

Figure 11

Detail of the tuning slide of a D trumpet, showing the style of metal ornamentation.
Brussels, Musée Royal de l'Armée et d'Histoire militaire, No. 9647.



Figure 12

Detail of a bell section of a typical D trumpet, showing the inscription in Russian.
Brussels, Musée Royal de l'Armée et d'Histoire militaire, No. 9647.



Figure 13

Detail of a bell section of a typical D trumpet, showing the Russian inscription with the date 1813 in a slightly different execution from that on the other thirteen such trumpets.

Brussels, Musée Royal de l'Armée et d'Histoire militaire, No. 9648



Figure 14

Detail of another part of the bell section of a D trumpet, showing the hallmark just above the garland, and, in the space on the garland free of text, rivet marks indicating that some kind of decoration or medal originally present (St. George's cross?) was removed at a later date. (The two rivets go through the garland, not the bell, and their heads, presumably still present, have left two small bumps at the corresponding places on the inside of the bell.) Trumpet No. 8585,

which is dated 1877 and has nothing to do with the *Amicale's* collection, is the only instrument to display a St. George's cross at this very place. Brussels, Musée Royal de l'Armée et d'Histoire militaire, No. 9647.

3. A Russian trumpet in the Basel Historical Museum

A Russian silver trumpet survives in the former Bernoulli Collection, now Basel Historisches Museum (1980.2027). It is inscribed (in Russian) “To the Akhtyrsk Regiment for its bravery in conquering and repelling the enemy from Russian territory [in] 1812.”⁹³

4. Another silver Russian instrument in Brussels

The Brussels Army Museum contains another silver Russian instrument from 1877, also presented on loan on 16 September 1936. The donor was General d’Osnoichin, who transformed the loan to an outright gift on 31 January 1950. It is a *clairon* in D at $a^1 = 415$, and the only instrument in the Brussels collection to display a St. George’s cross. (See the legend of Figure 14 above for my theory that all the instruments belonging to the *Amicale*, too, once displayed such crosses.) According to the inscription on its bell garland, the *clairon* was given by Tsar Alexander II “To the 69th infantry regiment of Reazan in 1877.” According to a note in the museum catalogue, it was presented to the regiment’s 1st batallion for its bravery in the crossing of the Danube near Galatza on 10 June 1877.⁹⁴ This was during the Russian-Turkish War of 1877-78, successful for the Russians—and also for the Bulgarians, who were thus liberated from their Turkish yoke, which had lasted for five centuries. This instrument, with three instead of two double bends and whose bell has a wider bore than that of a trumpet, bears a relationship to the silver trumpets belonging to the *Amicale*. Its brass mouthpiece with a moderately lily-shaped cup gives it a sound relatively free of upper harmonics, which resembles to some extent that of a fluegelhorn.

5. The music played by such trumpet ensembles

The music played by Russian military trumpet corps has not survived, or at least is unknown at this time. It is thus not possible to determine exactly how the natural trumpets were combined in groups, with the tonalities G, F, E \flat , D, C, and A \flat all being represented, the bass trumpet being in D or C, and the double-slide trombone being in F. Taking the reports of the eyewitness Kastner and the scholar Uhl into account, it would seem that this type of ensemble derives from a Prussian model. Baines’ book gives a telling example of how trumpets could be arranged in different pitches to yield a single melody, *hocket style*, with accompaniment. His example is a *Pas redoublé* derived from Joseph Küffner’s (1776-1856) *10 Trompeten-Aufzüge (Fanfares) für Militär Musik* (Offenbach a/Main, ca.1815). As can be seen, the pitches of the various instruments, from top to bottom of the score, are: four trumpets in E \flat , one in F, one in A \flat , an alto and two bass trumpets in B \flat , trumpet in D \flat , two trombones and serpent, plus a bass trumpet in E \flat (see Example 3a/b).

The use of trumpets in various pitches to yield greater melodic and harmonic variety than otherwise possible on natural trumpets in one pitch was, of course, not new during this period at the beginning of the nineteenth century, nor was the practice limited to Prussia. It is known from two prominent examples mentioned above: the trumpets of the Lisbon *Charamela real* (ca. 1770), one choir consisting of four in E \flat and two in B \flat plus two timpani; and the Starzer *Musica da Cammera moltò particolare*, with three C trumpets and two D trumpets (plus two chalumeaux and four timpani), a work which was actually written during

Pas redoublé

Example 3a

First page of a *Pas redoublé* from Joseph Küffner's (1776-1856) *10 Trompeten-Aufzüge (Fanfares) für Militär Musik* (Offenbach a/Main, ca. 1815).

From Baines, *Brass Instruments: Their History and Development*, 189.

Example 3b

The melody of the same piece, showing how its various notes pass from one instrument to another. From Baines, *Brass Instruments*, 189.

the composer's stay in Russia (1759-67).⁹⁵ What was new in Küffner's pieces was the use of hand-stopping, by which means (in mm. 2 and 4 of the example shown above) the players of the F and A \flat trumpets probably produced the chromatic notes *f* \sharp^1 and *d* \sharp^1 , respectively.⁹⁶

The logical extreme of what might be called the "hocket practice" is represented by Russian horn bands, in which serfs played one note each out of a total of thirty-seven (later forty-four). Various formations of these "living organ pipes" were active from the time of their founding by Johann Anton Maresch (1719-94) in 1753 until ca. 1830.⁹⁷ At the turn of the nineteenth century there were nine such groups in St. Petersburg alone. In 1803 Spohr heard a group of the Imperial hornists execute "an overture by Gluck ... with a velocity and an accuracy which would be difficult even for stringed instruments; how much more, then, for the hornists, each of whom plays only one note. It is hardly to be believed that they bring out the fastest passages with great clarity.... One cannot avoid thinking of the blows they may well have received."⁹⁸

Besides Prussian music, French music utilizing variously pitched trumpets also survives from the early nineteenth century. The following sources exist:

- David Buhl, *Méthode de Trompette* (Paris, 1825)
- Kresser (first name unknown), *Méthode Complète pour la Trompette d'harmonie* (Paris, ca. 1836), and
- F.G.A. Dauverné, *Méthode pour la trompette* (Paris, 1856; printed 1857).⁹⁹

My trumpet ensemble, performing on the Russian silver instruments, presented a selection from these pieces in a memorable concert on 4 September 1992 in the Kursaal of Bad Säckingen.¹⁰⁰ This was the opening event of an exhibition, "Die Silbertrompeten von Moskau," which took place between 5 September and 1 October in the Bad Säckingen Trumpet Museum. One of the groups of pieces performed on that program is entitled *Trois morceaux pour VI Trompettes, écrits d'après l'usage moderne et les ressources réelles de l'instrument, pour servir de comparaison aux précédents morceaux du XVIII^e siècle*, taken from pp. xxxix-xliv of Dauverné's method.¹⁰¹ No. 1, marked *Maestoso*, is written for two trumpets in A, four in D, and timpani in D-A. The A trumpets are nothing but D trumpets crooked a fourth lower, similar to the practice of the Portuguese *Charamela real*. No. 2, *Allegretto*, is more interesting for it utilizes a *Trompette 8^{ve} in AS:LA \flat ou Post-Horn*, one trumpet in low B \flat , one in low A \flat , and three in E \flat . No. 3, *Allegro risoluto*, is written again for octave trumpet or posthorn in B \flat at the top; the other trumpets are in F, low B \flat , low A \flat , and (two) in E \flat , respectively. No hand-stopping is intended anywhere by Dauverné, as opposed to the others¹⁰² (see Example 4a/b for Dauverné's No. 2 and its realization in sounding pitch).

N^o 2. XLI

Allegretto.

