

Abstract of the DLA Thesis

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**History of the Trumpet – Looking after our Foregoers**

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## I. Preliminaries

I work in an orchestra which travels many times in each year to Far East, Australia, through South America. With my previous orchestras I was also often on the road, therefore I had possibilities to get to know many people like; artists, teachers, colleagues, different cultures. Anywhere we travel to, as a musician we are following the footsteps of our ideals. This is the reason I picked up to write about our ancestors and their works.

To write and complete this dissertation I needed to go through the history of the trumpet. It is necessary to become acquainted with the history of the instrument in order to get to know the people they made it possible to play the trumpet made from a bone stick to the real ones.

My search began in different museums, libraries it covers this project; but I was unable to put everything here, because in many manufactures around the World, they want to develop a better, more convenient instrument for us. I have seen great writings, essays how the natural<sup>1</sup> and keyed trumpets are made of, and about those people they were great artists their time - today they are our foregoers.<sup>2</sup>

The past and the future don't exist without these people. The leading persons of different time periods developed not only the performance of the instrument, but they took care of developing sound, and technical, mechanical perfection. We can be very grateful to these charismatic people; the instruments we use nowadays are their developments too.

I wanted to pick up charismatic, leading artists to write about them, and if we take a look at the names, that is what I achieved here in this dissertation. I have to admit, that there is not everybody mentioned here. The name of the greatest artists Maurice André is barely mentioned. His personality, the way he treats people, plays music takes a lot to talk about, and I think there will be somebody who would take an advantage of this leading person, and write a great dissertation about him.

My wish was to become an orchestra musician what came through, therefore here is a subject to write about it.

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<sup>1</sup> Altenburg J. E.: Versuch einer Anleitung zur heroisch musikalischen Trompeter und Paukerkunst VEB Deutscher Verlag für Musik, Leipzig. 1972.

<sup>2</sup> Dahlqvist, R.: The Keyed Trumpet and Its Virtuoso, Anton Weidinger. Brass research series, No.1. The Brass Press 1975.

## II. Sources

The most of my source-materials I collected, or received during my journeys with the orchestras, or ensembles. At that time I did not even thought about if I would ever use them. I do have materials for example what received from a researcher, and there was a great time to have a Brass Bulletin subscription. Unfortunately, this great magazin could not exist after the year of 2000.

To turn over the pages of different editionen of Brass Bulletin<sup>1</sup>, you are able to read many interesting articles, essays about great artists, sometimes written from leading personalities, musicians. The founder, editor of this magazin was himself a trumpet player-named Jean Pierre Matthez. His idea was to get the brass world connected with each other, and give great amount of details from our intrumentalists.

There is a famous name to mention: Edward H Tarr<sup>2</sup>. He was not only an outstanding player, but wrote books about the past and history of the trumpet, and he founded the famous Trompetenmuseum in Bad Säckingen. His collection and work to bring all of these together made us possible to get know our trumpet world, and history better.

Searching about new developments, I contacted many manufacturers like Lechner, Schagerl, Zirnbauer, Monette, Schilke, Spada, and they gave many gut ideas about source-materials.

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<sup>1</sup> Tarr, E. H.: The Baroque Trumpet, high trumpet, so called Bach trumpet. Brass Bulletin No.2-3. 1972.25-39.old.

<sup>2</sup> Tarr, E. H.: Die Trompete. Hallwag Verlag, Bern und Stuttgart.1977.

### III. Methods of Analysis

The trumpet is one of the oldest instrument of the world, therefore I started from the very beginning of the history; illustrating with pictures about trumpets founded in Tutanchamuns grave<sup>1</sup>, and going to the Perinet and rotary valve system we use nowadays.

Going through in different time periods I have seen many many interesting pictures, illustrations. I included the really interesting ones in my dissertation.

In the first half of my work I write about the history and comparison in between the different kinds of trumpets. My first trumpet was a rotary valve, and later I picked up the Perinet system, and as an orchestra musician turned back to german system again. Anybody who played on both system already, know how different they are from each other. I mostly play on german system, therefore came the idea to make a comparison in between these to valve systems to help those who don't have any idea about the difference. There is a tendency to use the rotary valve system in more and more orchestras, therefore it's very important to get familiar with it, then we will know what is waiting for us.

To be on the road helps me always to have to newest informations about these instruments.

There is a long chapter about our mentors, and there is a subject to connect with named the imitation and it's artistry. Imitation, and possibility of imitating something is always present in all kinds of arts, not only in music. We do imitate our mentors without knowing about it.

There are some illustrations about our mentors like a front cover of a method book, or some part of a cornett solo piece.

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<sup>1</sup>, Instruments int he grave of Tutanchamun (Kr. e. 1333–1323) (Egyptian Museum Valley of the Kings)

<sup>2</sup>, A. Schnitzer Trompete (Nürnberg 1581)

#### **IV. Results**

As an orchestra musician, I started my carrier 27 years ago, and serving as a principal trumpet player of the Berlin Philharmonic Orchestra since 11 years. The presence of a musician during all those years can be always more and more stronger. Not too long ago I was looking for help, teachers, mentors, connections to go on with my carrier. Nowadays, I treat the young generations, and they look at me, like their mentor.

I was searching about the history of this wonderful instrument, and discovered for example mechanical mistakes how they built an instrument, and wanted to mention that, because I found them interesting to know about. All of these developing actions made a very important roll in our history.

We have to be aware of that, what our ancestors made to be able concentrate on our own development, not only in music making, but developing new instruments, equipments.

It was very important recognition also for me to see the history of my instrument from two aspects like - the instrument and artistry - these two are paralell and can't exist without each other. One of them underlined the other one.

My experience to see the young generation today,anywhere on the World;they see this „how to become a Star“ kind of shows in the media,and they are influenced of that.I think we need to tell them what is a real intrinsic value.The have to look after that,in order to be an artist on the long way,and not become a star(picked by the media) who goes down very quickly.They need to get know the ancestors,and leading persons on their own way.

## **V. Notes on the author's professional connection to the subject matter of the dissertation**

In this dissertation you can follow a line from the very beginning of the trumpet history, to the orchestra musician who works in the 21. Century.

I am lucky to be able to travel a lot around the world, and take always advantage of that, to teach all what I learned from my mentors, and the experiences I gathered during the last three decades. These are such experiences are useful for the young generations, and they are able to make some profits out of them. Just to mention a few people they received their best job in Europa, in Frankfurt Radio Orchestra, Duisburg-Essen Philharmonic, Gabor Richter, Principal trumpet player of the famous Gewandhaus Orchestra, Leipzig. The young ones, I picked up for the Karajan Orchester Akademie to Berlin, after their study in Budapest at the Ferenc Liszt Music Academy, are just before to get a great job. Some of them substituting already at Concertgebouw Orchestra in Amsterdam, and looking forward to a good future as an orchestra musician.

These young talents are required to play weekly with the Berlin Philharmonic Orchestra, learning very close everything from their teachers or orchestra members. It would be too long to mention how many projects they serve a year. They perform with the greatest conductors, such as pieces like Alpine Symphony from R. Strauss. They have also the possibilities to travel around the World with this famous orchestra, and gather more and more important experiences.

As a principal player of this orchestra, and travelling musician, I do have contacts with many different manufacturers, therefore I am able to continue what our ancestors, mentors did - developing new ideas, instruments and equipments.