Chapter 7 ended with the reappearance of the slide trumpet in England. Another manifestation of the quest to chromaticise the trumpet was the application of keys. The Enlightenment and the Romantic era which followed was an age of inspired individual genius, and it was the Viennese Court trumpeter Anton Weidinger who became the first to explore more fully the chromatic potential of the trumpet. In one short decade he provided the inspiration for the concertos of Haydn and Hummel, and further repertoire by Kozeluch, Weigl and Neukomm.

In these works, the technique of the chromatic trumpet advanced such a long way in so few years that it remains an enigma that these concertos were not more influential in their own time, and only became popular a century and a half later. Haydn’s concerto, though written in 1796, was not performed until 28 March 1800. It was followed in 1803 by the Hummel Concerto in E major. One of the readiest solutions to the enigma is that the chromatic trumpet was listened to more as an exotic curiosity rather than a viable solo instrument at this time, and the contemporary notices in the newspapers confirm this perception. The works written for Weidinger had to wait until the second half of the century following for full public recognition. Weidinger lived on until 1852, but there is no trace of a legacy of pupils or imitators. In the trumpet concertos of Haydn and Hummel, the solo trumpet took a leap forward conceptually, but this concept was ahead of its time. Though the trumpet played an increasingly important role in orchestral music, its profile as a solo instrument remained insignificant during the nineteenth century.

The Haydn Trumpet Concerto in E flat

Haydn wrote the trumpet concerto in his full maturity. It was his final orchestral work, after more than a hundred symphonies. After this he wrote solely choral works. The concerto is scored for a large classical orchestra – double wind without clarinets, but with horns, trumpets and timpani, which lend gravitas to the orchestral tuttis. The autograph manuscript, held in the Gesellschaft der Musikfreunde in Vienna, is clear but shows signs of having been written at speed. The thematic shaping of the concerto seems to revolve around the simple notion that this new Inventionstrompete was capable of playing the hitherto impossible – a complete scale in its low register. The first subject of the first movement begins with a three-note motif E flat, F, G. The second movement weaves around the statically grounded pedal point of the
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subdominant A flat. The third movement completes the scale with a rondo tune based on the last four steps – B flat, C, D, E flat – repeated over and over with changing emphasis (Ex. 8.1a–c). The rondo melody injects a playful mood and the summit of the scale is reached with a measure of triumph.

In the first movement, the opening three-note motif is soon extended in the opening phrase to the entire scale, ending with a classical arch to the dominant. Typically for Haydn, the phrase-length is asymmetric. Before the exposition proper, in the orchestral ritornello that opens the concerto, the solo trumpet surprises by blundering in after seven bars on a single low E flat, and then joins in the tutti. Haydn loved a joke.

The exposition proper under way, the trumpet plays in short, pithy phrases, with thematic material being banded between orchestra and soloist. Therein is one of the difficulties of the work for the performer, as the phrases have to be played as though having a conversation with the orchestra. The first group of material closes with a humorously-placed military trumpet cliché in the bottom, principale, register, as if Haydn were saying – here we have an instrument melodious enough to be able to converse on equal terms with an entire orchestra, but lest you forget, it really is a trumpet! (Ex. 8.2)

The second subject group of materials begins with the opening theme in reverse – a palindromic G, F, E flat – and immediately modulates to the relative minor, where it indulges in simple chromatic motion between C and B. Haydn relishes this and impresses the extraordinariness of this on the audience by repeating it no fewer than four times before releasing the melody on to the dominant of the dominant (Ex. 8.3).

Ex. 8.2 Haydn, Concerto, first movement, bars 49–50.
At this point, the trumpet, as if buoyed by its newfound capabilities, ascends step-wise from the dominant, throwing in a couple of triumphant trills for good measure, something it could never have negotiated hitherto with such aplomb. But this trumpet is a subtle show-off, and after exchanging pleasantries with the orchestra, proceeds chromatically with a series of descending accented passing notes and appoggiaturas of surpassing wistfulness. The exposition ends positively, with the trumpet solo reasserting itself with a heroic scale ascending to high B flat and a flourish of descending semiquavers leading to an affirmative cadence.

The development section is infused with a strange ambivalence. It inhabits the *clarino* register, but rather than show off the *allelujah* side of the trumpet in an uncomplicated fashion, it spends its few fleeting moments (this is not a long concerto) improvising around areas of risk and danger for the natural trumpet. It is thus a development section in more ways than one – it is also developmental for the idiom of the instrument. The entire movement is monothematic, and the three-note motif provides the basis for the development, this time in the relative minor. C minor was an inversion of normality for the trumpet, outside the normal certainty of C major. And the development section moves yet further into areas formerly thought precarious for the natural trumpet by dwelling repeatedly on the eleventh partial, an ambivalent note sounding somewhere between A flat and A natural on the E flat trumpet, which usually needed lipping up or down into diatonic conformity. A flat major was, as such, an exotic destination for the trumpet prior to the development section of this concerto, and, as if to underline the rarity of the atmosphere, Haydn repeats the sequence three times, the third time with flamboyant decoration. It is almost as if Haydn is rising to Charles Burney’s challenge of 1784, referred to in Chapter 7. Haydn knew Burney well. It is not beyond the realms of the possible that this was one of the stimuli to invention lurking at the back of Haydn’s mind.