Trompette 8^{ve} in AS: Lab. ou Post-Horn.
 Trompette in B: SI grave.
 Trompette in AS: LA grave.
 1^{re} Trompette in ES: MI b.
 2^e Trompette in ES: MI b.
 5^e Trompette in ES: MI b.

Musical score for six trumpets, numbered 1 to 6. The score is in 2/4 time and marked "Allegretto". It features various dynamics including *mf*, *p*, and *f*, and includes "Solo" markings for the 1st and 2nd trumpets. The score is divided into three systems of staves.

Example 4a

F.G.A. Dauverné, *Morceau No. 2*, from *Trois morceaux pour VI Trompettes, écrits d'après l'usage moderne et les ressources réelles de l'instrument, pour servir de comparaison aux précédents morceaux du XVIII^e siècle*, in *Méthode pour la trompette* (Paris, 1857), xli-xlii.

Allegro Solo.

dolce.

This system contains the first five measures of the piece. The solo line begins with a melodic phrase marked *dolce.* The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The key signature has one flat, and the time signature is 4/4.

2^e Fois.

1^{re} Fois.

f *p*

This system contains measures 6 through 11. It features two endings: a first ending (1^{re} Fois.) and a second ending (2^e Fois.). The first ending leads back to the beginning of the piece, while the second ending concludes the section. Dynamics range from *f* (forte) to *p* (piano). The piano accompaniment continues with rhythmic patterns, including triplets in the right hand.

f *p*

D.C.

D.C.

This system contains the final five measures (measures 12 through 16) of the piece. It concludes with a double bar line and the instruction D.C. (Da Capo). The solo line and piano accompaniment continue their respective parts, with dynamics of *f* and *p*.

The image shows a musical score for six trompettes in 2/4 time, in a key of two flats (B-flat major or D-flat minor). The score is divided into two systems. The first system (measures 1-5) features the following parts:

- Trompette 8^{ve} in La₂ ou Post-Horn:** Rests in measures 1-2, then plays a melodic line starting in measure 3 with a *p* dynamic.
- Trompette in Si₁ grave:** Rests in measures 1-2, then plays a melodic line starting in measure 3 with a *p* dynamic.
- Trompette in La₂ grave:** Rests in measures 1-2, then plays a melodic line starting in measure 3 with a *p* dynamic.
- Trompette I in Mi₁:** Rests in measures 1-2, then plays a melodic line starting in measure 3 with a *[mf]* dynamic.
- Trompette II in Mi₁:** Plays a rhythmic accompaniment starting in measure 1 with a *mf* dynamic.
- Trompette III in Mi₁:** Plays a rhythmic accompaniment starting in measure 1 with a *mf* dynamic.

The second system (measures 6-10) shows the melodic passage continuing. The 8^{ve} trompette and the Si₁ grave trompette continue their lines. The La₂ grave trompette's line ends in measure 6, and the Mi₁ trompettes (I, II, and III) take over the melodic line in measure 6, demonstrating the transposition of the melody to their sounding pitch.

Example 4b

The same piece, transposed to sounding pitch, demonstrating how the melody passes from one instrument to another.

27

Musical score for measures 27-33. The score is written for six staves. The top staff features a treble clef and a key signature of two flats. It contains a melodic line with various ornaments and articulations. The bottom five staves are mostly empty, with some rhythmic markings and a double bar line at the end of the system.

34

Musical score for measures 34-39. The score is written for six staves. The top staff features a treble clef and a key signature of two flats. It contains a melodic line with triplets and accents. The bottom five staves contain rhythmic patterns, including triplets and sixteenth notes, with dynamic markings like *f* and *p*. The system ends with *D.C.* and a double bar line.

A French influence on the Russian trumpet corps, then, cannot be completely discounted. After all, French was the language spoken at the Russian court at the time. (Many of the Russian nobility could not even speak Russian.) There was also a period of French-Russian friendship before their estrangement and Napoleon's rather sudden invasion in 1812. Finally, French and Russian military trumpets resemble each other with their short, doubly folded appearance, despite the differences noted above.

Kresser includes a brief discussion of hand-stopping on the *cornet bouché* on the last three pages of his method (71-73), with various exercises and six *Petits Morceaux*, but no ensemble pieces. In the *morceaux* the stopped notes derived from harmonic series pitches are b^1 , a^1 , $f\sharp^1$, f^1 , $d\sharp^1$ d^1 , and b . In sum, ensembles of natural trumpets playing in different pitches existed simultaneously in France, Germany, and Russia; mutual influence is possible; but since the Russian repertoire is not known, the final resolution of the question of influence, and in what direction, will depend on future research.

Musical effect of the Russian brass instruments

An anonymous article in the *Allgemeine musikalische Zeitung* from late 1813 divulges first-hand information about the different kinds of musical groupings in the various branches of the Russian military establishment.¹⁰³ Russia and Prussia had signed an alliance in February 1813 in Kalisch and on 16-19 October the Allies defeated the French in the battle of Leipzig. In Berlin a huge parade of Russian and Prussian regiments marched by the anonymous author's window. He remarked on the impressive qualities of the Russian musical corps of their field regiments, line regiments, guards corps, fusilier brigades, and heavy cuirassier regiments, respectively. The musical corps of the line and cuirassier regiments contained trumpets.

According to this account, the musicians of the field regiments (*Feldregimenter*) sang, to the accompaniment of drums.¹⁰⁴ The Russian line regiments (*Linienregimenter*) brought ensembles consisting of drums and a large number of trumpets. They "had, besides the drums, only trumpets, but many of them. They performed pieces that could not really be called musically artistic, blasting them out on a D-major chord accompanied by drums."¹⁰⁵ The guards (*Garden*) had "military bands with all kinds of instruments."¹⁰⁶ The fusiliers (*Jäger*) had drums and signal instruments of four-foot pitch sounding the notes c^1 , g^1 , c^2 , e^2 , g^2 of the harmonic series.

The heavy cuirassier regiment with large horses had ... its own music corps, [which was] not only beautiful and most effective, but also completely appropriate to and most characteristic of such a choir of soldiers. It consisted only of six trumpets and six trombones." [Author's note: as can be seen above, these numbers are probably inaccurate.] "The musical pieces were also completely as they should have been for their warlike destination in general and their character in particular, also as far as the nature and the very powerful effect of these very instruments were concerned. The tempo was moderate...."¹⁰⁷

The author then goes on to describe the immense contrast between solo and tutti sections, the effect exceeding “any similar one which I have heard or felt during my entire life.”¹⁰⁸

In his discussion of Russian military music published in the tumultuous year of 1848, Kastner also singled out the Russian cuirassier regiments for special mention, paraphrasing and confirming completely the eyewitness account from 1813. At the occupation of Paris the Russian cuirassier regiments “had a music [corps] not only very impressive in and of itself, but which was also quite appropriate to its function. It was composed uniquely of trumpets and trombones, and everything which these instruments performed was perfectly in the character of warlike music, which is supposed to impress the senses by its accents full of force and power, acting upon the soul by a sonority which is masculine and full of luster.”¹⁰⁹

The swan song of “trumpet music”—natural brass instruments supplanted in Russia by chromatic brass

When brass instruments—whether made of silver or not—were provided with chromatic mechanisms, the “hocket practice” became obsolete. In quick succession, the new mechanisms were the key and the valve.

