The Use and Development of the Trumpet: 1900 to 1920

by

Philip D. Leslie

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Musical Arts, The City University of New York

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5/3/04 — Date

Ruth DeFord (RP) — Chair of Examining Committee

5/3/04 — Date

David Olan (RP) — Executive Officer

Jack Hyatt

Douglas Hedwig

L. Michael Griffel

Maurice Peress

Dinu D. Ghezzo

THE CITY UNIVERSITY OF NEW YORK

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I wish to dedicate this dissertation to my wife, Marylin. Without her love, support, and patience it would not have been possible for me complete it.

Philip D. Leslie
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Abstract

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Adviser: Professor Jack Hyatt

The orchestral trumpet of the nineteenth century for which most of the trumpet parts are scored is virtually unknown to audiences and many performers of the twenty-first century. This was the 1.77 m. F trumpet and related trumpets in the keys of E, E-flat, D, and C. These were supplanted by the cornet and its derivative, the mezzo-soprano trumpets in A, B-flat, and C. Orchestral trumpet players began using these mezzo-soprano trumpets in the second half of the nineteenth century. The timbre of the modern mezzo-soprano trumpet has been shown to be different from that of the older, longer trumpets, and its tone is currently the standard for most trumpet players, conductors, and composers. It is difficult to delineate the transitional period of the shift from the older to the newer trumpet because trumpet players have not always disclosed which instruments they were using, and many conductors and composers do not recognize the difference between a particular type of trumpet listed in the score and a different one being used by the performer. Composers seem to be the last group of these three to acknowledge the change from the long F trumpet to the mezzo-soprano trumpet, which had become pervasive by 1900. This transition period occurred between 1850 and 1920, although the older F trumpet was apparently still in use enough in

1900 that it was considered the standard for notation, and most composers were still scoring for it. For the most part, the documentary evidence resides in the scores of the time, 1900-20, but this can be misleading and may not accurately reflect the types of trumpets actually used. There is undoubtedly a distinction to be made between the instrument for which the composer scored and the probable instrument heard in performances. This difference is assumed in current performances but cannot be presumed during the period 1900-20.

This dissertation surveys the various uses of the trumpet in the musical scores of the first two decades of the twentieth century and discusses the types of instruments used to perform them. Emphasis is placed on major composers, especially on Gustav Mahler, whose notation for the trumpet presents some interpretive problems. There is also discussion of important pedagogical works for the trumpet and some of the significant trumpet players of this period who strongly influenced the development of trumpet playing.

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ILLUSTRATIONS

Chapter I: Introduction.

The term "trumpet" needs qualification. The term is an ambiguous one since trumpets are built in many keys and configurations. It denotes a category rather than a specific type of instrument. In this paper, the following terms will be used to describe various lengths of trumpets.[1]

The contralto, long F, "six-foot" F or classical F trumpet is the 1.77 meter F chromatic trumpet[2] (Théo Charlier [1868-1944] lists this as 1.969 m long.[3]) The term contralto also applies to the long trumpet in G that Baines measures at 1.57 m and Charlier 1.754 m. and to the lower pitched trumpet in E, E-flat, and D. The notation for these instruments reflects their history. The notes of the valveless trumpets of the seventeenth, eighteenth and nineteenth centuries are restricted to those of the overtone series. Often these notes are written in the key of C and the pitch of the piece is the key of the trumpet. This same series of written notes are those of the contralto trumpets played open, that is, without employing the valves. As is the case with the notation of the older natural trumpets, c′ represents the fourth partial. Figure 1 shows the written, open notes for the contralto F trumpet up to the twelfth partial as well as the sounding pitch.[4] The written, open notes of the contralto G trumpet would be the same as those of the F trumpet but would sound a step higher. Likewise, the written, open notes of the

[1] These designations are taken from an undated catalog of Bach Corporation brass instruments. Bach refers to the high F and G trumpets as *"sopranino,"* but the present author uses the F as either a soprano or a piccolo and the G as a piccolo trumpet.

[2] Anthony Baines, *Brass Instruments, Their History and Development*, 26.

[3] Théo Charlier, *Trente-six Études Transcendantes*, 31.

[4] Black note heads represent notes which are too badly out of tune to be used normally.

contralto E, E-flat, and D trumpets would be the same but would sound a half-step, a whole step and a minor third lower respectively.

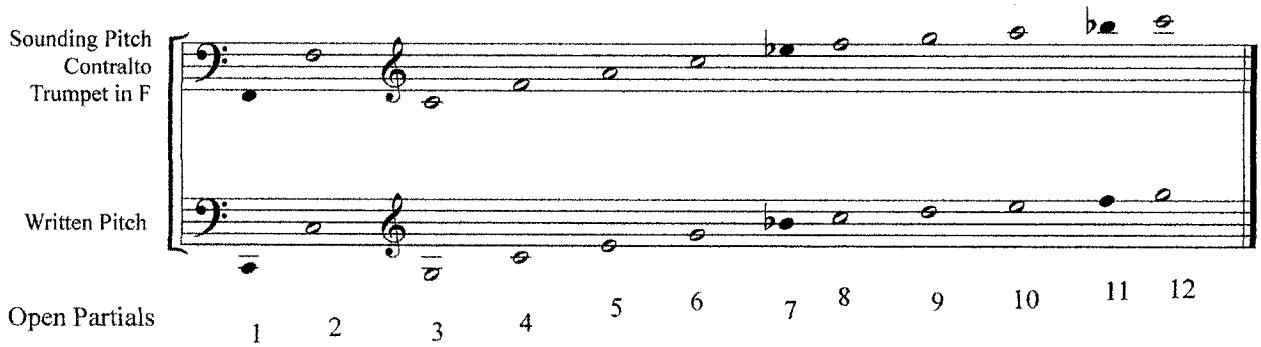

Figure 1. Sounding pitches and written, open notes of the contralto trumpet in F.

The tone quality of these instruments was described by Cecil Forsyth when he states that it was:

> ... alternately praised for its noble and powerful tone and reviled as a 'razor-edged antique'[5]

He further describes the F trumpet as being heavier and more cumbersome in tone, but he acknowledges that its lower notes ad its soft tone is "without rival." The usable lowest note on all trumpets is the second partial. This applies to the open note and all descending second partial pitches produced with the valves.

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[5] Cecil Forsyth, *Orchestration*, 93.

The mezzo-soprano trumpets are in the keys of A, B-flat, and C. Baines measures the A trumpet as being 1.39 m (1.563 m - Charlier). The B-flat is measured at 1.31 m (1.475 m - Charlier) and the C at 1.16 m (1.314 m - Charlier). The lengths are the same for cornets in the same key. Illustration 2 shows the written, open notes for the mezzo-soprano B-flat trumpet. The written, open notes of the mezzo-soprano A trumpet are the same as those for the B-flat but sound a half-step lower. The written, open notes of the mezzo-soprano C trumpet are the same but sound a whole-step higher than those of the B-flat; they sound the same as the written series.

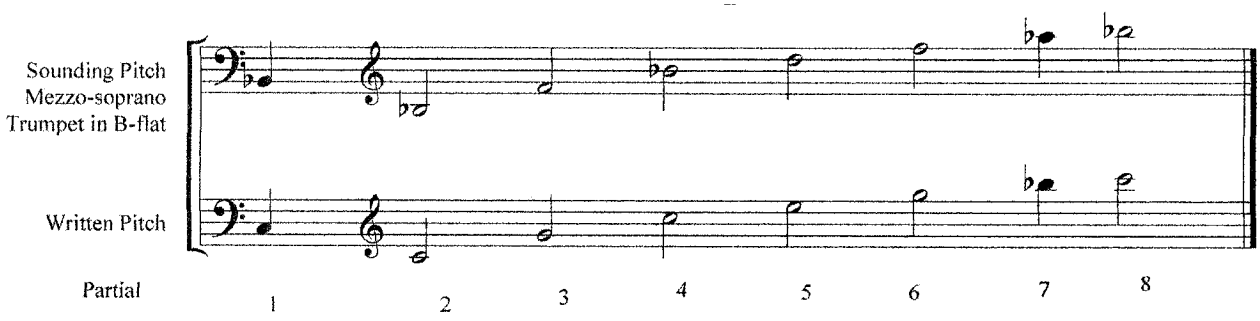

Figure 2. Sounding pitch and written, open notes of the mezzo-soprano B-flat trumpet.

Although Forsyth was less than satisfied with the tone of the mezzo-soprano trumpet, he does acknowledge a certain advantage to the performer:

> ...in modern music, where the Trumpet-part is woven more cunningly into the tissue of the music, and

> where a certain flexibility and power of blending are essential, the older instrument might well be dispensed with.[6]
> The modern small Trumpet substitutes execution and flexibility for the imposing tone-color of its predecessor. All sorts of figures, arpeggios, and scales diatonic and chromatic can be played with astonishing ease and lightness.[7]

There is a difference in timbre between these two types of trumpets, due in part to the fact that for a given pitch a player must play a higher harmonic on the F trumpet than on the B-flat trumpet, as is shown in figure 3 below. Robert Birkemeier found that the F trumpets that he tested for his dissertation, which were manufactured in the late nineteenth century, were quite secure through the twelfth partial (written g'', concert c''') and that the tone of a rotary-valve B-flat trumpet from the same period produced a timbre more similar to that of the F trumpets than that of modern B-flat and C trumpets.[8]

Because of their direct descendance from the valveless trumpets of the seventeenth, eighteenth and nineteenth centuries, the contralto trumpets are usually scored without a key signature. The mezzo-soprano trumpet often is scored with a key signature because of its having evolved from the cornet. Because there is some ambiguity about which instrument is intended during the period 1900 to 1920, there are inconsistencies in applying key signatures.

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[6] Ibid., 94.
[7] Ibid., 98.
[8] Robert Birkemeier, *The Orchestral Trumpet of the 19th Century: An Historical and Acoustical Survey*, 155.

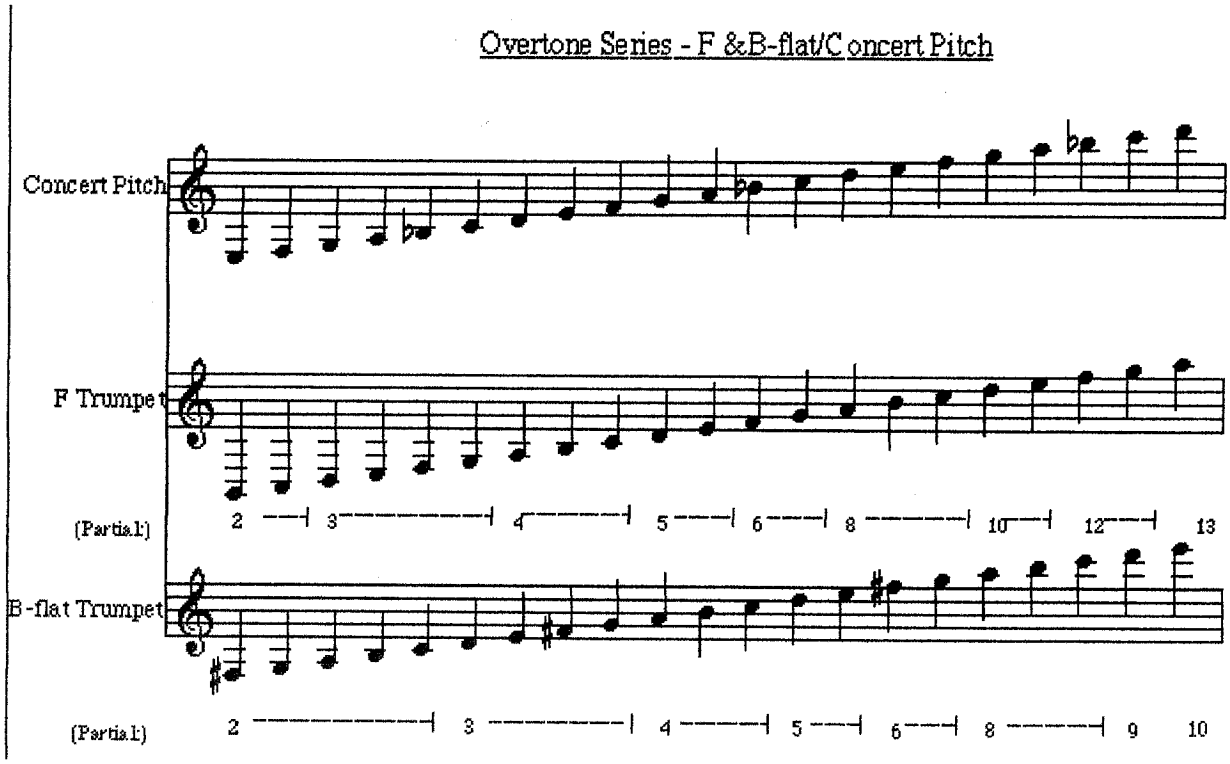

Figure 3. - Overtone Series Concert Pitch/ F/ B-flat

Trumpets pitched higher than the C mezzo-soprano trumpet will be referred to as soprano trumpets. The set of written,

open notes for the soprano trumpets is the same as for mezzo-soprano trumpets. The length of the trumpet in D is given by Baines as 1.02 m (1.171 m - Charlier). On a soprano trumpet in D, the written, open notes sound one step higher than written. The soprano trumpet in E-flat is measured at 0.96 m by Baines (1.105 m - Charlier) and sounds a minor third higher than written. The soprano trumpet F is measured by Baines at 0.85 m (0.984 m - Charlier) and sounds a fourth higher than written. This F trumpet functions variously as a soprano or a piccolo depending on the context.

Trumpets higher than the soprano trumpet in F are referred to as piccolo trumpets. The set of written, open notes for the piccolo trumpets is also the same as for mezzo-soprano trumpets. Those currently available are the piccolo trumpet in G at 0.75 m, in A at 0.66 m, in B-flat at 0.62 m (0.737 m - Charlier), and in C at 0.55 m. The G trumpet sounds a fifth above, the A a sixth above, the B-flat a minor seventh above, and the C an octave above the written, open notes.

All of the trumpets described above can be fitted with either piston or rotary valves. These two types of valves serve the same function for the purposes of this paper. There is a distinction between them in terms of tone. The trumpets with rotary valves have a shorter lead pipe and a longer conical bells section which gives it a more "horn-like" or "cornet-like" tone quality than the trumpets with piston valves. The trumpets with rotary valves are becoming increasingly popular for use when performing Viennese symphonies in the United States.

The use of trumpet mutes in orchestral music before 1920

was restricted to what is now referred to as the "straight mute." Although its use can be traced back to before Mozart and Berlioz, the mute has been used with some frequency in the orchestra since Wagner. Forsyth describes it use:

> Since Wagner's day composers have resorted to muted Trumpets on the slightest, or no provocation. Used with discretion they are capable both in the *f* and the *p* of great effect, but the tone-quality, especially in the *f*, etches itself so deeply into the mind as to become unbearable after a little while.[9]

The term "trumpet" can be qualified to a certain extent by the context in which it is used. For example, in many situations today, the mezzo-soprano B-flat trumpet is taken for granted. The part can be, and often is, played on other instruments. For certain types of music, a cornet or flugelhorn might be employed. Most concert trumpet players today possess most, if not all, of the mezzo-soprano, soprano, and piccolo trumpets above and use them frequently. A particular type of trumpet might be used in order for the performer to feel more secure on a difficult or high part. It might be used to be enable the performer to play a figure in a more comfortable key, or possibly for the tone of a particular instrument to blend better in combination with other trumpets in the section or other instruments in a given passage.

Mezzo-soprano A and B-flat trumpets were manufactured before 1830.[10] By 1900, these instruments were in common use, but composers were still scoring for contralto trumpets. By 1920, most composers were scoring for mezzo-soprano 3-valve trumpets in A, B-flat, or C. These were derived as much, if

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[9] Ibid., 101.

[10] Edward Tarr, *The Trumpet.*, 169.

trumpets in A, B-flat, or C. These were derived as much, if not more, from the cornet as from the older trumpet and are fundamentally different instruments than the long F trumpet (see figure 4).

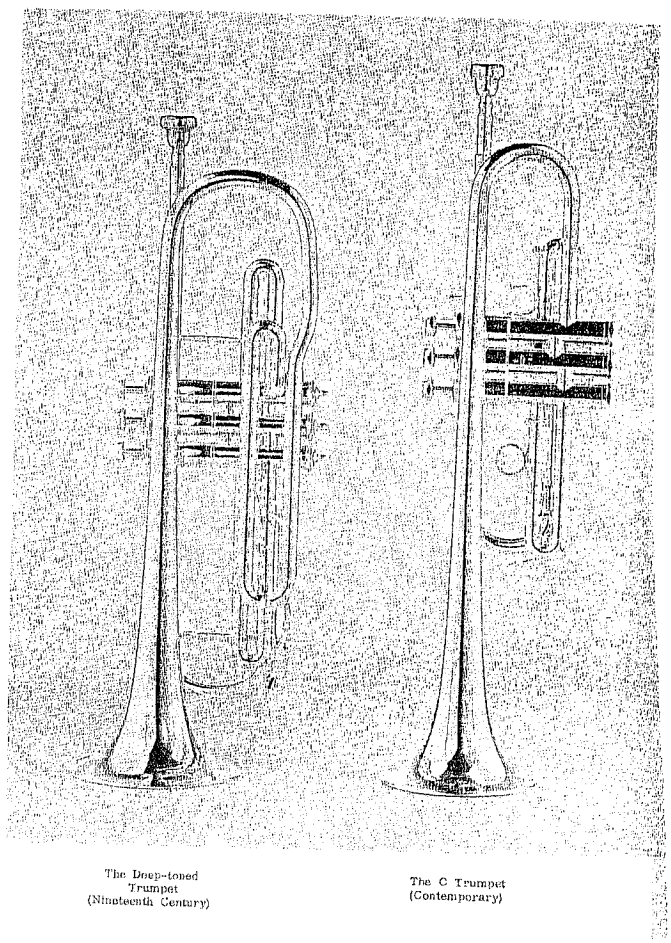

Figure 4. F Trumpet and C Trumpet (H. Pietzsch, p. 82b)

Edward Tarr, in his comprehensive and ground breaking work, *The Trumpet*, states that the transition from the long G or F to the short B-flat trumpet began in Germany with Albert

Kühnert (d. 1889). Tarr writes that Kühnert was using a mezzo-soprano B-flat in addition to the long F trumpet during the years between 1850 and 1860 and that by 1870 the B-flat trumpet was being used by the first trumpeters of the major orchestras of Germany. Tarr further states that older trumpeters at this same time continued to play second and third parts on the F trumpet and that around 1900, P. E. Richter, a Dresden trumpeter, complained that many trumpeters learned only the B-flat trumpet.[11] He refers to Vassily Brandt (1867-1923), who used a Heckel B-flat trumpet, and Eduard Seiffert, who premiered many of the Strauss operas in Dresden, and who also played a Heckel B-flat trumpet as well as a short soprano F trumpet.[12] Although the mezzo-soprano trumpet had apparently been played by many principal trumpet players into the turn of the twentieth century, composers continued to write for the longer, older instrument well into the first two decades of the twentieth century. The musical scores of this period indicate that, among composers, the idea of what the orchestral trumpet was at the beginning of the twentieth century differs considerably from that of twenty years later.

From its beginnings, the cornet differed from the trumpet in that it had a more tapered bore; the trumpet was essentially cylindrical, and the cornet was essentially conical. This difference in bore shape causes the cornet to sound with a darker, less brilliant timbre. The cornet mouthpiece was originally funnel-shaped, much as a French horn mouthpiece is. The trumpet mouthpiece, before 1900, was hemispherical with a sharp edge into the throat. This

[11] Edward Tarr, *The Trumpet*, 170.

[12] Edward Tarr, personal correspondence (June, 1996).

divergence in mouthpiece shape emphasized the timbral differences of the two instruments. Anthony Baines states that the distinction between the cornet and the trumpet lies in the contrast in mouthpiece shape.[13] Baines does point out that, at first, cornets were played by horn players, some of whom also performed on trumpet. He states that Joseph Jean-Baptiste Laurent Arban (1825-89) established a new style of cornet playing. Arban had been trained originally as a trumpet player under F.G.A. Dauverné (1800-74) and used a shallower, more cupped mouthpiece that produced a more trumpet-like sound. His students followed his lead, and this cornet/trumpet tone eventually prevailed. This mouthpiece is more like a modern trumpet mouthpiece than it is like the traditional funnel shaped cornet mouthpiece.[14]

The invention of the cornet is attributed to Jean-Louis Antoine Halary (Jean Hilaire Asté) (1788-1861), a Parisian instrument maker, who, in 1831, built a posthorn outfitted with two Stölzel valves.[15] There was much experimentation and the cornet and other valved instruments took many forms. Although Halary added valves to the posthorn and thereby invented the cornet, it was Adolph Sax (1814-94) who, when he created a "family" of cornets (i.e., the saxhorns in the period 1842-5), established a sense of uniformity.

The "classic" cornet of the late 1800's measured about thirteen inches from the mouthpiece to the end of the bell with the B-flat shank inserted, although the overall pipe length was about 52 inches, and had three 180-degree bends between the mouthpiece and the first connection to the valve

[13] Anthony Baines, *Brass Instruments*, 228.

[14] Anthony Baines, "Cornet," in *New Grove*, 1994 ed., 786.

[15] Baines gives 1828 as the year of the building of the first cornet. Tarr cites Dauverné, who gives 1831. Tarr. *The Trumpet*, 168.

section and often used a forked water key. It was equipped with a detachable tuning shank rather than an integral lead pipe fitted with a mouthpiece receiver. The bell section was curved in a "shepherd's-crook" form right after its connection to the first valve. These cornets were usually built in high pitch, A=462.5 cps, for playing with bands and were provided with a second, longer tuning slide for orchestral playing, which tuned the instrument to about A=440 cps or lower. They were also equipped with shanks for A and B-flat and sometimes a third shank in C.

In the United States, from the Civil War to about 1880, high cornets in E-flat were the lead cornet voice in brass bands. Usually two E-flat cornets were used, with the leader playing the first E-flat cornet part; the leadership of the band usually passed to whomever played that part. The B-flat cornet was considered an alto voice although it was, for the most part, the instrument of choice for soloists.[16] During the 1880's, the B-flat cornet became the main lead voice. The C cornet was not considered an orchestral instrument but was used to play from hymnals, or "parlor songs" from a piano/vocal score, avoiding the necessity of transposing.

The C. G. Conn Company was a major producer of brass instruments and produced so many different styles of cornets that it is difficult for collectors to find two from the late nineteenth and early twentieth centuries that are identical.[17] The famous cornet soloist Jules Levy (1838-1903) wrote an endorsement for a "newly invented cornet" in 1888. This model would later be called "The Wonder," the patent for which was

[16] H. M. Lewis, How the Cornet Became a Trumpet - The Instruments and Music of a Transitional Period in American Music: 1880-1925, 18.

[17] H. M. Lewis, Antique Cornets and Other Frustrations: A Performer's Guide to Cornets by the C. G. Conn Company, 1888-1911, 39.

dated June 15, 1886. The innovation in the design of this instrument was a new airway through the valve section that was designed to eliminate the sharp bends in these airways and replace them with a smoother arc shape. They were built in E-flat, A/B-flat, and A/B-flat/C and were capable of producing both high and low pitch. They were made with very small bore sizes (0.412") and very large bore sizes (0.466"), by today's standards, as well as bore sizes in-between. Lewis cites a photograph,[18] taken in 1902, which shows Bohumir Kryl (1875-1961), a Bohemian cornet soloist who was known not only for his ability to play extremely high notes but also for his use of the extremely low, pedal range. In this photograph, Kryl is wearing the uniform of the Innes Band and is holding what Lewis believes to be a Conn Wonder cornet. Lewis states that the small-bore Wonder cornet produced pedal tones easily and clearly. Kryl also endorsed Conn cornets.

By 1900, there was a great variety in the design of cornets. Some cornets had lead pipes built in an S-shape that employed separate water keys and were equipped with a mouthpiece receiver. Many cornets no longer had the "shepherd's crook" curve in the bell section, so the bell appeared similar to that of the trumpet. Some companies began to produce "long-model" cornets that looked and sounded more like trumpets. In 1901, Conn patented the "Conn-Queror" cornet. This instrument featured an unusual pathway for the air in that it passed through the second valve and then looped around to the third valve. This loop contained a slide that was fitted with a rod to stop the slide at the appropriate place to lengthen the instrument to the key of A.

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[18] H. M. Lewis, "Antique Cornets and Other Frustrations," 42.

From the third valve, there was another loop around the second valve to the first from which the bell section exited the valve section. There were at least four different bypass design models for the "Conn-Queror," and none of them seems to have had an advantage over any other. Conn was continually experimenting with different designs, probably as much aimed at advertising as at correcting some perceived design flaw.

Conn produced a cornet with an S-shaped lead pipe ca. 1905. This model was called the "Perfected Wonder" cornet at first, but, after 1910, that name was no longer imprinted on the instrument. (In 1910, the Conn factory was destroyed by fire.) This is the model used by Herbert L. Clarke (1867-1945) while he was a cornet soloist with the Sousa Band in which he played periodically from 1893 until his fiftieth birthday in 1917, when he retired from performing publicly. He is, at least, holding this model in some photographs.

By 1910, the Holton Company produced a long-model cornet in its Chicago factory. This was called the "New Proportion" and measured 15 inches from the mouthpiece to the bell. Holton also produced the Holton-Clarke cornet, which was of similar design but with a smaller bore. This instrument had been patented in 1911 but was first produced in 1917. It was advertised as being neither a long model nor a short model but, rather, a happy medium.

In 1911, Conn produced a cornet that was similar to the "perfected Wonder" but with a large bore. This was called the "New Invention Circus Bore" cornet. Lewis relates a story about how Amadée Couesnon (1850-1951), the famous French instrument maker, upon hearing a demonstration of this instrument in 1911, "clapped his hands over his ears" and

remarked, "We could not sell such a cornet in France - it is too loud, too loud."[19]

Around this same time, Conn began producing an instrument called the "Wonderphone." This model was the basis for the "Director," which is still produced as a student-line trumpet.

Vincent Bach (1890-1976), a cornet soloist during the first two decades of the twentieth century and the designer and builder of the proliferate Bach brass instruments, suggested that the only difference between a cornet and a trumpet was that the cornet employed four 180-degree bends in its open tubing while the trumpet contained two. Used with a trumpet-shaped mouthpiece, these cornets were difficult, if not impossible, to distinguish from trumpets. The mouthpiece receivers were different so that a cornet could receive a cornet mouthpiece, but cornet mouthpiece interiors were increasingly shaped like that of the trumpet mouthpieces, the only difference being the size and shape of the shank.

André Smith points out that in 1911 there were 603 cornetists registered in the Musicians' Union in the City of New York, and no trumpet players listed as such.[20] There were, however, trumpet players performing on trumpets in orchestras at that time. The distinction between the two instruments was often not made, especially by those who did not play them. The trumpet, in the main, was the instrument used for orchestral playing during the nineteenth century although the cornet seems to have been used a great deal in the United States, including the New York Philharmonic Society.[21] The

[19] Ibid., 43.

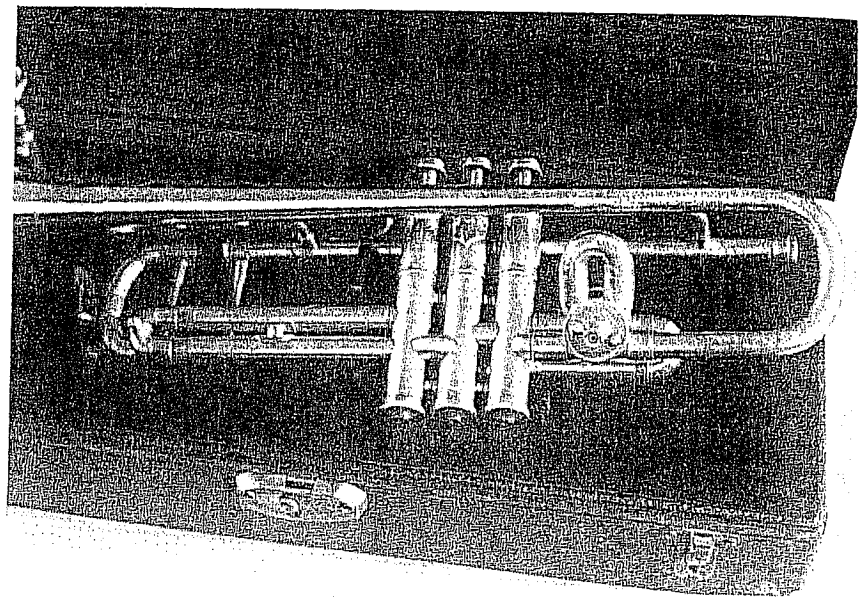
[20] André M. Smith, The Life and Work of Vincent Bach (née Vincenz Schrottenbach) 1890-1976: The Early Years to World War II, 31.

[21] The Philhamonic Society of New York, founded in 1842.

trumpet was not used as a solo instrument so frequently as was the cornet. As stated above, the mezzo-soprano B-flat and C trumpets began to supplant the longer F trumpet in the second half of the nineteenth century in Europe. This happened because the trumpet parts became increasingly difficult and many trumpet players resisted the cornet because of its sound.[22] By 1900, the B-flat trumpet was the orchestral instrument in common use, but it differed somewhat from the B-flat trumpet as it came to be by 1930 in that the lead pipe was tapered to take the mouthpiece without a mouthpiece receiver. The incorporation of a mouthpiece receiver is the common configuration in today's instruments. The old style mouthpiece with a hemispherical cup and a sharp shouldered throat was still being used. Trumpet mouthpieces came to employ a hyperbolic cup with a more rounded shoulder to the throat. The biggest difference in the actual instrument was that it incorporated a less tapered bore than today's instrument. A trumpet that was built in both the keys of A and B-flat, the change being made by a rotary valve adding or subtracting tubing on the bell section at a point just past the valve section, was fairly popular during the early part of the twentieth century (see figure 2.) There were also cornets with a similar design. The key of A would have been used when playing in sharp keys, as is often the case when playing with strings. The B-flat side of the instrument would tend to be used when playing in flat keys, as often happens when playing with winds. Orchestral players would probably have played an instrument in one key and transposed as necessary. This is most often the practice

[22] Edward Tarr, *The Trumpet*, 170.

today.



Carl Fischer label Bb trumpet with rotary change to A

Figure 5. A/B-flat Trumpet (R. Dundas, p. 28)

Ebenezer Prout[23] (1835-1909), in 1900, describes the trumpet as, first, a natural, or valveless, instrument with written c′ as the fourth partial. In its shortest length, this instrument is in the key of F, its fundamental pitch sounding F,[24] although trumpets in G, a step higher, were produced in France. By adding various lengths of tubing, the pitch of the trumpet is lowered a half-step to E, a whole-step to E-flat, a minor third to D, a fourth to C, a fifth to B-flat, and a minor sixth to A successively. There was often

[23] Ebenezer Prout, *Instrumentation*, 1900.

[24] Refer to Figure 1.

an additional length of tubing added which allowed for the keys of D-flat and B-natural although these keys were not often used. The valve trumpet was essentially the same instrument but with the valves serving as "instant crooks" that allowed the player to perform the chromatic scale. Prout also makes reference to the slide trumpet that was in use in England as late as the 1880's. The first edition of Prout's *Instrumentation* was published in 1876, and, although it was reissued in 1900, the section about trumpets retains the same material as in the earlier edition. In paragraph 128, Prout states,

> In many orchestras no trumpets are to be found, but the parts written for those instruments are played on the cornet à pistons. As this instrument has a very different and much less noble quality of tone, the change is always to be deprecated.[25]

Walter Morrow (1850-1937), writing in 1907, expresses a similar view in favoring the tone of the "classical" orchestral trumpet to that of the cornet and what he refers to as a "trumpetina."

> Feeling some qualms of conscience that the cornet does not look well in a symphony orchestra, or in the performance of an oratorio, they have adopted what is called a "trumpetina" - a sweet name. This is an instrument of the exact dimension of a cornet - that is to say, a tube fifty-four inches long; but instead of having four bends, it has only two, and thus has something of the appearance of the trumpet, but is in reality only a cornet. It is excused by saying that it has a *trumpet bore*, but even this cannot make a short tube give a tone equal to the longer. I have tried it and had it tested by persons qualified to judge. Get an F valve trumpet and practice. A satisfactory result is attainable, and is worth working for.[26]

From Morrow's discussion of the use of the long F

[25] Ebenezer Prout, *Instrumentation*, 81.

[26] Walter Morrow, Introduction to *Julius Kosleck's School for the Trumpet*, vii.

trumpet, one can state that it was still being played to some extent in England. Because the Paris conservatory solos for trumpet in 1901, 1902, and 1909 were written for the F trumpet,[27] and because several early twentieth-century orchestral scores by French composers employ the F trumpet, one can state that it was being played to some extent in France early in the twentieth century. Morrow wrote in this same introduction that the long F trumpet was also in use in America at that time, but no evidence has been uncovered that it was, in fact, present in American orchestras. Morrow discusses the disparity between sounds of the trumpet and the cornet:

> The cornet has an agreeable tone and is comparatively easy to manipulate. It very quickly became popular, and its popularity has not declined; on the contrary, it has caused the trumpet proper to become obsolete. Students perceived that showy results were easy of attainment and forsook the study of the trumpet. Experienced players of the older instrument, when they were called upon to play parts written for the valve trumpet, instead of adapting themselves to the valve trumpet resorted to the cornet. Consequently, the cornet has crushed the trumpet out of the orchestra altogether. One rarely hears the sound of a real trumpet now.
>
> I am often asked by persons seeking information, what is the difference between the trumpet and cornet, and why do you so strongly maintain that it should be used? So-and-so plays on the cornet and produces a good trumpet tone.
>
> My answers to these questions are: First, the difference between the two is in point of length. A tube a given length has a characteristic tone. The tones of the C, D, E flat, and F trumpets are rich and full. Above the key of F a tube loses its distinctive *trumpet* character, therefore when the tube is shortened to B flat the tone has been left far behind.
>
> My answer to the second part of the question is obvious. Every player of an instrument likes to produce a good tone, and if the tone of the trumpet

[27] These piece are discussed in Chapter 3.

> is superior, then he should play that instrument and not use one of an inferior quality of tone.
>
> The assertion that the cornet can be played with a trumpet tone is good, and remains good until the two are heard at the same time, and under equal conditions, then, I think, the comparison will be in favor of the trumpet.[28]

Cecil Forsyth (1870-1941) discussed the tone of the orchestral F trumpet in 1914 in his *Orchestration*:

> The F-Trumpet has been alternately praised for its noble and powerful tone and reviled as a "razor-edged antique" and "an outdoor instrument borrowed from the military band." One must acknowledge that in actual breadth of tone-colour, especially in its lower notes and in the *p*, it is without a rival. No one who has heard two of these instruments enter *pp* at the 346th measure of Beethoven's Violin Concerto can have any doubt on this point. Magical passages like this lose half their intention when played on the small-bore instrument.
>
> It is, however, rather in the *f* and the *ff* that one feels its undoubted brilliance and force to be something of a survival from the days when it was not thought necessary to assimilate the various tone-qualities of the orchestra. Even in the most unimportant passages it appears to be always playing Solos. A certain inflexibility too, due perhaps to the size of its tube, gives the audience additional cause for anxiety.[29]

In his discussion of the cornet, Forsyth compares the cornet to the long F trumpet:

> In this country there is an absurd prejudice against the instrument (cornet), a prejudice based partly on the fact that it was unknown to the ancient masters, partly on a comparison of its tone with that of the Trumpet when playing Trumpet-passages, partly on a dislike of its repertoire, and principally on ignorance.
>
> True, its tone-quality is not so heroic as that of the old, long, big-bore Trumpet. On the other hand, in nine cases out of ten it is much

[28] Ibid.

[29] Cecil Forsyth, *Orchestration*, 93.

more pleasant to listen to.[30]

Earlier, Forsyth had stated about the old orchestral trumpet:

> In the old days its main business was to reiterate single notes *f* and blare out somewhat conventional flourishes and fanfares "in the *tutti*." On these points there was never any charge against it on the score of ineffectiveness. On the contrary, the objection was then, and is now, that to all its phrases it lends a prominence that sometimes induces almost a sense of physical pain. We must remember too that the difficulties of mastering the instrument are great. It is the undoubted heir of the classical tradition, but our regret at its restricted use is tempered by the reflection that at most one or two players in a generation can make it bearable.
>
> The reasonable view to take on this vexed question seems to be that where the music has been specially designed for this instrument - as it was by the classical masters - it should undoubtedly be called on to perform the parts as written. The heavy cast-iron trumpet parts of ancient days require a massive unyielding tone-colour. Mere weight was nine times out of ten the object of their existence. Played on the puny modern Trumpet in C they sound stupid, undignified, and trivial. On the other hand, in modern music, where the Trumpet-part is woven more cunningly into the tissue of the music, and where a certain flexibility and power of blending are essential, the older instrument might well be dispensed with. Better still, perhaps it might be confined to a single Solo part written so as to turn its qualities to good account.
>
> Very little can be said as to the uses of this instrument in the orchestra, for though it is so dazzlingly effective, its gamut of expression is restricted. Its commonest use is to play the upper parts in the Brass ensemble and to add a climax colour in the general scheme of orchestration. It need scarcely be said that any form of cantilena writing is almost insupportable on an instrument with such a pronounced tone-quality. Certain tunes, however, which appeal either by their imposing and pompous character or by a sort of simple, dignified, direct vigour, come out well enough.[31]

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30 Ibid., 107.