Whatever the inspiration, the passage soon becomes more playful. Throughout the development section, the soloist is constantly interlocking in a display of dexterity with first and second violins, and the whole passage has the feel of a game of ‘catch as catch can’ with three equal protagonists. After further upwardly moving chromaticism from the trumpet, the trumpet breaks free into neo-baroque passage-work which leads to the highest note of the piece, D flat6, after an extravagant sequence of semiquavers. This highest note signals a sidestep into the remote key of D flat, which delays the home certainty of E flat until the trumpet brings the recapitulation home with the reaffirmation of the three-note motif. The recapitulation shows just how effectively suited to the trumpet is the simplicity of the material. The second group of material this time round makes way for a sequence of display passages where the trumpet shows off its ability to leap, skip and jump. There is a build-up to a cadenza, and a further opportunity for the soloist to shine. At all times in this movement,
Haydn seems to have been careful about leaving rests, not overtaxing the soloist, and phrasing in the trumpet part always allows for breathing. Haydn presumably took advice from Weidinger. The work is intimately crafted to the capabilities of the keyed trumpet and the likeliest conclusion is that the melodic and harmonic design of the concerto is intelligently built around these capabilities.

The second movement is grounded on A flat major, the fourth measure of the scale of E flat. As if to underline the obsessive eleventh partial in the middle of the first movement development, Haydn anchors the entire movement on the A flat an octave lower, and during the course of the melody, touches this A flat no fewer than ten times. Subtly played, this gives the entire melody an air of tranquility, and Haydn has ingeniously crafted a syncopated middle strand within this melody, with the main beat falling on the third quaver of the three-note group to deflect the tendency of stresses on main beats to sound pedestrian. Add to this subtle syncopation a slow tactus in two, a lilting staccato accompanying string figure and a prominent flute in the orchestral blend, and we have a perfect setting for a languid pastorale. In the middle section, however, this pastoale has a hint of romance, and the fact that romance can be poignant is demonstrated by the *rinforzandi* in the violins, stressing, again, the syncopated sixth and third quavers in the bar. Though short-lived – this is the most chromatic and turbulent part of the work as far as the trumpet is concerned – it modulates through key after key until it arrives in the outlandish key for any instrument, far less the trumpet at that time, of C flat major. It is one of those Haydnesque ‘Let there be light’ moments. The effect is as if the sun had just come out from behind a cloud.

Strangely enough, there is a similar moment in the second movement of the Hummel concerto. The opening theme of Haydn’s short ternary movement returns, and is ornamented by the addition of more demisemiquavers, which at this tempo look faster than they are. On the manuscript, there is no slur over these quick notes, although a modern playing tradition seems to have built up of slurring over the complete group. This probably grew from the first widely available edition of the work, the 1945 Boosey & Hawkes edition, which adds this slur and other expression marks without providing any editorial rationale. Admittedly, there are many inconsistencies to reconcile in the original, and the speed with which the manuscript was set down leaves room for ambiguity. The second movement ends simply, with the trumpet joining the strings to fade away together on their staccato accompanying motif. The second movement is left up in the air, an anacrusis to the last movement. It is as if this movement were designed to follow straight into the third.

All three movements of the concerto begin quietly. The first movement begins in a hush, opening, as has already been described, with an elliptical seven-bar phrase typical of Haydn. The ‘false’ entry of the solo trumpet on the downbeat of bar 8 triggers the first big tutti. The third movement grows out of the quiet at the end of the second, and quickly builds momentum. It is one of the catchiest rondo themes in classical music, and its memorability is one of the reasons for the work’s popularity. It completes the ascent of the E flat scale begun in the first movement. Haydn’s playfulness with varied repetition gives the movement a cheeky character. Although this movement is also monothematic, Haydn introduces such a microcosm of ideas into the episodes that the whole movement bubbles with felicitous invention.
Weidinger, as any subsequent interpreter of this concerto can vouch, must have been capable of subtle and rapid articulation. Interestingly, the trumpet part in the exposition of the rondo theme has no slurs or legatos, although the violins have bowing marks. There is a rationale for matching bowing and articulation, as in the development section of the first movement, although this type of symmetry between wind and strings always looks better to the eye than it sounds to the ear. Following the manuscript and tonguing these passages throughout does have the advantage of sounding nimble and virtuosic on the trumpet. The A flat major version of the Rondo theme, in duet with the first bassoon, does have added slurs, however, and they are worth adhering to, to give a gentler feel. The movement is peppered with acrobatic moments, when the trumpet player is made to jump through some virtuoso hoops – E flat broken arpeggios, A flat broken arpeggios, B flat broken arpeggios, then octave leaps tracing the path from E flat to A flat that has been such an idée fixe throughout. It is at this point that Haydn is in two minds as to how heroic to make this high point of the work, with still a little way to go before the end, and a few more surprises in store. Or perhaps it was at this point that Weidinger, the first champion of the work, ran out of stamina. The high A flat, at the top of the octave leaps, ascends on its repetition to a B flat. Originally, Haydn topped the B flat with a triumphant C, a tone higher, but his second thought was to rub it out and place the high C down the octave. There is a case for both approaches. From this point on, the orchestra takes over. There is a series of trills for the soloist to interject brilliance, but the orchestra build-up leads to a dramatic piece of theatre when the orchestra drops for five bars to a measured pianissimo tremolo before surprise fortissimo orchestra chords signal a grand entrance. But grand entrance is there none. Haydn quite clearly marks two bars general pause and the trumpet enters quietly, repeating the final steps of the scale, B flat to E flat, gradually melting back into the texture of the orchestra. It is a brilliant orchestral effect. In the final eight bars the trumpet reverses roles, from soloist to accompanist, pumping out tonic and dominant in the principale register, while the orchestra makes triumphant noises above. At the end of what is arguably the most revolutionary work in the trumpet repertoire, it is almost as if Haydn were saying – it was an illusion, here it is, in the end, just an ordinary trumpet after all.

