

Liszt Ferenc Academy of Music

Doctoral School (7.6 art of music)

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**NATIONAL SCHOOLS AND
STYLES
OF TRUMPET PLAYING**

DLA Dissertation

Abstracts of the Thesis

2008

I. BACKGROUND AND MOTIVATION OF THE RESEARCH

The Hungarian brass music evolved and developed mainly in the German school's lead during the past centuries. In turn the Hungarian music education of the present—considering both of its institutional forms and methodological guidelines—stands closer to the structure, principles and programmes of the French music pedagogy. The strong German influence diminished gradually from the middle of the 20th century which has been undoubtedly reflected in the significant changes of the syllabuses during the abovementioned period involving an increased proportion of French etudes, contest pieces and the preference of recital performance as well. Most Hungarian trumpet students focus on practical aspects during their studies, but at the same time they do not devote the necessary energy to enlarge the theoretical factual material, to recognize and comprehend the origin and basic concepts of the two main national schools and performing styles. Consequently the musical interpretation, which most often led by aural patterns, musical-aesthetical values strongly determined by the sociocultural environment and the tradition, evolves rather in an intuitive way than a result of conscious recognition and mastering of different performance styles. Therefore the primary aim of present research and dissertation is to point at the technical, musical, aesthetical and pedagogical principles of the two great, most influential national schools through an examination—in music and cultural-historical context—of their roots and evolutionary tendencies.

National ideals, appearing at the beginning of the 19th century, blossomed most intensively both in literature and musical art. In the case of the latter they led to the birth of the national instrumental schools preferring the regional, local characteristics, values. This century is the most eventful and picturesque period in the development of the brass instruments as well, in many aspects the most attractive field for music-, instrumental- and pedagogy-historians. To mention only the most significant works there is the PhD dissertation of Dr. Friedrich Anzenberger, which allows us to inspect all the trumpet, cornet methods published between ca. 1800 and ca. 1880 in France, England, Italy, Germany and Austria.¹ Two American musicologists focus on the annual competitions of the Paris Conservatoire and the obligatory contest pieces instead of factual material: Frank Romero² comprehends 164 years, Gillian MacKay³ 90 years in their PhD

1. Friedrich Anzenberger, *Ein Überblick über die Trompeten- und Kornettschulen in Frankreich, England, Italien, Deutschland und Österreich von ca. 1800 bis ca. 1880*. PhD dissertation, Universität Wien, 1989.

2. Frank Romero, *Morceaux de Concours pour Trompette et Cornet, Contest Pieces of the Paris Conservatory 1835 – 1999*. PhD dissertation, University of Oklahoma, 2001.

3. Gillian MacKay, *Trumpet and Cornet Concours Music at the Paris Conservatory, 1935 – 1925: The Development of Styles and Roles*, PhD dissertation, Northwestern University, 1996.

dissertations. Studies about the German tradition have been published mainly in periodicals; the most significant ones are works of Edward H. Tarr.⁴

During the past sixty years the Hungarian brass players were influenced not only by the two great schools, but by the Russian style as well, although its presence was much more latent than the former ones. Spread of the American school could have been observed since the 1960-ies, 1970-ies; this tendency is reflected both in dominance of American brass instruments and that of the applied technical studies. However, it is not known for many Hungarian trumpeters, how the art, style and tradition of German, British, French and Russian immigrant musicians had been merged in trumpet playing and teaching overseas, and created new concepts, efficient and popular methods of the highest standard. These connections have been studied in numerous treatises; all of them were published in English. One prominent work in this field is the dissertation of William J. Takacs specialized on the Russian school,⁵ another one is the DMA treatise of Bruce Briney discussing the Russian-American connections and influences,⁶ and mainly the book of Edward Tarr, *East Meets West* must be taken into consideration. In the present dissertation these relations—while they had been explored exhaustively in the aforementioned publications—are only summed up within a narrower compass overview of the three national—British, Russian and American—schools.

The aim of the present treatise is to carry out researches—in wider relations, also involving historical, sociological and cultural-historical aspects—into the connections, continuity between the culture of the medieval, new age guild system and the music education, performance practice of today concerning the art of trumpet playing. To what extent do the historical roots determine the regional and local traditions, peculiarities? Is there any trace in the stylistic elements, characteristics, instrumental preferences and main concepts of the national schools of trumpet, which could prove the lingering on or metamorphose of the performance practice of the late renaissance and mostly of the trumpet's golden age, the baroque? The present historical and stylistic survey is intended to serve as a basis for the Hungarian trumpet teachers and their students both in developing the consciousness of style and to help future researches.

