Hull, the band included Daniel Arnold, clarinet; Oliver P. Arnold, cornet; and Morris I. Arnold, trombone.

Jazzen blev skabt i New Orleans i begyndelsen af det 20. århundrede, hvor den voksede ud af "Spirituals" (gospelsange), marchmusik og dansemusik.

Messinginstrumenterne var med helt fra starten, men besætningerne var meget individuelle og slet ikke spor standardiserede, f.eks. var det ikke ualmindeligt at have violin, ventilbasun eller tuba med.

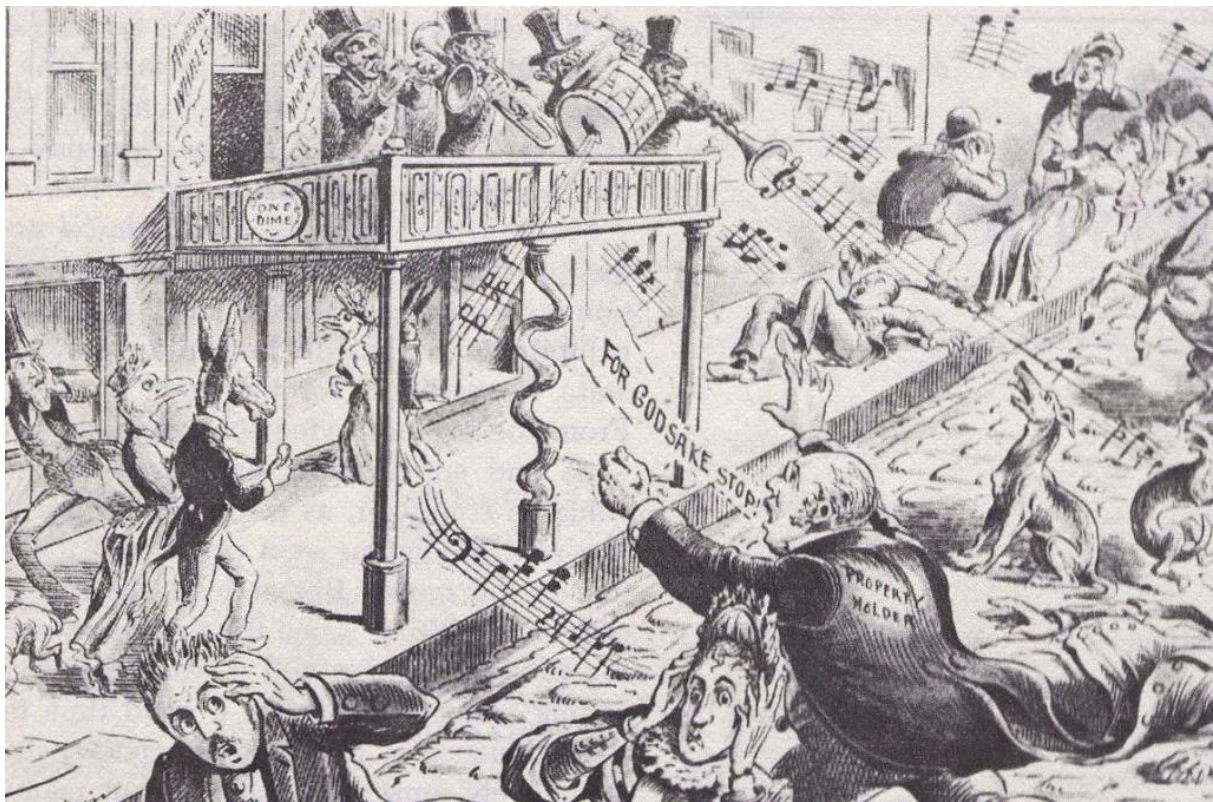


Fig. 25 ROBINSONS BAND PLAYS EVERYTHING. This cartoon was on the cover of New Orleans newspaper "The Mascot" for 15 November, 1890. The African-American band is playing on trumpet, valve trombone, drums and clarinet. People, horses, and dogs are either horrified or knocked prostrate into the street by the music. A man is shouting: For god sake stop! The very earliest jazz must have seemed confusing and provocative!



Fig. 25 JAZZ FUNERAL PROCESSION WITH MARCHING JAZZ-BAND, AN OLD TRADITION GOING BACK TO c. 1900 . A typical jazz funeral begins with a slow march, funeral home or church to the cemetery. Throughout the march, the band plays hymn tunes. A change in the tenor of the ceremony takes place, after either the deceased is entombed and the music becomes more upbeat, often starting with a hymn played in a swinging fashion, then going into popular hot tunes. Those who follow the band just to enjoy the music are called the second line, and their style of dancing, in which they walk and sometimes twirl a parasol or handkerchief in the air, is called second lining.



Fig. 23 BODDY BOLDEN (1877-1931) OG HANS ORKESTER ca. 1903-1905. Nr. 2 fra venstre bagerste række er Willie Cornish på ventilbasun og til højre for ham Boddy bolden selv på cornet.

Efterhånden udvikledes besætningen i "dixieland" – eller "New Orleans" jazzorkestre sig til 3 "frontblæsere", trompet, clarinet og basun, og en rytmegruppe. Jazzen havde fra starten af sit helt eget musikalske sprog, men kom efterhånden også til at påvirke hele den tekniske spille måde på trompet og basun – og indenfor alle stilarter.



Fig. 25 The Original Dixieland Jass Band Dixieland jazz band, PROMOTION POSTCARD 1918. 1918 From left: Drummer Tony Sbarbaro , trombonist Edwin “Daddy” Edwards, cornetist “Nick” LaRocca, clarinetist Larry Shields, and pianist Henry Ragas The group made the first jazz recordings in 1917, and claimed authorship, of many jazz standards, the most famous being “Tiger Rag”. In late 1917 the spelling of the band’s name was changed to Original Dixieland Jazz Band. ODJB billed itself as the “Creators of Jazz”. Band leader Nick LaRocca argued that ODJB deserved recognition as the first band to record jazz commercially and the first band to establish jazz as a musical idiom or genre.



Fig. 23 TROMPETISTEN LOUIS ARMSTRONG (1901-1971), ses her som medlem af trompetisten King Olivers orkester (ca.1922), forreste række nr. 2 fra venstre. Armstrong var en gigant og en ener i jazzen, der frem til 1930-erne overstrålede alt og alle. Han spillede først på cornet men skiftede senere til trompet. The trombone player is Honore Dutrey.



Fig. 24 LOUIS ARMSTRONG OG HANS "HOT FIVE". Efter at have spillet som "side man" i andres orkestre lagde han i 1925 – 1926 navn til en række skelsættende indspilninger i eget navn med sine "HOT FIVE" og "HOT SEVEN". Basunist var KID ORY.



Fig. 25 KID ORY (1886-1973) der var med til at udvikle basunens rolle med det såkaldte "Tailgate spil", enkle basgange med glissandi (glidetoner).



Fig. 24 THE WOLVERINE ORCHESTRA – A BAND WITH SOUSAPHONE. The most famous member was cornet player BIX BEIDERBICKE (1903-1931). He was one of the most influential jazz soloists of the 1920s and he had an unusual purity of tone and a gift for improvisation. He has been called a lyrical pendant to Louis Armstrong. The other brass players was Al Gande – trombone, and Min Leibbrook – sousaphone.



Fig. 25 LOUIS ARMSTRONG AND HIS ALL STARS. Efter at have optrådt som solist med diverse store orkestre genskabte Armstrong New Orleans-jazzen med sin "All Star besætning" (1947). Basunisten her var Jack Teagarden – he was later replaced by Trummy Young.



Fig. 26 JACK TEAGARDEN som ung – han satte helt nye standarder for jazz basunspil – virtuost og brilliant både teknisk og musikalsk.

I 30-erne begyndte jazz-orkestrene at vokse. De store orkestre havde først til 3 trompeter og 3 basuner, og senere i 40-erne 4 trompeter og 4 basuner (sammen med 5 saxofoner og rytmegruppe). Der bliver skrevet højere og højere for messingblæserne i denne swingperiode, især for den allerøverste, 1.trompetstemmen, i Big Band sammenhæng kaldet for "leadtrompet-stemmen".



