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Autor: Tarr, Edward H.

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The 'Bach trumpet' in the nineteenth and twentieth centuries

Edward H. Tarr

Introduction

During the nineteenth century, many trumpet parts written by Johann Sebastian Bach were thought to be unplayable. In the beginning and even in the middle of the twentieth century they were sometimes performed on alternative instruments such as the heckelphone, the soprano saxophone or even a small portable organ.¹ There were, it was thought, various problems including the high range required (with the concomitant risk of the spoilt notes known as 'clams') and the difficulty of intonation with the eleventh and thirteenth partials of the harmonic series, both of which can be reluctant when used to produce the respective pitches for which they must be used, f2 or f#2 and a2.

It is well known that in Bach's day the trumpet – the natural trumpet – was twice as long as the modern trumpet. The length of a natural trumpet in D (at a1 = 415 Hz) is 224 cm, that of a modern B^b (valved) trumpet (at a1 = 440 Hz) 130 cm, and that of the high (valved) 'piccolo trumpet' in B^b, which became the instrument of choice after about 1955 for such high parts as that of the second Brandenburg concerto, 65 cm. The natural trumpet did not have valves or other devices for producing tones outside the harmonic series. In that series a complete scale is possible only in the octave beginning with c2, 'high C' (c3) being the sixteenth partial of the series. Negotiating the register around high C can be fraught with risk, since its neighbouring pitches (b3 and c#3) are only a semitone away.

- 1 A 78 rpm recording of the second Brandenburg concerto made in 1946 by Otto Klemperer and the *Pro Musica* Orchestra with Marcel Mule playing the trumpet part on soprano saxophone was later issued on LPs (Vox Set 619). I also recollect an LP recording of the mid-1950s by Pablo Casals and the (?) Prades Festival Orchestra with the trumpet part in the Brandenburg concerto no. 2 also rendered on soprano saxophone. During my studies of music history and trumpet in Oberlin College in Ohio (1953–57) the best trumpet students played concerts often and throughout the region, particularly with works by Bach and Handel, since Oberlin Conservatory possessed high trumpets in D and F. With this in mind and with the hope of a 'gig', I offered my services to the directors of the Bach Festival in Kalamazoo, Michigan. The letter that I received dashed my hopes: the Festival had experienced such difficulties in the past with high trumpets that it preferred to have all three trumpet parts executed on a portable organ!

During the eighteenth century it was perfectly normal to use a natural trumpet to perform parts which extended from the eighth partial of the harmonic series (c2) to the sixteenth (c3), eighteenth (d3), or even higher. In this so-called *Clarin* or *Clarino* register it was possible to play melodies proceeding at intervals of a second. Players of lower or *Principale* parts worked in the range extending from the second or third partial (c or g) up to the eighth (c2).²

Over several generations, trumpeters had developed a special style of playing in the *Clarin* register which was often compared with the art of singing. The theorist Johann Ernst Altenburg (1734–1801) summed up this style as follows:

We understand [the terms] clarin (*Clarin*) or clarin part (*Clarinstimme*) to have approximately the same meaning as the soprano part (*Discant*) in vocal music: namely, a certain melody which is played mostly in the two-line octave [that is, from c2 to c3], thus high and clear.³

Players apparently had no problems then in playing the eleventh and thirteenth partials (sounding between f2 and f#2 and closer to g#2 than a2, respectively) in tune. But during the Classical period this singing style became old-fashioned. The typical orchestral trumpet parts of Haydn, Mozart and Beethoven were written in a style more rhythmic than melodic in a range from g to g2. It was thus this lower range that was in use when the valve was invented, that is, towards 1815. With the invention of the valve, the trumpet could be played with a fully chromatic range, like most other musical instruments. Composers then began to exploit the low register for melody writing, a possibility which had hitherto been impossible. Instrument makers also made their contribution: the bore and bell shape of the newer trumpets were made in a manner which favoured the middle and low registers.⁴ During the Romantic era, the dominant influence of the mellow sound of the horn and the new possibility of playing chromatically in the low register contributed to the development of melodic and lyrical performance. At the same time the rhythmic and heroic style was not neglected although trumpet players began to develop other skills than high-register playing. These included imperceptible attacks, a wide dynamic range, air power in protracted

2 With respect to trumpets in D, the appropriate ranges are of course a whole tone higher.

3 'Wir verstehen unter Clarin oder unter einer Clarinstimme ungefähr das, was unter den Singstimmen der Discant ist, nemlich eine gewisse Melodie, welche größtentheils in der zweygestrichenen Oktave, mithin hoch und hell geblasen wird.' Johann Ernst Altenburg, *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst*, Halle 1795 (facs.: Hofheim and Leipzig 1993), 95. English translation from: Edward H. Tarr, Johann Ernst Altenburg, *Essay on an introduction to the heroic and musical trumpeters' and kettledrummers' art*, Nashville 1974, 94.

4 The typical trumpet of the Romantic era was pitched in F but it could also be played in lower keys by adding crooks.

ritardandi. So with the exception of certain personalities, trumpeters no longer practised – or could practise – the art of playing in the high register.

The trumpet at the beginning of the 'Bach renaissance'

The beginning of the 'Bach renaissance' is generally associated with Felix Mendelssohn's legendary performance of the St. Matthew Passion on 11 March 1829 – the first in public since the composer's death – with the Berlin *Sing-Akademie*. Martin Elste has however pointed out that this performance, memorable though it was, in fact continued a tradition that had existed in Berlin for some time: Carl Friedrich Christian Fasch had performed three Bach motets in 1794, Carl Friedrich Zelter had followed with private, non-public performances of several movements from the B-minor Mass and the St. Matthew Passion (1811 and 1812), the complete B-minor Mass (1813), and the complete St. John Passion (1822–1823).⁵ With musical nationalism beginning to raise its head and Bach being understood as a national composer, other cities soon followed suit. The St. Matthew Passion was performed in Frankfurt am Main by the *Cäcilienverein* under Johann Nepomuk Schelble (1789–1837) only two and a half months after Mendelssohn's Berlin event in 1829 and Johann Theodor Mosewius (1788–1858) founded a Breslau Bach tradition with the St. Matthew Passion in 1830, soon followed in the 1830s by other works of the Leipzig master. Those pieces featuring trumpets, such as the *Magnificat*, were altered by Mosewius for higher-pitched trumpets (apparently in B^b like our modern instruments) reinforced by clarinets, which took over the highest notes.⁶ The use of clarinets with trumpets became standard practice during a time when most trumpeters were not capable of reaching the highest notes written by Bach.⁷

On 28 October of the 'Bach year', 1850, the B-minor Mass was performed for the first time in Dresden. There, Friedrich Benjamin Queisser (1817–1893, first trumpeter in the Court Orchestra) and his colleagues played their parts on doubly-folded natural trumpets, as they were used to doing in the performances of masses in the *Hofkirche*, correcting faulty intonation by means of hand-stopping. A reviewer stated that:

5 Martin Elste, *Meilensteine der Bach-Interpretation 1750–2000*, Stuttgart etc. 2000, 43.

6 Reine Dahlqvist and Bengt Eklund, 'The Bach renaissance and the trumpet', *Euro-ITG Newsletter* 1995/1, 12–7, here 13.

7 See further below regarding a manuscript used in Leeds.

... in particular the great difficulties of the high trumpet register were surpassed with luck and virtuosity by Messrs. Queisser, Dietrich, and Kunze.⁸

As far as we know, this was the last use of the natural trumpet (for such a work) until its revival more than a century later.

Nine years later, on 10 April 1859, T. E. Reichelt (1832–1905), a member of the *Gewandhaus* Orchestra, performed the first trumpet part of the B-minor Mass in Leipzig. A correspondent for the *Neue Zeitschrift für Musik* reported from Leipzig on this performance by the *Riedel-Verein* and referred to it as:

... the unequivocally most important event in recent years in Leipzig's active musical life. [...] Good wind players are always sought after; Mr. Reichelt on the trumpet and Mr. Blass on the oboe may thus be recommended as well-trained, reliable artists.⁹

We do not know what sort of instrument Reichelt used. It may well have been a valved trumpet in D.

At a Berlin performance of the Christmas Oratorio, also in 1859, the (mercifully anonymous) trumpeters produced too many wrong notes and the reviewer naively suggested – reversing the facts – that instead of valved trumpets, they should have used natural trumpets, which were easier to play!¹⁰

8 '... namentlich die großen Schwierigkeiten der hohen Trompetenlage wurden mit Glück und Virtuosität durch die Herren Queisser, Dietrich und Kunze übernommen'. Quoted in: Günter Hausswald (ed.), *Johann Sebastian Bach 1750–1950*, Dresden 1950, 31. That Queisser and colleagues played on natural trumpets is stated unequivocally in a letter published by Queisser's pupil, P. F. Richter. See: P. F. Richter, 'Das alte Clarin-Blasen auf Trompeten', *Monatshefte für Musikgeschichte* 27, 1895, 75–6. The title of the letter was an allusion to the book of the same title published by H. L. Eichborn the year before, see note 10 below. Richter agreed with Eichborn's suggestion that woodwind instruments should take over the highest notes of Bach's trumpet parts: 'Der Einsender, viele Jahre lang Schüler des am 12. April 1893 zur Ruhe bestatteten, unvergesslichen ersten Trompeters und wirklichen Clarin-Bläusers der kgl. Musik-Kapelle in Dresden, Frdr. Benj. Queissers, bei dem sich seinerzeit Rich. Wagner über schwierige Trompetenstellen Rat holte, und der in der katholischen Hofkirche in Dresden die Messen nur auf einer der dort eingeführten, jetzt natürlich nur noch von der 3.–6. Stimme bei den sogenannten Intraden verwendeten kurzen, leicht stopfbaren blanken Trompeten blies, kann aus jahrelanger Erfahrung das Urteil des Herrn Verfassers vollständig bestätigen.' By *blanken Trompeten* are meant *Naturtrompeten* (author's note).

9 '... seit Jahren unstreitig bedeutendste Ereigniß im regen, vielbewegten Musikleben Leipzigs. [...] Gute Bläser sind gesucht, deshalb seien sie jenen, Hr. Reichelt bezüglich der Trompete, Hr. Blaß bezüglich der Hoboe, als gut geschulte, firme Künstler bestens empfohlen.' *Neue Zeitschrift für Musik* 50/117, 22 April 1859, 192–4.