31 Ibid., 93-94.

As early as 1870, Theodore Thomas (1835-1905) expressed doubts about the cornet when he made the following entry in his pocket notebook: "At last the summer programmes show a respectable character, and we are rid of the cornet! Occasionally a whole symphony is given."[32] This sentiment, however, could be as much Thomas's reaction to the musical style and the personality of Jules Levy (1838-1903), who had been the cornet soloist with Thomas's orchestra in the summer of 1869, as it was a reflection on the sound of the cornet.

The cornet in 1900 was a distinctly different instrument than the trumpet. Roger Voisin (b. 1918), when speaking of his father, René (1893-1953), who studied cornet at the Paris conservatory, stated,

> You must also understand that there was a certain personality - almost a personality problem as far as a cornet player and a trumpet player... still rubbed off in my father's time.... You should never force... in other words, to get red in the face while you were playing showed that you were making too much of an effort. It was not becoming, and it certainly was not musical, you see. I don't know how the hell you can play the Brandenburg without getting red in the face! The cornet approach certainly was not too much of a help to get those high piccolo trumpet notes. It was people like Monsieur Vignal, who was a <u>huge</u> man, who had the personality and the ambience and the exuberance of a Jackie Gleason, who attempted to play the instrument, and Mager himself was quite a large person... really a <u>strong</u> person who tried to experiment on his instrument. My father, for instance, who would not even attempt to force a sound like this, was smart enough to know that it had to be done, and he did a good job as you know yourself, of mounting me with good instruments, because I have a good stable of excellent high instruments for that purpose.[33]

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[32] Rose Fay Thomas, *Memoirs of Theodore Thomas*, 63-64.

[33] Roger Voisin, interview by Jack Hyatt, The Soprano and Piccolo Trumpets: Their History, Literature, and a Tutor, 20-21.

The modern trumpet evolved as a convergence of the long trumpet and the cornet. The notation for the trumpet shifted from the style of the long trumpet to that of the cornet (i.e., from c′ indicating the fourth partial to its indicating the second partial). These changes occurred over a fairly long period of time but were completed between 1900 and 1920.

When interpreting trumpet parts of this pivotal period, a performer should consider the type of trumpet for which the composer was writing in order to employ the proper tone and style of playing. For many composers, this is not difficult. An uncertainty arises because the type of trumpet indicated in the score and the trumpet which was used to perform the part are not necessarily the same. For the trumpet parts of Gustav Mahler, this issue is not clear and will be considered in some detail. Throughout most of the twentieth century, the long F trumpets have not been available to most performers. Students have been taught on cornets or cornet-length, mezzo-soprano trumpets, most often in the key of B-flat, and, for many, this became the standard "trumpet." Today there many different instruments from which the trumpet performer may choose, but the mezzo-soprano trumpet remains the standard idea of the trumpet.

It is difficult to know what type of trumpet was used in performances of the music composed and performed during the years 1900-20. It is the purpose of this paper to examine systematically the types of trumpets indicated in the scores of this period and determine the type of instrument that may have actually been employed.

Chapter II: The Use of the Trumpet in the United States

The instruments that seem to have been used most commonly in orchestras in the United States around the beginning of the twentieth century are the B-flat mezzo-soprano trumpet and occasionally the cornet. Charles Ives (1874-1954) wrote exclusively for these instruments, often using both together. The score of his fourth symphony (1910-16) shows trumpets and cornets in concert pitch, as are the horn parts, but indicates that the trumpet and cornet parts are written for B-flat instruments. In fact, the trumpet part in the score is written down to a concert f that could not be played on a three-valve C trumpet but could be played on a B-flat trumpet, which reinforces the fact that the part was expected to be performed on a B-flat instrument. Ives's father, George E. Ives (1845-1894), was a prominent performer on the B-flat cornet during Charles's childhood, and George considered this instrument to be the standard cornet. George studied the cornet with Franz Schreiber in New York in 1860, when he was fifteen years old. On July 2, 1869, Franz Schreiber, accompanied by Charles Foepple, with whom George studied music theory, performed on a program directed by George that featured chorus and orchestra. On that program, George and Schreiber performed a cornet duo, *Zephyrs*.[34]

From its inception in 1842 and well into the the mid-twentieth century, it seems as though the types of instruments used by the New York Philharmonic trumpet section were B-flat trumpets and cornets. It is possible that other instruments might have been used, but from the solos played with the orchestra that featured the trumpet or cornet, one

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[34] Jan Swafford, *Charles Ives: A Life with Music*, 32.

can deduce that the style was that of the cornet although the instrument actually used may have been a trumpet. On the concert of April 25, 1845, *Duetto- Two Cornetos* (full orchestra) featuring Messrs. A. & H. B. Dodworth [Allen T. (1817-96) and Harvey B. (1822-91)] was part of the program.[35] One assumes that the instruments employed were cornets since both were celebrated cornet soloists in New York at that time. Both Dodworth brothers led, performed with, and composed for the Dodworth Cornet Band, The Dodworth Military Band, The Dodworth Concert Band, and the Dodworth Brass Band in addition to the Dodworth Grand Orchestra.

The New York Philharmonic Society program for January 27, 1849, included *Brilliant Variations for the Trumpet* by Granz featuring Herr Haase as soloist (H. B. Dodworth is listed as playing alto horn and Dodworth Jr. as playing side drum on this concert). On April 17, 1852, *Solo with Variations, "Carnival of Venice"* for trumpet, arranged and performed by Mr. C. Haase, was the solo offering. The *Carnival of Venice* with variations was a popular cornet solo and remains so to the present day. It is interesting that H. B. Dodworth is listed first in the trumpet section; however, the trumpet personnel lists at this time were in alphabetical order.[36] Harvey B. Dodworth wrote *Dodworth's Cornet Instructor*, which was published in New York by S. T. Gordon in 1873[37] The program for the concert on January 20, 1855, lists *Concertino* for Cornet a Pistons (first movement) by L.

[35] Program for the Philharmonic Society, April 25, 1845, n.p.

[36] Nov. 10, 1860, is the first date for the occurrence of a personnel listing that is not in alphabetical order.

[37] Listed in Ludden and Bates' "Selected Catalogue of Vocal and Instrumental Music," 1882, and cited by Frank Baird in his dissertation, "A History and Annotated Bibliography of Tutors for Trumpet and Cornet" at the University of Michigan, 1983.

Schreiber featuring Herr Louis Schreiber, his first appearance with the orchestra. There is no personnel list for this concert. On February 2, 1861, Mr. Louis Schreiber was featured as soloist in two pieces, *Fantasia Capriciosa for Cornet a Piston* by L. Schreiber and *Elegie - Cantabile for Cornet à Piston* by Theo. Eisfeld. This last piece was composed for Louis Schreiber, who volunteered his services for this occasion. Schreiber was also a soloist on April 25, 1863, and April 2, 1864, although the pieces performed were not listed in the programs.

The personnel lists in the programs for the Philharmonic Society concerts consistently listed trumpet players as: "Trumpets" in all programs except for three: November 18, 1842, where they are listed as "Trombos"; May 12, 1849, where (John Henry) Distin and sons are listed under "Sax Horns"; and December 21 and 22, 1900, where the program lists two cornets and two trumpets. The eminent cornetist Herbert L. Clarke is listed as the fifth trumpet for two concerts that included performances of *Ein Heldenleben* by Richard Strauss on December 7 and 8, 1900. The score of *Ein Heldenleben* employs three trumpets in B-flat and two in E-flat. David Hickman states that Clarke played trumpet rather than cornet when he was a member of the New York Philharmonic Society Orchestra.[38] On December 21 and 22, 1900, for a program that presented works by Hector Berlioz, who scored for pairs of trumpets and cornets, Clarke is listed as the first of two cornet players with O. Schramm, and two other performers, H. Schmidt and A. Lange, are listed as the two trumpet players. Other than the exceptions noted here, the trumpet players

[38] David R. Hickman, Herbert L. Clarke," Part IV, "His Career, 29.

and/or cornetists are listed as trumpet players. Until Gustav Mahler was appointed as music director of the Philharmonic Society in 1909, the personnel changed fairly often. With Mahler's appointment as director and the number of concerts increased, the personnel remained stable for the season, and the trumpet section was always listed as "trumpets."

The principal trumpet player during Mahler's tenure with the orchestra was Christian H. Rodenkirchen (d. 1915) (always listed as C. Rodenkirchen), who played the B-flat trumpet. He was one of the teachers of the famous trumpet player Harry Glantz (1896-1982), who later played principal trumpet under Arturo Toscanini in the New York Philharmonic and the NBC orchestras, and about whom Glantz stated that he was his most influential teacher.[39] Rodenkirchen is also known to have played with the Theodore Thomas Symphony Orchestra in Chicago and the Philadelphia Orchestra.

The Boston Symphony Orchestra began to perform in 1881. The programs do not list personnel until the 1905-06 season, at which time there are four trumpet players listed. The program notes for the first concert in the 1911-12 season, October 13 and 14, 1911, include an article entitled *The Beginning of the Boston Symphony Orchestra*, and it lists the personnel for the 1881-82 season. There are two men listed under trumpets, E. M. Bagley and Benjamin Bowron. According to Douglas Yeo, Ezra Bagley served as principal trumpet for the first five years of the orchestra's existence and was a well-known cornet soloist of the time.[40] Benjamin Bowron was a cornetist in the Boston Germania Band before joining the

[39] Louis Davidson, *Trumpet Profiles* 36.

[40] Douglas Yeo, Trumpet Players of the Boston Symphony, 1881-1990: A Pictorial History, 11-25.

Boston Symphony.[41] Yeo's article has a picture of the Boston Symphony Orchestra taken during the first season, but the photograph does not clearly show the instruments being held by the trumpet section. Both of the instruments are partially visible but not enough to determine what sort of trumpets or cornets are being held.

On the program for December 4, 1886, the *Septet* by Saint-Saëns was performed. This piece is scored for two violins, viola, violoncello, string bass, piano, and trumpet. The instrument for which this trumpet part is written is the long, valved E-flat trumpet. There is no listing of the trumpet player nor of orchestral personnel. Yeo lists Richard Shuebruk as principal trumpet and Bowron as second trumpet for this season.[42] Shuebruk played with the Boston Germania Orchestra and the Handel and Haydn Society before he became a member of the Boston Symphony Orchestra, where he played second trumpet to Bagley in 1885-86 and principal the next year. He taught at the New England Conservatory and later in New York City.[43]

The earliest photograph in Yeo's article that clearly shows the instruments being held by the trumpet section is one from 1891. These are definitely mezzo-soprano trumpets and two of them are probably in the key of B-flat. The third is in either B-flat or A.

The program for December 27 and 28, 1901, included a performance of J. S. Bach's *Second Brandenburg Concerto*, arranged by Felix Mottl. The program notes, written by Philip Hale, include some discussion of the trumpet part:

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41 Ibid.

42 Ibid., 20.

43 Ibid., 15.

> Felix Mottl says in a note by way of preface to his arrangement that the trumpet part, written extremely high and in an otherwise fatiguing manner, forbids performance of the work as it stands. He has transposed the said part and divided it between two trumpets. He has also added wood-wind (sic) and horns. His tutti means all strings; his soli, only a few desks.[44]

This piece is listed in the program as "Concerto in F major, No. 2, for Trumpet, Flute, Oboe, Violin, with Accompaniment." None of the soloists is listed. However, in the program for the final concert of the season, the soloists are listed in the year-end summary. Only one trumpet player is mentioned, Louis Kloepfel (listed in this summary as Mr. Klöpfel). There were no personnel lists in the programs at this time, but the three trumpet players were Kloepfel, Edward Lafricain, and Joseph Mann.

The program also includes an essay on the trumpet at the time of Bach and Handel:

> A word about the trumpet of Bach to which Mottl refers. Dr. Prout gives a clear description of this instrument in his "The Orchestra," vol. i, p.201: "In the time of Bach and Handel trumpeters were divided into two classes, known as *Clarin-bläser* (Clarin-players) and *Principal-Bläser* (Principal-players). The former practised mostly the upper register of the instrument, the latter the lower. By long practice and the use of a special mouthpiece the *Clarin-bläser* obtained great command of these upper notes, while the *Principal-bläser* were seldom required to play above C on the third space, the eighth note of the series.... It would be quite possible to play Bach's parts on the modern natural trumpet but a player who practised them much would probably lose the certainty of his embouchure for the passages required in modern music, in which the lower notes are more frequently used. In modern performances of Bach's works his trumpet parts are generally played on a specially constructed 'long trumpet.'" The *Clarin-bläser* were found even as late as the end of the eighteenth

[44] Boston Symphony Orchestra, *Programmes* (December 27 and 28, 1901), 423.

> century: see a series of pieces written by Mozart in 1773 (?) for two flutes, five trumpets, and four kettle-drums (K. 187).[45]

This consternation about performing high, natural trumpet parts was evident in Europe around the bicentennial celebrations of Bach's birth as discussed later in this paper in connection with Julius Kosleck and Walter Morrow. There is an advertisement in the BSO program of November 22 and 23, 1901, for a performance of Bach's *B minor Mass* by The Cecilia Society, to be conducted by Mr. B. J. Lang on December 3, 1901. Part of the advertisement states, "For Chorus, Solo Singers, Orchestra, and Organ, this being its FIRST PERFORMANCE in Boston and the second COMPLETE PERFORMANCE in America. The ORIGINAL ORCHESTRATION will be used, including the almost obsolete high trumpets, loaned by Mr. J. Montgomery Sears (three), and the two hautbois d'amour, loaned by Mr. Damrosh." It is not clear whether these are valveless, natural trumpets of the middle eighteenth century, long, valved trumpets, or short soprano or piccolo trumpets of some sort, perhaps similar to Kosleck's.

Hale's essay about the very high trumpet parts of Bach was reprinted in the program for February 7 and 8, 1913, in which concert Bach's Third Suite in D was performed, conducted by Dr. Karl Muck. In the notes for this program, Hale writes:

> The version used generally in concert to-day was prepared by Ferdinand David for performance in the Gewandhaus, and it was published in 1866. Mendelssohn added two clarinets for the gigue, to take the place of the original first and second trumpet parts, too high for modern instruments and players, and he remodelled the trumpet parts. The first performance of the revised suite, and probably the first performance of the suite in any

[45] Ibid., 425

> form after Bach's death, was in the Gewandhaus, Leipsic [sic], February 15, 1838, and Mendelssohn conducted it.
> The overture, air, and gavotte were played in Boston at a Thomas concert, October 30, 1869. Three excerpts were played at a concert of the Harvard Musical Association, January 20, 1870. The whole suite was played at a Thomas concert, February 17, 1875.[46]

The Boston Symphony Orchestra, from its inception, featured a soloist on virtually every program. The soloists were vocalists, pianists, violinists, and violoncellists until 1909. The first wind player featured as soloist with the orchestra was Georges Longy, the orchestra's principal oboist. The next wind soloist was Albert Sand, the orchestra's principal clarinetist, who performed Mozart's *Clarinet Concerto* on March 29, 1918. From its beginnings in 1881 through the 1920-21 season, there were no brass soloists. Even though the Saint-Saëns Septet and Bach's Second Brandenburg Concerto feature the trumpet prominently, the players' names are not mentioned in the programs.

Although one cannot surmise the kinds of instruments being used by the types of solo material, as with the New York Philharmonic Society, there are the pictures available in Yeo's article. As discussed above, mezzo-soprano trumpets are being used in the photograph taken in 1891. In a photograph of the brass section of the orchestra taken around 1915 or 1916, Gustav Heim and Louis Kloepfel (first and fourth chairs respectively) are holding C trumpets, and Joseph Mann, second chair, is holding a B-flat trumpet. Giovanni Nappi, third chair, is holding a rotary-valve trumpet that appears to this writer to be in the key of B-flat. Another photograph, which was taken in 1921 after the

[46] Ibid., 892.

strike, shows Georges Mager (1885-1950), principal trumpet, holding a C trumpet. (Mager had just moved from the viola section to the trumpet section.) Mann, second chair, is holding a B-flat trumpet as before, as is Kloepfel, who remained as fourth chair. This photograph includes Gustav Perret, who joined the orchestra as fourth trumpet for the October 22 and 23, 1920, concert and moved to the third chair for the December 17 and 18 concert, holding his instrument in such a way as to obscure it.

In both the New York Philharmonic Society and the Boston Symphony orchestras, the instruments being used by the trumpet players are mezzo-soprano trumpets by 1900. The New York orchestra, having begun thirty-nine years earlier, certainly seems to have used cornets during the early years of the orchestra's existence. It is certainly possible that the same was true of the Boston Symphony Orchestra. Trumpets, specifically B-flat or C mezzo-soprano trumpets, became the normal instrument in both of these sections perhaps as early as 1890.

Chapter III: The Use of the Trumpet in France

Hector Berlioz (1803-69) had a strong influence on the way in which the trumpet was used in the orchestra well into the twentieth century, especially in France. His influence stemmed from his *Treatise on Orchestration*, first published in 1843, and from the scores of his orchestral music. Natural, valveless trumpets were the standard orchestral instruments of that time, and most of his discussion of trumpets is about those without valves or keys, but, as in his discussion of the horn, he describes the chromatic instrument. In his discussion of the cornet and saxhorns, chromatic, valved instruments are the topic. Both valved and keyed bugles (flugelhorns) are discussed as well.

His description of the trumpet and cornet includes the various keys in which these instruments exist. Trumpets made in one piece, that is, without a crook, are in the keys of B-flat, C, D, E-flat, E, F, G, and A-flat. By adding a semitone extension, or crook, one also has trumpets in the keys of A, B, D-flat (C-sharp), and G-flat (F-sharp). Berlioz refers to low A-flat, which is produced by adding another semitone crook to the trumpet in A or, in other words, a B-flat trumpet with two crooks added. The written pitch for a trumpet of any pitch indicates the fourth partial as c′. This notation extended to the long, valved trumpet, usually in F, that was still in occasional use at the turn of the twentieth century. For cornets, however, the written pitch indicates the second partial as c′. Cornet notation is also used with the shorter mezzo-soprano trumpets in A, B-flat, C, etc., up through the piccolo trumpets. Berlioz clearly thought of the trumpet as the older, longer instrument, but the sound was

similar enough to that of the cornet for him to state:

> Most of our orchestras provide the composer with only two trumpets and two cornets, instead of four trumpets. It is therefore better to have two trumpets in the same key since the cornets can complete the harmony; the latter can play all the intervals, and their timbre is not so dissimilar from that of the trumpets that they could not blend with them sufficiently in the ensemble.[47]

By the beginning of the twentieth century, trumpets with valves were standard. Because the valved trumpet is a chromatic instrument, a trumpet of any key could be used to play any part provided it was long enough to produce the low pitches required of the part. With valved trumpets universally accepted and with cornets being such a popular instrument, this was a rich period of design experimentation. Intonation, a constant problem in playing the trumpet, was an important reason for much of the experimentation during this period. Difficulties with fingering patterns in some keys are often overcome by using an instrument in another key, and some design experimentation sought to solve the problem of changing the fundamental key of the instrument by the use of valves or levers. Achieving a desirable and appropriate tone quality is a seemingly endless quest. The amalgamation of the cornet and trumpet, underscored by the ghost of the "classical" trumpet, was the underpinning for much of the design experimentation. Merri Franquin's (1848-1934) experiments in trumpet design illustrate the extent to which there was dissatisfaction with instruments at the beginning of the twentieth century.

In his *Méthode Complète de Trompette Moderne de Cornet à*

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[47] Hector Berlioz and Richard Strauss, *Treatise on Instrumentation*, 282.

Pistons et de Bugle (ca. 1912), Franquin discusses trumpets in various keys. Photographs of trumpets are provided that show the basic three-valve trumpet with extra, extending slides and extra tubing connected by manually adjustable rotary valves, which lower the pitch of the instrument. For example, the first photograph is of a three-valved, piston trumpet in C. He also shows a tuning slide which, when it replaces the original tuning slide, lengthens the instrument enough to put it in the key of B-natural.

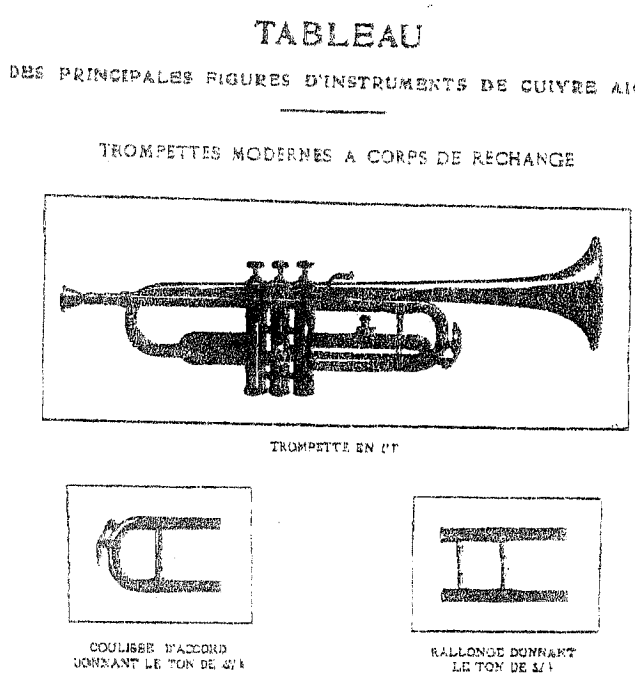
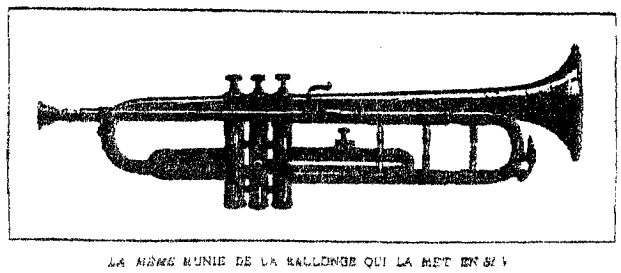


Figure 6. Trumpet in C with longer tuning slide and two-pipe extension

(Franquin, p. 33)

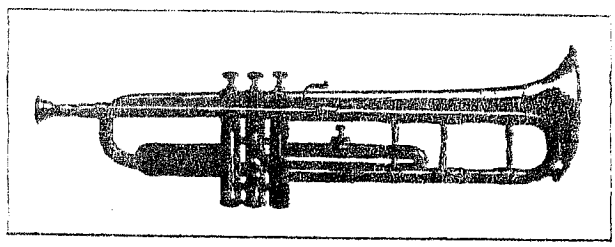
There is also a two-pipe extension that fits between the tuning slide and the rest of the trumpet and that, when used with the original C tuning slide and when the valve slides are extended, lengthens the trumpet still further by a whole-step to the key of B-flat:



LA MÊME MUNIE DE LA RALLONGE QUI LA MET EN SI ♭

Figure 7. B-flat Trumpet (C Trumpet with extensions)
(Franquin, p. 33)

With the valve slides further extended and the C tuning slide replaced by the B-natural tuning slide, the trumpet is extended to the key of A:



TROMPETTE MISE EN *LA* PAR L'ALLONGEMENT TOTAL DE LA *RALLONGE*
ET DE LA COULISSE D'ACCORD
Le ton de la s'obtient également par l'adaptation de la rallonge
et de la coulisse de ton de si ♭ réunies

Figure 8. A Trumpet (C Trumpet with extensions)
(Franquin, p. 34)

This is followed by a series of trumpets and similar extensions, but in this series, the shortest-length instrument is in the key of D. Accompanying the photograph of the D trumpet is a longer tuning slide that, when it replaces the original tuning slide, lengthens the instrument enough to lower its pitch to D-flat. There is also a two-pipe extension that, when used with the original D tuning slide, lowers the pitch a whole-step to C. When the two-pipe extension is used with the longer tuning slide, the pitch of the instrument is lowered a minor third to B-natural.

Franquin includes a series of photographs of trumpets with an extra chamber attached to the tuning slide by means of a manually adjusted rotary valve. The key of the instrument with this extra tubing closed off is C:

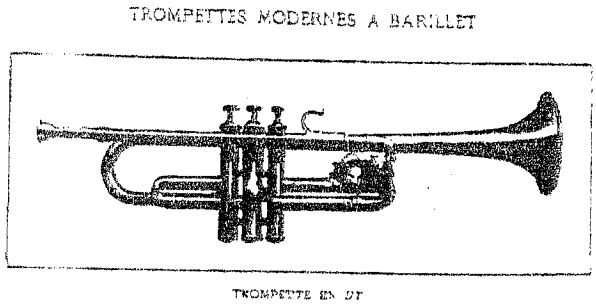


Figure 9. C Trumpet with rotary extension
(Franquin, p.37)

With the rotary valve open and the valve slides slightly extended, the key is B-natural. When the two-tube, whole-step extension is inserted between the tuning slide and the rest of the trumpet, the valve slides extended a little more, and the rotary valve closed, the key of the instrument is B-flat. This configuration, with the rotary valve open and the valve

slides extended further, is a trumpet in A.

Franquin also shows a series of trumpets based on the same principle of an extra chamber connected to the tuning slide by a rotary valve, but the basic pitch of the instrument without the extra tubing is D. With the rotary valve open, the key of the instrument becomes D-flat. With the addition of the two-pipe extension and the rotary valve closed, the key is C. This configuration with the rotary valve turned to include the extra chamber put the instrument into the key of B-natural.

There follows a series of cornets. The first photograph is of a C cornet with a longer auxiliary lead pipe:

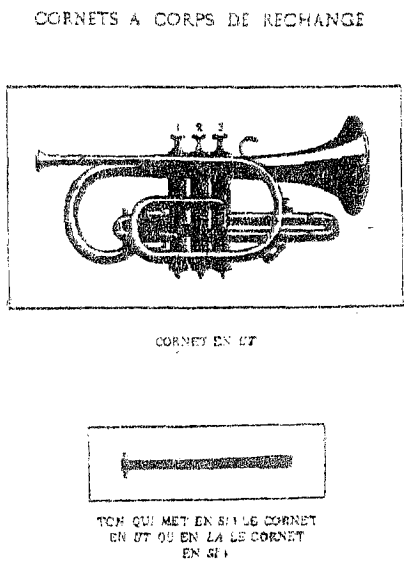
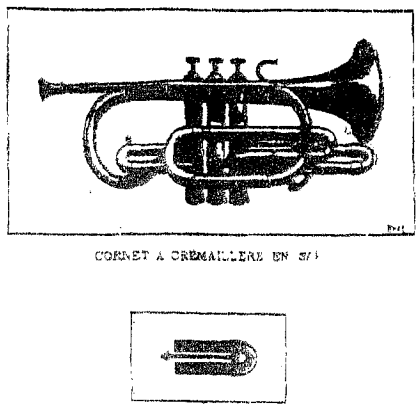


Figure 10. C Cornet with auxiliary lead pipe
(Franquin, p. 38)

This is an illustration of a longer lead pipe that will lower the pitch of a C cornet a half step to the key of B-

natural and a B-flat cornet to the key of A. A tuning slide and a two-pipe extension would enable one to extend a C cornet to one in B-flat or A.

There are two B-flat cornets illustrated, the second of which is referred to as a *cornet à crémaillère en Si b* (cornet with a tuning slide extension in B-flat):



CORNET A CREMAILLERE EN S/

Figure 11. B-flat Cornet with a tuning slide extension (Franquin, p. 39)

It has a threaded rod attached to it that runs through a brace, and a lock-screw that allows for correct tuning when the slide is extended and the valve slides are extended, to the key of A.

Next, there is an illustration of a cornet in B-flat with an extra chamber of tubing connected to the tuning slide by a rotary valve similar to the configuration of extra tubing connected to the trumpets described above:

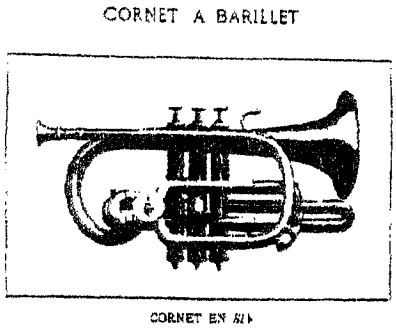


Figure 12. B-flat Cornet with rotary extension

(Franquin, p. 40)

The same cornet with the valve slides extended and the rotary valve opened is in the key of A.

Franquin also shows a cornet with two chambers of extra tubing, each connected by means of a rotary valve. The first of these is connected to the tuning slide as in the B-flat cornet just mentioned. The second is attached just before the tubing connects to the valve section at the third valve. When both rotary valves are closed (i.e., all extra tubing is shut off), the key of the cornet is C:

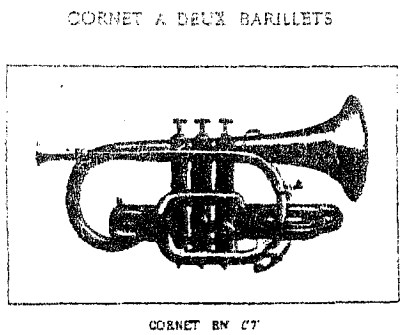


Figure 13. C Cornet with two rotary-valve extensions

(Franquin, p. 41)

When the first rotary valve is opened and the second is closed and the valve slides are slightly extended, the key is B-natural. When the first rotary valve is closed and the second is opened and the valve slides are extended a little more than before, the key is B-flat. When both rotary valves are open and the valve slides are extended further, the key of the cornet is A. Franquin follows these illustrations of variously keyed trumpets and cornets with an extensive discussion of transposition. He illustrates how to transpose on any keyed instrument, any note written for any other keyed instrument. Throughout his method, he suggests transpositions for many exercises. Franquin's concern about the need of the student to acquire a high level of skill in transposition and his discussion about the various configurations and keys is a precursor to his design, which more efficiently incorporated these same ideas in one instrument, the four- and five-valve trumpets designed by Franquin. The four-valve instrument was first produced in 1912 and the five-valve model in 1916 by the Thiboulville-Lamay Company of Paris.[48] The four-valve model was a three-valve C trumpet with a whole-tone-ascending fourth valve. The five-valve model is similar to the four-valve model with a descending fifth valve that lowers the pitch by a major or minor third. Various combinations provide quick changes to B-natural, A-natural, and A-flat.[49]

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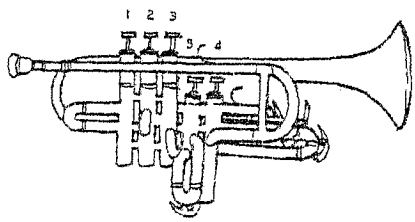
[48] Edward Tarr, *The Trumpet*, 177.

[49] Clyde E. Noble, *The Psychology of Cornet and Trumpet Playing*, 28-29.



FRANQUIN'S 5-VALVED TRUMPET

Figure 14. Thiboulville-Lamay 5-valved Trumpet (Noble, p. 29)

Roger Voisin, who played, among other instruments, a four-valved Thiboulville-Lamay trumpet throughout his career with the Boston Symphony Orchestra and owns a prototype of a five-valved trumpet, tells of the curious history of this instrument in Paris:

> ...there is something very interesting about those four-valve trumpets, in that the people who came back from the 1914 war blackballed those trumpets, believe it or not, because, something absolutely unheard of - the year that these trumpets were at the Conservatoire - they took eight first prizes. They were thought to be a secret weapon, and the other people blackballed them. When these young people came out after the Conservatoire class and got to be in the business in Paris, they wouldn't play with them. And so these trumpets absolutely went out of existence. And as you know, yourself, those trumpets were made in 1918 to 1919-20. You never saw them until 1956, when we started to bring them out.[50]

[50] Roger Voisin, interview by H. M. Lewis Jr., Roger Voisin: An Orchestral Legend, 6.

There are several examples of scores in France during the first two decades of the twentieth century with trumpet parts that descend to pitches below the range of three-valved trumpets. While it is not certain that this is a result of experiments such as those of Franquin, it is interesting that they occur during this time.

Gabriel Fauuré (1845-1924) scored for the long F trumpet in his *Requiem* (1877, 1887-90), which was orchestrated in 1900. Claude Debussy (1862-1918) employed the long, classical F trumpet in *Nocturnes* (1900), *Pelléas et Mélisande* (1901-02), and *La Mer* (1905), in which he also used C cornets. Albert Roussel (1869-1937) and Paul Dukas (1865-1935) wrote for only the C trumpet although Dukas scored for two trumpets in C and two cornets in B-flat in *The Sorcerer's Apprentice* (1897). In *La Péri* (1911-12) Dukas scored for three trumpets in C, and the part descends to f-natural, a note a half-step too low for a three-valve trumpet. This note is available if the part is played on a B-flat trumpet or if the third slide is extended enough to drop its pitch a half-step.

Maurice Ravel (1875-1937) also scored, for the most part, for C trumpet, but employed a small D trumpet later in *Boléro* (1928). In *Rapsodie Espagnole* (1908), the trumpet part descends to f, a half step below the range of a three-valved instrument in C, which is available on a three-valve B-flat trumpet. In the ballet, *Daphnis et Chloé* (1909-12), the solo first trumpet descends to D sharp, a note a minor third below the range of a three-valved C instrument and a half-step below the range of a three-valved B-flat trumpet. In part two (1913), the third trumpet has an f, a half step below the range of a three-valved C instrument but available on a B-

flat trumpet. In *Alborada del Gracioso* (1918), the trumpet also has an f. The third trumpet has an e in *L'Enfant et Les Sortilèges* (1920-25). While all of these examples, except the first trumpet solo in *Daphnis et Chloé*, are playable on a three-valve B-flat trumpet, these examples suggest that Ravel may have been thinking of a C trumpet with more than three valves such as those made by Franquin-Thiboulville-Lamay discussed above.

The Paris Conservatory was quite influential because of the prestige of the trumpet and cornet instructors, and the musical level of the required competition solos set a high standard of accomplishment for its graduates. The manner in which the trumpet was scored in French orchestral and solo literature is unique in that the C trumpet became the standard, and French trumpet players tended to use the C trumpet. French trumpet players, such as Mager, and other European players coming to the United States had an influence on American orchestral trumpet players who later tended to use the C trumpet, which, at the present time, is the standard orchestral trumpet.

The pieces composed for the contests held each year at the conservatory were important pedagogical works and some are still considered important recital repertoire. Most of the trumpet contest pieces have both C and B-flat parts, but a few were written for F trumpet. These F trumpet parts may well have been performed on mezzo-soprano instruments. Franquin included excerpts of several of these solos in his method book and suggested that they be performed on a B-flat trumpet. Considering his position as professor at the conservatory and the low number of F trumpets that have

survived from that period, one can understand that it was a fairly common practice for these F trumpet parts to have been performed on B-flat trumpets.

The pieces themselves, discussed below, set a high standard of performance. Even though they were composed specifically as contest pieces, they are worthy as works of music. Because of the destruction of the publishing businesses in France during World War II, the publication dates on these pieces, printed after the war, reflect a date of publication after the rebuilding of these firms and not the original publication date.

Trumpet Contest Solos for the Paris Conservatory, 1900-20:

The trumpet solos for the years 1900-20 include solo parts for C and B-flat trumpets with the exceptions of the 1901 (F trumpet), 1902 (F trumpet), and 1909 (F trumpet, B-flat cornet, or flugelhorn) pieces. The trumpet competition solos for 1900 to 1920 follow, for the most part, a slow-fast form. The slow sections require controlled, lyrical playing and tend to incorporate more of the lower register of the instrument than do the faster sections. The faster sections contain more technically demanding passages and tend to be set in the higher range of the instrument. The pitch range of this group of pieces generally extends from concert g (the Georges contains an f-sharp, the lowest note on a three-valve C trumpet) to b''-flat (with some going up to c'''), which represents the accepted range of a mezzo-soprano trumpet.

G. Alary's *Morceau de Concours*, Op. 57[51] was used for the 1900 contest. There are solo parts for both C and B-flat

[51] Alphonse Leduc and Son, 1958.

trumpets. The first section is in the key of B-flat minor and the faster section is in B-flat major, concert pitch. The solo part in both sections begins with a similar, fanfare-like figure that is played on the tonic, the dominant, and again the tonic. The second section is characterized by scales and arpeggiated triplets. There is a *cantabile* passage in the middle of this section, but the character is definitely that of the trumpet as opposed to that of the cornet in that the figures are angular rather than lyrical as is found in the cornet solos. The dynamics are generally marked louder in the trumpet solos than that those in the cornet solos. The written pitch range extends from g to b''-flat.

The 1901 trumpet competition piece was Camille Erlanger's (1863-1919) *Solo de Trompette Chromatique en Fa.*[52] The dedication reads, "Hommage à Monsieur Theodore Dubois, Membre de l'Institut - Director du Conservatoire National de Musique et de Déclamation." The solo line in the piano score is for F trumpet as is the solo trumpet part. The solo part is playable on a B-flat trumpet as its lowest note is a written C, which is a g on the B-flat trumpet. (This concert f is too low by a half-step for a three-valved C trumpet.) In a 1945 edition[53] revised and transcribed by Georges Mager, Solo Trumpet of the Boston Symphony and a graduate of the Paris Conservatory, the solo trumpet line in the piano score is still for F trumpet, while the solo trumpet part is transposed for B-flat trumpet. There are metronomic tempo indications: quarter-note at 63 for the first, slower section, and quarter-note at 126 for most of the second,

[52] Evette & Schaeffer, n.d.

