JOHANN NEPOMUK HUMMEL'S CONCERTO A TROMBA PRINCIPALE: A LECTURE RECITAL; TOGETHER WITH THREE OTHER RECITALS

DISSERTATION

Presented to the Graduate Council of the North Texas State University in Partial Fulfillment of the Requirements For the Degree of

DOCTOR OF MUSICAL ARTS

By

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Denton, Texas
August, 1980
Payne, James F., Johann Nepomuk Hummel's Concerto a Tromba principale: A Lecture Recital; Together with Three Other Recitals, Doctor of Musical Arts (Trumpet Performance), August, 1980, 58 pp., 25 illustrations, bibliography, 43 titles.

The lecture was given on April 21, 1980. The problem with which this investigation is concerned is that of gathering information on the composer Johann Hummel, the performer Anton Weidinger, the keyed trumpet, for which the concerto was written, the concerto itself, and its ornaments, and in determining the correct performance practices of the ornaments. Sources written in the middle to late eighteenth century and from the first third of the nineteenth century gave valuable insight into the facts and attitudes concerning the composer, the performer, the instrument, and the concerto in question. Other information came from present day authorities writing in texts, periodicals, and reference works.

The information gathered was examined in five areas. First, the composer's biographical data showed the influence of his teachers, especially W. A. Mozart, and the musical life of the time on Hummel as a performer and composer. Second, a brief history of keyed trumpets from 1750 to 1804 gave an understanding of the development, physical appearance, capability, and sound of the instrument Weidinger played. Third, information about the performer Weidinger revealed
knowledge concerning his training, career, and ability to perform on the keyed trumpet. Fourth, the concerto itself was examined to determine its structure, the process involved in its reaching a final form, the compositional style of Hummel, the melodic inventiveness in each movement, and the characteristics of the solo part. Fifth, the ornaments used by Hummel in this concerto were investigated to ascertain the correct interpretation of the signs and small notation. The paper presents appropriate performance practices for the appoggiatura, Schleifer, half-trill, trill, and turn.

The five areas that were examined revealed the following findings. The *Concerto a Tromba principale* was written in 1803 by Johann Hummel in a style that emerged out of his keyboard technique. Anton Weidinger played it first in 1804 on a new keyed trumpet in E made by Riedl of Vienna based on one Weidinger made in the early 1790's. This concerto appeared when Weidinger was in the prime of his performance life. The performance of most of Hummel's ornaments follows the line of performance practices back to C. P. E. Bach in his *Versuch über die wahre Art das Clavier zu spielen* of 1753. Only the trills have a slightly different execution from that of Bach.

This concerto was the last solo work for the trumpet in the Classical era and for nearly the next century. It ended
a series of solo pieces for trumpet extending back to the
1600's. It expresses many qualities of both the classic and
romantic tendencies in music. For these reasons it deserves
an exalted place in the repertoire of trumpet solo music.

In addition to the lecture recital, three other public recitals were given. They consisted primarily of solo lit-
erature.

The first recital was presented on February 24, 1972,
and included solo works by George Phillip Telemann, Alexandre
Goedicke, Paul Bonneau, Iain Hamilton, and Five Sacred Songs,
Op. 15 by Anton Webern.

The second recital, on November 20, 1973, featured solo
works by B. Peskin, Domenico Gabrielli, Antonin Dvorak, and
Emile Baudrier.

The third recital included solo works by Robert Darcy
and William Kraft, and Khaldis, Urarduan God of the Universe
by Alan Hovhaness. The performance took place on April 29,
1974.

All of the recitals were recorded on magnetic tape and
are filed along with the written version of the lecture
material, as a part of the dissertation.
Tape recordings of all performances submitted as dissertation are on deposit in the North Texas State University Library
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NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC
presents

James Payne

in a

Graduate Trumpet Recital

assisted by

JAMES GARDNER, piano

Thursday, February 24, 1972 6:30 p.m. Recital Hall

Sonata de Concert ...................... George Phillip Telemann
   Modéré et gracieux
   Largo
   Vivace

   Trumpet in D

Concerto, Op 41 ........................ Alexandre Goedicke
   Trumpet in B♭

Suite ......................................... Paul Bonneau
   Improvisation
   Danse des démons
   Plainte
   Espièglerie

   Trumpet in C

INTERMISSION
Five Scenes ............................................. Iain Hamilton
Wild
Nocturnal
Declamato
Nocturnal
Brilliant

Trumpet in C

Five Sacred Songs, Op. 15 ............................ Anton Webern
Das Kreuz
Morgenlied (from “Des Knaben Wunderhorn”)
In Gottes Namen aufstehn
Mein Weg geht jetzt vorüber
Fahr hin, O See!

Trumpet in C

Gale Johnson, soprano                      Diane Boyce, harp
Myrna W. Brown, flute                      Barbara Molinare, violin
Bernard Rose, clarinets                    Jan Pate, viola

Presented in partial fulfillment of the requirements for the degree
Doctor of Musical Arts
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC
presents

JAMES PAYNE

in a

Graduate Trumpet Recital

accompanied by

JAMES GARDNER

Tuesday, November 20, 1973 Recital Hall 6:30 p.m.

Concerto No. 1 B. Peskin
  Allegro con fuoco
  Andante sostenute
  Allegro Scherzando

B> Trumpet

INTERMISSION

Sonata No. 5 Domenico Gabrielli
  Allegro
  Adagio
  Allegro
  Largo-Presto

C Trumpet

Biblical Songs Antonín Dvořák
  Nos. 3, 4, and 8

B> Trumpet

Suite Emile Baudrier
  Prelude
  Slow
  Scherzo

C Trumpet

Presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC
presents

James Payne

in a

Graduate Trumpet Recital

accompanied by

Jean Mainous, piano

Kathy Payne and Doug Walter, percussion

Monday, April 29, 1974  Recital Hall  5:00 pm
Concerto ............................................. Robert Darcy
  Allegro non troppo
  Andante con moto
  Presto

  Trumpet in C

Encounters III ...................................... William Kraft
  Strategy
  Truce of God
  Tactics

  Trumpets in C and B>
  Kathy Payne and Doug Walter, percussion

INTERMISSION

Khaldis, Urarduan God of the Universe .................. Alan Hovhaness
  Overture
  Transmutation
  Three Tones
  Bhajana (Adoration)
  Jhala with drum
  Procession
  Finale

  Trumpet in B

  Bob Kase, trumpet          Jean Mainous, piano
  Ric Faunt, trumpet         Kathy Payne, timpani
  Jim Linahon, trumpet       Doug Walter, percussion

  Jim Lansford, conductor

Presented in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts
North Texas State University
School of Music
presents

JAMES PAYNE
in a
Graduate Trumpet Lecture-Recital
"Johann Nepomuk Hummel's Concerto A Tromba Principale"
accompanied by
Jean Mainous

Monday, April 21, 1980 Recital Hall 4:00 p.m.

Concerto a Trombo principale ................. Johann Nepomuk Hummel
Allegro con spirito
Andante
Rondo

Keyed trumpet in E
Valved Trumpet in E

Presented in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts
JOHANN NEPOMUK HUMMEL'S CONCERTO A TROMBA PRINCIPALE

Suggested Ornaments

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<td>appoggiatura</td>
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Triller
trill

continuous trill

gruppetto
Doppelschlag
turn

James Payne
DMA Lecture Recital
North Texas State University
April 21, 1980

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CHAPTER I

JOHANN NEPOMUK HUMMEL

Johann Nepomuk Hummel, born in Pressburg, Hungary, (now Bratislava, Czechoslovakia) on November 14, 1778, received his first musical instruction from his father, Joseph. The elder Hummel served as the orchestra director of the Pressburg theaters and Director of the Imperial School of Military Music at Wartburg. The closing of the academy in 1785 compelled Joseph to become the conductor of Schikaneder's Theater an der Wien in Vienna, which brought Hänzl, as Joseph called his son, to the musical center of Austria. After a brief and unproductive study of the violin, Nepomuk turned his attention to the piano at which he displayed an unusual aptitude. This ability at the piano led Joseph to seek out W. A. Mozart, with whom he had been acquainted for some time, to inquire about private music instruction.

At first Mozart showed some reluctance to accept Nepomuk as a pupil since he feared that the instruction

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2 Walter Schenkman, "Hummel on Tour," Clavier, XIV, No. 3 (March, 1975), 17.

would hinder his own composing. However, after Nepomuk played a few pieces and read at sight one of Mozart's own works, the famous composer insisted that the young boy reside with him a *Grosse Schulerstrasse* for informal and, as it turned out, somewhat irregular instruction for the next two years. During this period Nepomuk made great progress; so much so that in 1787 he appeared for the first time publicly as a pianist at Dresden in a concert under Mozart's direction.