10 Dahlqvist & Eklund, 'Bach renaissance', *op. cit.*, 13–4.

The first higher-pitched trumpets

During the 1850s, the Breslau trumpeter Adolf Scholz (1823–1884) realized that such high parts could be more easily played if he were to employ a higher-pitched trumpet. On the old natural trumpet the notes next to c3 were only half a step away, giving a high risk of the inaccuracies known as 'clams'. By using a higher-pitched trumpet it was possible for the highest notes to be executed in a lower portion of the harmonic series where the distance between the notes is a whole step or more, reducing the danger of 'clams'. Scholz not only used the B^b or A trumpet pitched the same as modern instruments but also (and more significantly) a cornet or fluegelhorn in high F.¹¹ On the latter instrument, a high c3 (sounding d3) in Bach's D trumpet parts was effectively only an a2 (played with the first two valves depressed). The use of higher-pitched trumpets proved to be the forward-looking solution to the problem of execution of such parts, one that is considered valid even today.

The first musician known to have had a high-pitched valved trumpet constructed especially for the rendition of such high parts seems to have been Hippolyte Duhem (dates unknown), cornet player and teacher at Brussels Conservatory. In 1861 he commissioned the Paris instrument making firm Courtois to make him a D trumpet, one octave higher than the natural trumpet in that key.¹² A written c3 is not the sixteenth partial on such an instrument but only the eighth. Such D trumpets were in universal use in orchestras everywhere up to the middle of the twentieth century. Around 1870 the renowned Brussels maker Charles Mahillon started to manufacture D trumpets.¹³ Others were soon to follow. In 1874, for example, Besson made a trumpet in D/C so that the Parisian player Teste (André-Joseph Leclerc, born 1840) could perform Handel's *Messiah*.¹⁴ In 1885 the conductor Fritz Volbach had the manufacturer Alexander (Mainz) make a pair of D trumpets so that his trumpeters could perform the same work.¹⁵

The most sought-after trumpets in the late-nineteenth and early-twentieth centuries were made by three generations of the Heckel family from Dresden: Johann Adam (1809–1866); Friedrich Alwin (1845–1915); and Theodor Alwin

11 Hermann Ludwig Eichborn, *Das alte Clarinblasen auf Trompeten*, Leipzig 1894. Eichborn, the first scholar to investigate the history of the trumpet, was a pupil of Scholz. See also: Reine Dahlqvist, *Bidrag till trumpetten och trumpetspelets historia från 1500-talet till mitten av 1800-talet med särskild hänsyn till perioden 1740–1830*, 2 vols. (University of Gothenburg dissertation), Gothenburg 1988, vol. 1, 423–4.

12 Dahlqvist & Eklund, 'Bach renaissance', *op. cit.*, 15.

13 *Ibid.*, 15.

14 *Ibid.*, 16.

15 *Ibid.*, 15.

(1883–1954). A trumpet in D made by Theodor Alwin which was formerly owned by the great German trumpet virtuoso Adolf Scherbaum (1909–2000) is shown in figure 1.¹⁶



Figure 1: A trumpet in D with three rotary valves by T. A. Heckel, Dresden, first half of twentieth century. (Trompetenmuseum Bad Säckingen, inventory no. 14132a, on permanent loan from Dr. Elfriede Scherbaum-Huszar. Photo by Peter Portner, Historisches Museum Basel.)

16 For more details on Scherbaum, see below.

Further documentation of the use of D trumpets

Concert reviews occasionally testified to the use of high valved trumpets in D. One of the leading trumpeters of the late nineteenth century who was often singled out for special mention was Ferdinand Weinschenk (1831–1910), principal trumpeter in the Leipzig *Gewandhaus* Orchestra (1861–1899) and professor at the Leipzig Conservatory (1882–1907). He was praised on repeated occasions for his pioneering performances of Baroque trumpet parts, for instance in 1874 for '... the great delicacy with which he seconded the singer despite the very high, difficult part [...]' in his performance of Handel's aria *Let the Bright Seraphim*.¹⁷ In 1881, in Cantatas BWV 63 and 19, his tone was described as 'at times ethereal'.¹⁸ In two performances of Bach's B-minor Mass in the same year he was mentioned together with the other instrumentalists as having contributed to the success of the work.¹⁹ Weinschenk again earned special praise for his performance in the Christmas Oratorio (Part One) in 1884.²⁰ It can hardly be doubted that he employed a D trumpet for these parts although the use of such an instrument was not specifically mentioned until February 1890 when he performed the B-minor Mass with the *Riedel-Verein* again. On that occasion the first trumpeter and the first horn player were singled out for 'high praise' for the 'excellent performance of their difficult solos ... on the D trumpet and the D horn ... with beautiful, singing shading.'²¹ The last mention we have of

17 '... in der Tat gebührt genanntem Herrn vollste Anerkennung für die grosse Decenz, mit welcher er, trotz seines sehr hochgelegenen, schwierigen Partes, der Sängerin secundirte.' See: *Allgemeine musikalische Zeitung* 44/9, 4 November 1874, 698, quoted in: Edward H. Tarr, 'Ferdinand Weinschenk (1831–1910), pivotal figure in German trumpet history', *Historic Brass Society Journal* 11, 1999, 10–36, here 12 and 14 (with note 13). My thanks to Reine Dahlqvist for providing the quote.

18 '... Weinschenk, dessen Trompetenton manchmal ganz ätherisch verklang!' See: *Musikalisches Wochenblatt* 12/10, 3 March 1881, 120, quoted in: Tarr, 'Friedrich Weinschenk', *op. cit.*, 14 (with note 14).

19 *Musikalisches Wochenblatt* 12/49, 1 December 1881, 582, quoted in: Tarr, 'Friedrich Weinschenk', *op. cit.*, 14 (with note 16).

20 'Mit größter Auszeichnung sei vor Allem der excellenten Ausführung der wegen der hohen Tonlage schwierigen Trompetenstimme durch Hrn. Weinschenk gedacht!' See: *Musikalisches Wochenblatt* 15/50, 4 December 1884, 616, quoted in Tarr, 'Friedrich Weinschenk', *op. cit.*, 14 (with note 17).

21 'Hohes Lob haben sich auch der erste Hornist und erste Trompeter durch vortreffliche Ausführung ihrer schwierigen Soli erworben. Sie hatten auf dem D Horn und der D Trompete bis hoch C zu blasen, was bekanntlich nicht immer jedem Bläser sicher gelingt. Dabei entlockten sie ihren Instrumenten schönes, gesangvolles Toncolorit.' See: *Neue Zeitschrift für Musik* 86/11, 12 March 1890, 125, quoted in: Dahlqvist, *Bidrag*, *op. cit.*, vol. 2, 460–70, here 464. See too: Dahlqvist & Eklund, 'Bach renaissance', *op. cit.*, 15; and Tarr, 'Friedrich Weinschenk', *op. cit.*, 14 (with note 21).

him is of a performance of the B-minor Mass on 12 April 1895 in the Dresden *Kreuzkirche* in which he participated, again using a D trumpet.²² He retired from active playing in 1899.

That Weinschenk employed a D trumpet for such works is confirmed by a revealing remark made in a review of Hermann Kretzschmar's practical edition of the B-minor Mass in 1900. Apparently it was not a matter of course, even then, for Bach's first trumpet parts to be executed without problems:

A serious problem is posed by the [...] performance of the first and second trumpet parts. Bach's trumpet is, so to speak, a problem in music history, for even among his contemporaries Bach remains an exception with respect to the high register into which he takes his first trumpet. Today we are already happy if an artist can be found at all who plays the right notes of the first trumpet [part] of the B-minor Mass (Mr. Weinschenk in Leipzig solves this task on a small D trumpet, Mr. Kosleck in Berlin on the *Clarin*).²³

We shall return to Kosleck and his special instrument – which certainly was not a *Clarin* – below.

Two other German trumpeters praised for their use of the high valved trumpet in D were Weinschenk's younger Leipzig colleague, Heinz Petzold (assistant first trumpeter between 1881 and 1908), and Adolf Meichelt (1850–1914), principal trumpeter of the Munich Court Orchestra between 1885 and 1912.²⁴ Meichelt, together with his colleagues, received special praise in 1889 for a performance of the B-minor Mass on specially constructed instruments that presumably were in D.²⁵ In Belgium, Alphonse Goeyens (1867–1950), who was appointed trumpet professor at the Brussels Conservatory in 1890, was a noted champion of the D trumpet. Even before his tenure, students were expected

22 P. F. Richter, 'Das alte Clarin-Blasen', *op. cit.*, 76: 'Und auch Ferdinand Weinschenk, der vorzügliche Trompeter des Leipziger Stadt-Theaters, blies am 12. April d. J. in der Kreuzkirche in Dresden virtuos in Bach's H-moll-Messe die bis ins d der D-Trompete, also bis e" gehende Stimme mit ihren für blanke Trompete ganz unnatürlichen b und fis auf einer hohen Ventil-D-Trompete [...]' Dahlqvist, *Bidrag*, *op. cit.*, 464, and Dahlqvist & Eklund, 'Bach renaissance', *op. cit.*, 15, both mention the month of December instead of April, the correct month.

23 'Eine ernstliche Schwierigkeit verursacht die ... Besetzung der ersten und zweiten Trompete. Die Bach'sche Trompete ist gewissermaßen ein musikgeschichtliches Problem, denn auch unter seinen Zeitgenossen bleibt Bach mit der hohen Lage, in der er die erste Trompete führt, eine Ausnahme. Man ist heute schon sehr froh, wenn sich überhaupt ein Künstler findet, der die erste Trompete der H-moll-Messe notengetreu bläst (Herr Weinschenk in Leipzig löste diese Aufgabe auf einer kleinen D-Trompete, Herr Kosleck in Berlin auf dem Clarin).' Anonymous review in: *Neue Zeitschrift für Musik* 67/19, 9 May 1900, 224–5.

