AN ANALYSIS OF JOHANN NEPOMUK HUMMEL'S
CONCERTO FOR TRUMPET

THESIS

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By

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PREFACE

During the first half of the twentieth century the trumpet has gained its position as a solo instrument, even surpassing its esteemed position in the High Baroque Era. With the combined efforts of performers like Herbert L. Clark, Ernest S. Williams, and Joseph Arban, and the efforts of the French school of trumpet playing, notably those of Raymond Sabarich, the trumpet has risen from a mere accompanying instrument of the Classical Period and early Romantic Era to its present place as an expressive solo instrument. In this relatively new position the trumpeter is faced with one serious problem: that is one of limited literature. The trumpeter of today is almost compelled to perform either works of the Baroque Era or solos written within the last thirty years.

Unlike the flutist or oboist, who draws a wealth of literature from the Classical and Romantic periods, not to mention the heritage from the Baroque Era, the trumpeter must be content with his limited works of the Classical period, namely those of Joseph Haynd, Johann Hummel, Johann Albrechtsberger and Johann Molter, and the almost non-existent works of the Romantic period. The need of literature from the Classical
Period is unquestionable and is proven by the many fine musical performances of the Haydn and Hummel trumpet concertos.

A fine musical performance is dependent upon many factors. In addition to fundamental skills, such as good tone production and good intonation, other skills must be acquired and constantly improved. These skills include attack and release, legato, staccato, compound tonguing, finger technique, slurring, loud and soft playing, control in all registers of the instrument, endurance, reading ability, and mastery of appropriate styles.

A fine musical performance also requires that the performer have some knowledge of the music itself. In many instances, musicians have performed with little or no knowledge of form, harmonic structure, style, rhythmic devices, tempo and dynamic patterns, sequential and motivic patterns, or points of tension and repose. Often, very little has been known about the relationship of the solo and the accompanying part, the composer's intent, nor the setting in or for which the work was originally composed.

Recalling the observation of Johann E. Altenburg, famous trumpeter, composer, and author of the Baroque and Classical periods, "every art has two aspects, the theoretical and the practical. Therefore if one wishes to learn his art properly and thoroughly, these two aspects--knowledge and skill--must be united. Otherwise one cannot truthfully say that he is
the master of his art."¹ It is the purpose of this thesis to explore both the theoretical and the practical aspects of Johann Nepomuk Hummel's Concerto for Trumpet.

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Keyed trumpet by Morodino of Italy, 1843, on display at the Museum of Fine Arts, Boston, Massachusetts
CHAPTER I

HISTORICAL BACKGROUND

Johann Nepomuk Hummel

Johann Nepomuk Hummel was born on November 14, 1778, in Pressburg, Hungary. His father, Joseph Hummel, was the director of the Imperial School of Military Music at Pozsony, now Pressburg, and conductor of the theater orchestra there. Johann Hummel's musical career began with the study of the violin, at his father's demand. When the study of violin led to failure, Johann was allowed to begin the study of pianoforte instead. Johann's immediate display of aptitude for this instrument gave him a rapid development of facility. In 1785, Joseph Hummel obtained the position of conductor at Schikaneder's theater in Vienna.¹

It was here in Vienna, when Johann was seven, that his father requested Mozart to give young Johann piano lessons. To this request Mozart replied, "You know, my dear friend, I don't much like taking on pupils; it takes up too much of my time and disturbs me in my work. But let's see and hear what the boy is like and whether he's worth helping..." Sit down

at the piano, then, and show us what you can do." Johann performed several small pieces by Bach which he had practiced carefully. Mozart's enthusiasm was obvious, noted Joseph Hummel, and when Johann finished Mozart gave him one of his own compositions to sight-read. Even before Johann had finished the movement, Mozart stopped him and said, "Bravo, Bravo; you're a splendid lad. Carry on like that and you'll get on all right." Mozart agreed to take on Johann and insisted that the boy stay at this home in the Grosse Schulerstrasse. Johann stayed with Mozart for two years receiving informal and irregular lessons yet making immense progress.

Johann Hummel made his first concert appearance in 1787 at a concert given by Mozart. The success of his first performance was so favorable that his father planned a concert tour of Bohemia, Germany, and Denmark in 1788. After this they went to London, where Johann received instruction from Muzio Clementi. In 1792, the Hummels left London and after a one-year tour returned to Vienna.

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3Ibid., p. 570.

4Ibid., p. 570.

5Hume, op. cit.

6Ibid.
It was in Vienna under Albrechtsberger that Hummel devoted himself to the serious study of composition. His enthusiasm for composition led him to Joseph Haydn and also to Antonio Salieri, from whom he sought assistance in dramatic composition.  

During this period, until 1803, Johann Hummel toured frequently, once to St. Petersburg, where he was well received, and also another trip to London in 1801, which is documented by a journal of Jane Porter, a well-known English novelist. In her journal she recalls:

About noon, the two Mr. Hummells, father and son, called on Mrs. Crespigny. She sent for me down. Their profession is music; and as it is one of my ruling passions, I had a most delicious banquet of sweet sounds. They dined with us. It rained in the evening, which compelled them to stay all night. Young Hummell has great execution and taste, both on the grand piano forte, and the harp. His voice is rich and full of feeling. He sang with dissolving pathos, the beautiful lines of Moore, beginning "Sweet are the dreams &c." As we conversed after tea, I found him well-read even philosophical, and possessing a kind of brilliant naivete, that I never saw in any one before. He is young and handsome. He never drinks wine for this reason. When a boy, he observed its degrading effects upon men, and he supposed it must have a bewitching quality upon those who had once tasted it, to make them taste it again--He resolved never to run the risk. The abhorrence grew with him to manhood; and though he has tasted it and does not dislike it, yet aware of the use of his resolution, in no company whatever, and at no time does he break through what he has made a principal sic never to drink a glass of wine. At first his acquaintance laughed at him and quarrelled with him; but he was firm, and he is now free. What an example is this, set by a young man of one-and-twenty.  