Joseph arranged a concert tour for young Nepomuk commencing in Prague in 1788, where the boy was well received by Franz Dusek, and continuing on to Berlin, northern Germany, Copenhagen, and Scotland. After a very successful series of performances in Edinburgh, Nepomuk journeyed to London to concertize and receive musical instruction from Muzio Clementi. Noted for his virtuoso technical ability, Clementi expanded Nepomuk's technique to include octaves, thirds, and sixths. Nepomuk returned to Vienna in 1793, touring through Holland on the way.

With his first tour successfully completed, Nepomuk began serious study of other phases of music, especially composition. With Antonio Salieri and Johann Georg Albrechtsberger, Nepomuk studied composition in several

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4 Kahl, op. cit., p. 927.

styles and mediums; Franz Joseph Haydn tutored him as both a composer and an organist. ⁶

By 1799 Nepomuk was considered one of the finest pianists in Vienna. ⁷ Unfortunately, he could not support himself either as a concert pianist or as a touring virtuoso, which explains why in 1803 he became a conductor at a theater in Vienna. This appointment lasted only a brief time, for in the following year Haydn named Nepomuk to succeed him in the position of Kapellmeister of the Esterházy court chapel at Eisenstadt. However, the lure of the public concerts and tours of his years prior to his appointment at Eisenstadt took its toll on Nepomuk, causing him to be dismissed from his directorship in 1811 for neglect of his court duties.

Nepomuk returned to Vienna to concertize and teach until, in 1816, he accepted the position of Kapellmeister at Stuttgart for two years, then moved to a similar office at the Chapel at Weimar. Finally he had found an appointment which afforded him a secure livelihood along with the opportunity to tour as a concert pianist and more and more frequently as a conductor. Throughout the rest of his career he traveled at one time or another to St. Petersburg, Paris, London, Holland, Belgium, Warsaw, Berlin, Moscow, and Dessau. Johann Nepomuk Hummel died in Weimar, October 17, 1837.

⁶Johann Nepomuk Hummel, Trumpet Concerto, edited by Armando Chitalla (Massachusetts, 1960), p. 3.

⁷Ibid.
CHAPTER II

KEYED TRUMPETS FROM 1750 TO 1804

The possibility of changing keys quickly and moving chromatically on either the horn or trumpet most likely had intrigued both composers and performers for some years prior to the invention and notoriety of the first instrument with this capability. Information about certain innovations in this area remains incomplete because some of the instruments involved have not been preserved to facilitate further study. Knowledge concerning them comes from documents, reports, and books written at the time.

Successful chromatic devices were first attached to the horn, in 1760 or earlier, by Ferdinand Koebel, hornist in the Imperial Russian Orchestra of St. Petersburg. Keys covered with soft pads placed along the bell tubing of the instrument allowed for the sounding of pitches other than those of the natural harmonic series. Ferdinand and his son-in-law, Hensel, first demonstrated these horns, called "Amor-Schall," before the Tzarina Katherine II in November of 1766. Being somewhat difficult to play, however, the "Amor-Schall" required much practice, and, in addition, was expensive to

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make; since hand-stopping prevailed among hornists at that
time, the new invention did not find any further acceptance. ²

Christian Friedrich Daniel Schubart was the first writer
to mention the existence of a keyed trumpet. In Ideen zu
einer Aesthetik der Tonkunst, he reports on this instrument:

A Dresden trumpeter even came up with the idea of
inventing a trumpet with keys. However, the trum-
pet's tone almost completely disappeared, and we
heard evidence here and there of only a hybrid
tone, between [that of] a trumpet and an oboe. With
reason, this discovery was therefore rejected.³

This treatise, published in 1806 by Schubart's son, Ludwig,
was dictated over a period of two years commencing in 1783.
Because Christian was imprisoned from 1777 to 1787, the text
is up to date only to 1775, and the invention of this first
keyed trumpet occurred in 1770.⁴ The interest in placing
keys on the trumpet stemmed from a desire to play diatonically
and chromatically, not from any need to play in the upper
tessitura. In the last forty years of the eighteenth century,
many trumpeters were still quite capable of performing in
the clarino register.⁵ Most composers of this period felt
no need to utilize the high register of the trumpet as had
J. S. Bach in the earlier part of the 1700's. A few notable

²Reine Dahlqvist, The Keyed Trumpet and Its Greatest

³Christian Friedrich Daniel Schubart, Ideen zu einer
Aesthetik der Tonkunst (Vienna, 1806); edited by Paul Alfred
Merbach (Leipzig, 1924), p. 197, my translation.

⁴Dahlqvist, op. cit., pp. 5-6.

⁵Ibid., p. 6.
exceptions were Johann Melchior Molter, Georg von Reutter d. J., Franz Xavier Richter, Michael Haydn, and Leopold Mozart.

In applying the hand-stopping pioneered by hornist Joseph Hampel of Dresden, Michael Woeggel, mentioned by Schubart as active in Durlach from 1771, achieved chromaticism on the trumpet to a certain extent. This method must have been unworkable since no other trumpeters are known to have utilized it.

Johann Ernst Altenburg's *Trumpeters' and Kettledrummers' Art* (1795) mentions another type of device used on a trumpet to achieve chromatic intervals "by means of a little leather slider over the afore-mentioned opening." The musician credited with this invention was a court trumpeter in Weimar until 1758, where he made the trumpet in question, possibly in the 1760's.

Experiments with holes in the tubing of the instrument, covered with the fingers, became more numerous in the 1780's. The *Allgemeine Musikalische Zeitung* of 1815 carries a report from London of a German or Dutch hornist, one of the King's Private Musicians, named Ernest Kellner, who knew of such side-hole experiments in Holland in the period of 1780 to

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1785. Haltenhof of Hanau was also known to have played a trumpet capable of chromatic passages using this side-hole technique around 1790.

The earliest dated application of a key to the trumpet is on the "Harmonic Trumpet" made by William Shaw, London, inscribed with the year 1787. This instrument possesses one key and three small vents covered by rotating sleeves. Eric Halfpenny, first to completely investigate this instrument preserved in London, concludes that the "Harmonic Trumpet" probably was not used chromatically.

Christoph Friedrich Nessmann, in Hamburg, achieved a successful application of keys to the trumpet sometime prior to 1793. He "somehow hid three keys under the windings of his trumpet." This secretive behavior happened frequently:

The sources reveal again and again, that new discoveries in the area of instrument manufacturing (especially, however, in making trumpets) often long remained the secret of the inventors, who anxiously guarded their inventions and--themselves often trumpeters--wanted to utilize these inventions themselves as trumpet virtuosos.

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10 Dahlqvist, op. cit., p. 8.
13 Tarr, op. cit., my translation.
Nessmann played all the pitches between $c'$ and $c''$ in tune, and also performed some rapid passages for the lexicographer Ernst Ludwig Gerber, in 1793.\textsuperscript{15}

The keyed trumpet as it stood in the early 1790's measured approximately eight feet in overall length and from mouthpiece to bell about sixteen inches in its double-turned, four-folded shape. The bore-to-length ratio was small. The pitch of the instrument may have been in D or E-flat, or in G or A-flat. If in G or A-flat, a set of crooks for the instrument would have been necessary. These crooks lowered the pitch to F, E, E-flat, D, and C, and caused the fingerings to vary with each crook; since each crook would actually require a different placement of key-holes, the placing of the key-holes appears to have been a compromise.\textsuperscript{16}

The need for more side-holes in the trumpet necessitated the employment of keys to cover these widely spaced holes.\textsuperscript{17} The early keyed trumpet required three keys, and later four to six---most usually five. The keys were spaced at intervals designed to raise the pitch in half-steps when the keys were pressed. The order started with the key nearest the bell and then the key next nearest, etc. The compromise in the

\textsuperscript{15}Ernst Ludwig Gerber, Neues historisch-biographisches Lexikon der Tonkünstler (Leipzig, 1813), III, col. 571, cited in Dahlqvist, \textit{op. cit.}, p. 9.

\textsuperscript{16}Philip Bate, \textit{The Trumpet and Trombone} (London, 1966), pp. 119-120.

\textsuperscript{17}Detlef Altenburg, \textit{op. cit.}, p. 272, my translation.
positioning of the key-holes resulted in different intonation problems with each crook. Concerning the intonation of the keyed trumpet, Joseph Wheeler flatly states that it possesses good intonation "provided that . . . the player has ears." 

