AUSTRO-BOHEMIAN TRUMPET MUSIC IN THE LATE SEVENTEENTH CENTURY:

COMPOSITIONAL AND PERFORMANCE TECHNIQUES

ASSOCIATED WITH THE PRINCE-BISHOP’S COURT OF KROMĚŘÍŽ

by

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Sonata à 17
Austro-Bohemian Trumpet Music in the Late Seventeenth Century:
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Abstract

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The focus on trumpet music during the high baroque often leads to some neglect of seventeenth trumpet music, music of the Austro-Bohemian Empire in particular. Despite the fact that clarino technique was not yet fully developed, the music of this period still exhibit virtuosity. Through an examination of a number of compositions, I hope to show how certain composers were not only able to draw on music from the past for inspiration in some of their works, but were also able to advance the technical demands required of trumpets. With these advancements, it will become clear how trumpets were able to be more skillfully integrated within ensembles of strings and other instruments.
When it comes to trumpet music of the baroque, a number of scholars have focused attention on seventeenth-century Italian music, especially music from Bologna. While it may be true that no other European city can boast of the singular distinction of so large a repertoire and so many sinfonias, sonatas, and concertos with trumpet by nearly a dozen gifted composers, we now realize that there is a considerable amount of trumpet music from this period that comes from outside of Italy: certainly, over the past few decades, several trumpet pieces by non-Italian composers of the period have been discovered in the libraries and archives of Darmstadt, Kroměříž, London, Oxford, Uppsala, and Vienna. One area that has not received much scholarly attention in comparison to others is the Austro-Bohemian Empire. This region includes the southeastern reaches of the Holy Roman Empire, what we now call Austria, the Czech Republic, and Slovakia. The Austro-Bohemian Empire played an important part in the cultural evolution of Europe, particularly in music making. After all, seventeenth-century court and ecclesiastical records show that the region was home to an active tradition of trumpet composition and performance.\(^1\) While there is a large amount of surviving trumpet music from this area, it is also interesting to note that there were a large number of composers of different nationalities who worked in the region, and trumpet music by those composers represented a significant amount of their total output. As Smithers notes, the fact that so much music was written for baroque trumpet shows how important of a role the instrument played in nearly all aspects of musical life. Kroměříž, a town in the Zlín Region of the Czech Republic, is particularly noteworthy because a larger number of

instrumental works were composed there that featured one or more trumpets than in any other place. Despite the fact that clarino technique was not nearly as developed as it would become in the eighteenth century, the unique music from this area still exhibits virtuosity, both in its manner of composition and its technical demands. This paper will focus on the trumpet music of three composers who worked in Kroměříž: Heinrich Ignaz Franz Biber, Pavel Vejvanovský, and Philipp Jakob Rittler. Through an examination of a number of works by these composers, and through the consideration of two theoretical treatises from the seventeenth and eighteenth centuries, I hope to show how they were not only able to draw on music from the past for inspiration in some of their works, but were also able to advance the technical demands required of trumpets, despite the limitations of the instrument of that time. With these advancements, it will become clear how trumpets were able to be more skillfully integrated within ensembles of strings and other instruments.

The register in which trumpeters performed during the seventeenth century was an important consideration to the composition of trumpet music, and performers generally focused on either high (clarino) or low (principale) trumpet playing. One of the most important sources on early trumpet technique, Johann Ernst Altenburg’s treatise Trumpeters’ and Kettledrummers’ Art of 1795, devotes two chapters to registers, one on principale playing and one on clarino playing. (While Altenburg’s treatise of 1795 seems a bit late as a reference for trumpet playing in the seventeenth century, his inclusion of an altered duet by Biber from the Sonatae, tam aris, quam aulis servientes of 1676 demonstrates a striking continuity in the tradition of trumpet playing from at least the
middle to the late baroque. Low principale playing required a larger mouthpiece because the player was responsible for playing the pitches in example 1, which represent the second to the eighth harmonics.