24 See: Hans-Joachim Nosselt, *Das Gewandhaus-Orchester*, Leipzig 1943, 261.

25 'Von den Instrumentalsoli müssen ... die zur Bewältigung der abnorm hohen Lage der drei Trompetenparte nach Angabe des Hrn. Hofmusikers Meichelt, unseren ersten Trompeters, besonders gebauten originellen Instrumente hervorgehoben werden, welche, vortrefflich geblasen, der eigenartigen Aufgabe ... in eminenter Weise gerecht wurden.' See: *Musikalisches Wochenblatt* 20/20, 9 May 1889, 244.

to study using this instrument as well as the standard lower-pitched valved trumpets in B^b and low F. In 1893 it was decreed that students studying for a *degré supérieur* had to perform excerpts from works by Bach and Handel at their final exam on the D trumpet. Dahlqvist & Eklund report:

Thus the Brussels Conservatory became the first teaching institution where the study of Bach's trumpet parts was compulsory for the higher levels.²⁶

Trumpets in still higher pitches

We should not finish this account of the use of high trumpets with valves without mentioning another solution to the problem of the *Clarin* register: the use of trumpets in still higher pitches. In 1904 Gebrüder Alexander (Mainz) started to make trumpets in high F. In 1885 Besson built a straight trumpet in high G so that the above-mentioned Teste could perform the *Magnificat* with the Parisian choral society *Concordia*. Its tube length was only 79.4 cm.²⁷ Even today, some players prefer the tonality of G to perform D trumpet parts: in this pitch, high written c3 (sounding d3) is effectively only a g1, a note which can be produced with relative ease. The instrument could also be crooked down to F and E^b; we surmise that the crooking in F was employed for the performance of C trumpet parts.

When the English historian Walter F. H. Blandford learned that Mahillon built straight trumpets in high B^b, an octave above the standard B^b valved trumpet with a tube length of only 72.7 cm, he was horrified, writing that 'it must have sounded like a Koenig post-horn.'²⁸ This was around 1905 or 1906.²⁹ Such instruments had however already existed for about half a century and were known as sopranino saxhorns. Hector Berlioz had used such an instrument in his *Requiem*. A rare example survives in the Bad Säckingen Trumpet Museum (fig. 2). Such high instruments in B^b were the prototypes of today's piccolo trumpets, now used so often in performances of Baroque music on modern instruments.

26 Dahlqvist & Eklund, 'Bach renaissance', *op. cit.*, 15. The information on Goeyens also comes from this valuable article.

27 See: Constant Pierre, *La facture instrumentale à l'Exposition universelle de 1889*, Paris 1890, 116 (with the figure on p. 115).

28 Walter Fielding Holloway Blandford, 'The "Bach trumpet" II', *Monthly Musical Record* 65/766, May 1935, 73–76, here 76. I cannot explain the discrepancy between my measurement of 65 cm and his of 72.7 cm for the length of a piccolo B^b trumpet.

29 Bengt Eklund & Reine Dahlqvist, 'The Brandenburg concerto no. 2', *Euro-ITG Newsletter*, 1995/2, 4–12, here 4–5.

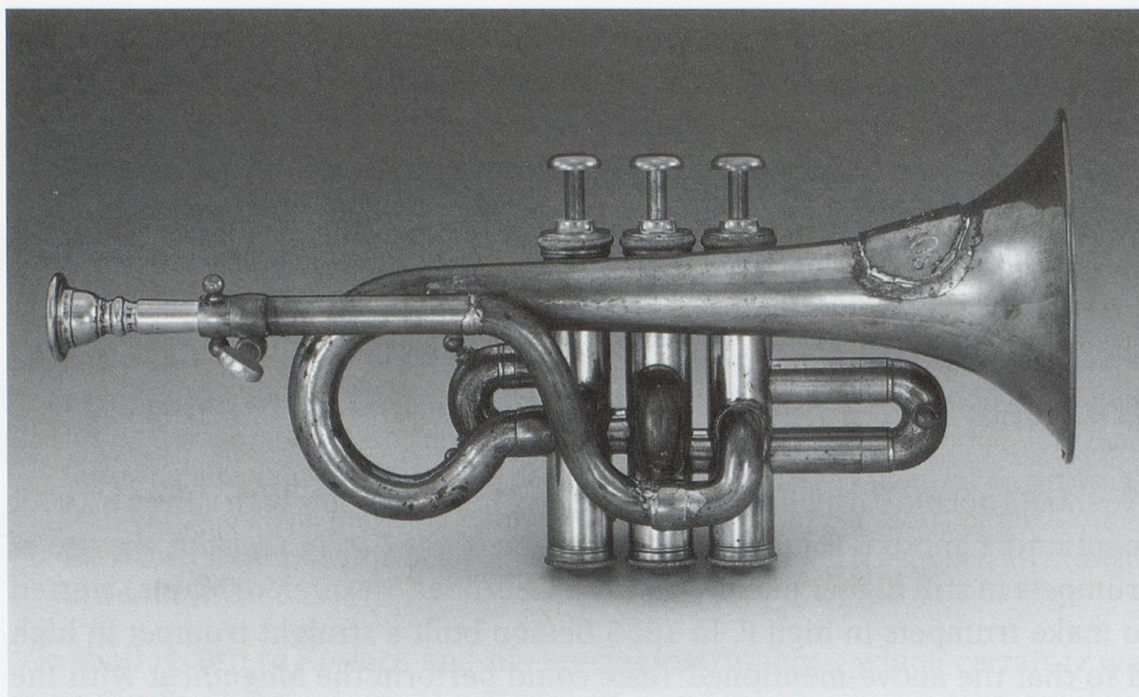


Figure 2: 'Sopranino saxhorn', made circa 1890 by Buffet-Crampon, Paris. Serial no. 2211. Trompetenmuseum Bad Säckingen, inv. no. 14239. The firm of Buffet-Crampon was founded in 1839 and still exists today. Known today for its excellent woodwind instruments, it manufactured brass instruments for a short time around 1890. This is one of a number of prototypes formerly owned by the factory, now in the Trompetenmuseum Bad Säckingen.

An individual solution: Julius Kosleck's so-called 'Bach trumpet'

Julius Kosleck (1825–1905) was one of the most famous Bach trumpeters of all time (fig. 3). From 1853 to 1893 he was principal trumpeter in the Berlin *Königliche Kapelle*, and from 1872 to 1903 he taught trumpet and trombone at the Berlin Conservatory where he became professor in 1893. In 1872 his method for cornet and F trumpet was published.³⁰ As the leader of a cornet quar-

30 See: Julius Kosleck, *Große Schule für Cornet à piston[s] und Trompete*, Leipzig 1872. The most detailed biography is: Bruno Garlepp, *Die Geschichte der Trompete nebst einer Biographie Julius Koslecks*, Hanover 1914. A comprehensive bibliography is to be found in: Edward H. Tarr, *East meets west: the Russian trumpet tradition from the time of Peter the Great to the October revolution, with a lexicon of trumpeters active in Russia from the seventeenth century to the twentieth*, Stuyvesant NY 2003, 320–5. See also: Edward Tarr 'Kosleck, Julius', in: Stanley Sadie (ed.), *The new Grove dictionary of music and musicians*, 2nd ed., 29 vols., London 2001, vol. 13, 832. Kosleck's main interest seems to have been performing light music and folk music on conical brass instruments.

tet founded in 1870 (soon known as the *Kaiser Cornet-Quartett*), he travelled throughout all Europe and even in 1872 to the USA for the *World Peace Jubilee* and the *International Music Festival*.

Kosleck had a gift for playing in the high register. On 19 October 1871 he demonstrated a curious instrument at a meeting of the *Berliner Tonkünstlerverein*, a straight busine he had found in a Heidelberg antique shop. The instrument had a conical bore and was pitched in 4' B^b. By the addition of a cylindrical tube in the middle of the instrument, the pitch could be lowered to 8' D, the pitch of the natural trumpet in Bach's day. It was reported that:

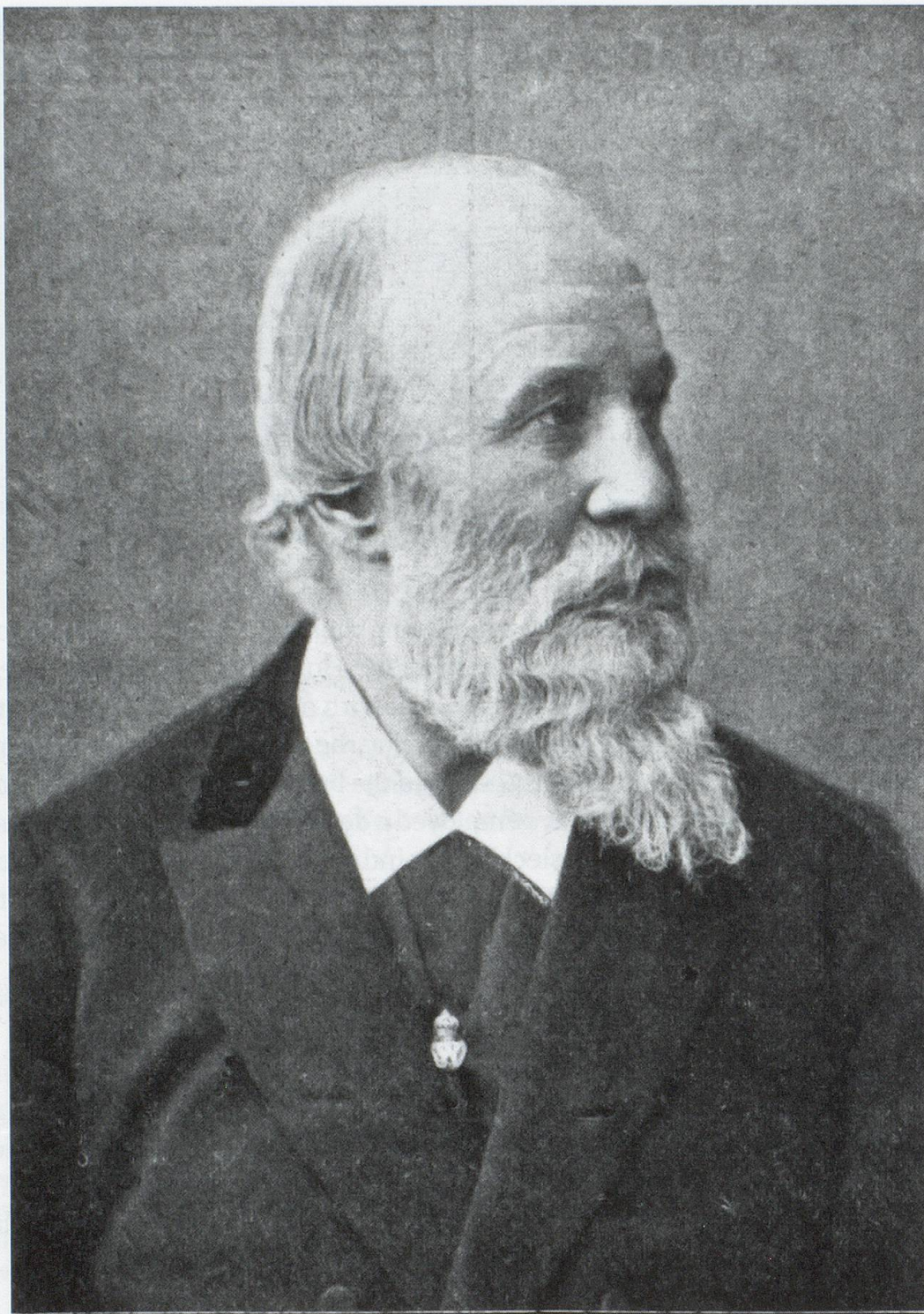
Mr. Kosleck [...] demonstrated the trumpet both in B^b and D and astonished everyone by the ease with which he produced notes even above the middle of the third octave [of the harmonic series]. Although this instrument has no modern devices, [...] Mr. Kosleck played a complete diatonic scale with perfect intonation, both in cantilena and florid passages; even the trill, that unknown ornament of past times, was mastered.³¹

