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BRYAN PROKSCH, COLUMN EDITOR

ANALYZING THE AUTOGRAPH MANUSCRIPT OF HUMMEL'S TRUMPET CONCERTO

BY ADRIAN VON STEIGER AND EDWARD H. TARR

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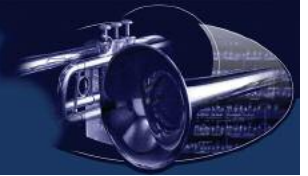
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REPERTOIRE CORNER

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The *Repertoire Corner* examines historic, analytic, and performance issues in the trumpet's solo literature. Ideas, suggestions, and submissions should be directed to: Bryan Proksch, Lamar University, PO Box 10044, Beaumont, TX 77710; repertoire@trumpetguild.org

ANALYZING THE AUTOGRAPH MANUSCRIPT OF HUMMEL'S TRUMPET CONCERTO

BY ADRIAN VON STEIGER AND EDWARD H. TARR

In 2012, Edward Tarr oversaw the Brass Press/Editions BIM publication of a full-color facsimile of Hummel's *Trumpet Concerto in E major* from 1803. The facsimile also includes the original solo trumpet part, historical notes, and annotations on incorrect variations seen in modern edi-

tions. Recently Adrian von Steiger, trumpet professor at the Berne University of the Arts, sat down to talk with Tarr about what he learned over the course of the project and what it means for future performances and editions of this historic work.

Steiger: *Now that we have Hummel's Concerto for Trumpet in a facsimile edition—I'd like to say "finally"—will discussions about all the variants in the trumpet part stop or will they merely start again?*

Tarr: Now—I too would like to say "finally"—players can form their own opinions about what they want to do. But at least they can do it in an intelligent way now, because, first of all, the concerto is not transposed to E-flat. I must admit to being amused, because in the first edition of the piano score there was a transposing mistake in bars 32 and 34 [of the first movement], where they forgot to change the accidental from a natural to a flat. So the passage in question suddenly is in the major mode instead of the minor; that mistake could have been avoided if the key of E major had been retained. You can hear the wrong mode in many recordings, too, since editors obviously copied from one another over the years. Furthermore, we can see that the wavy lines appearing in bars 4 and 5 of the second movement and in bars 218 to 221 of the last movement are completely different, with larger "hills" and "valleys" than the wavy lines following Hummel's trill signs (Example 1). It is clear that he cannot mean a trill here—all the more so because the "tr" indication is missing. Some of my colleagues and I think it must mean some kind of vibrato.

Another interesting revelation is that, as one can see in the new facsimile, there are two different colors used for the nota-

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tion. It is obvious that the solo part was added to the score later in a different black ink. In red crayon and in pencil, there are additional variants of that part. At the trumpet's first entry, for example, you have an octave sign in red for the opening triplet. So with two versions written on

the same page, performers now can choose which version of the solo they want to play.

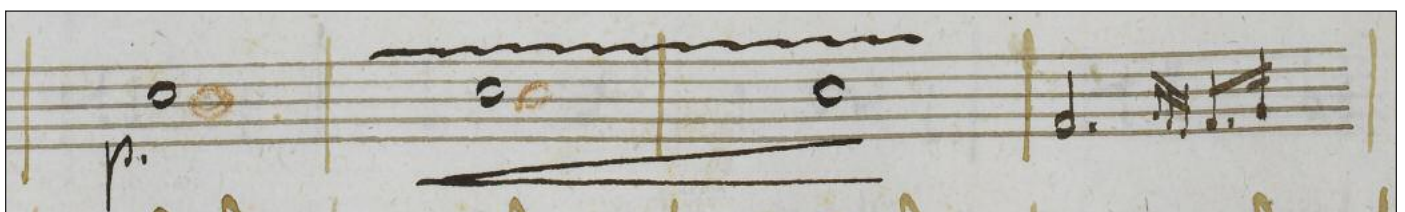
Steiger: *So the discussion about the concerto will continue with this facsimile edition, but at another level?*

Tarr: Absolutely. I think that a player or editor of this work now can clearly see that different versions are available within the same original source. They probably shouldn't mix the versions, but, rather, should make clear what the original version was and what changes were made later.

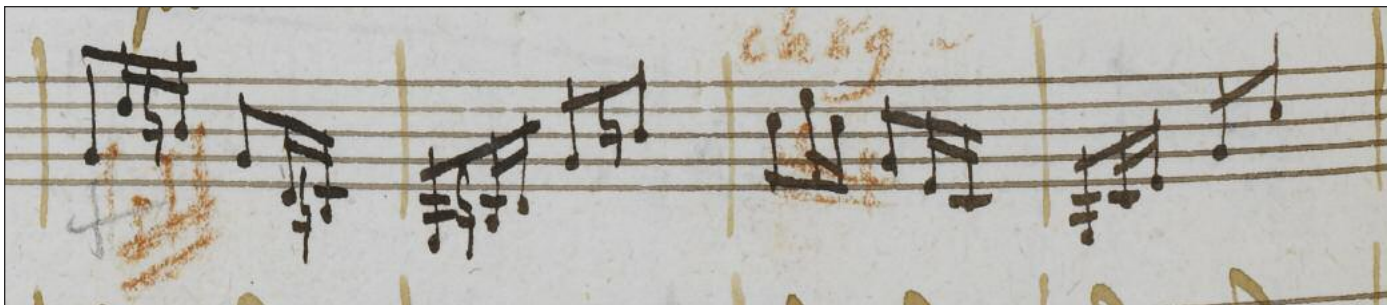
"...there are two different colors used for the notation."