This route map through the Haydn concerto from behind the trumpet gives an inside, player’s view of the work. Although the concerto is, partially, a test piece for a new instrument, the elements of discovery, risk and danger are difficult to recreate with a modern audience. That is, unless the concerto is played on a keyed trumpet, which is a completely different listening experience. In comparison with the modern instrument, the keyed trumpet cannot compete with the modern trumpet’s evenness of tone. But there lies one of its attractions — its variety of colours. The fact that Anton Weidinger took four years from the point of composition to first performance speaks for its relative difficulty at the time — both technical and conceptual.

By the time the concerto became well known, in the second half of the twentieth century, before the period instrument revival, the limitations of the natural trumpet were a distant folk memory, and most of the work’s technical difficulties could be negotiated by a promising student. The reason for the work’s present popularity is its quality of invention, the attractiveness of the melodic material, and the ability of the sound of the trumpet to enliven the spirit.
The Trumpet Concerto in E major

The Hummel Concerto is a simpler construct than the Haydn. A more straightforwardly tuneful composer than Haydn, Hummel seems to have grasped immediately the lyrical side of the keyed trumpet. The impact of this lyricism is heightened through contrast. The first movement, especially, inhabits an area delicately poised between operatic aria and military call. Hummel’s Concerto is pitched a semitone higher than Haydn’s, in E major, which is a rich-sounding key on strings. Weidinger may have had a new trumpet built for this work, although it is possible to play the same keyed trumpet crooked into E flat and E natural without creating insurmountable intonation problems. Clarinets replace the clarini of the Haydn concerto. There are tympani despite the lack of trumpets. The clarinets fulfil the orchestral trumpets’ function. There is a lightness and transparency about the scoring, with many deft touches of orchestral colour, the horns and oboe (especially in the second movement) being used as a foil to the trumpet.

After a long and imposing orchestral exposition, reminiscent in places of Mozart’s Haffner Symphony, the trumpet enters affirmatively with a typical fanfare – a rising arpeggio and a dotted rhythm (Ex. 8.4). Immediately after this opening flourish, Hummel continues by following a contrary melodic profile to Haydn. The Haydn concerto opens with upwards-rising stepwise motion; the Hummel concerto is initially in downward stepwise motion, interspersed with energetic, upward leaps of a sixth and an octave. This exploitation of the low register right from the beginning creates an immediate impression of mellowness, and Hummel wastes no time in showing how lyrical this new trumpet can be by continuing the first group of ideas with an arioso over a quaver accompaniment in the strings. The first group of ideas ends heroically with a virtuosic extension of the opening triplets.

Neither Haydn nor Hummel eschews the simple effectiveness of a single long note – the immemorial device of the trumpet – to sound well in their concertos, and Hummel opens his second group of material in this sonata form movement with two bell tones against simple quaver accompaniment – in the relative minor, the same key as Haydn’s second subject. Hummel extends the phrase with an octave leap upwards, then follows that with a falling phrase to an appoggiatura, resolving, as Haydn does at the very same point, on to the dominant of the dominant. Here Haydn injects muscle into the trumpet part through a sequence of trills. Hummel, instead, uses the military side of the trumpet as contrast. A trumpet call acrobatically descends to a low B before leaping a tenth and resolving once more on to the dominant of the dominant. Another military reminiscence follows, in the major key, and is followed in its turn by a contrary-motion minor version that whips the orchestra into a

Ex. 8.4  Hummel, Trumpet Concerto, first movement, bars 66–8.
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dramatic response, reminding one that *Sturm und Drang* still has life left in it by 1803. It has to be remembered that this is also the period when the Peace of Lunéville, agreed between Napoleon and Austria in 1801, and the Peace of Amiens, agreed with England, ended, and Napoleon re-embarked on his expansionist adventures. This gives added significance to the distant trumpet effects and then the more urgent rising motifs. Napoleon was to declare himself Emperor in the following year, which resulted in the rededication of Beethoven’s Third Symphony in E flat (the *Eroica*) Op. 55, which is contemporaneous with Hummel’s work. The *Eroica* begins with a triadic military call, of the sort that pervades the first movement of Hummel’s concerto.