Obviously, there is a difference between playing short excerpts in such a demonstration and performing complete works in public. However that may be, Kosleck continued to experiment and finally came up with a shorter instrument – still straight – pitched a fifth higher in A (and B^b, like the modern trumpet) and provided with two valves. He apparently retained the busine's bell, or perhaps had it copied.³² He is also reported to have employed a deep-cupped mouthpiece made out of sheet metal.³³ This was Kosleck's truly individual solution to the problem of performing Bach's high parts. The historians Hermann Eichborn and Walter Blandford both report that with such equipment it is not possible to produce a

31 'Herr Kosleck blies den in der Sitzung Anwesenden die Trompete in B- und D-Stimmung vor und Jedermann war erstaunt über die Leichtigkeit der Ansprache selbst bis über die Hälfte der dreigestrichenen Oktave hinaus Obschon das Instrument ohne jede Spur von technischem Hilfsmittel ist, [...] vermochte Herr Kosleck die ganze diatonische Scala vollendet rein anzublasen, und sowohl in der Cantilene wie in Passagen, je selbst auch im Triller erwies sich der Fremdling aus alter Zeit dienstwillig den an ihm gestellten Anforderungen.' See: Otto Lessmann, 'Ein interessantes Instrument', *Neue Berliner Musikzeitung* 25/43, 25 October 1871, 341. A transcript of the original was kindly placed at my disposal in 1999 by H. Berke. The English translation is to be found in: Walter Fielding Holloway Blandford, 'The "Bach trumpet" II', *Monthly Musical Record* 65/765, March-April 1935, 49–51, here 50.

32 'It was based on the buysine he played in 1871 and had the same simple type of bell ...' See: Blandford, 'The "Bach trumpet" II', *op. cit.*, 74.

33 Eichborn, *Das alte Clarinblasen*, *op. cit.*, 43. A line drawing of Kosleck's mouthpiece was included in: Werner Menke, *History of the Trumpet of Bach and Handel / Geschichte der Bach- und Händeltrompete*, London 1934 (reprint: English only of the original German and English, Nashville 1972), 121. In Menke's drawing the mouthpiece does not seem to have been made out of sheet metal, but I am inclined to believe Eichborn, since he knew Kosleck personally.



Kosleck

Figure 3: Julius Kosleck, with his signature below, from: *Neue Zeitschrift für Musik* 93/48, 1 December 1897, 525

blaring tone.³⁴ Indeed, the surviving reviews (as we shall see below) all state that Kosleck possessed a full and mellow tone but also generally soft.

To perform the first trumpet parts of works by Bach Kosleck had to practise assiduously. Nevertheless, because of its relation to the cornet (his main instrument), the new instrument was not especially foreign to him; the cornet also had a bore which was mostly conical, it had the same tube length and its mouthpiece also had a relatively deep cup. Even though Kosleck's long trumpet was shorter than the long busine that had formed his point of departure, it was still so long that he had to stand during performances.³⁵

Kosleck apparently used his 'Bach trumpet' for the first time in a performance of the B-minor Mass on 21 November 1881 in the Garrison Church in Berlin. The reviewers were of divided opinion, one feeling that Kosleck's trumpet almost uninterruptedly contributed to refine the sound character of the entire work, the other being less enchanted with the high notes.³⁶ The next occasion, also with the B-minor Mass, was in the *St. Georgskirche* of Eisenach at the unveiling of a Bach statue on 28 September 1884. This time the sound of his instrument was criticized for being too soft:

The warmest thanks were earned by Mr. Paul Wieprecht from Berlin for his masterful handling of both the modern oboe and the resurrected oboe d'amore with its sweet tone, which found more general applause than the long trumpet, built after an old model for a Berlin performance and entrusted to his colleague Mr. Kosle[c]k; its sound was almost too soft.³⁷

In my opinion, this criticism can be seen as an unintended compliment; after all, the greatest trumpeters of the seventeenth and eighteenth centuries were often praised for being able to play softly.³⁸ The longer the tube length, the warmer the sound, so Kosleck's instrument must have been much closer in sound to the natural trumpet of Bach's day than the many short, valved trumpets – from D up to piccolo B^b and even C – subsequently employed by other players.

34 Eichborn, *Das alte Clarinblasen*, *op. cit.*, 43; Blandford, 'The "Bach trumpet" II', *op. cit.*, 74.

35 Hermann Pietzsch, 'Eine neue hohe D-C-Trompete', *Zeitschrift für Instrumentenbau* 31, 1910/11, 499.

36 Dahlqvist & Eklund, 'Bach renaissance', *op. cit.*, 14.

37 'Den wärmsten Dank verdiente sich Hr. Paul Wieprecht aus Berlin für die meisterhafte Handhabung der modernen Oboe sowohl, als der wiederauferweckten ungemein süß tönenden Oboe d'amore, die allgemeineren Beifall fand, als die seinem Kollegen Hrn. Kosle[c]k anvertraute, fast zu weich klingende lange Trompete, die man für eine Berliner Aufführung nach altem Muster hatte bauen lassen.' *Musikalisches Wochenblatt* 15/42, 9 October 1884, 512–3. Dahlqvist & Eklund state that this event was in Leipzig (see: Dahlqvist & Eklund, 'Bach renaissance', *op. cit.*, 14) but I have a photocopy of the concert program, kindly provided by the Bachhaus Eisenach; see figure 6.

38 Three examples immediately come to mind: Girolamo Fantini (Florence, 1638), John Shore (London, 1700), and Johann Heinisch (Vienna, 1746). See Edward Tarr, *Die Trompete*, Mainz 2005, 71, 86, and 69–70.

Kosleck's lasting fame rests on his being invited, upon the recommendation of Joseph Joachim (who had conducted the Eisenach performance), to play in the performance of the B-minor Mass given in the Albert Hall, London, on the occasion of the bicentenary of Bach's birth, 21 March 1885. This was the first time that the original parts for trumpets and oboes d'amore were played in England. Blandford, who was in the audience, gives a revealing account of Kosleck's presence and of the mammoth performing forces then in vogue:

Kosleck's coming was well announced, and many of the large audience must have been anxious to hear his share of the performance. I certainly was, and it was with surprise that I saw an elderly man with a high bald forehead and long beard, looking quite unlike my preconceived ideas of a trumpeter, produce a sort of valved coach-horn of unmistakably modern character. From where I was seated I could not hear a note of the trumpets during most of the choruses, except in the *ritornelli*, and thereby learned, first, that the trumpet has a certain 'directional' effect, and secondly, that, in spite of what the books say, a single trumpet cannot balance the line of Bach's polyphony against a chorus of six hundred voices. [...] There was, however, no doubt as to the quality of Kosleck's playing.³⁹

George Bernard Shaw apparently had a better seat, for his review gives more details about Kosleck's performance:

Herr Julius Kosleck, of Berlin, shewed us on Saturday that the old trumpet parts are as feasible as ever. He brings out the high D with ease, executes shakes, rivals our finest flautists in the purity of the tone he produces in the upper register, and seems able to do, with his prodigiously long, straight instrument, all the feats that the first-cornet heroes of our military bands accomplish in their 'staccato polkas,' and the like double-tonguing atrocities.⁴⁰

We do not have any pictures of Kosleck's instrument, but the Bad Säckingen Trumpet Museum possesses a similar instrument, 143 cm long and straight, in B^b, with three rotary valves (fig. 4). This is a so-called *Engelstrompete*, first built by Robert Schopper (1859–1938) of Leipzig in 1894. It bears the DRGM (*Deutsches Reich Gebrauchsmuster*) number 33769. Such instruments were used in processions imitating medieval use with participants in historical costumes; we have no doubt that Emperor Wilhelm I (1797–1888) and his two successors, who were greatly fond of such historical pomp and were among Kosleck's patrons, were quite appreciative of the sounds he produced.

39 Blandford, 'The "Bach trumpet" II', *op. cit.*, 74.

40 George Bernard Shaw, 'The Bach bicentenary', *The Dramatic Review*, 28 March 1885, quoted in: Dan H. Laurence (ed.), *Shaw's music*, 3 vols., London etc. 1981, vol. 1, 222–3.