Fig. 26 DUKE ELLINGTONS (1899-1974) ORKESTER 1947. Dette orkester havde en særlig stil, "jungle-stilen", der udmærker sig ved et karakteristisk "talende" solospil, wa-wa-spil. Det udføres med eller uden spidsdæmper, "plunger-dæmper" og med formning af munden som i udtalen af forskellige vokaler. Denne spillemåde blev udviklet af trompetisten Bubber Miley (1903-1932) sammen med basunisten Joe "tricky" Sam Nanton (1904-1946) og videreført af bl.a. trompetisten Cottie Williams (1908-1985). Spillestilen udnyttede Ellington i hele sin karriere, hvor han skrev direkte med henblik på hans musikers personlige spil. I forbindelse med Ellingtons optræden i New Yorker klubben "Cotton Club" skabte wa-wa-spillet illusionen af at bandet kom "direkte" fra Afrika. Orkestret voksede til at have 4 trompeter men Ellington brugte altid kun 3 basuner. When trombonist Lawrence Brown joined the Ellington band 1932 as lead player it became the first jazz band to have three trombones. The 3 players had each their own special personality: L. Brown had for the time a "modern" and lyrical style, Juan Tizol played on valve trombone (se fig. 37), and then Tricky Sam Nanton with his plunger style. Ellington got a bass trombonist in the band in 1961, Chock Connors.



Fig. 27 3 AF DUKE ELLINGTONS STILSKABENDE "SIDE MEN": BUBBER MILEY, TRICY SAM NANTON og COOTIE WILLIAMS



Fig. 28 COUNT BASIE (1927-1984) BAND (photo 1943) had the same development in the combination of instruments as the Ellington Band. From being a smaller group, it grew bigger into a standard big band size with 4 trumpets and until 1963 with 3 trombones, then with 4 trombones incl. a bass trombone, played by Bill Hughes.



Fig. 29 TOMMY DORSEY (1905-1956) Selvom der i 30-erne og 40-erne var dygtige basunister som f.eks. Jack Teagarden, blev basunen generelt opfattet som et "langsomt" instrument, og basunister fandt en niche i "ballade-spil" eller "sweetbasun-spil" i basunens højde-register. Dette blev forfinet til perfektion af Tommy Dorsey og hans spil påvirkede hele opfattelsen af basunen som et lyrisk instrument, og han blev en inspiration for mange basunister. Tommy Dorsey var også leder af sit eget Big Band der var et af swingtidens mest populære.



Fig. 30 DIZZY GILLESPIE (1917-1993), TROMPET og J.J. JOHNSON (1924-2001), BASUN, bliver med Bobmusikkens fremkomst banebrydende instrumentalister med et næsten eksplosivt spil under fuld kontrol. Et speciale ved D.Gillespies fremtræden var trompeten med det opadgående klangstykke. Ved bobben's fremkomst haltede basunen ellers lidt "bagefter" i det "hurtige og vildere" spil, men J.J. Johnson fik "knækket koden" og han blev fra da af et forbillede for alle jazz-basunister. He essentially proved convincingly that anything Gillespie could do on the trumpet could now also be matched on the trombone. Johnson is regarded as the true founder of the modern school of jazz trombone, developing astounding (for the time) speed and agility.



The popularity of the jazz trombone got a boost when J.J. Johnson in 1954 formed a quintet with the trombonist Kai Winding and a prominent rhythm group. KAI WINDING (1922-1983) earlier a member of the Benny Goodman and Stan Kenton bands. He participated in famous "Birth of Cool" sessions in 1949-1950 under Miles Davis leadership), appearing on four of the twelve tracks, while J.J. Johnson appeared on the other eight.



Fig. 31 MILES DAVIS (1926-1991) – havde godt nok spillet med bl.a. “Bob-kongerne” Dizzy Gillespie og saxofonisten Charlie Parker, men udviklede en helt anden stil, “Cool-jazzen”, der havde mindre men lange toner og et meget mere lyrisk udtryk. Han videreudviklede dog sin spillestil igennem hele sin karriere.



Fig. 32 Med STAN KENTONS (1912-1979) ORKESTER nås en foreløbig kulmination med hensyn til størrelse og lydstyrke. Her er messing besætningen nået op på 5 trompeter, 5 basuner (med 2 basbasuner hvoraf den ene også spiller tuba) og mellem 1960-1963 også 4 mellofoner – althorn i trompetfacon med fremadrettet klangstykke. Kenton ønskede sig at hans band fremstod som et “koncert-orkester”, som et slags “big bandets parallel til Richard Wagners store symfoniorkester” i stedet for at blive opfattet som et danseorkester.



Fig. 46 THE CONN 16E MELLOPHONE used in the Stan Kenton Orchestra, og RAY STARLING – en af Stan Kentons mellofon-spillere med sit karakteristiske instrument



Fig. 34 2 BERØMTE LEADTROMPETISTER Maynard Ferguson (1928-2006), Stan Kentons orkester, og Cat Andersson (1916-1981), Duke Ellingtons orkester. I Big Bands skrev man stadig højere og højere for 1. trompet-stemmen, "Lead Trompet"

stemmen”. En foreløbig kulmination blev nået med Ferguson og Andersson der satte helt nye grænser for ekstremt højdespil. Med leadtrompet-spillet har jazzen bidraget med en helt særlig spille-teknik og udtryksmåde på trompet, der ikke kun høres i bigbands men også i film- og underholdningsmusik.



Fig. 35 FIREBIRD-TROMPETEN LAVET SPECIELT TIL MAYNARD FERGUSON, – en trompet med “Dizzy-klangstykke” og med både ventiler og et basunlignende træk.



Fig. 36 GEORGE ROBERTS (1928-2014) blev kendt som basbasunist hos Stan Kenton, hvor han var 1950-1953. Derefter var han freelance-musiker i Los Angeles hvor han med sine ideer om melodisk spil på basbasunen fik skabt en særlig basbasun-stil sammen med arrangøren Nelson Riddle. G. Roberts fik i den grad skabt fokus på sit instrument, ikke bare inden for jazzen, men også inden for film- og underholdningsmusik og – så at sige ad bagdøren – også inden for klassisk musik. Kenton var en af de første

der brugte basbasunen, men faktisk var det først i 60-erne at basbasunen blev en mere fast del af besætningen i et Big Band.

SPECIAL BRASS INSTRUMENTS IN JAZZ

Af messinginstrumenter i jazzen er det helt klart trompeten og basunen der dominerer, sammen med deres familie medlemmer flügelhornet og basbasunen. Andre messinginstrumenter har optrådt mere sjældent.



fig. 37 2 VENTILBASUNISTER. På ventilbasun er det særlig 2 musikere der har markeret sig. JUAN TIZOL (1900-1984) er mest kendt som medlem af Duke Ellingtons orkester, her spillede han aldrig improviserende soloer men han komponerede nogle af de kendte Ellington-numre, "Caravan" og "Perdido" og blev af Ellington bl. a. brugt sammen med sax-gruppen. BOB BROOKMEYER (1929-2011) har været både orkesterleder, komponist og den meste kendte jazzmusiker på ventilbasun, bl.a. har han spillet med i Gerry Mulligans kvartet.



Fig. 38 TROMBONIUM is a valve instrument with forward bell and a bore between trombone and baritone. It was designed by the King company in the 1930s for marching bands to give a trombone sound without an “unpractical” slide. It has been especially known from the J.J. Johnson and Kai Winding Quintet recordings.

Contributions in Sound...

Small wonder Conn brasswinds and woodwinds are renowned for their excellence. Conn engineers and acousticians, backed by the world's finest craftsmen, combine their efforts to create musical instruments which are musically, mechanically and acoustically superior to all others. The tonal beauty, responsiveness, carrying power and superb intonation of Conn instruments have set the standards in quality. Small wonder so many leading artists will play only Conn. Artists like versatile DON ELLIOTT, for example. Winner of the recent Down Beat International Critics Poll, Don is thrilling audiences from coast-to-coast with his musical virtuosity. His instruments? Conn trumpet and Conn mellophone, of course!

CONN
CORPORATION

Fig. 38 DON ELLIOT (1926-1984). Most of Kentons mellophone-players was trumpet players who actually preferred to play the trumpet. Don Elliot took one step further and established himself as a bob jazz-player on the mellophone – maybe the only one ever ? (he also was a singer, a composer and played trumpet and vibraphone). Elliott commissioned the Conn company to create a mellophone with the bell pointing up for his live performances.



Fig. 39 2 SPECIELLE MESSINGINSTRUMENTER I JAZZEN: RICH MATTESON (1929-1993), euphonium og JOHN CLARCK (1944-), valdhorn, – er nogle af de sjældne jazzmusikere på disse instrumenter.