Europe was in political and military turmoil. The Napoleonic Wars that had followed the French Revolution had mobilised most of Europe’s armies, so it should not be surprising to find echoes of this throughout Hummel’s trumpet concerto. The manuscript, held in the British Library, includes corrections in different coloured pencils and offers two versions of the second movement. The Universal Edition publication of the concerto, edited by Edward Tarr, in the original key of E, in contrast to the E flat version of most other editions, is an excellent introduction to the various readings that can be made of the concerto based on the original manuscript. The first published edition of the concerto, by Fritz Stein (Leipzig, 1957), was transposed down a semitone to E flat to render it more suitable for the B flat trumpet. Armando Ghitalla of the Boston Symphony Orchestra made the first recording of the work in 1964, in the original key of E, on a C trumpet. However, his edition of the work, which had appeared in 1959, is in E flat.

Spurred on by these trumpet calls, the orchestra does battle in a long development section balancing the opening tutti of the exposition. This sets the scene for the entrance of the trumpet in the triumphant key of C major, quite a distance from the opening E major. The trumpet grasps the opening fanfare and takes the opportunity for lyrical melody at this point. And then, with the stress of syncopation, the melody takes an ardent, passionate turn, before, as in the Haydn concerto, the development section peters out. Hummel devises an intricate interlocking passage between solo trumpet and woodwinds to wend back into the recapitulation. The recapitulation is remarkable for having a written-out accompanied cadenza, like the Mozart Clarinet Concerto.

Throughout the first movement, Hummel uses the trumpet in a highly athletic way – wide leaps abound, and the writing does seem to owe a debt to Mozart’s writing for clarinet (Ex. 8.5). The *tessitura* of Hummel’s concerto is not quite as high-lying as Haydn’s. Nevertheless, he does make more of the low register and goes some way towards inventing an equivalent of the clarinet’s ‘chalumeau’ register for the trumpet. He uses the low D (sounding F sharp), and the ‘pedal’ E, with stentorian effect to herald the final dramatic trumpet call of the first movement (Ex. 8.6).

The second movement opens in the unrelated key of the subdominant minor (the Haydn second movement is in the subdominant major). A buoyant triplet accompaniment is set up in the strings, over a pizzicato bass that propels the rhythmic motion of the movement forward. This could be an operatic aria accompaniment. On the other hand, it does share a passing similarity to the second movement of Mozart’s
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Piano Concerto in C major K565. However, Hummel brings his own original ideas to the movement – the ornamentation of the solo line is special, and the atmosphere of romantic sentiment is compelling. Hummel’s piano music, unlike this trumpet concerto, did become popular during the first half of the nineteenth century. He was one of the great piano virtuoso composers of the age, and an influence on later composers like Chopin, who is said to have modelled his two piano concertos, E minor (1830) and F minor (1829), on those of Hummel.

This movement has a disguised rhythmic complexity that keeps it buoyant and interesting. The triplet accompaniment gives the feel of 12/8, but the alla breve marking implies a tacet of two slow beats to a bar, which keeps the rhythmic movement light, minimising the tendency to ‘sit down’ on every beat of the bar. Then, though much of the melody could be thought of as 12/8 because of the triplet rhythms, many bars are in 4/4, which gives the passing duplets in the solo part an expressive trattenuto feel over the accompanying triplets. A scene of romantic melancholy is quickly set and the trumpet appears in bar three holding a long note. Playing one note and making it beautiful is the ultimate test of any performer. This one note, however, is of improbable length – twelve beats – and is a test of the soloist’s ability to hold the audience. The first bar semibreve is tied to another two bars worth of semibreves which have a wavy line over them – clearly an indication to do something. The wavy lines occur in three places later in this movement and in one place in the last movement. One possibility is that it signified a tremolo through trilling with a key rendering minimal pitch alteration, similar to that described by Charles Nicholson in his flute tutor of 1816.4 Another is that it invited the performer to improvise. A signpost of how to go about inflecting long notes in this piece has already been given
The concertos of Haydn and Hummel

by Hummel at the end of the first movement. An echo of the closing trill of the first movement can sound highly effective here (Ex. 8.7).

Hummel’s harmony is richly romantic and forward looking. This first cadence point is preceded by a Neapolitan/German sixth pivot chord – of the sort that Schubert was especially fond over the following two decades. The sustained D flats and A flats in the solo part, notes to be nursed on many valved trumpets, sound sonorous and characterful on the keyed trumpet. They also fall on stress points in the melody where their special colour helps to add poignancy to the shape of the phrase, for example in bars 8–10 (Ex. 8.8).

The Neapolitan/German sixth chord into this first cadence presages a modulation into the relative major of C for the most extended melody of the movement, which is remarkable for its sustained long melodic line. The slow movements of Mozart’s Horn Concertos (notably K495) foreshadow this, but, in general, composers were slow to grasp the ability of brass instruments to sustain a cantabile melody. In the nineteenth century, Schumann was the first to introduce a ‘long line’ into his horn parts, both orchestral and solo, but this was getting on for a half-century later. This passage is a test to any trumpet player’s breath control, then or now. It is also a test of maintaining a beautiful sound at a gentle dynamic. If Schumann transferred the cantabile idiom from cello to horn to achieve his ‘long line’, Hummel borrowed his trumpet ‘long line’ from his own piano writing (Ex. 8.9). A near contemporaneous solo work for horn by Beethoven, the Sonata Op. 17 (1800), demonstrates how motivic and short-breathed Beethoven’s concept of solo brass writing was by comparison at this time – although by the time of the Adagio of the Ninth Symphony (1822–4), his concept had expanded to embrace a wide-ranging extended orchestral solo for fourth horn.