[53] Southern Music, 1973, 36-47.

faster section. In the middle of the faster section, there is a slower passage marked as a quarter-note at 116. Franquin includes excerpts from this piece in the last section of his method.[54] Here the part is given in the original F trumpet notation, but he indicates at the end of the excerpt that it could be transposed and played on a B-flat trumpet. Franquin includes the entire first section and indicates the nine measure rest that occurs at the beginning of the faster section. He continues with the ending passage, which is a restatement of the opening trumpet figures with some changes in articulation.

Introduction et Final du Solo by Max(imilien-Paul-Marie-Félix) d'Ollone (1875-1959) was the 1902 contest piece. The only version available is a copy of the solo trumpet part found in the last section of Franquin's method book[55] . The solo part here is for F trumpet. Franquin suggests a transposition to B-flat trumpet.

Andante and Allegro by Joseph Guy (Marie) Ropartz (1864-1955) was the trumpet competition piece for both 1903 and 1916. The only version available is a 1941 edition that was revised by Georges Mager and the publisher, Albert J. Andraud, a member of the Cincinnati Symphony Orchestra.[56] The copyright was transferred to Southern Music in 1958. The trumpet part in the piano score is in concert pitch, but the solo part is transposed for B-flat trumpet. Except for a few minor modifications (i.e., two breath marks, four tenuto marks, and two changes in dynamics) and the transposition, the solo part is identical to the solo line in the piano

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54 Franquin, Méthode Complète, ca. 1912, 319.

55 Ibid., 321.

56 Southern Music, 1973, 63.

score. This solo is also found in Franquin's book written for C trumpet.[57] This piece remains a popular recital piece and is often included on recordings of trumpet solos. The accompaniment has also been transcribed for band.

In 1904 Alexandre Georges's (1850-1938) *Legende de L'amour* was the trumpet contest piece.[58] The trumpet part is written for C trumpet, as is the trumpet part in the score. It is dedicated to Franquin, who included this piece in the last section of his method. There are discrepancies in the rhythm between the trumpet part and the score in several places. The first section of this piece is written in six-eight meter. In m. 48, the score indicates that the trumpet has a quarter-rest followed by two sixteenth-notes and a dotted quarter-note. This would match the rhythmic pattern in the right hand of the accompaniment while the left hand has four duplets in the measure. The engraver matched the two sixteenth-notes with the sixteenth-notes of the right hand of the piano. The trumpet part, however, indicates a duple figure of an eighth-rest and two sixteenth-notes followed by a dotted quarter-note, which would match the rhythm of the left hand of the piano accompaniment. Franquin, in his method,[59] indicates the duple rhythm for the first half of m. 48. In m. 49, the trumpet part mistakenly indicates a quarter-note that is tied from m. 48. The piano score and Franquin correctly indicate an eighth-note. M. 55 in the piano score and the trumpet part indicates the rhythm of a sixteenth-note, a sixteenth-rest, a quarter-note, and an eighth-note, which is inadequate to complete this last six-

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57 Franquin, 323.

58 Enoch & Co., n.d.

59 Franquin, 324-25.

eight measure. Franquin's version indicates the same rhythm but encloses it as a quadruple, which corrects the notation and leads smoothly into the next section of the piece, which is in two-four meter. In measures 57 and 60, the notes are tied from their respective preceding measures. In both measures, the trumpet part indicates an eighth-note while both the piano score and Franquin indicate half-notes. In m. 70, the trumpet plays an a′ eighth-note following an f″ with a fermata and an e″ eighth-note. The trumpet's final a′ elides with the beginning of a passage in which the piano plays the melody alone starting on a″. Franquin indicates that either a′ or a″ can be played. Franquin also includes several fingering suggestions: 1 and 3 on some d″s, 1 and 2 on some e″'s, which are probably suggested in order to correct intonation problems - flat fifth partials, a common trumpet problem. He also suggests changing fingering for slurs, which could be played with the same fingering for both notes, allowing a clear slur.

H. Dallier's (1849-1934) *Fête Joyeuse* for B-flat or C trumpet and piano served as the competition piece in 1905 and 1917.[60] Both C and B-flat solo parts are provided. Franquin includes excerpts of this solo in his method with the trumpet in C.[61] It requires the agile execution of arpeggios in triplets and sixteenth-notes and contains two sections of rapidly tongued triplets.

In both 1906 and 1908, *Legend* by Georges Enesco (George Enescu) (1881-1955), the famous Rumanian violinist and composer, served as the contest piece. This piece for trumpet and piano was dedicated to Merri Franquin and has parts in

[60] Alphonse Leduc and sons, 1957.

[61] Franquin, 326-27.

both C and B-flat in the International edition.[62] Franquin includes it in his method, and here the solo part is for C trumpet.[63] It is perhaps the most enduring of these contest pieces as it continues to be performed on trumpet recitals with some regularity.

Chorale by Georges-Eugène Marty (1860-1908) was the trumpet piece for 1907.[64] The trumpet part in the piano score is for C trumpet. There are solo parts for both C and B-flat trumpets. The examined edition is published by International Music Company (1965) and edited by Roger Voisin. There are excerpts of the solo part included in the last section of Franquin's method book.[65] This solo part is for C trumpet.

Auguste (Paul Jean-Baptiste) Chapuis's (1858-1933) *Solo de Trompette en Fa ou de Cornet ou de Bugle Si b* was the required piece for both 1909 and 1919.[66] The solo part in the piano score is for F trumpet. There are two solo parts. One is for F trumpet, and the other is marked *"pour PISTON ou CONTRALTO SI b."* The cornet part differs slightly from the trumpet part: In mm. 13-29 the B-flat part is written to sound an octave lower on some notes, and on others, there is the option of playing an octave lower or at the same pitch as the F trumpet part. Voisin's comment about cornetists striving to play with little apparent effort may explain the cornet transcription being written an octave lower for high passages such as these. At m. 67, the B-flat part is marked *Modéré sans lenteur*, while the F trumpet part is marked only *Modéré*. In m. 82, the rhythm is different in the F trumpet

[62] International Music Co., n.d.
[63] Franquin, 328-29.
[64] International Music Co., 1965.
[65] Franquin, 330.
[66] Alphonse Leduc & sons, 1952.

part than it is in the B-flat part and the solo part in the piano score. These last two parts are similar and seem to be correct. In m. 84 the B-flat part is missing the *p* that is indicated in the F trumpet part. The syncopated figure in mm. 165-7 has the first note written to sound an octave lower and the rest of the notes to sound either at the same pitch or an octave lower in the B-flat part; and at the second eighth note in m. 191, the B-flat part has the option of the same pitch or one sounding a minor third above that of the F trumpet part. Again, one reason why the cornet part is written at the lower octave is that the cornet was considered to be a different instrument than the trumpet, one on which it was considered incorrect to use any strong effort whereas with the trumpet such effort is acceptable.

Franquin has part of this solo in the last section of his method with the part notated for F trumpet (with no indication of transposing).[67] There are some differences between the two examined editions. Franquin indicates his version is from an edition by Evette & Schaeffer, and the other edition is by Alphonse Leduc, dated 1952. In m. 56, the Evette & Schaeffer (ES) edition indicates *Dolce*, where the Alphonse Leduc (AL) edition does not; In m. 57, the ES edition is marked *forte*, which it is not in the AL edition. The rhythm in m. 82 is missing the 2 which denotes that the eighth-notes are a duplet. M. 85 has a rallentando in the ES edition that is not in the AL edition. There is a crescendo marked in m. 88 of the ES edition that is not in the AL edition. There are accents on the first beat of m. 103, on the first and second beats of mm. 104-6 in the ES edition

[67] Franquin, 317.

that are absent in the AL edition.

In 1910 André Gédalge's (1856-1926) *Pièce pour Trompette* was the trumpet contest piece. The examined edition is by Alphonse Leduc and is dated 1961. There are solo parts for both C and B-flat trumpets. The solo part in the piano score is in concert pitch. There are three sections that are indicated as possible cuts. There is a two-measure optional part that extends the upper pitch range to c''' and includes triplet figures instead of duplet figures. The last note of the piece also offers an optional c''', preceded by an ascending three-note scale, as opposed to the same figure an octave lower.

In both 1911 and 1918 *Andante et Scherzo pour Trompette Ut ou Sib et Piano* by Henri-Paul Busser (1872-1973) was the trumpet competition piece. (Busser also composed the cornet competition piece, *Variations en Re Bemol*, Op. 53, which was required in 1914 and 1920.) The studied edition is by Alphonse Leduc and dated 1954. There are solo parts for both C and B-flat trumpets, and the solo part in the piano score is in concert pitch. The first section is marked *Andante* with a quarter-note at 72. The second section is marked *Allegro* with the quarter-note at 132-144. This entire second section is written in 7/4 meter. There is an optional thirteen-measure cut indicated. Three measures from the end, there is an optional c''' followed by an a'' that could replace a rest and a c''.

1912 - Emile-Pierre Ratez (1851-1934) - *Gigue*. This

piece is not available for inspection.[68]

1913 - Paul Louis Rougnon (1846-1934) - *Fourth Solo de Concert*. This piece is not available for inspection.[69]

Choral and Variations by Marc-Jean-Baptiste Delmas (1885-1931) was the 1914 trumpet competition piece. The copy examined was borrowed from the William Allen White Memorial Library at Kansas State Teachers College and included only a B-flat trumpet part although the piano score has the solo part in concert pitch, which indicates that it originally included a C trumpet part as well. The part is playable on either instrument. The copyright date is 1937 by Andrieu Freres, which was assigned to Alfred Music Company in 1940. The trumpet part indicates that it could be performed on a cornet, which is likely an attempt to broaden sales. The second half of the second variation calls for mute. Although there is no indication that the mute is to be removed, one assumes that it is removed after the end of the second variation.

The eminent composer and retired director of the Paris Conservatory, Théodore (François-Clément) Dubois (1837-1924) composed his *Fantaisie pour trompette chromatique* for the 1920 trumpet competition. It is dedicated to Monsieur de Bosredon. The copyright is by Heugel of Paris, 1920. The

[68] The Ratez *Gigue* was not found in an interlibrary search nor in the catalogues of the following libraries: Library of Congress, New York Public Library for the Performing Arts, City University of New York, New England Conservatory, Boston Conservatory, Vanderbilt University, The University of Miami, Arizona State University, Juilliard School, Harvard University, Cleveland Institute, Indiana University, University of California at Berkeley, University of Rochester, Massachusetts Institute of Technology, University of Michigan, Washington University, Rutgers University, Columbia University, Cornell University, New York University, and Vassar. A communication from anyone with access to these rare scores would be appreciated.

[69] The Rougnon *Fourth Solo de Concert* was also not found in the same searches as for the Ratez..

examined copy was obtained through an interlibrary loan (from the Mannes College of Music Library) and offers only a solo part for C trumpet, which agrees with the piano score. It is likely that it originally also had a part for B-flat trumpet. The first section is marked *Allegro modéré.* Its meter is 6/8 with occasional 9/8 measures, and the tempo indicates a dotted quarter-note at 72 to 76. The second, faster part indicates a dotted quarter-note at 128 to 132. There is a short expressive and sustained section in 2/4 meter in the middle of the faster part, and another short section that returns to the tempo of the first section. There is a fast coda. The faster part and the coda include rapid duplets, usually in arpeggiated figures. In the section that returns to the style of the first section, there is also a figure that is written as a succession of septuplets amounting to successive written-out trills.

Cornet Contest Solos for the Paris Conservatory, 1900-20:

The Conservatory contest solos for cornet from 1900 to 1920 form a body of beautiful musical compositions that did not follow the usual cornet solo form of theme and standard variations used by Arban and continued through Herbert L. Clarke and others. They do follow a slow fast form. There is some use of cadenzas in some of the slow sections. These works are not generally as well known as are the trumpet solos perhaps because of a current prejudice in favor of the trumpet. Because of their relative obscurity, some musical examples of these solos are given.

The cornet solos are all for the cornet in B-flat. The pitch range of these solos extends from g up to B-flat'',

which seems modest when compared with the high range of Clarke's solos but serves a fine musical purpose in this repertoire. All of these works require controlled, lyrical playing often presenting the performers with rhythmic difficulties requiring delicate and sensitive ensemble. These passages lend themselves to some rubato. This repertoire reflects the French cornet style of these times rather than the more trumpet-like virtuosity of American cornetists. This style emphasized grace and elegance without undue effort. There are also faster sections near the end of these pieces that incorporate rapid articulation requiring multiple tonguing avoiding the somewhat hackneyed triple-tonguing variations one finds in many other cornet solos of the time.

Georges (-Adolphe) Hüe (1858-1948) wrote *1st Solo de Cornet à Pistons* for the 1900 competition. One of the editions inspected is published by Alphonse Leduc and bears the date 1955. This edition states that it was employed for the conservatory competition of 1900, but it also was used for several other years: 1906, 1910, 1916, and 1926. This edition may be a copy of the first edition, but with the uncertainties in dating French publications, this is unclear. The Southern Music Co. edition[70] corrects one mistake in a rhythmic figure in the Alphonse Leduc edition and adds some dynamics and articulations but is otherwise the same as the Alphonse Leduc edition. The solo part indicates cornet in B-flat. The pitch range of the solo part is from written b-flat to a''-flat. Although the solo part in the piano score does not state this, the part is for a B-flat cornet. This piece is dedicated to Jean-Joseph Mellet (b. 1843).

[70] Southern Music Co., 1973, 1-11.

Charles Silver's (1868-1949) *Scherzo pour Cornet à Pistons* was the 1901 cornet competition piece. It was published by Evette & Schaeffer with no date. The solo part in the piano score is notated in concert pitch while the solo cornet part is for B-flat cornet. Since the examined copy was borrowed from Ball State University, it is unknown if there was a C cornet part included originally, although this seems doubtful. The fragment of this piece included in Franquin's method is also for B-flat cornet.[71] It begins with an introduction built on the main motiv that is marked *Allegretto*. This leads into a cadenza that concludes the introduction and brings in the main body of the work. There is also a cadenza at the end that leads to a short coda. The pitch range is from written a to a". It is dedicated to J. Mellet.

The 1902 piece was Francis (baptized François Luc Joseph) Thomé's (1850-1909) *Fantaisie*.[72] The solo part is for B-flat cornet or trumpet (although it has been listed only as a cornet solo for the Paris Conservatory competitions). The piano score does not state the key of the solo instrument, but it is for B-flat cornet. The range of the solo part is written a-flat to g"-sharp.

Marie-Emmanuel-Augustin Savard (1861-1942) composed *Morceau de Concours pour Cornet à Pistons* for the 1903 competition. It was used again in 1915. The Southern Music Co. edition,[73] which appears to be a copy of an edition by Alphonse Leduc, indicates that it was used for the 1903 contest, but it was also used for the contests in 1915, 1921,

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71 Franquin, 320.

72 Alphonse Leduc, 1959.

73 Southern Music Co., 1973, 27-35.

and 1925. Both the solo part and the solo line in the piano score are for B-flat cornet. The range of the solo part is from written d'-flat to g". With the exception of a few minor editorial differences, this is the same as a publication by the Cundy - Bettoney Co., Inc., of which Carl Fischer, Inc., was the sole selling agent. There is no date for this edition. This piece is dedicated to J. Mellet.

The 1904 competition piece was Alexandre (-Clément-Léon-Joseph) Luigini's (1850-1906) *Caprice, Op. 60*. It was published by Gérrard Billaudot, Paris and dedicated to Alexandre Petit. There is no date. The solo part and the solo line in the piano score indicate cornet in B-flat. The opening section (see figure 15) is a lyrical Andante in 6/8 marked as a dotted quarter-note equals 63. The solo dynamic range is from *forte* to *piano* with the louder section accented and the softer section marked *dolce*. The second section is marked *Allegretto* in 2/4 with the quarter-note at 84. This section begins with the soloist muted and unaccompanied. The piano joins the solo in the fifth measure of this section. The dynamic range of this section also extends from piano to forte with some lyrical parts marked *dolce, bien chanté,* and *espress*. In the eighteenth measure of this section, half-way through the measure, the meter changes to 6/8 with the eighth-note remaining the same tempo as previously, and it is marked *largement*. After four and a half measures, the meter returns to 2/4, and it is marked *Tempo*. The third and last major section is marked *allegro moderato* with the quarter-note at 96, and the solo cornet playing without mute. This section includes rapidly tongued, sixteenth-note triplets in patterns that involve repeated notes, scale passages, and

arpeggios. There is a cadenza, followed by a more relaxed section marked Allegretto grazioso with the quarter-note at 84, which leads to a rapid ending. The pitch range is c′ to a′′.

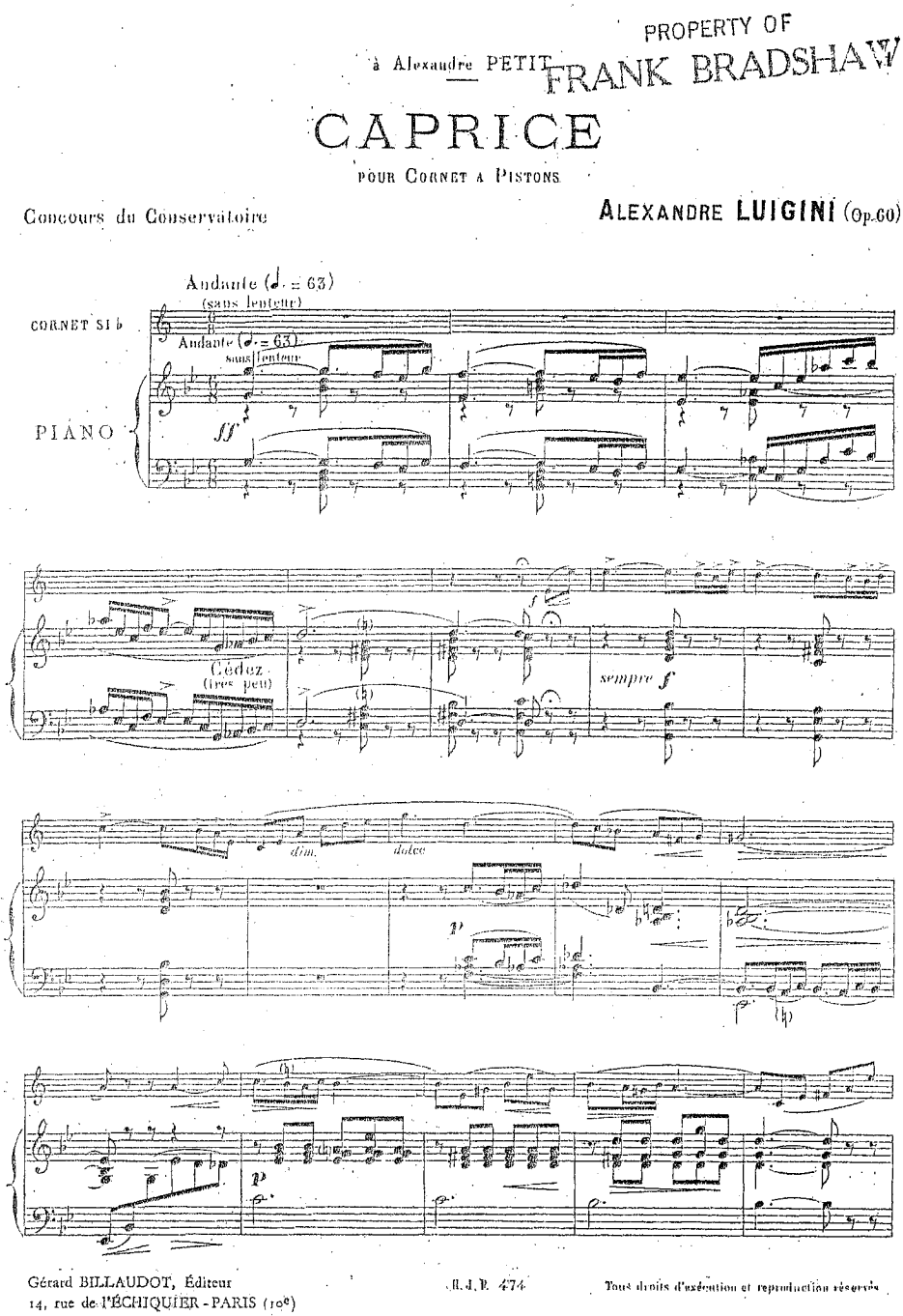


Figure 15. First page - Luigini *Caprice*.

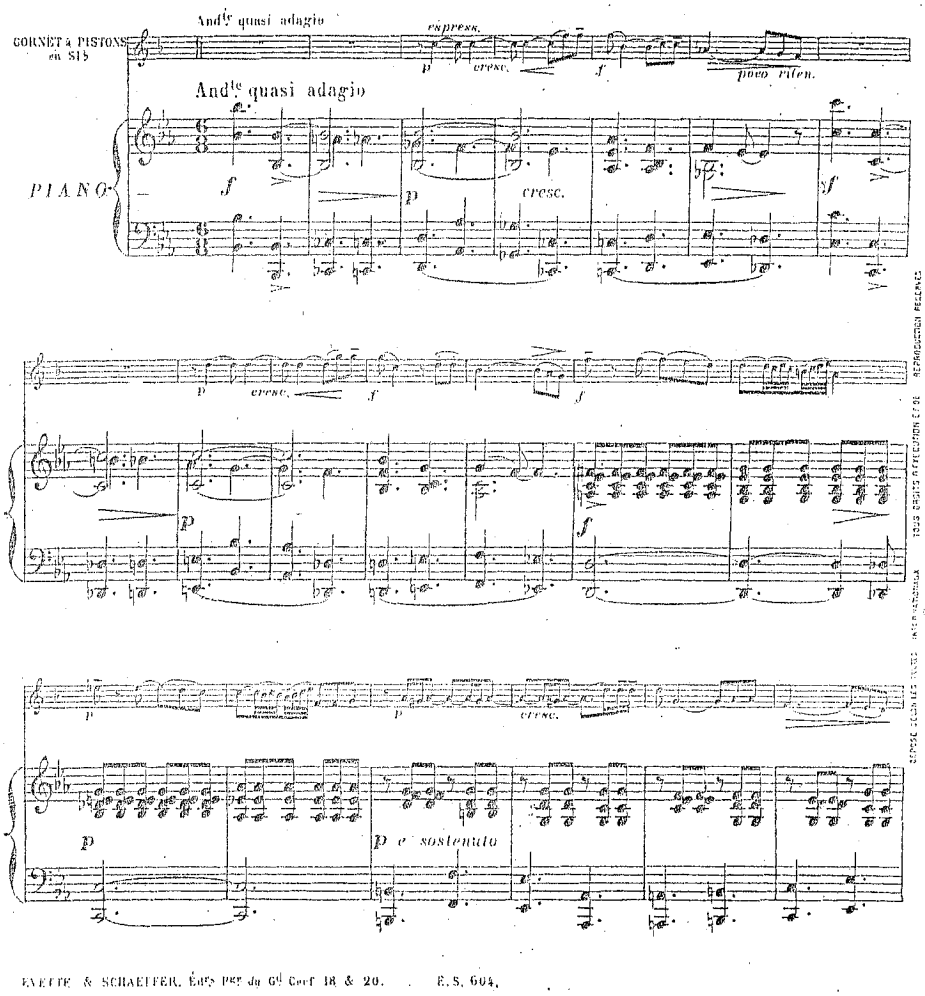
Charles (Gaston) Levadé (1869-1948) composed *Caprice* for the 1905 competition. It was published by Evette & Schaeffer and dedicated to M. Mellet, professor at the Paris Conservatory. There is no date given. The solo part and the solo line in the piano score are both notated for cornet in B-flat. There are no metronome markings. This piece is comprised of two sections, the first of which is marked *Andante quasi adagio* in 6/8 meter (see figure 16). The second section is marked *Allegro spiritoso* and has a meter of 3/4. The two sections are connected by a short *Allegretto* that has the character of a cadenza. A short *Andante maestoso* and an *Allegro vivo* provide the ending. The first section is generally soft, although there are some crescendos that lead to forte, and lyrical with many quick embellishments (see figure 16). The connecting *Allegretto* is made up of fast, legato figures. The second section, *Allegro spiritoso*, is comprised of delicate, soft staccato figures and strong, accented figures. There is also a lyrical section that occurs twice, in the tonic and the subdominant, both times followed by a rapidly tongued variation in triplets. The pitch range is from written c′ to b′′-flat.

Concours du Conservatoire National de Musique de Paris

CAPRICE

pour **Cornet à Pistons**
avec accompagnement de PIANO

Ch. LEVADÉ



ENOCH & SCHAEFFER, Édrs Prt du Gt Conf 18 & 20. E.S. 604.

Figure 16. First page of Levadé *Caprice*.

The 1907 piece was *Morceau de Concert* by Jean G. Pennequin (n.d.).[74] The solo part and the solo line in the piano score are for cornet in B-flat. The pitch range extends from written b to a".

[74] Alphonse Leduc, n.d.

Concours du Conservatoire National de Musique de Paris.

MORCEAU DE CONCERT

Pour CORNET à PISTONS en SI b

J. G. PENNEQUIN

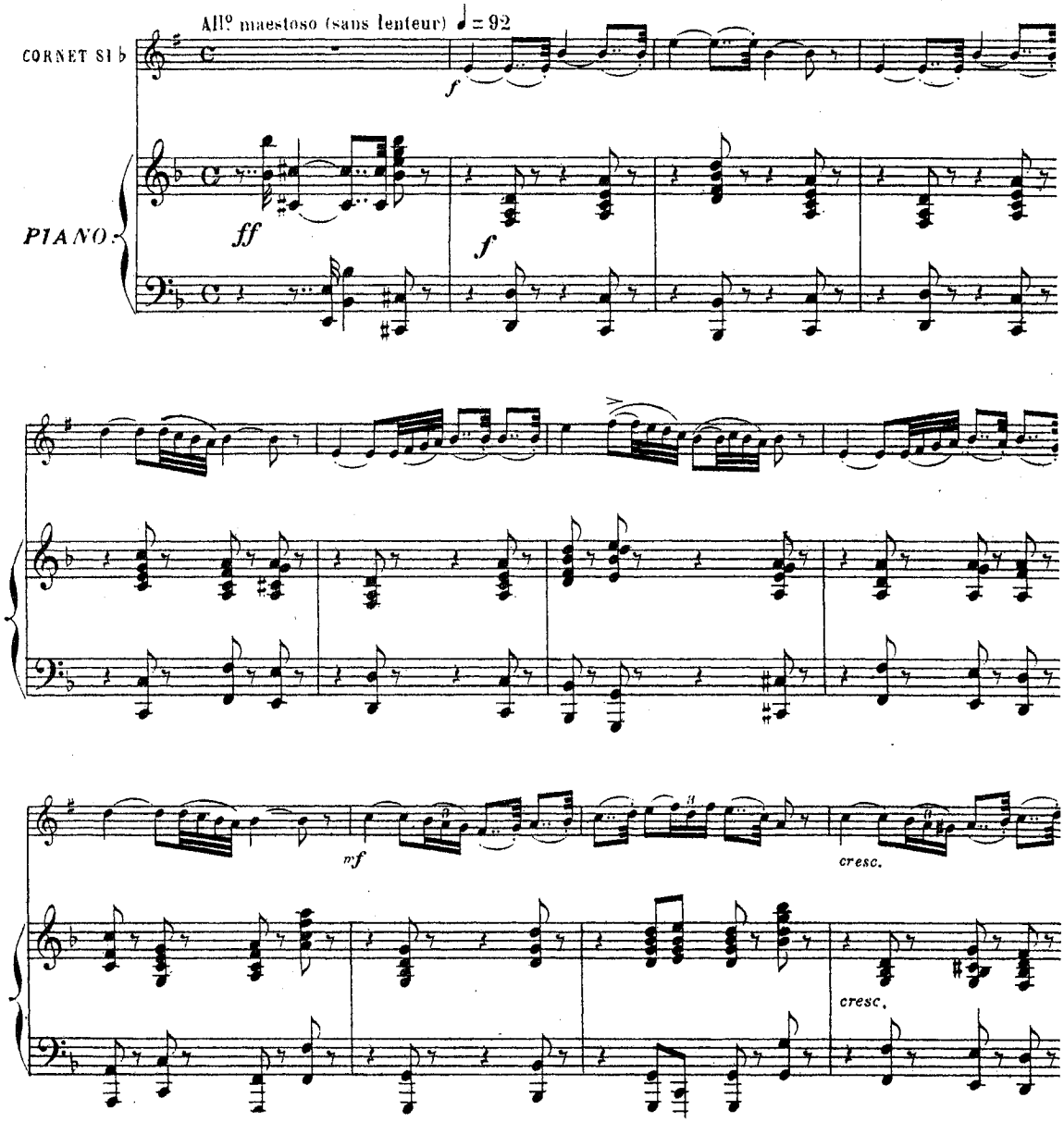


Figure 17. First page of Pennequin *Morceau de Concert*.

This piece is characterized by figures that suggest the double-dotted figures of a French overture (see figure 17). There is a rather lengthy cadenza-like section, half of which is indicated as a possible cut. This is followed by a final *Vivo* section.

The 1908 cornet competition piece was *Légende Héroïque*, Op. 27, by Jules Mouquet (1867-1946). The only version available was published by Edwin Kalmus, New York, and is, as of this writing, out of print. There is no date. It is dedicated to M. J. Mellet. Both the solo part and the solo line in the score are for cornet in B-flat. It is marked *Allegro con brio*, with a quarter-note at 120, at the beginning and stays at this tempo until the last section. The main theme occurs three times with the secondary theme between the first and second and the second and third statements of the main theme. The beginning of the coda section is marked *Più vivo*, with the quarter-note at 132. About half-way through the coda, the marking is *Più animato*. The main theme is comprised of two sections, the first, which is loud, soft, loud, marked *risoluto*, and the second, soft with a crescendo and marked *dolce*. This primary theme is characterized rhythmically by sixteenth-notes and syncopated figures at the rhythmic level of eighth-note/quarter-note/eighth-note. The secondary theme begins with an eighth-note triplet and also contains the syncopated figure, but in a legato setting. Both occurrences of the secondary theme end with a soft figure getting softer and a suddenly loud, final triplet and a sustained note. This piece begins and ends in concert E minor. The pitch range of the solo part is written b to a''.

Philippe Gaubert (1879-1941) composed *Cantabile et Scherzetto* for the 1909 contest.[75] Both the solo part and the solo line in the piano score are for cornet in B-flat. The pitch range is from written b-sharp to a". This piece is written in a slow-fast

[75] Alphonse Leduc, 1959.

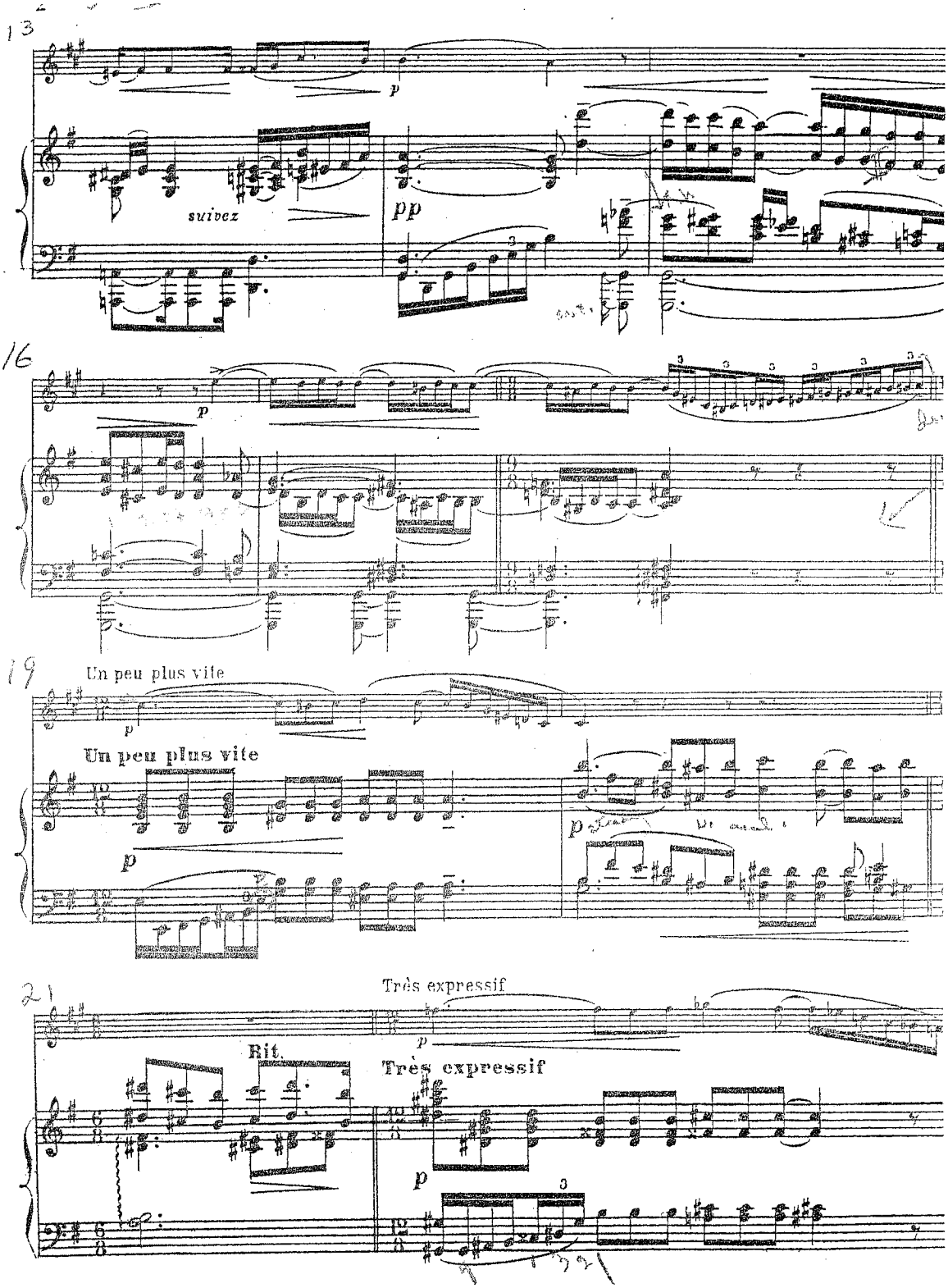


Figure 18. Gaubert *Cantabile et Scherzetto*, mm. 13-22.

format. The slow first section contains intricate figuration and almost continually fluctuating time (see figure 18). The second section, *Scherzetto*, incorporates rapidly tongued triplets and contains a slower section in the middle. There is a short coda.

The 1911 and 1918 cornet piece was *Fantaisie Caprice* by Gabriel Parés (1860-1934). It is dedicated to "mon ami Alexandre Petit" and published by Edition Musicales Andrieu Frères, Paris and states a copyright date of 1911. Both the solo part and the solo line in the score are written for B-flat cornet. The pitch range of the solo is written g to b''-flat. The first section is characterized by short, fanfare-like figures and cadenza episodes in C minor (concert pitch) often based on the "gypsy" or "Hungarian" mode or scale. The only section that does not indicate a tempo change for more than eight measures is the *Allegro moderato* just before the coda, where the key of C major (concert pitch) is finally established, and this section, in 2/4, maintains tempo for only eighteen measures before a *poco ritard* that leads to the coda.

Eugène Cools's (1871-1943) *Solo de Concours*, Op. 84, was the contest piece for 1912 and 1917.[76] Both the solo part and the solo line in the piano score are for cornet in B-flat. The pitch range is from written a to a". This piece is in three sections: *Andante* (quarter-note at 72), *Andantino quasi Allegro* (quarter-note at 100), and *Allegro moderato* (quarter-note at 108). The last section includes several instances of an articulated figure that is comprised of two sixteenth-notes and a sixteenth-note triplet that requires some

[76] Alphonse Leduc, 1958.

tonguing dexterity.

In 1913, Guillaume Balay's (1871-1943) *Pièce de Concours* was the cornet piece.[77] Both the solo part and the solo line in the piano score are for cornet in B-flat. The written pitch range is from written b-flat to a". This was published while M. Balay held the position of *Chef de Musique de la Garde Républicaine*. It begins with a short fanfare in the piano, which is followed by a cornet cadenza. The first section of the piece also ends with a cadenza in the solo cornet part. The ending of the rapid second section includes a series of slurred sextuplets, with a footnote that they may be performed detached.

Variations en Re Bemol, Op. 53, by Henri Busser was the cornet competition piece in 1914 and 1920.[78] The solo part is for cornet in B-flat. The solo line in the piano score does not indicate cornet, but it is for a B-flat instrument. The pitch range is from written b-flat to a"-flat.

Guillaume Balay's often played *Petite Pièce Concertante* was used for the contest in 1919.[79] The solo part indicates cornet in B-flat. The solo line in the piano score also indicates B-flat cornet. The pitch range is from written b-sharp to g". This piece continues to enjoy some considerable pedagogical popularity.

The Paris Conservatory's required solos for trumpet and cornet constitute possibly the most concerted and comprehensive attempt to form a national pedagogical style during the first two decades of the twentieth century. The immigration of French trumpet players had a profound effect

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77 Evette & Schaeffer, n.d.