John Clark (1944-), USA, er en af de få aktive “jazz-valdhornister”. Han har skrevet lærebøger og taught at the State University of New York 2001-2008, og er nu ansat på Manhattan School of Music.

Rich A. Matteson, (1929-1993), USA, er jazz-musiker, underviser, Big band leder, komponist og arrangør. Hans primære instrument er euphonium og han er den eneste markante jazz musiker på dette instrument – men han spiller også andre dybe messinginstrumenter, 1986 blev han ansat på the University of North Florida og senere udnævnt til “Distinguished Professor of American Music”.

Priser

- 1990 — Indlemmet i “the Jazz Educators Hall of Fame”

- 1992 — *Down Beat Lifetime Achievement Award*
- 2000 — *Indlemmet i "the Jacksonville Jazz Festival Hall of Fame" for "his significant contributions to jazz as an educator and musician".*



Fig. 34 DAVID BARGERON og HOWARD JOHNSON. Tubaen var tit bas-instrument i New Orleans- musikken og senere været brugt af f.eks. Gil Ewans, og den optræder ofte som ekstra-instrument for basbasunister i moderne BigBands. Men Bargegon og Johnson har været med til at videre-udvikle tubaen som jazz-solo instrument. Howard Lewis Johnson (1941-), USA, er kendt som både barytonsaxofonist og som tuba-spiller, men spiller også andre instrumenter. David W. "Dave" Bargeron (1942-), USA, er basunist og tubaist og især kendt som medlem af jazz-rock gruppen Blood, Sweat and Tears. Her blev han nærmest berømt for sin kunky solo i "And When I Die/One room country shack"



Fig. 34 JAMES MORRISON (1962-), AUSTRALIEN er en fænomenal jazz-musiker og et sjældent multi-instrumental-fænomen. Udover at beherske en række andre instrumenter skifter han helt problemfrit mellem forskellige messinginstrumenter. Her ses han med almindelig trompet og bastrompet. Han har også lagt navn til SUPERBONE-BASUNEN (lavet af SCHAGERL, Østrig) der (ligesom firebyrd-trompeten) har både ventiler og træk:



MESSINGBLÆSEINSTRUMENTER I POPULÆRMUSIKKEN

Populærmusik er et meget vidt begreb der dækker over mange forskellige genrer, f.eks. filmmusik, musical m.m. og i næsten alle forbindelser er der messinginstrumenter med – oftest i front med deres mest jazzede og show-agtige udtryksmåder.

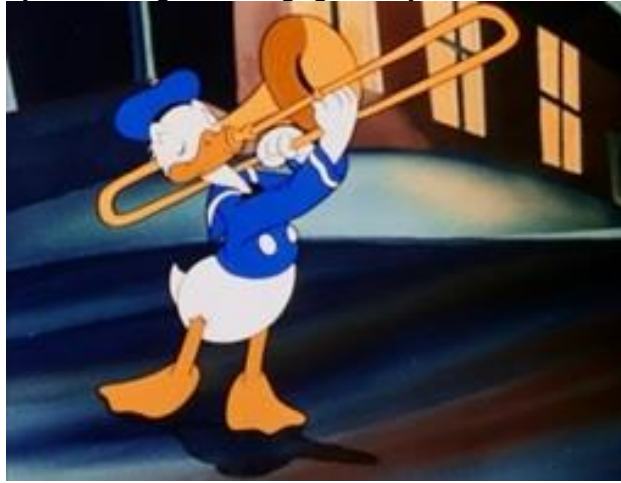


Fig. 42 TEGNEFILMS-MUSIK. I lydsporet til tegnefilm høres tit messingblæsere der udfolder sig i lyd-effekter og i musik spillet i en en jazzet swing-stil, som f.eks i "Tom og Jerry", "Looney Tunes" m.m. – eller som her i Disney tegnefilmen "Trombone-Trouble" fra 1944 hvor Anders And selv spiller basun. I tegnefilms-musik har der altid været en særlig forkærlighed for bruge tubaen, f.eks. i "The Flintstones" (1960 – 1966) hvor der nærmest høres ekstremt meget tuba – ofte helt solo i lange cadenza-agtige passager, anvendt som en fabulerende baggrundsmusik.



KENDTE MESSINGBLÆSERE INDENFOR POPULÆRMUSIKKEN

De fleste kendte udøvende indenfor populærmusikken er sangere, men det sker også at det er instrumentalister der lægger navn til en succes. Messingblæsere optræder i den forbindelse oftest som en del af et ensemble eller en gruppe, men der findes også messingblæsere der selv har lagt navn til en bemærkelsesværdig popularitet. De har ikke nødvendigvis været specielt dygtige instrumentalister, men de har ramt, eller skabt, en særlig spille måde eller stil der slår an – i kortere eller længere tid. Der findes naturligvis musikere der dækker alle aspekter, og igen kunne man nævne Louis Armstrong der både står som en ener i jazzen, og samtidig som en af 1900-tallets mest populære og

kendte musikere – ved en koncert i New Orleans i 1968 blev han introduceret som: “The most famous man in the world.”.



Fig. 62 STATUES OF LOUIS ARMSTRONG – New Orleans Airport, Algier – New Orleans, Armstrong Park – New Orleans, National harbor – Maryland, Las Vegas.



Fig. 42 GLEN MILLER (1904 – 1944) amerikansk basunist og arrangør der (især) fik succes som orkesterleder. Swingtidens Big Bands var enten jazz-orienterede og spillede "hot" eller mere underholdnings-agtige og spillede "sweet". Miller gjorde begge dele men fik sit helt eget udtryk gennem et fokus på selve orkesterspillet, og mindre på personlige jazz-solister. Selv om han tidligere selv havde arbejdet som arrangør, blev de fleste af hans "hits" skrevet/arr. af andre, og ofte med hans specielle sound der bl.a. kom fra at lade en klarinet og tenorsaxofon spille melodien i oktaver. Han blev ikke vurderet højt som jazz-musiker, men stykker som "In the Mood", "Moonlight Serenade", Pennsylvania 6-5000", Chattanooga Choo Choo", "A String of Pearls", American Patrol", "Tuxedo Junction", og "Little Brown Jug" gjorde hans orkester til det aller mest populære af alle Big Bands. Mellem 1939 – 1943 var Glen Miller den bedst sælgende indspillende musiker – alene "Tuxedo Junction" solgte 115000 plader den første uge efter den udkom. Hans liv blev senere fortalt i spillefilmen "The Glen Miller Story" fra 1954. Selv om Big Band genrens popularitet faldt i slutningen af 1940-erne, blev G. Miller aldrig bare en "døgnflue" og hans musik bliver stadig spillet.

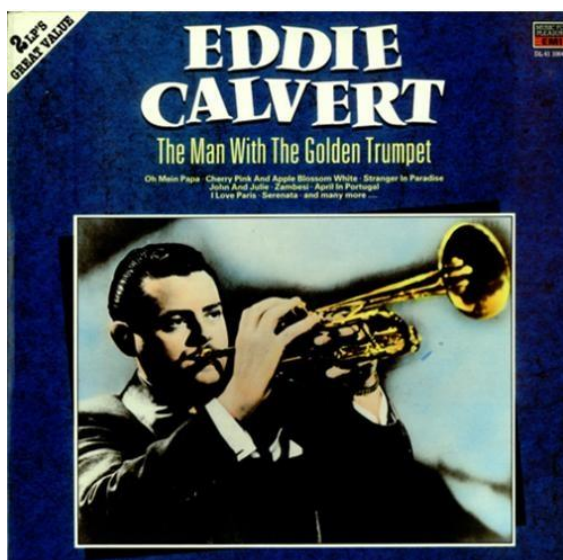


Fig. 43 "EDDIE" CALVERT (1922 – 1978) , ENGELSK TROMPETIST, LANCERET SOM "THE MAN WITH THE GOLDEN TRUMPET". Han fik succes med et melodisk repertoire spillet "lige ud af landevejen" med en stor varm klang og et "mexicansk" vibrato. Hans storsælgende hits "worldwide" var: "Oh Mein Papa" and Cherry Pink and Apple Blossom White".



Fig. 44 CHRIS BARBER (1930 –), ENGELSK BASUNIST OG ORKESTERLEDER, red på den "revival-bølge" af New Orleans-musik der blomstrede op i England i 1950-erne og 1960-erne. Selv om berømmelsen faldt igennem de efterfølgende perioder hvor det f.eks. var the Beatles og rockmusik der dominerede plade-markedet, fortsatte han sin karriere. Aldrig har en basunist været så populær i så lang tid.