7Ibid.  
The content of this diary provides information which is neglected by most biographers of Hummel. It not only locates Hummel in London at this time when he was supposedly in Vienna but also gives credit to talents other than his virtuosity at the piano. This account is reliable, as Jane Porter, a lover of opera, was a capable critic in several branches of the arts.9

In 1803, Hummel was again in Vienna, where he held a conducting position at the court theatre. The following year upon the recommendation of his predecessor, Joseph Haydn, he accepted the post of Kapellmeister to Prince Esterhazy, at Eisenstadt. It was here, in 1805 that Johann Hummel performed his first sacred work, the Mass in Bb major. Upon dismissal from his post for neglect of duties, in May of 1811, Hummel returned to Vienna. He lived here without appointment as a teacher and concert player until 1816, when he again took on the duties of court Kapellmeister, this time at Stuttgart. He married Elisabeth Rockl, an opera singer in 1813.10

Unsatisfied with the atmosphere at Stuttgart, he exchanged his appointment for a similar one at Weimar, which he took up early in 1819. The atmosphere here must have been more suitable to Hummel, as he remained at Weimar until his death in 1837.11

Johann Hummel's importance in the history of music is not the result of his efforts as a composer, in that his music is

9Ibid., IX, 71.
10Hume, op. cit.
11Ibid.
neither profound nor very original. "Hummel represents in
the history of pianoforte writing and playing the transition
from the classic school of Haydn and Mozart to the modern
romantic school."12

His effect on the romantic school can be realized when
one remembers that Hummel was the teacher of Czerny, Hiller,
Henselt, and Thalberg, all outstanding performers of the
Romantic period.13 As Czerny recollects from a party given
by Mozart's widow:

I was especially fascinated by a very striking young
man. His unpleasant, common looking face which twitched
constantly and his utterly tasteless clothing seemed
to indicate that he was some village school master. But
the many valuable diamond rings he wore on almost all
fingers provided a most peculiar contrast. As usual
there was music and finally this young man (he might have
been somewhat older than twenty) was asked to play. And
what an accomplished pianist he turned out to be... this
homely fellow seemed like a revelation. Never before
had I heard such intimate and tender expressions, nor
even such good taste in improvisation.14

An interesting observation here is the difference of opinion
between Jane Porter's diary and Czerny's recollections re-
garding the personal appearance of Hummel. Czerny is probably
the more reputable source, as his description agrees with Hume's
in Grove's Dictionary of Music and Musicians.

In his own time Hummel was very successful owing to his
achievements as a concert pianist; and considering the talented

12"Johann N. Hummel," Scribner's Encyclopedia of Music
13Highfill, op. cit., p. 70.
14C. Czerny, "Recollections From My Life," Music Quarterly,
XLII, (July, 1956), 308, 309.
Mozart, Haydn and Beethoven with whom he had to compete, the praises of Czerny are not to be overlooked. In the area of extempore playing Hummel was considered a rival of Beethoven.\footnote{Herbert F. Peyser, "Chopin; Precusor and Contemporaries," \textit{Musical America}, LXIX (January, 1949), 67.} As Hummel did not achieve his reputation as a pianist by playing his own works, it can be assumed that he was endowed with the gift of interpretation. He brought the symphonies of Beethoven to many people in the form of pianoforte duets.\footnote{Ibid., LXIX, 67.}

Probably the most famous composer of the Romantic era affected by Hummel was Frederick Chopin. "Chopin's melodic parentage can be traced to Hummel more than to Mozart of Bach who were favorites of Chopin."\footnote{Ibid.} Hummel's influence can clearly be seen in a comparison of his A minor concerto with the E minor concerto of Chopin, noting especially the similarities of the opening measures of both works. The finales of both Chopin concertos are rondos patently in the manner of Hummel. Even the meager orchestral treatment of Hummel becomes in Chopin a characteristic style.\footnote{Ibid., LXIX, 67.}

Of particular interest to this thesis is the influence of Hummel's teachers Haydn and Albrechtsberger. This influence can be observed in Hummel's \textit{Concerto for Trumpet in E Major} which was composed during the year 1803. This concerto has

\footnote{Hume, \textit{op. cit.}}\footnote{Ibid.}

\footnote{Ibid., LXIX, 67.}
a marked resemblance to Haydn's and Albrechtsberger's works for the same or similar instrument. Albrechtsberger wrote a Concertino in Eb for violin, violoncello, trumpet, and cembalo in 1771, five years before Haydn wrote his trumpet concerto. Both the Haydn and Albrechtsberger works are in Eb, while the Hummel concerto is in E. Although the Albrechtsberger Concertino is in the Rococo style and the Haydn and Hummel concertos are in the Classical style, certain characteristics typical of trumpet playing are apparent in all three works.19

The chains of triplets on the tonic triad in the Albrechtsberger Concertino (Fig. 1) can be found in both of the other works (Fig. 2 and Fig. 3).

![Fig. 1](image1)

Fig. 1—Johann Albrechtsberger, Concertino in Eb, second movement, measure 1-2.

![Fig. 2](image2)

Fig. 2—Joseph Haydn, Concerto for Trumpet in Eb, first movement, measures 148-149.

Fig. 3--Johann Hummel, Concerto for Trumpet, first movement, measures 277-278.

A more striking similarity can be found between the Albrechtsberger and Hummel works, where both composers use broken triplets in the same way (Fig. 4 and Fig. 5).

Fig. 4--Albrechtsberger, Concertino in Eb, fourth movement, measures 27-31.

Fig. 5--Hummel, Concerto for Trumpet, first movement, measures 198-200.

These works for trumpet were not written for the modern trumpet of today. All three works were written for some type of keyed trumpet. The Albrechtsberger Concertino could have
been performed on a slide trumpet, as a slide capable of a whole-tone extension is all that is necessary to play the part. The writing, however, is not typical of the style of eighteenth century slide trumpet music.  

Keyed Trumpet

The inspiration behind the Concerto for Trumpet in E by Johann Hummel was apparently the invention of a Viennese court trumpeter, Anton Weidinger, as the original score is dedicated to him. This invention was the Klappentrompete (keyed trumpet) capable of playing a chromatic scale, thus freeing the trumpeter of the limited harmonic series. Although the earliest known design of a keyed trumpet is one made by Riedl of Vienna in 1601, Weidinger's trumpet is dated about 1796, and was the instrument for which Haydn wrote his famous trumpet concerto.  

Where Weidinger came by this idea is not known, but efforts to make brass instruments chromatic by the use of keys date back to 1760, when a member of the Russian Imperial Orchestra, Kolbel, constructed a horn with keys. Another reference

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20Ibid., p. 107.


keyed trumpets can be found in Altenburg's book on brass playing of 1795.\(^{24}\)

Weidinger's trumpet, the first really successful attempt at keyed brasses, was built in the twice-coiled shape of the nineteenth century natural trumpet and had four to six padded brass keys (Fig. 6). The picture is not of Weidinger's trumpet but shows the general design of keyed trumpets. The fingers manipulate the key levers and do not stop any holes directly. This practice permitted larger lateral holes and introduced a new variation in tone-producing technique.\(^{25}\)

This experience did not fail to influence the fingering

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technique after the keys were applied. Evidence of this fact is the scoring of the Hummel and Haydn trumpet concertos with their rapid scale patterns.\(^{26}\)

Although chromatic, the Klappentrompete was built in one of the high keys usually F or A flat, and provided with the usual set of crooks.\(^{27}\) Crooks were a feature of natural trumpets which were in use from the seventeenth century well into the nineteenth century. The crooks were additional lengths of tubing added singularly to the instrument, thus lowering the natural harmonic series. Even with this, the natural trumpet was restricted to only one harmonic series at a time. In the early eighteenth century there were two crooks used, one to lower the pitch a semitone and one to lower the pitch a whole tone. It was still necessary for the trumpeter to carry several trumpets, generally pitched in G, F, D, and B flat. By the time of Mozart there was a larger number of crooks, and by the time of Beethoven, crooks in the keys of F, E, E flat, D, C, B, B flat, and A were standard.\(^{28}\)

The keyed trumpet had two basic defects. The quality of the tone was unsatisfactory owing to the soft padding of the keys,

\(^{26}\)Ibid., p. 164.