In performance only one key was opened at a time; never were they used in combination. The instrument was held horizontally and generally played with the left hand in Germany and Austria, and with the right hand on Italian models. Possessing a "considerable supply of pitches," the keyed trumpet maintained "surprizing flexibility."

In determining the tone quality of the keyed trumpet, differences of opinion occur among present day sources and reports from the period under study. Philip Bate ascertained that the small size of holes in relation to the bore of the instrument caused the keyed notes to be of poor quality when compared to the bell-notes of the natural horn. Mary Rasmussen accounts for two factors to be considered which may have impaired the quality of the tone: the soft padding

18 Dahlqvist, op. cit., p. 3.


20 Dahlqvist, op. cit., p. 3.

21 Detlef Altenburg, op. cit., p. 24, my translation.

22 Bate, op. cit., p. 119.
of the keys, and the construction of the instrument itself. Both Anthony Baines and Curt Sachs state that the tone quality of the keyed trumpet sounded inferior to that of the natural trumpet.

In two reports, one contemporary to the flourishing of the keyed trumpet, and another some years later, the tone quality was described in other terminology. The Historisches Taschenbuch, published in Vienna in 1802, regarded the timbre as "more the sound of a strong oboe." F. G. A. Dauverné, writing in his Méthode pour la Trompête, published in Paris in 1857, describes the tone as slightly nasal.

Joseph Wheeler examined and played the "Regent's Bugle" (actually a keyed trumpet made by Richard Curtis of Glasgow, ca. 1815, held by the Brighton Art Galleries and Museum) and found that the supposition by other authorities that "the tone of keyed brass deteriorated progressively as keys further from the bell were brought into use . . . is certainly not true of the keyed-trumpet described above. . . ." (the "Regent's Bugle").

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25Bate, op. cit., p. 256.

26Dahlqvist, op. cit., p. 3. 27Wheeler, op. cit., p. 68.
Although the keyed trumpet received little use in England, it remained popular in Austrian and Italian military bands for fifty years after the turn of the nineteenth century. However, it enjoyed only a limited amount of success. Heinrich Christoph Koch, in his *Musikalisches Lexikon*, published at Frankfurt am Main in 1802, relates that there were some people who experimented with playing keyed trumpets, yet none were successful, in his opinion.\(^28\) Reine Dahlqvist explains two limitations in the keyed trumpet's development. First, "since composers seldom wrote melodic parts [for trumpets] in operas, oratorios, cantatas, and orchestral works after 1740, the chromatic trumpet—when it finally developed—was almost entirely restricted to the solo concerto."\(^29\) Furthermore:

> It is not difficult to explain why the various experiments with the keyed trumpet were not generally known. The results were unsatisfactory with but a few exceptions. . . . Note how little attention was paid to Hampel's discovery of hand-stopping—there are no contemporary documents. Only a marvelous performer equipped with a good instrument could be generally noticed, and even such a musician could be ill-treated by Fate.\(^30\)

As to who invented the keyed trumpet used by the premier performer on the instrument, Anton Weidinger, there exists considerable disagreement. Anthony Baines, Philip Bate, and Sibyl Marcuse agree upon Joseph Felix Riedl of Vienna as the maker of Weidinger's trumpet in 1801.\(^31\) They may, however,

\(^{28}\) Dahlqvist, *op. cit.*., p. 10.

\(^{29}\) Ibid., p. 21.

\(^{30}\) Ibid., p. 10.

be referring to the particular instrument used by Weidinger in his performances after 1801. The fact that Franz Joseph Haydn wrote his trumpet concerto specifically for Weidinger and his keyed trumpet negates his first playing a keyed trumpet in 1801, for the Haydn Concerto was written in 1796. Therefore, it can be safely assumed that Weidinger himself invented his own keyed trumpet. Detlef Altenburg agrees with this conclusion.\textsuperscript{32} Curt Sachs also agrees, although he also gives 1801 as the date of appearance.\textsuperscript{33} Mary Rasmussen probably comes closer to the truth with her listing of Weidinger as inventor and 1796 as the date.\textsuperscript{34} One would assume that Weidinger had to have some time prior to 1796 for inventing, perfecting, and practicing the keyed trumpet before performing the Haydn Trumpet Concerto. The \textit{Riemann Musik Lexikon} cautiously lists Weidinger as inventor and the 1790's as the time of invention.\textsuperscript{35} The closest estimate would be sometime between 1790 and 1794, which would allow time for composing and practicing the concerto by Haydn.

\textsuperscript{32}Detlef Altenburg, \textit{op. cit.}, p. 272, my translation.
\textsuperscript{33}Sachs, \textit{op. cit.}, p. 422.
\textsuperscript{34}Hummel, \textit{op. cit.}, p. 4.
CHAPTER III

ANTON WEIDINGER

Present research concerning performers on the keyed trumpet affirms that Anton Weidinger, born in 1767 in Vienna, "masterfully commanded" the keyed trumpet and was the best known performer on this instrument.\(^1\) The peak years of his performing ability started in the middle 1790's and ended in the short span of years between 1816 and 1819.

Anton began his study of the trumpet as an apprentice under Peter Neuhold in Vienna, the chief court trumpeter.\(^2\) Neuhold released him from apprenticeship before his two-year commitment was completed. Since few trumpet students were ever released early from their period of apprenticeship, Anton must have been a very able student performer.\(^3\) From his release by Neuhold on September 18, 1785 until July of 1787 he performed as a field trumpeter in a cuirassier


\(^3\)Ibid.
regiment of Prince Adam Czartorisky. After this stint of military duty, Anton again chose the service as a vocation by joining the dragoon regiment of the Archduke Joseph in October of 1787 and remaining until April of 1792; at this time he became employed by the Royal Imperial Theater in Vienna, his first job as a civilian trumpet player.

He may have left military service because he wished for a higher salary, or also because he was no longer satisfied with playing field pieces and processional fanfares . . . [which] required a rather rough, blaring tone of the performer, although in the trumpet corps there were also highly skilled trumpeters who could produce a fine tone. At this time both the settings—melodically and rhythmically—and the playing of processional fanfares became less elaborate, a tendency which could be noticed in other music except for solo concertos. Perhaps Weidinger wanted to develop his gift for playing solo concertos. In Vienna skilled orchestral players often performed works of this type.

In 1796, Franz Joseph Haydn, a close friend of Anton, composed a concerto in E-flat (Hob. 7e:1) for him and his newly invented trumpet, the keyed trumpet. The technical demands of the solo part required the soloist to be capable of executing chromatic passages, sixteenth-note runs, wide leaps, chains of trills, turns, and other ornaments. Anton, therefore, must have been a very skilled performer on the keyed trumpet by this time.

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5 Ibid., p. 164.
7 Ibid.
Two years afterwards, on December 22, 1798, Anton performed a "Concertante in E-flat major" by Leopold Koseluch in a concert in the National-Hof-Theater. This work for the keyed trumpet demanded less technical ability of Anton than did the Haydn Concerto. In a concerto written by Joseph Weigl in 1799, there are a few measures written specifically for Anton's chromatic trumpet. By 1800 Weidinger had risen to a place of prominence in the musical life of Vienna; he appeared in a grand public concert on March 28, 1800 with a demonstration of his organisirte trompete in the Imperial Royal National Court Theater.

Several sources mention that in 1801 Weidinger introduced a keyed trumpet made by Riedl of Vienna, a well known name in instrument manufacturing in that era. Speculating, it could be that Anton asked Riedl to make a keyed trumpet that possessed better acoustical characteristics than the one Anton had made and played since the early 1790's. No reports of Weidinger's playing ability appeared in current publications prior to an article in the Allgemeine Musikalische Zeitung in 1802. This fact lends weight to the assertion that Riedl did indeed create for Anton a new and improved model of the keyed trumpet based on the instrument Anton possessed.