High clarino playing required a smaller mouthpiece than principale playing because the player was required to play mainly from the eighth harmonic up to the sixteenth harmonic and sometimes higher (only the eighth to the sixteenth harmonic are shown in example 2). Clarino playing was clearly more demanding than principale playing, both from a technical and musical standpoint. According to Altenenburg:

The proper embouchure for the formation of this sound is extraordinarily difficult to attain, and cannot be described accurately with rules. Practice should perform the best service hereby, although much depends also on the structure of the lips...he who has attained a particular proficiency at playing tastefully in the afore-mentioned high register is usually called a Clarinist.

Endurance was also required for this type of playing, and even though Altenburg says that a player needs to develop strong lips though frequent practice, he also claims that a

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2 Biber’s Sonatae, tam aris, quam aulis servientes contains not only twelve sonatas, but an appendix of twelve trumpet duets. The first ten are in C major, but the last two are both in G minor (played on C trumpets). These G minor duets are the hardest to play with pure intonation because of their key. All of the duets are charming, but the eleventh duet is particularly interesting because it appears in Altenburg’s treatise with no attribution to Biber. This is not only indicative of the continuity of the tradition of trumpet playing, but also makes it difficult to know if other pieces in Altenburg’s treatise were his own works. In any case, Altenburg’s made revisions to Biber’s duet (in much the same way Dauverné transformed one of Biber’s duets).

Altenburg’s changes include the substitution of the note E♭ for E♭ except in measures 9 and 10, the changing of voice leading at the A section’s final cadence in order to avoid a high C in the second trumpet part, and the addition of an ascending appoggiatura, or retardation, on the last note that is uncharacteristic of music from Biber’s time. Altenburg says “Little pieces of this kind can be written not only in the key of C, but also in G minor”. The E♭ is not a note on the harmonic series and is not an easy note to produce. It is however possible with a technique known as lipping. Lipping was often used by trumpeters to correct the intonation of notes on the in the harmonic series that were not naturally in tune. Altenburg mentions this in his section “Improving the Sounds which are Out of Tune” in which he references the 7th, 11th, 13th, and 14th harmonics. However, producing notes outside of the harmonic series is much more virtuosic. The E♭ is produced by lipping down the 10th harmonic. These notes were acceptable as non harmonic tones and Altenburg even notes “Although E♭ is not a natural note on the trumpet, it can still serve in the key of G minor as a passing note.”

great deal depends on the natural structure of the player’s mouth. To deal with issues of fatigue, composers also had to allow sections of rest for players who were playing clarino parts. Altenburg also makes clear the musical attributes required of trumpeters and says, “But one hardly needs to be reminded that a great [many skills] make up clarino playing, and that the effect is very different depending on whether a musical composition is performed better or not so well.”

With a better understanding of the registers of the trumpet, it is now useful to look at how they were used by seventeenth century composers in the Austro-Bohemian Empire. We will begin our discussion of specific trumpet pieces with Heinrich Ignatz Franz Biber, a composer who was active in Kroměříž from 1666 to 1670. Biber had entered the service of Karl Liechtenstein-Kastelkorn, the prince-bishop of Olomouc in central Moravia, by 1668. Liechtenstein was an important musical patron who kept an excellent vocal and instrumental ensemble at his castle in neighboring Kroměříž, where he spent most of his time. In fact, his music library, one of the largest surviving seventeenth-century collections of performing material, contains all of Biber’s surviving autographs. Biber composed as well as played violin at the prince-bishop’s palace in Olomouc and at the castle in Kroměříž, where Pavel Vejvanovský also worked. Biber’s time in Kroměříž was relatively brief; in the late summer of 1670, the prince-bishop sent Biber to Absam to purchase new instruments for his ensemble. Biber, however, went to Salzburg instead, where he entered the service of Max Gandolph, the prince-archbishop. Nevertheless, a number of his post-1670 autographs are preserved at Kroměříž, perhaps

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4 Ibid., 95.
suggesting that Biber sent the manuscripts to Liechtenstein to win his goodwill after deserting him at short notice.