78 The Cundy-Bettoney Co., n.d.

79 Southern Music Co., 1973, 69-73.

on trumpet style in the United States.

Chapter IV: The Use of the Trumpet in England and Scandinavia

Considering Proust's (1871/1900) and Walter Morrow's (1907) recommended use of the long trumpet in F and Forsythe's (1914) tempered recommendation, one would expect to find the F trumpet in the scores of British composers during the years 1900-1920. This is, in fact, the case for composers of England and Scandinavia at the turn of the century, but by 1920, with the exception of Carl Nielsen, these composers had changed to scoring for mezzo-soprano trumpets.

Sir Edward Elgar (1857-1954) scored for three trumpets in F in the *Enigma Variations* (*Variations on an Original Theme*, Op. 36 [1898-99]). In this score, there is no key signature for the trumpets. In the first two of his *Pomp and Circumstance Marches,* Op. 39, No. 1 in D major (1901) and No. 2 in A minor (1901), he scores for two trumpets in F and two cornets in A. In all of these cases, the F trumpet part does not employ a key signature while the cornet parts do. In the *Pomp and Circumstance March* No. 3 in C minor (1904), he scores for two trumpets in B-flat and two cornets in B-flat, all with key signatures. March No. 4 in G major (1907) employs three trumpets in A with key signatures. Three B-flat trumpets are scored for in both Symphony No. 1 in A-flat, Op. 55 (1908), and Symphony No. 2 in in E-flat, Op. 63 (1911), and in both cases key signatures are used. Elgar scored for two C trumpets in his Cello Concerto in E Minor, Op. 85 (1919); key signatures were used in this piece. The written range of the F trumpet parts extend down to d-flat, which indicates that they were written for the long F trumpet even though they are playable on mezzo-soprano trumpets. The

written ranges for the A, B-flat, and C trumpet parts and the cornet parts suggest mezzo-soprano instruments.

An early piece by Frederick Delius (1862-1934), *Florida* (1887, rev. 1889) is scored for two trumpets in D. In pieces composed after 1900, he scored for trumpets in C. *Briggs Fair: An English Rhapsody* (1907), *Appalachia* (1907), and *A Dance Rhapsody (Dance Rhapsody No. 1)* (1908) all employ three trumpets in C. *In a Summer Garden* (1908) and *North Country Sketches* (1913-14) employ two trumpets in C. These last two pieces are scored for only four horns while the three earlier pieces are scored for six horns. The range of the D trumpet parts serves either the long trumpet or the mezzo-soprano. The C trumpet parts suggest mezzo-soprano instruments. Delius did not write his trumpet parts with key signatures.

Ralph Vaughan Williams (1872-1958) scored for the long trumpet in F in several early pieces. *Norfolk Rhapsody No. 1 in E Minor* (1905-6), the Overture to *The Wasps* (*Aristophanic Suite*) (1909), and *Fantasia on Christmas Carols* (1912) are all scored for two trumpets in F, although the trumpet II in the *Overture to "The Wasps"* is marked *ad lib*. Trumpet I has solo passages and muted sections. These F trumpet parts are without key signature. *A London Symphony* (1912-13, rev. 1918) is scored for two trumpets in F, without key signature, and two cornets in B-flat, with key signatures. All four are employed in movements I, III, and IV, while only the trumpets play in the second movement. Trumpet I and cornet I are sometimes scored in unison; but where the trumpets and cornets are scored in four voices, they are scored in descending pitch order: trumpet I, cornet I, trumpet II, and cornet II. The highest pitch played in the section is concert

b-flat'', which is played by both trumpet I and cornet I.

In works composed after 1920, Vaughan Williams scored for trumpets in C (*Pastoral Symphony* [1924] and Symphony No. 4 in F Minor [1935]) and trumpets in B-flat (Symphonies No. 8 [1956] and No. 9 [1958]). The *Pastoral Symphony* calls for "1 natural Eb trumpet" in the second movement. In a footnote at the first entrance of this solo, Vaughan Williams writes:

> It is important that this passage should be played on a true E-flat Trumpet (preferably a natural trumpet) so that only natural notes may be played and that the B-flat (7th partial) and D (9th partial) should have their true intonation. This can, of course, be also achieved by playing on an F Trumpet with the 1st piston depressed, If neither of these courses is possible the passage must of course be played on a Bb or C Trumpet and the pistons used in the ordinary way. But this must only be done in case of necessity.[80]

Other alternatives are that it be performed on a B-flat trumpet with all three valves depressed or on an A trumpet with first and third valves depressed, creating a natural trumpet in E with the desired intonation.

Symphony No. 9 in E Minor, in addition to the two trumpets in B-flat, also employs a flugelhorn in B-flat, and there are notes in the score that indicate that if the part is played by a third trumpet player, rather than a flugelhorn player, certain solo sections are not to be played. Several sections of the flugelhorn part are cued for the first horn part and are to be played if the a trumpet is played instead of the flugelhorn.

In 1924 Vaughan Williams composed *Folksong Suite*. This was written for band and is scored for solo and 1st cornet, two 2nd cornets, and two trumpets, all in B-flat. The trumpets double the cornet parts for the most part although

[80] Ralph Vaughan Williams, *Pastoral Symphony*, 41.

in some sections they are independent. The solo/1st cornet part is clearly the lead voice. The trumpet parts often double the cornet parts but have occasional accompanying passages that are independent of the cornet parts.

Gustav Holst (1874-1934) also wrote for some pieces for band. In 1909 he composed his First Suite in E-flat for Military Band, Op. 28 No. 1. The original publication (1921) was scored for first and second cornets in B-flat, two trumpets in E-flat (ad lib.), and two trumpets in B-flat (ad lib.). In 1948 the first full score was published but with additional parts suitable for American bands. This score contains first and second cornets, trumpets in B-flat, and flugelhorns. Colin Matthews edited the score in 1984 and indicates in his notes to that edition that the second pair of trumpets were omitted entirely. He also omitted the flugelhorns, "but for the sake of convenience they remain (again with some emendations) in the printed set of parts. The conductor should exercise his discretion as to their use." He further states:

> Holst's concern to allow the work to be played by a small ensemble has been respected, and many parts remain ad lib. Particular care has been taken to 'cover' ad lib parts. Since in the original manuscript all the trumpets were ad lib, the omission of the second pair has not left any serious gaps: indeed the opportunity has been taken to fill one or two that Holst himself left (in the Finale at letter C, for example). Three cornets are essential, but the parts have been adjusted since Holst, when writing for cornets in three parts tended to write for two second cornets (at the end of the first movement and the Finale the fourth cornet is optional).[81]

This edition is scored for first and second cornets in B-flat

[81] Colin Matthews, notes to Gustav Holst, *First Suite in E-flat for Military Band*, Op. 28 No., n.n.

and first and second trumpets in B-flat (ad lib).

Holst scored *The Planets* (pub. 1921) for four trumpets in C. The range covered is from written g up to c'''.

Carl Nielsen (1865-1931) composed the Symphony in G Minor, Op. 7 in 1890-92. It is scored for two trumpets in E-flat. The trumpet parts have no key signature and are rather conservative, being voiced mostly in octaves, fifths, and thirds. His second symphony, *Die Fire Temperamenter*, Op. 16 (1901-02), is scored for three trumpets in F. The trumpet parts here and mostly hereafter have key signatures. The first trumpet does not have notes written above the staff, but the second trumpet part is written down to c. The parts are also somewhat conservative, but they contain some melodic passages.

Helios Overture, Op. 17 (1903), is scored for three trumpets in C. The overture from his opera, *Masquerade* (1904-06), is scored for three trumpets in F, as is the scoring of his third symphony, *Sinfonia Espansiva* (1910-11). The range of trumpet III extends down to written c-sharp (concert f-sharp) and incorporates a trill on written d-sharp. These notes are playable on mezzo-soprano B-flat and C trumpets.

In his fourth symphony, *Det Uudslukkelige* (1914-16), which is scored for three trumpets in C, the trumpet I range extends up to written a''-flat while the trumpet III part has several f-naturals that are unavailable on a three-valve mezzo-soprano C trumpet but are available on a B-flat trumpet. Nielsen again scores F trumpets (two trumpets) in his sixth symphony, *Sinfonia Semplice* (1925). In this work the trumpet part does not employ a key signature, and the trumpets are sparsely used.

Nielsen's trumpet parts are written for long trumpets but are playable on B-flat mezzo-soprano trumpets. It is not inconceivable that Nielsen expected mezzo-soprano trumpets to be used in the performance of his works, but there is no indication that this is so.

Jean Sibelius (1865-1957) scored for the long trumpet in his early works. *En Saga* (1892, revised 1902) and *Finlandia* (1899, revised 1900) are both scored for three trumpets in F. Symphony No. 1 (1899) is also scored for long trumpets, employing F trumpets for the first three movements and E trumpets for the fourth. Symphony No, 2 is scored for three trumpets in F. The Violin Concerto (1903, revised 1905) is also scored for trumpets in F but for only two. There is a change in *Pohjola's Daughter* (1906), which is scored for two cornets and two trumpets, all in B-flat. The cornet parts especially require agile playing. Symphony No. 3 (1907) employs two trumpets in B-flat in the first and third movements. The parts are unremarkable. The scoring of *Night Ride and Sunrise* (1907) returns to the use of the long F trumpet and employs two of them. Symphony No. 4 uses two trumpets in F and in E, the parts changing back and forth between these two keys in the first and fourth movements. Movement II uses F trumpets, and movement III uses trumpets in E.

Beginning with *The Oceanides* (1914), composed for and premiered in The United States with the composer conducting, Sibelius abandons the use of the long trumpets and scores for mezzo-soprano B-flat trumpets. He employs three trumpets in B-flat in *The Oceanides*, Symphony No. 5 (1915, revised 1916 and 1919), Symphony No. 6 (1923), and Symphony No. 7 (1925).

Sibelius does not use key signatures for his trumpet or cornet parts.

Although it came later in England and Scandinavia than in France, Germany, Russia, and the United States, there was a clear trend for composers from all of these countries to shift from employing the contralto trumpet in F or E to employing the mezzo-soprano trumpet during this period. Many northern composers studied in Germany, where the practice of scoring for the contralto F trumpet was of long standing, and it seems possible that this may have been a contributing factor to their relatively late shift to the mezzo-soprano trumpets.

Chapter V: The use of the trumpet in Russia

The character of Russian trumpet playing was formed by several different national styles as well as by its own tradition. A German musician who had a profound impact on the development of Russian trumpet playing was Wilhelm (Vasily Vasilevich) Wurm (1826-1904). He grew up in Braunschweig (Brunswick), Germany, and attended the Brunswick Musical College. In 1847 he moved to St. Petersburg and was granted the title of "Soloist of the Imperial Theater Orchestras," serving as soloist for the ballet orchestra at the Mariinsky Theater. He also traveled throughout Russia as a cornet soloist. He met Arban, the French cornet virtuoso in 1873-74, and they became friends. Arban dedicated his *Caprice et Variations "A mon excellent ami et célèbre collègue W. Wurm."* Unlike Arban's virtuosic solos, Wurm's recital repertoire included opera arias and favorite melodies, and he was known for his special, warm sound and display of amazing breath control.[82] Wurm was a professor at the St. Petersburg Conservatory from 1867 to 1904 and held the position of chief bandmaster of the Guards' military bands from 1869 to 1889. In these teaching capacities, he published several books of instruction. He also published solos, duets, trios, and quartets, including thirty-six quartets for two cornets, alto horn, and bass. Among his many students was Victor Ewald (1860-1935), who had much to do with the development of brass chamber music in Russia. When the Moscow conservatory was founded by Nikolai Rubinstein in 1864, Wurm and another German-born trumpeter, Karl Zimmermann, were hired as teachers of the trumpet.[83]

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[82] Anatoly Selianin, Wilhelm Wurm (1826-1904), 44-64.

[83] Edward Tarr, *The Trumpet*, 184.

Jules Levy (1825-1903), the famous English cornet soloist who had moved to the United States in 1865, spent twenty months at the Russian Royal Palace in 1871-72 and apparently got on well with the Tsarevitch, who also played the cornet.[84] He was offered the position of chief bandmaster of the Russian Army and Imperial Cornet Player.[85]

Arban toured St. Petersburg and Moscow from 1873 through 1876. A special building was constructed for him in St. Petersburg in a garden called the "Garden of Arban Concerts." His virtuosity obviously left an impression that can be heard in the technically demanding trumpet parts of Rimsky-Korsakov, whose trumpet parts were presumably performed satisfactorily by Russian trumpet players of the late 1800's. Arban's rationale for these tours, as expressed in his requests for leave from his teaching duties at the Paris Conservatory, was that until these tours Russia had been exposed primarily to German musicians and music, and he was seeking to bring to Russia the glories of French music and to demonstrate the high level of French musicians.

Vassily Brandt (1869-1923) spent his formative years in Germany. In September 1887 he moved to Helsinki where he played for three seasons with the Orchestral Society as first trumpet. He then obtained a position as a trumpet player with the Bolshoi Theater Orchestra in 1890. Tarr mentions that, while Brandt was a member of this orchestra, Brandt advised Rimsky-Korsakov to change the two-trumpet solo passage in the symphonic scene "The Battle of Kerzhenets" in the opera *The Legend of the Invisible City of Kitezh and the Maid Fevroniya*

[84] Ibid.

[85] Craig B. Parker, Introductory Notes to "The Carnival of Venice for Cornet in A and Piano by Jules Levy," *ITG Journal* (May 1988) Special Supplement.

(1903-05). The composer omitted four measures, making it possible to perform this episode in one breath.[86] Tarr also quotes Ilya Shkolnik: "Precisely during Brandt's tenure in the (Bolshoi) orchestra we can see how Rimsky-Korsakov began to use the trumpet as a bright, important solo instrument in his operas."[87] Brandt began teaching at the Moscow Conservatory in 1900. In 1912 he moved to Saratov to teach at the new music conservatory. In addition to teaching the trumpet and cornet, he conducted the conservatory orchestra and performed with a brass quartet.[88]

The cornetist and composer Oskar Böhme (1870- 1938) was born in Potschappel, near Dresden, and attended the Leipzig Conservatory. He moved to St. Petersburg around 1897 and played in the orchestra of the Mariinsky Theater from 1897 until 1921. He then taught at the Vasilievsky music school until 1930. From 1930 to 1934 he played with the orchestra of the Leningrad Drama Theater. He taught at the music school in Chkalov in 1936.[89]

The unique development of a tradition of brass chamber music in Russia occurred from the fourth decade of the nineteenth century and lasted until the October 1917 Revolution.[90] The music for these ensembles can be traced back to Alexander Aliabev (1787-1851), who composed a quintet for

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[86] Edward H. Tarr, a letter to the author (August 1996) quoted from a forthcoming book.

[87] Ibid.

[88] Edward H. Tarr, Willy (Vassily Georgyevich) Brandt - The Early Years, 57.

[89] Edward H. Tarr, The Böhme Brothers, Oskar and Willi, 16-26.

[90] David F. Reed, Victor Ewald and the Russian Chamber Brass School, (D.M.A dissertation, The University of Rochester, Eastman School of Music, 1979).

brass instruments in ca. 1846.[91] Composers who wrote for this medium include:

Ludwig Maurer (1789-1878): *Twelve Little Pieces*, composed before 1878 (scored for two cornets, althorn in E-flat, French horn in F, and bass trombone);

Wilhelm Ramsöe (1837-95): five *Quartets* composed between 1877 and 1888 (Nos. 1-4 scored for cornet in B-flat, trumpet in F, tenorhorn in B-flat, and trombone; No. 5 scored for two cornets in B-flat, French horn in F, and tuba);

Alexander Glazunov (1865-1936): *In Modo Religioso*, composed in 1886 (scored for trumpet in B-flat, French horn in F, trombone, and bass trombone);

Anton Simon (1850-1916): Opus 23 (1890), *Quatuor en forme de sonatine* (scored for two cornets in B-flat, althorn in E-flat, and trombone), and Opus 26 (1901), *Twenty Two petits morceaux d'ensemble* (eight quartets scored for two cornets in B-flat, althorn in E-flat, and trombone; six quintets scored for two cornets in B-flat, two althorns in E-flat, and trombone; four sextets scored for two cornets in B-flat, two althorns in E-flat, and two trombones; four septets scored for three cornets in B-flat, two althorns in E-flat, and two trombones);

Oskar Böhme: *Trompeten Sextet*, composed in 1911 (scored for cornet in B-flat, two trumpets in B-flat, bass trumpet in E-flat or althorn in E-flat, trombone or tenorhorn in B-flat, and high tuba [euphonium]);

Victor Ewald (1860-1935): *Quintet in B-flat minor*, Op. 5, composed ca. 1900 (scored for two cornets in B-flat, althorn in E-flat or French horn, tenorhorn in B-flat, and tuba).

[91] Ibid., 53. This was not published until 1960 and was scored, in this modern edition, for two trumpets, two French horns, and trombone.

This quintet by Ewald became and remains a fundamental part of the repertoire for brass quintets, which have proliferated since the middle of the twentieth century. Other quintets by Ewald have also come to light, including three other brass quintets that were not published during his lifetime: Second Brass Quintet in E-flat minor, Op 6. (ca. 1905); Third Brass Quintet in D-flat minor, Op. 7. (ca. 1912); and Fourth Brass Quintet in A-flat major, Op. 8 (ca. 1890), which he recomposed as a string quartet ca. 1893 and which was published as String Quartet in C major, Op. 1.[92]

Victor Ewald lived in St. Petersburg, and, although he was an engineer by profession, he was a cellist of some note and frequented the salon circles of Mitrofan Petrovich Belaiev (1836-1904), which were also attended by Rimsky-Korsakov and Alexander Glazunov. He also studied the cornet with Wurm. The Belaiev meetings were the main setting for the playing of chamber music in St. Petersburg in the late 1800's and early 1900's. Belaiev published Ewald's Quintet in B-flat Minor, Op. 5, for brass quintet in Leipzig in 1911.

An examination of the Russian orchestral uses of the trumpet, for the purposes of this paper, begins with works of Nikolay Andreyevich Rimsky-Korsakov (1844-1908). Most of his operas were written before 1900, but many of them were revised after. It is interesting to note the ways in which he scored for trumpet and what changes, if any, were made in the revisions.

For example, his fourth opera, *Mlada*, was composed during the years 1889-90, and arranged as a suite in 1903. In

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[92] André M. Smith, The History of the Four Quintets for Brass by Victor Ewald, 6.

the opera, Rimsky-Korsakov uses three trumpets: trumpets I and II are in the keys of B-flat and A, with trumpet I changing to the higher keys of D and E-flat. Trumpet III is referred to as an "alta" trumpet (Tromba alta III) and is used in the keys of F and E. This part was written for the *long F trumpet and sounds a fifth lower than the written* pitch,[93] employing the notational system of the cornet or mezzo-soprano trumpet. Usually the notation for a contralto trumpet in F sounds a fourth higher than the written pitch. The Russian use of the F trumpet is unique and stems from Rimsky-Korsakov. The alto trumpet (sometimes called *tromba contralta* by Rimsky-Korsakov) is essentially the classical F trumpet with a wider bore. The instrument itself was not invented by Rimsky-Korsakov, but this manner of notation was.

In the later suite of *Mlada* (1903), trumpets I and II are in B-flat, and trumpet III in F alta in Part 2 of the suite. In Part 3, trumpet I (piccolo) is in D, trumpet II is in B-flat, and trumpet III (alta) is in F. In his notes to the conductor at the beginning of the opera score, Rimsky-Korsakov states:

> #6. In case Tromba piccolo (I) and Tromba alta (III) are not available, their parts can be performed on the regular Trombe in Si-flat-la-natural with a transcription which is not difficult.[94]

In Act IV of the opera, the trumpet part is written with

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[93] Edward Tarr describes this trumpet as having a wider bore than older long F trumpets, but he does not give any further description. Rimsky-Korsakov discusses its tone and blending qualities but provides no further description. *The Trumpet*, 173.

[94] Nikolay Rimsky-Korsakov, *The Complete Works of Nicolai Rimsky-Korsakov*, v.6, 172.

a key signature. This is exceptional for Rimsky-Korsakov. Part 5 of the *Mlada Suite, Cortège*, also uses a key signature for the trumpet. He employed "Tromba piccola in re" in part three, *Danse Lithuanienne*. The opera *Christmas Eve* was composed in 1894-95 and was published as a suite in 1904. The opera is scored for two trumpets, both in B-flat and A, and a contralto trumpet in F.

Rimsky-Korsakov's tenth opera, *The Story of Tsar Sultan, his son, the famous and mighty warrior Prince Gvidon Saltanovich, and of the beautiful Princess Lebed (Swan)*, was composed in 1899-1900. A suite, arranged in 1903, contains the preludes to Acts I and II and the last Tableau of Act IV and was titled *Symphonic Little Pictures* from the opera *The Fairy-tale of Tsar Sultan*. The opera is scored for two trumpets, both in A and B-flat. A third trumpet in A and B-flat is included in the middle of Act II.

The opera *The Golden Cockerel* was composed in 1906-07. A suite was arranged in 1907. This suite is scored for two trumpets in C and a contralto trumpet in F.

Rimsky-Korsakov describes his use of various trumpets in his *Principles of Orchestration*:[95]

> The following remarks as to character and tone quality may be added:
>
> a) 1. *Trumpets* (Bb-A). Clear and fairly penetrating in tone, stirring and rousing in *forte* passages; in *piano* phrases the high notes are full and silvery, the low notes troubled, as though threatening danger.
>
> 2. *Alto trumpet* (in F). An instrument of my own invention, first used by me in the opera-ballet

[95] Nicolay Rimsky-Korsakov, *Principles of Orchestration: With Musical Examples Drawn from his Own Works*, 23-24.

Mlada [4th opera, 1889-90]. In the deep register (notes 2 to 3 in the trumpet scale) it possesses a fuller, cleaner, and finer tone. Two ordinary trumpets with an alto trumpet produce greater smoothness and equality in resonance than three ordinary trumpets with the beauty and usefulness of the alto trumpet. I have consistently written for it in my later works, combined with wood-wind in three's.

Note. To obviate the difficulty of using the alto trumpet in ordinary theaters and some concert rooms, I have not brought into play the last four notes of its lowest register or their neighboring chromatics; by this means the alto trumpet part may be played by an ordinary trumpet in Bb or A.

3. *Small trumpet* (in Eb-D). Invented by me and used for the first time in *Mlada* to realize the very high trumpet notes without difficulty. In tonality and range the instrument is similar to the soprano cornet in a military band.

Note. The small trumpet, (Bb-A) sounding an octave higher than the ordinary trumpet has not yet appeared in musical literature.[96]

b) *Cornets* (in Bb-A). Possessing a Quality of tone similar to the trumpet, but softer and weaker. It is a beautiful instrument though rarely employed today in theater or concert room. Expert players can imitate the cornet tone on the trumpet, and *vice versa.*[97]

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[96] Jack Hyatt points out in "The Soprano and Piccolo Trumpets: Their History, Literature, and a Tutor" (D.M.A. dissertation, Boston University, 1974), that Berlioz, in section number 8 of *Te Deum*, Opus 22, For Three Choirs, Orchestra, and Organ, composed in 1849, scored for "petit sax-horn" in high B-flat, which is "... a rarely used mid-nineteenth century equivalent of the modern piccolo trumpet...," 26. Dr. Hyatt further refers to Scene 5 of Act Two of *La Prise d Troie*, composed between 1856 and 1859, where Berlioz also scores for "Petit sax-horn" in B-flat, 32.

[97] Rimsky-Korsakov, *Principles*, 23-24.

The small trumpets in D and E-flat are often referred to today as soprano trumpets, which sometimes includes trumpets in E and F as well. In the opera *Mlada* (1889-90), Rimsky-Korsakov scored the first trumpet in B-flat-A, changing to Tromba piccola in E-flat and D. Two students of Rimsky-Korsakov later scored for these high trumpets as well: Igor Stravinsky (1882-1971) in *Petroushka* (1910-11) and *The Rite of Spring* (1911-13); and Sergey Prokoviev (1891-1953) in the *Scythian Suite* from his ballet *Ali Lolli*, which he composed for Diaghilev in 1914.

Igor Stravinsky met Nikolay Rimsky-Korsakov through his son, Andrey Rimsky-Korsakov, who was a fellow student with Stravinsky in St. Petersburg, at Bad Wildungen in 1902, and studied with him until Nikolay's death in 1908. Orchestration was one of the main foci of instruction.[98] He composed his *Symphony No.1 in E-flat*, Op. 1 (1905-07); *Scherzo fantastique*, Op. 3 (1907-08); *Feu d'artifice (Fireworks)*, Op. 4 (1908); and the sketches for Act I (1908-09) of *Solovey (le rossignol) [The Nightingale]* in consultation with Rimsky-Korsakov.

The trumpet scoring in Symphony No. 1 is similar to that of Rimsky-Korsakov in that he uses three trumpets in B-flat and A, the third part being somewhat independent from the other two parts; at times it serves as top voice with the horns and/or the trombones, while at other times it serves as a solo voice, often in the upper register. It is also used as the lowest of the three trumpets in the three-trumpet texture.

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[98] Eric Walter White, "Igor Stravinsky," *The New Grove Dictionary* (1980), 18:241.

Another trait of Stravinsky's trumpet writing that is similar to that of Rimsky-Korsakov is the inclusion of series of rapidly repeated notes. A prime example of this trait comes in sections of Part IV of Rimsky-Korsakov's *Sheherazade*, Op. 35 (1888). There are similar passages in Stravinsky's *Firebird* ballet (1910). In the *Infernal Dance of All Kastchei's Subjects* at rehearsal 139, all three trumpets have a repeated, staccato figure of two sixteenth-notes and an eighth-note, marked pianissimo, which underlies the cantabile melody in the violins and flutes. From rehearsal 154 to rehearsal 157, the trumpets have a rapidly repeating figure of seven sixteenth-notes over two beats.

Sergey Diaghilev heard *Scherzo fantastique* and *Fireworks* when they were performed in St. Petersburg, and he asked Stravinsky to orchestrate two works for the Ballet Russes in Paris in 1909[99] and to compose a ballet, *The Firebird*, for the 1910 season. The success of *The Firebird* led to *Petrushka* in 1911 and *The Rite of Spring* (*Vesna svyashchennaya*) in 1913.

In the ballet *The Firebird*, Stravinsky scored for three trumpets in A and B-flat. There was a suite in 1911 and a second, reorchestrated suite in 1919 for reduced orchestra. In the second of these suites, Stravinsky scores for two trumpets in C. Stravinsky's tendency to switch to the use of C trumpets likely reflects his experience in France, where the majority of players used this instrument in preference to the B-flat/A trumpet.

Petroushka was written in Lausanne, Clarens, and

[99] Chopin - *Nocturne in A-flat*, Op. 32 No.2, and *Grande Valse Brillante*, Op. 18, intended as the opening and closing of the proposed revival of Mikhail Fokine's *Chopiniana*, which was to be renamed *Les Sylphides*.

Beaulieu during the summer and fall of 1910 and the winter of 1911 and was first performed at the Théâtre du Châtelet, in June of 1911. It is scored for two cornets in B-flat and A and for two trumpets in B-flat, A, and, in the final scene, D piccolo. (The 1946 revision is scored for three trumpets in C and B-flat [no D trumpet]). The use of the piccolo D trumpet is reminiscent of Rimsky-Korsakov's employment of the same instrument in *Mlada*.

Stravinsky scores for the high D trumpet in *The Rite of Spring* as well, which is also scored for four more trumpets in C, with the fourth C trumpet switching to bass trumpet in E-flat (Tromba bassa in mib). The bass trumpet parts are often performed by a trombone player using a bass trumpet.

The use of the piccolo D trumpet above the section of four lower keyed trumpets was a new sound in orchestral trumpet scoring and was used again by Stravinsky in the *Symphony of Psalms*__(published by Edition Russe de Musique with a full score in 1932). The piccolo D trumpet part in *The Rite of Spring* generally has a high tessitura, ascending to written d'''-flat (concert e'''-flat), muted, in the fifth measure of rehearsal 17 and to the same pitch, written as c'''-sharp one measure before rehearsal 66. The fourth measure and the two measures before rehearsal 17 are marked muted and employ rapidly repeated figures on a written c''' (concert d'''). This extremely high, rapid tonguing is very difficult. At rehearsal 70, there are eight measures that require twelve held written c''' 's (concert d''') preceded alternately by written e'' and f''-sharp. There are other aspects of the trumpet writing in *The Rite of Spring* that render the parts hard to perform, such as: difficult

intervals, rapid articulation including quintuplets, and flutter tonguing, as well as the difficult rhythms and meter changes. The high range of the piccolo D trumpet compounds the difficulty.

Also in 1913, Stravinsky collaborated with Maurice Ravel in an arrangement of Modest Mussorgsky's (1839-1881) opera, *Khovanshchina* (1872-80),[100] which was lost and unpublished except for the vocal score of Stravinsky's final chorus. This was around the same time that Ravel was completing Suite No. 2 of *Daphnis et Chloé*. Ravel later employed the high D trumpet in *Bolero* (1928). With the *Rite of Spring*, Stravinsky began employing C trumpets instead of the B-flat/A trumpets he had scored for earlier. When he scores for cornet, it is the B-flat/A cornet. It is possible that this exchange of styles in trumpet scoring was a direct result of the collaboration with Ravel on *Khovanshchina*.

Stravinsky completed *The Nightingale (Solovey) (Le rossignol)* in 1914. Its premiere was at the Paris Opéra on May 26, 1914, a month before the outbreak of the First World War. In 1916, Stravinsky converted Acts 2 and 3 into a symphonic poem without voices, and this became known as *Chant du rossignol (Song of the Nightingale)*, which was later used as a ballet. This piece employs three trumpets in C and covers the range from low f-sharp up to b'', which is within the normal range of a three-valved C trumpet.

During the years 1915 and 1916, Stravinsky composed *Renard*. It is scored for one trumpet in A and B-flat. Although the part is challenging rhythmically and requires fine control, it is a fairly conventional Stravinsky trumpet

[100] Edited and orchestrated by Rimsky-Korsakov (1879); the whole opera rewritten, completed, and orchestrated (1881-83).

part except for one note. At rehearsal 78, the trumpet enters with a written e. (The figure is a doubling of the string bass part, which, in turn, doubles the first two notes of the two vocal bass parts.) This note is one whole step below the lowest note of a three-valved B-flat trumpet and one half step below the lowest note of a three-valved A trumpet. This is similar to the problems in the trumpet parts in Ravel's *Daphnis and Chloé*, which was mentioned above on page 43 and could be subject to the same explanation, namely that Stravinsky might have been considering the possibilities of the Franquin-Lamay trumpets.

In 1918, *L'Histoire du soldat (The Soldier's Tale)* was completed and given its premiere in Lausanne. It is scored for one cornet in B-flat and A, but there is no significant difference between the kind of writing for this and his trumpet parts in other works during this period. Roger Blackburn, in 1981, wrote in the Notes: *L'Histoire du Soldat* in his Volume I,

> The quintuplets in 'La Marche Royale' were explained to me by a former teacher, Robert Nagel, who recorded this work with the composer conducting. Mr. Nagel summarized Stravinsky as saying that when a cornet is used, slurring all the notes is preferable; when a trumpet is used, tonguing all the notes is preferred, because of each instrument's playing characteristics.[101]

The ballet *Pulcinella* was composed in 1919-20 and given its premiere at the *Opéra* in Paris on 15 May 1920. It is scored for chorus and chamber orchestra, and it was arranged into a suite for chamber orchestra ca. 1922. The score calls for one trumpet in C. The part covers a range from c' to

[101] Roger D. Blackburn, *Volume I, Trumpet in C, Complete Trumpet Parts in Score Form for Igor Stravinsky: L'Histoire du soldat and Petrushka*, 3.

c'''.

There was some mutual acculturation with respect to writing for the trumpet and cornet between Russian and French composers. There was also a strong Germanic influence because of the many fine German trumpet players who emigrated to Russia to perform and teach. Elements of the French influence can be seen in Stravinsky's trumpet writing during the time after he left Russia in 1910 and his score of *Pulcinella*. His *Symphony in E-flat* was scored for trumpets in A and B-flat, as were the *Firebird* and *Petrushka* ballets, but the scoring of *The Rite of Spring* included four trumpets in C in addition to the soprano trumpet in D. The 1917 suite of *Firebird* and *Pulcinella Suite* were scored for C trumpets. Stravinsky's switch to scoring for C trumpets shows the influence of his working with French orchestras as well as his collaborative work with Maurice Ravel in 1913. With the exception of Rimsky-Korsakov's use of the "F alta" trumpet, Russian composers score for mezzo-soprano trumpets and cornets.

Chapter VI: The Use of the Trumpet in Germany and Austria-Hungary

In 1904 Richard Strauss (1864-1949) added comments to Hector Berlioz's *Treatise on Instrumentation* to reflect developments of instruments and their usages that had occurred since the second edition of this work in 1855. In the chapter on the trumpet, Strauss inserts the following:

> This chapter is now obsolete. All the composer needs is orchestral technique and tonal imagination; the key in which he writes the trumpet is unimportant. It is best to apply here, too, Wagner's method of writing in all keys so as to leave the trumpet part in C major as much as possible. One can then leave the choice of the most suitable key to the individual player.
> To the best of my knowledge, trumpet players now prefer the following keys: first trumpets - high A, Bb, C; second trumpets - F, D, Eb.[102]

Strauss's writing of trumpet parts illustrates his stated approach. Strauss scores as if for the long F, E, E-flat, and D trumpets and for the mezzo-soprano C and B-flat trumpets in his tone poems. All of these parts can be played on a B-flat or A trumpet, which is consistent with his statement cited above.

For the most part, Strauss focused on opera composition during the time period considered in this dissertation (1900-20), but the trumpet writing in his previously composed tone poems has been so influential that it will also be considered. The first four of these works are *Don Juan*, rev. 1891; *Tod und Verklärung*, 1889; *Til Eulenspiegels lustige Streiche*, 1894; and *Don Quixote*, 1897. Each of these works is scored for three trumpets.

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[102] Hector Berlioz and Richard Strauss, *Treatise on Instrumentation*, 282.

Don Juan is scored for three trumpets in E for the first section, up to the change of key at rehearsal letter K. From rehearsal letter K to rehearsal letter S, trumpets I and II are for F trumpet while trumpet III is for C. All three trumpets return to the key of E at rehearsal letter S. From one measure before rehearsal letter Aa to the end, trumpets I and II remain in E while trumpet III returns to C.

Tod und Verklärung is scored for three trumpets in F from the beginning until one measure before rehearsal letter Y. From that point until the end, trumpets I and II are written for C trumpet while trumpet III remains in F.

In *Til Eulenspiegels lustige Streiche,* trumpet I is scored for F trumpet throughout. Trumpets 2 and 3 begin in F but change to E 5 measures before rehearsal number 23 and then change back to F at rehearsal number 24. Trumpet II remains in F throughout the remainder of the piece. Trumpet III changes to C nine measures after rehearsal number 27 but returns to F thirteen measures after rehearsal number 28 and stays in F throughout the remainder of the piece. There are three optional D trumpet parts added for the last eight measures.

Don Quixote is scored for three trumpets that all change key together. The parts are written for D trumpets from the beginning until three measures before rehearsal number 67. They all change to F trumpet at that point. At rehearsal number 76, they all change back to D trumpet and remain notated in that key to the end of the piece.

Also sprach Zarathustra, 1896, employs four C trumpets. All four parts stay in C until the last chord that they play at rehearsal number 56. For this chord, the trumpet parts are

written for trumpets in E and are muted.

There are five trumpet parts for *Ein Heldenleben*, 1898. Two parts are written for trumpets in E-flat throughout, except for a section at rehearsal number 81, where they are written for trumpet in E. After this passage, they return to E-flat. The other three parts are written for trumpets in B-flat for the entire piece. These three move off-stage for the section from rehearsal number 42 to rehearsal number 45. The E-flat parts are playable on a three valve B-flat trumpet that has the third valve slide extended to allow it to descend to a concert e-flat, a half-step lower than the range of that instrument without modification. This requires some change of fingering, but it allows the part to be performed on a mezzo-soprano instrument. This passage is playable on an A mezzo-soprano trumpet. Because of the notation of these low notes, the parts appear as if for long E-flat trumpets.

In his scoring for his operas, Strauss changes the key of the trumpet part quite often and more quickly than he does for his tone poems. He uses trumpets notated in different keys together, each changing keys at separate times. One must assume that Strauss expected the trumpet player to perform a piece on one instrument and transpose the part as necessary in accordance with his statement in the Berlioz treatise. One can also presume that, because Strauss was so active as a conductor, this was the practice in the trumpet sections with which he was familiar, and, further, that this was common practice, at least in German orchestras, around the turn of the century.