After a performance in Leipzig in December, 1802, a critic writing in the Allgemeine Musikalische Zeitung said,

The Imperial Royal Court Trumpeter, Mr. Weidinger, of Vienna, gave us the opportunity of judging for ourselves his significant invention concerning the perfection of the trumpet (which has been touched upon, but not accurately enough, in these and other pages), and at the same time of admiring his masterful playing. It is completely founded in fact that Mr. W. is fully conversant with all the half-tones lying within the compass of his instrument, and to such an extent that he plays running passages through them. Furthermore, the fear that we uttered (on the occasion of the first report concerning this invention), that this instrument might thereby have lost something of its pompous character, has been completely refuted by [Weidinger's] public demonstrations. The instrument still possesses its full, penetrating tone, [a tone] which is at the same time so gentle and delicate that not even a clarinet is capable of playing more mellowly. The proof of this is that Mr. W. performed a (very nicely written) trio for pianoforte, violin, and trumpet by Hummel in Vienna—as well as a concerto and several other concerted pieces—absolutely perfectly, [playing] his solo passages just as sensitively as the other two instruments.\footnote{Allgemeine Musikalische Zeitung (1802/1803), col. 243, cited in Dahlqvist, \textit{op. cit.}, pp. 14-15.}

The critic goes on to state, "The crescendo and diminuendo, the clear upper registers penetrating right to the core, especially where Mr. Weidinger holds out more within the natural tonality of the instrument, are wholly unrivalled, and, in the literal sense, unprecedented."\footnote{Allgemeine Musikalische Zeitung (1802/1803), col. 243, cited in Edward Tarr, \textit{Die Trompete} (Bern, 1977), p. 106, my translation.} Anton must have had a well developed embouchure and sufficient endurance to have performed several pieces in concert on the keyed trumpet.\footnote{Dahlqvist, \textit{op. cit.}, p. 15.}

\footnote}
Weidinger's concert tour of Germany, England, and France in 1803 achieved for him some notable success and notoriety. On this tour as well as his concert in Leipzig, in 1802, Anton refused to let anyone examine his keyed trumpet very closely.15

On New Year's Day, 1804, at the Esterházy castle in Vienna, Anton performed the *Concerto a Tromba principale* written for him and his keyed trumpet by Johann Hummel and autographed December 8th of 1803. Both the low range and key (E major) of this work indicate that Anton performed on a new, improved model of keyed trumpet. Perhaps this instrument was made for him in 1801 by Riedl, as has been previously stated. The new model might have been built in a higher key, A-flat or G, with the appropriate crooks for E major.16

An interesting article appeared in the *Allgemeine Musikalische Zeitung* of 1815 written by its London correspondent. The article reports on Weidinger in a London performance twelve years prior, in 1803, while Anton toured there. It refers to the Viennese trumpeter,

who allowed me to hear what could be expected on a trumpet with tone-holes and keys, which certainly appeared to promise everything. He played a concerto composed [it] seems to me by Hummel in which many chromatic passages occurred [which were] otherwise impossible to perform; and his trumpet with its natural, unspoiled tone also combined admirable purity and gentleness.17

15Dahlqvist, *op. cit.*, p. 15.


If the correspondent was accurate in his recollection, then Weidinger could have performed the Hummel concerto in London prior to its supposed premier performance at Eisenstadt, the first day of 1804. Perhaps Anton possessed a copy of a rough draft of the important work and performed it in London to test its appeal and work out any problems in scoring or notation. Another supposition might be that the London critic referred to a performance in London after the performance at Eisenstadt. The details of Anton's life from 1804 until 1811 are missing. In this latter year his son, Joseph, appeared as a trumpet soloist at the age of ten, and in 1813 performed on a keyed horn designed by Anton.\(^\text{18}\)

At the Vienna Congress, January 21, 1815, Anton participated with his keyed trumpet in a Requiem and in some interludes (Zwischenspiele) written to include die Weidinger'sche Inventionstrompete and brass by Sigismund Neukomm. On February 8, 1815, Anton played a "Rondo" by Hummel on his keyed trumpet, and eleven days later a "Polonaise in A" by Cartellieri.\(^\text{20}\) The critic in the 1815 edition of the Allgemeine Musikalische Zeitung continued to be moved by Weidinger's playing and praised the performance in Vienna:

\(^{18}\) Allgemeine Musikalische Zeitung (1813), col. 844, cited in Dahlqvist, \textit{op. cit.}, p. 17.

\(^{19}\) Allgemeine Musikalische Zeitung (1815), col. 120, cited in Dahlqvist, \textit{op. cit.}, p. 17.

\(^{20}\) Ibid., col. 219, p. 19.
Without a doubt, here is the respectable musician Mr. Weidinger, Imperial Court Trumpeter of Vienna, whom we heard shortly before his trip to England, and generally admired, particularly in a quartet by Hummel for pianoforte, violin, cello, and the concertizing keyed trumpet of his invention. At this point he was thus able to manipulate his instrument so that it truly contended and completely combined with each instrument\[and\] reached what grace and delicacy of tone, as well as what dexterity and diversity of execution. Mr. Weidinger is the same one for whom and whose instrument Neukomm had written a leading part in his "Requiem" for the celebration of the death of Ludwig the XVI in Vienna, which in that case was also performed with great effect and to general satisfaction. . . . We could not decide whether the trumpet inspite of this mutation has not lost in the keenness, penetration, \[and ring\] of its tone, since Mr. Weidinger, as far as we remember, did not take an opportunity to show this; it did not appear to us otherwise barely noticeably diminished in intensity and measured strength.

Attendance was poor at a concert given on the fourth of May, 1817, where Anton performed on his keyed trumpet and his son, Joseph, played a keyed horn. On another concert, December 5, 1819, a reviewer stated: "Both artists are well known, and we also know what we are to think of such invention instruments: the characteristic sound is generally lost."\(^{22}\) Five years had passed since a reviewer had praised him so lavishly in 1815; now, in 1820, a reviewer no longer had the kind words for Anton's tone. In 1829 Anton was unsuccessful with a new, improved model of keyed trumpet; he quit playing two years before his death, September 20, 1852.\(^{23}\)

\(^{21}\)Altenburg, \textit{op. cit.}, pp. 273-274, my translation.

\(^{22}\)Allgemeine Musikalische Zeitung (1820), col. 56, cited in Dahlqvist, \textit{op. cit.}, p. 19.

Anton Weidinger attained the position as perhaps the greatest performer on the keyed trumpet. This could be attributed to his "marvelous gifts as a player and also possibly because his instrument was well made." However, even with his successful appearances from 1796 to 1815, and his enduring service to the trumpet solo repertoire, the keyed trumpet failed. Several reasons could have brought about this failure: (1) critics began to find fault with the tone of the keyed trumpet, which was not as clear nor as strong as that of the natural trumpet, (2) composers chose not to write melodically for the trumpet, (3) few trumpeters accepted the keyed trumpet, and (4) the keyed trumpet was not able to match the performance and tone of the valved trumpet after 1820. However, after the music of the Concerto a Tromba principale has been studied, and the position of this piece of music in the transition period between the Classical and Romantic periods ascertained, one can begin to understand the importance and rarity of a work such as this.

\[24\] Dahlqvist, op. cit., p. 21.

\[25\] Ibid.
CHAPTER IV

CONCERTO A TROMBA PRINCIPALE

The trumpet concerto of Johann Nepomuk Hummel, upon close scrutiny, reveals much information concerning his compositional talents and style, as well as the ability of Anton Weidinger as a performer on the keyed trumpet.

The Concerto Form

Hummel worked within the traditional form of the concerto as it came from his teacher, Mozart. This trumpet concerto follows the usual fast-slow-fast pattern of three movements. The concerto form, however, presents composers with some difficult problems in writing for the solo-tutti relationship. In trying to work within this relationship, composers either "could not free themselves from the sonata-like construction, usually getting mired in conventional patterns, or, if they did escape, they lost cohesion."¹ Mozart successfully dealt with the solo-tutti relationship within a symphonic framework and yet retained the character of the concerto by giving the soloist "rich figurations and passagework while the orchestra continues with the thematic symphonic elaboration."² Both Ludwig van Beethoven

²Ibid., p. ix.
and Hummel applied this principle in their concertos although the former outclassed the latter in this respect. Hummel might have unconsciously tried to hide his lack of great compositional skill in these elaborately decorated passages. Surely he was no match against the genius of Beethoven as history has shown. Perhaps the figurations received most of his attention rather than formal structure, melodic ductus, or harmonic movement.

The Compositional Process

The score of this trumpet concerto calls for two oboes, two clarinets in A, two bassoons, two horns in E, timpani in E and B, solo trumpet in E, violins I and II, violas, violoncellos, and basses. The solo trumpet part is written in C.

After close study of the original score, Edward H. Tarr accurately stated that the concerto took four steps to complete. Hummel first wrote the entire orchestral accompaniment, including the two bassoon parts which are bound with the score at the end, using one type of ink. The solo part, the designation "a Tromba principale" in the title, the autograph, and the notice concerning Weidinger's first performance of the concerto are written in a second type of ink. A third type of ink appears to have been used to provide cuts to the second movement. The first cut replaces measures seventeen

\(^2\)Lang, op. cit., p. ix.
through thirty with five new measures, and the second cut replaces measures thirty-seven through forty with a single measure. The cuts are written on small pieces of manuscript and pasted into the score. The last step involved rewriting the solo part, in some places using a red crayon and in others using a lead pencil. Tarr concluded the following from his analysis: Hummel first composed the entire concerto; Weidinger played a large part in the production of the solo part, since it was not written into the score until after the premier performance; Hummel shortened the second movement, most likely at the request of Weidinger, because the changes "tend to weaken the melodic ductus." Most modern editions use the first version of the second movement or a slightly altered rendition of it.