4. Edward Tarr, „The Romantic Trumpet Part Two”, *Historic Brass Society Journal*. Vol. 6 (New York: 1994): 110ff.; Edward Tarr, „Ferdinand Weinschenk (1831-1910): Pivotal Figure in German Trumpet History”, *Historic Brass Society Journal* 11. Vol. (New York: 1999): 10ff.; Edward Tarr, *East Meets West: The Russian Trumpet Tradition from Peter the Great to the October Revolution*. (Stuyvesant NY: Pendragon Press, 2004).

5. William J. Takacs, *Russian Trumpet Music — An Analysis of Concerti by Oskar Böhme, Eino Tamberg, and Sergeï Wassilenko*. DMA dissertation, The Florida State University School of Music, 2003.

6. Bruce Briney, *The Development of Russian Trumpet Methodology and Its Influence on the American School*. DMA dissertation, Northwestern University, 1997.

II. RESEARCH METHODS

The formation and development of the national schools and performance styles are being investigated in mutual relations of the following five aspects:

- 1) Discussion of trumpet and cornet playing/teaching in historical and sociocultural context relating their role in the communities.
- 2) Overview of the applied instruments considering the divergences derived from differences of the instruments' tuning, bore, measure and sorts of valves.
- 3) Examination of the instrumental literature, its characteristics through some specific excerpts from the solo, orchestral and chamber music repertoire, to point at the composers' influence in the development of trumpet playing and their relations to the tradition as well.
- 4) Investigation of the most significant methods, études destined for the attainment of the artistic and functional duties, in special respect of the included instructions. Analysis of the teachers' principles related to trumpet playing through the comparison of different methods and exercises.
- 5) Searching and establishing relations between the evolutionary tendencies of the musical-aesthetical, technical principles of national schools and the traditions determined by the dual role and character of the trumpet.

Considering the abovementioned aspects, especially the fifth of them, the formation of national schools are being investigated not only since the invention of different valve systems, but for clarifying the duality of tradition and evolution the trumpet instruction in the guilds serves as starting-point of present research. The treatment of the two most important rudiments—the formation of the heroic affect and the singing style, their playing techniques—seems indispensable, because the different judgement and focal point of theirs used to determine the specific performance styles, musical-aesthetical concepts of the national schools. In turn the divergences in proportion of the two basic elements are influenced by the expectations of community, taste, master-student relations and performance traditions. Therefore it is important to clarify the roots and formation both of national schools and universal tendencies, the origin of different institutional forms of trumpet instruction. The evolution from the guild system through the academic-conservatory education and orchestral schools up to the modern private teaching is the main point of the present dissertation.

III. ACHIEVEMENTS OF THE RESEARCH

In the first phase of the research the medieval practice of the trumpet's military and artistic use, instruction in the guilds was investigated. This subject is discussed in the second chapter, which at first reveals the origin of the distinction between the functional (representative duties in the courts, military tasks) and musical use of the instrument. Both playing techniques and instrument's usage were strongly influenced by this differentiation, which is being studied in detail. The goal of this examination is to find the origin of the trumpet's dual character, which shaped a specific course of its development—more or less different ways in each national school—until the beginning of the 20th century. The military calls—resounding in the low (principal) register of the instrument—are also discussed in this chapter: the dissertation deals with their origin and evolution, the articulation and tonguing techniques as well.

The treatise, in connection with the beginnings of the musical-artistic usage of the trumpet, draws a parallel between the 16th century cornetto (zink) techniques, sorts of articulation and those of the 17th century clarino. The strong relations between the vocal and instrumental music of that age are pointed out through the aforementioned parallels, which the trumpet techniques benefited from. The guild system, its main characteristics, the trumpeters leading role is the following topic of the chapter. Trumpet instruction in the guilds, the main conceptions, difficulties of the natural (baroque) trumpet playing and the local, national peculiarities of the problem solving are discussed in connection with the nine exercises of Johann Ernst Altenburg's *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst* published in 1795.

The author of the dissertation points out structural inherence between society and music with reference to the baroque performance practice, discusses the musical-aesthetical projection of the fundamental changes taken place in the late 18th and the 19th century. These changes influenced, in several respects even retarded the art of trumpet playing, and led it in new directions. In the music of the 19th century the bourgeois values—especially *égalité*—were realized in refusal of notes inégales, rejection of uneven articulation preferred formerly by the musical-aesthetical conception of the baroque performance practice and also in an increasing demand on notes égales, equal tempering, tonality and timbre. It is not accidental that the claim to homogeneity of trumpet/cornet articulations appeared firstly and most intensively in France in the middle of the 19th century, while trumpeters of the German school insisted on the usage of traditional articulation syllables changing the consonants by registers. Present work is the first one that points to the relation between the abovementioned conceptions—derived partly from the fundamental differences of the German and French school's aesthetical approach at that time—and the local traditions, preferences, nearer the dual

character of the trumpet: the divergences derive from the differentiation of heroic affect and cantabile style respectively their dissimilar ranking. This subject is discussed in detail in the third and fourth chapter of the dissertation.