Ex. 8.8 Hummel, Concerto, second movement, bars 8–12.

Ex. 8.7a & b Hummel, Concerto, second movement, bars 3–5 (a); ornamented version by John Wallace (b).
A long, dark passage follows the ‘long line’ melody in Hummel’s second movement, orchestral rinforzandi heighten the effect of yet more Neapolitan/German sixth pivot chord progressions, until the trumpet modulates into the central section of the movement, and suddenly there is a magical transformation as the oboe wrests the melodic initiative from the trumpet, and ‘the sun comes out’ in the tonic major. A similar moment in the second movement of the Haydn concerto has been mentioned above. Hummel’s effect is enhanced by the use of oboe timbre shining through the orchestral texture. The trumpet takes over from oboe and leads via D major to the climax of the movement in a decorated and ornamented version of the ‘long line’ now modulated into a glorious A major. More wavy lines invite the performer to improvise.

After this, follows a reflective coda. Hummel pays homage to Haydn, quoting the opening three notes of the older composer’s concerto, and then ruminating on it. The passagework is very pianistic before closing in A major. This movement covers a broad emotional spectrum in its short span, an opening atmosphere of melancholy transforming into an eventual mood of optimism.

We have travelled a long way from the eighteenth century where the natural trumpet could not take part in music which modulated so freely, and key centres had to be quite static. The concerto for seven trumpets and timpani in Altenburg’s treatise, published less than a decade earlier, in 1795, never modulates further than the dominant and even then only sparingly. It is antiquarian by comparison. The keyed trumpet, as used by Haydn and Hummel, could take a leading part in advanced music in the mainstream of contemporary developments, during a period of turbulent change.

An orchestral interlude now prepares the scene for the final movement modulating towards the dominant of E major. This bridge contrasts swirling broken scales in the strings against portentous dotted-rhythm chords in the wind. Though not strictly necessary from a harmonic point of view, this transition is, at this point, an imaginative solution to the mood swings which accompany the wide-ranging modulations in this Hummel concerto. These are more extreme than in previous solo trumpet repertoire, and such a distance has been travelled during the course of the second movement that this bridge is necessary to build expectation for the exuberance of the Finale.
The final movement begins with the solo trumpet emerging out of the expectant last chord of the slow movement with the type of repeated-note galloping figure that fits so well, as in the fanfare which opens the *Allegro* section of Rossini’s *Guillaume Tell* overture (1829). As in the first movement, Hummel opens with the converse of Haydn, with descending instead of ascending phrases. The contour of the melodic line is in contrary motion to the rondo theme of Haydn’s concerto. Hummel’s rondo theme bubbles with effervescence – and like Haydn, he makes ample use of repetition, giving the soloist opportunities for shading, nuance and echo. The following orchestral *tutti* is notable for a very tricky ‘Scotch snap’ dotted rhythm in the strings. The ‘Scotch snap’ is in fact ubiquitous in the folk music of Europe, and this passage, with its heavily syncopated displaced accent on the second quaver of the bar, would not be out of place in a Dvořák Slavonic Dance. Hummel was born in Bratislava, now in Slovakia, but at that time in Hungary. Bratislava was part of the ancient kingdom of Bohemia before assimilation into the Austro-Hungarian Empire. Hummel’s Bohemian origins are visible in this movement. Bohemia, of course, had been a main source for developments in horn playing over the previous century. Jan Václav Stich (1746–1803), who internationalised his name to Giovanni Punto, was a Bohemian horn player active in a period when the technique of hand-stopping chromaticised the horn. Hummel, through his close friendship with Beethoven, is likely to have been acquainted with innovations to the horn. Beethoven wrote his Horn Sonata Op. 17 for Stich in 1800 (in such a rush that he is purported to have improvised the piano part at the first performance).

Hand-stopping on the trumpet, although widespread, never led to the same outpouring of solo and chamber music as on the horn. Edward Tarr refers to seven lost concertos by J. A. Schmittbaur written in the 1770s for Michael Wöggel, the Karlsruhe trumpeter associated with the half-moon or *demi-lune* trumpet that became widespread in the first part of the nineteenth century. Stopping on the trumpet persisted throughout the nineteenth century. Later in the century, it was used for a particular effect, to make a passage either sound grotesque when overblown, or poignant when used in *sforzato* at the lower end of the dynamic scale. There are passages marked with a cross (+) as in horn parts, for example, in Rimsky-Korsakov’s orchestration of Moussorgsky’s *Night on a Bare Mountain*, and the first versions of Mahler’s first five symphonies use the term *gestopft* (stopped) liberally. Later versions change the *gestopft* to *gedämpft* (muted). There are few passages in the first and third movements of the Hummel Trumpet Concerto that could not have been played an octave lower on a hand horn in E using stopping technique. These outer movements are probably influenced by contemporary developments on the horn just as much as the second movement demonstrates the effect of a partial transference of idiom from piano to trumpet.