Fig. 45 HERB ALBERT (1935 –), AMERIKANSK TROMPETIST OG ORKESTERLEDER, – blev kendt som leder af “Herb Alpert & the Tijuana Brass”. Hans specielle stil med et poppet, dovent og sydamerikansk-inspireret udtryk fik en enorm gennemslagskraft med f.eks. numrene, A Taste of Honey”, “Tijuana Taxi” og “This Guy’s in Love with You”. Han solgte over 72 millioner plader.

BLÆSETEKNIK

Op til midten af 1900-tallet var der ikke så meget eksakt viden om embouchure, vejtræknings-teknik m.m., der var mere en opfattelse af “talentet” kunne bære hvis det var tilstrækkeligt stort. Det var dog et “alment faktum” at den teknik der behøvedes for at kunne bestride en stilling som solo-trompet i et symfoniorkester kun holdt til man blev omkring 40 år. Maybe there was also another attitude towards teaching and passing on ideas to others. English trombone player Denis Wick (see *PROMINENT TROMBONE PLAYERS in THE 20’ CENTURY I*) was frustrated when he was a student at the royal Academy of Music, London. Sidney Langston was the professor, but he all but refused to pass on any of his experience in case his students ‘stole’ his work. Alt dette har siden ændret sig radikalt med en en udvikling af systemer (lidt ligesom som indenfor sportens verden), hvor man med træning kan udvikle sin fysiske teknik. Disse “ideer” bygger på forskning og erfaring, og det har betydet at færre professionelle messingblæsere “bryder

sammen” og at man ved træning kan holde sin spille-standard højt op i årene. Det mest ekstreme eksempel er den amerikanske trompetist Adolph Herset der fungerede som solotrompetist i Chicago Symfoniorkester indtil han fyldte 79 – længe efter en “normal” pensionsalder (se under trompet Det 20. århundrede I).

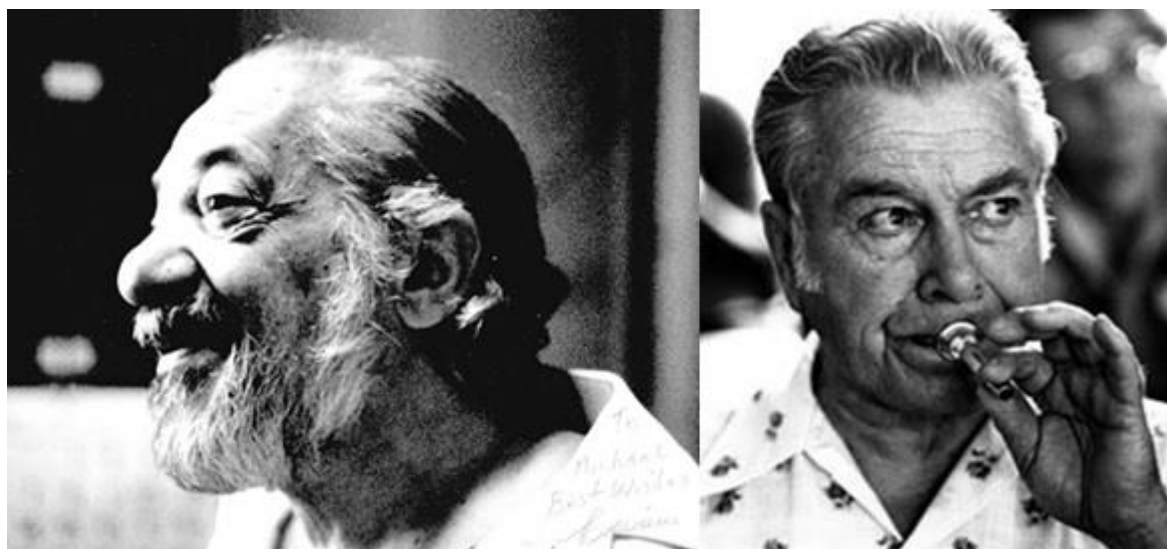


Fig. 49 CARMINE CARUSO (1904-1987)) og JAMES STAMP (1904-1985)

C. Caruso spillede som ung først klaver, så violin og til sidst saxofon. hans ideer om blæseteknik slog dog mest igennem hos messingblæsere og han blev for mange den helt store “Messingblæse-teknik-guru”.

J. Stamp var trompetist men gjorde især karriere med sin undervisning. Hans system for alle messingblæsere er beskrevet i hans bog: “Warm-ups + Studies” .

HISTORISK OPFØRELSSES-PRAKSIS

Siden fra omkring 1960-erne er det blevet udbredt at opføre musik “historisk”, dvs. med en rytmisk markant puls, næsten uden vibrato, med muligheden for improvisation og spillet på kopier af gamle instrumenter. I begyndelsen blev det nærmest anset som noget “amatør-præget” men i dag er “historiske opførelser” meget professionelle som det høres hos f.eks. orkesterne: *London Baroque Soloists* der også optræder som *Orchestre Révolutionnaire et Romantique* (England), *Freiburger Barockorchester* (Tyskland), *Det 18. århundredes Orkester* (Holland) eller *Il Giardino Harmonico* (Italien). Først var det musik fra renæssancen, siden barokmusik, så wienerklassik musik og endelig romantisk musik der blev spillet på instrumenter fra den tid hvor musikken blev skrevet. Ideen var i begyndelsen meget diskuteret, men ideen er i den grad slået an, så den også har påvirket den måde også “almindelige orkestre”

spiller gammel musik på. For at kunne imødekomme efterspørgslen findes der i dag en lang række instrument-firmaer der fremstiller "historiske Instrumenter". Nogle modeller er "gennemført" gamle, men de fleste inkorporerer dog senere tiders detaljer som f.eks. spytventil, forkromet basuntræk eller huller i trompeter for lettere at kunne spille vanskelige toner.



Fig. 52 3 MUSIKERE DER SPILLER "HARDCORE" PÅ HISTORISKE INSTRUMENTER: Franskmanden JEAN-FRANCOIS MADEUF, trompet – englænderen PIP EASTORP, horn – og englænderen ADAM WOOLF, sackbut. Alle 3 spiller grænseoverskridende virtuost på gennemført "gamle instrumenter", f.eks. spiller Madeuf uden huller i sin trompet og med den gamle "trompeter-positur".



Fig. 50 REKLAME FOR NATURHORN fra 1989. Hornet var designet af hornisten Anthony Halstead som selv er afbilledet på annoncen fra magasinet "Brass Bulletin"



Fig. 21 HIS MAJESTYS CORNETTS AND SACKBUTS. Siden 1970-erne har: Natur/barok-trompet, zinken, barok-horn og barokbasunen (sackbut) fået en renæssance, og de optræder nu i mange orkestre og kammerensembler der har specialiseret sig i at spille den gamle musik på "gamle" instrumenter. Et af de førende

blæse-ensemblet er His Majestys Cornetts and Sackbuts der blev etableret af zink-spilleren Jeremy West (nr.2 fra højre) i 1982.



Fig. THALIA ENS., Amsterdam, perform wind quintet om period instruments Natural horn: Hylke Rozema



Fig. 23 CHESTNUT BRASS, ETABLERET 1977: Bruce Barrie, John Thomas, Marian Hesse, Larry Zimmerman og Jay Krush. C.B.B. har fundet deres helt egen personlige niche som formidlere, ved at præsentere og faktisk optræde på næsten alle typer af messinginstrumenter med relevante stilarter og typer af repertoire. Photo Credit: Paul Nixdorf



Fig. 79 GAMLE VENTIL-INSTRUMENTER FRA 1800-TALLET BLIVER OGSÅ DYRKET I DAG.

“PRIMITIVE” MESSING- eller LÆBEBLÆSE-INSTRUMENTER

Ved siden af de “almindelige” messinginstrumenter har der hele tiden været spillet på nye udgaver af de helt gamle messinginstrumenter, eller rettere sagt *læbeblæseinstrumenter*, for mange af dem er slet ikke lavet af messing.



Fig. 51 "PRIMITIVE MESSINGINSTRUMENTER. Fra venstre øverst: " Jazz basunisten Steve Turre spiller på kongylie. Et lur-lignende metal-instrument fra 1880, Indien. OVERTON"-læbeblæse-instrument af bambus, med huller, Indonesien. Ny fabrikeret "Rag-Dung trompet" fra Tibet.