1. Keyed brass

When Allied troops occupied Paris for the second time, in 1815, the winds of various nations were present. Keyed bugles, invented in 1810, were common to British bands by this time. Alexander I’s brother, Grand Duke Konstantin Pavlovich (1779-1831), heard John Distin (1798-1863) perform as a soloist on the keyed bugle with the Grenadier Guards Band and requested the Parisian maker Halary (Jean Hilaire Asté, ca. 1775-ca. 1840) to copy the English instruments. The keyed bugle was thus introduced to Russia. Halary also extended the idea to a whole family of keyed instruments he called ophicleides.¹¹⁰

2. Valved brass

The valve for brass instruments was invented by the Silesians Blühmel and Stoelzel between 1811 and 1814; the two men, who had first been rivals, took out a joint patent for Prussia in 1818. The patent extended to instruments with either box or tubular valves, the latter also called “Stoelzel” valves. This invention ushered in one of the most turbulent periods in the history of brass instruments. The new chromatic valved instruments were especially welcomed in military bands, because of their carrying power in the open air. Their tonal projection was better than that of keyed brass instruments since the instruments’ air column was not interrupted by vent holes.¹¹¹

One of the earliest surviving instruments with two tubular valves, a bass trumpet in C made by Griesling & Schlott of Berlin, was presumably sent from Berlin in 1826 together with other instruments by the conductor Spontini to David Buhl, head of the Guards bands in Paris, where they were immediately copied by Halary. The French-made trumpets were soon heard in works by Berlioz, Rossini, and others; the Prussian bass trumpet still survives in the Paris Conservatory collection.¹¹²

By this time, however, the Guards bands in Russia were already using valved instruments made in Russia! These instruments, too, were introduced via Prussia; it is said that it was the band conductor Dörfeldt who did so.¹¹³ According to Herbert Heyde's latest research, however, the real instigator was none other than Tsar Nicholas I himself (1796-1855, r. from 1825), Alexander I's younger brother. In 1824, while still Tsarevich, he visited his father-in-law, the Prussian King Friedrich Wilhelm III, in Berlin. "During his Berlin sojourn he visited the workshop of Griesling & Schlott and ordered a substantial number of valved instruments."¹¹⁴ His aim was to introduce such instruments, on the Prussian model, to the Imperial armies.

Furthermore, on p. 46 of his article "Brass Instrument Making in Berlin from the 17th to the 20th Century: A Survey,"¹¹⁵ Heyde notes that valved instruments "came to the Tsar's court in St. Petersburg in 1824." When the instruments were actually delivered is, of course, uncertain, but the appearance of a Russian instrument dated 1825 (see next paragraph) would suggest strongly that the Prussian instruments indeed did find their way to St. Petersburg in the year they had been ordered, 1824.

Just as in France, the foreign instruments were copied immediately by instrument-makers active in Russia. Proof of this is a trumpet in G (at $a^1 = 444$) with two tubular valves, marked "J.F. Anderst in St. Petersburg 1825," which survives today in the M.I. Glinka State Central Museum of Musical Culture in Moscow (see Figure 15).¹¹⁶ It is not only the earliest known dated Russian valved brass instrument, but perhaps the earliest anywhere outside

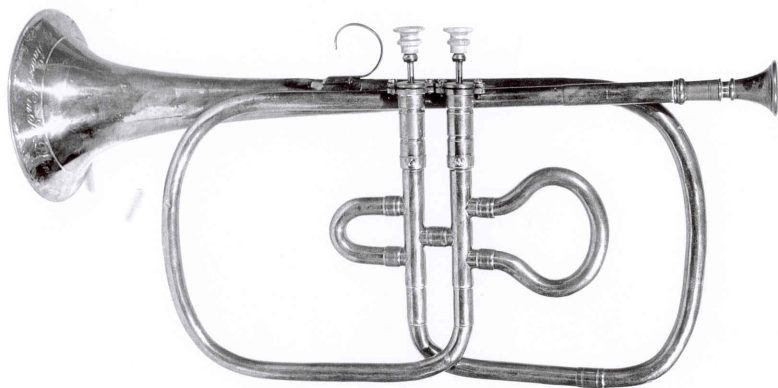


Figure 15

Trumpet in G (at $a^1 = 444$) with two tubular valves, signed "J.F. Anderst in St. Petersburg 1825." Moscow, M.I. Glinka State Central Museum of Musical Culture, No. 1597.

Prussia.¹¹⁷ Early valved instruments by the St. Petersburg maker Tranzschel also survive.¹¹⁸ (Apparently Wilhelm Wieprecht, arguably Europe's leading band director, did not introduce valved instruments into a band of Prussian dragoons until 1828.)¹¹⁹

A few years later—reports vary between ca. 1827 and ca. 1830¹²⁰—the Englishman Earl Cathcart, Colonel of the Second Life Guards, visiting St. Petersburg as Minister Plenipotentiary, was impressed when he heard the playing of the band of the Imperial Guards, “who used a new contrivance known as the chromatic trumpet.”¹²¹ The Tsar, hearing of the Earl's appreciation, “offered to present a set of these chromatic trumpets to the Earl's regiment in England, on condition that, whenever they played in public, the patent chromatic action should be covered, so as to keep the idea a secret.”¹²² Indeed, Nicholas kept his word, and with dispatch: chromatic brass instruments sent by him to England were played in public as early as 6 May 1831 by the Second Life Guards band.¹²³

Russia was thus one of the earliest countries to adopt the revolutionary new invention in its military bands, and from there it spread to Great Britain.

Postscript: Recruitment into the Russian military trumpet corps; “pedagogy”

“Spare the rod and spoil the child”: unfortunately, this proverb aptly characterizes the pedagogy of bygone days. Spohr's suspicion (1803) that the serfs in Russian horn bands had their pitches beaten into them was reported above. This pedagogical tool was also used in the army. Recruits into the Russian army who were selected at random to become members of the trumpet corps were literally thrashed into playing the right notes. A report from 1831 describes their recruitment and training in the following terms:

The recruits are given over to their regiment and assigned to particular duties in the presence of the general. In their jackets they stand in line, someone counts “One, two, three,” etc., and somebody else writes in chalk on the backs of the first six or so: “trubatch” (trumpeter). The recruit feels the chalk on his back and asks his neighbor softly, “Trumpeter? Trumpeter? What is that? Trumpeter?”—for he comes from far away in the country's interior and probably never heard that word in his whole life. His neighbor in the front line is not allowed to speak very much, though, and the six new trumpeters are led into the staff room located in the main guardhouse. There they are given an instrument with instructions to produce a sound. So, they start, and the whole day they play the most dreadful melodies that ever sullied the art of music, until the instructor takes charge of them. That is, he thrashes the notes into them; and he thrashes them or has them thrashed until they can finally come forward as members of the Trumpet Corps, which plays for the general at least once a day.¹²⁴

The account continues with a description of how the trumpet corps plays for the general, who, although not being able to read music, singles out a trumpeter for a thrashing, presumably because of a “clam”; this is followed by a general thrashing because of the ensuing confusion. Finally, when several trumpeters are detected who take a momentary rest from their blowing, the general screams: “You have only one duty, and that is to obey me! I make the rules here! and rests? What kind of rests? There are no rests in Russian service!”¹²⁵

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As a trumpeter he has made more than 100 LP and CD recordings. His publications include numerous articles (including sixty-nine for The New Grove Dictionary of Music and Musicians), translations of historical methods, and editions of music. His monumental book East Meets West: The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution will soon be published by Pendragon Press in Bucina: The Historic Brass Society Series.

NOTES

¹ A French translation of this article is to appear in 2003 in a new periodical of the Brussels Army Museum. Thanks to Piet De Gruyse, Museum conservator, for help graciously received.

² He was commissioned in 1587 by Duke Wilhelm of Bavaria to set “the piece . . . sung in church on Christmas after Vespers . . . called *F[i]t[is] porta Christi*” for trumpet ensemble, presumably in alternation with the choir. It was performed each Christmas at the Munich court until at least 1614. See Peter Downey, “The Trumpet and Its Role in Music of the Renaissance and Early Baroque,” 3 vols. (diss., University of Belfast, 1983), 1:115-16, 2:295-310.