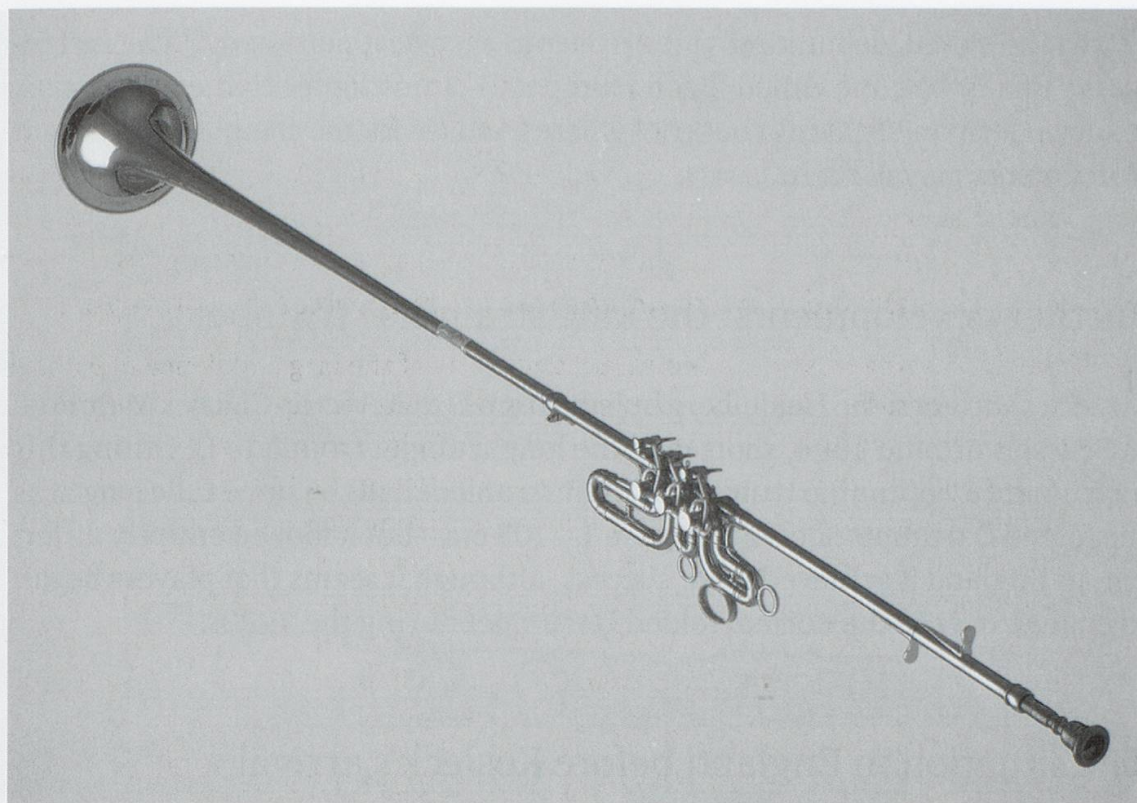


Figure 4: Engelstumpete, closely related to Kosleck's long straight trumpet. Trompetenmuseum Bad Säckingen, inv. no. 14119 (gift of Arno Windisch, T. A. Heckel's successor). Photo by Peter Portner, Historisches Museum Basel

Walter Morrow and the 'Bach trumpet' (a misnomer)

Finally, we should briefly mention that Kosleck's English colleague Walter Morrow (1850–1937), who had played second trumpet in the memorable Albert Hall performance in 1885, had a careful look at Kosleck's trumpet. Morrow immediately had some like it made in Paris and distributed by Silvani (later Silvani & Smith) of London.⁴¹ Morrow first introduced one of them at the Leeds Festival in 1886 and they subsequently became the standard instruments for years to come. Morrow's performances were enthusiastically received; the critics praised his 'incomparably beautiful' tone, which 'will long be remembered by those who were present.'⁴²

In 1892, Morrow performed the *B-minor Mass* in the Leeds Festival again. On this occasion a journalist from the *Saturday Review* made a significant blunder, stating that the three trumpet parts had been played on 'instruments copied from the trumpet of Bach and Handel's day.' Despite Blandford's attempt

41 Blandford, 'The "Bach trumpet" II', *op. cit.*, 74.

42 Review from the *London Times*, quoted in Blandford, 'The "Bach trumpet" II', *op. cit.*, 75.

at what he called 'debunking' this erroneous theory, it persisted.⁴³ The instruments finally became called 'Bach trumpets' – a misnomer that even persists today in German-speaking countries where it is used for the completely different instruments played there.⁴⁴

Further developments: the long straight D trumpet

Kosleck shortened the Heidelberg *buisine* from D to A. Victor-Charles Mahillon, in Brussels around 1894, shortened the long trumpet from A to D, calling this instrument a 'sopranino trumpet'. This instrument had the same tube length as the folded D trumpet shown in Figure 1 – 105 cm – but it looked entirely different. In England it achieved great success, although it seems that players began to change over to the normal folded D trumpet during the 1920s.⁴⁵

The situation in England before Kosleck's arrival

A four-page short score of four instrumental parts from Bach's Cantata no. 50, used in Albert Hall performances, shows how a first trumpet part was split up between a trumpet in D and a clarinet in A (for the high notes). This precious document, from 1879, is now in the Bad Säckingen Trumpet Museum. The subtitle on the front page, including the date 'April 79' declares it to be a 're-arrangement of 3 Trumpets for 2 playable Trumpets and 2 Clarionets'.⁴⁶ The oboe parts of the score have also been slightly adapted. A second note in a different hand dated April 1906 mentions that this arrangement was 'used only at the performances up to March 1885 at the R. Albert Hall (when Herr Kosleck came from Berlin introducing the long (now called) Bach Trumpet)'. Figure 5 shows how the first trumpet part in D enters as usual in bar 29 but gives way in bar 33 to a clarinet in A that takes over the notes above sounding a2. Similar take overs prevail throughout the entire one-movement work.

43 Blandford, 'The "Bach trumpet" II', *op. cit.*, 75.

44 As in the subtitle of Figure 5 (see below).

45 Blandford wrote: 'Although the straight trumpets are, in the opinion of our most experienced players, more brilliant in tone and surer in the extreme register than instruments whose tubing is bent in the usual orchestral pattern, they are inconvenient in the orchestra, and therefore a small octave D trumpet of the ordinary type is sometimes preferred. I first noticed this at the Bach Festival held in 1920, when only one of the three trumpets was of the straight form. At the performance of the Mass [in B Minor] at Queen's Hall on March 22 last [i. e., in 1935] all three trumpets were of the small orchestral type. They were played with great accuracy, but the tone was apt to be disagreeable and could not compare with what I had heard fifty years previously and on many subsequent occasions when the Morrow trumpet was in use.' See: Blandford, 'The "Bach trumpet" II', *op. cit.*, 76.

46 Inv. no. 3019-001; purchased by the museum in 1988.

J. S. Bach's 'Now shall the grace'.

alteration in Trumpet & Horn parts and addition of Clarinet
Allegro Marcato

Clarinet in A 3/4
 Trump I in D 3/4
 Trump II in D 3/4
 Horn in D 3/4

27

8a

6i.

21

1

4

Figure 5: First page of the short score of J. S. Bach, 'Now shall the grace' (Nun ist das Heil, BWV 50), re-arranged for clarinet in A, trumpets I-II in D, and oboe III, dated London, April 1879

The Menke trumpet

With short D trumpets in ubiquitous use, it was only natural that opposition should arise. So it was that Werner Menke (a singer, choir director, and musicologist) convinced the firm of Alexander in Mainz in the early 1930s to construct two trumpets, one in D and one in F, with the full tube length of the corresponding Baroque instruments.⁴⁷ To avoid the problem of the impure intonation of the eleventh and thirteenth partials he had his instruments provided with two valves which lowered the basic pitch by a whole and a half step respectively. He also wrote a book justifying his invention.⁴⁸ Sensible as his idea was, it apparently did not convince players to give up their D trumpets on which they could play more accurately.

The second Brandenburg concerto

Whereas the leading orchestral trumpeters of the late nineteenth and twentieth centuries became able to perform the first trumpet part of taxing works such as the Christmas Oratorio and the B-minor Mass, Bach's second Brandenburg concerto still presented severe difficulties. Even the redoubtable Kosleck had his problems with the part. During his visit to England he played in private on several occasions. Blandford reported that on one occasion Kosleck performed the obbligato to an air from the Christmas Oratorio, impressing his hearers with 'the extraordinary beauty and purity of his tone'. But Blandford added:

I believe that on another occasion he attempted his part in the second Brandenburg concerto with less success.⁴⁹

During the late nineteenth century there were several trumpeters who performed the work. Ernst Klepel (born 1865), a Weinschenk pupil and later first trumpeter in the Meiningen orchestra, performed the work in question on numerous occasions from 1899 onwards.⁵⁰ The 'divine' Hugo Törpe (1860–1891), a member of Benjamin Bilse's orchestra between 1881 and 1884 and a spectacular soloist, performed the third movement on the two-hundredth anniversary of Bach's birth on 21 March 1885 in the Leipzig *Concerthaus*.⁵¹

47 The F instrument was designed for use in the second Brandenburg concerto – see below.

48 See: Werner Menke, *History of the Trumpet*, *op. cit.*

49 Blandford, 'The "Bach trumpet" II', *op. cit.*, 74.

50 See: Tarr, 'Ferdinand Weinschenk', *op. cit.*, 16 (with note 32). His birth date, which is not mentioned there, is derived from his *Lehrer-Zeugnis* of 15 April 1897, given when he left the Leipzig conservatory. This document was kindly placed at my disposal by the archive of that institution.

51 The previously unpublished information on this concert is from Törpe's personal album of reviews, concert programs, etc. which survives in a German archive. It was recently

Max William ('Willi') Böhme (1861–1928), principal trumpeter in the Budapest opera orchestra between 1889 and 1908 and the first professor of trumpet at the National Hungarian Royal Music Academy from 1897 to 1907, played the complete concerto with the Budapest Philharmonic Society on 5 March 1902.⁵² All these players had to take most or all of the passages down an octave.⁵³ Felix Mottl, in his edition published in 1901, widely used at the time, not only took many passages down an octave but also divided the part between two trumpeters.⁵⁴ He also filled out the string parts with woodwind instruments and omitted the entire continuo part. Mottl defended what he himself called his 'brutal intervention' with the remark that:

the original form simply appears to be not performable with our present means.⁵⁵

Some of the pioneering modern performances which reverted to the high octave are documented. The first of these was given by Théo Charlier (1868–1944), professor of trumpet at the Liège Conservatory, on 17 April 1898 in Antwerp. In the program booklet, the trumpet was declared as a *trompette aiguë* and the newspaper reviewer praised Charlier, writing that:

the trumpet part is particularly risky, requiring an artist who is a master of himself and of his instrument, sure of both, as is M. Charlier.⁵⁶

Charlier subsequently gave other performances of the second Brandenburg concerto. These were in Liège on 17 November 1901, in Paris on 26 March 1902, in Marseille in 1902, in Paris again on 13 March 1903, in Liège, Marseille and Paris in 1905 and in Brussels in 1906. It was reported that for the 1901 performance he used a high G trumpet made especially for him by Mahillon.⁵⁷ The review of the Paris concert in 1902 stated that:

discovered by André Teichmann with whom the author is preparing a detailed study of Türrpe. In the meantime, see his biography, including two pictures, in: Tarr, *East meets west*, *op. cit.*, 376–7.