Hummel's Compositional Style

Johann Hummel composed in a style directly related to his pianistic technique. Descriptions contemporary to his performances shed light on his keyboard technique. Certain aspects of his playing are emphasized again and again: "elegance, refinement, clarity, polish, evenness, and steadiness of rhythm." One aspect of his talent was his ability

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5 Ibid.
to play brilliant scale passages at impressive speeds; however, his virtuosity at times became more important than the music itself. He usually tempered his virtuosic tendencies with classical elegance, purity, and charm in a calm, unobtrusive, and self-assured manner.

Mozart is acknowledged as the one person who made the most important impression on Hummel's compositional style. In melodic writing Hummel was not as noble as Mozart, for "the garlands of passagework conceal the lack of passion and warmth of feeling." The melodies tend to be "square-cut" and center on the triadic notes of the key.

Like Hummel's Quintet, op. 87, this trumpet concerto starts with a martial theme. Original turns of harmony cause some passages of the trumpet concerto to stand out from others, as they do in the Septet, op. 74. The attacca subito from the second to the last movement also occurs in the Quintet, op. 87, connecting its last two movements.

7 Barnum, op. cit., p. 15.
Many writers feel that Hummel wrote music that rarely touches any depth of feeling. His writing has been described as "wholly scholastic." However, other writers see another side to the music and contributions of this Austrian composer. "His was the lyrical, polished style needed to counterbalance the trend towards showy virtuosity, empty of grace and meaning." Lang states that although Hummel’s compositions are attractive and still viable, what will later occur in the concerto form with most composers can already be seen in Hummel: the "virtuoso finery gains the upper hand at the expense of the compositional unity." In the trumpet concerto virtuosity does begin to demand unorthodox progressions from the harmonic structure and departures from the more common structural procedures. The somewhat improvisatory nature of the work, full of contrasts, tends to slacken the movement and weaken the unity.

A significant point concerning Hummel’s style "is that his music faces two ways, and exhibits, without blending them, characteristics of an old art and a new." Gerald Abraham feels that "Hummel's music is an imitation of the smooth

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14Lang, op. cit., p. ix.
15Peyser, op. cit., p. 7.
outward form of classicism." Yet out of his classical harmonic idiom rose a romantic musical language. The significance of Hummel lies in the fact that composers more inspired than he used his accomplishments to achieve their own musical style.

The First Movement

In Hummel's Concerto a Tromba principale, the first movement is in sonata-allegro form and has a double exposition typical of most Classical concertos; the tempo marking is Allegro con spirito, the meter is 4/4, and the key is E major.

There are two sections in the first exposition: the principal thematic section and the subordinate thematic section. Hummel begins with the orchestra announcing the principal theme in E major which is martial in character and very motivic (Fig. 1). The first motive of the principal theme (the principal motive) then begins to develop rhythmically and melodically, modulating to a new key area. This "relentless thematic manipulation" of the motive from the principal theme is "very impressive, very Classical, and very Beethovenian." A transition using new material,

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17 Kahl, op. cit., p. 932, my translation.
18 Peyser, op. cit., p. 7.
19 Lang, op. cit., p. xi.
Fig. 1—Johann Hummel, Concerto a Tromba principale, first movement, measures 1-6.

based on a motive which appears many times in the orchestra (the orchestral motive, Fig. 2), moves the concerto to a cadence in B major, followed by closing material in the dominant of E major which prepares for the entrance of the subordinate theme.

The subordinate thematic section starts with a lyrical subordinate theme in E major followed by more development of the principal motive and the orchestral motive (Fig. 3). To

Fig. 2—Johann Hummel, Concerto a Tromba principale, first movement, measure 26.

Fig. 3—Johann Hummel, Concerto a Tromba principale, first movement, measures 42-44.
close this section, new material is presented. A codetta serves to introduce the soloist.

The second exposition matches the first exposition in its overall form, with the soloist using the same two major themes and thematic sections. In the principal thematic section the soloist plays the principal theme with slight alterations (Fig. 4) and introduces a new theme (Fig. 5),

![Fig. 4](image)

**Fig. 4**—Johann Hummel, Concerto a Tromba principale, first movement, measures 66-72.

![Fig. 5](image)

**Fig. 5**—Johann Hummel, Concerto a Tromba principale, first movement, measures 73-76.

both in E major. The orchestra then repeats its closing material from the end of the first exposition. In a transition the soloist uses two more new themes in E major, the second of which is based on the principal motive (Figures 6 and 7). The orchestra closes this section, setting up the subordinate thematic section. The subordinate theme,
slightly altered and in B major, is played first by the soloist (Fig. 8) and then by the orchestra. The trumpet presents more new material, the orchestra then repeats the new phrases, and the trumpet closes with some figurations.

The closing section of the exposition, played by the orchestra, combines and develops the principal motive with other motives presented in the new key of B major. There follows the transition and closing material from the first exposition, and a transition using the principal motive modulating to the development. Mozart’s influence shows
up in the presentation of new material in the second exposition and the developmental character of this solo section. The development begins with the principal theme played by the soloist and orchestra in C major. The theme is developed slightly from its appearance in the exposition. The subordinate theme quickly follows, first in the solo part, then in the orchestra, and it, too, is slightly developed. In the second section of the development, the soloist presents a new theme (Fig. 9) which is syncopated and leads from C major to B major. Virtuosic passages for the soloist end in this section in B major. The retransition calls for the orchestra, then the soloist, and finally the orchestra in B major.

In the recapitulation, much of the material comes from the second exposition and continues in a state of development. The principal theme returns in E major in the solo part followed by the solo theme, presented in the second exposition (see Fig. 5), with some alterations, moving the key center

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Fig. 9--Johann Hummel, *Concerto a Tromba principale*, first movement, measures 189-193.

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to A major. The orchestra introduces more new material before again announcing with the trumpet the principal motive in C-sharp major. The transition is reminiscent of the second exposition even though the first of its themes is now in F-sharp major, varied from its original form, and modulating to a virtuosic passage for the soloist. The second of the themes is in the tonic but varied in its return presentation. Closing this section, the orchestra presents its material in the tonic key.

The composer has abbreviated the subordinate thematic section to the presentation of only the subordinate theme, first by the soloist, then by the orchestra in E major. A transition to the closing section follows with new music for the soloist and orchestra.

The closing section of the recapitulation, though reminiscent of the closing of the second exposition, consists of passages for the soloist of virtuosic character, based loosely on the principal motive, that include trills and cadenza-like phrases. These phrases do not constitute a true cadenza since there is no pause in the progression of the movement either harmonically or rhythmically. The orchestra presents its closing section, which is similar to the closing of the first exposition, and ends, as the movement began, on the principal motive played by the entire orchestra in unison.
The Second Movement, Versione Prima

Hummel changes moods from the joyous sounds of the first movement to the somber beauty of the second movement in Andante, $ time, and in the key of A minor. The formal structure is in the pattern of sonata without development.21

In the first measure the orchestra introduces the soloist with three unison notes. The trumpet player sounds the principal theme, beginning with three whole notes on the tonic (Fig. 10). The harmonic instability of the chords under the theme causes the melody to become slightly chromatic as the accompanying lines move through some altered chords. The subordinate theme (Fig. 11) contrasts the principal theme

Fig. 10--Johann Hummel, Concerto a Tromba principale, second movement, versione prima, measures 3-8.

Fig. 11--Johann Hummel, Concerto a Tromba principale, second movement, versione prima, measures 13-15.

21Stein, op. cit., p. 100.
in its new key center of C major and also in its harmonic stability, centering mainly on the tonic and dominant chords in the new key.

A short retransition leads to the recapitulation, which begins abruptly on the dominant of the original key of A minor with the soloist presenting the principal theme though it is considerably modified with only the consequent phrase being similar to its initial appearance. In other ways, this section is like the exposition. The subordinate theme re-appears, this time in A minor and altered so that only its consequent phrase is similar to the initial announcement. The harmonic stability and the tonic and dominant harmonies are the same as in the exposition. The codetta which follows the recapitulation resembles the retransition, although it is extended and now is in A major. The orchestra plays it first, with the soloist participating in the extension.