ALPINE HORN ARE MADE IN ALL SIZES:



– Og der spilles stadig på jagthorn:



– AND ON NATURAL TRUMPET. A TRUMPETER WITH FLORENCE'S CITY SYMBOL has performed at the Calcio Storico Games since the days the city was an Italian economic power during the Renaissance:



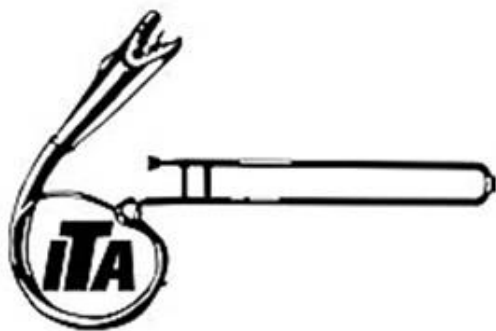
– OR TRUMPETERS FROM “SBANDIERATORI DEI BORGHI E SESTIERI FLORENTINI” IN FLORENCE



ASSOCIATIONS AND MAGAZINES FOR BRASS PLAYERS



International Horn Society



ITEA INTERNATIONAL
TUBA EUPHONIUM
ASSOCIATION

FIG. 52 LOGOS FOR INTERNATIONAL BRASS SOCIETYS. In the 20`th Century, four international associations were established for brass players: **INTERNATIONAL TRUMPET GUILD**, **INTERNATIONAL HORN SOCIETY**, **INTERNATIONAL TROMBONE ASSOCIATION** and **TUBIST UNIVERSAL BROTHERHOODS ASSOCIATION** to day is called **INTERNATIONAL TUBA EUPHONIUM ASSOSIATION**.

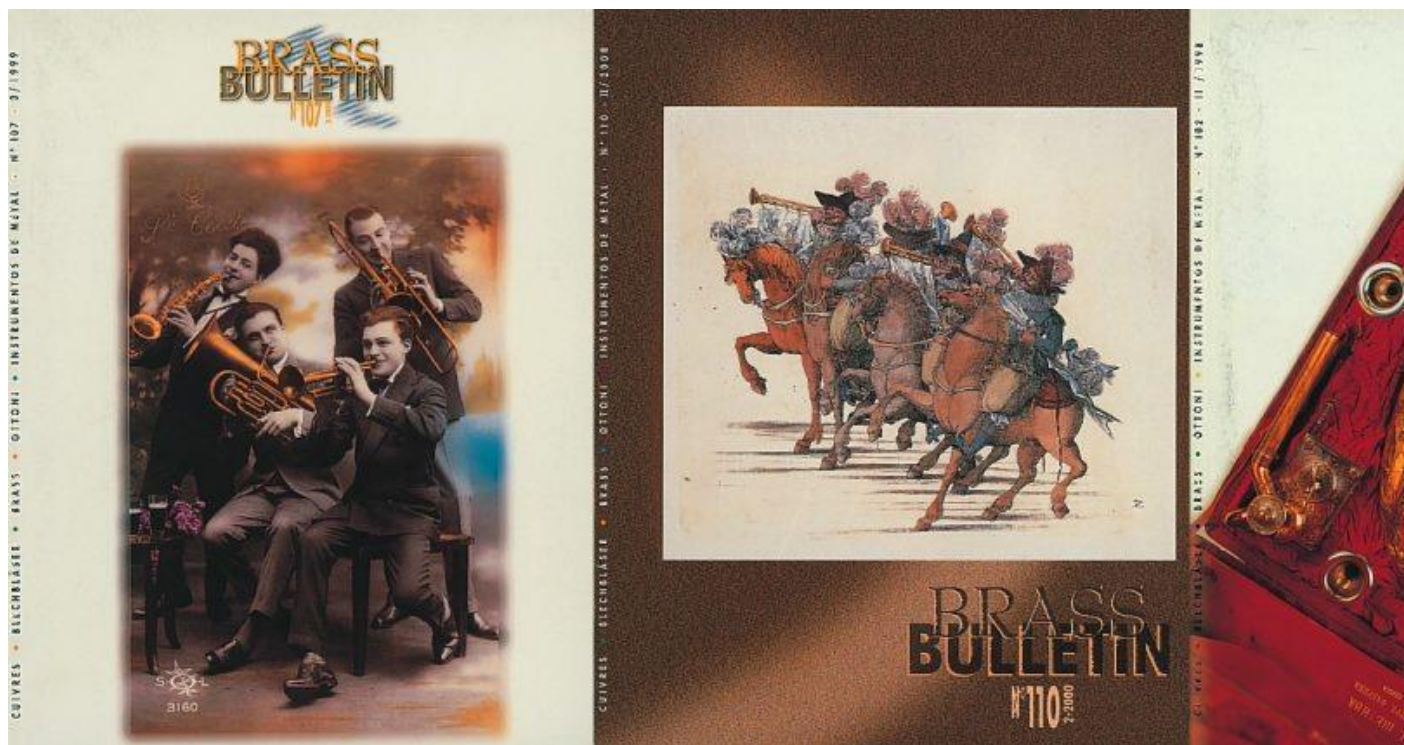


FIG. 53 FRONTPAGE TO 3 EDITIONS OF BRASS BULLETIN. During the period 1971-2003, the magazine *Brass Bulletin* published articles about brass instruments, brass players and events. The magazine was driven and edited by the Jean-Pierre Mathez, Switzerland.

DET NATIONALE UDTRYK

Som det tidligere har været nævnt har der været nationale traditioner for en særlig spillemåde og klang. Indtil omkring 1950 var denne individualitet langt mere udpræget end i dag. På et tidspunkt begyndte alle orkestre at lyde mere og mere ens (se under USA) og det blev mere svært at høre om et orkester kom fra det ene eller det andet sted i verden. I dag prøver man i højere grad at gå tilbage og finde sin nationale identitet i klang og spillemåde.

TYSKLAND og ØSTRIG



Fig. 52 WIENER PHILHARMONIKERNES HORNGRUPPE MED WIENER-HORN OG WAGNERTUBAER under indspilningen af Rhinguldet 1960/1961 under ledelse af Georg Solti. 1.række fra venstre: Gottfried von Freiberg, Josef Veleba, Josef Koller, Otto Nitsch, Leopold Kainz, Wolfgang Tomböck sen., Josef Samwald – 2. række med wagner-tubaer: Roland Berger, Hans Berger, Emil Kreuziger, Josef Lackner. (NOTE: The horns are seated in the so-called Wiener arrangement with the 1st hornist furthest away in the picture – this arrangement has now been abandoned)

I Tyskland og Østrig nåede messingspillet en foreløbig kulmination hos senromantikerne. Efter tidens forhold var klangen mørk, med f-horn og trompeter med drejeventiler, og baseret på sammenspil. Omkring år 1900 blev de tyske messingblæsere indiskutabelt regnet for at være de førende orkestermusikere. Da man på den tid stiftede en række orkestre i USA, måtte man i stor stil importere kvalificerede musikere, og som en tommelfingerregel hed det at man fik: "Strygere fra Rusland,

træblæsere fra Frankrig og messingblæsere fra Tyskland". Siden er klangen i Tyskland blevet noget lysere. I Berlinerfilharmonikerne og Wienerfilharmonikerne fastholder man den gamle klangtradition ved stadig at bruge de gamle instrumenter, eller kopier af dem.



Fig. 53 STEFAN SCHULTZ er basbasunist i Berliner Philharmonikerne siden 2002. I lang tid var solospil på basbasun mest en amerikansk foreteelse, men det har helt ændret sig med den opmærksomhed Stefan Schultz har fået som solist. Foto: Jarek Raczek.

FRANKRIG



Fig. 54 DEN FRANSKE TROMPETIST PIERRE THIBAUD 1929 – 2004, blev kendt som trompetsolist, 1. trompetist i Karl Richters orkester, indforskrevet 1.trompetist ved indspilninger af barokmusik med Berliner Philharmonikerne og en meget søgt lærer, bl.a. ved Pariser konservatoriet.

Allerede i 1800-tallet var det instrumentale niveau højt i Frankrig, og allerede der stærkt centreret omkring den enkelte musikers solistiske udfoldelser. Derfor havde franske messinginstrumenter en lille boring, en lys klang, et ret intenst vibrato og trompeterne er altid med pumpeventiler. Da en af solo-trompetisterne i Pariseroperaens orkester engang i 1950-erne for første gang spillede på en medium-bore trompet, kom det sarkastisk fra hans sidemand: "Skal vi nu til at spille på flügelhorn?". Franske komponister som Claude Debussy (1862-1918) og Maurice Ravel (1875-1937) følte sig heller ikke spor tiltrukket af den fede og massive tyske messingklang, men var mere optaget af den præcise klangfarve fra hvert enkelt instrument.