\(^{27}\)Farmer, op. cit., p. 596.

which impaired the resonance of the tubing.29 The other objectionable characteristic of the instrument was that only one harmonic series came from the bell, and depending on which key was open, the other harmonic series came from various parts of the instrument. This caused a great difference in tone quality. Through experimentation Bessaraboff found another explanation for the change in tone quality.

Beginning as a regular three-octave instrument with pedal tone, the key bugle retains this specific characteristic: it remains an instrument with pedal tones. The upper partial tones gradually shrink in number, and with the opening of the fourth key the shortened tube displays the properties of a two octave instrument: the number of partials shrinks to two and their tonal quality becomes poor. As a result of such a change in the acoustical characteristic the key bugle has a very uneven scale as to tone color produced and is difficult to keep in tune... Therefore the principal defect of the key bugle was the uneven tone color of the scale, which produced the impression that the instrument was out of tune.30

All keyed brass instruments worked on the same principle, including the keyed bugle of the above quotation. Because of the larger bore-length ratio, the four-foot conical, keyed bugle suffered less in respect of tone quality than did the cylindrical, keyed trumpet. Although the invention of valves about 1815 made the keyed instruments obsolete, keyed trumpets were manufactured as late as 1843.31

The keyed trumpet is of little significance to the history of the modern trumpet. It is, however, important in that this

29 Rasmussen, "Historical Notes," p. 4.
30 Bessaraboff, op. cit., p. 165.
31 Ibid., p. 196.
instrument was directly responsible for influencing Johann Hummel to write his *Concerto for Trumpet*.32

A convincing performance of this concerto depends upon a performer's knowledge of the intentions of the composer. With this in mind it is obvious that a theoretical analysis of the work would be of great help to a performer.

32 Farmer, _op. cit._, p. 569.
CHAPTER II

THEORETICAL ANALYSIS

The Concerto for Trumpet by Johann Hummel is in three movements, all in related keys, as shown in the table below:

TABLE I

OUTLINE OF MOVEMENTS

<table>
<thead>
<tr>
<th>Movement</th>
<th>Tempo and Meter</th>
<th>Form</th>
<th>Tonality</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Allegro con-(\frac{4}{4}) Spirito</td>
<td>Concerto-allegro(^1)</td>
<td>E major</td>
</tr>
<tr>
<td>II</td>
<td>Andante--(\frac{4}{4})</td>
<td>Five-part song</td>
<td>A minor</td>
</tr>
<tr>
<td>III</td>
<td>Rondo---------(\frac{2}{4})</td>
<td>Rondo</td>
<td>E major</td>
</tr>
</tbody>
</table>

The trumpet part in the Concerto for Trumpet is written for an E trumpet and sounds a major third higher than written. For convenience, all musical examples are in concert pitch.

First Movement Allegro con Spirito, E Major, \(\frac{4}{4}\) Meter Concerto-Sonata Form

The first movement of the Concerto for Trumpet is typical of the Classical concerto and is patterned after the concerto

\(^1\)Willi Apel uses the term "Concerto-Sonata" to refer to the form of the first movement of a concerto. Willi Apel, Harvard Dictionary of Music (Cambridge, 1961).
form of Mozart. In this form, which is borrowed from the sonata allegro form, there is a double exposition. In the orchestral exposition the thematic material is presented in the tonic key. The solo exposition follows the modulatory pattern of the sonata form, with the first theme in the tonic and the second theme in the dominant. Another distinguishing factor of this form is that in the second exposition the solo instrument can introduce themes not stated in the orchestral exposition. Also "the second exposition is more truly a development than the succeeding section." In this way the trumpet concerto of Hummel reflects the influence of Mozart. Of Mozart's twenty-five piano concertos only five have a true development section.

The first exposition begins without an introduction, with a statement of the first subject (Fig. 6). The first subject

\[ \text{Fig. 6--Hummel, Concerto for Trumpet, first movement, measures 1-6.} \]

\[ \text{2Leon Stein, Structure and Style (Illinois, 1962) p. 165.} \]

\[ \text{3Ibid., p. 164} \]
in unique in several ways. It is motivic in nature, with two contrasting parts. The first motive (Fig. 7) is stated in

Fig. 7--Hummel, Concerto for Trumpet, first movement measures 1-2.

unisons and octaves by the entire orchestra. This is followed by the second motive in the first violins (Fig. 8). The

rhythmic structure of the first motive is immediately developed in measures seven through twenty-one.

Although the second subject does appear in the tonic key, there is a common chord modulation to the dominant region in measure sixteen which leads up to the transition theme (Fig. 9). This theme is stated twice by the violins and cadences on the dominant chord in measure thirty-one. A modulatory section follows in which the B tonic of the dominant region becomes the dominant seventh of the original tonic E.
The second subject begins at measure forty-two (Fig. 10).

The first part of the second subject is stated by the strings and the winds state the second part. This section begins in E major but quickly goes to the key of F sharp minor and returns to E major. There is a cadence on E in measure fifty-four, where the closing section begins.

The closing section begins with new material (Fig. 11) and is followed by material from the transition theme. The strings are responsible for this material and the winds have only supporting harmony.
In measure sixty-three there is a codetta in the tonic key which leads up to the second exposition.

**Second Exposition**

The second exposition begins in measure sixty-seven with a statement of the first subject by the trumpet and first violin. The trumpet adds a new idea to the first subject (Fig. 12). This triplet arpeggio is used later with new themes.

The first subject is altered by the repetition of the second motive in the middle of the phrase.

Unlike the first exposition, with a predominance of first motive material, the trumpet in the second exposition immediately states a new theme (Fig. 13). This theme is conjunct nature.
Fig. 13--Hummel, *Concerto for Trumpet*, first movement, measures 73-76.

Two four-measure phrases of similar structure follow until a cadence on an E chord at measure eighty-four.

