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BY ADRIAN V. STEIGER

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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

BERGONZI'S CAPRICCIOS AND THE ORIGIN OF DAUVERNÉ'S ETUDES

BY ADRIAN V. STEIGER

Revisiting the capriccios for trumpet by Benedetto Bergonzi, I was astonished. I knew these pieces, but in a different context. I came to realize that they are the same as François Georges Auguste Dauverné's etudes for the valved trumpet—the climax and end of his grand *Méthode pour la Trompette* from 1857. The contrary is true, however; Dauverné's etudes are actually a copy of Bergonzi's capriccios. Bergonzi originally published these works for keyed trumpet in two books in 1830, some two decades before Dauverné altered and republished them under his own name.

Benedetto Bergonzi (1790 – 1839) was an Italian horn player.¹ Born in Cremona in 1790 into a renowned family of luthiers, he presumably also learned this trade. From 1806 to 1808, he studied horn with Luigi Belloli in Milan. Afterwards, back in Cremona, he was first horn in the orchestra of the Teatro della Concordia and later in the newly founded Società Filarmonica. He composed numerous pieces for horn, trumpet, and piano, some of which were published, and he also wrote a few symphonies and two operas.

Bergonzi experimented with keyed horns in much the same way that his contemporaries worked on keyed bugles, keyed trumpets, and ophicleides. He added four keys to his own corno da caccia, but the instrument differed from others in one respect: according to his description, he added small bells to the holes (calling them “trombini”) with the goal of amplifying the sound made when the keys opened. In 1824, he was awarded a silver medal in a national competition for his invention. Unfortunately, neither the instrument nor his drawings survive. Bergonzi wrote some forty capriccios and a handful of theme-and-variation works for this particular instrument. These demonstrate his virtuoso abilities, even as Dauverné's borrowings testify to his influence at this transitional time in brass history.

While adding keys to a horn was an extraordinarily unusual solution to making that particular brass instrument chromatic, the keyed trumpet was increasingly in use at this time by mil-

itary and orchestral players in some regions. Keyed trumpets and keyed bugles may have arrived in Italy in the hands of military musicians shortly after the Napoleonic Wars. Extant instruments, compositions, tutors, and reports of concerts witnessed the use of keyed trumpets in Italy from the 1820s to the late 1840s. Many surviving sources originated in Milan and Bologna. Cremona, Bergonzi's home, is situated between these two centers.

Bergonzi composed two books of capriccios and two books of duets specifically for the keyed trumpet. An 1830 book of twelve

capriccios was published under the title *Capricci per tromba sola* in Milan by the publisher Lucca.² Twelve additional capriccios were published in 1830 by Ricordi in Milan as *Venti-quattro capricci per tromba a chiave*.³ Contrary to the title, the latter book in the two extant copies contains not 24, but only 12 pieces. Therefore, we may assume that “ventiquattro” (twenty-four) refers to the total number of capriccios for trumpet composed by Bergonzi, as published in two volumes of twelve each. In any case, these were all newly composed, as they all differ from his forty capriccios for keyed horn.

The capriccios for keyed trumpet are composed in a manner typical of solo etudes, though it would be easy and effective to add accompaniment. Most of them are one or two pages long.

Twelve are in the key of C major, and the others are in G and F major and E, A, G, C, and F minor. The etudes in C minor and F minor do not include key signatures, but instead have accidentals throughout. Each work challenges the player by presenting a variety of technical, rhythmic, and endurance challenges.