Present treatise is the first one that aims at the exposition of the two schools' evolutionary tendencies in one publication giving the possibility of a comparison. Partly achievements of former, particular researches published in German, French, and English serve as base of this investigation respectively they are discussed in a wider context. The third and fourth chapter is the backbone of the treatise comprising a discussion of the two most influential national schools, the German and the French one: their principles and development are investigated here.

The third chapter deals with the French school in detail. The history of trumpet and cornet instruction of the Paris Conservatoire is treated through a conclusive and comparative analysis of the institute's official methods. Dauverné's *Méthode pour la Trompette*—the first of them—published in 1857 is being compared to Altenburg's method partly have been reviewed in the second chapter. While in the scientific literature mostly the parallels are summed up and highlighted, present investigation points not only to the certain relations, but through a deep analysis the significant differences between the trumpet instruction of the German guilds and that of the French academic-conservatory system are also determined. The specific technical and aesthetical approach is being illustrated here, which determined the principles of the French trumpet school basically unchanged up to the end of the 19th century, in some respects even up to this day. A comparison with the handhorn (natural horn) class of the Conservatoire hallmarked by the line of its professors, Domnich, Dauprat, Gallay and Mohr, respectively a collation with their artistic and pedagogical concepts—which also influenced the French cornet traditions—is another essential element of the investigation. First of all the competitive atmosphere, furthermore Dauverné's final elimination of the distinction between clarin and principal playing techniques—which had been originated in the Italian and German tradition—are to be mentioned among the main characteristics of the 19th century trumpet playing and teaching in France. In other words the integrate handling of different registers implying the preference of the natural trumpet and the heroic affect, negligence of the phrase „cantabile style” [*chantant*] respectively the usage of expression „lyrical style” instead characterize mostly the romantic French school. Another key element is the articulation-focused technical and aesthetical approach. This feature—rooted in the French musical traditions determined decisively by the art of dance, furthermore in prevailing pursuit of colourful performance, but mainly in the rational approach to the musical art—had specific characteristics in the 19th century trumpet playing derived from the trumpet's heroic origin and ethos. Therefore the articulation techniques and other technical elements of trumpet/cornet playing published in Dauverné's trumpet tutor, in

Arban's cornet (1864) and in Merri Franquin's integrated method (1908) are discussed in detail. Present survey points to the roots of the specific two-faced approach reflected in the 19th century advanced level trumpet instruction and that of the cornet; the latter became official in France on the basis of Arban's activity. The parallel existence of traditionalist and progressive way of thinking deeply influenced the development of French school in the romantic era. Therefore results of the aforementioned duality are also discussed. The formation of modern school—in other words the integration of different playing techniques respectively the appearance of a new technical and aesthetical approach—which first in Franquin's *Méthode Complète de Trompette Moderne [...]* formed an organic and complex system, is also described. The research of the French school's 20th century development focuses not only on the activity of Foveau and Sabarich, but also includes an investigation of the international influences. Furthermore this is the first treatise that underlines the role of tradition played in some significant and popular contest pieces of the Conservatoire's annual competitions.

The fourth chapter deals with the principles of German school respectively its relation to the tradition. Considering Germany's multi-centralized culture present research could not be confined to a historical survey of a single region, city, conservatory or orchestra—contrary to the previous chapter dealt with the French school. However in the course of present investigation the leading role of Saxon trumpet traditions, mainly the Leipzig and Dresden models—the latter emerged from the previous one—outlined as the most influential schools. Therefore the chapter deals more detailed with the aforementioned as well as the similarly significant Berlin school. The treatise analyses how numerous elements of the guild system could—due its significant social basis—survive, transform, even determine the 19th and 20th century musical life in Germany, long after the dissolution of guilds. The direct link between the musical guilds and orchestral schools, academies is being illustrated here. In other words beside the foundation of conservatories to Parisian models the multilevel efforts to preserve the local values and music institutions, workshops by reorganizing them according to 19th century bourgeois values respectively the transmittance of traditional methods are to be highlighted in terms of the romantic German school. The effectiveness of this system is particularly conspicuous regarding to the trumpet playing and teaching. The German school could preserve its supremacy—which had been obtained during the 17th and 18th century—practically until the 1920-ies. It could hold the lead due to its innovative spirit in instrument manufacturing—concerning the change from long natural trumpets to valved ones, respectively preferring transposition instead of crooking instruments, and shifting from the long structure to the short one at the earliest date—, as well as in unifying the cornet and trumpet techniques, to mention only the most important aspects. Principals of the German trumpet school are discussed in four subdivisions. The first one deals with the