Although Biber’s output for trumpet is too great to consider as a whole here, one important aspect of his compositional technique relates to the trumpet-band tradition of the renaissance, a practice in which groups of trumpeters improvised fanfares consisting of tonic or tonic and dominant chords. By the 1550s the five-part trumpet ensemble, in which every player performed in a different register of the instrument, had become a standard ensemble, although the first known treatise which provided guidance for this practice didn’t appear until 1614 with Cesare Bendinelli’s *Tutta l’arte delle Trombetta*, the earliest known trumpet method.\(^5\) Bendinelli describes how the most important part was the second highest, known as either the *sonata* or *principale* (from middle c to an octave above). This *principale* part was imitated one step lower in the harmonic series by the third part, called the *alto e basso*. The fourth and fifth parts, known as the *vulgano* and *basso*, respectively, played the third and second harmonics as a drone to support the ensemble. Finally, the highest part, or *clarino*, improvised a melody in the fourth octave of the harmonic series.\(^6\) A summary of the ranges of the parts is shown in example 3 (the ranges are assumed to only include notes of the harmonic series). A principale theme and possible improvised parts can be seen in example 4.

The influence of the renaissance trumpet band tradition is clearly evident on Biber’s *Sonata à 7* for six trumpets, timpani and continuo and on the *Sonata Sancti*.

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\(^5\) No actual music exists from the earliest times. It is notable that Archduchess Mari of Bavaria asked her brother Wilhelm V (reigned 1579-97) for music, and he said that the music that his trumpets played was not written down, but improvised.

\(^6\) It can be assumed that trumpeters of the period improvised pieces for processions, tournaments, and similar functions. The effect is similar to medieval trumpet pieces: a single chord was repeated, and the rhythm of the upper parts got faster during the course of a composition.
Polycarpi à 9 for eight trumpets, timpani and continuo. Although preserved in the Kroměříž Castle Archives, the Sonata Sancti Polycarpi à 9 seems to have been composed for the election of Polykarp von Kuenberg, the Salzburg archbishop’s nephew, to the position of provost of the Salzburg Cathedral on January 26, 1673, the feast day of the second-century Christian martyr St. Polycarp. Biber notes:

Das Tromba 1 et 2 auch 5 und 6 alle vier müssen beysammen stehen. Undt Tromba 3, 4, 7, und 8 beysammen, dann sie gehen in tripla ad duos choros.  

This indication shows that the work was scored for two antiphonal choirs. The piece is fairly traditional in nature because the florid clarino writing is restricted in the first trumpet in each choir (parts 1 and 3), and the lower parts have triadic figures and more repeated notes. The composer makes use of magnificent ostinati and uses echo effects between the choirs. Edward Tarr even claims that the work can be seen as “the quintessence of Baroque trumpet splendor.”

Biber’s other important work for large trumpet ensemble, the Sonata à 7, was written earlier in 1668, and while still influenced by the trumpet-band tradition, is, nevertheless, more innovative than the Sonata Sancti Polycarpi. While the form is less assured and not as extended as the other piece, higher technical demands are placed on all of the trumpets because all of the parts are essentially Clarino parts that ascend to high C. Measures 22-23 demonstrate the virtuosity required of all six of the parts (see example 5). This sonata is more demanding than the other is because it was likely written for trumpeters at Kroměříž, where the trumpet virtuoso Pavel Vejvanovský was

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7 See Smithers, The History, 186. “Trumpets 1 and 2, as well as 5 and 6—all four must stand together. Trumpets 3, 4, 7, and 8 also together, because in the triple time they split up into two choirs.”
Kapellmeister. It is certain that under Vejvanovský’s teaching, Prince-Bishop Liechtenstein’s trumpeters played to a very high standard.