Fig. 55 PARIS TROMBONEKVARTET I EN REKLAME FOR INSTRUMENTFABRIKKEN SELMER, 1959. Fra venstre: Gabriel Masson, Marcel Galieue, André Gosset og René Allain. Læg mærke til at der stadig væk spilles uden basbasun, men med 4 tenorbasuner uden kvartventil. Gabriel Masson (1912-1975) var sin tids førende franske basunist, lærer på Pariser Konservatoriet og var med til en del indspilninger af solo og kammermusik – før 1960-erne var basun-indspilninger af den slags en sjældenhed.

ENGLAND



Dublin Orchestral Society in the Royal University Concert Hall, c. 1900. Here are all the English specialties from this period: Trumpet parts played on Cornets, French Horns with piston valves and the english Bass Trombone in G with handle.

Engelsk spillestil og instrumentbygning var længe under fransk påvirkning, det kan høres tydeligt på gamle engelske indspilninger. I 1950-erne blev "amerikaniseringen" med fyldigere og mørkere klang konsekvent indført i England – især hos de dybe instrumenter. Det høres bl.a. i de mange film hvor musikken er indspillet af London Symphony Orchestra. Orkestrets mangeårige solobasunist Dennis Wick har formuleret det sådan: "Engleske messingblæsere har en tendens til at få en Europæisk klang på amerikanske instrumenter".

De engelske Brass Bands er jo en hel institution for sig selv, men også de har undergået forandring, væk fra det "lyse franske vibratofulde" udtryk mod en fyldigere klang og en mere "almen" frasering .

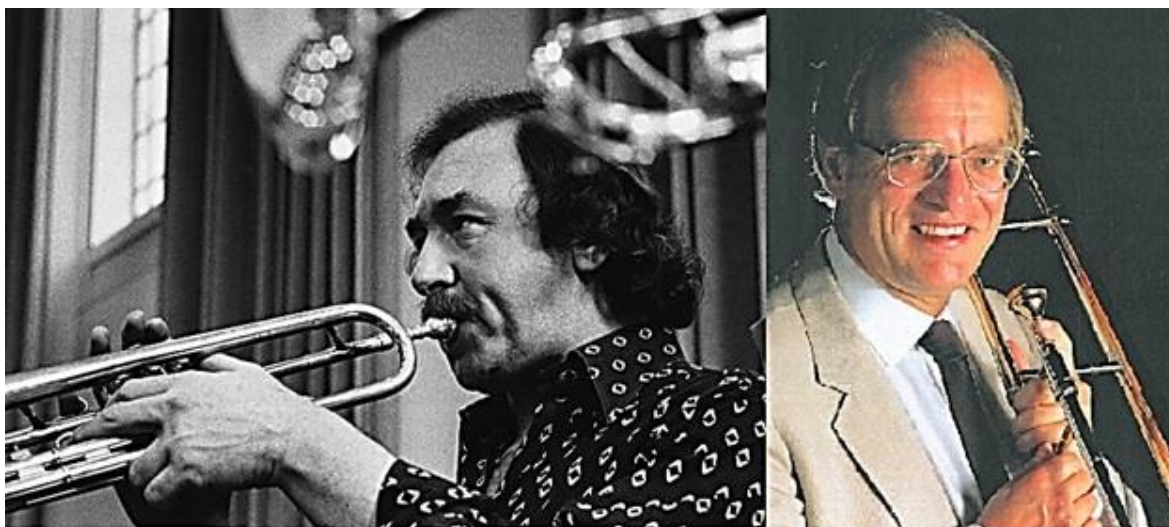


Fig. 56 Øverst: SOLOSPILLERE I LONDON SYMPHONY ORCHESTRA MAURICE MURPHY, trompet, OG DENNIS WICK, basun, fotograferet i 1882 under en opførelse af Verdi's Requiem med London Symphony Orchestra under ledelse af Claudio Abbado. Nederst: DERES NYESTE EFTERKOMMERE: PHILIP COBB ansat som 21-årig i 2009, og PETER MORE ansat 2014 som kun 18-årig – det yngste medlem af LSO nogensinde !



RUSLAND



Fig. 57 VITALY BUJANOVSKY (1928 – 993) var en legendarisk solohornist i Leningrads Philharmoniske orkester under Mravinsky og professor på Leningrad Konservatoriet. I 1985 blev han udnævnt til æresmedlem af "The International Horn Society".

De russiske messingblæsere viser tydeligt deres kulturelle påvirkning i deres spil. Fra Tyskland har de fået deres særdeles fyldige klang og fra Frankrig deres meget ekspressive vibrato – det sidste fik en overgang de russiske valdhorn til at lyde helt saxofonagtige !



Fig. 58 SERGEI MIKHAILOVICH NAKARIAKOV (1977-) har videreført den russiske messingtradition med et helt specielt udtryksfuldt spil. Lige fra han var kun 15 år har han foretaget en lang række opsigtsvækkende indspilninger af originalværker og transskriptioner af f.eks. solokoncerter der originalt er for violin eller cello, ofte udført på flügelhorn.

USA



Fig. 59 JOE ALESSI (1959-), solobasunist i New York Philharmonic Orchestra, lærer på Julliard School of Music og optræder ofte som solist.

Amerikansk messingspil hviler mest på tysk tradition, men har en overgang så at sige overhalet Europa "indenom". Med deres flotte, skinnende og slagkraftige spil har de påvirket alle de mange, som er faldet for de amerikanske messingblæseseres klang, præcision og rene intonation. Det er også en ide fra USA at man som symfoniorkester-messingblæser dyrker den enkelte stemmes funktion 100% – dvs. ikke fokuserer så meget på at være solist, men igennem sin egen stemme at få sammenspillet i orkestrets messinggruppe til at fungere optimalt og dermed præge hele orkestrets fremtræden. Det kan man jo kun være positiv overfor, men i kampens hede forsvandt der en del af de nationale karakterer og en overgang virkede det som om alle orkestre begyndte at lyde ens. I dag arbejder man dog "world wide" på at bevare sin egenart *uden* at give køb på den tekniske kvalitet.



Fig. 60 CAROL JANTSCH (1985-) SOLOTUBAIST I PHIADELPHIA SYMPHONY ORCHESTRA SIDEN 2006, – den første kvindelige tubaist I et førende amerikansk orkester og den yngste ansatte I sit orkester nogensinde.



Fig. 61 CHARLIE VERNON, BASBASUNIST I CHIGACO SYMPHONY ORCHESTRA SIDEN 1986, efterfulgte Edward Kleinhammer og er nærmest et fænomen, der med sin teknik og musikalitet har præget opfattelsen af den moderne basbasun.

DE SKANDINAVISKE LANDE, HOLLAND OG BELGIEN



Fig. 62 Det hollandske Koncertgebouw orkesters BRASS ENSEMBLE dirigeret af deres tidligere solobasunist Ivan Meylemans.

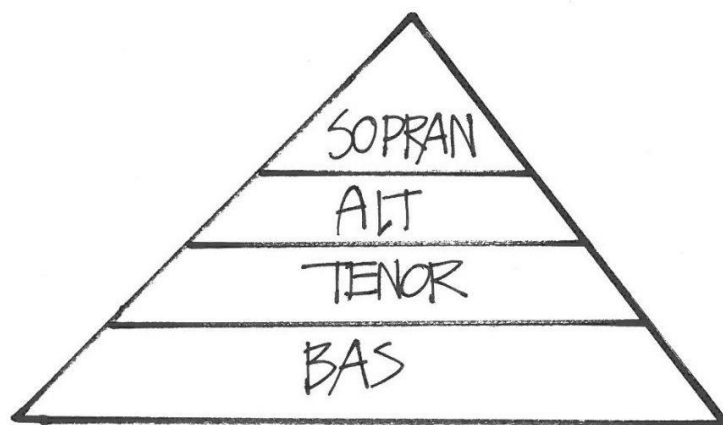
Danmark, Sverige, Norge, Finland, Belgien og Holland er alle mindre lande som igennem tiderne har taget farve af påvirkninger fra både England, Frankrig, Tyskland, Rusland og i nyere tid især fra USA. Deres messingblæsere har dog formået at markere sig internationalt, både som orkestermusikere og som solister. F.eks. blev det hollandske KONCERTGEBOUW-ORKESTER i forbindelse med en vurdering i det engelske blad *The Gramophone* udnævnt til intet mindre end verdens bedste symfoniorkester. Et sådant udsagn er jo smags-baseret og kan selvfølgelig ikke tages helt alvorligt, men det siger alligevel noget om orkestrets standard at det kan blive udråbt som verdens nr.1!