The transition begins at measure eighty-four with material from the closing section of the first exposition. Also stated in this transition are two new thematic ideas (Fig. 14 and Fig. 15). The triplet arpeggio of the second new theme

Fig. 14--Hummel, *Concerto for Trumpet*, first movement, measures 92-93.

Fig. 15--Hummel, *Concerto for Trumpet*, first movement, measures 100-102.

(see Fig. 15) reflects the first subject of the solo exposition.
The transition begins in the key of E major and goes through the keys of C sharp minor, F sharp minor, B major, B minor, and then back to B major for a statement of the second subject. The second subject is stated by the trumpet alone and only the first part of the subject is used (measures forty-two through forty-three of Fig. 10).

In measure 120 the first violin states the second subject and the trumpet has a counter theme at the end of the phrase (Fig. 16). Following this the trumpet introduces a new theme,

Fig. 16--Humel, Concerto for Trumpet, first movement, measures 120-123.

which is repeated slightly altered by the orchestra. (Fig. 17).

Fig. 17--Hummel, Concerto for Trumpet, first movement, measures 123-126.
In measures 130 through 136 there is virtuoso material for the trumpet. This material is based on triad arpeggios beginning with eighth note arpeggios (Fig. 18) and going on to triplet arpeggios (Fig. 19). The next measures are cadential material leading to a cadence on the dominant of E at measure 146.

The closing section begins at measure 146 with material from the first motive. The first part of the closing section is quasi-developmental, as the harmony is unstable. The harmonic movement of this section is in two-measure phrases beginning on the tonic (B major), going to subdominant, dominant, and then resolving to a minor tonic. This is followed by a major submediant chord on the flat sixth. Were it not for the strong cadential movement in the key of B major in measures
162 through 169, the closing section might be mistaken for the development section.

**Development**

The development begins at measure 170 in the key of B major with a rhythmic pattern derived from the first motive (Fig. 20). This motive is passed between sections first in the strings and then in the winds.

![Fig. 20--Hummel, Concerto for Trumpet, first movement, measure 170.](image)

There is an enharmonic modulation to the key of C minor in measure 172. The development consists mainly of a repetition of the first subject and the second subject in the key of C major. There is, however, a new theme presented in the development (Fig. 21). During this theme the tonality moves back

![Fig. 21--Hummel, Concerto for Trumpet, first movement, measures 189-191.](image)
to E major and finally back to B major. Measures 197 through 201 reflect the virtuoso section of measures 130 through 134. The rest of the development (measures 205 through 210) is a reminiscence of the closing section of the first exposition.

**Recapitulation**

The statement of the first subject is a direct repetition of the second exposition. The new theme of the second exposition (see Fig. 13) is varied in its return (Fig. 22).

![Fig. 22--Hummel, Concerto for Trumpet, first movement, measures 221-224.](image)

The transition begins at measure 224 with new material (Fig. 23). These moving sixteenth notes hint at the closing passage of the first exposition. This transition also has some development of the first motive in measures 226-232.

![Fig. 23--Hummel, Concerto for Trumpet, first movement, measures 224-226.](image)
From here the transition section is similar to the transition of the second exposition.

The second subject area begins at measure 253 in the tonic key. Again in the second section there is a virtuoso passage consisting of arpeggios on the tonic and dominant triads. This continues until measure 288, where there is a cadence on the tonic six-four chord. At this point the second subject area equals the same section of the second exposition.

A cadence is a typical feature of the classical concerto. Although measure 288 is the logical place for a cadenza, Hummel gives no indication of a cadenza at this place. However, the following measures contain cadenza-like material (Fig. 24).

Fig. 24—Hummel, Concerto for Trumpet, first movement, measures 288-299.

[Music notation image]

The closing section begins at measure 299 and is a repetition of the closing section of the first exposition. The closing section is for the orchestra only. Beginning at measure 309 is a codetta which is the final statement of the first motive.

Second Movement Andante, A Minor, 4/4 Meter
Five-part Song Form

The second movement is set in the strict homophonic style of the Classical Period. Other than the two-measure orchestral interludes, the trumpet is the sole melodic instrument. The five parts are determined by their tonality and type of harmonization, as the thematic structure is independent of these elements.

**TABLE II**
**OUTLINE OF SECOND MOVEMENT**

<table>
<thead>
<tr>
<th>Part</th>
<th>Theme</th>
<th>Key</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>A</td>
<td>A minor</td>
<td>1-12</td>
</tr>
<tr>
<td>II</td>
<td>B</td>
<td>C major</td>
<td>13-30</td>
</tr>
<tr>
<td>III</td>
<td>A</td>
<td>A minor</td>
<td>31-40</td>
</tr>
<tr>
<td>IV</td>
<td>B</td>
<td>A major</td>
<td>41-53</td>
</tr>
<tr>
<td>V</td>
<td>Coda</td>
<td>A major</td>
<td>53-70</td>
</tr>
</tbody>
</table>
Part I

The first part is in A minor and is harmonically unstable, as the bass line descends chromatically from the tonic "A" to the "C" a sixth below. There are many secondary harmonies which further enhance the instability of this part. The theme of the first part begins in measure six, which is the only place this theme is stated (Fig. 25). The consequent

\[ \text{\includegraphics[width=\textwidth]{fig25.png}} \]

Fig. 25--Hummel, Concerto for Trumpet, second movement, measures 6-12.

phrase (measures nine through twelve) of the first theme is to be remembered, as this phrase is the only thematic link in unifying the first and third sections.

In measure twelve there is a cadence on an E chord followed by a modulation to C major in measure thirteen where the second part begins.

Part II

The second part is very stable harmonically, using per-dominantly tonic and dominant chords. This part is constructed of irregular phrases consisting of three-measure phrases, as in the first phrase (Fig. 26), five-measure phrases, and nine-measure phrases.
The turn in measure fourteen organizes the period of measures thirteen through nineteen, as it is used again in measure eighteen of the consequent phrase. The theme of this part is based on the major triad of C. Measure sixteen introduces a triplet rhythm figure, the first use of triplets in the thematic structure of the movement. It is not odd that triplets should appear in the melody, as the entire accompanying structure is composed of repeated triplets (Fig. 27).

The triplet motive is used to extend the period in measures twenty through twenty-four, where the climax of the second part occurs on a C major chord. This part is further extended by diminution of the triplet motive into sixteenth notes and then descending triplets with embellishments. The phrase ends on measure twenty-eight and is followed by a three-measure orchestral interlude still in the key of C major.
Immediately after the cadence on C in measure thirty there is a major III chord on E. The E is repeated to become a pedal dominant chord in the key of A minor.