52 For detailed information on Willi Böhme, see: Tarr, *East meets west*, *op. cit.*, 211–22. A picture of the program leaflet is on p. 220.

53 Türrpe, a celebrated cornetto player, was said to have a range of five octaves. His surviving composition, *Fantasia Appassionata*, shows that he played the cornet in A up to f3. He may have attempted to perform Bach's trumpet part in the high octave.

54 It was published by Breitkopf & Härtel of Leipzig. See: Elste, *Meilensteine*, *op. cit.*, 242 (with note 194) and 256 (with note 203).

55 He wrote: 'Gewiss bleibt dies ein etwas gewaltsamer Eingriff, der nur damit rechtfertigen [sic] sein dürfte, dass die Originalform einfach unausführbar für unsere heutigen Mittel erscheint.' See: Elste, *Meilensteine*, *op. cit.*, 256.

56 'La partie de trompette est particulièrement vètilleuse, et il fallait un artiste aussi sûr, aussi maître de lui et de son instrument que M. Charlier.' See: Rosario Macaluso, 'L'école liégeoise de trompette III', *Brass Bulletin* 90, 1995, 8–21, here 13.

57 Macaluso, 'L'école liégeoise', *op. cit.*, 13–5.

... this concerto has always been considered unplayable and has remained as such over the years because of the difficulty of the trumpet part. Mr. Théo Charlier is the only person to date to give a performance of the work in its integrality.⁵⁸

After Charlier, other trumpeters began slowly to take the work into their repertoire. There was an unofficial performance at the Berlin Conservatory around 1900 when Kosleck had a student learn it on a high F trumpet made by Moritz (Berlin).⁵⁹ In Brussels, Charlier's colleague Alphonse Goeyens (1867–1950) played it on several occasions on a high F trumpet by Mahillon, first in an unofficial concert in 1900 or 1901 but then on 23 February 1902 at the Conservatory. One reviewer said that the sound of his instrument was tender, like that of a clarinet, and that he was a virtuoso performer, while another – may he rest in peace – stated that the trumpet loses its characteristic timbre in the extreme high register, sounding shrill like a cornetto. Goeyens later used a piccolo B^b trumpet built for him in 1905 by Mahillon.⁶⁰ In 1904 and 1905 Ludwig Kümmel (Darmstadt) and Ludwig Werle (1876–1936, Cologne) performed the work; Werle later played it in Cologne, Brussels and (*circa* 1914) Berlin.⁶¹ On 5 March 1907 Paul Möbus (principal trumpeter in the National Theatre of Kristiana, now Oslo) performed the work on a high F trumpet made by Enders (Mainz). Among those in the audience, Edvard Grieg was thrilled.⁶² The first person in England to tackle the work in the proper tessitura was Herbert Barr. He performed the part on an F trumpet manufactured by Besson in a concert at the Leeds Festival of 1922.⁶³ However, one of my later teachers, Arthur Williams of Oberlin Conservatory, was present and later told me that Barr took several passages an octave lower.⁶⁴

58 '[Ce] concerto a toujours été considéré comme injouable et laissé comme tel pendant des années, en raison de la difficulté de la partie de trompette. M. Théo Charlier reste seul à l'heure actuelle à l'exécuter dans son intégralité.' See: Macaluso, 'L'école liégeoise', *op. cit.*, 13–4 (English translation his).

59 Eklund & Dahlqvist, 'Brandenburg concerto', *op. cit.*, 4.

60 Friedel Keim, *Das Trompeter-Taschenbuch*, Mainz 1999, 297.

61 Eklund & Dahlqvist, 'Brandenburg concerto', *op. cit.*, 5.

62 *Ibid.*, 5.

63 *Ibid.*, 5.

64 He even showed me a pocket score in which he had marked these passages in pencil during the performance!

The appearance of the concerto on 78 rpm records

That the trumpet part in the high octave was not yet part of the performing tradition is strikingly documented by the first phonograph recordings on 78 rpm discs. Such recordings are truthful, because each side of each record had to be performed in its entirety; no splicing or editing was possible. If a performer made a serious mistake, he had to re-record the entire side, consisting of three or four minutes of music. The first such recording appeared in 1928 (on the RCA Victor label), with Leopold Stokowski conducting the *Philadelphia Orchestra*. The trumpeter was Sol Caston (1901–1970, born Solomon Gusikoff Cohen), principal trumpeter in that orchestra from 1918 to 1945. In 1944 he switched to conducting the *Denver Symphony Orchestra* and continued to be their conductor until 1964. He performed all the high passages an octave lower than written.⁶⁵ In another recording (on the Brunswick label) also made in 1928, Anthony Bernard conducted the *London Chamber Orchestra*. Nothing about the trumpeter is known, but he apparently treated his part in the manner of Caston.⁶⁶

In 1932 two recordings appeared. Elste mentions the one on the Gramophone label with Alois Melichar conducting the *Berlin Philharmonic Orchestra* as the 'first recording of no. 2 with a non-transposed trumpet part'.⁶⁷ The pioneering trumpeter to achieve this feat was Paul Spörri (1909–1992) who, at 18 years of age, had become the principal trumpeter in the Berlin Philharmonic Orchestra, which he left in 1943 – thanks to special permission from the Nazi Cultural Minister Paul Goebbels – to return to Switzerland, his home country, where he became principal trumpeter in the *Basler Orchester-Gesellschaft*, a post he retained until his retirement in 1974. In listening to Spörri perform his part – with no splicing possible – on a high F trumpet by Josef Monke, we sense something of the charged atmosphere.⁶⁸ He plays with the slightly pecking style then in vogue but leaves no doubt as to the final high concert f3 in the third to last bar of the final movement: it pops out larger than life. The balance with the three other solo instruments is quite good.⁶⁹

65 Elste, *Meilensteine*, 243–5. Elste does not mention Caston.

66 *Ibid.*, 243–4.

67 *Ibid.*, 244.

68 Dahlqvist corresponded extensively with Spörri. See too: Eklund & Dahlqvist, 'Brandenburg concerto', *op. cit.*, 5 where it is mentioned that Spörri later (1944–1948) 'performed the work in Basel on a piccolo trumpet [in B^b] manufactured by Alexander.' Elste was not aware of the kind of instrument Spörri was using.

69 This recording, which to my knowledge has not yet been re-released in its entirety on CD, is in the Sound Archive of the Bad Säckingen Trumpet Museum under the call nos. 1117–8. It is possible to hear the third movement on CD 1, track 22, of a double CD ('European Cornet and Trumpet Soloists', CD 114) prepared by the author for the International Trumpet Guild and distributed to its members in the spring of 2005.

In the same year, 1932, Alfred Cortot conducted a version of the work on the HMV label with the *Orchestre de chambre de l'Ecole Normale de Musique, Paris*.⁷⁰ The (unfortunately anonymous) trumpeter seems to use a piccolo trumpet in high B^b rather than the more difficult one in F. His tone, typical for the French school, is somewhat brighter than Spörri's and he plays most of his part in the proper octave. It is too bad that he takes a few accompanying, melodically less important passages down an octave for he otherwise manages the high notes quite well and makes a good contribution to a sensible balance between the four solo instruments. Tension grows towards the end of the third movement however, because Cortot loved long, interminable *ritardandi*, and one can hear that the trumpeter is becoming tired. Probably to avoid making a 'clam', he opts to leave out the last f3.⁷¹

In 1935 the recording of all six Brandenburg concertos with the *Busch Chamber Players* appeared on the market (on the Columbia label). In no. 2 there was a stellar line-up of soloists: George Eskdale (trumpet), Marcel Moyse (flute), Evelyn Rothwell (oboe), Adolf Busch (violin), and Busch's future son-in-law Rudolf Serkin played the continuo part (on a piano). After intense preparation taking more than seventy hours of rehearsal time in Basel (where Busch was based), the *Chamber Players* made their début at the 1935 *Maggio Musicale Fiorentino*, creating a sensation with all six Brandenburg concertos. They repeated this triumph in September in Basel.⁷² The final triumph came in October in the Queen's Hall, London. Eskdale then had an F trumpet which had been specially made for him by Besson and 'scored a hit with the most exciting trumpeting ever heard in London.'⁷³ The recording followed the same month, and each movement was recorded on the first take. Listening to this recording, which has remained on the market in various forms ever since, one senses the excitement of the live performances. With respect to them however, Eskdale made two compromises in the recording of the first movement; he played the three concert g3's (in bars 76, 80 and 81) an octave lower and he swapped the second high solo in bars 29–30 with those of his cooperative colleague Moyse, playing the easy accompanying notes of the flute part himself and leaving his to the flute. But the latter compromise is not noticeable unless the listener is waiting for it.

Another recording is worthy of note here: on 13 and 14 August 1946 Serge Koussevitzky recorded the Brandenburg concerto no. 2 on 78 rpm records for

70 Elste, *Meilensteine*, op. cit., 244.

71 If he had gone for the f3 and missed, he would have had to record the entire movement again, probably with progressively more doubtful results.

72 Arturo Toscanini was present at the rehearsals and the concerts.

73 All this information was taken from the informative program notes for the CD recording (Pearl GEMM CDS 9263) by Tully Potter (written in 1997).

RCA Victor.⁷⁴ The soloists were members of the *Boston Symphony Orchestra* and included Roger Voisin who did a creditable job on a piccolo B^b trumpet made by Couesnon.⁷⁵

Two early LP's

In 1949 Fritz Reiner recorded all six Brandenburg concertos with *Soloists and Chamber Group*, mostly from New York, including (in no. 2) William Vacchiano (born 1912), the principal trumpeter of the *New York Philharmonic Orchestra* from 1935 to 1973. Although Vacchiano managed all the notes (surely also using a piccolo B^b trumpet), one notices the effort he had to make and also that his instrument dominates the ensemble. To my knowledge this is the first LP recording of the work.⁷⁶

A favourite LP recording of mine of all six Brandenburg concertos was released in the USA in 1954 on the Vanguard label, with Felix Prohaska conducting the Vienna State Opera Chamber Orchestra. Helmut Wobisch (1912–1980) was trumpet soloist in the second concerto.⁷⁷ Wobisch's recordings were quite influential, at least in the United States, and from time to time a young American player would go to him for study. Concerning the Brandenburg recording, *Time* magazine wrote on 17 January 1955:

Standout performer: the Vanguard trumpeter, who tootles his sky-high part in No. 2 with insolent ease.