It seems likely that Vejvanovský also influenced the virtuoso trumpet writing in Biber's first published set of ensemble music, the *Sonatae, tam aris, quam aulis servientes* (“Sonatas, as much for the altar as for the table”—i.e. sacred and secular) of 1676. The set contains twelve sonatas for various combinations of strings and trumpet as well as an appendix of twelve short duets for two trumpets. Two of the sonatas, numbers IV and X, are for solo trumpet and strings while three of the sonatas, numbers I, VII, and XII, contain parts for two trumpets and strings.

The baroque trumpet’s brilliance, splendor, and beauty of tone make it a fairly easy instrument to contrast with an ensemble. It is not difficult to have the instrument stand out. Achieving blend, on the other hand, is generally not so easy to do. What makes Biber’s works interesting is that the composer has a talent of sometimes making the trumpet stand out and at other times incorporating the trumpet. The opening of Sonata IV is a good example of the way in which Biber contrasts the trumpet from the string section. First, there is a back and forth approach between the string section versus the trumpet and continuo. The trumpet part is also much more virtuosic than the relatively simple string parts, being the only instrument with running sixteenth notes. The trumpet part is also idiomatic to the instrument in that is has military fanfares that contrast strongly with the smooth string writing. A particularly interesting aspect of the opening of this sonata is the metrical contrast of the trumpet with the rest of the ensemble (see example 6).

The trumpet takes on a completely different role in the fourth section of the piece. The section is imitative, and therefore the trumpet is more of an equal player with the
others. The theme in measures 75-79 of the trumpet part is the basis of the section and part of it is used in all voices except the continuo (see example 7). The last section of the piece makes both the trumpet and the violin soloists. The theme in the violin and trumpet is somewhat martial, but it also tricky for the baroque trumpet with its constant leaps.

Sonata I from the *Sonatae, tam aris* is scored for two trumpets and strings. The trumpet parts are both clarino parts, and throughout the piece, play as a pair, with no one part dominating. In fact, the parts either imitate each other or are playing together in close intervals, often thirds, typical for clarino parts not only during this period but also in the later baroque. The opening section is majestic, and the first two measures feature trumpet and continuo with a fanfare figure. The following adagio allows the trumpets to get a bit of rest. It is in a minor and features the two violins, not unusual because Biber was a violinist. The next adagio is in C major and the theme of the following allegro section is anticipated. At the beginning of the next allegro, Biber quickly has trumpet one play the theme of the next section, followed by trumpet 2. After the trumpets cadence, the theme is then made into a fugue in the string section, which is ended by the whole ensemble. In the last section, Biber plays with the idea of several pairs of instruments playing in thirds (something that is very common with trumpets). The trumpets are paired together, the violins are a pair, and two of the three violas play as a pair.

Because a C trumpet is used, all of the trumpet sonatas from the *Sonatae, tam aris* are in C major, the only exception being sonata X, which is in G minor. The use of a C trumpet is still intended, but for this key the player must make use of the seventh and fourteenth harmonics, both $B_b$s. These notes were not often used because they are flat. According to Altenburg again:
I shall begin with the low A\# or B♭. It will be easily observed that this tone does not harmonize with any other, either above it or below it, and is therefore completely useless. However, when absolutely necessary, it is to some extent useable in the high register but only when written as B♭... It is completely indispensible in unusual keys like F major or G minor. When making use of [this tone] one must attempt to raise its pitch…

To accommodate the limitations imposed by playing in this key, the themes employed by Biber are built around the trumpet’s available notes. The opening is mysterious, and the first four measures are a slightly decorated G pedal, over which arpeggios are played. There is then a Phrygian cadence on D from measure five into six. In those six measures, the trumpet only plays the open fifth from G-D. Biber avoids the seventh harmonic until measure 10, where he cadences on the note. It is almost as though Biber is getting the listener used to the key before he adds that note. From measure 7 until 16, the trumpet is functioning as the soloist and has the most important melody.