Steiger: *What more can we learn from the facsimile?*

Tarr: Naturally, one can see if the edition one is playing from is free of errors. Bars 143, 237, and 245 of the first movement, for example, often include mistakes in modern editions when compared to the facsimile. I think, though, that the most important thing is that the fac-



Example 1. Manuscript of the Hummel *Concerto*, movement II, mm. 3 – 6, showing a "wavy line" that is probably not a trill. Lighter whole notes in mm. 3 – 4 are in red crayon.



Example 2. Manuscript of the Hummel *Concerto*, movement III, mm. 150 – 153, showing three different markings: black ink original on faded brown ink bar lines, red crayon arpeggiation changes, and a pencil *f* dynamic addition (lightest).

simile is in color. Previous editions, except my own, for which I had received advice from the British Library, were based on a microfilm of the original. But on microfilm you have everything in black and white, so you cannot distinguish the differing red and black markings. Previously editors had to decide which to select; and in some cases, they mixed the two readings unintentionally, because they were using the microfilm version. Now this facsimile puts all these discussions to rest.

Steiger: *In fact, some of the changes in the trumpet part are in red crayon, and others are in pencil. Therefore, there are more than two versions—perhaps three (Example 2). For this facsimile edition of the original score, including the trumpet part in modern layout in color, showing all the additions, you revisited Hummel and his concerto and conducted new research on it. What do you bring back from this fresh visit to Mr. Hummel?*

Tarr: It was wonderful to have this opportunity. I am not a handwriting expert, but a big question that I had to answer for myself was: was the trumpet part, since it was added later, written by the same person who wrote the string and wind parts? Moreover, were the additions in red crayon and in pencil made by one or more different people? This required me to look at the entire volume of Hummel's music in which this concerto is embedded. It contains an incomplete concerto by Hummel for violin and another by Mozart for two pianos arranged by Hummel for a single piano. It also has some cadenzas for Mozart's piano concertos. I was able to examine the handwriting of all these pieces of music; and, after studying all of these pieces carefully, I came to the conclusion that the entire manuscript of the trumpet concerto had been written by one and the same person. In fact, that one person must have been Hummel himself. Not too long after my facsimile appeared, there was a BBC program on this piece; and they interviewed two handwriting experts who (thank goodness!) came to the same conclusion that I did—that the entire volume is entirely in Hummel's hand. So from this, I learned that Hummel added the trumpet part to the score later because he presumably wanted Anton Weidinger, the trumpeter for whom Haydn and Hummel wrote their concertos, to be sure about the way that he wished to play it and how well it worked on Weidinger's keyed trumpet. I suppose that the red crayon and pencil additions were made later still, perhaps because Weidinger wanted to make it a bit easier to play. I

think that this explains the two cuts in the second movement at least, which make the movement far less taxing on one's endurance.

Steiger: *I may add that those two cuts were notated on two extra pieces of paper which were glued into the autograph manuscript, and that the facsimile does exactly the same. Each copy has these two pieces of paper glued in by hand by Gabi Mathez, the wife of Editions BIM's editor Jean-Pierre Mathez. So what kind of influence on the musicality of the piece do you hope the facsimile will have?*

Tarr: What we have talked about up to now is the bare mechanics of the piece. Any real musician will first learn the notes, the fingerings, the bowings, or whatever, and then he has to put his personality into the piece. He or she has to figure

out what the piece is saying and what is to be done with it. And here, as the editor, I really must leave these decisions up to the informed performer. I think it is a mistake to believe that one knows everything about a piece if one merely knows how it was written down on paper; that is just the very beginning. But of course it is also the foundation.

If you start backwards, if you insert your personal opinion without realizing the context in which the piece was conceived, you are not doing the piece justice either, because, of course, over two centuries have passed since it was written. So it is great to know about the differently written solo part, the inks, and that we have several possibilities. Weidinger obviously didn't leave the piece as Hummel originally composed it. I assume that this knowledge makes it possible for people who play this concerto today to decide what they want to do—regardless of whether they play it on a keyed trumpet or a modern instrument.

Steiger: *You also found musical connections between this piece and others from the time?*

Tarr: It is unbelievable but true. Hummel took over several sections of the piece from other composers. For example, at the

very beginning, he paraphrased eleven measures from Mozart's "Haffner" Symphony, K. 385, even taking over Mozart's measures 21 – 22 verbatim in his own bars 12 – 13. The second movement, with its triplets in the upper string parts and short arpeggiated

pizzicatos in the bass line, is highly indebted to Mozart's Piano Concerto K. 467—Hummel even adopted Mozart's modulatory plan. The longest borrowing, though, occurs in at the end of the third movement, mm. 167 – 244. Hummel co-opted

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this entire section from an opera by Cherubini, *Les deux journées*, which was performed in Vienna in 1802 under two different names in two different theaters on successive nights. I think that the opera was such a hit that Hummel could not resist appropriating a march from the second act to conclude his trumpet concerto. The dynamic is *piano* here, because in the opera, soldiers were marching away into the distance. Hummel must have really liked this march, because he also used it in other works as well for a dozen years to come. I think it's interesting that he only quoted it in E major, though—something telling about the importance of key that we may have lost through years of playing the concerto in E-flat.

About the authors: **Adrian V. Steiger** is a musician, musicologist, and music teacher who currently is the professor of trumpet at the University of Arts in Berne, Switzerland. He has published in the *ITG Journal* and the *Historic Brass Society Journal*.

Edward H. Tarr has created over 100 LP and CD recordings and has written on virtually every aspect of the trumpet's history. From 1972 to 2001, he taught at the Basel Music Academy in Basel, Switzerland; and he was director of the Bad Säckingen Trumpet Museum from 1985 to 2004. 