Gunther Schuller, in his article on this subject for the *ITG Journal*, states:

> Influenced strongly in this regard by Wagner, he (Strauss) went more by how a given passage looked and *felt* in a certain key as opposed to another. Indeed, he *composed* his trumpet (and horn) parts specifically to coincide with such a key or "transposition" choice. That is to say, the choice of a key and the particular notes chosen by Strauss in a given passage would go hand in hand with the act of creation. It was not usual that he wrote a trumpet passage and *then* decided later what transposition key to put it in.
>
> Underlying this concept in both Strauss and Mahler was the *idea* (but not necessarily the reality) that a trumpet part would sound best, feel best, lie best on the instrument if (a) most or possibly all of the notes in a passage were the basic primary notes of the harmonic series associated with the chosen transposition key; and (b) that the part would preferably not range too far out of the staff, to avoid an extended use of ledger lines. However, in this respect, late 19th century trumpet parts are full of inconsistencies such as wildly shifting harmonies or tonal centers; unsettled, ambiguous or ambivalent key centers; etc.[103]

While Strauss scored for trumpets of many different keys, Gustav Mahler (1860-1911) wrote mostly for the long trumpet in F and the mezzo-soprano trumpet in B-flat. Exceptions occur in the off-stage trumpet II part in Symphony No.2, which he writes for trumpet in C; the "post horn solo" in Symphony No. 3, which he alternately scored for flugelhorn, cornet, and trumpet, all in B-flat, in various revisions; in *Um Mitternacht* of *Sieben Lieder*, he wrote for trumpet in E-flat; and the final movement of Symphony No. 7, in which he called for *"einem kleinen Piston"* in F.[104] Otherwise he scored for F or B-flat trumpets.

Mahler is an important figure when considering the use

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[103] Gunther Schuller, Trumpet Transposition and Key Changes in Late 19th-Century Romantic Compositions, 20-21.

[104] This ambiguous term probably refers to a piccolo F trumpet with piston valves although the term, "piston," is sometimes used to describe a cornet.

of the trumpet during the period 1900-20, because, besides being one of the preeminent conductors of the first decade of the twentieth century in both the operatic and symphonic fields, he was a meticulous orchestrater, often modifying the scoring of a work several times, making these changes after having rehearsed and having performed the works.

At the beginning of his career, he seems to have thought of the long F trumpet as his standard for trumpet notation, as his first two symphonies are notated only for F trumpet, with the exception of the off-stage C trumpet mentioned above. Whether this is due to his training at the conservatory, his student experience working with Anton Bruckner, whose Symphony No. 3, which is notated for F trumpets throughout and which Mahler arranged for piano four-hands in 1880, or his early conducting experience is not known. He had a keen knowledge of, and was very sensitive to, the timbre of various instruments and must have had a good idea of what instruments were being used by the trumpet players in the orchestras he conducted. Strauss's statement in 1904 in the Berlioz orchestration treatise, that principal trumpet players tended to use high A, B-flat, or C instruments while others in the section tended to use long F, E-flat, or D trumpets, certainly reflects Strauss's experience in Germany. One might expect a similar practice in Austria and Hungary. Mahler conducted in many places before becoming the director of the Hofoper in Vienna in 1897: Bad Hall, Laibach (Ljubljana), and Olmütz (Olomouc) in 1880-83; Kassel in 1883-85; Prague in 1885-86; Leipzig in 1886-88; Budapest in 1888-91; and Hamburg in 1891-97.

Beginning with his own Symphony No. 3 (1896, rev. 1906),

Mahler writes for the mezzo-soprano trumpet in B-flat as well as the F trumpet. In fact he employs the B-flat trumpet in all of his symphonies except Nos. 1, 2 and 9, the third moment of *Das Lied von der Erde* (1908-9), *Von der Jugend*, and *Revelge* from *Das Knaben Wunderhorn*, and *Sieben Lieder*. For the most part, he notates the higher passages for F trumpet and the lower passages for B-flat trumpet although there is some inconsistency in this. The intention of his style of trumpet notation seems to have been to write the trumpet parts in the staff, as far as it was practical to do so. Mahler's choice of scoring for either the F or the B-flat trumpet does not seem to be governed completely by the range of the part, the texture of the part, or the character of the part. There are many instances in which Mahler shifts trumpets in the middle of a passage without allowing time for an actual change of trumpet.

Mahler indicated in some scores that he desired to have the trumpet I part played by two players in loud sections. In a letter to Peter Reber regarding requirements for the premiere of his Symphony No. 8, he wrote:

> Please remember that for the 1st extra trumpet I require a first-rate musician, because this small part has the most difficult passage - it is enormously high - of the entire symphony. He must be able to blare out [written a''] in F. That must be bourne in mind when he is engaged.[105]

There is no such indication for other trumpet parts. This raises at least two issues: whether both players would use the same type of instrument or one would use an F trumpet while the other used a B-flat trumpet; and whether or not

[105] Herta Blaukopf, ed., *Mahler's Unknown Letters*, translated by Richard Stokes, Letter #14 [Toblach] 13 July 1910.

this implies that the players alternated playing sections other than those marked fortissimo, with each playing the sections indicated for his instrument. The only explicit reason given by Mahler for this doubling is for support in the loud sections, and this would imply that the instruments should be similar so that they would blend in intonation and timbre. If they were each playing different instruments, the two players could alternate for sections in which a quick change of instruments is indicated, but this would affect only the trumpet I part and would necessitate at least one of the players having two different instruments available, one for doubling and one for the section where there is a quick change of instrument. It is not clear that Mahler always had two players for the trumpet I parts when he conducted performances of his music. During his tenure as conductor of the Philharmonic Society of New York, he conducted two of his own symphonies, No. 1 on 16 and 17 December 1909, and No. 4 on 17 and 20 January 1911. In 1909, four trumpet players are listed on each program. Later programs only list three trumpet players, even though some works required more than three players, such as *Ein Heldenleben* by Richard Strauss. No extra players are listed in the programs. Mahler had the trumpet I part doubled for the first performance of Symphony No. 8; at least his correspondence with Reber indicates that this was a requirement. In most performances of Mahler's music today, however, this would not be the case.

He had sent Emil Gutmann, who was organizing the premiere of Symphony No. 8, a list of the instrumentation and included in it, in addition to three trumpets, an extra 1st

trumpet ("must be first class")[106] for reinforcement. At the end of this letter, he adds,

> N.B. First trumpet, first horn and timpanist must be really first class.[107]

Gutmann,[108] describing Mahler's rehearsal technique, stated,

> By ensuring that all those involved concentrated in this incomparable way on their own task, Mahler succeeded in making his musicians impervious to distractions, immune to all error especially as he knew how to describe clearly, through word and gesture, the expression that he required. A trumpeter can fluff his note, as long as he is aware that he has to blow a difficult high C; but as soon as Mahler explains that it is not a question of a C, but of a scream, a vital function of this musical voice, embodied in the form of a trumpet -- there will then be no question of him fluffing his note.

Instances of rapid, seemingly impossible, arbitrary, or impractical changes of instrument in Mahler's trumpet writing are useful to examine because such study leads to a better understanding of his ideas about the trumpet and provides a guide to the performance of his works.

An example of such a passage occurs in the first movement of Symphony No. 3, mm. 340-51 (rehearsal number 28 is at the beginning of m. 351)(see figures 19a and 19b). At m. 340, all four trumpets are in F. At m. 342, trumpets III and IV change to B-flat while trumpets I and II remain in F.

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[106] Alma Mahler, *Selected Letters of Gustav Mahler*, edited by Knudd Martner, Translated by Eithne Wilkins, Ernst Kaiser, and Bill Hopkins, 327.

[107] Ibid., 328.

[108] Herta Blaukopf, *Mahler's Unknown Letters*, 87.

These two sets of parts have two figures in octaves. Trumpets I and II play the high octave while trumpets III and IV play the lower octave. If the lower part had been written for F trumpet, it would have been more awkward to read because it would have gone past the fourth ledger line below the staff, but being written for B-flat trumpet, it is easily read. It is playable on either B-flat or F trumpets. At m. 347, trumpets I and II are in unison while trumpets III and IV are in harmony with the higher part and with each other. Trumpets III and IV (in B-flat) have this passage written all within the staff. The highest part, played by trumpets I and II in F, also lies within the staff, although it would have ascended only to the first ledger line above the staff if it had been written for B-flat trumpet and would also have been easy to read.

At m. 350, one measure before rehearsal number 28, trumpets III and IV are finishing a figure written in B-flat. One and a half beats later, at rehearsal number 28, they play a concert d' whole-note, written as an a for trumpets in F. This would allow less than a second to put aside one instrument and pick up another, which is clearly not practical. If an actual change of instrument was intended, both parts would need to be doubled, and there is no evidence that this ever occurred. Mahler sometimes called for the principal part to be doubled in *fortissimo* sections (i.e., at the beginning of the fourth movement of Symphony No. 1), but he did not indicate that a differently keyed trumpet be used. Since these instructions call for a doubling of one part, one

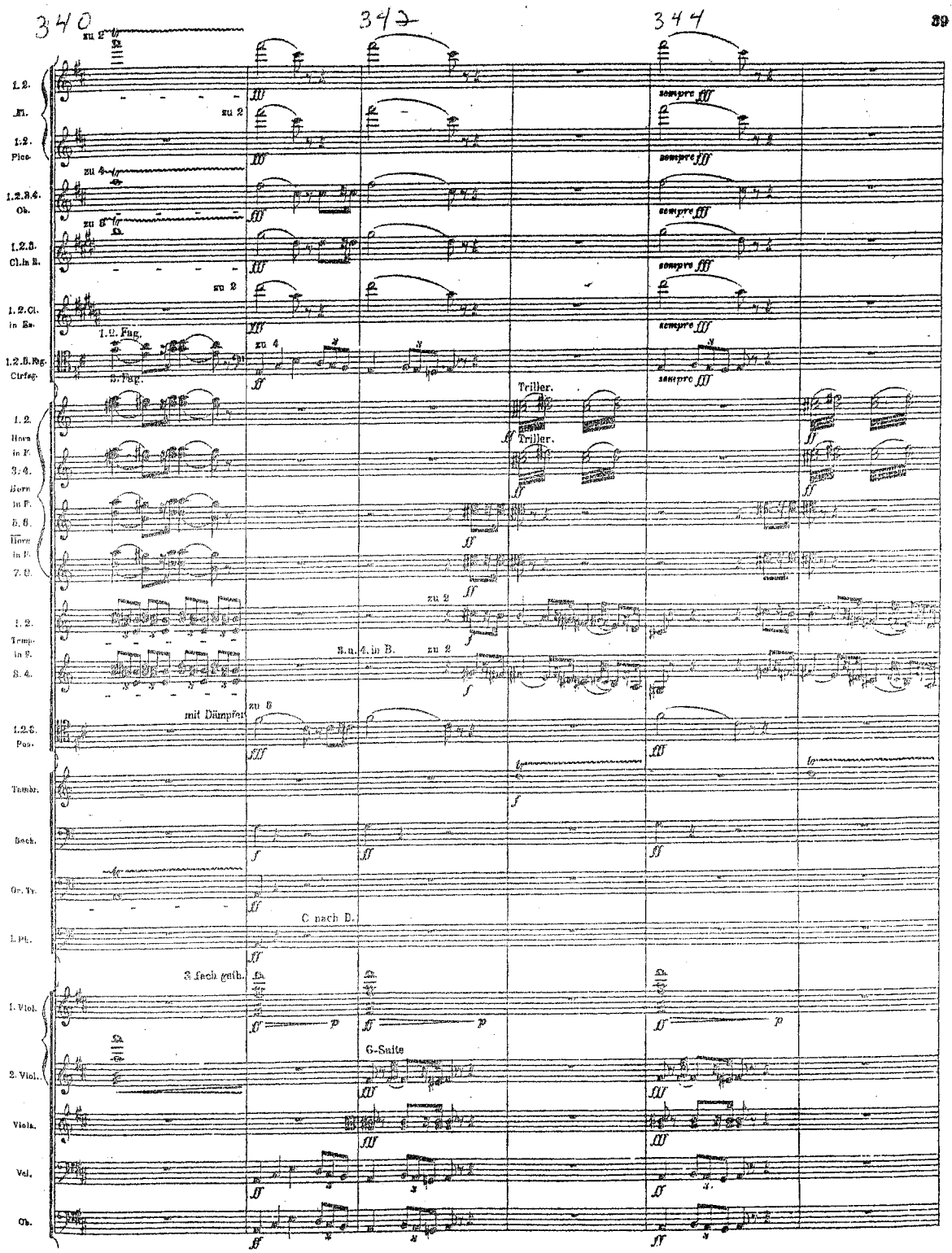

Figure 19a. Mahler Symphony No. 3, movement I, mm. 340-45 (p. 39)

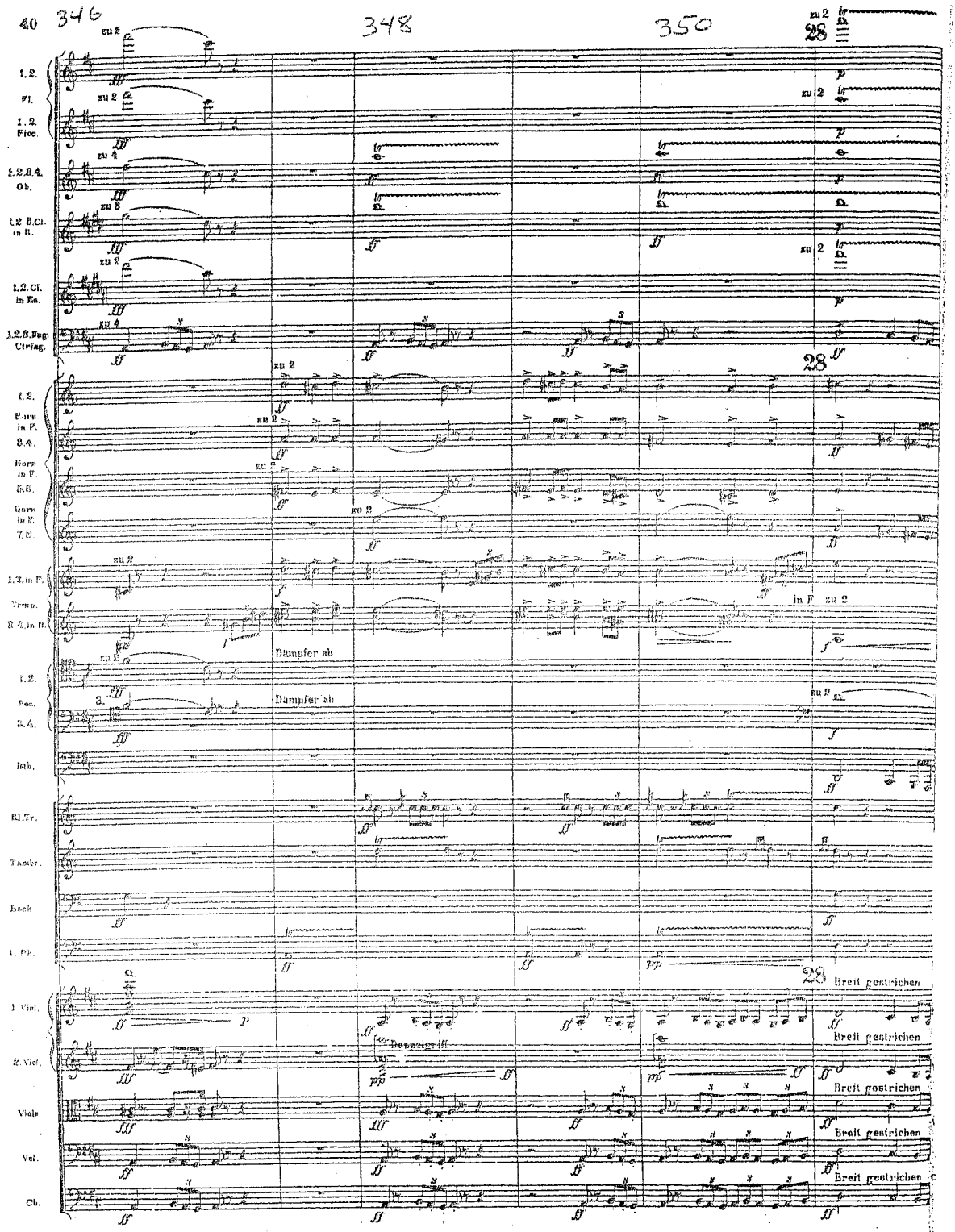

Figure 19b. Mahler Symphony No. 3, movement I, mm. 346-51 (p. 40)

can assume that he wanted the sounds of both players to be as close as possible to each other and, thus, use the same type of instrument. It is the practice today, for the most part, that each performer plays the part on one instrument and transposes as necessary. The questions arise, then, why did Mahler write the part this way, and what was intended? Mahler was an experienced conductor, one of the most prominent and respected conductors of the first decade of the twentieth century, and so was well aware of many and various performance problems. It seems contrary to his character and experience to arbitrarily require a change of instruments in this manner.

In the passage at rehearsal number 28, after the first measure, trumpets III and IV are joined in a unison passage by trumpet II, and trumpets III and IV switch back to F trumpets in the space of one beat, but there is no apparent reason for doing so. This passage could easily have been written for B-flat trumpet instead of for F trumpet. Even though trumpets II, III, and IV are in unison, the dynamic for trumpet II is *forte*, while that for trumpets 3 and 4 is *fortissimo*. It is possible that the passage was originally thought of for only trumpet II, and that trumpets III and IV were added for volume at a later time, and because this was a doubling, it was written in the same trumpet key as already existed at this point.

Another passage in which a quick change of instrument is indicated is the second movement of Symphony No. 5, between m. 332 and m. 334, two measures before rehearsal number 19 (see figure 20). Beginning in m. 330, trumpets I and II, in B-flat, play a chromatic scale in unison that descends from

concert f'' (written g'') to concert e'-flat (written f'). After four beats of rest (approximately two seconds), trumpet I enters again with a change in the part indicating trumpet in F. An actual change of trumpet is not practical nor is it expected. The chromatic run before the change of trumpet would have descended from a written c'' to a written b'-flat if the part had been notated for trumpets in F, which is certainly not unusual or difficult. The two trumpets are the only instruments that have this figure at this point, and they *decrescendo* while the other instruments either maintain *fortissimo* or *crescendo*. Trumpets in F could as easily have performed this figure as the indicated trumpets in B-flat. There is no apparent reason why this one figure should be written for trumpets of a key that differs from the key of the section before and immediately after.

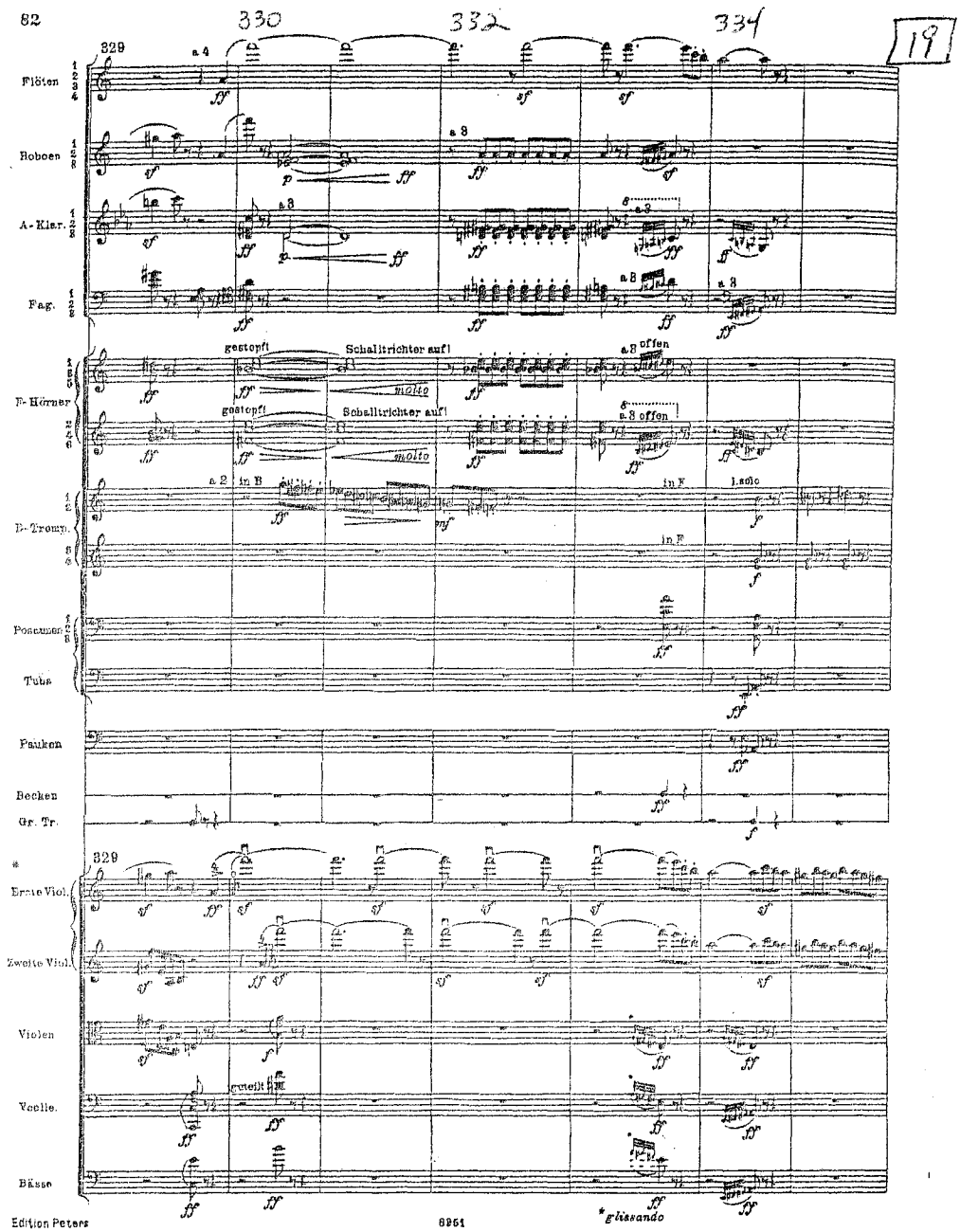

Figure 20. Mahler Symphony No. 5, movement II, mm. 329-35 (p. 82)

There is an even faster change required from m. 342 to m. 343 (see figure 21).

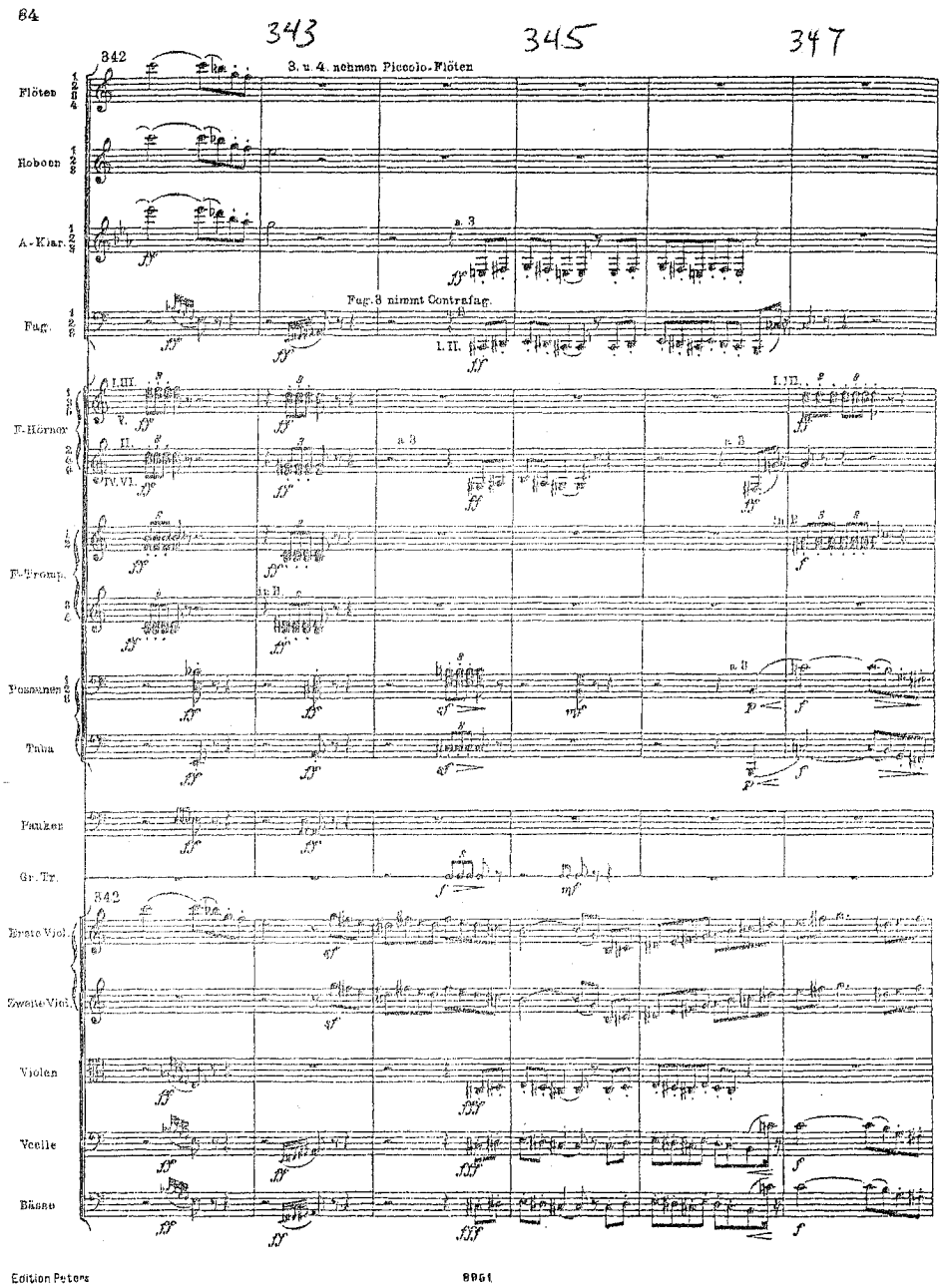

Figure 21. Mahler Symphony No.5, movement II, mm. 342-47 (p. 84)

At the same tempo, all four trumpets, in F, have a triplet in eighth-notes and an eighth-note followed by an eighth-rest, half-rest, and a quarter-rest, followed by another triplet and eighth-note. In this second figure, the first and second trumpets are still in F while the third and fourth are changed to B-flat. In this case, there is only a beat and a half at m. 96 in which these players are to change trumpets and make their entrance. This triplet figure, if continued for F trumpet, would have required trumpet IV to have been notated on e, below the third ledger line below the staff, and trumpet III on g-sharp, below the second ledger line below the staff. While the g-sharp is relatively common and easily read in trumpet notation, e is farther below the staff and not as easily read, especially in this case with two parts on one line together in the score. An explanation of this indicated change is that it offers an easily recognized notation and was not intended as a change of instrument.

In Part II of Symphony No. 5, in the third movement, *Scherzo*, there is another rapid change of instrument indicated. The principal trumpet, in F, has a melody from m. 247 to the end of m. 250, five measures before rehearsal 9, then two measures of rest (six beats), during which the part changes to trumpet in B-flat, and an entrance on a soft, sustained concert g (see figure 22).

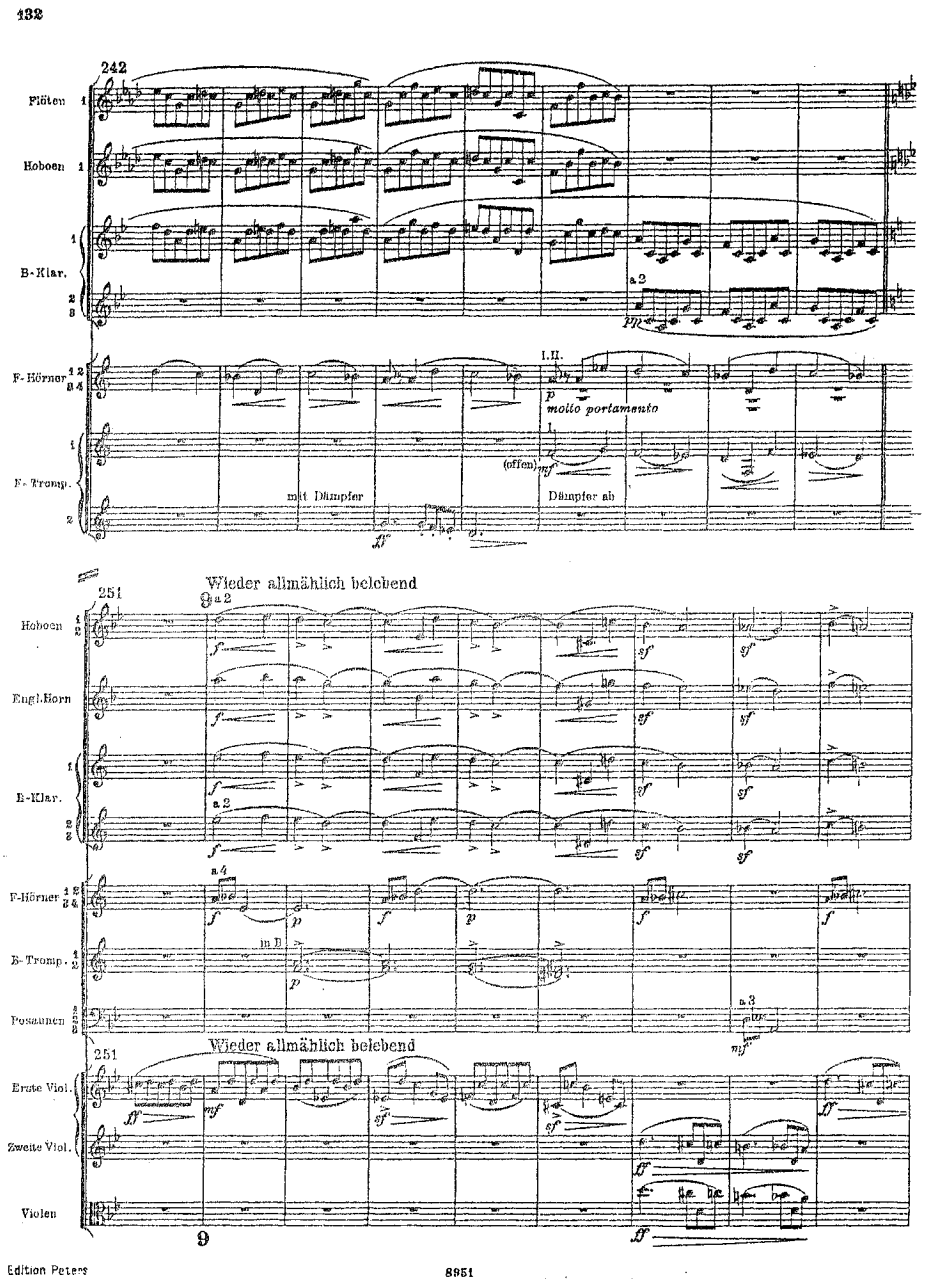

Figure 22. Mahler Symphony No. 5, movement III, mm. 242-59 (p. 132)

In the same movement, at m. 464 (twelve measures before rehearsal number 16), trumpets I, II, III play a slurred figure that is written for trumpets in F (see figure 23). Trumpet I begins this figure two measures earlier, on m. 462, which is a dotted quarter-note on written c'' followed by three eighth-notes, c'', d''-flat, c'', all slurred (concert f'', g''-flat, f'') and marked *fortissimo*. At m. 464, trumpets II and III join with the same figure an octave lower. At m. 469, all three have a three-measure rest, three beats (approximately 3 seconds) in which the score indicates a change from F to B-flat trumpets.

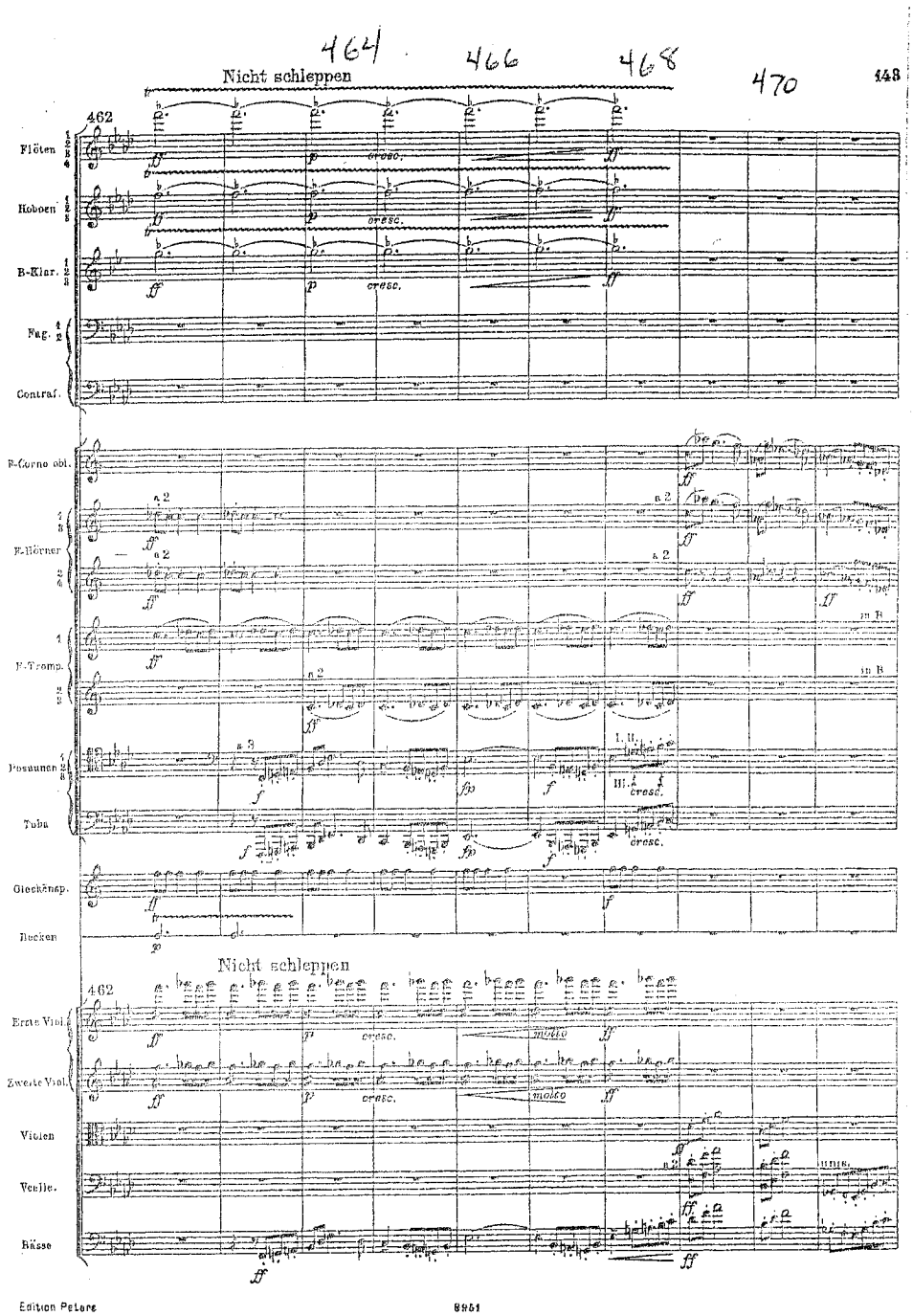

Figure 23a. Mahler Symphony No. 5, movement III, mm. 462-71

(p. 143)

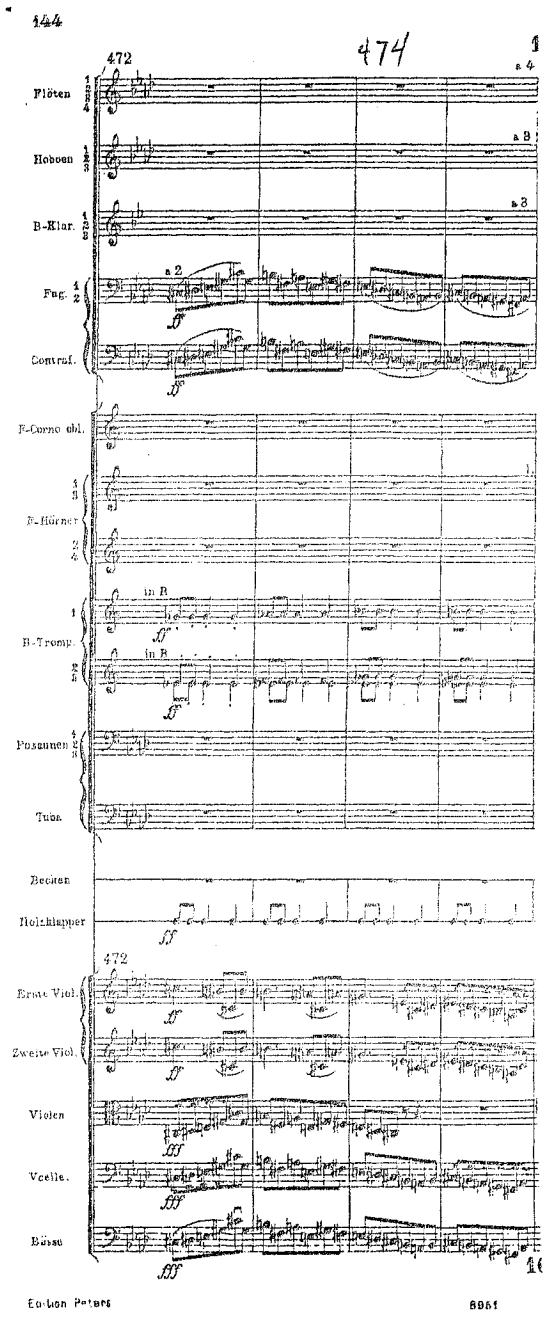

Figure 23b. Mahler Symphony No. 5, mvt. III, mm. 472–75

(p.144)

The figure at m. 472, the next entrance, is lower in pitch, with the lowest part being an ostinato figure on concert d'-flat. If this were written for trumpet in F, it would be on a-flat, two ledger lines below the staff that is within the normal readable range for this instrument. The change to B-flat trumpets keeps the written notes within the staff, which is the most probable reason for this notational change.