The next section features cadenza-like passages for the soloist in A major; the virtuosic material is in the form of a statement and variation. After the close of the figurations in the trumpet part, the orchestra begins the transition to the third movement with new material beginning in A major and modulating to B major, the dominant harmony of the key of the last movement. The second movement ends with the instruction: *attacca subito*
The Third Movement

As is customary for the last movement of a concerto, the third movement of Hummel's trumpet concerto was written in second rondo form (ABACA).  

Section A presents the rondo theme in the solo line in E major. The time signature is 2/4. The theme (Fig. 12)

![Fig. 12—Johann Hummel, Concerto a Tromba principale, third movement, measures 1-4.](image)

consists of five phrases in the tonic and dominant tonal areas. The most notable element of the theme is its rhythmic pattern. The orchestra closes this part with a codetta in the tonic key, a syncopated melody of two phrases on the tonic and dominant chords. Its last figure is the principal motive from the first movement.

The theme of Section B (Fig. 13), played by the soloist,

![Fig. 13—Johann Hummel, Concerto a Tromba principale, third movement, measures 32-35.](image)

Stein, op. cit., p. 90.
lies in B major, and contrasts with the rondo theme in that it is built on triads and scales, and it is harmonically more complex. The phrases of the rondo theme form the pattern: abcdd', while those of the B theme are just the opposite: aa'bc'd. A retransition by the orchestra with the soloist joining right at the last brings the movement back to the third section.

The return of the rondo theme in E major by the soloist is very much a literal repetition with a few embellishments added. The codetta by the orchestra is an exact repetition of its first appearance.

Section C of second rondo form usually lasts longer than the second section, moves farther from the key of the rondo theme, and offers greater contrast than the second section.23 These principles certainly hold true for this trumpet concerto. Section C begins with the soloist playing a new theme (Fig. 14)

![Musical notation]

Fig. 14—Johann Hummel, Concerto a Tromba principale, third movement, measures 99-103.

in E minor consisting of four longer phrases. In the next section the theme seems to return, but after the first half of the first phrase, the theme alters to explore more

23 Stein, op. cit., p. 88.
harmonies farther from the key center. The solo part becomes
to more virtuosic. In a retransition the orchestra introduces
new material in B major, and is joined by the solo part just
prior to what normally would be the return of the rondo theme.

Omitting the return of the rondo theme, Hummel replaces
it with a coda in the original key of E major. The tension
built up by the retransition toward E major causes the coda
to serve as the return of the rondo theme. In the first
section of the coda, the orchestra introduces a new theme of
two phrases (Fig. 15). To this the soloist adds virtuosic

\[ \text{Fig. 15—Johann Hummel, Concerto a Tromba principale,}
third movement, measures 167-173.} \]

figures reminiscent of previously used solo material. The
second section serves almost as a cadenza, for the soloist
performs figures and embellishments quite cadenza-like in
their structure. Using the motive from the first section,
the orchestra closes this section while the soloist performs
virtuosic, arpeggiated passages in E major. The movement
 closes with the orchestral codetta, repeated literally, with
the soloist joining for a final tutti restating the principal
motive from the first movement.
The Solo Part

The concerto reveals much concerning the capabilities of the keyed trumpet in the hands of its premier performer, Anton Weidinger. The usual range of the solo part is from small f-sharp to two-line g with two exceptions: a small d and a great C. Most of the notes lie within the pitches of small g to two-line c. Weidinger must have possessed excellent breath control to be able to play thirty-three beats in one breath in the first movement. The agility of both trumpet and player is shown by the number, speed, and range of the many scales and arpeggios in the solo part: some are two octaves in length and some in sixteenth-notes. The ability to slur is evidenced in the many notated slurs both diatonically and in leaps (one, in the second movement, an augmented eleventh). Weidinger could single, legato, staccato, and triple tongue as well as leap octaves in eighth-notes and tenths in quarter-notes. He also had to execute trills, turns, appoggiature, and slides.

Summary

Hummel, in his trumpet concerto, did not really resolve the question as to which factor should dominate, the formal structure or the solo line. At times the form demands a halt to the solo’s exploration and freedom, while at other places the solo part negates the pull of form to complete its thought. Like Mozart, Hummel filled the solo part with virtuosic passages and many embellishments, but he did so at the expense of omitting thematic material. The trumpet carries
much of the melodic elaboration. The trumpet concerto reveals Hummel's performance style at the keyboard, his pianistic traits of elegance, polish, refinement, and a fancy for passagework. The melodies of the concerto fall in line with Hummel's other music in that they tend to be clear, precise, and triadic. The virtuosic element evidences itself in many passages of the work, but not always at the expense of depth of feeling. Of course, not every motive, phrase, or period is deeply profound or moving, but there are many passages which do convey meaning and musical feeling in more that just an illusion of profundity. "Innumerable concertos were composed, but only those survive that managed to combine virtuosity with solid musical fare not subject to changing fashions."²⁴ If this statement by Paul Henry Lang can serve as a guide, then certainly the Concerto a Tromba principale by Johann Nepomuk Hummel meets this criterion, for its popularity since its discovery continues to increase.

²⁴Lang, op. cit., p. x.
CHAPTER V

THE ORNAMENTS IN THE CONCERTO

A TROMBA PRINCIPALE

In order to ascertain the rules for performing the ornaments in this concerto, the practices in ornamentation for the period of the composition must be brought to light. Hummel wrote one main source for performance practices, Ausführliche theoretisch-practische Anweisung zum Piano-Forte-Spiel, published in 1828, which applies to this discussion. Carl Philipp Emanuel Bach's treatise, Versuch über die wahre Art das Clavier zu spielen, published in 1753, will serve as another main source since Hummel's use of ornaments is similar to Bach's.¹ The practices of Bach influenced Haydn, Mozart and even Beethoven.² In 1803, the year of composition for the concerto, the ornamentation of Hummel would have been an amalgamation of Bach's advice and newer procedures beginning to occur in his and other composers' music.

A statement from Hummel's Anweisung shows the changes that had already taken place in the notation of ornaments:


"I divide the embellishments into two classes: in one, those which are indicated by special signs placed before [the notes] and in the other, those which are indicated appropriately by notes. . . . The ornaments indicated before now by special signs . . . are indicated presently by small notes." In the period roughly between 1800 and 1830 ornamentation procedures underwent some alterations; this fact causes some confusion in determining the appropriate performance practices of ornamentation. The following serves as an effort to add some clarity to this topic.

**Appoggiature**

Two types of appoggiatura occurred in the music of this period, the long appoggiatura and the short appoggiatura. Bach's rules, generally, insisted that the appoggiatura take one-half of the main note, or two-thirds of a dotted note, or all of the main note if followed by a rest with the main note taking the time of the rest. The appoggiatura sounded on the beat, was louder than the main note, and was slurred to the main note. Both long and short appoggiatura appeared in small notes. The sign † represented only an alternate

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5Ibid., p. 88.

notation for a sixteenth-note, not an indication of a short appoggiatura. The long appoggiatura was absorbed into the regular notation after the end of the eighteenth century.\(^7\) "Haydn, Mozart, and Beethoven properly wrote only short appoggiaturas as embellishments excepting the few cases in which long appoggiaturas were written out in their true value... which are only too easy to recognize."\(^8\) Hummel, too, wrote long appoggiatura as regular notes.

Johann Joachim Quantz, in his \textit{Versuch} of 1752, admonished the performer to play the short appoggiatura on the beat, like the long appoggiatura.\(^9\) Friedrich Wilhelm Marpurg, in 1750, gave an example of a short appoggiatura in his \textit{die Kunst das Clavier zu spielen} (Fig. 16).\(^10\) This figure occurs in Hummel's concerto several times. Giuseppe Tartini, in his

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{f16.png}
\caption{Friedrich Marpurg, \textit{Kunst}, appoggiatura}
\end{figure}

\footnotesize
\begin{itemize}
\item \footnotemark[10]Ibid., pp. 391-392.
\end{itemize}
treatise, Traité des agréments de la musique of 1752-1756, implores the performer to "render the expression lively and brilliant" rather than melodic when performing the short appoggiatura.\textsuperscript{11} Bach explains that the short appoggiatura should be used before short notes, and needs to be played rapidly so that the main note loses hardly any length.\textsuperscript{12}

One of his illustrations bears a likeness to a single figure in the Hummel concerto. Bach gives the performance notation of this figure as if it were a long appoggiatura, with the "silence of articulation" after the dotted note (Fig. 17).\textsuperscript{13}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{fig17}
\caption{C. P. E. Bach, Versuch, appoggiatura}
\end{figure}

This writer prefers Marpurg's interpretation of the figure over that of Bach. W. A. Mozart put the short appoggiatura on the beat as did Muzio Clementi.\textsuperscript{14}

The short appoggiatura acquired a unique notation after about 1800 (\textit{"} ).\textsuperscript{15} In 1832, Louis Spohr, in his Violinschule,

\begin{enumerate}
\item Bach, \textit{op. cit.}, p. 91. \hfill \textsuperscript{12}Bach, \textit{op. cit.}, p. 90.
\item Ibid., p. 90.
\item Dannreuther, \textit{op. cit.}, pp. 95 and 105.
\item Donington, "Ornaments," p. 391.
\end{enumerate}
called the $\text{a short appoggiatura}$, mentioning Hummel in the same context. 16 "The short appoggiatura takes almost nothing whatsoever of the value of the main note which can be of long or short duration, dotted or not. . . . The accent does not fall on the appoggiatura like the former [long appoggiatura] but on the main note . . .; it is regularly written as an eighth-note [with] an oblique [line] passing through." 17 All the appoggiature written in smaller notation have this appearance in the Hummel concerto, which establishes that they must be performed on the beat, quickly, with not much emphasis (much as in the style of the Baroque era), not as later on in the 1800's when it came to be performed before the beat.