Wobisch probably used an assistant for the lower notes, because some bars display a completely different tone quality. Although he performed this work with his usual fluent style, the highest notes in the first movement (g3) sound as if they were not easy for him.

74 All six Brandenburg concertos and the four orchestral suites are presently available on 3 CD's, Pearl GEMS 0103.

75 Voisin was born in Angers in 1918 and came to the U. S. A. at age eight, entering the *Boston Symphony Orchestra* as its youngest member at age 16; he was principal trumpeter in 1949–1967. His father René had been in the orchestra before him as second trumpeter. See: Keim, *Trompeter-Taschenbuch*, *op. cit.*, 318. Voisin was one of my later (and influential) teachers.

76 The author owns all six concertos on the original LPs. A CD of nos. 2, 3, 5 and 6 has recently been issued by Centurion Classics, order no. 2065.

77 Wobisch was principal trumpeter (and manager) of the Vienna Philharmonic Orchestra and professor at the Vienna Music Academy. He made the first LP recording of Haydn's trumpet concerto in 1952 and of several Bach cantatas in the following years. He was also the founder of the music festival *Carinthischer Sommer*. See: Keim, *Trompeter-Taschenbuch*, *op. cit.*, 81; and E. H. Tarr, 'Wobisch, Helmut', in: Sadie (ed.), *The new Grove*, *op. cit.*, vol. 27, 458.

Adolf Scherbaum and his piccolo trumpet

If a conductor wanted to have a guaranteed success with the second Brandenburg concerto after 1955, he needed only to call on Adolf Scherbaum (1909–2000). This tiny man was full of energy and was able to modify his tone so as never to dominate the ensemble ... unless he wanted to. There is no doubt that the second Brandenburg concerto, which he performed from a part he had written out himself, transposed to high B^b, was his parade piece.⁷⁸ According to a list he kept himself, he performed the work 177 times outside Germany; the total number of his performances and recordings of it exceeds four hundred.⁷⁹ Between 1955 and 1983 he performed it seventeen times in Paris, ten times in London, nine times in Zurich, seven times in Amsterdam, and four times each in Basel, Brussels, Cap d'Ail, Geneva, New York and Rome, with less frequent performances in many other places.

Scherbaum was born on 23 August 1909 in Eger (then a city of Austria-Hungary, now in the Czech Republic). He studied from 1923 to 1929 at the Prague Conservatory and also with Professor Franz Dengler (1890–1963), Wobisch's teacher in Vienna. Scherbaum was subsequently principal trumpeter in a number of orchestras: Brünn opera (1929–1939), Prague Philharmonic (1939–1941), Berlin Philharmonic (1941–1945), Bratislava opera (1946–1951) and Hamburg radio (1951–1967).⁸⁰ From 1966 to 1974 he was professor at the Saarbrücken Conservatory. Before World War II he performed virtuoso pieces on the B^b trumpet, but afterwards he turned to Baroque music, including D trumpet parts, which he was the first to perform exclusively on a piccolo B^b trumpet made by Scherzer of Augsburg (see Figure 6).⁸¹ This instrument is essentially straight with one round coil at the beginning of the bell section; in order to look like a larger trumpet, it also has a section of blind tubing resembling a slide. Its bore and small bell make it predestined for the performance of high notes, for they emerge from the instrument with ease no matter who plays it.⁸²

78 The part suffered water damage when his car, parked at the edge of a lake, rolled into the water. Nevertheless, nearly every note can still be discerned.

79 See the appendix for a list of his foreign venues with this work.

80 He was first employed there on a temporary basis but became a regular principal trumpeter in 1943 when Spörri returned to Switzerland.

81 See: Keim, *Trompeter-Taschenbuch*, op. cit., 80; and Edward H. Tarr, 'Scherbaum, Adolf', in Sadie (ed.), *The new Grove*, op. cit., vol. 22, 482. See also the informative and comprehensive article: Verena Jakobsen, 'Adolf Scherbaum (1909–2000), trailblazer of the classical solo trumpet', *Brass Bulletin* 122, 2003, 62–74.

82 This and nine other trumpets from Scherbaum's estate are now in the Bad Säckingen Trumpet Museum. It is remarkable that no other trumpeter of stature is known to have played the Scherzer type of trumpet; in any case it was a big asset for Scherbaum.

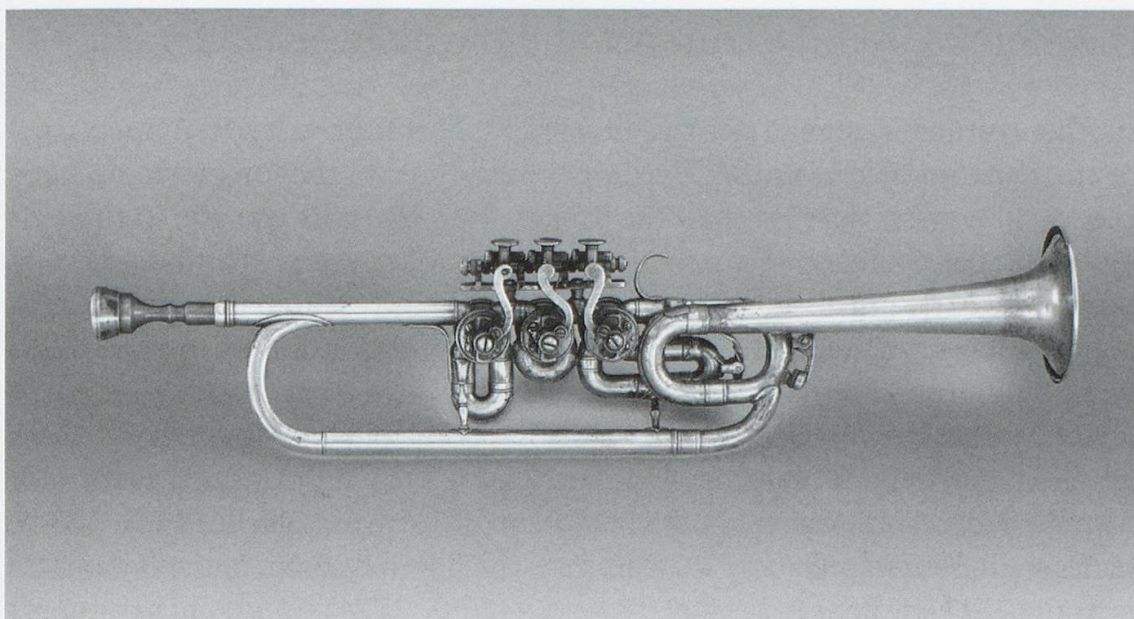


Figure 6: Scherbaum's trumpet, made by Scherzer (Augsburg). Photograph by Peter Portner, Historisches Museum Basel

Scherbaum was a charismatic performer but also a gregarious man and a great story-teller. He loved to relate how he received a phone call one evening from London asking him if he could fly there the next day to record the second Brandenburg concerto with Otto Klemperer, for they had been trying unsuccessfully for three days with another trumpeter. He agreed, took the morning flight, at the studio made a test take of the first movement ... and it was perfect. The same was true of the third movement.

He was careful to remain in excellent physical shape, doing frequent sit-ups and other exercises to strengthen his abdomen muscles. His regime, including assiduous practice in the high register (using as little mouthpiece pressure as possible) and a kind of glissando throughout the instrument's entire range, gave him the iron constitution he needed to make the high notes of the second Brandenburg concerto, even the three high g3's in the first movement, no problem for him. In a recording made secretly by the Russian radio on 20 April 1961 during a live performance in Leningrad with his orchestra from Hamburg – the first visit of a German orchestra to Russia after the war – he allowed the flute, oboe and violin to be on the same dynamic level as the trumpet but where the three g3's appear he had his trumpet volume turned up to obliterate the others.⁸³ As a musical device this might be suspect, but for his listeners – and fellow trumpet-players – it was exciting.

83 This recording was given to the German guests and it remains in the NDR archives. On 10 May 1986, as part of a four-part radio feature entitled *Goldene Trompeten*, Manfred Firnhaber of the NDR re-broadcasted this performance, together with a long interview with Scherbaum. (The other trumpeters featured were Maurice André, Ludwig Güttler and the author.)

The Steinkopf-Finke trumpet and the pioneer Walter Holy

Another trumpet designed as a reaction to the short-tube valved trumpets used for the performance of Baroque trumpet parts was, in the long term, to have considerably more success than the Menke trumpet: this was the Steinkopf-Finke trumpet. Steinkopf-Finke trumpets (or their derivatives) are now generally used in the early music scene. Otto Steinkopf, in his research to devise instruments for use with the *Cappella Coloniensis* (the Baroque orchestra of the WDR in Cologne), used Menke's initial point of departure – that the tube length of the new instrument must be the same as that of the old one – but introduced a new idea, that of nodal venting. Steinkopf's reconstructed trumpets were built in a coiled form similar to that of the one held by Gottfried Reiche (1667–1734), Bach's senior *Stadt-pfeifer* and premier brass player in Leipzig, in the famous oil portrait (1727) by Elias Gottlob Haussmann (1695–1774). Steinkopf's trumpets were provided with three vent holes, one large and two small. Two of the vent holes allowed every other note in the harmonic series to be eliminated and the third (large) one made it possible for the eleventh and thirteenth partials to emerge in tune as f_2 and a_2 . Steinkopf's trumpet was built by Helmut Finke (himself a trumpeter) of Exter, Westphalia.

Steinkopf's coiled trumpet was successfully mastered by Walter Holy (born 1921, see Figure 7), principal trumpeter of the *Cappella Coloniensis*, who from 1960 to 1981 gave successful concert performances and made recordings of many of the major works by Bach and Handel, including Bach's third and fourth orchestral suites, the Christmas Oratorio, the B-minor Mass and even the second Brandenburg concerto.⁸⁴ The recording of the latter was truly pioneering. It was made in 1964 with the *Concentus Musicus* of Vienna under Nikolaus Harnoncourt.⁸⁵

Holy did not have it easy at the beginning. The coiled shape of his instrument, which quickly received misnomers like *Clarin*, *Clarino*, or *Clarintrumpete*, aroused the mistrust of many colleagues who, misled by their eyes, said that it sounded like a horn. Holy stuck to it however, and success came to him. Still today, in his private lessons to young trumpeters, he uses the Baroque trumpet (as we now call the instrument) as a pedagogical tool to improve the young players' sense of hearing and to develop their embouchure so that they only need to play using light mouthpiece pressure.