At m. 486, trumpet I restates exactly the same figure as at m. 462, except here it is written for trumpet in B-flat. Again, there seems to be no apparent reason for the indicated change of instrument, whether for notational considerations, ease of execution, or within the context of the orchestration. This use of two different trumpets for the same figure implies their interchangeability for Mahler.

There is a curious change of instrument indicated for trumpet II in m. 439, the sixth measure after rehearsal number 41, in the first movement of Symphony No. 6. At rehearsal number 41 (m. 434), trumpet I is written as trumpet in F while trumpets II, III, and IV are written for trumpet in B-flat (see figure 24). Trumpet I is scored as a solo line while trumpets II, III, and IV are scored in harmony, muted. All four parts are marked *pianissimo*. At m. 439, trumpets II and III have dotted quarter notes, an accented fourth on the downbeat, ending the figure that began the measure before. Trumpet I, in F and unmuted, plays an ascending figure right after the downbeat. At the beginning of the next measure, trumpet II has the same figure as trumpet I did the measure before. The score indicates that trumpet II change to F trumpet, which is still muted. This change is to be executed in three beats with the tempo marking *"Heftig, aber*

markig"/"Allegro energico, ma non troppo," which is about two seconds in duration.

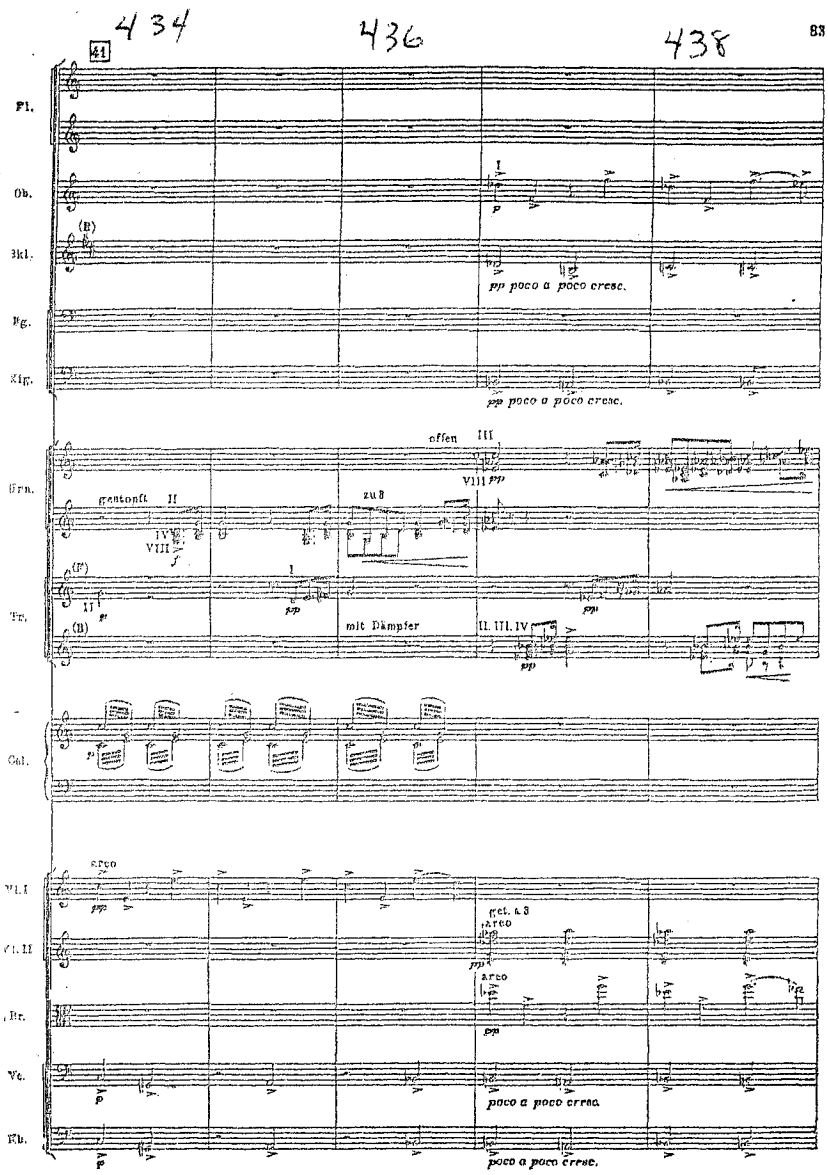

Figure 24a. Mahler Symphony No. 6, movement I, mm. 434-38 (p. 83)

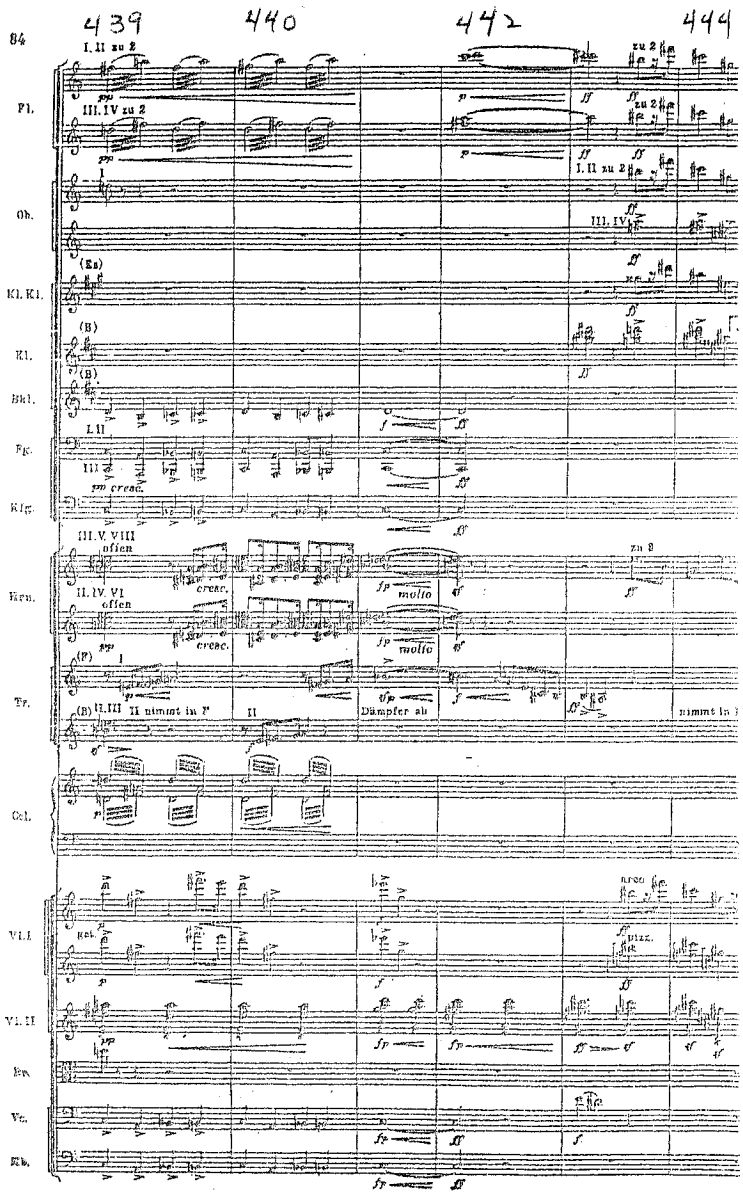

Figure 24b. Mahler Symphony No. 6, movement I, mm. 439-44 (p. 84)

After this four-note figure, trumpet I continues the ascending line to the completion of the phrase, while the trumpet II part indicates that the mute should be removed and a change back to trumpet in B-flat should occur. Such a change in so short a time for a four-note figure seems nonsensical in this instance. It is virtually impossible to switch instruments in the second or two provided. Mahler apparently wanted the muted timbre for the middle figure, which would have been difficult to execute with one instrument. The change of player also has the advantage of giving trumpet I a slight respite to help with the extended figure that completes the passage. This advantage is slight, however. Since this trumpet II figure is part of the longer line played by trumpet I, it is possible that this was all assigned to one player and later this one figure was reassigned to trumpet II without considering the difference of the keys of the instruments at that point in the score.

A similar passage occurs with the three-note pickup to rehearsal number 45 (see figure 25). Trumpets III and IV, which have been in B-flat before this, have this pickup figure going into rehearsal number 45. This is answered a measure later by trumpets I and II, written for F trumpets, and sounding a step higher. A measure later, the same parts have this figure a fourth higher. This final figure is traded back and forth between the pairs of trumpets I and II and III and IV, now also written in F, and the passage finally ends with all four parts in unison. The change from B-flat to F trumpets in parts III and IV takes place here over two measures and so is physically possible. The figure would lie above the staff, extending to c'''-sharp, and perhaps would

have been a little more difficult if it had been written for B-flat trumpets, but it is certainly playable. The trading of similar figures between the two sets of parts would likely be closer in timbre with all parts playing the same type of instrument. This section is doubled by the horns, an octave lower, until the last two measures of the movement. The horn section is

divided in half with the first four horns doubling the first two trumpets and horns V through VIII doubling trumpets III and IV.

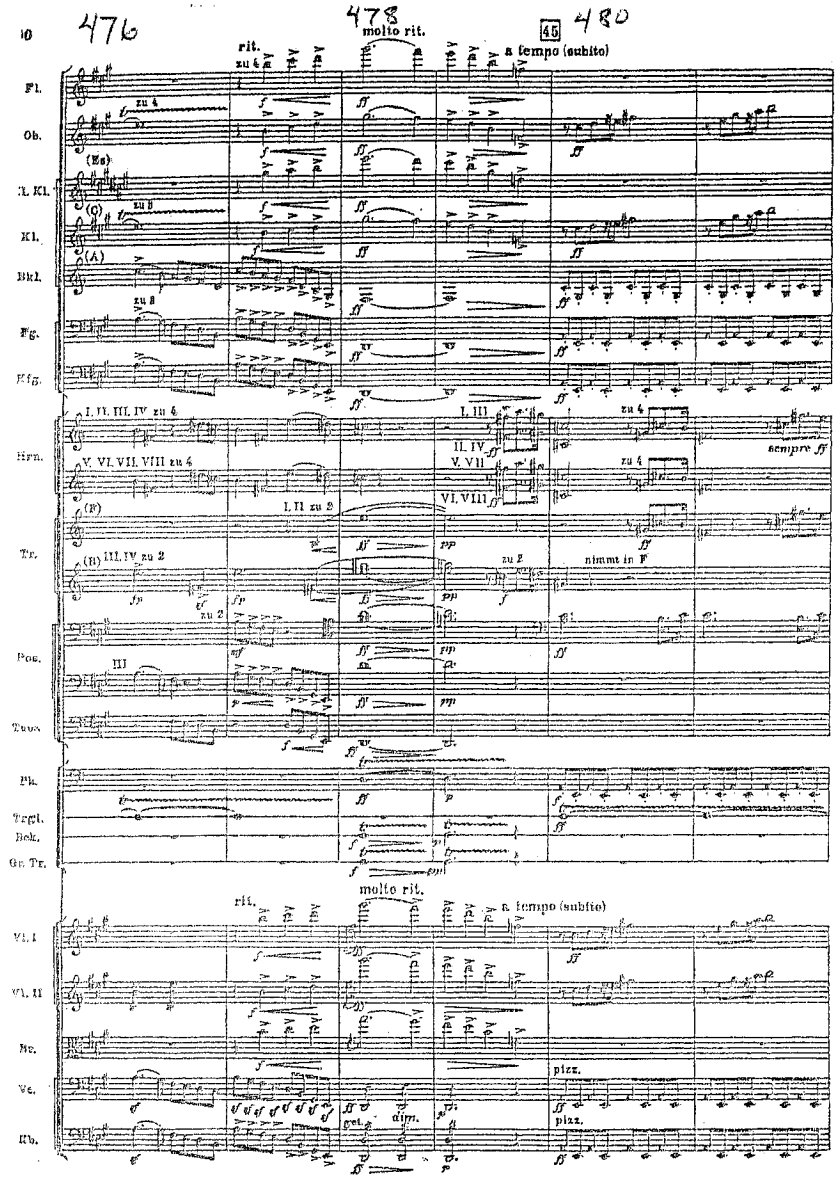

Figure 25a. Mahler Symphony No. 6, movement I, mm. 476-81

(p. 90)

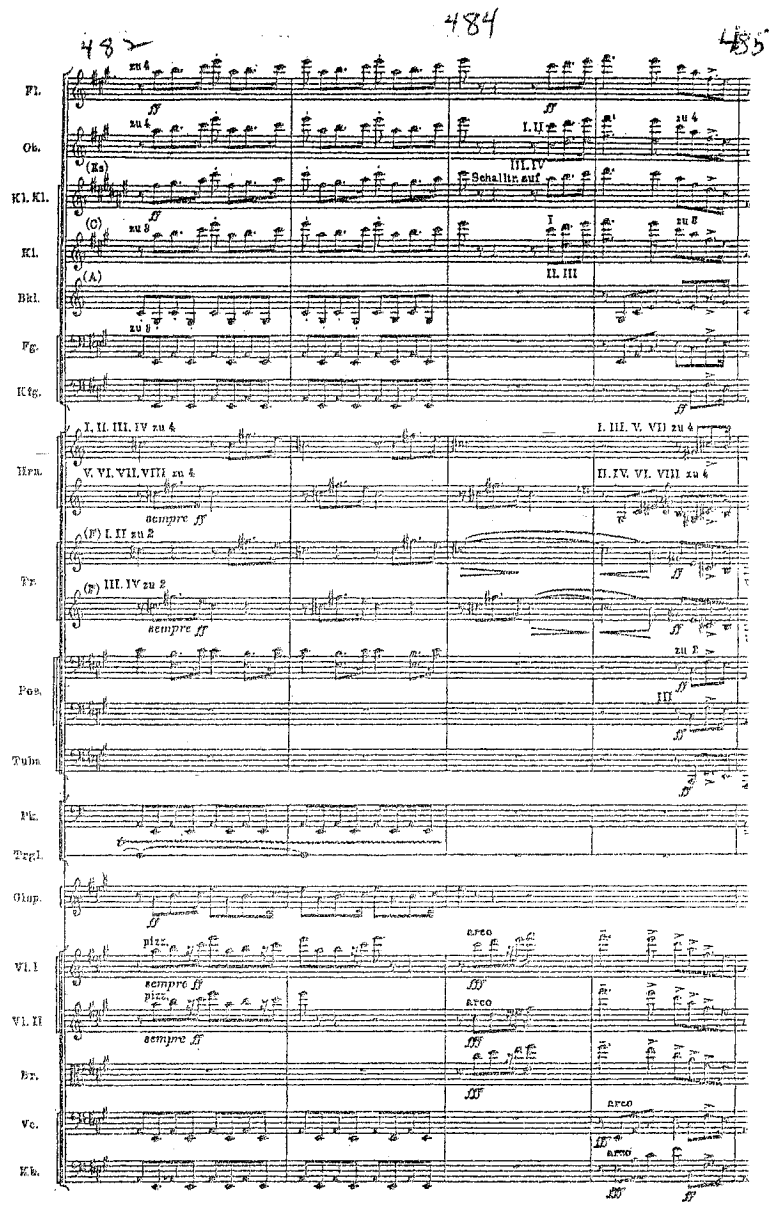

Figure 25b. Mahler Symphony No. 6, movement I, mm. 482-85

(p. 91)

The first part of this section is written for trumpets in B-flat, which follows another section also for trumpets in B-flat. There is then the change to F trumpets described above. Since trumpets I and II are already written for F trumpets and the trumpets and horns, in F, are doubled, the score is easier to read with trumpets III and IV also in F. It seems that the notated change of instrument in the score in this section does not actually indicate a change of instrument, but, rather, is intended to make the score more readable.

In the second movement, *Scherzo,* of Symphony No. 6, between mm. 203 and 205, there is a change of trumpet indicated that is difficult to understand (see figure 26). Prior to this section, all four trumpet parts are written for B-flat instruments. There is a change to F trumpet indicated for trumpets I and II during the four-measure rest before rehearsal number 82 (m. 198). Trumpets I and II then have a two-sixteenth-note pickup to m. 201. This figure lasts for three measures and is followed by a rest of one and two thirds measures, after which both parts enter, in unison, with an arpeggiated flourish indicated in B-flat. Trumpet III joins, in unison, in the fourth measure; trumpet IV joins the other three in the fifth measure, all in B-flat. This five-measure figure ends at rehearsal 83 (m. 211), where all four parts change to trumpets in F. There is no advantage to this notation, but the passage might possibly be slightly easier to execute on F trumpets as it avoids the lip-slurs that are part of the passage played on B-flat trumpets. More likely, however, the explanation for the indicated change of instrument is that the figure at m. 201, written for F trumpet, is a counterpoint to the lines played by the horns,

tuba, and strings, and since the horn part is in F, writing its counterpoint line also in F connects these parts visually. The arpeggiated flourishes, which conclude with descending scale figures, are doubled, in unison, by the oboes and B-flat clarinets. Again, there is some visual connection by having these doublings written for clarinet in B-flat.

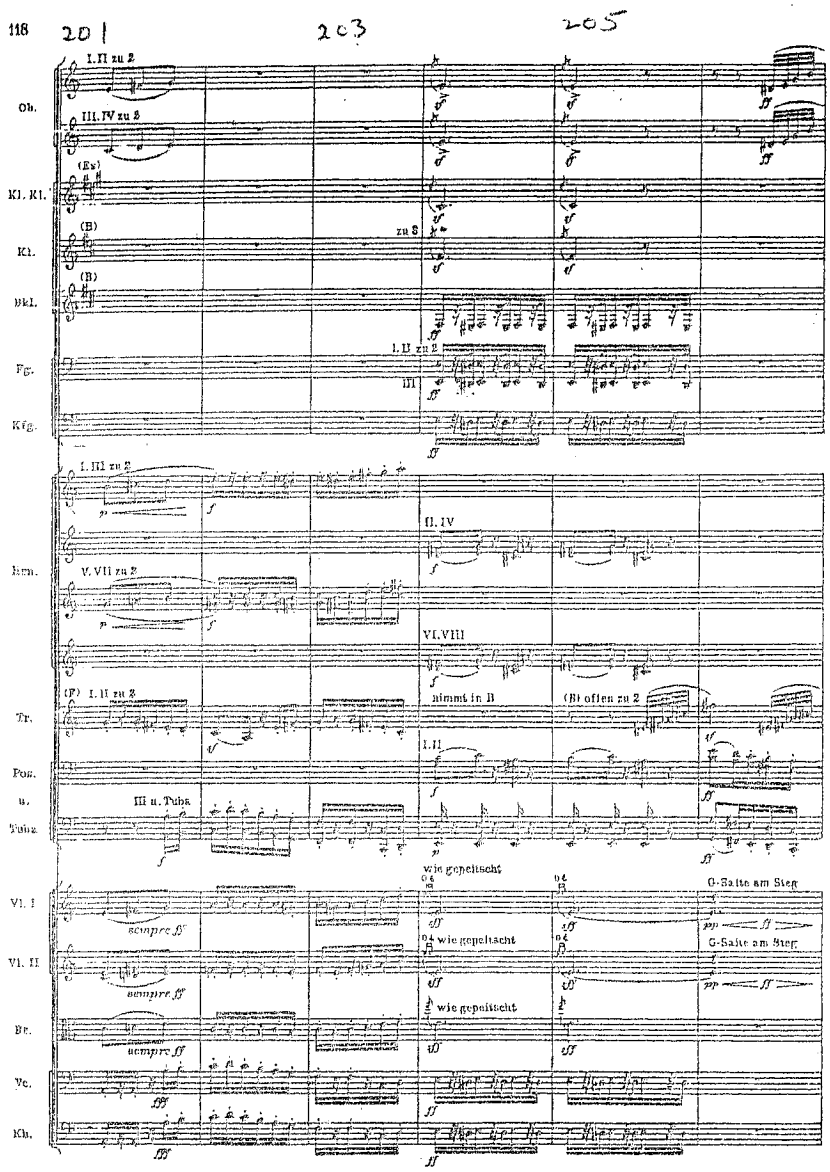

Figure 26a. Mahler Symphony No. 6, movement II, mm. 201-06

(p. 118)

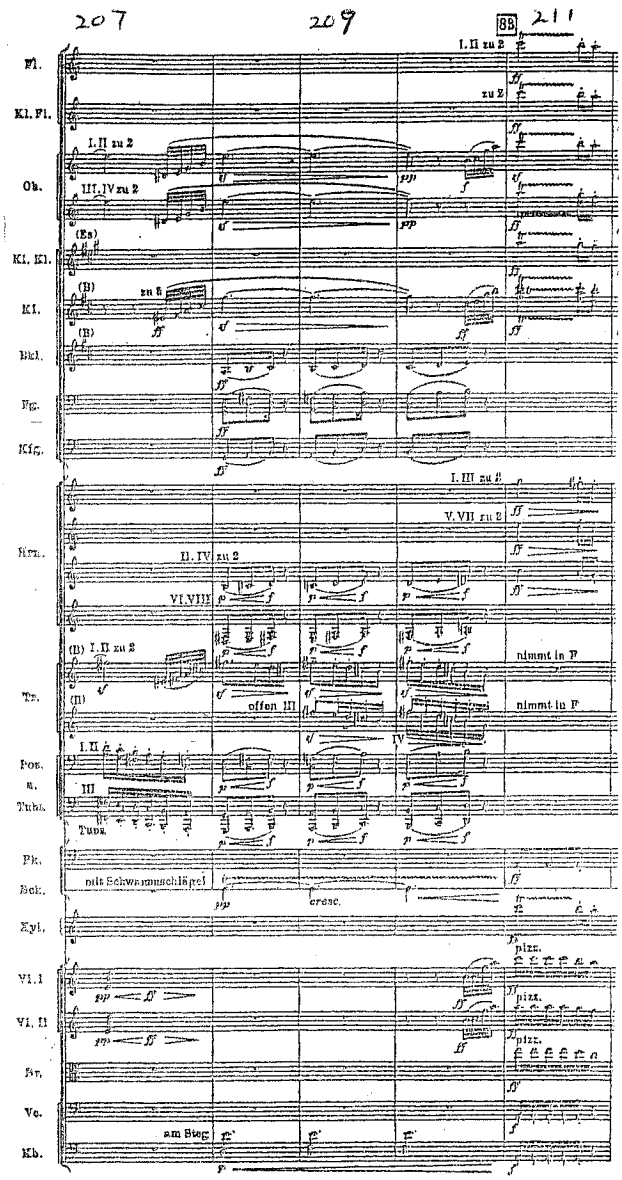

Figure 26b. Mahler Symphony No. 6, mvt. II, mm. 207-11

(p. 119)

In Symphony No. 7, in the first movement, the passage leading to rehearsal 18 is written for trumpets in F. At rehearsal 18 there are three beats of rest, the tempo marked *Allegro*, after which, trumpets I and II reenter, marked in B-flat (see figure 27). This last passage could easily be played by trumpets in F, and there does not seem to be a compelling reason to change to B-flat trumpets at this point. There is a return to *Tempo I* at the fourth measure after rehearsal number 18. In the Eulenburg score of this work, the trumpet listing at this point indicates trumpet in F again, but this is a mistake in the printed score. It is the

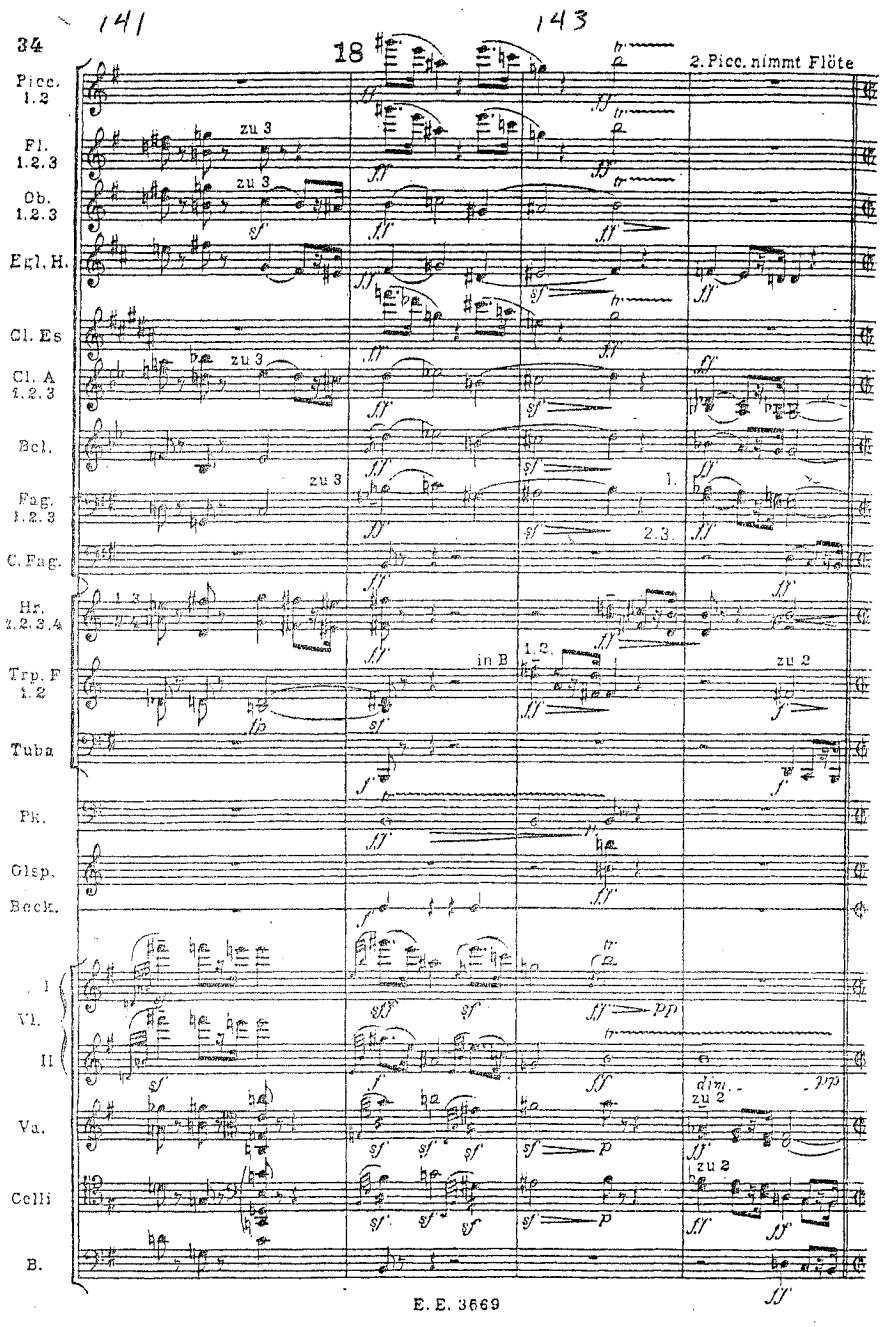

Figure 27a. Mahler Symphony No. 7, movement I, mm. 141-44 (p. 34)

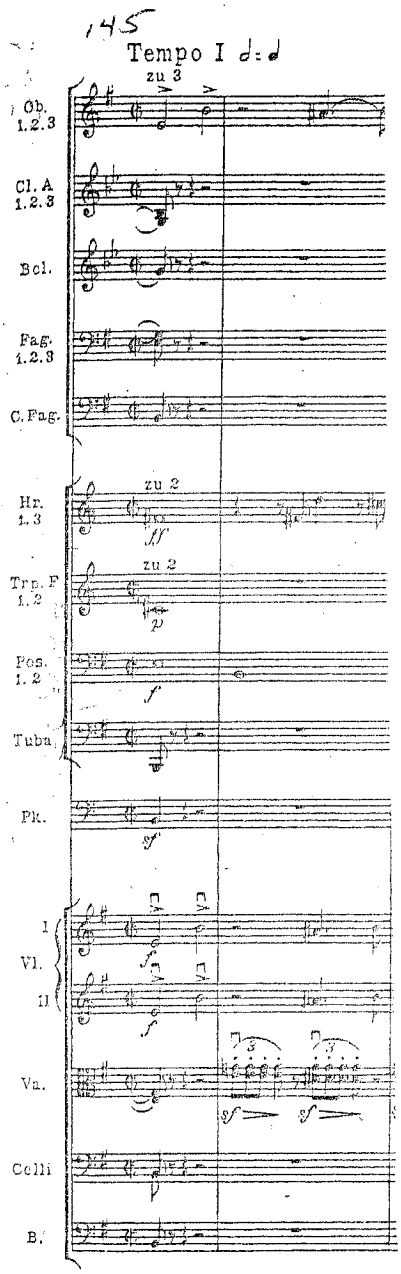

Figure 27b. Mahler Symphony No. 7, mvt. I, mm. 145-46

(p. 35)

final note of the phrase that is written for trumpets in B-flat, and the whole-note here must fit the e minor harmony, which means the written c'-sharp must be concert b (therefore written for B-flat trumpet), not concert f'-sharp (as would be case if it were written for F trumpet).

In the second movement of Symphony No. 7, at the measure before rehearsal number 92, trumpet II (in F) has a half-note, tied from the measure before, on written d'' (concert g'') followed by a half-rest. At rehearsal number 92, trumpet II (in B-flat) reenters on the fourth beat, muted, on a written g' (concert f'). This is five beats of rest (about four seconds) during which the player must change instruments and add a mute. This entire part could have been written for either trumpets in F or trumpets in B-flat although the lower parts would go well below the staff for trumpets in F, to f-sharp and g.

Also in the second movement, three measures before rehearsal number 101, trumpet II (here in B-flat) plays a muted rhythmic figure on written d' (concert c'). The same figure is played, more softly, in the next measure. There is a measure of rest, and then, at rehearsal number 101, all three trumpets (in F), muted, have a harmonized rhythmic figure on written e'-flat, g', and b'-flat (concert a'-flat, c'', and e''-flat) for trumpets III, II, and I, respectively. There are only five beats of rest (approximately four seconds) for trumpet II to make this change. If the figures before rehearsal number 101 were written for trumpet in F instead of B-flat, it would be written g, which is below the staff but certainly readable and playable. If the figure at rehearsal number 101 were written for trumpets in B-flat

instead of trumpets in F, it would be on written b'-flat, d'', and f'' which lie well within the range of B-flat trumpets, as are the figures which follow. There is no compelling reason for the difficult change. Both passages cited from the second movement of Symphony No. 7 indicate impractical changes of instrument, and both seem to have been made merely for the sake of having the parts appear within or near the staff and not intended as an actual change of instrument.

In the third movement of Symphony No. 7, *Scherzo*, at rehearsal number 165, trumpet I begins an arpeggiated figure, the last statement of which occurs the measure before rehearsal number 166 (see figure 28). This movement is a scherzo in 3/4 time and marked "*Schattenhaft. Fließend, aber nicht schnell; in den Anfangstakten noch etwas zögernd.*" Trumpet I reenters in the third measure of rehearsal number 166 in unison with trumpets II and III, all notated for trumpet in B-flat. This unison chromatic line ascends from written b (concert a) to written d'-sharp (concert c'-sharp). This would be written as e to g-sharp for trumpet in F, lying well below the staff. This is not too low to play on F trumpet, but trumpet in B-flat is the better choice here in terms of reading the passage. The trumpet I passage at rehearsal number 165 could easily be written for trumpet in B-flat as it would fall within the staff.

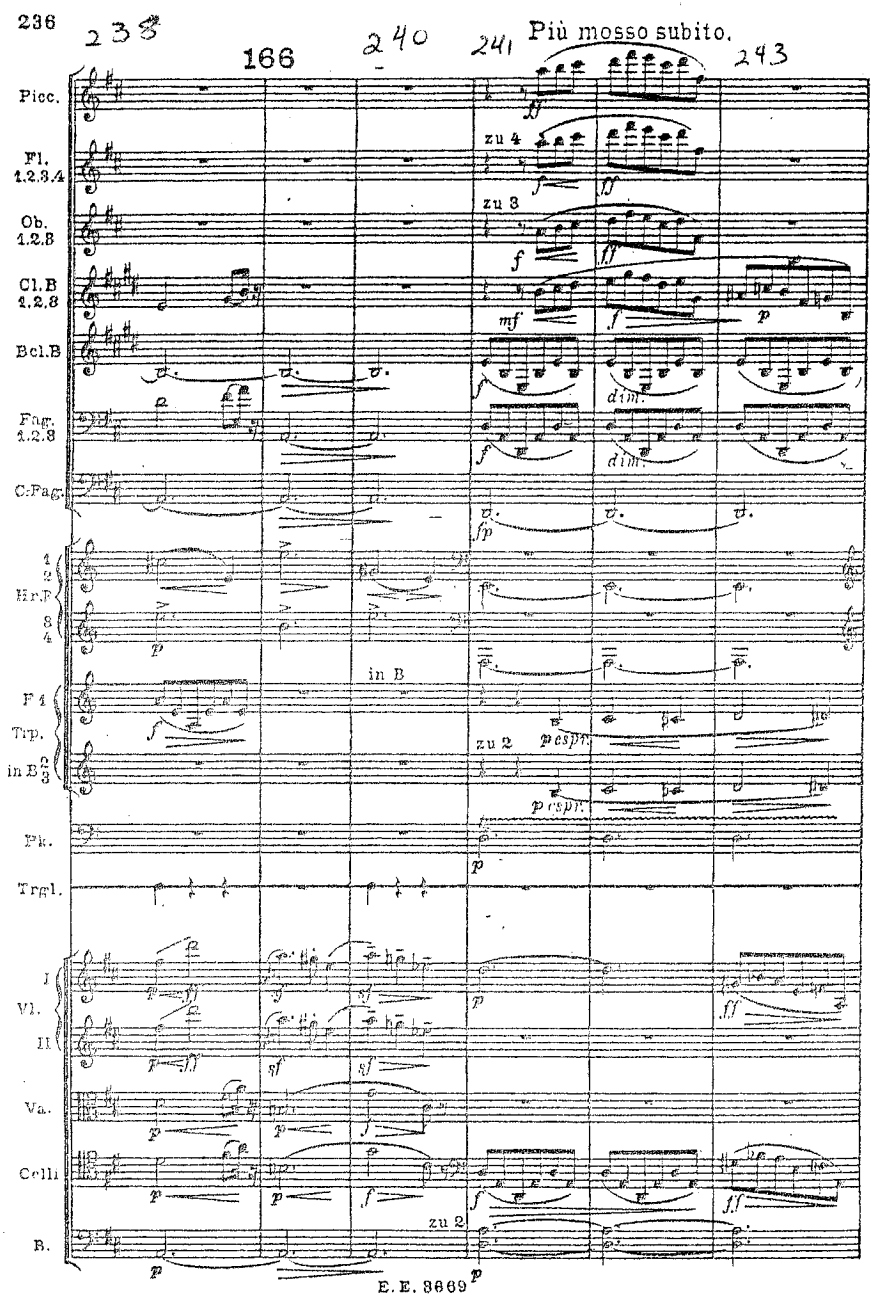

Figure 28. Mahler Symphony No. 7, movement III, mm. 238-43 (p. 236)

There are some instances of difficult instrument change, if one actually changed instruments, in Symphony No. 8 as well. In movement I, two measures before rehearsal number 59, trumpets II and IV have a figure that lasts one and one half measures written for B-flat trumpet. At rehearsal number 59, these parts have five beats of rest and enter with the part written in F (see figure 29). This section is at the original tempo, *Allegro impetuoso*, with the quarter-note beat at 138-144, which gives the player about two seconds to make the change. Here again a change of instruments is impractical. The beginning of the B-flat figure is fairly low and probably "looks better" written for B-flat rather than for F trumpet. There does not seem to be any musical reason for the indicated change of instrument.