aforementioned national school's relation to the traditions of the court trumpeters' art, the differentiated handling of trumpet's double character including the higher ranking of cantabile art of playing. Usually Wagner is being mentioned in the literature as first composer in the romantic period, who wrote cantabile solos in low dynamics for the trumpet using it in phrases of intimate atmosphere, creating new challenges for the 19th century orchestral trumpeters. Whereas present investigation suggests, that this art of playing had been being applied, even preferred by German trumpeters continuously during the 18th and 19th century. This fact can be supported by several musical excerpts: for example those of Haydn's, Hummel's trumpet concertos and even the Six Duos of Ernst Sachse, who worked as first trumpeter in Hofkapelle Weimar under the baton of Hummel and later that of Franz Liszt. The first subdivision contains a short review, which analyses these characteristic trumpet duets at first time in the literature. Sachse prefers the cantabile art and low dynamics to the heroic affect in the crucial points of his little compositions long before the birth of Wagner's Walhalla Leitmotive, which used to be referred as a milestone in the abovementioned aesthetical and conceptional development of trumpet playing. Studying the characteristics of German school a separate subdivision is being devoted to the sound-timbre focused approach and to the importance of high register trumpet playing, which were in the focal point nearly at all time in German speaking areas. Undoubtedly the first one has been having a close connection to the traditions of German instrument manufacturing, while the existence of the second could not be assigned to a single factor, like the increasingly growing demands of contemporary compositions and/or military band transcriptions of the romantic era as it has been mentioned often in the literature. In the author's opinion the latter had a direct link to the rediscovery of baroque music as well, the cult of J. S. Bach's art flourished at first in Germany from the middle of the 19th century. Another specific German feature, the integrate concept of technical instruction and musical-artistic training is also being discussed in present dissertation. This musical pedagogical approach, which can be well traced in German etudes and tutors, basically differs from the French academic model reflected in the differentiated structure of official methods of the Paris Conservatoire. Further German speciality is the institution of orchestral schools. Their basic intentions and characteristics are also being detailed in the treatise: the consistent fostering of local performance traditions and the pragmatic approach, which prefers the preparation for orchestral work to the soloist training. Regarding to the 19th century orchestral trumpet playing a different new complexion is being put on the formation of a new, German originated approach preferring transposition to the traditional crooking. In the author's opinion the motivation of this change did not inherent solely in the tonal structure of romantic compositions, which were unplayable on crooked brass instruments, but had lied in the preference of timbral solidity, security of tone,

sound and through these factors that of the technical and musical performance as well. In other words the abovementioned significant change had to have a strong relation to or even rooted in the timbre-focused approach of German orchestral trumpeters.

The fifth, closing chapter relies mainly on former investigations and deals with the trumpet schools of Britain, Russia, USA and also the relations of the most significant national schools in a summing up way.

The main point of the thesis—which states that the double character of trumpet determined fundamentally the formation and evolution of national performance styles—can be supported most strikingly by achievements of a research dealing with the historical development and present state of British school. Its duality—on the one hand rooted in the conservative classical performance style promoting the tradition of English slide trumpet until the end of the 19th century and connected with the higher classes of Victorian society, on the other hand formed by the cornet-style blossoming in working classes and determined by the musical-aesthetical values of the British brass band movement—can be well traced in Britain's musical culture and instruction up to this day.

Beyond summing up achievements of several former researches of the Russian-Soviet school—which focused mostly on the examination of German, decisively Saxon influence, respectively the activity of Russian immigrant musicians in the USA during the first decades of the 20th century—present survey also touches upon the review of Tabakov's, Usov's and Dokshitzer's methods. The tendency is also determined how the modern concepts of the French and American school appeared in the art and pedagogy of Soviet trumpeters from the end of the 1960-ies.

The next subdivision deals with the American school. It aims at concretizing and specifying the generalizations—which so often occur in the literature—concerning the German, Russian and French influences. Furthermore present portrait of the American school focuses on the background, traditions and role of private teaching, on the flexible handling of technical and pedagogical concepts, in other word on the preference of methods and studies shaped for individual needs.

In the course of present research several pieces of information occurred proving that some Hungarian born conductors could have influenced directly the development of national schools discussed in the treatise. Arthur Nikisch played decisive role in the success and general usage of Heckel trumpets. Hans Richter was in key positions to improve the German ideal of sonority among others in Bayreuth, Vienna where he also strengthened the presence of Dresden school, and to influence the trumpeters in England as well. Fritz Reiner could be connected to the legendary Chicago Symphony brass section both directly as conductor, and indirectly as the most significant teacher of the section's key figure, Arnold Jacobs.