Schleifer

Only one measure in the entire concerto contains an ornament notated by two small sixteenth-notes descending stepwise to the main note (see Fig. 10, measure 7). This problem confronts the performer: is it a Schleifer or, to use Hummel's term, a Zwischenschlag (Nachschlag)? The Schleifer can be termed a conjunct, double appoggiatura and should always be performed on the beat. 18 Bach calls for a rapid execution of a two-note Schleifer and a less rapid, expressive interpretation

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17 Hummel, op. cit., p. 400, my translation.
18 Aldrich, op. cit., p. 45.
of one of three notes, both performed on the beat. Clementi voiced a change in that he thought the first note needed to be held longer in an expressive passage. Even though Hummel is considered a modernist in his treatment of ornaments, he still adhered to the traditional Baroque fashion concerning the Schleifer: "They belong to the note before which they stand." In performance notation, the two notes come on the beat and slur to the main note.

In his Versuch einer gründlichen Violinschule of 1756, Leopold Mozart tells how a Schleifer could be a Nachschlag at times, and if so, it is performed before the beat. The Nachschlag consisted of one or several short notes played after a note, before the next note. Hummel called this ornament, in one special circumstance, a Zwischenschlag: "The Zwischenschlag has to that extent several similarities to the Nachschlag of a trill, since it, like the former, is positioned after the note to which it belongs. The Zwischenschlag is tied to the note by a small tie in order to indicate

19Bach, op. cit., p. 137.
20Danreuther, op. cit., p. 102.
21Donington, Interpretation, p. 220.
22Hummel, op. cit., p. 401, my translation.
23Ibid., p. 402.
24Danreuther, op. cit., p. 65.
that its execution still falls within the duration of the preceding note and not within the following part of the beat." 26

Edward H. Tarr in his edition of the concerto indicates a slur to the ornament which in Hummel's practice would cause it to be played before the beat. 27 However, this interpretation is incorrect. According to Hummel, this notation calls for a Schleifer, not a Zwischenschlag.

Half-trill

The half-trill appears six times in this concerto, and then only in the first movement. The performance question arises: is the half-trill, represented by the sign \( \text{w} \), a Pralltriller or a Schneller? The difference lies in the number of notes in the trill and in the starting note. In the Classical period, the Pralltriller takes the form of a short trill in that it is prepared (begins on the auxiliary note) and unterminated (Fig. 18). It involves four notes in this

![Fig. 18--Pralltriller](image)

order: the auxiliary, the main, the auxiliary, and the main.

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26 Hummel, op. cit., p. 401, my translation.

27 Johann Nepomuk Hummel, Concerto a Tromba principale, edited by Edward H. Tarr (Mainz, 1972), second movement, versione prima, measure seven.
Robert Donington calls it a prepared, inverted mordent.\(^{28}\) Some disagreement occurs as to whether the first note of the Pralltriller should be tied to the preceding note. Donington thinks it should be tied\(^ {29}\) while Putnam Aldrich maintains the opposite position.\(^ {30}\) It is used only on the lower note of a descending second.\(^ {31}\) Arnold Dolmetsch ascertained that the Pralltriller is tied to the preceding note, performed on the beat, and played "sprightly and brilliant," as fast as possible.\(^ {32}\) Donington proposed an execution that is at a slower speed,\(^ {33}\) except when the tempo will not allow a true Pralltriller to be performed; in that instance, a Schneller may be substituted.\(^ {34}\) To add to the confusion, after 1800, the Pralltriller ceased to be used as it had been; the sign \(\sim\) always indicated a Schneller.\(^ {35}\) The Germans even began calling the Schneller, a Pralltriller.\(^ {36}\)

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\(^{28}\) Donington, "Ornaments," p. 414.

\(^{29}\) Donington, Interpretation, pp. 258-259.


\(^{32}\) Donington, Interpretation, pp. 258-259.

\(^{33}\) Ibid.

\(^{34}\) Donington, "Ornaments," p. 409.

\(^{35}\) Aldrich, "Inverted Mordent," p. 424.

\(^{36}\) Donington, "Ornaments," p. 409.
The Schneller lacks one note from being a Pralltriller, the preparation note, which is the first note of the Pralltriller. Otherwise, it bears much likeness: both are on the beat and quick. The Schneller can be called a single, inverted mordent (Fig. 19). Actually, "the difference between an inverted mordent and a trill [referring to the Schneller] is merely one of degree."\(^{37}\) The Schneller occurs only on detached notes where the preceding note is not a second above the ornamented note.\(^{38}\) Clementi shows a group of four notes in descending seconds where a half-trill has been placed on the first and third notes (Fig. 20). He then illustrates how

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{fig19.png}
\caption{Schneller}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{fig20.png}
\caption{Clementi, Introduction, Schneller}
\end{figure}

\(^{37}\)Donington, "Ornaments," p. 400.

\(^{38}\)Aldrich, "Inverted Mordent," p. 423.
the half-trill should be performed as a Schneller in both instances. At a slower tempo, the second half-trill could have been performed as a Pralltriller, but obviously the speed of the figure would not allow the four notes of the full half-trill.

Hummel explains his ideas on the half-trill: "This ornament the [Schneller] is a shortening of the afore-mentioned trilled note. The sign of the Schneller is \( \uparrow \) . . . . It appears over long as well as over short notes and has an especially good effect in the case of short notes. It likewise begins with the main note over which it stands and it is snapped." Both the Pralltriller and the Schneller end on the main note with that main note sounding a little after the trill, and neither requires a termination.

In four instances in the first movement of this concerto, the half-trills are preceded by notes of the same length and pitch which could be calling for a Pralltriller with the first note tied. However, the tempo, Allegro con spirito ("brisk, vigorous, and lively"), will not allow enough time for the four notes of the Pralltriller, but only for the three notes of the Schneller, as in Clementi's example (see Fig. 21).

The other two half-trills are preceded by notes a third above

\[39\] Dannreuther, op. cit., p. 103.
\[40\] Hummel, Anweisung, p. 398, my translation.
\[41\] Donington, "Ornaments," p. 400.
\[42\] Hummel, Anweisung, p. 57, my translation.
which specifically demand the Schneller. Hummel did not use his sign for the Schneller in this concerto.

**Trill**

Many signs represented the full trill: t, t, . . mw, mw, and +. Hummel used three signs in his Anweisung to indicate a full trill: t, .mw, and mw. In Baroque practice, passing trills were considered melodic and cadential trills as harmonic.

This concerto came at a time of change in the appearance and use of trills. The procedures governing trills in the early 1700's were, for the most part, carried over into the music of the Viennese Classic composers. In the late Classical period the trills tended to be more melodic than harmonic. Melodic trills did not necessarily demand preparation, but harmonic trills required the preparation, which needs to be accented and slightly prolonged. Regarding the trill in this period, Donington writes:

> It must be clearly understood that the upper-note start remained standard at least until the second quarter of the nineteenth century. Hummel, for example, was proposing to standardize the main-note start as an innovation in 1828, a year after Beethoven's death. The interpretation, then which Haydn and Mozart, Beethoven

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46 Ibid., p. 399.  
and Schubert mainly gave their trills, and which their contemporary performers gave them, may be an upper-note start.\(^{48}\)

The upper-note start remained a viable alternative to start a trill even to the second half of the nineteenth century.\(^{49}\)

However, since the trills began to take on a strictly melodic character, the upper-note start was not demanded by the harmony.