**Part III**

Part three begins at measure thirty-one and recalls strongly the first part by the use of repeated triplets introducing the theme and by an almost identical harmonic progression. Thematic unity is achieved by the falling major sixth (Fig. 28).

![Figure 28](image)

Fig. 28--Hummel, *Concerto for Trumpet*, second movement, measure 34.

In each case the dotted half note is on an altered chord, first on a secondary dominant seventh and then an augmented sixth chord (Fig. 29). The consequent phrase of the first part is repeated slightly altered in measures thirty-eight through
Part IV

The fourth part begins on measure forty-one and is in the key of A major. It is very similar in thematic construction and harmonic progression to Part II. The tonality of A major is very stable, as the primary chords of that key, with the exception of one cadential augmented sixth chord, are used exclusively. The modulation to this key is very simple and takes place in the preceding measures with the following chord progression: (A minor) V, V₇, I₄₆, V, I, (A major). This part begins with a two-measure orchestral interlude with the oboe hinting at the theme soon to be heard in the solo trumpet. The motive of the second part (the perfect fourth followed by the turn) is repeated in measure forty-three. The triplet motive appears again and moves the solo trumpet to a high A for the climax of the entire movement (Fig. 31). This is followed by a descending passage and a cadence on an A major chord in measure fifty three.
Fig. 31--Hummel, Concerto for Trumpet, second movement, measures 50-52.

Part V

The fifth part serves as a coda and begins at measure fifty-three with two measures of orchestral treatment establishing strongly the key of A major. In measure fifty-five the trumpet plays a subordinate role as the oboe and clarinet repeat the motive of the interlude (Fig. 32).

Fig. 32--Hummel, Concerto for Trumpet, second movement, measure 55.

The triplet figure of the second part is stated again in measures fifty-seven through fifty-nine and is expanded
into a quasi-cadenza (Fig. 33).

As the second movement is "attacca subito" into the rondo, a transition is used to establish the dominant of E. The transition, measures sixty-three through seventy, uses two rhythmic motives which are unrelated to any material of the second movement (Fig. 34) and (Fig. 35). These motives are used alternately with (Fig. 34) in the strings and (Fig. 35)
in the winds. The harmony finally reaches a pedal point on B, which serves as the dominant of the rondo.

Third Movement *Rondo*, 2/4 Meter, Rondo Form

This movement is in the second rondo form. The basic outline of the form can be seen in the following table. The codetta listed in this table is the last part of the A section.

<table>
<thead>
<tr>
<th>Section</th>
<th>Key</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>E major</td>
<td>1 - 32</td>
</tr>
<tr>
<td>codetta</td>
<td>E major</td>
<td>21 - 32</td>
</tr>
<tr>
<td></td>
<td>B major</td>
<td>33 - 68</td>
</tr>
<tr>
<td>A</td>
<td>E major</td>
<td>69 - 100</td>
</tr>
<tr>
<td>codetta</td>
<td>E major</td>
<td>89 - 100</td>
</tr>
<tr>
<td>C</td>
<td>E minor</td>
<td>101 - 168</td>
</tr>
<tr>
<td>A (CODA)</td>
<td>E major</td>
<td>169 - 257</td>
</tr>
<tr>
<td>codetta</td>
<td>E major</td>
<td>247 - 257</td>
</tr>
</tbody>
</table>

and appears with every occurrence of A. The last statement of A serves as the coda to the entire movement.

The A theme is based on the rhythmic pattern shown in Fig. 36 and contains three periods.

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5Leon Stein states that "Auxiliary members which may occur include a codetta." Leon Stein: *Structure and Style* (Illinois, 1962), p. 88
A motive consisting of four eights followed by a quarter appears at the end of each phrase excepting the two in the middle. The solo trumpet has all the thematic movement. However, the distinctive codetta section at the end of A is always played by the orchestra alone. The codetta theme contrasts with the A theme in that each measure is syncopated (Fig. 37). In measure thirty-one of the codetta is a reminiscence of the first motive of the first movement (Fig. 38). The figure is stated in diminution.
The B section (measure 33) begins on the dominant of E, which immediately becomes the tonic of B. The B theme (Fig. 39) is built on triads with a scale passage at the end. The four sixteenths (measure 35) serve to organize the other phrases of the B section. At the end of the B section is a six-measure orchestral interlude beginning at measure 59 (Fig. 40). This interlude is similar to the codetta of the A section. In this section there is a modulation back to E major.

The trumpet states repeated sixteenth-note triplets on the dominant, which lead back to the A section. This second appearance of A is almost a literal repetition of the first A section. Embellishments are added to the trumpet part. The codetta is appended to the A section exactly as before.
The C section is in the minor mode of E. This section is longer than both the A or B section and contains technical passages for the trumpet (Fig. 41 and Fig. 42).

Fig. 41—Hummel, Concerto for Trumpet, third movement, measures 119-121.

Fig. 42—Hummel, Concerto for Trumpet, third movement, measures 151-154.

The A and B sections had been harmonized almost completely by tonic and dominant chords; the C section, however, uses much more variety of chord type and more excursions away from the key center which opened the section. G major, for instance, appears juxtaposed against E major, E minor and B major.

The final return to A is not literal. It is defined mainly by a reaffirmation of the tonic key and contains a new theme introduced by the orchestra (Fig. 43). This theme is repeated and developed until measure 196. The trumpet states fragments of the original A section (Fig. 44).
This final A section also functions as the coda and gives the trumpeter a chance to display his dexterity, (Fig. 45), as his part contains turns, arpeggios and trills typical of virtuoso writing Fig. 46).

The codetta material returns in its entirety at measure 246 to finish the movement. The trumpet joins in the tutti for the final statement.
Although this knowledge of formal structure helps the performer to realize the intentions of the composer, there are other facets which are also important to the final performance.

The markings on the score show the performer how to interpret the composer's ideas. As the only available scores of the Concerto for Trumpet are inaccurate editions of the original, a comparative analysis of the original score with the printed editions will be invaluable in giving an accurate performance of the work.
CHAPTER III

COMPARATIVE ANALYSIS OF THE ORIGINAL SCORE
AND THE PRESENT PRINTED EDITIONS

The original score of Johann Hummel's *Concerto for Trumpet* is located in the British Museum, in London, England. There are no printed editions of the orchestral version of the concerto. There is, however, a manuscript orchestral version edited by Roger Voisin available from International Music Company. Several printed editions in the form of trumpet with piano accompaniment are available also (see appendix B). As most performances are from the piano versions, a comparative analysis of these editions with the original score will be valuable to the performer.

The editions compared are published by Robert King Music Company, edited by Armando Ghitalla; International Music Company, edited by Roger Voisin; and Friedrich Hofmeister, edited by Fritz Stein. In this discussion the editions will be referred to by the editor, Ghitalla, Voisin, and Stein, respectively.