Bergonzi does not specify the nominal pitch of trumpet to be used. The compass generally extends from written g to d". The highest pitches are e-flat" in four etudes and the harmonic-series tone e" in another nine etudes. The lowest pitch is c in one particular case: number 10 of the *Venti-quattro capricci*, which became Dauverné's number 19 (see Example 1). In this etude, the triplets in the third line cover two octaves from c" down to lowest c. While the low c is

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Example 1. Bergonzi's Etude no. 10 from *Ventiquattro capricci per tromba a chiave*

Example 2. Dauverné's Etude No. 19, based on Bergonzi's Etude No. 10

TABLE 1

Concordances between Bergonzi's and Dauverné's versions of the capriccios

Benedetto Bergonzi: <i>[12] Capricci per Tromba sola</i> , ed. Lucca					F.G.A. Dauverné: <i>20 Etudes caractéristiques et mélodiques pour Trompette à Cylindres</i>			
No.	p.	Title	Key	Comp.	No.	p.	Title	Differences
1	1	Moderato	C	g-e''	1	266	Allegro moderato	2 bars of whole notes omitted, addition in bar 11
2	2	Vivace	F	bb-eb''	7	272	Allegro agitato	4/4 changed to 2/4, halving the values. End shortened by 5 bars. Minor changes of notes and rhythms
3	3	Allegro moderato	C	g-e''	4	269	Allegro marziale	2 notes changed
4	4	Moderato	C	g-e''	6	271	Moderato	1 note changed
5	5	Agitato	e	d#-d	2	267	Allegro agitato	Embellishments and agogics added
6	6	Allegro	C	g-d''	20	288	Allegro maestoso	Major changes. Triplets-sixteenth instead of sixteenth. Double-dotted notes. 2, 2 and 5 bars omitted.
7	7	Largo	F	g-d''	13	279	Largo	1 rhythmic change (probably correction)
8	8	Allegro moderato	C	f-c''	10	276	Moderato	1 rhythmic change
9	9	Moderato	C	g-d''	–			
10	10	Brillante	C	g-d''	12	278	Brillante	4 notes changed
11	11	Moderato	C	g-e''	15	282	Moderato	1 bar omitted, 2 notes changed
12	12	Largo cantabile	C	g-d''	–			
Benedetto Bergonzi: <i>24 Capricci per Tromba a chiave</i> , ed. Ricordi								
1	2	Agitato maestoso	c	g-d''	14	280	Allegro Agitato	Lots of articulations added
2	4	Allegro moderato	C	g-e''	17	284	Allegro maestoso	Articulations changed and dynamics added
3	5	Moderato	G	f#-e''	9	274	Allegro moderato	Tie slurs replaced by articulations
4	7	Agitato Minore	c-C	g-eb''	–			
5	8	Agitato	c	g-eb''	5	270	Allegro appassionato e agitato	2/2 changed to 2/4, halving the values. 1 rhythmic change, 1 bar omitted.
6	10	Cantabile Moderato	C	f#-d''	3	268	Andante cantabile	1 note changed, 2 rhythmic differences
7	12	Minore Moderato	f	g-db''	16	283	Allegro sostenuto	1 note and last bar changed
8	13	Allegro	F	g-e''	11	277	Allegro	4 bars omitted, 1 note and 4 rhythmic changes
9	14	Minore	e	h-c''	8	273	Sicilienne. Andantino grazioso	First note corrected
10	14	Minore	a	c-e''	19	286	Allegro moderato e appassionato	1 bar and 3 notes and 2 rhythms changed
11	17	Moderato	C	g-e''	18	385	Moderato	2 bars omitted
12	18	Minore	g-G-g	g-eb''	–			

a harmonic and, as such, a “good” note, the f-e-d triplet just before that low c is extremely difficult to play in tune on a natural trumpet. A five-keyed trumpet is needed for these notes, and this was the most widely used type of trumpet in Italy at the time.

Furthermore, the low notes used in the capriccios are d-sharp and f (used once each) and f-sharp (used twice). Many notes below g are also found in the second voice of Bergonzi's

duets for keyed trumpets (yet another publication of his). These low notes are difficult to play on keyed trumpets, especially in terms of intonation. While f-sharp may be played by liping the g down by a semitone (as in Hummel's Concerto), f is gained by opening the fifth key.