Coming out of the Bohemian orchestral interjection, the solo trumpet shows its capacity for fast semiquaver runs from the lowest register upwards, indulging in showy successions of semiquaver scales and chromatic sequences that eclipse even the technical demands of Cherubini’s Sonata No. 2 for horn and string orchestra, composed a few months later, in 1804. Did Cherubini, then resident in Paris, have the opportunity of hearing Weidinger play his keyed trumpet when he visited that city in the same year on tour? Did Cherubini challenging the dedicatee, Frédéric Duvernoy,
to the same feats of agility and acrobatics as were possible on the keyed trumpet of Weidinger? (Ex. 8.10)

Keyed instruments are capable of great rapidity of execution. The short travel of the key gives an advantage of agility over the long travel of the valve, and over the technique of hand-stopping.

After more Bohemian rhythms from the orchestra, and a rapid throwing of melodic fragments backwards and forwards from orchestra to soloist, the solo line emerges again out of the repeated-note figure into the rondo theme – but this time with even more notes. After the reprise of the rondo theme, and more Bohemian rhythms, the movement changes tack, embarking into a tonic minor episode, reminiscent of Smetana’s ‘Dance of the Comedians’ from The Bartered Bride (first performed 1866). Hummel’s rhythmically urgent accompaniment, a quaver rest followed by three quavers, drives his melody forward in similar Slavonic fashion.

There is a one-in-the-bar feel at this point. Trumpet and orchestra make a virtuoso exchange in G major, before returning to a broad melodic sweep in E minor that rises to a climax on a high B\textsuperscript{5}. After dramatic swooping arpeggios, the trumpet and the strings exchange triplets in competitive fashion. The violins imitate triple tonguing with dexterity before settling on the dominant and entering a Maggiore (major key), the eccentric coda section of this unusual work. Cherubini comes into the frame once more. The new theme which Hummel introduces to begin the coda is a direct quote from Cherubini’s ‘Rescue’ opera, Les deux journées, premiered in 1800 in Paris and subsequently transferred to Vienna.\textsuperscript{6} The solo trumpet interjects fragmented fanfares and melodic tags. The effect is of a distant marching band. The fragmented trumpet commentary draws the listener’s attention to the band coming closer, and the imminent ‘rescue’. Attention successfully drawn, the solo trumpet celebrates virtuosically, borrowing the flamboyant flourish reminiscent of bagpipe grace notes, from the first episode of Haydn’s rondo, and building on it (Ex. 8.11).

At this point, the written trumpet part begins to resemble a sketch, and the momentum of the movement has a tendency to stall unless Hummel’s wavy line over the long B that follows in bars 218 to 221 is interpreted as meaning \textit{do something}. The descending minims over the previous six bars also invite treatment as a skeleton, in the manner of many Mozart piano concertos. Like Beethoven, with whom he had become a fellow pupil of Haydn in 1791, Hummel was a prodigious improviser, and, following Beethoven’s wishes, was asked to improvise at Beethoven’s memorial concert shortly after his death in Vienna. The text of this unpublished work cannot
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be said to have achieved its final form, frozen in time, in its manuscript. Just as the opening of the second movement is an invitation to the trumpeter to use some imagination, here is another opportunity to improvise. The following musical example shows only one solution, taking elements from the entire concerto – based on the opening arpeggio of the work, mixed with the diminished harmonies of the last movement, before joining the strings in unison (Ex. 8.11a & b). The movement concludes with a dancing, Bohemian 'scotch snap'.

Hummel's concerto was played first at the New Year's Day Concert in 1804 at the Viennese court. Of the composers for keyed trumpet, Leopold Kozeluch wrote his Symphonie Concertante in E flat (1798) probably for an occasion when there was a special group of visitors to Esterházy, given its solo concertante of mandolin, keyed trumpet, double bass and pianoforte with orchestra. In 1799, Joseph Weigl, whose father, also Joseph Weigl, had been a cellist in the orchestra at Esterházy (and for whom Haydn almost certainly wrote his Cello Concerto in C, Hob. VIIb:1), wrote the most exotic of the pieces associated with the keyed trumpet. The Concerto in E flat

Ex. 8.12 Hummel, Concerto, third movement, bars 210–21 (a); ornamented version by John Wallace (b).
The Trumpet

was scored luxuriantly for cor anglais, flauto d'amore, keyed trumpet, viola d'amore, cembalo, cello, euphon, and an echo group of instruments including a second keyed trumpet.Outside these Esterházy works, there is a scattering of other works for keyed trumpet. Notable among these are the Josef Fiala Divertimento in D (1816), and the keyed trumpet obbligatos which are included in the Requiem of Sigismund von Neukomm written for the Congress of Vienna in 1815. This Congress followed the Battle of Waterloo and set the scene for a significant period of peace in Europe.