One peruliarity in the original score of the concerto is the lack of dynamic, stylistic, and phrase markings in the solo part (Fig. 47). This must be a purposeful neglect, as Hummel is very careful about dynamics and phrasing in the orchestra parts (Fig. 48) where every part is marked. A close look
Fig. 47--Hummel, Concerto for Trumpet, first movement, measures 66-72, Microfilm copy, British Museum.

the markings reveal that Hummel is concerned also about balance, as the thematic material is usually a dynamic level above that of the supporting parts. Notice the fortissimo in the first violin part (see Fig. 48), as compared with the forte of the rest of the orchestra.

Hummel is careful also about the stylistic markings of the first violin. It was the duty of the concertmaster to interpret the score for the rest of the orchestra, so his part is frequently more marked than any of the other parts.¹

Fig. 48--Hummel, *Concerto for Trumpet*, first movement, measures 1-6, Microfilm copy, British Museum.

The soloist used his own resources in interpreting his part, as there are no dynamic marks in the solo part in the
first movement and very few in the second and third movements. The three editions, however, come with complete interpretation marked for the soloist. As the practice of today is for the musician to be faithful to the score, a performer using any of these editions may feel obligated to follow the instructions of the editors. The purpose of this chapter is to free the performer from the printed page and to show which markings are Hummel's and which belong to the whims of the editors.

The Ghitalla and Voisin editions have forte marked for the trumpet at the second exposition (Fig. 49) and (Fig. 50). All three of the printed editions are written for B flat trumpet. These scores have been transposed from the original key of E down one half step to the key of E flat, placing the trumpet in F.

![Fig. 49--Hummel, Concerto for Trumpet, first movement, measures 66-68. Ghitalla edition.](image)

The original score shows no articulation marks for the trumpet. The Ghitalla edition shows a tenuto style, whereas

![Fig. 50--Hummel, Concerto for Trumpet, first movement, measures 66-68. Voisin edition.](image)
Voisin shows no particular style. The Stein edition (Fig. 51) begins the solo at mezzo forte and indicates staccato style in the solo part.

![Fig. 51--Hummel, Concerto for Trumpet, first movement, measures 66-68. Stein edition.](image)

Slurs are also added at random by the editors. The third phrase of the second exposition (Fig. 52) is articulated

![Fig. 52--Hummel, Concerto for Trumpet, first movement, measures 76-80. Microfilm copy, British Museum.](image)
differently in each edition (Fig. 53), (Fig. 54), (Fig. 55).

Fig. 53--Hummel, Concerto for Trumpet, first movement, measures 76-80. Stein edition.

Fig. 54--Hummel, Concerto for Trumpet, first movement, measures 76-80. Ghitalla edition.

Fig. 55--Hummel, Concerto for Trumpet, first movement, measures 76-80. Voisin edition.

The Ghitalla edition is most accurate in using original embellishments. The mordents in measure ninety-seven (Fig. 56)

Fig. 56--Hummel, Concerto for Trumpet, first movement, measure 97. Microfilm copy, British Museum.
have been left out of the Stein and Voisin editions (Fig. 57) and (Fig. 58). Ghitalla writes out the mordent but also

![Fig. 57--Hummel, Concerto for Trumpet, first movement, measure 97. Stein edition.](image)

![Fig. 58--Hummel, Concerto for Trumpet, first movement, measure 97. Voisin edition.](image)

cites the original notation. This is a good practice, as it gives the student a chance to learn the signs of the Classical period and see how they are performed (Fig. 59).

![Fig. 59--Hummel, Concerto for Trumpet, first movement, measure 97. Ghitalla edition.](image)

Three different interpretive markings appear in the editions in measures 130 through 131. The Stein edition (Fig. 60) has

![Fig. 60--Hummel, Concerto for Trumpet, first movement, measures 130-131. Stein edition.](image)
staccato marks and slurs in this passage. The Voisin edition uses accent marks (Fig. 61) and the Ghitalla version uses tenuto marks (Fig. 62). Again the original score has no articulation markings to guide the performer.

One of two places in the first movement where Hummel actually gives expressive marks to the trumpet is in measure 137 (Fig. 63), where a crescendo and diminuendo appear. The
other place is in measure 268, which has sforzando markings on the weak beat and slur markings (Fig. 64). The next discrepancy

![Image](image1.png)

**Fig. 64**--Hummel, *Concerto for Trumpet*, first movement, measures 266-269. Microfilm copy, British Museum.

in the editions occurs at measure 176, where there is a change of key in the original score (Fig. 65). Only the Viosin edition makes a change of key here (Fig. 66). In the Stein and Ghitalla

![Image](image2.png)

**Fig. 65**--Hummel, *Concerto for Trumpet*, first movement, measures 175-177. Microfilm copy, British Museum.
Fig. 66--Hummel, Concerto for Trumpet, first movement, measures 175-176. Voisin edition.

editions the accidentals for the key change are just written in and no change of key is indicated in the key signature (Fig. 67) and (Fig. 68). The omission of a key change in the key signature does not affect the performer, in that all the notes are accounted for enharmonically.

Fig. 67--Hummel, Concerto for Trumpet, first movement, measures 175-177. Stein edition.
Fig. 68--Hummel, Concerto for Trumpet, first movement, measures 175-176. Ghitalla edition.

All three editions omit embellishments in measure 236, and alter the articulation. The original score contains two embellishments not shown in the editions (Fig. 69). The

Fig. 69--Hummel, Concerto for Trumpet, first movement, measures 236-238. Microfilm copy, British Museum.

Stein edition drastically changes the articulation (Fig. 70)

Fig. 70--Hummel, Concerto for Trumpet, first movement, measures 236-238. Stein edition.

as well as omitting the embellishments.
An editorial change that is necessary occurs in measure 245. As the original score was written for a different trumpet altogether, one capable of a much lower range than the modern trumpet, notes not within the range of the modern trumpet must be changed to fit the range. The low "E" (Fig. 71) in the original score has been placed up an octave in the Voisin edition and is still unplayable (Fig. 72). Stein transposes the note up two octaves (Fig. 73), and Ghitalla moves this note up three octaves from its original position (Fig. 74).
Second Movement

There are no slur markings for the trumpet part in the second movement. Of the three editions compared, the Voisin has fewer markings and is, therefore, more accurate in relation to the original score. The absence of slur markings does not prohibit their use.

The second movement does have more dynamic and ornamental markings than the first movement. All three editions follow the composer's intention for the first ten measures (Fig. 75).
Ghitalla adds a crescendo and subito piano at measure twenty-three (Fig. 76). This is not marked in the trumpet part,

![Fig. 76--Hummel, Concerto for Trumpet, second movement, measures 21-24. Ghitalla edition.](image)

but it is marked in the orchestra part (Fig. 77) and logically would be observed by the performer.