If Bergonzi's capriccios seem familiar, it is because F.G.A. Dauverné (1799 – 1874), the professor of trumpet at the Paris Conservatoire, published (perhaps “pirated” is the better term)

twenty of them as the “20 études caractéristiques et mélodiques” for valved trumpet in E-flat or D at the very end of his 1857 grand *Méthode pour la trompette*.⁴ He did not name Bergonzi as his source, but instead passed them off as Dauverné’s own work. He did change a few things, however. First, the order of the pieces now follows a slightly clearer progressive succession of difficulty. Second, he corrected some obvious, yet minor, mistakes. He only made significant changes to one piece (his number 20), resorting instead to minor musical changes in most of the others (see Table 1). Dauverné’s most significant alteration was the addition of dynamics, expression marks, and articulations throughout.

Example 2 provides an example of Dauverné’s alterations as seen in his Etude No. 19, based on Bergonzi’s Capriccio No. 10. Dauverné changes the title from Bergonzi’s “Minore” to “Allegro moderato e appassionato,” adds expression marks such as “dolce” in line four, and changes one single note (a’ to d’ in line 4, bar 2). Dauverné further changes many articulations; for example, a tie instead of a phrasing slur in bar 2 and use of non-legato in the penultimate line, etc. While Bergonzi’s indications are in a more general style (his use of phrasing slurs, for instance), Dauverné’s are richer—perhaps typically French—and clearly specified for the wind instrument.

Dauverné’s most far-reaching change of Bergonzi’s capriccios, however, is seemingly one of the most obvious—to propose them for performance on the valved, instead of the keyed, trumpet. Since both instruments were long trumpets (mostly in F, E, E-flat, D, or C), their harmonics were identical. The difference between the two is found in the chromatic notes. While the keyed trumpet prefers half steps above harmonics (notes like D-flat, F, and A-flat) and, therefore, keys with flats (such as G, C, and F minor), the French piston trumpet of Dauverné’s time prefers notes using one valve only and therefore tends to avoid A-flat and D-flat. Bergonzi, experienced in keyed brass playing, often emphasizes the “good” chromatic notes of the keyed instrument in his capriccios, presenting a clear challenge for Dauverné’s valve-trumpet students.

“Should modern trumpet players therefore cease to play Dauverné’s etudes on valve trumpets? No!”

Should modern trumpet players therefore cease to play Dauverné’s etudes on valve trumpets? No! Such changes between types of instruments were common practice during that transition era in the first half of the nineteenth century. However, it is an interesting and much different challenge to play them on a keyed trumpet. If possible, try putting Bergonzi’s original capriccios on your music stand to see (and hear) the differences.

About the author: Adrian v. Steiger is a Swiss musician, teacher, and musicologist. He completed his PhD in 2013 on the large wind instrument collection of Karl Burri in Bern. His research includes organology, repertoire, conservation, and materiality of historic brass instruments, as well as facsimile editions, including Hummel’s Trumpet Concerto for Editions Bim. He has published essays in the *Journal of the Historic Brass Society*, the *ITG Journal*, the *Galpin Society Journal*, and elsewhere.

Endnotes

- 1 For Bergonzi’s biography, I rely on: Gabriele Rocchetti, “Benedetto Bergonzi, cornista, compositore e inventore cremonese (1790 – 1839),” *Recercare* 2 (1990): 151 – 171.
- 2 Benedetto Bergonzi, *Capricci per tromba sola, composti e dedicati al cavaliere Antonio Trivulzio da B. Bergonzi* (Milan: Lucca, 1830). This is listed as publisher’s catalog no. 367. A reprint of the book by Ricordi (no. 80866), mentioned in Rocchetti, “Bergonzi,” 168, could not be identified. Further see Ricordi’s online catalogue (<http://tinyurl.com/itg1610f>).
- 3 Bergonzi, *Ventiquattro capricci per tromba a chiave, composti da B. Bergonzi* (Milan: Ricordi, 1830). This is listed as publisher’s catalog no. 4535. Copies of this and the capriccios published by Lucca are held by the Milan Biblioteca del Conservatorio and by the Verein der Musikfreunde, Vienna.
- 4 François Georges Auguste Dauverné, *Méthode pour la trompette* (Paris: Brandus, 1857); rpt. International Music Diffusion (Paris, 1991), 266 – 288.