The use of solo keyed trumpet in the brass ensemble interludes which punctuate this Requiem Mass is a noteworthy innovation in the funereal use of the trumpet. The trumpet, like the trombone, has had a long association with death and mourning. However, the main thrust of trumpet idiom, to this point in art music, had been to symbolise war, heroism and military victory. The trumpet's usual idiom presented war as idealised and glorious rather than terrible and catastrophic, and its use in this Requiem Mass is a departure from previous norms. Here, the solo interludes reflect on the fallen and those who have given their lives.

Through Weidinger's tours and grand occasions like this, composers would have become aware of the new melancholic capabilities of the trumpet in specialised hands, although its use in a context of sadness remained exceptional to the norm. It is part of the enigma of the Haydn and Hummel concertos that we have to wait until 1843 for Donizetti's Introduction to Act II of Don Pasquale to find another truly doleful trumpet solo. Sigismund von Neukomm, however, went on to contribute further to trumpet repertoire in the medium of mixed chamber music. For the Philharmonic Society Subscription Concerts in London, he composed a Fantaisie Concertante for Trumpet, Horn, Flute, Clarionette, Oboe, Bassoon and Double Bass (1832), a Nonet (1836), and a Divertimento for Trumpet Solo, 2 Horns, and 3 Trombones (1834). Thomas Harper, sen., performed the trumpet parts. Neukomm also wrote marches for military band with keyed bugle parts during stays in Derbyshire (March, 1832) and Birmingham (March and Gallop, 1834).

Why did the classical trumpet concertos that Weidinger championed, however, not become more widely known and successful within the nineteenth century? Players and composers were obviously slow or unwilling to grasp new technologies. Neukomm seems to have been an exception. The following excerpt from a letter by Neukomm to an unspecified Englishman in Paris in 1829 demonstrates his enthusiasm for the trumpet, the possibilities being opened up by its contemporary mechanisation, and his wish to find a ‘star’ player to champion it:

It is possible that he [Cherubini] will forget to have you listen to the trompette à pistons, the one which is able to play all the tones, therefore I will urge you to become acquainted with this beautiful instrument that I would love to see in the hands of Mr. Harper. Please write to Mr. Dauverné. . . . I implore you to simply ask him to show you for the first time this trumpet, he will do it with the greatest of pleasures.

Presumably, Harper remained unpersuaded, because the subsequent repertoire written for him was all tailored to his favoured slide trumpet.
The trumpet concertos of Haydn and Hummel remain enigmas of the classical repertory. They were composed at a particular time in the early nineteenth century when there was much freshly created novelty around competing for the audience’s attention span. It could be argued that the sequence of concertos for Weidinger was the end of a tradition of the classical trumpet as a solo instrument and not the beginning, in the context of a forty-year history since the concertos of Leopold Mozart and Michael Haydn of 1762–64.

However, the concertos of Haydn and Hummel were also composed with a view to exploiting the large middle-class concert-going public springing up in the capital cities of Europe at this time. These concertos were up against fierce competition for public favour. Concertos composed around this time that did gain a permanent place in the repertory were by Beethoven – the Violin Concerto (first performed 1806) and the five piano concertos (1795–1809). It took a long time for these and other works now considered core repertory to become established, and the process by which this happened was through repeated performance in the philharmonic society concerts that were springing up in every major city throughout the western world. But this proliferation was to occur from the third decade of the nineteenth century, and was too late for the keyed trumpet. The first Philharmonic Society commenced in London in 1813, following on from a tradition of subscription concerts that had forerunners back in the seventeenth century.

In 1803 Weidinger embarked on a concert tour to Paris and London. Notices in The Times announcing his arrival and forthcoming concerts at the King’s Theatre revealed that he was to perform ‘on the organized Trumpet, (which he has invented), of which Mr. Haydn himself speaks with enthusiasm’.

Despite the tantalising reference to Haydn, the programme for these concerts is not known. Assuming that he guarded his hard-won repertoire with the zeal he applied to keeping his newly-developed trumpet to himself, this was another factor which hampered the dissemination of these concertos. There is nothing like well-publicised rivalry to foment interest. However, this did not come to pass, and interest waned in the keyed trumpet as a solo instrument. Newspaper reviews of Weidinger’s playing appeared occasionally in the early years of the century, but little by little the contemporary media went silent about the keyed trumpet. Even a work like the Beethoven Violin Concerto did not become fully established as part of the canonical repertoire until it received sustained advocacy from Joseph Joachim, whose career only began to flourish in the 1840s. Previously, violinist virtuosi like Viotti, Paganini and Spohr toured their own specially composed repertoire. So, with Weidinger’s solo career over by the 1820s, no successor keyed trumpet soloist waiting in the wings, no real Philharmonic concert circuit established yet, and the valved trumpet still in its infancy, it is not surprising that Weidinger’s keyed trumpet repertoire vanished from sight. It could also be that the changing tastes of this new, larger audience would have deemed this repertoire from an earlier age too exuberant to constitute legitimate trumpet idiom, given the widespread nineteenth-century perception of the trumpet as a ‘noble’ instrument.