![Fig. 77--Hummel, Concerto for Trumpet, second movement, measures 21-24. Microfilm copy, British Museum.](image)

The Stein edition has no reference to a crescendo at all and the Voisin has a crescendo marked a measure earlier, (Fig. 78) which is followed by a diminuendo to piano.

In the original score Hummel indicates two versions of the second movement. The first one is the one all the editors
have used (see Fig. 77). The second version is shortened and begins with an insert at measure seventeen (Fig. 79). At the end of the insert there is a cut to measure thirty-one (Fig. 80). The reason for the particular choice of which version to use is merely a matter of practicality. The extreme high tessitura of the trumpet part, especially after it is transposed
for the B flat trumpet, makes performance of this insert impractical. Also the part that would have to be omitted is a very expressive part of the movement.

Fig. 80--Hummel, Concerto for Trumpet, second movement, measure 31-34. Microfilm copy, British Museum.
There is another choice to make in measure forty, where Hummel has written the solo part two ways (Fig. 81 and Fig. 82). The Ghitalla and Voisin editions use (Fig. 82.)

Fig. 81--Hummel, Concerto for Trumpet, second movement, measures 40-43. Microfilm copy, British Museum.

Fig. 82--Hummel, Concerto for Trumpet, second movement, measures 40-43. Microfilm copy, British Museum.
Stein eliminates the problem by omitting measures thirty-eight through forty and going right to the change of key. Stein also leaves out the turn in measure forty-two (Fig. 83).

Fig. 83—Hummel, Concerto for Trumpet, second movement, measures 42-43. Stein edition.

The original indication is for a turn (Fig. 84) but

Fig. 84—Hummel, Concerto for Trumpet, second movement, measure 44-46. Microfilm copy, British Museum.

Voisin, in his score, notates a mordent (Fig. 85). Ghitalla uses the turn but writes it out.

Fig. 85—Hummel, Concerto for Trumpet, second movement, measures 45-46. Voisin edition.

Third Movement

Hummel's intentions for the soloist are more clearly indicated in the third movement. Because his markings, dynamics, and articulation are more extensive in this movement.
the printed editions naturally coincide more closely with the original score. This can be observed by an examination of the opening measures of the original score (Fig. 86).

Fig. 86--Hummel, Concerto for Trumpet, third movement, measures 1-8. Microfilm copy, British Museum.

The dynamic marking of piano is followed in all three editions (Fig. 87, Fig. 88, and Fig. 89). Voisin does add slur markings to the sixteenth notes in the first phrase (see Fig. 89).
Fig. 88—Hummel, Concerto for Trumpet, third movement, measures 1-5. Stein edition.

Fig. 89—Hummel, Concerto for Trumpet, third movement, measures 1-5. Voisin edition.

All three editions mark the dynamic level piano at the beginning of the second section (measure 33) but Hummel has indicated a forte in the solo part (Fig. 90).

Fig. 90—Hummel, Concerto for Trumpet, third movement, measure 31-32. Microfilm copy, British Museum.
Shown in the previous example (see Fig. 90) is another instance which demonstrates Hummel's concern for balance. He marks the violin and bass parts "solo", as they are in unison with the trumpet. Hummel clearly indicates the terrace dynamics in measures sixty-five through sixty-eight (Fig. 91). There is no dynamic marked for the trumpet at the "minore" section of the original score (Fig. 92). The Ghitalla and Stein
editions have a mezzo piano marked (Fig. 93) and Fig. 94),

![MINORE](image)

Fig. 93—Hummel, *Concerto for Trumpet*, third movement, measures 99-102. Ghitalla edition.

![image](image)

Fig. 94—Hummel, *Concerto for Trumpet*, third movement, measures 99-102. Stein edition.

which is in keeping with Hummel's tendency to score thematic parts one dynamic level higher than accompanying parts.

As most performances of the *Concerto for Trumpet* will be from one of these printed editions, the performer should remember that each edition contains the interpretation of another performer. He should not feel bound to the printed page of any edition and should let his musical sense be his guide. To authenticate his performance he should go to the original score, and with a study of the practices of the times, arrive at an accurate interpretation of the concerto.
CHAPTER IV

INTERPRETATION

Dynamics

The most striking observation in the preceding chapter was the lack of articulation and dynamic markings in the original score. That these aspects of music were left to the discretion of the performer is verified by the writings of the musicians of the times. Leopold Mozart states that "in performance one must try to find the affections and express them correctly, as the composer intended them to be employed. One must be able to alternate the weak with the strong and put them in the right place."¹ It was not unusual for dynamic marks to be neglected in the score, but still be intended by the composer. C. P. E. Bach, in reference to this practice, states that "in order to do justice to the music one must constantly make use of the ear, because the necessary marks are not always found in the score."²

Articulation

Correct articulation and phrasing were also the responsibility of the performer. The writings of this period instruct


the instrumentalist to articulate and phrase as a vocalist using a sustained style for slow passages and a separated style for the fast passages.\(^3\) Most instructions written in the score on articulation pertained to the bowing of the violin. The other instruments had to imitate the style and articulation of the violinist. Another guiding factor in the execution of articulation was the instrument itself. The instrumentalist could slur and tongue as it best suited his particular instrument, provided he did not become monotonous.\(^4\)

The scarcity of dynamic and articulation markings in the score of the *Concerto for Trumpet* does not indicate a sterile performance.

**Ornaments**

One of the most difficult tasks in interpreting the concerto is the proper execution of the ornaments. The problem is further distorted by the many conflicting opinions of ornamentation during the different periods of history.

Prior to this time (1800) melodic ornamentation was left to the discretion of the performer. His training and musical sense guided his use of ornaments.\(^5\) Most musicians were trained from writings of C. P. E. Bach and Leopold Mozart's


\(^4\)Ibid., p. 417.

\(^5\)Ibid., p. 117.
"Violinschule". These treatises contain all aspects of musical performance including when and how to embellish. Of special interest to the interpretation of Hummel's *Concerto for Trumpet* is Hummel's book *Ausführliche Theoretisch practische Anweisung Zum Pianoforte*. From these writings some conclusions about proper ornamentation can be drawn.