At the triple section beginning in measure 33, the main solo voices are the trumpet and the violin. The opening theme is imitated in the two instruments. (This theme is strikingly similar to the opening of Vejvanovský’s G minor sonata, and this similarity will be discussed later). After the main theme, the violin bursts out with a flourish of eighth notes, which is imitated in the trumpet. While the trumpet cannot play as many notes as the violin because of the lack of notes in the lower register, the trumpet part is still impressive and demonstrates considerable virtuosity. Here, we are also able to see a skillful use of the fourteenth harmonic. The last major section of the piece is in 12/8, and begins with a dance-like theme (see example 8). The theme is passed between the

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trumpet and violin, demonstrating a skillful integration of the trumpet in the ensemble. The piece concludes with a G major chord.

As already mentioned, Biber left Kroměříž in the summer of 1670. His successor there was the trumpet virtuoso Pavel Vejvanovský (his names is also spelled ‘Weiwanowski’, ‘Weywanowsky’ or ‘Weiuanouski’). He was born in Moravia c. 1633 or c.1639. Little is known of his musical education except that he studied at the Jesuit College in Opava where he met Biber and Philipp Jacob Rittler, and where his composing career started. Because the Thirty Years War had devastated much of Moravia, Karl Liechtenstein-Kastelkorn set about to rebuild much of the region. This included building himself a grand palace in the nearby town of Kroměříž and employing a large group of musicians to play at his court and in his churches. In the 1650s, the Kapellmeister position which included running and directing this prestigious ensemble fell to Vejvanovský, who was regularly singled out for praise by the Prince-Bishop. Vejvanovský was also the principal trumpeter, and it is notable that Vejvanovský was one of the few trumpeters to attain the position of Kapellmeister. Vejvanovský worked with Biber at Kroměříž.

In addition to his performing responsibilities, Vejvanovský had his own valuable music collection and was also responsible for the formation of the Price-Bishop's music library and was the primary copyist of the collection, with his hand appearing in hundreds of manuscripts. His own compositions circulated throughout central Europe, appearing in other Czech collections as well as in Germany and Austria. He also seems to have made at least one visit to Austria with the purpose of copying and collecting music; several works by certain composers, such as Biber, survive only in copies that Vejvanovský
made. Because of this, it is largely thanks to Vejvanovský that so much central-European music from the time is preserved in what is regarded by some as one of the most important collections of late seventeenth-century music on the continent.

Vejvanovský was a prolific composer, with a large output including masses, motets, sonatas, intradas, and serenades. His output has been described as inconsistent, but it is generally considered that his later works show more mastery of idioms from his time. He certainly seems to have struggled with imitative counterpoint, and his most compelling pieces are characterized by his use of folk idioms and by his virtuosic brass writing. Unsurprisingly, most of his instrumental pieces are scored with trumpet(s) and many have a part marked as “solo clarino”, which he played.

Some scholars have seen connections between the music of Vejvanovský and other composers; in particular, some of Biber’s works use motives from Vejvanovský’s compositions. For example, the Sonata X from Biber’s Sonatae, tam aris (discussed earlier) shares similarities with Vejvanovský’s Sonata à 4, Be mollis. It is likely that Biber was acquainted with Vejvanovský’s sonata and used it as an example, considering Vejvanovský was a trumpet virtuoso who better knew what was possible on the trumpet. While both works are in the unusual key of G minor, the most striking similarity are the themes from the opening of Vejvanovský’s sonata and measure 34-39 of Biber’s Sonata X (for a comparison of the trumpet parts and bass parts of both works, see examples 9 [Vejvanovský] and 10 [Biber]). While the bass lines are different, Biber simply seems to have slightly altered and expanded Vejvanovský’s theme and put it triple meter.\(^{10}\)