Ebenezer Prout, one of the barometers of musical opinion in Victorian Britain, and an arbiter of popular taste, would definitely not have approved of an exuberant solo trumpet. His book on the orchestra, from 1878, differentiates between the ‘coarse and vulgar’ cornet on which ‘rapid passages can be executed with great ease’ and the
trumpet. The cornet is ‘more fit for performance of dance-music’ or ‘of solos in operatic selections at promenade concerts’, and the trumpet is more at home in ‘classical compositions’ and ‘dignified and serious’ music.\textsuperscript{16}

Certainly, when Hummel ventured to London, twenty-six years after the composition of his concerto, and composed a soloistic part for Thomas Harper, sen., in the \textit{Military Septet} (1829), its idiom was restrained to the natural harmonics of the trumpet, and the main focus of the work was the piano, despite the title. The one brass solo work contemporaneous with the Hummel trumpet concerto with an afterlife beyond the first decade of the century was Carl Maria von Weber’s Concertino for horn and orchestra (1806). It was revised for further performances in 1815, and was subsequently arranged for the celebrated Leipzig trombone virtuoso Carl Queisser, who played it with the Gewandhaus orchestra in 1836.\textsuperscript{17} This has one of the few cadenzas for brass by a major composer from the period – and it is interesting to note how adventurous it is, replete with multiphonics (Ex. 8.13).

After the composition of Hummel’s concerto, the trumpet had to wait a further ninety-six years for another concerto of similar dimensions – the Oskar Böhme Concerto of 1899. Although this and the following chapters explore the reasons for the slow evolution of trumpet idiom in the nineteenth century, and the reluctance of the musical public to accept the trumpet as a solo instrument, this distance between Hummel writing in 1803 and Böhme in 1899 is an enigmatic historical discontinuity. Despite this long lapse of time, traces of continuity do exist and can be found by burrowing deep down into interrelationships between successions of performers, teachers and pupils. In the Weimar/Leipzig/Dresden area in Germany, in the mid-nineteenth century, a particular continuity of individuals kept the flame of brass innovation alight.

Hummel was Kapellmeister and conductor in Weimar from 1818 until his death in 1837, during which time he developed performance standards and enhanced Weimar’s reputation as a musical capital by inviting the best musicians of the day to visit. Ernst Sachse (1813–70), hailed as a ‘superb’ player of valved trumpet by Hector Berlioz in his memoirs, was principal trumpet. Sachse also played trombone, and

\begin{figure}
\centering
\includegraphics[width=\textwidth]{Ex_8.13.png}
\caption{Carl Maria von Weber, Concertino for horn, cadenza.}
\end{figure}
played a performance of one of his own trombone concertos in Leipzig conducted by Franz Liszt, Hummel’s successor, in the 1840s.

Mendelssohn, a former piano student of Hummel (other influential students of Hummel included Czerny and Thalberg), had become conductor of the Leipzig Gewandhaus orchestra in 1835, and went on to found the Leipzig Conservatory in 1843. The most obvious model for Böhme’s concerto was Mendelssohn’s violin concerto (premiered in 1845), which became one of the most influential concertos of the nineteenth century. The clearest link that Böhme’s concerto shares with Mendelssohn’s is its key of E minor (Böhme’s work was originally written for valved trumpet in A). Böhme’s first movement leans more towards minor than major, bringing out the darker hues of the trumpet’s personality, which was a common romantic affect used by Mendelssohn, possibly following the example of the violin concertos of Louis Spohr. Behind Mendelssohn’s work, however, was another model – an influence of an influence, perhaps – and this was the trombone concerto by Ferdinand David, leader of Mendelssohn’s Leipzig Gewandhaus Orchestra.

Eight years before he gave the first performance of the Mendelssohn violin concerto, Ferdinand David wrote, in 1837, a trombone concerto in B flat for Carl Queisser, who proceeded to play it no fewer than thirty-seven times until his death in 1846. This concerto shares common features, such as linking passages between movements, with both Mendelssohn’s and Böhme’s concertos (Hummel’s trumpet concerto, also in E, interestingly, also has a very early example of a link passage between its second and third movements). In fact, David’s trombone concerto was first conceived as a violin concerto, and it is likely that Mendelssohn and David, who were close confidants, discussed mutual problems and solutions during the writing of their respective concertos. David, one of the most influential violinists of the age, and teacher of Joseph Joachim, provides the seminal impetus for this equation of cross-influence. His concerto, which provided both stimulus and model for Mendelssohn, is hence the disguised forerunner of the Böhme Concerto. And Böhme, born in the Dresden area, composition student at the Leipzig Conservatoire, was probably also a student of Ferdinand Weinschenk (1831–1910), to whom he dedicated his concerto. Weinschenk was the first teacher of trumpet at the Leipzig conservatory, and had studied with the ‘superb’ Ernst Sachse in Weimar. So, underneath the surface impression of profound historical discontinuity, there does lie a complex tracery of influence and transmission of ideas running from Hummel in 1803 to Böhme in 1899.

What the success of the David concerto (which was performed frequently through to the 1860s) and the performances of Sachse’s concertos do show, however, is that by the mid-nineteenth century there was a place for brass soloists playing with one of the finest orchestras in a prestigious musical centre in Europe. But the novelty in the second third of the nineteenth century in Leipzig was trombone, not trumpet.