The Hummel "School" agrees in most instances with the teachings of Leopold Mozart and C. P. E. Bach. However, in certain particulars Hummel uses conventional names and signs in a peculiar and arbitrary manner. These peculiarities are especially noteworthy in the interpretation of the thrill or shake. In referring to trills with closing notes (perfert shake), Hummel uses the traditional indication trAAA/. His interpretation of this sign is not traditional:

> With regard to the shake, we have hitherto followed the practice of the ancient masters and begun it always with the subsidiary note, a custom to all appearance founded upon the earliest rules laid down for the voice in singing, and which were subsequently adapted for instruments. But as each instrument has its peculiarities as to touch and position of the hand, so likewise has the pianoforte, and no reason exists that the same rules which were given for the management of the voice must also serve for the pianoforte, without admitting of alteration and improvement. Two principal reasons determine me to lay down the rule, that, in general, every shake should begin with the note itself, over which it stands, and not with the subsidiary note above, unless the contrary be expressly indicated.

---


Hummel's reasons for beginning the shake on the note are that the note shaken should be more strongly impressed upon the ear and that it is more convenient for the player to begin on the principal note.

To respect Hummel's wish then, the trills in measures 81 and 145 of the first movement, 27, 54, 55, 57, and 58 of the second movement, and 222 and 223 of the third movement should begin on the principal note. The trill in measure 297 is expressly indicated to begin on the upper note.

On ending the trill Hummel states that, "every trill must end with a turned ending, whether this is marked or not. . . . Except for rare and special effect it is at the same speed as the trill."^8

Hummel's interpretation of trills was the exception rather than the rule, as Hayn, Mozart, Beethoven, and Schubert intended for their trills to begin on the upper note.°

The imperfect shake or Prall-triller is used frequently in the concerto and presents no special problem in performance (Fig. 95)^10

![Fig. 95--Example of the execution of a Prall-triller](image)

^8Donington, op. cit., p. 192.
^9Dannreuther, op. cit., p. 146.
^10Ibid., p. 28.
The execution of the appogiaturas (grace notes) must be given special attention, as this ornament is most commonly performed incorrectly in that it is played before the beat. Hummel uses the quick appogiatura. The appogiatura should begin on the beat and no attempt should be made by the performer to give full time value to the larger note. Such an attempt by the performer would cause the smaller note to lose its intended value. The passage in measure seventy-one (Fig. 96) would be played as illustrated in (Fig. 97).

Fig. 96--Hummel, Concerto for Trumpet, first movement, measure 71.

Fig. 97--Example of the execution of an appogiatura.

The turn or grupetto has not varied significantly between periods, and Hummel does use this ornament in the traditional manner. Of the two types of turns, accented and unaccented,
Hummel uses the unaccented turn in the first and second movements and the accented turn in the third movement. The accented turn occurs on the beat and the unaccented turn falls between the beats. The determining factor of which turn is to be used is the placement of the sign (Fig. 98).\footnote{Ibid., p. 207.} Hummel's upper

![Fig. 98--Examples of the execution of turns](image)

Fig. 98--Examples of the execution of turns

Figure 98 shows examples of the execution of turns. Hummel's upper turns are to begin on the upper auxiliary, pass through the main note, touch the lower auxiliary and return to the main note. The first use of a turn in Hummel's Concerto for Trumpet occurs in the first movement at measure 126 (Fig. 99).

![Fig. 99--Hummel, Concerto for Trumpet, first movement, measure 126](image)

Fig. 99--Hummel, Concerto for Trumpet, first movement, measure 126.

This turn should be performed as shown in (Fig. 100) or (Fig. 101), depending on the tempo. As a fast tempo would make using (Fig. 97) extremely difficult, it was customary
to use (Fig. 101).\textsuperscript{15}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{fig100.png}
\caption{Example of the execution of an unaccented turn}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{fig101.png}
\caption{Example of the execution of an unaccented turn}
\end{figure}

The meaning of the sign (\(\text{\textbullet\textbullet\textbullet}\)) used in the second movement is as unclear today as it was in Hummel's time. It was used by some composers to indicate a long trill and by others to indicate a type of vibrato.\textsuperscript{16} In the recorded performances of the Cencerto for Trumpet (See appendix A) a trill is used when this sign occurs. Hummel is very clear in marking trills, long or short, with the sign tr\textsuperscript{\textbullet\textbullet\textbullet}, so it is conceivable that he intended some type of viberato or intensification of tone.

Conclusion

Although Hummel lived at a time of transition during which the printed score was becoming increasingly binding on the performer, there are to be found many instances in his scores which

\textsuperscript{15}Dannreuther, \textit{op. cit.}, pp. 30-35.

\textsuperscript{16}Donginton, \textit{op. cit.}, p. 576.
reflect the older practice of leaving interpretation entirely to the performer.\textsuperscript{17} The \textit{Concerto for Trumpet} was composed during this period of transition; therefore the modern-day performer is faced with two serious problems. The first problem is created by the fact that the original score is still a museum piece, with available printed copies existing only in the form of printed editions prepared by the trumpet players. The second is that even presuming the original score were available, an authentic performance would be impossible without a certain knowledge of the performance practices of the time.

It has been the purpose of this thesis to investigate the life and the music of Johann Hummel, the \textit{Klappentrompete} of Anton Weidinger, the formal and structural aspects of Hummel's \textit{Concerto for Trumpet}, the original manuscript of this work, its modern printed editions, and performance practice relevant to the solo concerto during the Classical Period.

In light of this investigation it is evident from the facts presented in Chapter I that the performer, aware of Hummel's light and delicate style, would not play the \textit{Concerto} in the "heroic" trumpet style exemplified in most compositions of the contemporary period. Rather, he should perform in such a manner as to expose as sensitively as possible the melodic line paying particular attention to the extended character of the phrases as would a violinist or an oboist.

\textsuperscript{17}Dorian, op. cit., p. 155.
That the performer should present the most important themes in relation to the total thematic and formal structure was emphasized in Chapter II.

A guide to an interpretation of the Concerto based on the editorial additions of recognized artist-teachers of the trumpet was presented in Chapter III.

The investigation of the interpretation of ornaments was presented in Chapter IV. It was found that Hummel used ornaments differently than did most other Classical composers. The performer desiring to give an authentic performance of the \textit{Concerto for Trumpet} should respect the composer's wishes entirely in the matter of ornamentation.

The \textit{Concerto for Trumpet} demands a place in the repertory of every trumpeter, especially since so little solo literature for this instrument is available from the Classical Period.
APPENDIX A

TABLE IV

LIST OF AVAILABLE RECORDINGS OF HUMMEL'S CONCERTO FOR TRUMPET

<table>
<thead>
<tr>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andre</td>
<td>Musical Heritage Society</td>
<td>745</td>
</tr>
<tr>
<td>Cuit</td>
<td>London</td>
<td>6603</td>
</tr>
<tr>
<td>Ghitalla</td>
<td>Cambridge</td>
<td>819</td>
</tr>
</tbody>
</table>
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Encyclopedia Articles


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