\(^{10}\) While the themes are remarkably similar, it is possible that the some similarity may be due to the limitations of the notes the trumpet could play.
As a trumpeter, it is no surprise that Vejvanovský was able to more thoroughly explore the capabilities of the trumpet in his sonata and to expand the technical boundaries. In particular, one of the most notable difficulties encountered in the work is the presence of numerous C♯s and Eb's, the ninth and tenth harmonics lipped down, respectively, a feature which suggests that the composer must have had an incredible gift for lipping. The C♯s are actually relatively simple to produce in this sonata since they are always approached from the D at cadences. The Eb's are a different story, however. They are much more difficult to make convincing, especially since they are never approached from the tenth partial. Passages such as measures 39-41 or 53-57 are not too unreasonable because the Eb's are approached stepwise and are sixteenths that either fall on weak parts of the beat or, in the case of measure 56, weak beats in the measure. As measures 53-57 clearly demonstrate, the use of the lipped Eb's allows the trumpet to play in the III (B♭) key area (see example 11). In fact, this passage is impressive because the trumpet plays all of the notes of a one octave B♭ scale on the C trumpet!

Some of the Eb's in the sonata are more difficult to produce, and measures 57 and 58 are good examples of this. The Eb on the third beat of 57 is approached from G while the Eb on the second beat of 58 is called for after a rest. To make matters worse, both of these are on main beats of the measure, albeit weak ones. The Eb in 71 is very difficult to tune and draws attention to itself not only because of its length, but also its position in the measure. Finally, the composer calls for an augmented second Eb to F♯ in measure 125. This is a very unusual passage for trumpet, and an E♭ could easily have been used, creating a melodic minor cadence as opposed to the harmonic minor version.
Vejvanovský may have written it merely to display his technical prowess (see example 12).\footnote{Because Vejvanovský was a trumpeter, he seems to have made use of a trumpet that was not common during his time; the manuscripts of some of his pieces mention the use of “trombae breves”. This term appears in the Sonata Venatoria (hunting sonata) and in a Sonata à 5. The term simply means “short trumpet” and it means trumpet in D, so named because it was shorter than the standard C trumpet. In fact, these two pieces by Vejvanovský are the only known trumpet works written in the key of D. Edward Tarr claims that an inventory from Osseg in Bohemian mentions five trumpets in C and two in D; this shows that the at this time in Kroměříž the C trumpet as an independent instrument, not simply a D trumpet crooked down to C. While on the subject of keys, it is work mentioning a sonata by Biber for trumpet, 2 violins, 2 violas, and continuo not from the Sonatae, tam aris, quam aulis servientes. The piece is in C major. However, Musica Rara published a version in $B^\flat$. Kurt Janetsky, the editor, claims that two versions of the work exist. Smithers says that the existence of a $B^\flat$ version is suspicious and that if a $B^\flat$ source is authentic, it would be the only significant piece for baroque trumpet in that key.}

While Vejvanovský’s work may require more virtuosity from the trumpeter than Biber’s sonata, it appears that Biber displayed more compositional virtuosity in this case. Vejvanovský’s work is clearly a showpiece for a solo trumpet, and the only times the string section plays together with the trumpet are when the beginning of one phase and the end of another overlap. By contrast, Biber’s work makes the trumpet more a part of the ensemble and generally uses more skillful counterpoint.

Finally, we should consider a third composer at Kroměříž, Philipp Jakob Rittler. While it is not clear where Rittler was born, it is possible that he received some of his early training in Graz because he held the post of court chaplain to Prince Johann Seyfried von Eggenberg in Graz between 1669 and 1673. In addition to his time in Graz, he was active in various capacities at the Jesuit college in Opava around 1660 in Moravia where he met his future colleague in Kroměříž, Pavel Vejvanovský, and possibly even Heinrich Ignatz Franz Biber. In 1675 he became chaplain at the court of Karl Liechtenstein-Kastelkorn, at Kroměříž, and although his post was not a musical one, he was clearly a talented and active musician—The inventory of his possessions at the time
of his death reveals an impressive collection including, among other instruments, five violins (including one by Austrian master Jacob Stainer), a viola da gamba, and two clavichords. However, it was a musical appointment that he really wanted, and after much rejection, he finally received the title of honorary vicar and conductor of the choir at Wenceslas Cathedral in Olomouc, where he stayed for the remainder of his life.