84 According to Keim, *Trompeter-Taschenbuch*, *op. cit.*, 83–4, Holy was born and received his first musical training in Osnabrück. From 1945 to 1947 he was principal trumpeter in the Municipal Orchestra of Herford, from 1947 to 1950 in Bielefeld, from 1950 to 1951 in the Opera and Museum Orchestra of Frankfurt, and from 1951 to 1956 in the Opera Orchestra of Hannover. From 1956 to 1981 he was a member of the WDR symphony orchestra in Cologne. He was also a teacher at the *Folkwang-Musikhochschule* in Essen.

85 The recording is currently available on two Teldec CDs, no. 9031-77611-2, LC 6019.



Figure 7: Walter Holy playing a Steinkopf-Finke trumpet. Photo: West German Radio, kindly provided by Walter Holy

Further developments

It was my privilege to make the acquaintance of Walter Holy, soon after he had begun to play his coiled instrument in public, at a performance of the B-minor Mass in Basel in December 1961.⁸⁶ Within a few weeks I owned such an instrument and began to use it in concerts. I was soon working with Holy and others, making recordings of Bach cantatas and other such works for the WDR. Although many others have now done so, I was then only the second person to have recorded the second Brandenburg concerto on a Baroque trumpet.⁸⁷ My friend and colleague, Robert Bodenröder (1928–2000), soon suggested that I have a trumpet built that retained the three vent holes but displayed the long shape of the original Baroque trumpets which survive in museums. A now forgotten first attempt by Adolf Egger (Basel) was made for my first solo LP for EMI-Electrola (1965), *Die Kunst der Trompeter*, for which Bodenröder and Holy collaborated with me. As a point of departure Egger used a bell of a German B^b trumpet; this was the only one in stock that was long enough! The instrument could be played in four keys (at $a_1 = 440$ Hz): B^b, D, D^b, and C. So that the three-hole venting system could be activated without requiring a new instrument for each key (as had been the case with the Steinkopf-Finke trumpet), Egger bored four sets of holes in the instrument. They were activated by a key mechanism resembling that in use on saxophones; those vent holes not in use were held shut by rubber bands. Egger made four such instruments for members of my ensemble (fig. 8).

Meinl & Lauber (now Ewald Meinl) of Geretsried and Rainer Egger (under the name of Adolf Egger & Sohn) of Basel were my later partners as instrument makers. The former firm specialized in brass instrument bells and in 1967 copied a natural trumpet of Wolf Wilhelm Haas (1681–1760) kindly lent to me by the collector, Wilhelm Bernoulli (1904–1980). The Meinl firm later became famous for an entire line of historical trumpets, trombones, and horns. The same is true of Egger, with whom I collaborated closely after being appointed as a teacher of Baroque trumpet at the *Schola Cantorum Basiliensis* in 1972.

Today, two styles of Baroque trumpets with vent holes are in general use: the 'German' style with the three vent holes originally devised by Steinkopf and with an extra coil of tubing so that the player's right hand can reach all the holes conveniently; and the 'English' style, first devised by Michael Laird (born 1942), which has a slightly differing system of four vent holes but the advantage that the trumpet's tubing has but one double bend, as do original instruments.

86 Instrument maker Finke played second, and designer Otto Steinkopf, originally a bassoonist, played third trumpet in this memorable performance.

87 It was an LP recording for *Harmonia Mundi*. The other soloists were Günther Höller (recorder), Helmut Hücke (oboe), and Franz Josef Maier (violin); Gustav Leonhardt played the harpsichord.

It is only fair to report that a third style is now appearing: copies of original instruments without any vent holes are coming into use. The first generation of brave players of this type of instrument include my successor at the *Schola Cantorum Basiliensis*, Jean-François Madeuf (born 1966) and his colleagues Igino Conforzi (born 1958), Joël Lahens (born 1961), Graham Nicholson (born 1949) and Gilles Rapin (born 1958).

So far, none of these newer instruments has been called a 'Bach trumpet'.



Figure 8: Four long Egger trumpets with key mechanism in use in a festival in St.-Maximin (Provence), circa 1965. The players are (left to right): the author, Robert Bodenröder, Emil Hermann, and Pieter Dolk. Photo: Harmonia Mundi. The work being performed is a *Marche de triomphe* by Marc-Antoine Charpentier.

APPENDIX

Venues of Adolf Scherbaum's concerts outside Germany with Bach's second Brandenburg concerto, transcribed from his manuscript part

1955			1959		
15 January	Paris		28 January	Zurich	30
30 April	Florence		10 February	Helsinki	
2 May	Rome		16 March	London	
2 November	Paris		19 March	Gent	
1956			3 April	Zurich	
4 May	Paris		7 April	Bern	
8 May	Linz		8 April	Zurich	
9 May	Gmünden		16 April	Vienna	
11 May	Kremsmünster		12 November	Luxemburg	
14 July	Bratislava		13 November	Paris	
17 September	Venice	10	5 December	Rome	40
30 November	Moscow		6 December	Aquila	
7 December	Moscow		7 December	Turin	
12 December	Leningrad		8 December	Genoa	
1957			12 December	Bologna	
4 February	Amsterdam		11 December	Modena	
5 February	Brussels		1960		
10 September	Montreux		19 January	Brussels	
2 November	Paris		20 January	Brussels	
3 November	Strasbourg		21 January	Vienna	
4 November	Nancy		22 January	Graz	
5 November	Mulhouse	20	25 January	Linz	50
4 December	Vienna		18 February	Basel ⁸⁹	
1958			19 February	Basel	
8 June	Paris		22 February	London	
20 June	Strasbourg		24 February	London	
15 August	Lucerne		4 April	K...ön (South Africa)	
25 October	Geneva ⁸⁸		24 May	Schaffhausen	
26 October	Geneva		25 June	Zurich	
17 November	Rome		23 July	Baalbeck	
7 December	Geneva		29 July	Athens	
8 December	Basel				

88 The month of these two performances in Geneva is not clearly legible.

89 Where the author heard him and made his acquaintance for the first time.

8 September	Montreux	60	16 May	Montreux	90
14 September	Stockholm		17 May	Geneva	
?? September	[illegible]		19 May	Barcelona	
11 October	London ⁹⁰		21 May	Lisbon	
31 October	La Chaux de Fonds		27 July	Cap d'Ail	
14 November	Almelo		12 August	Athens	
15 November	The Hague		13 September	London	
17 November	Amsterdam		12 October	Paris	
4 December	London		19 October	Bratislava	
6 December	La Chaux de Fonds	70	20 October	Bratislava	
			10 December	Luxemburg	100
1961			1963		
26 January	St. Gall		6 January	New York	
14 March	London		7 January	New York	
16 March	London BBC		9 January	Ithaca	
20 March	Paris		10 January	Hanover NH	
16 April	Moscow		13 January	Boston	
20 April	Leningrad ⁹¹		16 January	Ann Arbor	
26 April	Rome		20 January	Chicago ⁹³	
2 May	Milan		25 January	Detroit	
16 May	Amsterdam		28 January	Bloomington IN	
17 May	The Hague	80	29 January	Nashville	110
24 June	Turin		3 February	Washington DC	
4 August	Menton		7 February	Arnhem	
5 August	Cap d'Ail ⁹²		8 February	Nijmegen	
19 November	Paris		12 February	Apeldoorn	
29 November	Frauenfeld		13 February	Der [?]	
13 December	Bern		15 February	London	
17 December	Zurich		5 March	Prague	
1962			6 March	Prague	
3 February	Paris		16 March	Amsterdam	
6 February	Paris		13 June	Strasbourg	120
			10 July	Divonne	

90 With the *Philharmonia Orchestra*.

91 See the story in the main text above concerning the live performance there. Scherbaum was already in Leningrad on 10 December 1956 but I believe that it was not until 1961 that his orchestra travelled to Russia, as explained above.

92 Where he probably met Jean Cocteau (1889–1963). Cocteau then painted a water-colour sketch of him with the dedication; see also later dates there in the summers of 1962, 1963, and 1969.

93 On this occasion he met Adolph S. Herseth and other members of the *Chicago Symphony Orchestra*.

11 July	Aix-en-Provence		1966	18 March	New York	
31 July	Athens			13 November	Zurich	
4 August	St. Donat			14 November	Basel	
9 August	Cap d'Ail		1967	[?] May	Amsterdam	
15 November	Paris				Concertgebouw	
22 November	Zurich			[?] May	Rotterdam	
1964				[?] May	Scheveningen	
5 February	Antwerp			29 August	Edinburgh Festival	
6 February	Brussels			1968 ⁹⁶		
26 March	London	130		7 August	Cap d'Ail	
21 April	Perugia			8 August	Antibes	160
29 May	Paris			14 May	Paris	
[illegible]	Lyons			10 August	Paris	
[illegible]	Valence			13 August	Pretoria	
22 August	St. Moritz ⁹⁴			16 August	Johannesburg	
[illegible]	Zurich			17 August	Johannesburg	
[illegible]	Paris			18 August	Capetown	
[illegible]	Vermeuil			19 August	Bloemfontej	
[illegible]	Winterthur			20 August	Capetown	
1965				21 August	Stellenbosch	
30 [?]	New York	140		23 August	Port Elisabeth	170
12 March	Clinton NY			26 August	Johannesburg	
5 August	Maison la Romaine			28 August	Lusaka	
28 August	Gstaad			29 August	Ndola	
8 November	Angers ⁹⁵			30 August	Kitwe	
22 November	Laval			1972		
15 December	Zurich			7 June	Paris	
17 December	Amsterdam (twice)			1983		
18 December	The Hague			23 April	Sulzbach-Rosenberg	
19 December	Rotterdam	150		14 May	Chiemsee	177
26 December	Berne					

94 On this occasion Herbert von Karajan wrote a dedication in his part: 'St. Moritz, 22.8.1964 / Herrn Scherbaum / in freundlicher Erinnerung / mit Dank und Bewunderung / Herbert v. Karajan.'

95 Or 18 December; the date is not properly legible.

96 Note that no entries are listed for 1969, 1970–1971, and 1973–1982, also that there are few listings for 1966 and 1967. Did he pause in his concertizing, or only in his record-keeping?