³ Reimundo Ballestra, Graz composer, was the first to integrate a trumpet choir into vocal works, *Messa con le trombe a 16* and *Magnificat con le trombe*, written between 1610 and 1616.

⁴ Starting in 1614, he too integrated a trumpet choir into various choral works, for example in his setting of *In dulci jubilo* (1618) for voices, instruments, and six-part trumpet ensemble.

⁵ His *Modo per imparare a sonare di tromba* (Florence, 1638) contains pieces for trumpet and basso continuo (including eight sonatas for trumpet and organ), the first of their kind. Concerning the place of publication, it has long been known that the place of publication was not Frankfurt, as stated on the title page. See Gaetano Gaspari, *Catalogo della Biblioteca del Liceo Musicale di Bologna* (Bologna: Libreria Romagnoli dall’Acqua, 1890), 1:334. The most recent research on Fantini is found in Igino Conforzi’s diploma paper written in 1993 for the Schola Cantorum Basiliensis, later amplified and published in two articles with the title “Girolamo Fantini, ‘Monarch of the Trumpet,’” *Historic Brass Society Journal (HBSJ)* 5 (1993): 159-73; and 6 (1994): 32-60. See also Irmtraud Krüger’s extensive preface to *Girolamo Fantini: Achtzehn Sonaten für Trompete und Orgel (oder Cembalo)* (Coburg: McNaughtan, 1997), with valuable indications on performance practice.

⁶ For an overview, see E.H. Tarr, “The Trumpet before 1800,” in Trevor Herbert and John Wallace,

eds., *The Cambridge Companion to Brass Instruments* (Cambridge et al: Cambridge University Press, 1997), cited below as “Herbert and Wallace, *Cambridge Companion*”), 84-102, here 85-86. For details, see Downey, *Trumpet*.

⁷ Quoted most recently in Valentina M. Zarudko, “*Silver Collection*” of *Musical Instruments—Battle Decorations of the Russian Army* (Moscow: M.I. Glinka State Central Museum of Musical Culture, 1992), 6. This valuable and information-packed sixteen-page brochure is in English; it also contains references to larger scholarly works written in Russian.

⁸ Zarudko, *Silver Collection*, 6.

⁹ See *The New Grove Dictionary of Music and Musicians*, 20 vols. (London: Macmillan, 1980), s.v. “Leningrad,” by Mikhail Druskin (cited below as “Druskin”); and Zarudko, *Silver Collection*, 6.

¹⁰ Druskin, 659.

¹¹ Zarudko, *Silver Collection*, 6.

¹² Druskin, 659.

¹³ See Jacob von Stählin, “Nachrichten von der Musik in Rußland,” in *Johann Joseph Haigold’s Beylagen zum Neueränderten Rußland*, zweiter Theil (Riga and Mitau: Johann Friedrich Hartknoch, 1769; rpt., Leipzig: Peters, 1982), 76-77.

¹⁴ Zarudko, *Silver Collection*, 6.

¹⁵ Ibid.

¹⁶ See A.P. Porfir'yeva, ed., *Musical St. Petersburg, Eighteenth Century*, 4 vols. (St. Petersburg: Izdatelstvo “Kompositor,” 1996-2001; in Russian), 2:205, 380-82, 426-30, 439-42.

¹⁷ This was in 1730-32; *ibid.*

¹⁸ According to Patrick de Gméline and Gérard Gorokhoff, *La garde impériale russe 1896-1914* (Paris-Limoges: Charles-Lavauzelle, 1936), 17, the first silver trumpets were awarded in 1733 to the “Leib-Cuirassiers” without any particular inscription. Another scholar, Bazhenov, states that Anna awarded silver timpani and twenty silver trumpets to her Guards regiment as early as 1731, with her cuirassier regiment receiving similar instruments in 1731-32, not 1733. See S.V. Bazhenov, “Collection of Silver Presentation Trumpets in the Military History Museum of Artillery, Engineering, and Communication Units,” in *History of the Musical Instrument Collection . . . : Collection of Articles and Papers [Presented at] the International Conference on Musical Instruments, 13-15 June 1998, St. Petersburg* (St. Petersburg: Committee for Culture of the St. Petersburg City Administration, State Museum of Theatrical and Musical Arts of the City of St. Petersburg, Institute of Cultural Programs, 1998; in Russian), 68-71, here 68.

¹⁹ D.P. Strukov, *Historical Essay on Regalia and Decorations in the Russian Army, 1801-1855* (St. Petersburg, 1902; in Russian), 141, quoted in Zarudko, *Silver Collection*, 3. The Turks later recaptured the fortress, but in December 1788 it was definitively reconquered by the Russians.

²⁰ His wife, Henriette Sophie Burghoff, from Berlin, bore him a son, Karl, in St. Petersburg and six further sons in Narva. See Erik Amburger, “Musikleben in St. Petersburg um 1800,” *Kulturbeziehungen in Mittel- und Osteuropa im 18. und 19. Jahrhundert. Festschrift für Heinz Ischreyt zum 65. Geburtstag*, ed. Wolfgang Kessler, Henry Rietz, and Gert Robel (Berlin: Ulrich Camen, 1982), Studien zur Geschichte der Kulturbeziehungen in Mittel- und Osteuropa IX, 201-10, here 202 and 208 (n. 11).

²¹ See E.H. Tarr, *East Meets West* (in preparation, 2003), a full-length study of such emigrations, both of German and other trumpeters to Russia and of Russians to the United States.

²² *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst* (Halle: Joh. Christ. Hendel, 1795), 39; English translation by E.H. Tarr, *Essay on an Introduction to the Heroic and Musical Trumpeters’ and Kettledrummers’ Art* (Nashville: The Brass Press, 1976), 39, 42; quoted in Tarr, “Die Musik und die Instrumente der Charamela real in Lissabon,” *Forum Musicologicum II: Basler Studien*

zur Interpretation der alten Musik (Zurich: Amadeus, 1980), 181-229 (referred to below as “Tarr, ‘Charamela real’”), here 189-90.

The original German text reads, “Deutschland erzeugt, so viel man weiß, de geschicktesten Leute auf der Trompete; eben daher werden sie auch im Auslande durchgängig geschätzt, und besser gelohnt als im Einlande./Man sucht und befördert sie, auch am äussersten Ende von Europa. / So ließ 1722 der damalige König von Portugall ... zwanzig deutsche Trompeter und zwey Paukker auf einmal ... in seine Dienste, unter vortheilhaften Bedingungen, annehmen, und die Reisekosten für sie bezahlen[,] gab ihnen prächtige Livree und ansehnlichen Sold.”

Since these lines were written, a highly informative article on the recruitment of the German trumpet corps in 1723—not 1722—for service in Lisbon has been published. See Gerhard Doderer, “Nach Lissabon mit Pauken und Trompeten! Die Verpflichtung eines deutschen Trompeterkorps an den Hof Johanns V (1723),” *Musica instrumentalis* 3 (2001): 79-103.

²³ From a list of 1784; see Tarr, “Charamela real,” 229.

²⁴ Zarudko, *Silver Collection*, 3-4.

²⁵ *Ibid.*, 4.

²⁶ Marcel Gayda and Andre Krijitsky, *L’Armée russe sous le Tsar Alexandre 1^{er} de 1805 à 1815* (Paris: Les Editions de la Sabretache, 1960), 5.

²⁷ Robert-Aloys Mooser, *Annales de la musique et des musiciens en Russie au XVIII^e siècle*, 3 vols. (Geneva: Edition du Mont Blanc, 1948 [vol.1] and 1951 [vols. 2-3]). According to Zarudko, *Silver Collection*, 6, the number of military musicians in regiments ranged from five to seven.

²⁸ Gayda and Krijitsky, *L’Armée russe*, 5.

²⁹ This is confirmed in several examples from Wolfgang Maria Uhl, “‘Airs russes’ und ‘thèmes russes’ in der Musik Westeuropas bis um 1900” (diss., University of Kiel, 1974), 157.

³⁰ *Ibid.*, 155. For example, the *Marche russe* composed ca. 1870 by the Frenchman Victor Buot later became known in German-speaking countries as the *Hohenfriedberger March* and erroneously attributed to Frederick the Great. See Uhl, *Airs russes*, 148 and 331 (No. 271).

³¹ “La Russie depuis longtemps marche de pair avec la Prusse pour la musique militaire”; see Georges Kastner, *Manuel générale de musique militaire à l’usage des armées françaises* (Paris: Didot Frères, Imprimeurs de l’Institut de France, 1848), 207.

³² [A.V. Vislovatov,] *Historical Description of Uniforms and Arms of Russian Troops*, 40 vols. (St. Petersburg, 1841; in Russian), mentioned as “Viskovatoff” [*sic*] but without title in Gayda and Krijitsky, *L’Armée russe*, 5.

³³ General A.V. Suvorov, instruction, quoted in Zarudko, *Silver Collection*, 6-7. The “standard step” might correspond to the tempo of eighty steps per minute associated with slow infantry marches (*langsame Märsche, Präsentiermärsche*) and the “quicken step” with a tempo of 114 steps per minute associated with faster ones (*Geschwindmärsche*). See Uhl, *Airs russes*, 144.

³⁴ *The History of the Life Guards Preobrazhensky Regiment* (St. Petersburg, 1888; in Russian), 77, quoted in Zarudko, *Silver Collection*, 7.

³⁵ See Kauko Karjalainen, “Brass Band Tradition in Finland,” *HSBJ* 9 (1997): 83-96. According to its author (96, n. 19), the article is based on his book, *Suomalainen torviseitsikko. Historia ja perinteen jatkuminen (The Finnish Brass Septet. History and Living Tradition)* (Tampere: Tampereen ylipisto Kansasperiteen laitos, 1995).

³⁶ See Holger Fransmann, “The Brass Band Tradition,” *Brass Bulletin* 53 (1986): 49-51, here 49.

³⁷ A note concerning dates: In Russia the Julian calendar was in effect up to the beginning of the Soviet era. During the eighteenth century it lagged eleven days behind the Gregorian calendar in use in the West, during the nineteenth century, twelve days, and from 1 January 1900 until 1 February 1918,

thirteen days. Since my sources were inconsistent, it was not always possible to verify if a given event should be dated O.S. (Old Style) or N.S. (New Style). The author thus appeals to the reader's tolerance.

³⁸ N.G. Nikolayev, *Historical Essay on Regalia and Decorations in the Russian Army* (St. Petersburg, 1898-1902; in Russian), 2:46; quoted in Zarudko, *Silver Collection*, 7.

³⁹ *The History of the Life Guards Semyonovsky Regiment* (in Russian), quoted in Zarudko, *Silver Collection*, 7.

⁴⁰ Mooser, *Annales*, 1:97, quoting from the General Archives of the Minister of the Imperial Court, St. Petersburg, 36/1629, N^o 11, p. 7.

⁴¹ Mooser, *Annales*, 1:85-86; Stählin does not mention Hübner.

⁴² *Ibid.*, 91.

⁴³ According to Mooser, *Annales*, 1:210, Kittel was born in Bohemia, studied in Vienna, served for a time in the Dresden court orchestra, and arrived in Russia around 1735.

⁴⁴ Stählin, *Nachrichten*, 87, from whom this list was taken, errs in saying that Friedrich came from Berlin. See Mooser, *Annales*, 1:91, who gives details about these and other musicians.

⁴⁵ Amburger, "Musikleben," 202 and 208, n. 10. See also Mooser, *Annales*, 3:794, n. 6, for him and other members of the family. Mooser, who writes all first names with their French spellings, gives Pomorski's name as Georges Pomorsky. (Here and in *East Meets West*, names ending in -ski are those of Poles, in -sky, those of Russians.) Detailed results of the most recent research can be found in Porfiriyeva, *Musical St. Petersburg*, 2:380-81, 425.

⁴⁶ Mooser, *Annales*, 1:315. The (new) attribution to Leopold is given by Stanley Sadie and Anthony Hicks in *New Grove*, s.v. "Mozart, Wolfgang Amadeus." Another *Divertimento* in C, K. 188 (240b), for the same unusual instrumentation, seems to have been composed in its entirety by Wolfgang.

⁴⁷ This is in the third movement (Adagio), m. 14. The Starzer work is presently in press with the German publisher Spaeth & Schmid (Nagold).

⁴⁸ Stählin, *Nachrichten*, 35.

⁴⁹ Mooser, *Annales*, 2:448, 467, 490-91. In 1784 he had purchased Count K.G. Razumovsky's entire band of thirty-six Russian horn-players, the finest in all Russia, who played every evening for him. (The musicians were serfs and could thus be bought and sold like any other goods.) Part of his exquisite musical establishment from 1779 were four horn-playing brothers from Bohemia, the Hrdliczkas. For a biography of this singular personality who was Catherine's chief adviser, see *ibid.*, 2:464-72.

⁵⁰ *Ibid.*, 2:473-74. The performance was at the end of January 1789.

⁵¹ *Ibid.*, 2:476-77.

⁵² *Ibid.*, 2:585.

⁵³ *Ibid.*, 2:597-98.

⁵⁴ See Amburger, "Musikleben," 207 and 210 (n. 45). He composed a large number of marches that survive in the collection of the Berlin Hausbibliothek; see Georg Thouret, *Katalog der Musiksammlung auf der königlichen Hausbibliothek im Schlosse zu Berlin* (Berlin, 1895). For more on Dörfeldt, see Tarr, *East Meets West*, under 1802, 1809, and 1825. He is not to be confused with his son Anton Jr. (1810-69), director of the Guards bands from 1850 to 1868.

⁵⁵ Robert C. Ridenour, *Nationalism, Modernism, and Personal Rivalry in Nineteenth-Century Russian Music* (Ann Arbor: UMI Research Press, 1981), 6.

⁵⁶ See Zarudko, *Silver Collection*, and Edward H. Tarr, *Die Silbertrompeten von Moskau: Eine Ausstellung des Museums der musikalischen Kultur, "M. I. Glinka," Moskau, im Trompeterschloß Bad Säckingen vom 5. September bis zum 1. Oktober 1992. Ausstellungsführer* (Bad Säckingen: Trompetenmuseum, 1992).

⁵⁷ The length of the slide section (which is merely stuck into the bell section) is 66.5cm (69cm at end of its protective ornament); length of bell section, 73.5cm; distance from bell rim to “female” end, 37cm. There is no tuning slide.

⁵⁸ The bell section weighs 1100g, the slide section, 1450g. Its mouthpiece, which is 11cm long, weighs another 150g.

⁵⁹ The “17” in the accessions book is an obvious misprint.

⁶⁰ See Tarr, “Charamela real,” 196, n. 39.

⁶¹ They bear the call numbers 423.203.21 (A-726; 1541), 423.203.21 (A-728; 1543), and 423.203.21 (A-847; 2161), respectively. See Vladimir Koshelev, “Trumpets, Trombones, and Horns in the St. Petersburg Museum of Musical Instruments: A Checklist,” in *Perspectives in Brass Scholarship*, ed. Stewart Carter (Stuyvesant, NY: Pendragon Press, 1997; Bucina: The Historic Brass Society Series 2, 223-38); and William Waterhouse, *New Langwill Index of Wind Instruments Makers* (London: Tony Bingham, 1993), 9, 174, 403.

⁶² Waterhouse, *New Langwill Index*, 108.

⁶³ In an interview given in 1991. He was then employed as an instrument repairer by the Moscow Conservatory.

⁶⁴ Presumably after the October Revolution (author’s remark): note the way in which the Cossacks of His Imperial Majesty moved their museum first to south Russia and then to exile in France and Belgium, a story recounted below in connection with the twenty-two silver instruments loaned to the Brussels Army Museum.

⁶⁵ The instrument referred to is No. 1699, dated 1830 in its glass case (see further below).

⁶⁶ In an interview given during my visit to St. Petersburg in late May 1994. In addition, according to a letter of 2 November 1993 to the author from Wladimir Grekoff, president of the *Amicale du régiment des Cosaques de la garde de S.M. l’Empereur* in Courbevoie, a timpanum once belonging to the regiment of Horse Guards is also said to be in the Artillery Museum.

⁶⁷ During a study trip to Moscow in 1991 I was able to examine personally all the instruments in storage; six or seven on display in a glass case could not be examined in detail because the only person possessing the key was on vacation and the case could not be opened. With this reserve, therefore, the following information is given. This particular trumpet bears the inventory number 1728/-/236 [old inventory number], is in D, is marked “D” “2” at its mouthpiece end, and is no. 24 in its glass case, henceforth abbreviated [GC 24], etc. Those instruments with no bracketed GC attribution were examined in storage.

⁶⁸ See Zarudko, *Silver Collection*, 8-10, for more details about cuirasses as employed in Russia.

⁶⁹ No. 1719/-/242 [older inventory numbers], G trumpet marked “5,” with mouthpiece [GC 15]; no.1721/27, D trumpet marked “16,” without mouthpiece; no. 1722/-/258, G trumpet marked “2” [GC 16]; no. 1723/-/244, D trumpet with St. George’s cross marked “8” [GC 23]; no.1724/-/198, D trumpet marked “19,” with mouthpiece [GC 21]; 1725/-/162, D trumpet marked “12” with mouthpiece [GC20]; no. 1726/-/174, D trumpet marked “10,” with mouthpiece [GC 17]; No.1727/-/181, D trumpet marked “17,” with mouthpiece [GC 19]; no. 1729/-/199, bass trumpet in D marked “21,” according to the (probably inaccurate) accessions book, originally with six crooks, of which only one (marked “1”) survives (inaccurate because Russian bass trumpets had only one whole-tone crook; see further below concerning the Brussels instruments), with mouthpiece (inventory no.531) [GC 18]; and no.1730/-/207, trombone with (a frozen) double slide marked “22,” with a mouthpiece, obviously too small, originally belonging to a G trumpet no. 1695 [GC 7].

⁷⁰ No.1720/-/259, G trumpet marked “3,” with mouthpiece [GC 22].

⁷¹ Zarudko, *Silver Collection*, 11-12.

⁷² Ibid., 12. This confirms Lev Grishkin's statement to me in 1991 that in Fère-Champenoise there was only one Russian Life Guards regiment involved in the fighting. According to him, it was the "Keksholm" regiment, so called because it had previously fought in Sweden.

⁷³ No. 1701/37/-, D trumpet marked "14" (one of the two instruments with this number, see below), without mouthpiece; no. 1731/-/180, D trumpet also marked "14," without mouthpiece; no. 1732/-/201, D trumpet marked "18," with mouthpiece [GC 11]; no. 1733/39/237, D trumpet marked "13," without mouthpiece; and no. 1744/-/175, D trumpet marked "7," with mouthpiece (missing its rim) [GC 10].

⁷⁴ No. 1736/42/255, D trumpet marked "12," without mouthpiece.

⁷⁵ No. 1734/40/16/253, G trumpet marked "6," without mouthpiece; no. 1735/41/240, D trumpet marked "10," its bell repaired, with mouthpiece; and no. 1737/-/206, bass trumpet in D marked "21," listed in the accessions book as lacking a mouthpiece but displaying one in its glass case [GC 9].

⁷⁶ See Gudrun Ziegler, *Auf dem wilden Feld; 500 Jahre Kosaken* (Hamburg: Carlsen, 1993), 167-69.

⁷⁷ According to *The Reference Book of the Tsar's Headquarters*, quoted in Zarudko, *Silver Collection*, 11.

⁷⁸ See Tarr, *East Meets West*, in Chapter 1 under the date in question, for further bibliography.

⁷⁹ No. 1700/-/209, a trumpet marked "20," without mouthpiece; no. 1739/45/-, a G trumpet marked "4," without mouthpiece; no. 1740/-/215, a D trumpet marked "9," with mouthpiece; no. 1741/-/238, a G trumpet marked "2," with mouthpiece [GC 13]; no. 1742/48/138, a G trumpet marked "6," with mouthpiece (on which "1. F[eb.19]65" is marked in ink); no. 1743/49/224, a G trumpet marked "1" and possessing a tuning bit 6.6 cm long, without mouthpiece; no. 1745/512/193, a D trumpet marked "10," in two pieces, the bell broken in the middle, without mouthpiece; no. 1746/-/260, a D trumpet marked "18," mouthpiece not recorded; no. 1747/53/233, a D trumpet marked "8," without mouthpiece; and, finally No. 1749/-/195, a trombone with a double slide, without mouthpiece [GC 6], accepted into the museum on 29 December 1965.

⁸⁰ Zarudko, *Silver Collection*, 12-13.

⁸¹ No. 1696/2/2050, a G trumpet with St. George's cross marked "20"—a marking that, as shall be seen below, is otherwise associated with trumpets in D; the trumpet really *is* in G, without mouthpiece.

⁸² No. 1699/-/-, an instrument with $3\frac{1}{2}$ bends, without mouthpiece [GC 4]. With its inscription dated 1830, it probably has nothing to do with the other silver trumpets: its extra bend shows that it could perhaps be a fluegelhorn. It could well be related to the *clairon* in Brussels dated 1877 (no. 8585; see below). According to the accessions book, it came from the "collection of the rooms of Tsar Nicholas I [perhaps II?] in the Hermitage."

⁸³ No. 1695/16/256, in G (mentioned in the accessions book as having been built in 1831) and marked "1," with mouthpiece; no. 1697/-/163, in D, with mouthpiece [GC 25]; no. 1701 (the second instrument with this number) /7/16/254, in G and marked "4," with a St. George's cross, without mouthpiece (mentioned in the accessions books as having entered the museum on 1 Feb. 1971); no. 1704/10/16/264, in G, without mouthpiece; no. 1705/11/16/260, in G, without mouthpiece; no. 1706/-/167, in G and marked "2," a trumpet with a bell bent downwards and possessing three crooks (for F, Eb, and C), with mouthpiece (also marked "2") [GC 14]; no. 1707/-/146, in G and marked "2" and "C," with $3\frac{1}{2}$ coils of smaller dimensions than usual, also with a bigger bell throat than usual (of D dimensions?) and with three crooks (for F, Eb, and C, the latter broken), with brass mouthpiece [GC 1]; no. 1738/-/196, a bass trumpet marked "21," with mouthpiece (which, however, is not on display) [GC 8]; and no. 1748/-/176/16/209, in D and marked "20," with mouthpiece (which, according to the accessions book, was supplied later; it is 9.5 cm long and has an unusually thin rim).

⁸⁴ Anthony Baines, *Brass Instruments: Their History and Development* (London: Faber & Faber, 1976), 188.

⁸⁵ In a letter to the author of 18 September 1992, Baines wrote: “The few words I wrote in my book about the ‘Cossack’ kind of trumpet ensemble are mostly based on the Kuffner pieces plus the Brussels outfit (as seen in their vitrine!), and ignore questions of crooks, etc.”

⁸⁶ In the internal museum catalogue (vol. 31, sheets 91-94), they bear inventory numbers as follows: the G trumpets, 9659-9664; the D trumpets, 9645-9658; the bass trumpet, 9665; and the bass trombone, 9666. They all have mouthpieces, but only in a few cases have they remained with the instrument for which they were originally destined. For example, of the G trumpets, on which at the mouthpipe end the numbers 1 to 6 were engraved, only the mouthpieces nos. 3, 5, and 6 bear the same number. Trumpet no. 1 seems to have mouthpiece no. 12 (I did not corroborate this during my visit to Brussels; perhaps this should read “2”), trumpet no. 2 has mouthpiece no. 1, and trumpet no. 4 has mouthpiece no. 12 (a D trumpet mouthpiece).

⁸⁷ In the subsequent discussion, I follow the “Organisation et brève histoire du musée des officiers du régiment des Cosaques de S.M. l’Empereur (Ancienne Garde Impériale Russe)” (typescript of the Amicale des officiers anciens combattants du Régiment de Cosaques de Sa Majesté de la Garde Impériale Russe, Courbevoie, September 1986), and “1917/1920: Fragments d’histoire des Cosaques de Sa Majesté” (typescript), both cordially placed at my disposal in 1992 by P. De Gruyse, Conservator of the Musée Royal de l’Armée et d’Histoire militaire, Brussels. See also the standard work in English by W. Bruce Lincoln, *Red Victory: A History of the Russian Civil War* (New York et al.: Simon and Schuster, 1989).

⁸⁸ Grekoff, written comm., 2 November 1993. This was only shortly after Catherine had crushed an uprising of peasants and Cossacks led by the upstart Yemelyan Pugachev (1742-75), who had impersonated Tsar Peter III (1728-62).

⁸⁹ According to the internal Museum catalogue, vol. 31, sheet 90.

⁹⁰ No. 9648 seems different from the others, and its dimensions show the difference: standing height with the mouthpiece 62cm, standing height without the mouthpiece 55.2cm, distance from bell rim to end of tuning slide 18.9cm (20 cm inside the bend). There are also subtle differences in the engraving of the text on the bell garland, etc.; see Figure 11.

⁹¹ The existing trombone mouthpiece does not fit into this crook, though the bass trumpet mouthpiece does—just barely. Conclusion: it was originally intended for another bass trumpet (which does not survive) and extended into it (old mark) 3.5cm, not 1.6cm, as with the present bass trumpet.

⁹² As can be seen in Figure 6, there are actually six types of crook, as follows: 1) whole-tone crooks (numbered 1-6) to put G trumpets into F; 2) whole-tone crooks (numbered 7-20) to put D trumpets into C; 3) E \flat crooks (numbered 1-6) for the G trumpets; 4) C crooks (numbered 1-6) for the G trumpets; 5) only two A \flat crooks (numbered 7-8) for the D trumpets; and 6) one whole-tone crook (number 21) to lower the bass trumpet from D to C. The museum catalogue lumped the two sizes of whole-tone crook (types 1 and 2) together under the inventory no. 9640, the seven crooks of types 3 and 6 under the inventory no. 9639, and the eight crooks “resembling safety pins” (*en forme d’épingle de sûreté*) of types 4 and 5 under the inventory no. 9638.

⁹³ See Sabine Klaus, “Trompeten und Posaunen in der Musikinstrumenten-Sammlung des Historischen Museums Basel,” *Historisches Museum Basel: Jahresbericht 1998* (Basel: Historisches Museum, 1999): 27-61, here 48.

⁹⁴ Internal Museum catalogue, vol. 31, sheet 89.

⁹⁵ See Tarr, “Charamela real,” 225.

⁹⁶ This at least is Baines’ conclusion (*Brass Instruments*, 188-89), with which I agree. The use of falset,

i.e., lipping half a step down, although theoretically possible, seems less likely.

⁹⁷ They were revived for the coronation ceremonies of Alexander III in 1883 and Nicholas II in 1896. The instruments of the latter ensemble are on display today in the St. Petersburg Museum of Musical Instruments.

⁹⁸ Louis Spohr, *Lebenserinnerungen*, ed. Folker Göthel, 2 vols. (Tutzing: Schneider, 1968), 1:47-48, commenting on a performance of 22 February 1803 during the intermission of an oratorio by Sarti. Original text: "Zwischen dem ersten und zweiten Teile wurde nämlich von den kaiserlichen Hornisten eine Ouvertüre von Gluck exekutiert mit einer Geschwindigkeit, und Genauigkeit, die für Saiteninstrumente schon schwer gewesen wäre, wie viel mehr für die Hornisten, deren jeder nur einen Ton bläst. Es ist kaum glaublich, daß sie die schnellsten Passagen mit großer Deutlichkeit hervorbringen..., und man kann nicht umhin, an die Prügel zu denken, die es dabei gesetzt haben mag."

⁹⁹ All are located in the Bibliothèque Nationale, Paris, from which I have photocopies. Only the Dauverné work is published in a modern facsimile edition (Paris: International Music Diffusion, 1991).

¹⁰⁰ Participants were Bruno Blanc (Besançon), Roland Callmar (Basel), Niklas Eklund (Basel), Guy Ferber (Colmar), Andrew Hammersley (Basel), Michael Månsson (Basel), Lars Næss (Oslo), Paul Plunkett (Winterthur), Gilles Rapin (Paris), and Edward H. Tarr (Basel and Bad Säckingen), trumpets; Philip Tarr (Zürich), timpani; and Manfred Erb (Basel), trombone. All but the last three were students or former students of the author at the Schola Cantorum Basiliensis.

¹⁰¹ This is the page numbering in the original edition, a photocopy of which is in my possession. In the modern facsimile edition, the pages are numbered 39-44.

¹⁰² Some of Buhl's ensemble pieces require hand-stopping. See the last section of his method (on 54-63), entitled *Troisième Partie: Des notes de la Trompette qui doivent se prendre avec la main dans le pavillon*. His method terminates with *Trois morceaux pour 4 trompettes en différents tons*, in which the hand-stopped pitches *b'*, *a'*, and *f#'* are used liberally, as well as an occasional *d#'*. The *différens tons* of the trumpets are Eb, low Bb, F, and low Bb, respectively, in no. 1; and Eb, high Ab, Bb, and Eb in no. 2. No. 3 is missing from my photocopy and presumably as well from the original publication surviving in the Bibliothèque Nationale, Paris.

¹⁰³ "Feldmusik," *Allgemeine musikalische Zeitung (AMZ)* 15/44 (3 November 1813): 713-18, quoted *in extenso* below. See also Uhl, *Airs russes*, 149-60.

¹⁰⁴ "Feldmusik" (see previous footnote). This account of soldiers' singing is corroborated in an earlier detailed report, "Brief über den jetzigen Zustand der Musik in Russland: Dritter Brief," *AMZ* 4/23 (3 March 1802): 369-80, here 375-77. In every company of infantry regiments there was a group of twelve or more soldiers who formed a choir known as the "company singers" (*Kompagniesänger*).

¹⁰⁵ Ibid. [Sie] "hatten, ausser den Trommeln, nur Trompeten, deren aber viele. Diese bliesen nun nicht eigentlich musikalische kunstmässige Stücke, sondern schmetterten unter Trommelbegleitung ihre Trompetenstücklein im D-dur-Akkord."

¹⁰⁶ Ibid. "Vollstimmige Kriegsmusik, mit allen gewöhnlichen Instrumenten."

¹⁰⁷ Ibid. "Das schwere Kürassierregiment mit grossen Pferden, hatte ... eine ganz eigene, nicht nur an sich schöne und äusserst effectvolle, sondern auch vollkommen zweckmässige, und, eben für solch ein Kriegerchor, ganz charakteristische Musik. Sie bestand bloß aus sechs Trompeten und sechs Posaunen. Die Musikstücke waren ebenfalls ganz, was und wie sie seyn mussten für ihre allgemeine kriegerische und für ihre besondere Bestimmung, und auch für die Natur und den mächtigsten Effect eben dieser Instrumente. Das Tempo war gemässigt..."

¹⁰⁸ "Wo Stellen vorkamen, die vornämlich herausgehoben werden mussten..., ging dieser Effect über

jeden ähnlichen, den ich mein Leben lang gehört und empfunden habe... Das Kecke und Fröhliche jener Jäger-, wie das Durchgreifende, Widerhaltige dieser Reiter-Musik war auch dem ungebildetsten Gemüth eben so erkennbar, als unwiderstehlich."

¹⁰⁹ Kastner, *Manuel générale*, 174-75: "[Le régiment des cuirassiers] avait une musique non-seulement pleine d'effet en elle-même, mais que l'on trouvait encore fort bien appropriée à sa destination. Elle se composait uniquement de trompettes et de trombones, et tout ce qu'exécutaient ces instruments était parfaitement dans le caractère de la musique guerrière, qui doit frapper les sens par des accents pleins de force et de puissance, et agir sur l'âme par une sonorité mâle et pleine d'éclat."

¹¹⁰ See Ralph Dudgeon, "Keyed brass," in Herbert and Wallace, *Cambridge Companion*, 136.

¹¹¹ There are various accounts of the invention of the valve, the most comprehensive being that by Herbert Heyde, *Das Ventilblasinstrument* (Leipzig: VEB Deutscher Verlag für Musik, 1987). (An English translation is in preparation for the Historic Brass Society.) See also my condensed presentation, which takes subsequent research, also by Heyde, into account, in "The Romantic Trumpet [I]," *HBSJ* 5 (1993): 230-31.

¹¹² Tarr, "Romantic Trumpet I," 230, also notes 140 and 177. Herbert Heyde has already pointed out that valved instruments "went from Berlin to Paris in 1826 and also in 1828, this time via the trumpet maker Wilhelm Schuster of Karlsruhe (Baden)." See his article, "Brass Instrument Making in Berlin from the 17th to the 20th Century: A Survey," in *HBSJ* 3 (1991): 43-47, here 46.

¹¹³ Heyde, *Das Ventilblasinstrument*, 11, where he is called "the German military band director Dörrfel." For more on Dörrfeldt, see above.

¹¹⁴ Herbert Heyde, personal letter, 9 April 1997. See his *Musikinstrumentenbau in Preußen* (Tutzing: Schneider, 1994), 303, quoting from L. Freiherr von Zedlitz, *Neuestes Conversations-Handbuch für Berlin und Postdam zum täglichen Gebrauch der Einheimischen und Fremden aller Stände* (Berlin, 1834), 290. On Griesling & Schlott (founded in 1801), see also *Musikinstrumentenbau in Preußen*, 158; as early as 1804, after having sold a few instruments there, they were trying to gain access to the Russian market. This firm made only woodwind instruments; their brasses were made by others. During Staelzel's time this person must have been Johann Gottfried Moritz (1777-1840), an excellent craftsman who was born in Leipzig, settled in Berlin in 1806 or 1808, lived in poverty for some fifteen years, during which time he made brass instruments for others, and around 1830 entered into a successful collaboration with Prussian band director Wilhelm Wieprecht (1802-1872). Heyde, letter of 9 April 1997; *Musikinstrumentenbau in Preußen*, 316-17.

¹¹⁵ *HBSJ* 3 (1991): 43-47.

¹¹⁶ Tarr, "Romantic Trumpet I," 239, and "Romantic Trumpet II" *HBS Journal* 6 (1994): 214. It has the inventory number 1597 and according to Glinka Museum records, came from the collection of Tsar Nicholas I in the Hermitage. Some German instrument makers who emigrated to Russia came from Markneukirchen. Where Anderst came from is unknown. The oak-leaf pattern on the bell garland of the instrument in question closely resembles those on instruments coming from both Berlin and Markneukirchen.

¹¹⁷ Up to now it was known only that the introduction of valved instruments from Prussia into Russia happened "before 1827." As far as the early date 1825 is concerned, otherwise only Nathan Adams' "permutation trumpet" bears this date. See Heyde, *Ventilblasinstrument*, 11.

¹¹⁸ Heyde, letter, 9 April 1997.

¹¹⁹ Clifford Bevan, "The (P)russian Trumpet," *Galpin Society Journal* 41 (1988): 112-14, here 113, quoting an article by R.G. Harris of 1878. Bevan was replying to a previous opinion by Franz X. Streitwieser that "Russian" could be a misprint for "Prussian." See the reprint of Thomas Harper Sr.'s (1786-1853) *Instructions for the Trumpet* (London, ca. 1835, here dated 1837), ed. Scott Sorenson and

John Webb (Homer NY: Spring Tree Enterprises, 1988), x (n. 20).

¹²⁰ G.R. Lawn, in *Musicians in State Clothing* (London: Leo Cooper, 1995), 11, like Farmer (see n. 122) and Bevan, gives the date of 1830. According to Heyde, *Das Ventilbasinstrument*, 11; and *Musikinstrumentenbau in Preußen*, 303, but without further documentation, the Tsar's gift of valved brass instruments dates instead from ca. 1827. This discrepancy requires investigation. A certain period of time would be required for the Tsar to furnish an entire set of chromatic brass instruments and for the musicians to learn their new playing technique before demonstrating them in public for the first time in May 1831. If Cathcart's visit was not until 1830, not much time would have been available.

¹²¹ Bevan, "The (P)ussian Trumpet," 112-14, quoted in Tarr, "Romantic Trumpet I," 239.

¹²² George Farmer, *The Rise and Development of Military Music* (London: Wm. Reeves, [1912]), 102; quoted in Tarr, "Romantic Trumpet II," 214.

¹²³ See Bevan, "The (P)ussian Trumpet," for various British newspaper references to the "famous Russian chromatic trumpet-band of the 2nd Life Guards," etc., between 1831 and 1896, as well as Lawn, *Musicians in State Clothing*, 11-12.

¹²⁴ "Die Recruten werden an das Regiment abgegeben, und in Gegenwart des Generals zum besonderen Dienst vertheilt. Die Kittelfronte steht da, und es wird abgezählt: Ein[s], zwei, drei usw., und etwa den ersten sechsen mit Kreide auf den Rücken geschrieben: 'Trubatsch' (Trompeter). Der Recrut fühlt die Kreidestücke auf dem Rücken und fragt seinen Nebenmann ganz leise: 'Trompeter? Trompeter? Was ist das? Trompeter?'—denn er kommt tief aus dem Innern des Landes, und hat das Wort noch kaum in seinem Leben je gehört. Aber der Nebenmann darf in der Fronte nicht viel reden, und die sechs—neuen Trompeter werden in den Stab geführt, in das Local der Hauptwache, und bekommen ein Instrument um den Ton zu gewinnen. Nun fangen sie an, und blasen den ganzen Tag die furchtbarsten Melodien, die je in der Tonkunst wütheten, bis der Instructor sich ihrer annimmt, d.h., ihnen die Noten einprügelt, und sie so lange prügelt oder prügeln läßt, bis sie vortreten können zum Mitwirken im Trompeter-Corps, welches wenigstens täglich einmal vor dem General blasen muß." From H. Harring, *Memoiren über Polen unter russischer Herrschaft* (Heidelberg, 1831), 37, 114-15, 118, 121; quoted in Uhl, *Airs russes*, 135. Harring, a nobleman and former member of the Imperial Russian Lifeguard Lancers Regiment of Grand Duke Konstantin, governor of Poland, wrote his book after retirement from two years' service in Warsaw.

¹²⁵ Quoted in Uhl, *Airs russes*, 136.