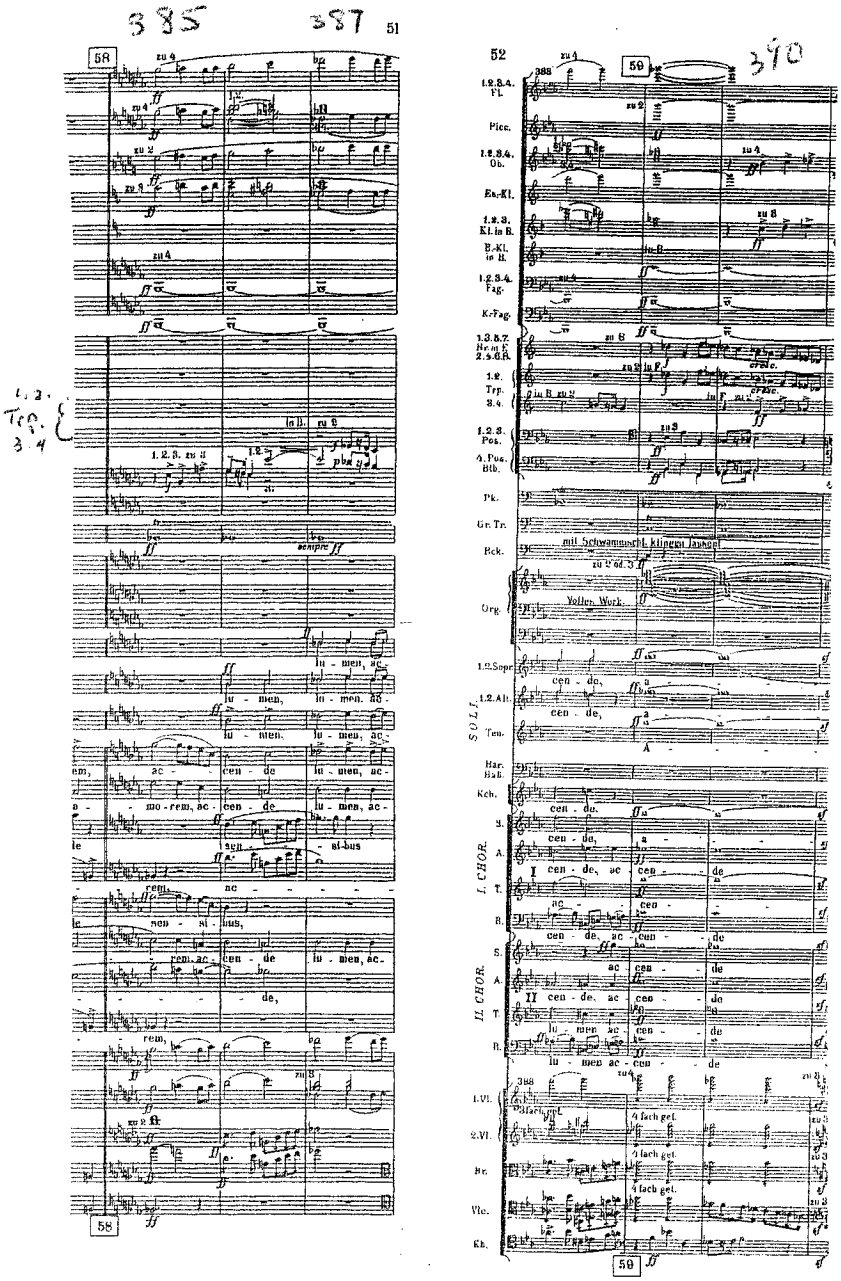

Figure 29. Mahler Symphony No. 8, movement I, mm. 385-90 (pp. 51-52)

Two measures before rehearsal 62 in the same movement, all four trumpet parts are written for trumpets in B-flat. This passage lasts until the downbeat at rehearsal 64. At rehearsal 65, all four trumpets enter together, but here the parts are notated for trumpets in F (see figure 30). There are eight beats of rest between the end of the former and the commencement of the latter passage, which would allow approximately four seconds in which to change instruments, and this would be impractical. The a in m. 406 in trumpets I and II and g and a in trumpet IV at rehearsal 63 and the next measure, respectively, probably motivated Mahler to score this section for B-flat trumpet. At rehearsal 65, the F trumpet parts all fall within the compass of the space above and the space below the staff and therefore seem best suited for trumpet in F, as written. Here the change of instrument seems to be based on the appearance of the parts rather than on any desire for a change in timbre.

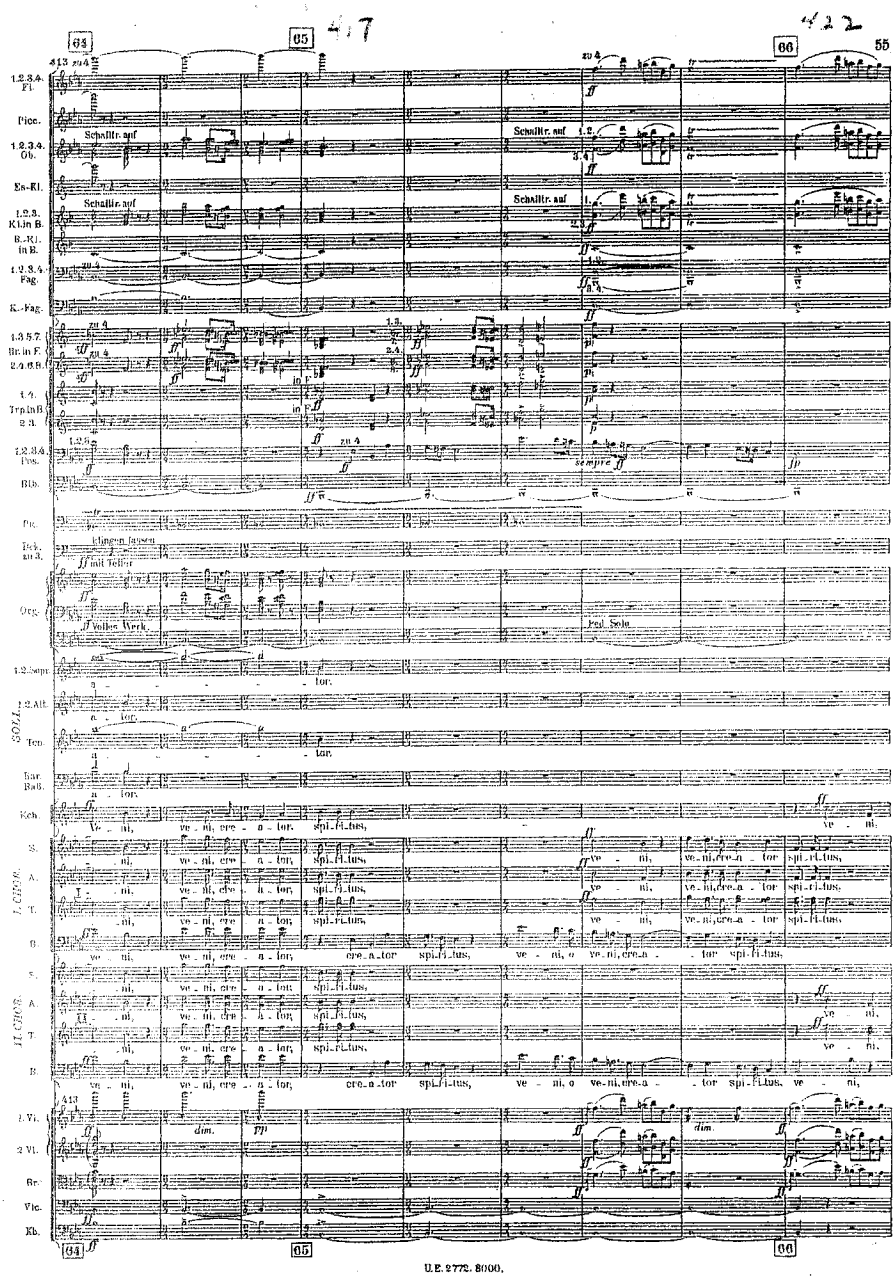

Figure 30. Mahler Symphony No. 8, movement I, mm. 413-22

(p. 55)

At rehearsal 85 there is also an eight-beat (four-second) lapse of time in which to change from B-flat to F trumpets for trumpets I and II (see figure 31). Here again, there is not a musical reason for the indicated change but rather one of appearance.

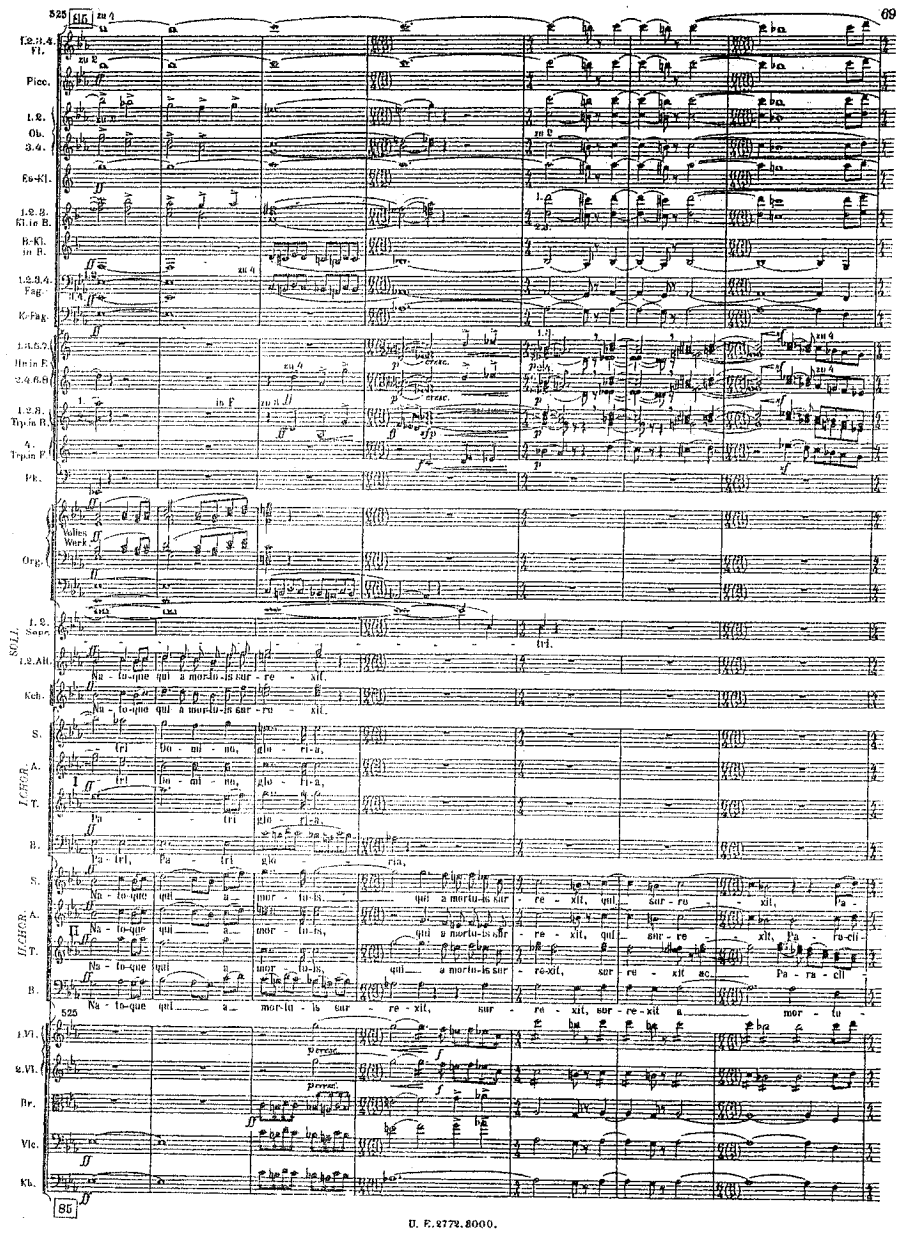

Figure 31. Mahler Symphony No.8, movement I, mm. 525-31 (p. 69)

In the second movement, at rehearsal 16, trumpets II and III enter for the first time in this movement (see figure 32). The notes are written for muted B-flat trumpets in unison: e''-flat to d''-flat (concert d''-flat to c''-flat).

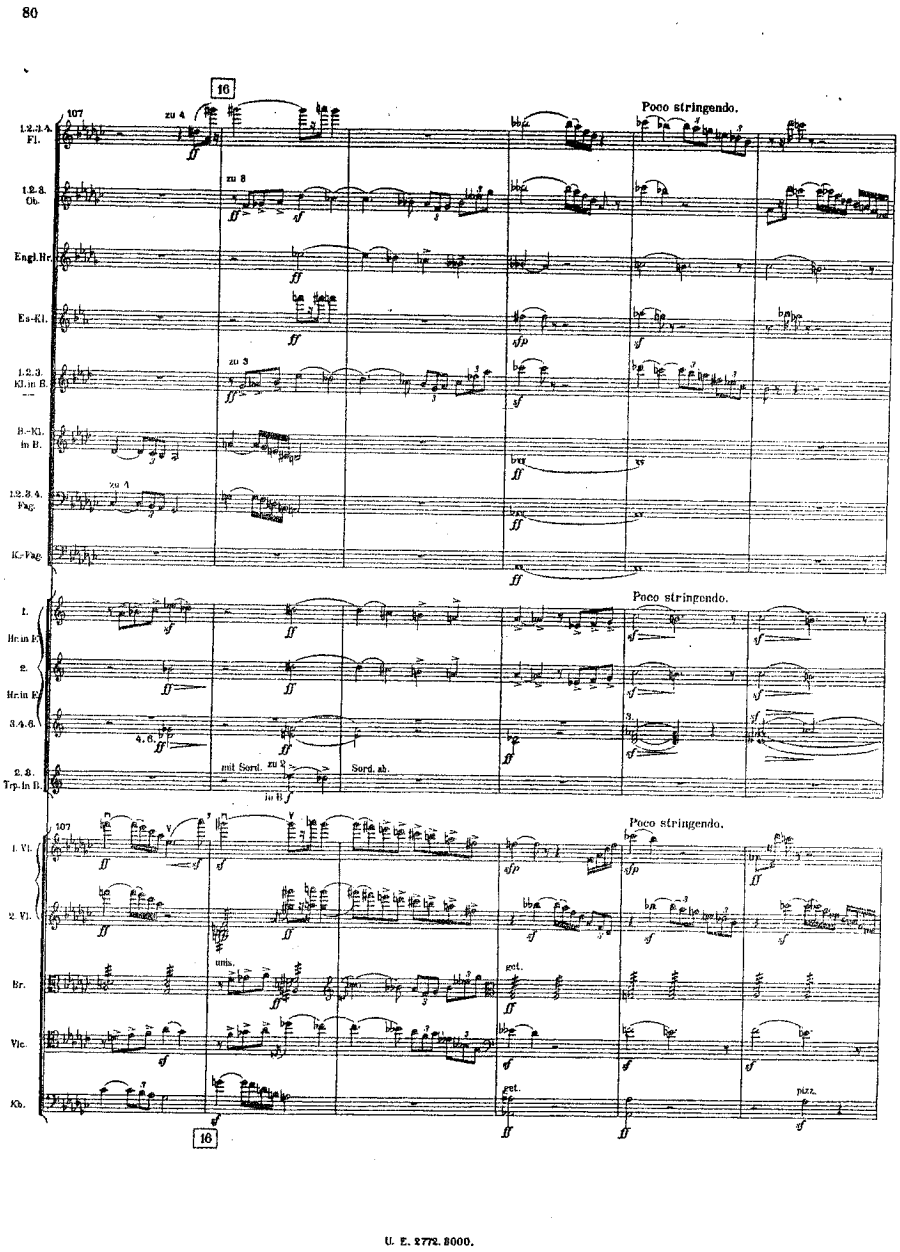

Figure 32. Mahler Symphony No. 8, movement II, mm. 107-12 (p. 80)

After a four-measure rest, trumpets I and II enter, without mutes, in octaves with the part written for F trumpets (see figure 33). The two-note passage at rehearsal 16 could have easily been notated for F trumpets instead of for B-flat. There does not seem to be a compelling reason, musical or visual, for the B-flat trumpet notation, nor does there seem to be a reason to notate it for F trumpets other than that this passage precedes one for F trumpet.

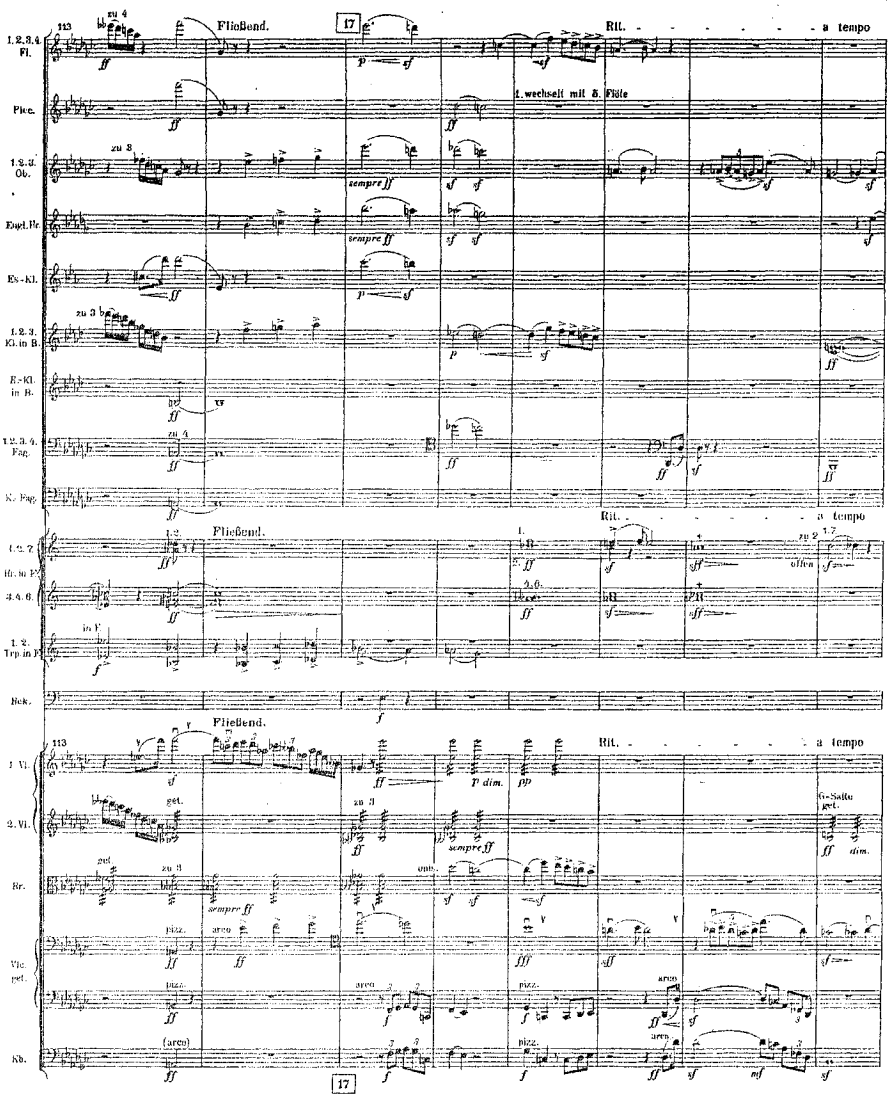

Figure 33. Mahler Symphony No. 8, movement II, mm. 113-20 (p. 81)

There are three places where the notation indicates differently keyed trumpets to play together. In movement I at rehearsal 83, trumpets I, III, and IV are notated in B-flat while trumpet II is in F. The first four measures are a harmonization of the melody sung by the children's choir. The next four measures provide a sustained harmonic support of the unison solo sopranos' melody. The last three measures of this passage are a doubling of the solo sopranos' melody. There is no musical distinction between the differently keyed trumpets.

In the second movement, at rehearsal 60, trumpets I, III, and IV are notated in F while trumpet II is in B-flat. In this passage there is a distinction between the F trumpets and the B-flat trumpet. The F trumpets have a chordal fanfare with the horns II, III, IV, and VI for four measures. They then have soft sustained chords behind the trills in the high woodwinds and violins while trumpet II in B-flat doubles the loud melody with oboes III and IV and the violas and 'cellos. At four measures before rehearsal 62, trumpets I, III, and IV, in F, continue the sustained chords while trumpet II, in B-flat, plays the ascending melodic figure, doubling with the violins II. It is conceivable that the timbral difference between the F trumpets and the solo B-flat trumpet is the reason why this passage is scored the way it is since the scoring for the B-flat trumpet is distinct from that of the F trumpets. One could also argue, however, that because the solo passage begins on concert b, written f-sharp on an F trumpet, its appearance might be somewhat awkward and it is therefore better served written for B-flat trumpet, as it is, no matter which keyed trumpet the player uses.

In Symphony No. 9, Mahler uses only the trumpet in F except for one passage in the third movement. This passage is written for trumpet in B-flat. It begins on the fourth beat of m. 34 and ends on the third beat of m. 36 and involves trumpets I and II. The last note of this passage for trumpet II is a written e (concert d) and is not available on a three-valve B-flat trumpet, that note being a whole step below the range of that instrument. The note is possible if the passage is played on a long F trumpet. It is difficult to understand why this passage is written for trumpet in B-flat except that the appearance of the low notes, if written for F trumpet and, therefore, a fifth lower, might cause the part to be more difficult to read.

This passage also involves a difficulty for trumpet I. Five beats after this passage, trumpet I enters with a prominent solo figure written for F trumpet. This change, if the part were to be played on the instruments indicated, would have to occur in about three seconds and is, therefore, impractical.

These passages in which there are difficult and impractical changes of instrument written in the score suggest that Mahler was not intending an actual change of instrument but was, rather, writing the trumpet part in a way in which it would be easily read. It was apparently not Mahler's intention to indicate a change in timbre with these changes of instrument. One can therefore conclude that he conceived of a generic trumpet sound and that the actual type of instrument was of no particular concern. The posthorn solo in Symphony No. 3 and the scoring for *"einem kleinen Piston" in F* are instances in which a particular instrument is

indicated for timbral reasons.

Edward Tarr feels that by 1870 most principal trumpet players were using mezzo-soprano B-flat trumpets.[109] Strauss's statement in the Berlioz treatise from 1904 indicates that principal trumpet players were playing mezzo-soprano trumpets and second players were playing the longer trumpets. Mezzo-soprano trumpets were used by everyone in the trumpet sections of the Boston Symphony Orchestra and the New York Philharmonic Society Orchestra, and presumably in other American orchestras, by 1900. Mezzo-soprano trumpets were used in the German, Austrian, and American orchestras with which Mahler did most of his conducting, and one can conclude that he was aware of what types of trumpet were being used by the players in his orchestras.

This author found no evidence that Mahler was dissatisfied with the general sound of the trumpets that he worked with, nor that he insisted on any particular type of trumpet. The only passage about which he expressed any misgivings was the posthorn solo in Symphony No. 3, and his concern was a matter of timbre. The long F trumpet, even if was available, was not considered. If the B-flat mezzo-soprano trumpet was primarily the trumpet he heard in the orchestras he led - and it is reasonable to believe that this was the case - it seems to have served its purpose well, even though he notated much of his trumpet music for the long F trumpet.

Arnold Schoenberg (1874-1951) included the long valved trumpet in F and, for a short section, in E, in *Pelleas und Melisande*, Op. 5 (1902-3). There are four trumpets in the

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[109] Edward Tarr, *The Trumpet*, 170.

score, and their range extends from written c (f concert pitch) up to written g'' (c''' concert pitch). The parts are often treated as separate voices with solo passages for each and the range more or less the same for all four parts. These parts can be performed on mezzo-soprano B-flat trumpets. *Five Orchestral Pieces*, Op. 16 (1909), is scored for three B-flat trumpets (only two in the second movement) with a range of written g (f concert pitch) up to written d''' (c''' concert pitch), which is the same concert pitch range as in *Pelleas und Melisande*. The parts are also somewhat independent here. In both pieces, the trumpet is often muted, and flutter tonguing is used conspicuously.

Anton Webern (1883-1945) scored for three mezzo-soprano B-flat trumpets in *Passacaglia for Orchestra*, Op. 1 (1908). As in the trumpet writing of Schoenberg, the trumpet parts are often equally voiced and often muted. The range of the parts extend from written d'-sharp (c'-sharp concert pitch) up to written d''' (c''' concert pitch). In *Five Pieces for Orchestra*, Op. 10 (1913), he scores for a single B-flat trumpet. The trumpet plays in all but the third movement and is muted throughout, as are the horn and trombone. There is some use of flutter tonguing. The range is from d' (c' concert pitch) up to d'''-sharp (c'''-sharp concert pitch). Webern scored only for the mezzo-soprano and not for the long valved trumpets.

Alban Berg (1885-1935) scored for three trumpets in F in *Fünf Orchesterlieder*, Op. 4 (1912). These were the long, valved trumpets. The range employed is from written e (concert a) up to g'' (concert c'''). He also employs the long F trumpet in his opera *Wozzeck* (1918). There are four F

trumpets in the orchestra and two in the military band, which, according to the notes in the score, can be made up from the main orchestra. The range of the parts is from written d (concert g) up to written g'' (concert c''').

Béla Bartók (1881-1945) scored his early tone poem, Kossuth (1903), for four trumpets in B-flat. Trumpets I and III change to trumpets in F, and trumpet II changes to trumpet in C during the work. There is also a passage for *Tromba bassa in Do.* In *Scherzo* (1904), there are two trumpets that begin in B-flat, shift to F at m. 380, and return to B-flat in m. 425. Bartók employed the mezzo-soprano trumpet in Suite No. 1 for Orchestra, Op. 3 (1905, rev. 1912). He scores for three B-flat trumpets in all five movements, but in the third movement at rehearsal 43 there is a change to C trumpets. This change happens quickly for trumpets I and II: there are six measures in 3/4, with the dotted half-note marked at 112, in which to change. It is impractical to change instrument in such a short amount of time, and so one concludes that it was intended for each player to perform this piece on one instrument. While all three trumpet parts are written for C trumpet, there is a unison passage between rehearsal 43 and rehearsal 44 in which the melody leaps a fourth from (written and concert) g'' up to c''' and back down to g''. The trumpets rest beginning eight measures before rehearsal 47, and when they reenter one measure after rehearsal 54, they are notated for B-flat trumpets. This section where the notation indicates trumpets in C lies perfectly well for either B-flat or C trumpets. The only reason for the indicated change seems to be that c''' is more "acceptable" than d''', which would be the B-flat notation

because in most orchestration texts c''' is given as the highest practical note.

In the opera *Bluebeard's Castle*, Op. 11 (1911, rev. 1912, 1918), there are four trumpets in B-flat in the pit and four trumpets in C onstage. In the ballet *The Wooden Prince*, Op. 13 (1914-16, orchestrated in 1916-17), there are four trumpets in B-flat and two cornets also in B-flat.

From a study of the scores it seems that there was a tradition of scoring for the long F trumpet in Germany and Austria-Hungary that held for some composers during the time under consideration in this paper, 1900-20, and that scoring for the mezzo-soprano trumpet became increasingly pervasive. This tendency to notate for the long F trumpet persisted in spite of the fact that some players were using the mezzo-soprano trumpets, especially the B-flat. Other composers, including Schoenberg, Webern, and Bartok, changed to the mezzo-soprano trumpets earlier.

Chapter VII: Representative Trumpet Pedagogy, 1900-1920

Trumpet pedagogy of the first two decades of the twentieth century can best be studied by examining representative tutors produced during this time as well as considering tutors that were written earlier but were still being used during the period from 1900 to 1920. By the turn of the twentieth century, most trumpet players were playing the mezzo-soprano B-flat trumpet (or the C trumpet, mainly in France), which, being derived more from the cornet than the old trumpet, was taught and learned very much as the cornet was, using cornet tutors.

There were at least thirty-four editions of Arban's method, or parts thereof, between the first published edition in the 1850's and 1921.[110] There were several American editions during this period, including several by Jean White in 1872, 1874, 1875, 1878, 1881 (the first to include metronome markings), and 1883. Walter Eby, who based his correspondence cornet method[111] on Arban's method, edited it for bass clef instruments in 1910. Edwin Franko Goldman (1878-1956) edited a complete version of Arban's method ca. 1912 and an abridged version around the same time. In 1914 Goldman edited the piano accompaniments for the twelve fantasies and airs with variations from Arban's method. The first edition explicitly indicating that this method was also used for trumpet instruction was that of Herbert L. Clarke in 1930,[112] which is interesting considering Clarke's dislike of the trumpet. The

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[110] Frank W. Baird, "Bibliography of Tutors," 81-100.

[111] Walter M. Eby, *Virtuoso Course of Instruction for Cornet, Trumpet, and All Brass Instruments Using Treble Clef* (Buffalo: Virtuoso Cornet School, 1918).

[112] Herbert L. Clarke, ed., *Arban-Clarke Method for Cornet and Trumpet* (Boston: The Cundy-Bettoney Co., 1930).

inclusion of the trumpet may have been a marketing ploy, but it suggests an acceptance of the similarity of technical requirements for both the cornet and the trumpet in 1930. Arban's method was originally written for cornet and saxhorn. By 1930 the cornet and trumpet were often considered to be essentially the same instrument, at least in terms of their pedagogy, so one can assume that this method had been used for trumpet pedagogy before this. Merri Franquin,[113] who studied cornet with Arban and Maury and won first prize in cornet in 1877, makes a passing reference to Arban's method in his own, which was written ca. 1910.

Franquin's *Complete Method for Modern Trumpet, Cornet, and Flugelhorn* is a comprehensive method, and it is one of the first such methods concerned mainly with the trumpet rather than the cornet. This method includes suggestions of how one might practice various aspect of trumpet technique. He emphasizes transposition and encourages its practice with many of the exercises even though a particular exercise is intended to help perfect some other aspect of trumpet playing. Franquin recommends practicing using only a backstroke ("K") attack in preparation for the study of multiple tonguing. He also suggests various combinations of syllables for triple tonguing and has exercises in which one is instructed to apply triple tonguing syllable patterns ("TTK") to four-note groups of sixteenth-notes. This exercise is designed to strengthen and clarify one's triple tonguing as well as one's sense of rhythm. Arban, on the other hand, simply explains how one is to triple tongue and provides

[113] Merri Franquin (1848-1934) was professor of trumpet at the Paris Conservatory at the turn of the nineteenth century, author of a *Complete Method for Modern Trumpet, Cornet, and Flugelhorn*, and the designer of the Franquin-Thiboulville-Lamay trumpet.

various exercises for practice. Franquin also gives exercises and an explanation for rapidly tonguing quintuplets, a subject that Arban does not discuss. The solos he includes in the last section of this method were mostly from the trumpet competitions at the Paris Conservatory although there are two (Savard and Silver) from the cornet competitions. He also includes the first trumpet part from J. S. Bach's *Mass in B Minor*, a very challenging part to perform on a mezzo-soprano trumpet primarily because of its high tessitura. There is no suggestion as to which type of trumpet should be used for this difficult part except that it is a part for trumpet in D. It is known that French as well as German trumpet players were using shorter trumpets for Bach's high, difficult trumpet parts.[114]

Herbert L. Clarke was a prominent virtuoso cornetist at the beginning of the twentieth century who was closely associated with the bands of John Philip Sousa and Victor Herbert, although he played briefly with the orchestras of the Metropolitan Opera and Philharmonic Society of New York.[115] Clarke authored four books devoted to cornet pedagogy: *Elementary Studies* (1909), *Technical Studies* (1909), *Characteristic Studies* (1915), and *Setting Up Drills* (1929). These studies continue to be used for trumpet instruction today, especially the *Technical Studies*. The purpose of these is to improve the technical level of the cornetist's playing ability, including speed, high register, and ease of execution.

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[114] Tarr cites Bach's *Magnificat* as being played on a small G trumpet ca. 1885; *The Trumpet*, 190.

[115] Herbert Clarke is listed for two concerts of the Philharmonic Society, as third trumpet and as first cornet (the only program in which the personnel list distinguishes between cornet and trumpet).

He also wrote an autobiography, which is a running discussion of his experiences while learning to become a cornet virtuoso. Clarke's feelings about the trumpet (as opposed to the cornet) are stated in a widely distributed letter to the sixteen-year-old Elden Benge[116] (1904-60), who had written him regarding the study of the trumpet. The contents of the letter are as follows:

Jan. 13, 1921

Mr. Elden E. Benge,

Winterset, I a.

My dear Mr. Benge:--

Replying to yours of the 19th just received, would not advise you to change from Cornet to Trumpet, as the latter instrument is only a foreign fad for the time present, and is only used properly in large orchestras of 60 or more, for dynamic effects, and was never intended as a solo instrument.

I never heard of a real soloist playing before the public on a Trumpet. One cannot play a decent song even, properly, on it, and it has sprung up in the last few years like "jaz" (sic) music, which is the nearest Hell, or the Devil, in music. It pollutes the art of Music.

Am pleased that you are making improvements in your playing. Keep it up, and become a great Cornet Player. You have an equal chance with all the rest, but you must work for it yourself.

Wishing you all the best of success, I remain

Sincerely yours,
(signed) Herbert L. Clarke[117]

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[116] Elden Benge later played trumpet with the Chicago Symphony Orchestra and designed a trumpet model (1934). He developed and built his own line of trumpets, E. Benge Co., based on the design of the French Besson trumpets of the late nineteenth century, which were very popular in the 1950's and 1960's.

[117] Letter on stationery of the Anglo Canadian Leather Co. Band, Huntsville, Ontario, Canada, of which Mr. Clarke was the conductor.

This, no doubt, reflects personal prejudice on the part of Clarke against jazz and the association of jazz with the trumpet although there were probably as many cornet jazz players as there were trumpet jazz players, if not more, at this time.

The above attitude notwithstanding, the fine qualities that Clarke possessed as an outstanding cornet soloist were the same as those possessed by players who were later to be recognized as outstanding jazz cornetists or trumpet players: commanding technical ability; endurance; agility, especially in the upper register; ease of playing; and a charismatic musical presence.

The texts of his pedagogical works and of his autobiography emphasize the ways that led him to accomplish what he did on the cornet. Not only does he indicate metronomic speeds to be achieved for specific exercises, but he suggests how many repetitions should be accomplished and which articulations should be applied (and in which order). In some instances, he states the level to which he was able to perform particular exercises. For example, in his *Technical Studies*, exercise #117, *Etude V*, is a scale exercise in C major of twenty-four measures in 4/4 time in perpetual, slurred sixteenth-notes, plus a final quarter-note, covering the range f-sharp, the lowest practical note on a three-valved cornet, up to c'''. The entire exercise is marked *pianissimo*, the metronomic marking is a quarter-note at 176, and the only instruction is, "Play the entire page in one breath." While taking thirty-three seconds and remarkable breath control to cover the range in the required manner, this is possible but verges on the super-human. Presumably,

he could demonstrate this.

Exercise #184 is another example of Clarke's describing his abilities on the cornet. This is a three-octave chromatic scale from g to g''' and back down. The final note is a held g. The dynamic range extends from *piano*, on the first note, to *forte*, on g'''. The tempo is quarter-note at 160. Preceding the exercise is this comment: "The following is my daily endurance test. It should be practiced four times in one breath." This twenty-eight-second exercise also approaches super-human abilities in terms of range, breath control, and endurance.

In the introduction to this "Second Series," Clarke states,

> This work has been especially written to enable the cornet student how, through proper practice and application, any obstacles which may occur in musical passages written for his instrument, may be overcome.
> By playing the exercises contained in this book in one breath, according to instructions, the student will acquire endurance without strain or injury. The muscles which control the lips must be trained until they are elastic and strong, and always remembering that only a slight pressure and not brute force is necessary to produce a tone.[118]

At the end of his *Elementary Studies*, Clarke gives two examples that "show the extended range of the Cornet, made possible through training the lips to be flexible and generating the power of the chest and diaphram [*sic*]."[119] The first is a diatonic scale beginning on written c'''', descending to C and returning to c'''', a five-octave scale. The other is the same as Exercise #184 from his *Technical*

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[118] Herbert L. Clarke, *Technical Studies* (1912), 3.

[119] Herbert L. Clarke, *Elementary Studies*, 53.

Studies mentioned above.

Clarke discusses his discovery of how to play with increased endurance in his autobiography. He tells of hearing a player he admired, Walter B. Rogers (1865-1939), who seemed to play effortlessly and possessed outstanding endurance. After observing Rogers and experimenting for several weeks in order to imitate his way of playing, Clarke learned how to play in the same manner. This development was a milestone for Clarke and a major factor in his becoming a cornet soloist.

In his autobiography,[120] Clarke discusses various difficulties and problems he encountered in playing the cornet and ways in which he overcame them. He states at the end of this autobiography, "I was cornet soloist with Gilmore at the age of twenty-four, held the same position with Sousa at twenty-five, and did not know how to play the cornet correctly until I was thirty-five! Since then it has never been a task to play my chosen instrument all day long."[121] One of the issues he discussed at some length is his switching to a non-pressure method of playing. This approach to cornet and trumpet playing became very popular during the first two decades of the twentieth century.

The addressing of concerns about negotiating range and endurance with minimal effort is a common thread in cornet/trumpet pedagogy of 1900-20 and remains so to the present. To the cornetist who played a concert band program in which the cornets played most of the time and were often assigned violin parts in transcriptions, and who also had to perform a virtuosic solo, these issues were more significant than they were, for the most part, for an orchestral trumpet

[120] Herbert L. Clarke, *How I Became a Cornetist*.

[121] Ibid., 73.

player. These concerns became increasingly more pressing for the orchestral players as the trumpet parts became more demanding during the late nineteenth and early twentieth century.

Eby discusses the issue of economy of effort in his correspondence lessons of 1918-23, which were designed for "Cornet, Trumpet, and All Brass Instruments using Treble Clef." Addressing his course to other instruments besides the cornet is certainly valid, but may also reflect a marketing approach of appealing to as broad a range of correspondents as possible. It is also a reflection of the similarities in cornet and trumpet pedagogy. Lesson XXX is entitled "Relaxation" and is concerned with what is termed the "no pressure" method of cornet playing. For Eby, this is the same as playing "naturally," that is, using as little effort to play as possible, and its benefits include a sonorous tone and great endurance.