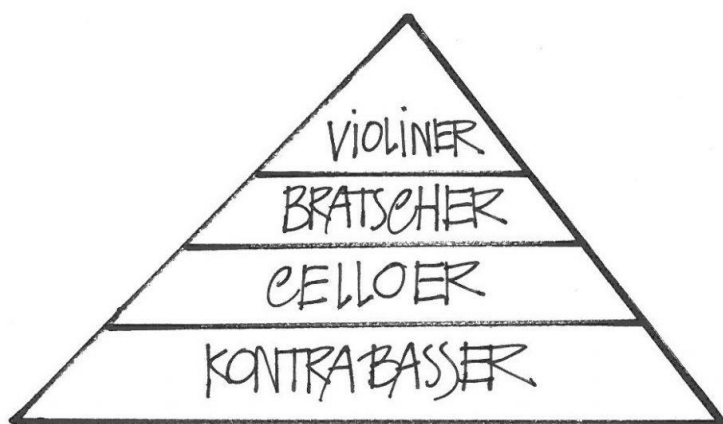
Fig. 63 TROMPETISTEN HÅKAN HARDENBERGER (1951-), SVERIGE har skabt sig en solistkarriere som en virtuos der både behersker det klassiske og helt nye repertoire, og han har fået skrevet værker til sig af en række prominente nulevende komponister. Hardenberger er blevet kaldt for: "the cleanest, subtlest trumpeter on earth". H.H er også professor på Malmø Musikkonservatorium

KLANGFARVE OG SAMKLANG

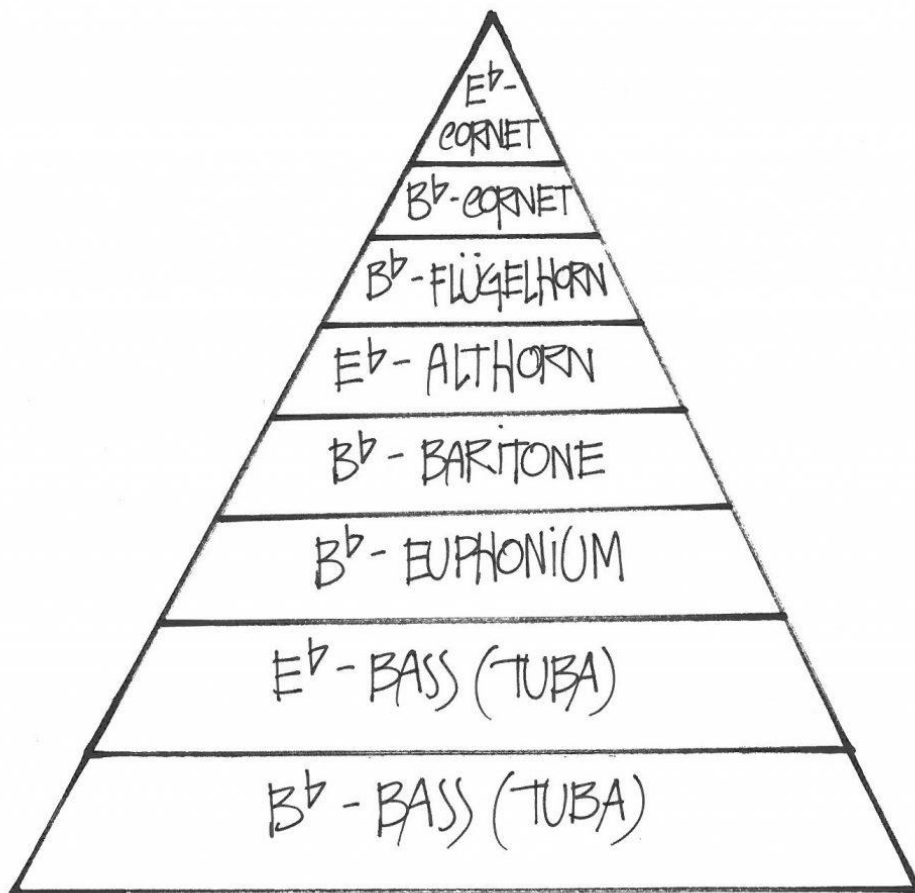
Hvis man forestiller sig klangen fra et kor, hvor alle 4 stemmer klinger så godt sammen, at at den ene stemmer glider over i den anden, så kan man grafisk vise det med en **KLANGPYRAMIDE**:



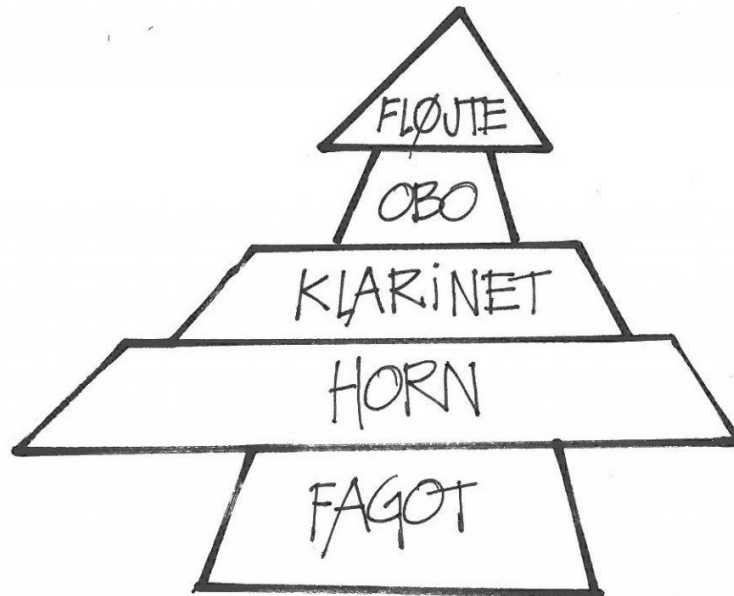
Lidt ligesom begrebet fra renæssance-tiden med en instrument-familie kaldet for : CONSORT. Det samme kan siges om strygerne i et symfoniorkester:



Det samme gælder også alle "saxhornene" eller instrumenterne i det britiske Brass Band (bortset fra basuner), dvs, flügelhorn, bariton og euphonium og basser (tubaer)

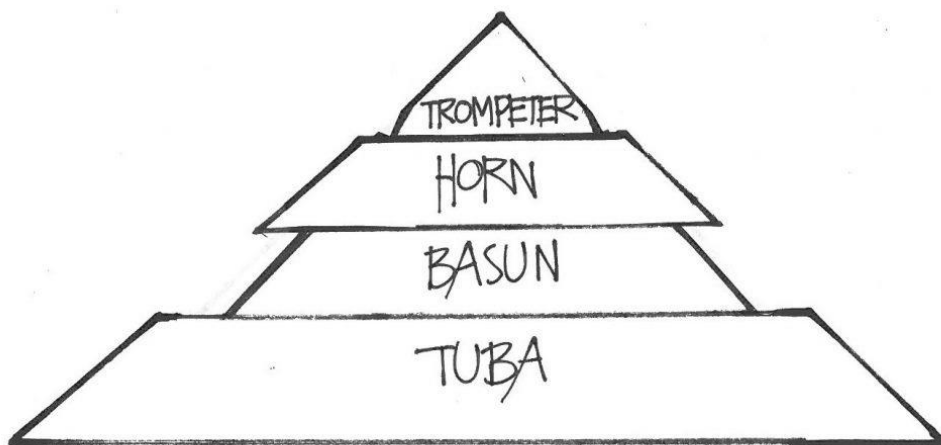


Hos træblæserene er nærmest det modsat, med forskellige klangfarver og næsten kaleidoskopiske kontraster, i renaissance-tiden kaldet for BROKEN CONSORT. En træblæserkvintet kunne se således ud:



– men ser vi på symfoniorkestrets "gamle" messing-instrumenter placerer de sig imellem "consort" og "broken consort".