In the period of 1789 to 1839, the practice of upper-note starts became less rigid, and composers and theorists saw main-note starts as possible, first in exceptional circumstances, then as an equal to the upper-note, and eventually as the preferred method. The trill may start on the main note in rare instances according to Daniel Gottlob Türk (Klavierschule, 1789), Jean-Baptiste Cartier (L'Art du Violon, 1798), and Clementi (Introduction . . . the Pianoforte, 1801?).\(^{50}\) On the other hand, there were no exceptions to the upper-note start as interpreted by Louis Adam (Méthode . . . pour le FortePiano, 1798), and John Baptist Cramer (Introduction for the Pianoforte, 1810).\(^{51}\)

Starting the trill on the main note in the majority of instances for melodic reasons seems to have begun in the music and teachings of Hummel (Anweisung, 1828), Spohr (Violinschule, 1832), and Carl Czerny (PianoForte School, 1839).\(^{52}\)

\(^{48}\)Donington, Interpretation, p. 257.

\(^{49}\)Ibid., p. 256.

\(^{50}\)Ibid.

\(^{51}\)Ibid.

\(^{52}\)Ibid.
Ignaz Moscheles, the Viennese pianist, also advocated this practice. Frederick Dorian reasons that the change to main-note starts began around 1800. Some exceptions were allowed to the upper-note starts at that time as can be seen in Clementi’s use of the main-note start after a rapid scale in his *Introduction* (1801?). Dolmetsch postulated that Hummel began using main-note starts exclusively around 1820. Hummel stated his case for the main note starts:

The main reason, which is determined according to the statement of the rule, that each trill should begin on the note itself over which it stands, and not on the auxiliary note (without a specific notice) is this: the trilled notes, followed by the usual kind of a cadence note, are more penetrating to the ear than the auxiliary notes, and the tonal stress must fall upon the more desirable of both parts of the beat, namely upon the trilled note.

Due to the changing circumstances involving upper- or main-note starts around 1800, the necessity to start every trill on either the upper or the main note cannot be substantiated. Each trill must be studied on its own merit, keeping in mind the melodic and harmonic requirements of the trill. Mary Rasmussen proposes that “Hummel would have allowed the trumpeter some freedom in commencing trills on either the main

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note or the note above" in the slow movement of this concerto. In this writer's opinion, every trill in the concerto should commence on the note that most enhances the musicality of the trill, and the melodic and harmonic context will determine whether it requires an upper- or a main-note start.

The length of the trills vary, but each trill needs to accelerate slightly in relation to its length. This conception of the character of the trill came from Bach, Tartini, and Leopold Mozart.

Almost all trills of this period require a termination, whether it is notated or not; the termination may take the structure of a turn, and, no matter how it is notated, should always be performed at the same speed of the trill. Hummel clearly impelled the performer to follow this procedure. However, Hummel did use trills without termination in two instances in this concerto; the trills followed by a rest, and the continuous trills. The trills without a termination he designates an imperfect trill and generally uses the sign .

60 Ibid., pp. 400-401.
61 Hummel, Anweisung, p. 387.
62 Ibid., pp. 420ff.
63 Donington, "Ornaments," p. 408.
As a general rule, long trills and continuous trills serve as a melodic intensification, and, therefore, require no preparation or termination.\(^6^4\) This rule cannot be applied with inflexibility to every long or continuous trill, though. The choice of preparing and terminating the trill should be a matter of style at the discretion of the performer\(^6^5\). In the last movement of the concerto "it is also possible to treat all the trills in the series as prolonged half-trills, dispensing with a termination, and holding the main note plain for perhaps the last third or quarter of its length."\(^6^6\) However, Hummel exhorts the performer to trill for the entire length of the note and use no resolution.\(^6^7\) In the second movement of the concerto, the trills might be started on the upper note when the preceding note is the same pitch, and on the main note when the preceding note is a second below. If a rest follows the trill, it should not be supplied with a termination. Hummel uses his sign for the imperfect trill in the second movement to indicate long or continuous trills to which he does not desire the performer to add a termination.

The "wavy line" used in this concerto occurs in Hummel's \textit{Anweisung} and indicates a trill without termination unless he

\(^{6^4}\) Donington, "Ornaments," p. 401.
\(^{6^5}\) Donington, \textit{Interpretation}, p. 254.
\(^{6^6}\) Ibid., p. 255.
\(^{6^7}\) Hummel, \textit{Anweisung}, p. 405.
supplies one. Some people have suggested that this sign serves to indicate a vibrato. Tarr even suggests a "fingered vibrato" as was notated by Nicholson, an English flute virtuoso, accomplished "by trilling on a hole or key well removed from the note-hole of the note in question."68 Spohr used the same sign to indicate a vibrato which he called "tremolo."69 Where Hummel uses this "wavy line" in the second and third movements he most likely, according to his own teaching on this subject, was indicating trills without termination unless he supplied the termination. Both kinds of trills are found in his treatise.

Turn

Of the two types of turns, accented and unaccented, mostly the latter are found in this concerto. The unaccented turn occurs after the note to be turned. Four notes are involved in the turn: the upper neighbor, the main note, the lower neighbor, and the main note again. The sign is placed after the note to be turned. Bach likens the turn to a brief trill with closing notes.70 It is to be executed rapidly with the last note longer than the others.71 After a dotted eighth-note, the turn shortens the value of the sixteenth-

69 Dannreuther, op. cit., p. 137.
70 Bach, op. cit., p. 116.
71 Ibid., pp. 113-115.
note to allow room for the turn (Fig. 21). Both Haydn and Mozart wrote turns in a similar fashion with the turn being notated at times in small notes, and making the last note longer than the rest (Fig. 22). Early in his composing,

Fig. 21--C. P. E. Bach, Versuch, turn

Fig. 22--Heinrich Schenker, classical turn

Beethoven used this same notation of the turn. Aldrich notes the problem of this style of notation: "The practice of indicating the turn with small grace notes (which became popular during the Classical period) is more ambiguous than the use of the sign, since it is not always easy to determine whether a turn on a note or a turn between two notes is

\[\text{\footnotesize\textsuperscript{72}}\text{Bach, op. cit., p. 120.}\]


\[\text{\footnotesize\textsuperscript{74}}\text{Schenker, Ein Beitrag, p. 68.}\]
intended." This statement plays an important role in this concerto; whenever Hummel places the sign between the notes, the decision as to unaccented or accented is clearly in favor of the accented turn. However, in the second movement one use of the turn in small notes calls for closer study (see Fig. 10, measure 6). The main note is the same pitch as the next note, so only the first three notes of the turn are notated, and appear in small notes. It could be that since the fourth note of the turn would have been the same pitch as the next note thereby producing a quick repetition of pitches, Hummel chose to make the last note of the turn and the next note one and the same. Perhaps a better explanation is that in this one instance, Hummel notated an accented turn in the style of Mozart and Haydn. This practice occurs in the music of Clementi. All the other turns notated in small notes can be easily recognized as unaccented turns, occurring after the main note. If the turn appears after a dotted eighth-note, the double-dottedting procedure must be used.

One other use of the turn demands explanation. In the third movement, accented turns occur on an eighth-note in a rather fast moving tempo (Fig. 23). The sign calls for the turn to be executed in the prescribed manner of four notes commencing on the beat where the eighth-note lies, with the

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76 Dannreuther, op. cit., p. 103.
upper note first (Fig. 24). However, the tempo does not allow all four notes to be played. In this instance the turn represents a trill of one repercussion and the termination. At the tempo of the Rondo, only a shortened version of the trill can be sounded, hence the turn has to be replaced with the three-note Schneller (Fig. 25).
Summary

In his use of ornaments, Hummel remains at the crossroads between the Baroque and Classical procedures, and the practices of the Romantic and modern composers. In his treatment of the short appoggiatura, the Schleifer, the half-trill, and the turn, he continued the traditions set down years before. In the realm of the trill, he was breaking new ground in the main purpose of the trill and its melodic usage. In this context, his music and writings deserve our attention. From them can be gained a perspective and understanding of the performance practices of this unstable period in music history.

Ironically, from a composer of second rank, and for a trumpet that heralded no new age of instruments like itself came a piece of music well worth the time spent in study and performance. Hummel's Concerto a Tromba principale will always have a prominent place in the repertoire of trumpet music. The uncertainty of the mood, the style, the conception give it a place in the transition period between the Classic and Romantic eras. It remains that no other composers after Hummel, either major or minor, contributed to the field of solo trumpet literature in a manner as significant as Hummel for almost one hundred years. After the Concerto a Tromba principale came a long dry spell in composition for the trumpet, natural or valve. This fact adds to the preciousness of this work.
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