One can infer what Eby considers the extent of the range of the cornet in B-flat by referring to the overtone chart by Henry H. Dreyer Sr., printed at the end of the first lesson. He shows all the notes from the second partial to the sixteenth for each of the seven lengths of tubing on a three-valved cornet or trumpet. In lesson XVIII, "SCALES," he offers fingerings for a written C major scale from c''' up to c'''' and from f (a half-step below the lowest practical note) down to F', commonly referred to now as the pedal register. Dreyer has a chart entitled "The Complete Artificial Fingering for any Valve Instrument in Treble Clef," which Eby includes at the end of Lesson V, "THE DEVELOPMENT Of LIP VIBRATIONS." This chart gives all possible

and preferred fingerings for all notes from f-sharp up to c''', the generally accepted practical written range for mezzo-soprano cornet and trumpet.

In lesson II, "BREATH CONTROL," Eby advocates the exercise of holding one's breath. He asserts that some of his students have been able to hold their breath for four minutes and that the majority of students can hold theirs for two minutes.

One source of the late-nineteenth- and early-twentieth-century Russian-European tradition of trumpet pedagogy that is readily available to American students of the trumpet is the *Daily Drills and Technical Studies for Trumpet* by Max Schlossberg (1875-1936).[122] The exercises contained in this collection were compiled and edited by Harry Freistadt, who was a student of Schlossberg's and later became his son-in-law, and they were published by J. F. Hill & Company in 1937, one year after Schlossberg's death. These are not directed at potential soloists so much as at aspiring "working" trumpet players. The exercises are not presented in a musical context but rather as "calisthenics" for the development and mastery of physical trumpet technique. There is very little discussion, and the tradition of working with these exercises is that they serve as models for certain types of drills:

> The daily drills constitute an outline from which it is hoped the basic principle running throughout will be grasped by the student.

These drills were considered a warmup:

> The daily drills should be played approximately twenty minutes with short rest periods after which the student should be ready for more concentrated

[122] Max Schlossberg, *Daily Drills and Technical Studies for Trumpet*, n. pag.

work.[123]

The virtually universal emphasis on increased range and endurance in the pedagogical trumpet and cornet literature of the first two decades of the twentieth century reflects not only wonderful abilities of the cornet soloists and emerging jazz cornetists and trumpet players of this period, but also the increasing demands on the orchestral trumpet players.

[123] Ibid.

Chapter VII: Conclusion

During the early part of the period 1900 to 1920, composers tended to score primarily for the long F trumpet. This included related instruments such as trumpets in E, E-flat, D, and C, all of which were the F trumpet with an added crook or series of crooks. There were two notable exceptions to this practice: Richard Strauss and Gustav Mahler.

Strauss scored for the trumpet key that would put the part closest to the key of C. This often requires many quick changes in the notated key of the trumpet part. Strauss acknowledged that the instrument upon which a part would be performed would not necessarily be the same as the indicated one. He states in his notes to Berlioz's *Treatise* that the common practice that he had observed was that the principal player would play a mezzo-soprano trumpet in A, B-flat, or C, while the secondary parts would be performed on the long F trumpet either with or without crooks.

Mahler seems never to have discussed the types of trumpets employed by the players under his direction, with the exception of the posthorn solo in his Symphony No. 3, which he scored for flugelhorn, cornet, and finally trumpet, all in B-flat. There was no suggestion that the F trumpet be used. Mahler seems to have employed a "generic trumpet" sound rather than a specifically designated trumpet timbre in either F or B-flat. He wrote the part for the instrument, mostly F or B-flat, that would keep the part in the staff as much as possible, although there are many passages that are exceptions to this.

There is a general tendency evident during the period under consideration for composers to shift from scoring for

the long F trumpet to scoring for the mezzo-soprano trumpet, so that by 1920 the mezzo-soprano trumpet scoring was the most common. Although the mezzo-soprano trumpet was derived primarily from the cornet, it was used to perform the parts composed for the long F trumpet. One can conclude that, during this time, trumpet players were performing mostly on mezzo-soprano trumpets and also that during this period composers tended more and more to score for the instruments actually being used.

The trumpet solos used in the competitions at the Paris Conservatory from 1900 to 1920 were written for either B-flat or C trumpets with the exception of three pieces that were scored for the long trumpet in F. Camille Erlanger's (1863-1919) *Solo de Trompette Chromatique en Fa,* the piece for 1901, was scored for F trumpet, but Mager's and Franquin's editions indicate that it was performed to some extent on a mezzo-soprano B-flat trumpet. Max d'Ollone's *Introduction et Final du Solo*, the 1902 piece, was written for F trumpet, and Franquin suggests that it be performed on a mezzo-soprano B-flat trumpet. Auguste Chapuis's *Solo de Trompette en Fa ou de Cornet ou de Bugle Si b*, the required piece for 1909 and 1919, included a trumpet part for F Trumpet and a part for cornet or flugelhorn in B-flat. It seems reasonable to conclude that the majority of performances for the trumpet competitions during this period were given on mezzo-soprano trumpets and that students who were studying to become professional trumpet players were training primarily on mezzo-soprano instruments.

All of the cornet competition solos at the Paris Conservatory during this period were scored for B-flat cornet

although cornets in others keys existed. Many students earned degrees in both cornet and trumpet, and the pedagogical works for cornet and trumpet were often the same and were, with very few exceptions, intended for mezzo-soprano instruments. This suggests that the instruments, at least during most of the training, were in the same or nearby keys. One can further conclude that, if students were training on mezzo-soprano trumpets, the proficiency on this type of trumpet was what was expected of the professional trumpet player.

As noted, Strauss wrote that the principal players were using mezzo-soprano trumpets as a matter of course. Prout, Morrow, and Forsyth stated that many performers were using a cornet or mezzo-soprano trumpet. Even with these accounts it is difficult to know which instruments were actually being used except in a general way. That composers during this period shifted from the long F trumpets to mezzo-soprano trumpets suggests that mezzo-soprano trumpets were increasingly the instruments being played. It is the often the practice today for performers to use trumpets in keys that differ from those given in the score, and one can expect that the practice was similar in the years 1900 to 1920.

Experimentation with different instruments is an integral aspect of trumpet performance practice. When a greater variety of instruments is available with refinements and improvements in the quality of instrument construction, performers will try them in order to produce a more agreeable result, a more appropriate tone, or an elevated level of comfort in execution. There are instances in which such experimentation leads to a level of satisfaction that engenders a paradigm shift in the instrument itself. The

application of valves produced such a shift in the first half of the nineteenth century. The change to mezzo-soprano trumpets, which was finalized by the acceptance by both performers and composers during the first two decades of the twentieth century, was another. Thus, the birth of the modern trumpet came to full term.

Appendix A

MORCEAU DE CONCOURS DU CONSERVATOIRE NATIONAL DE PARIS[124]
List of solos for the period 1900 to 1920

	Trumpet	Cornet
1900	Alary- *Morceau de Concours*	Hüe-*First Solo*
1901	Erlanger-*Solo*	Silver-*Scherzo*
1902	D'Ollone-*Introduction et Final du Solo*	Thomé-*Fantaisie*
1903	Ropartz-*Andante and Allegro*	Savard-*Morceau de Concours*
1904	Georges-*Legende de L'amour*	Luigini-*Caprice*
1905	Dallier-*Fête Joyeuse*	Levadé-*Caprice*
1906	Enesco-*Legende*	Hüe-*First Solo*
1907	Marty-*Chorale*	Pennequin-*Morceau de Concert*
1908	Enesco-*Legende*	Mouquet-*Légende Héroïque*
1909	Chapuis-*Solo*	Gaubert-*Cantabile et Scherzetto*
1910	Gédalge-*Pièce*	Hüe-*First Solo*
1911	Busser-*Andante et Scherzo*	Parés-*Fantaisie Caprice*
1912	Ratez-*Gigue*	Cools-*Solo de Concours*
1913	Rougnon-*Fourth Solo de Concert*	Balay-*Pièce de Concours*
1914	Delmas-*Choral and Variations*	Busser-*Variations en Re Bemol*
1915	(none listed)	Savard-*Morceau de Concours*
1916	Ropartz-*Andante and Allegro*	Hüe-*First Solo*
1917	Dallier-*Fête Joyeuse*	Cools-*Solo de Concours*
1918	Busser-*Andante et Scherzo*	Parés-*Fantaisie Caprice*
1919	Chapuis-*Solo*	Balay-*Petite Pièce Concertante*
1920	Dubois-*Fantaisie*	Busser-*Variations en Re Bemol*

[124] Received April 1997 from Keith Amstutz, School of Music, University of South Carolina, who received it from John Hanie while Amstutz was studying at North Texas State University in the mid-1960's. Amstutz referred to this as the list of "winning solos."

Appendix B

An annotated list of pedagogical work for trumpet and cornet for the period 1900 to 1920.

Most of these pedagogical works for trumpet are listed in Frank William Baird's thorough and useful unpublished dissertation, *A History and Annotated Bibliography for Trumpet and Cornet* (Ph.D., Music Education, The University of Michigan), 1983.

Ascher, Emil. *Ascher's Pleasure-Method for Beginners on Band and Orchestral Instruments*. B-flat Cornet. New York: Emil Ascher, 1918.[125]

Bach, Vincent. *The Art of Trumpet Playing*. Garden City, New York: Doubleday, Page & Co., 1920.[126] Bach played trumpet as a member of the Boston Symphony Orchestra (1914-15 season) and the Metropolitan Opera, and established the Vincent Bach Corporation, which manufactured trumpets, cornets, and mouthpieces as well as other brass instruments. He wrote a tutor that contained an autobiography, a history of the trumpet, and instructions on trumpet playing, which, Baird states, was published to encourage the purchase of mouthpieces, which he began to manufacture in 1919. This was republished in 1925 by his own company. Later, he published *Embouchure and Mouthpiece Manual* (1954) and *What Every Musical Director and Instrumentalist Should Know about Brass Instruments and Mouthpieces* (1955).

Balay, Guillaume. *Méthode complète de cornet à pistons ou de trompette ou de saxhorn*. Part I and Part II. Paris:

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[125] Baird, 128.

[126] Baird, 134.

Alphonse Leduc & Cie, 1914.[127]

Balfour, S. V. *Besson's Cornet Tutor*. London: Besson & Co. Ltd., 1908.[128] Some instrument manufacturers published methods which were designed to complement their instruments. One such work was Besson's Cornet Tutor.

Barrington-Sargent, W. A. *Lip Builders or Daily Stimulants for the Amateur and Professional Brass Instrument Performer*. Treble Clef. Boston: The Cundy-Bettoney Co., 1911.[129]

Bellstedt, Herman, Jr. *Twelve Famous Technical Studies*. Trumpet and Cornet. Presented by Frank Simon. New York: Charles Colin, 1960.[130] Bellstedt was a famous cornet soloist who had played with The Red Hussar Band, Gilmore Band, Bellstedt Ballenburg Band, Sousa Band, Frederich N. Innes Band, Cincinnati Orchestra Reed Band, and orchestras conducted by Theodore Thomas, Van der Stucken, and Schradiek. He taught at the Cincinnati College of Music, where he further pursued his composition and arranging interests. According to Baird, Frank Simon, also a famous cornet soloist and a student of Bellstedt, published an earlier edition of Bellstedt's technical studies.

Bimboni, Gioacchino. *Metodo graduato e progressivo per cornetta in si bimòlle*. Parte Ia. Riveduto ed ampliato dal Prof. B. Sbraccia. New York: O. Pagani & Bro., 1917.[131] According to Baird, Bimboni was Professor of Wind Instruments at the Music Conservatory of Florence and wrote a cornet method that was published in four parts. The first of these

[127] Baird, 141.
[128] Baird, 143.
[129] Baird, 144.
[130] Baird, 152.
[131] Baird, 158.

was published in 1917; the second, third, and fourth were published together in 1928. The first was also published for E-flat cornet in 1917.[132] Bimboni's method listed several other methods published in Florence by A. Lapini, which were advertised and listed by number. Baird lists four of these: Cantone, M. *Metodo per cornetto*, ca. 1917, #1254; *Metodo per filiscorno*, ca. 1917, #1253; *Metodo per pistonio*, ca. 1917, #1691; *Metodo per tromba mi bimòlle*, ca. 1917, #1624.[133]

Bizet, Narcisse. *Grande méthode moderne, progressive et pratique de trompette*. Paris: Evette & Schaeffer, Editeurs, 1919,[134] and *Grande méthode moderne de cornet à pistons, bugle, saxhorn*. Paris: Evette & Schaeffer, Editeurs, 1919.[135] Baird states that Bizet was a participant in *La Société des concerts du conservatoire* in Paris and wrote the former method for trumpet in English and in French alike in content to Arban's. Similar to his trumpet method, but having more pages of solos, mechanisms, melodic studies, and etudes by soloists and teachers in France was the method for cornet of the same year, 1919.

Blangenois, Jules. *Méthode pratique pour instruments à embouchure (jouant à la clé de sol ou de fa) à l'usage des commencants*. Part I and Part II. Bruxelles: L'"ECHO" Publication Musicale, 1920.[136] Baird states that this is a two-part basic method for cup mouthpiece instruments.

Bowles, B. F. *Technics of the Brass Musical Instruments*. New York: Carl Fischer, ca. 1915.[137] According to Baird, this

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132 Baird, 160.
133 Baird, 196-97.
134 Baird, 162.
135 Baird, 163.
136 Baird, 164-65.
137 Baird, 172.

is a condensed instructive treatise on the construction of brass instruments, how to choose and care for them, and some general suggestions on playing, phrasing, and practicing.

Boyd, R. C. (arr.). *Cornet*. Lesson 1, First Term. N.p.: International Cornet School, 1906.[138] Baird lists this published lesson 1, which was presumably followed by other lessons, but these were not found.

Cam, E. *Traité ou méthode générale des instruments de cuivre*. Paris: Richault, pre-1912.[139] Baird found this listed by Wotquenne in the *Catalogue de la Bibliothèque de Conservatoire de Bruxelles*.

Carnaud, n.n. *Méthode pour la trompette d'harmonie et de cavalerie*. Paris: L. Billaudot, Editeur, ca. 192-.[140] Baird states that this tutor, which includes fanfares and bugle calls as well as basic trumpet pedagogical information, is by Carnaud (it is not known whether the father or son).

Carnaud (jeune). *Méthode de cornet à deux et trois pistons*. Paris: Richault, pre-1912.[141] Baird found this listed by Wotquenne in the *Catalogue de la Bibliothèque de Conservatoire de Bruxelles*.

Castellacci, L. *Nouvelle méthode compléte* [sic] *de cornet à trois pistons*. Augmentée par Ph. Gattermann. Paris: Collette, ca. 1912.[142]

Chambers, n.n. *Correspondence School for Cornet*. New York: Chambers School of Music, ca. 1903. A correspondence course that Baird found advertised in *Metronome* (August,

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138 Baird, 172.
139 Baird, 195.
140 Baird, 200.
141 Baird, 201.
142 Baird, 204.

1903) offered a free first lesson.[143]

Chambers, W. Paris. *Daily Exercises for B-flat Cornet.* Williamsport, Pa.: Brua C. Keefer Manufacturing Co., ca. 1915.[144]

Clarke, Herbert L. *Elementary Studies for the Cornet* (U.S.A.: L. B. Clarke, 1909; Canada: L. B. Clarke, 1919; New York: Carl Fischer, 1936); *Clarke's Technical Studies for the Cornet* (U.S.A.: L. B. Clarke, 1912; Canada: L. B. Clarke, 1920; New York: Carl Fischer, 1920); *Clarke's Characteristic Studies for the Cornet* (U.S.A.: L. B. Clarke, 1915; Huntsville, Ont., Canada: Herbert L. Clarke, 1915 and 1920; New York: Carl Fischer, 1923 and 1943); *Clarke's Setting Up Drills (Calisthenic Exercises) for the Cornet, Trumpet or Baritone Treble Clef* (New York: Carl Fischer, 1935).[145] Clarke was at the height of his career as a cornet soloist during this period (1900-20), having held that position with Patrick Gilmore, Frederich Neil Innes, Victor Herbert, and John Philip Sousa. John L. McCann, in his unpublished dissertation, "A History of the Trumpet and the Cornet Pedagogy in the United States, 1840-1942" (D.M.A., Northwestern University, 1989), asserts that Clarke had played in the New York Philharmonic (1898) and the Metropolitan Opera (1899).[146]

Clement, Fred W. *Twenty Lessons and Treatise on Lip Culture and Facial Massage* (1908); *Modern Cornet Playing* (1914); *Twenty Lessons for Beginners* (ca. 1914); and *Thirty Lessons...How to Study Arban's Method in a Practical,*

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143 Baird, 208.
144 Baird, 208.
145 Baird, 214-17.
146 McCann, 128.

Pleasing and Progressive Way from Beginning to Business (ca. 1915). Baird lists these as a series of advertisements by Clement that claimed to cure the problem of weak lips and included a non-pressure system.[147]

Clodomir, Pierre Franc(ço)is. *Méthode complète de cornet à pistons*, part one of a complete method; *Ecole moderne du cornet et la trompette*, divided into eight volumes: vol. I, *Petits exercises*; vol. II, *Vingt Etudes chantantes*; vol. III, *Vingt Etudes mignonnes*; vol. IV, *Douxe Etudes caractéristiques*; vol. V, *Vingt Etudes de mechanisme*; vols. VI and VIII, *Heures musicales (A et B)*, ed. by Eugène Foveau (Alphose Leduc, 1928)[148]; and vol. VII (not titled), n.p.; *Méthod complète pour le cornet à pistons e tous les saxhorns in clé de sol* (Alphonse Leduc, 1947); and *Méthod élémentaire de cornet à pistons* (Alphonse Leduc, ca. 1870).[149]

Cornette, V. *Méthode pour la trompette à clefs (bugle)* Paris: Richault, pre-1912.[150] This was a series of books. Baird found this listed on p. 141 of vol. III. of *Catalogue de la Bibliothèque de Conservatoire de Bruxelles* by Wotquenne.

De La Mora, Antonio. *The Cornetist's Alphabet*. Meridian, Miss.: De La Mora Publishing Co., 1918,[151] *which* Baird lists as a specialized technique method suitable for students who have completed about three years of study; and *The Cornetist's Weekly Technical Review*. Meridian, Miss.: De La Mora Publishing Co., 1918,[152] another specialized technical method judged by Baird to be suitable for after the fourth year of

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147 Baird, 219-20.
148 Baird, 222.
149 Baird, 224.
150 Baird, 239.
151 Baird, 259-60.
152 Baird, 260-61.

study.

De Ville, Paul. *The Eclipse Self Instructor for Cornet*. New York: Carl Fischer, 1905.[153]

Du Bois, Henri. *Cornet Lessons*. Chicago: Slingerland's Correspondence by the Slingerland School of Music, 1913.[154]

Eaton, M. B. *U. T. D. Method for Cornet*. New York: The John Church Company, 1907.[155] Baird states that directions and exercises were written by John N. Klohr.

Eby, Walter M. *Virtuoso Course of Instruction for Cornet, Trumpet, and All Brass Instruments Using Treble Clef*. Buffalo: Virtuoso Cornet School, 1918.[156]

Farr, J. W. *Tone Production on the Cornet (and Other Brass Wind Instruments)*. Oak Park, Illinois: J. W. Farr, ca. 1913.[157]

Fessey, A. and J. B. Arban. *Méthode complète de saxhorn ou cornet à pistons*. Paris: E. Troupenas et Cie, pre-1912.[158] Found by Baird listed in *Catalogue de la Bibliothèque de Conservatoire de Bruxelles* by Wotquenne.

Franquin, Merri. *Méthode de trompette moderne et de cornet à pistons* (*Encyclopédie de la musique et dictionnaire du Conservatoire* founded by Albert Lavignac, pre-1913)[159]; *Méthode complète de trompette moderne de cornet à pistons et de bugle: Théorique et Pratique* (Paris: Enoch & Cie, ca. 1910).

Gatti, Domenico. *Gran metodo theorico practico*

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153 Baird, 262-63.
154 Baird, 266.
155 Baird, 270.
156 Baird, 271-72.
157 Baird, 291-92.
158 Baird, 292-93.
159 Baird, 298.

progressivo per tromba, cornetta a cilindro in si bemòlle. Edited by Edwin Franko Goldman and translated with English text added by C. G. Stanzion. New York: Carl Fischer, 1912[160]; and *La Scuola di perfezionamento per cornetta in si bemòlle* Milan: G. Ricordi & Co., 1919.[161]

Goldman, Edwin Franko. *Cornet Instruction by Mail* (New York: Edwin Franko Goldman, ca. 1906); *Cornet Instruction* (New York: Edwin Franco Goldman, 1909); *The Expert Cornetist (New York: Carl Fischer,* 1912); *The Goldman Exercises for Double and Triple Tonguing on the Cornet-Trumpet and Other Brass Instruments (in Treble Clef)* (New York: Carl Fischer, 1912); *Foundation to Cornet Playing* (New York: Carl Fischer, 1914); *Facts Worth Knowing about Cornets and Trumpets* (New York: Carl Fischer, 1917).[162] Goldman was important both as an author of trumpet and cornet pedagogy and as an editor.

Greissinger, F. A. *Instruction for the Trumpet and Drum.* Revised and enlarged by W. F Smith. New York: Carl Fischer, 1900.[163]

Grubert, N. *Méthode raisonnée de cornet à trois pistons.* Paris: Petit, pre-1912. Found by Baird listed in *Catalogue de la Bibliothèque de Conservatoire de Bruxelles* by Wotquenne.[164]

Guide to All Secrets Used by Arban, Arbuckle, Levy, and All Great Soloists. Springfield, Mass.: Hutchin's Cornet School, ca. 1904.[165]

Hartmann, Th. *Méthode de bugle ou trompette à clefs... suivie d'exercices et de duos par Schlitz.* Paris: Paté, pre-

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160 Baird, 306.
161 Baird, 308.
162 Baird, 315-21.
163 Baird, 292.
164 Baird, 345.
165 Baird, 345.

1912.[166] Baird found this listed by Wotquenne in *Catalogue de la Bibliothèque du Conservatoire de Bruxelles*.

Hazel, John. *Ten Lessons*. Williamsport, Pa: Bura C. Keefer Manufacturing Co., ca. 1920.[167] Baird states that an offering of ten free lessons was included with the purchase of a Keefer trumpet or cornet.

High Notes for the Cornet. Marion, Ohio: The Meredeth Band Instrument Co., ca. 1912.[168] Baird states that the company offered to mail information on how to play high notes with ease.

Höhne, Carl. *Cornet-Schule [Trompeete]*. Berlin: Julius Jäger, 1903.[169] According to Baird, this is a complete tutor in German and English. An appendix to this work, *Anhang zur Cornet-Schule*, was published in 1904.

Home Study Course for Trumpet. Saint Louis, Mo.: International Conservatory of Music, ca. 1913.[170]

Howe, n.n. *Howe Correspondence School of Music, Trumpet*. Columbus, Ohio: Howe Correspondence School of Music, ca. 1903.[171]

International Method for Cornet. Meriden, Conn.: Raymond Music Co., ca. 1910.[172]

John, Albin. *New Practical Cornet Method for Beginners* Milwaukee, Wisconsin: John Publishing Co., 1908; *Easy Exercises for the Cornet Teaching How to Transpose*. Milwaukee: John Publishing Co., 1909; and *Easy Exercises for*

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166 Baird, 355.
167 Baird, 356.
168 Baird, 368.
169 Baird, 371-72.
170 Baird, 374.
171 Baird, 375.
172 Baird, 382.

the Cornet Teaching How to Transpose a Fourth and Fifth. Milwaukee: John Publishing Co., 1909.[173]

Johnson, Bert. *The Art of Playing the Cornet Without Pressure.* Philadelphia: J. W. Pepper, 1918.[174]

Keys, H. F. *Learn the Secret How to Form and Hold a Strong Lip for Cornet.* New Haven: H. F. Keys, ca. 1905.[175]

Kleffman, E. F. *American School of Musical Expression. A Series of Treatises on Band, Orchestral and Instrument Teaching.* No. 7 in the series, for Cornet and Trumpet. Chicago: by author, 1921.[176] Kleffman, like Eby, recommends lip buzzing. Baird states he directs the student to buzz his lips for two weeks without the mouthpiece. The student is then prepared to play without pressure. Concomitant with this "no-pressure" method is the direction to play each note with "a barrel of air behind it."

Kling, Henri. *Transposition.* Translated and augmented by Gustar Saenger. New York: Carl Fischer, 1910; *Tutor for Cornet à Pistons.* Hannover: Louis Certel, ca. 1910.[177] Baird states that intervals are discussed, but there is an emphasis on transposing by clefs. This text states that the trumpet is furnished with seven crooks that may be used in the keys of A-flat, A, B-flat, B, C, D-flat, D, E-flat, E, F, and G (the highest).

Kosleck, Julius. *Julius Kosleck's School for the Trumpet.* Revised and adapted to the study of the trumpet à pistons in F, as used in the orchestras of England and

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[173] Baird, 389-91.
[174] Baird, 391.
[175] Baird, 396.
[176] Baird, 398.
[177] Baird, 400-01.

America by Walter Morrow. Leipzig: Breitkopf & Härtel, 1907.[178] Julius Kosleck was a trumpet player and teacher of considerable influence. He played in the Royal Band of Germany and taught in the Hochschule in Berlin. Max Schlossberg studied with Kosleck in Berlin before coming to the United States[179] . His approach to playing the trumpet was set forth in his text, *Grosse Schule für Cornet à Pistons und Trompete*, which was revised and adapted by Walter Morrow. Baird states that this was designed as a practice book for the trumpet in F and as a book for cornet players who desire to study the transposition of trumpet parts. There is an emphasis on the playing history and merits of the trumpet in F. Baird further states that this work "claims that the cornet has crushed the trumpet out of the orchestra,"[180] and advises the student to get an F valve trumpet. Morrow was a Teacher of the Trumpet at the Royal College of Music and the Guildhall School of Music.

Langenus, Gustav. *Practical Transposition.* Pittsburgh: Volkwein Bros. Inc., ca. 1916; *Rhythm Builder.* N.p.: Ensemble Music Press, ca. 1916. Another transposition text was written by Gustav Langenus around 1916.[181]

Littleton, W. S. *Trumpeter's Handbook and Instructor.* Third edition, revised. Kansas City, Mo.: Hudson-Kimberly Publishing Co., 1905. Listed in the *U. S. Catalogue of Books in Print* in 1902, 1903, 1912, and 1928. Baird states, "The copy in the IC [Chicago Public Library, Illinois] catalogue states that the method was authorized by the Secretary of

[178] Baird, 403.

[179] Anrdé M. Smith, Max Schlossberg: Founder of the American School of Trumpet Playing in the Twentieth Century, 30.

[180] Baird, 404.

[181] Baird, 407-08.

War."[182]

Llewellyn, Edward. *Lip Drills*. Chicago: William Frank & Company, ca. 1916.[183]

Lombard, Nathan C. *The Trumpeter's Manual*. Second edition. Boston: John Worley Company, 1910.[184] Baird states that this is an elementary/intermediate method designed for use of trumpeters in the military and naval forces of the United States.

Lozano, Paul. *Collection of Lip and Finger Drills, Treble Clef*. Ithaca, New York: Pedro Lozano, 1917; *The No Pressure Method* Ithaca, New York: Pedro Lozano, 1920.[185] Pedro Lozano produced several pedagogical works for trumpet and other brass instruments between the years 1917 and 1951.

Lundgren, Anton. *The Lundgren Method*. Oklahoma City, Okla.: The Southland Cornet School, Incorporated, 1919.[186] Baird states that a set of records was included with this elementary/intermediate method, which also had pictures, discussions about music, and a description of the method.

Montgomery, Andrew. *Cornet Method*. London: Day & Hunter, 1920.[187]

Nation Self Teacher for B-flat or E-flat Cornet or E-flat Alto. Chicago: M. Atkinson, 1902.[188]

Niessle, n.n. *Méthode complète de cornet à trois pistons ou cylindres*. Paris: Schonenberger, pre-1912.[189]

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182 Baird, 429.
183 Baird, 429.
184 Baird, 430.
185 Baird, 431.
186 Baird, 436.
187 Baird, 463.
188 Baird, 474-75.
189 Baird, 481.

Parès, Gabriel. *Méthode de trompette à pistons*. Paris: Lemoine & Fils, 1895. Gabriel Parès wrote several pedagogical works for trumpet. Baird states that this elementary method in French was published as one of a series of methods for contemporary wind instruments and that this particular method was for the low E-flat and F trumpet and designed to quickly prepare someone for military musical service. Parès was Chef de Musique de la Garde Républicaine and involved with instruction. He also wrote a series in Portuguese, *Methode de corneta ou saxhorn-contralto* (Paris: Lemoine & Fils, 1895 et 1929). An English adaptation and revision was published as *Daily Exercises and Scales for Brass and Reed Instruments*, revised and adapted by E. Claus (New York: Carl Fischer, Inc., 1912).[190]

Petit, Alexandre. *Grand méthode complète de cornet à pistons, de bugle, trompette & d'instruments à pistons*. Paris: Editions Musicales E. Gaudet, 1893, 1912, and New Edition, 1921; *Etudes et exercises pour le cornet à pistons*, Vol. I: *La Semine du virtuose*, Vol. II: *Quinze Etudes techniques et melodiques*, Vol. III: *Grandes Etudes*. Paris: Alphonse Leduc & Cie, 1913 and 1922. Baird reports that Alexandre Petit was Professor of Cornet à pistons at the National Conservatory in Paris from about 1896 to sometime after 1921. There were three editions of his complete method. It includes many exercises that are similar to those in Arban's method. It contains exercises on scales, intervals, syncopation, slurs, staccato, rhythms, long tones, triplets, alternate fingerings, chromatics, arpeggios, ornaments, lip trills, triple and double tonguing, etudes, duets, trios, and

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[190] Baird, 490-93.

transposition. Later he wrote three volumes to be used in preparation for the competitive examination of the conservatory.[191]

Picht, John. *Cornet with full instruction*. New York: John Picht, 1905.[192]

Pietzch, Hermann. *Neue grosse theoretish-praktische Schule für Cornet à Pistons*. Translated in English by John Bernhoff. Leipzig: Verlag und Eigentum von C. F. Schmidt, 1904.[193] Pietzch's substantial tutor was available in German and English in 1904. He had published a Collection of Orchestral Studies in 1890, which he expanded and to which he added an essay on the history of the trumpet, published in 1900. A second edition was published in 1906.

Saverio, n.n. *Ecole moderne du cornet à pistons ou du saxhorn*. Paris: Philipp, pre-1912.[194] Baird found this listed on p. 145 of vol. III of the *Catalogue de la Bibliothèque de Conservatoire de Bruxelles* by Wotquenne.

Schröder, Carl. *Kleine Schule für Cornet à Pistons*. Brauschweig, Germany: Henry Litolff's Verlag, 1905.[195]

Seltzer, Frank R. *A Pocket Manual of Pointers*. Philadelphia: Philadelphia Music Co., Dept. B, ca. 1913. Baird states that Frank Seltzer was a cornet soloist with Sousa, Pryor, Conway, Innes, and other bands, and produced a manual that Baird found advertised in *Metronome* (November, 1913). Baird states that this advertisement claimed that this manual was better than a thousand lessons.[196]

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191 Baird, 507-09.
192 Baird, 512.
193 Baird, 512, and McCann, 55.
194 Baird, 553.
195 Baird, 566.
196 Baird, 569.

Shuebruk, Richard. *The Cornet Player's Guide. When? What? How to Practice Cornet and Trumpet*. New York: R. Shuebruk, 1910.[197] Baird states that Richard Shuebruk, who was a member of the Theodore Thomas and the Boston orchestras, produced what amounts to a system of study in a series of texts during this period. The first was published in 1910. This was a text of instruction recommending to the student ways to practice and to manage practice time. This was followed the next year by an elementary/intermediate method called *The Cornet Player's First Book for Cornet or Trumpet* (New York: Carl Fischer, Inc., 1911).[198] In 1923, he published *Graded Lip Trainers for Brass Instruments*, which came in three volumes, *Daily Technical Exercises*, and several series of duets. In 1925, he published a series of tonguing tutors, *Graded Tongue Training*, the third of which included double and triple tonguing; and *The Trumpeter's Daily Stunt* which, Baird states, suggested a daily routine covering necessary technical exercises.

Sordillo, Fortunato. *Sordillo Scientific Method of Playing Brass Instruments*. Term 2, 32 three-page lessons. Boston: Fortunato Sordillo, 1917.[199]. This was a correspondence course similar to Eby's with accompanying "scientific" explanations for some concepts. McCann states that the position of the mouthpiece on the lips, for example, must be low enough so that the air first strikes the cup of the mouthpiece and then enters the bore. "This has the effect of a sounding board and therefore requires only one-half of the usual amount of air. Furthermore...the lips are vibrating

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197 Baird, 569.

198 Baird, 571.

199 Baird, 597-8.

still more... by the rebound of the air from the cup."[200]

Sutton, n.n. *Sutton's Tutor for Cornet*. Edited by T. E. Bulch. Melbourne: Sutton's Proprietary Limited, 1904.[201]

The Trumpet, Valve and Slide. London: Hawkes & Sons, 1906.[202] *A Tutor for the Cornet*. No. 1. Sidney: W. H Paling & Co., Ltd., 1917; *A Tutor for the Soprano Cornet*. No. 2. Sydney: W. H. Paling & Co., Ltd., 1919.[203] Paling's Victor Series. The Paling's Victor Series is described by Baird as being an Australian band method.

VanderCook, H. A. *Lessons by VanderCook*. Chicago: H. A. VanderCook, ca. 1911.[204] VanderCook was one of the early advocates of the non-pressure system of trumpet playing, although he states that this is not a new approach to cornet playing. In 1922 and 1923, he published twenty lessons intended as correspondence instruction, *The Modern Method of Cornet Playing in Twenty Lessons* (Chicago: H. A. VanderCook, 1922 and 1923).

Virtuoso Course of Cornet Instruction. Second edition. Kansas City: The Virtuoso Cornet School, 1912.[205] A correspondence course, incorporating thirty lessons and similar to Walter Eby's. The first edition was published originally in 1910. Baird cites the second edition.

Weiss, John P. *International Simplicity System of Cornet Instruction*. Fort Wayne, Ind.: International Institute of Music, 1914.[206] Baird states that this correspondence course

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200 McCann, 63.
201 Baird, 611.
202 Baird, 619-20.
203 Baird, 621-22.
204 Baird, 628.
205 Baird, 633
206 Baird, 654-55.

did not include music, but rather was intended to be used with a method book. It included seventy-seven lessons on rudiments, playing, literature, and musicians.

Weldon, A. F. *A Course in Cornet Study*. Chicago: Seigel-Myers Correspondence School of Music, 1908-10; *A Course of One Hundred Cornet Lessons for Advanced Players*. Chicago: Seigel-Myers Correspondence School of Music, 1908-12.[207] Baird states that A. F. Weldon, director of the Second Regiment Band of Chicago and the teacher of Kryl and Simons, also published two correspondence courses, one for beginning students, which included one hundred one-page weekly lessons, and one for advanced students, which included one hundred four-page lessons.

Winner, Septimus. *Common Sense Instructor: Cornet*. N.p.: National Music Co., ca. 1912.[208] Winner produced many methods in addition to this between the years 1870 and 1912: *Winner's New School for the Cornet* (1870), *Winner's Primary School for the Cornet* (1872), *Winner's Cornet Gamut* (1877), *Winner's American Cornetist* (1880), *The Ideal Method for the Cornet* (1882), *Winner's New American School for the Cornet* (1883), *Hurst's Model Cornet School* (1884), *Winner's Practical School for the Cornet* (1884), *J. W. Pepper's Self-Instructor for the B-flat Cornet or B-flat Fleugel* [sic] *Horn* (1886), *J. W. Pepper's Self Instructor for the E-flat Cornet* (1886), *Winner's Self-Instructor for the Cornet* (1887), *Winner's Eureka Method for the Cornet* (1891), and *Common Sense Instructor: Cornet* (1912).

The World's Cornet Method. New edition. Boston: Jean

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[207] Baird, 655-56.

[208] Baird, 678.

White Publishing Co., ca. 1909.[209] Volumes II and III were published by Carl Fischer in 1914. Baird describes *The World's Method for Cornet and Sax-horn* (ca. 1887) as a method in three parts and composed of portions of Arban, Caussinus, Gatti, Guilbaut, Forestier, Clodomir, Koenig, and Saint-Jacome. It was compiled by Jean White with Thomas Leverett and John Hammond of the Boston Cornet School. This was published by Carl Fischer in New York. Jean White published *World's Complete Cornet or Alto Method* (ca. 1898) in Boston, advertised as being available in three separate volumes or one complete volume. Carl Fischer bought Jean White's catalogue in 1908. Volume I was revised, corrected, and augmented by J. S. Seredy and published in 1943.[210]

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[209] Baird, 687.

[210] Baird, 685-92.

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_____. *Elementary Studies.* New York: Carl Fischer, Inc., 1936.

_____. *How I Became A Cornetist.* St. Louis, Mo.: Jos. L. Huber, 1934.

_____. *Setting Up Drills.* New York: Carl Fischer, Inc., 1935.

_____. *Technical Studies.* New York: Carl Fischer, Inc., 1934.

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in 1898.

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Forsythe, Cecil. *Orchestration.* London: McMillan, 1914.

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