En messingkvintet kunne se sådan ud:



Først og fremmest ser messinginstrumenterne meget *forskellige* ud: Sopran-instrumentet (trompeten) spiller med ventiler og fremadrettet klangstykke, alt-instrumentet (valdhornet) spiller med en hånd i det bagudvendte klangstykke, tenor-instrumentet (basunen) spiller med træk i stedet for ventiler, og tubaen spiller med klangstykket opad. Alligevel spiller de ret godt sammen, men alle 4 instrumenter har deres **arketypiske karakter** og nærmest **symbolske betydning** i behold.

I dag er symbolikken dog kun en del af deres klingende fremtoning, for i dag kan alle messing-instrumenter udtrykke næsten hvad som helst – også det direkte modsatte hvad man forventede af dem ud fra deres udspring.

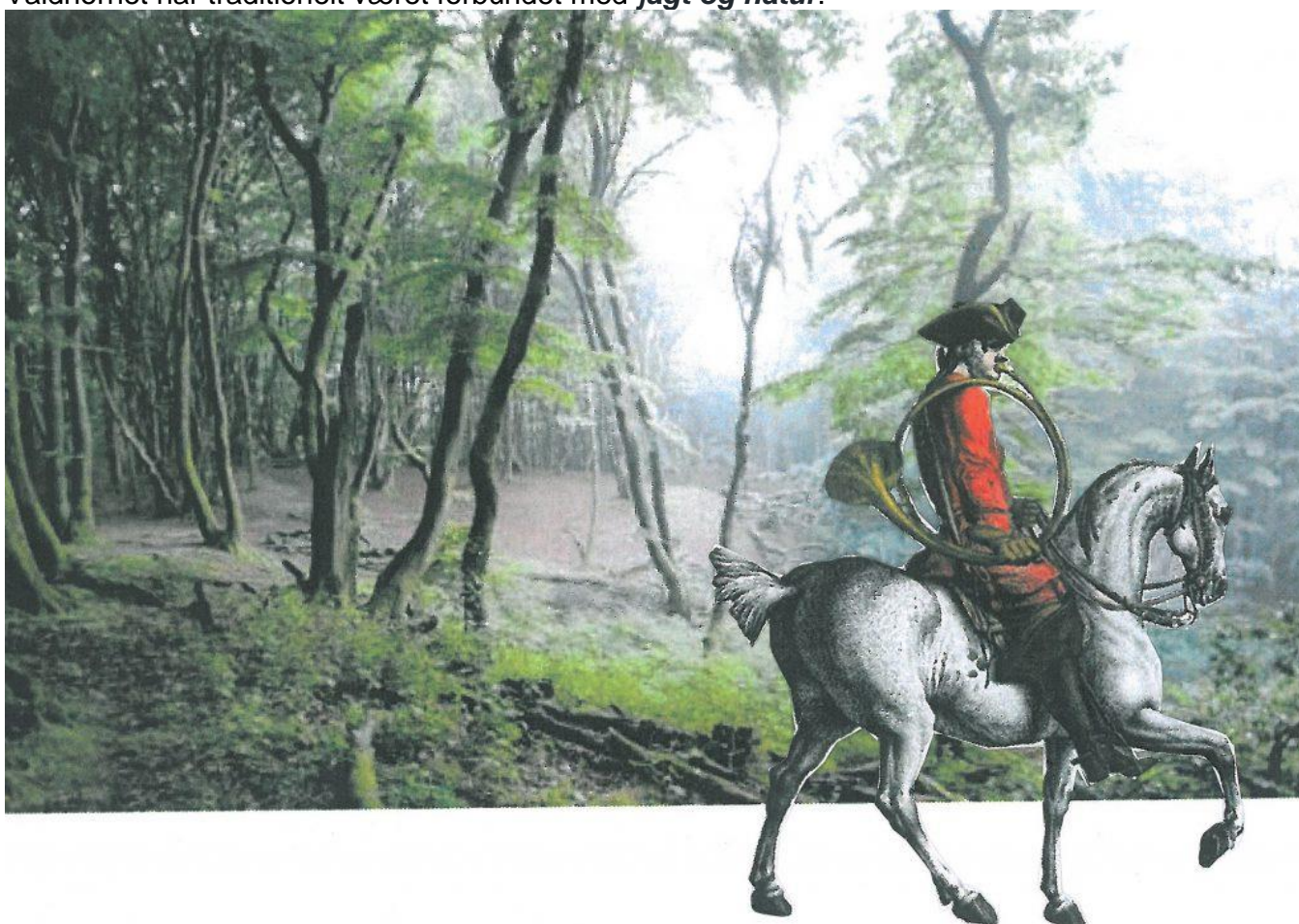
Trompeten har været et **signal-givende militaristisk herre-instrument, en budbringer.**



– men kan også fremstå som et *meget* folkeligt instrument:



Valdhornet har traditionelt været forbundet med *jagt og natur*.



– og er derefter blevet et generelt *naturbeskrivende lyrisk*

instrument. I nyere tid har det vist sig i musikken til mange western-film og i 1978 hvor blev hornets klang blev direkte populær som en vigtig ingrediens til signatur-melodien fra TV-serien Dallas:



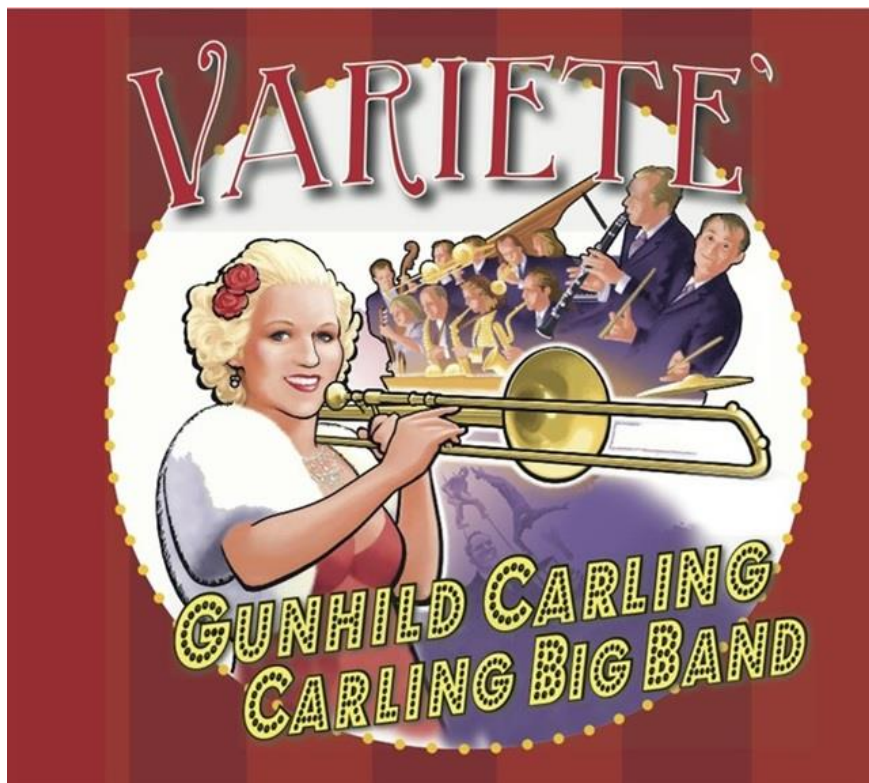
– og i dag kan hornet ses og høres i helt nye sammenhænge som f.eks. her ved et ”jazz-horn-symposium”:



Basunen har været et **dommedagsinstrument**, en **ophøjet røst fra det himmelske** (eller fra underverdenen) og **englenes foretrukne instrument**.



– Men bl.a. med sine “glissandi” (glidetoner) optræder den i andre sammenhænge med et mere **jordnært og direkte løssluppet udtryk** som f.eks. her.



Som den sidst ankomne messinginstrument var tubaen først og fremmest et effektivt basinstrument, og uden de andre instrumenters symbolske betydning har tubaen kunnet opfattes som *"klovn i cirkus"*:



– eller som en *"klumpedumpe"*.



Therefore there are many prejudices about "tubism". Fortunately tubaister very self-deprecating.



Det tog lang tid før end der blev skrevet seriøs solomusik for tuba, men allerede Richard Wagner kunne bruge den til noget dramatisk som dragen Fafners røst:



– men i dag kan tubaen også udtrykke noget så langt fra sin oprindelse som f.eks. en ***”alfe-agtig” lethed*** og ***elegance***: