



HARTFORD
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FEBRUARY 2020

Prelude



ROMEO AND JULIET FEBRUARY 14 – 16, 2020

MASTERWORKS #4:

To the surprise of many, the trumpet dates back to at least 1500 BC. But it was not until the early 1800's, with the creation of the valve trumpet, that the stage was set for the "orchestral golden age of brass."

The trumpet, our featured instrument on this Masterworks weekend, did not always command the spotlight it enjoys today. After centuries of primary use for military purposes and in the courts of the aristocracy, the trumpet came into prominence as a important musical instrument during the Baroque era.

Over a span of about 150 years, between the mid 1700's and

the late 1800's, the role of the orchestra trumpet changed from occasional fanfares in Mozart's music (usually in conjunction with the timpani), to the prominent solo sections featured in works by Mahler and Strauss,ⁱ which have delighted audiences and brass players ever since.



Baroque Trumpet

Sometime around 1500 BC, when early man discovered that animal horns open at both ends could be played with pursed lips to create sounds that carried long distances, the trumpet was born.ⁱⁱ Eventually craftsmen began to recreate the horns in metal and ceramic, forming the earliest man-made trumpets.ⁱⁱⁱ Silver and bronze trumpets were discovered in King Tut's grave in Egypt.^{iv} In its early days, the trumpet had military importance, and the military's use of the bugle today is quite possibly an homage to its former military prominence. The constant unbroken sound of the trumpet, played throughout the battle, was an important signal: as long as the trumpets were blowing, the battle was going as planned.^v Outside of the military, trumpets were used to sound alarms or to signal the start of special occasions, such as a feast day, a new moon and a sacrifice. It is reported that 120 temple priests played at the dedication of Solomon's temple.^{vi}

Centuries passed before the trumpet began its evolutionary journey. The keyed trumpet, invented at the end of the 18th century by Anton Weidinger, a Viennese trumpeter, marked the beginning of what would become the modern day instrument.^{vii} Until that point, the early instruments were pitched in one primary tone, which limited the instrument's use.^{viii} To change keys (C to E-flat, for example) the player had to select a completely different trumpet. Some truly gifted trumpeters could produce high pitches, and, using a variety of techniques, could play a wide range of pitches and perform melodies. This type of instrument, a "natural trumpet," was used in the Baroque period, and compositions by Bach, Handel and Vivaldi represent the pinnacle of the Baroque sound.^{ix} But Bach's music for the Baroque trumpet was exceedingly demanding of even the best virtuosos. Bach's well-known Brandenburg Concertos were not initially

performed because the Brandenburg orchestra was not of a sufficiently high caliber to play the demanding trumpet parts. The works were shelved for over a decade until rediscovered by leading musicologists for a festival in 1850 honoring the 100th Anniversary of Bach's death.^x



Crooks and Shanks

The latter part of the 18th century saw the arrival of a new 'pitch-changing' idea, whereby horns were outfitted with "crooks" or "shanks," short sections of extra tubing that could be added to a trumpet to tune its primary note to a new pitch. But the player had to stop playing in order to physically change the crook.^{xi} It is easy to understand how the introduction of keys was a welcome innovation that transformed the trumpet.

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With a keyed trumpet, it became possible to play a full chromatic scale on one instrument.^{xii} In 1818, a German musician named Heinrich David Stolzel, in partnership with Friedrich Bluhmel, created the first working brass instrument valve, and the modern valve trumpet was born, becoming the instrument we know today.^{xiii}

Given the extraordinary difficulties involved in playing the early instrument, it is easy to understand why trumpeters were granted prestige in the European courts, which then brought certain rights and privileges. The artistry of playing the trumpet was considered “knightly” and “noble,” and to preserve the art form, trumpeters formed brotherhoods known as Kameradschaft in Germany.^{xiv} In 1623, Emperor Ferdinand II granted privileges to all members of the Kameradschaft in the German speaking sections of the Holy Roman Empire, creating the Roman Imperial Fellowship.^{xv} Mandates issued as early as 1661 document and supported the rights of the Kameradschaft and forbade trumpet playing by anyone who was not a member of the Roman Imperial Fellowship, except for town musicians (Stadtpfeifer), who played on watchtowers.^{xvi} The presence of trumpet players at court created a great sensation, especially if a reigning sovereign had one or even two trumpet choirs.^{xvii} If a sovereign had an excellent orchestra and other musicians, but no trumpet players, his household was deemed to “lack perfection.”^{xviii}

A hierarchy developed in which certain trumpeters were accorded higher rights than others. For example, the chamber and concert players were exempt from other duties so as not to “spoil the delicate and subtle embouchure.”^{xix} Trumpeters played at important assemblies and various celebrations, including jousting bouts and tournaments.^{xx} The title of field trumpeter was more prestigious than court trumpeter, and the highest level of prestige was awarded to the field trumpeter who had been dispatched to enemy lines during the war.^{xxi} Only field trumpeters could take on apprentices, but they had to first complete seven years of training and serve in a military campaign.^{xxii} The field trumpeter had the highest salary and status, plus the added responsibility to maintain a horse and its equipment.^{xxiii}

The rules that protected the privileges of the Kameradschaft forbade untrained trumpet playing, but the town musicians (Stadtpfeifer) could play in the tower, as the trumpet was loud enough to signal important messages.^{xxiv} Eventually, the Imperial

Trumpet Guild relaxed the regulations and allowed the Stadtpfeifer to play trumpet in church services, which accounts for some of the extraordinary trumpet parts included in Bach’s compositions.^{xxv} One of the most famous Stadtpfeifer was Gottfriede Reiche, who became one of Bach’s trumpet players in Leipzig, the city in which Bach composed some of the most significant music of his career.^{xxvi}

The inventions of Thomas A. Edison in the early 20th century began the recording age and the trumpet was embraced for its clarity of sound in the early recordings. While many instruments did not translate well, given the limitations of early technology, the trumpet’s focused and bright sound was clear and unclouded.^{xxvii} Trumpet became a favorite with composers and arrangers of the day, and the trumpet quickly crossed into every corner of music, from classical, to jazz, to rock, to blues and more.



Trumpet: Then and Now

Join us!

Please join the Hartford Symphony Orchestra for ***Romeo and Juliet*, Feb. 14 - 16, 2020**, to enjoy a performance by HSO’s principal trumpet Scott McIntosh and delight in the glorious sound of the trumpet, as an orchestral family member and under the solo spotlight.



WONDERING HOW THE MUSIC WILL SOUND?

Try HSO'S Listening Guide, with links to the pieces you'll hear on our concert stage – and more!

Performance of Kendall's *The Spark Catchers*:

<https://www.youtube.com/watch?v=cbfW87tL9a8>

Wynton Marsalis performs Tomasi's Trumpet Concerto:

<https://www.youtube.com/watch?v=JSm79tMNsvw>

Trumpeter Gábor Tarkövi, principal trumpet of the Berlin Philharmonic, performs Kreisler's *Liebeslied*:

<https://www.youtube.com/watch?v=XVdOJ0gODuc>

The London Symphony Orchestra performs Prokofiev's *Romeo and Juliet*:

<https://www.youtube.com/watch?v=uPdPrbT4J4k>

And for an extra treat, enjoy the entire *Romeo and Juliet* ballet, choreographed by Rudolf Nureyev:

<https://www.youtube.com/watch?v=-hMOB70F1YM>

For extra fun, here are some trumpet solos for you to sample.

Try this famous jazz performance by Cat Anderson, performing a composition by Duke Ellington:

https://www.youtube.com/watch?v=d70fil2Mn_A

And here's the living legend, Wynton Marsalis, in performance with his septet:

<https://www.youtube.com/watch?v=ATajmT5BD6M>

One of the most remarkable trumpeters of today, Alison Balsom, performs Haydn's Trumpet Concerto in E-flat:

<https://www.youtube.com/watch?v=cSIPXetbm6M>

And finally, a famous piece for virtuoso trumpet, Arban's *Carnival of Venice*, performed by soloist Sergei Narkariakov:

<https://www.youtube.com/watch?v=6e8JwVv8Y-8>



"When you blow through here it turns your breath into music."



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Casey's
Classics

Want the best recordings of the pieces you'll experience on the concert program? Coleman Casey, HSO's dear friend, Director Emeritus and beloved in-house audiophile, offers his recording recommendations of selections featured in our upcoming Masterworks Concert.

Although there is no formal recording of Kendall's *The Spark Catchers*, there is an interesting YouTube performance with the Chineke! Orchestra conducted by Kevin John Eudsel from the 2017 Proms Concerts in London.

Tomasi's Trumpet Concerto is brilliantly performed by none other than Wynton Marsallis and Esa-Pekka Salonen and the Philharmonia Orchestra (SONY).

Prokofiev's magnificent ballet score for *Romeo and Juliet* deserves to be heard in its entirety, and two of the greatest recordings are the bitingly incisive one with Lorin Maazel and the Cleveland Orchestra in fabulous sound (DECCA) and Andre Previn's danceable version with the London Symphony Orchestra in atmospheric sound (WARNER).



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- iii. Ibid
- iv. <https://www.wwbw.com/the-music-room/a-brief-history-of-the-trumpet>
- v. https://etd.ohiolink.edu/letd.send_file?accession=akron1350316386&disposition=inline
- vi. Ibid
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- xii. https://www.vsl.co.at/en/Trumpet_in_C/History_02
- xiii. <https://www.theinstrumentplace.com/history-of-the-trumpet>
- xiv. https://etd.ohiolink.edu/letd.send_file?accession=akron1350316386&disposition=inline
- xv. Ibid
- xvi. Ibid - As medieval cities in Europe were built with walls and a central watchtower, the tower trumpet player acted as the security guard.
- xvii. Ibid
- xviii. Ibid
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