A substantial amount of Rittler’s music survives, and like many of his other colleagues at Kroměříž, he composed for virtuosos, and his trumpet music, like Biber’s shows evidence of both the renaissance trumpet band tradition, and a more forward-looking soloistic style. A fine example of the more soloistic style is the beautiful Ciaccona for seven instruments - 2 clarini, violin, 3 violas, and continuo. The trumpet parts often act as a pair or state phrases in imitation, and while the piece is not generally as virtuosic as Vejvanovský’s or some of Biber’s writing, the composer is able to achieve variation in the character of the trumpet parts over different statements of the ground.

Various music inventories from Kroměříž, especially one dated 1695, give details of seventy-four pieces by Rittler, and I was able to obtain parts to two Rittler pieces from the library in Kroměříž with trumpet for which no modern editions exist, and made editions of them (samples of the first page of each sonata can be seen in examples 13 [à 18] and 14 [à 17]). The Sonata à 18 is scored for 6 trumpets, 2 violins, 3 violas, 4 trombones, timpani, violone, and continuo (organ). The Sonata à 17 has virtually the same instrumentation, minus a trombone, and has the continuo part marked “cembalo” instead of “organo”.

Like Biber’s Sonata à 7 and Sonata Sancti Polycarpi à 9, these two pieces relate to the trumpet-band tradition of the Renaissance. In both pieces, the top two parts are
marked as *clarini* and the lower ones as *trombae*, the custom in the Austro-Bohemian lands, where these terms do not designate different kinds of instruments, but how high or low the parts are. While the parts may not strictly follow the rules that Bendinelli mentions in his treatise, they are, nevertheless, very traditional in their function within the 5-part trumpet ensemble, much more so than Biber’s trumpet parts. Even though Tromba 4 does not drone in the strictest sense, it is the *basso*. It primarily plays the second harmonic, only switching to the third when a V sonority is required. Tromba 3 only ever plays the third harmonic, and therefore, follows Bendinelli’s rules. Trombae 1 and 2 serve as the *principale* and *alto e basso*, respectively. Again, the parts do not strictly adhere to the rules because they do not move in similar motion a step apart on the harmonic series. They do, however, occupy the approximate ranges of the traditional trumpet parts. Both of the clarino parts share the *clarino* function, and play more florid runs above the rest of the trumpet ensemble.

Unlike Biber’s trumpet band pieces which only use trumpet, timpani, and continuo, Rittler takes the trumpet band texture and incorporates it within a sonata with strings and trombones, although the way in which he does this is different in each sonata. In the *Sonata à 18*, for example, the trumpets are only used in two sections. Their first entrance does not occur until the second section, and during this time, they are only joined by the timpani, violone, and organ. The trumpets enter again in the very last section. The very first entrance in this part of the section is just the clarini, and the section is similar to a piece with 2 clarini and orchestra. The rest of the trumpet ensemble enters later, and the piece comes to a majestic conclusion.
The use of the trumpets in the *Sonata à 17* is more creative than in the other sonata. Throughout the work, there is much more exploration of colors that can be used within the ensemble. For example, there are places where one clarino player will play a passage over the 4 trombae followed by the other clarino repeating a passage over the trombones. The motives of the clarino parts are also used more throughout the rest of the ensemble, making the trumpet ensemble sound more part of the whole ensemble, not just something added afterwards.

This study has shown that Biber, Vejvanovský, Rittler, drew on inspiration from the renaissance trumpet-band from their newer works. It is evident that technical demands required of trumpets were advanced, and performers were now required to play more often in the upper register and lip notes outside the harmonic series. These advancements allowed the trumpet to not only function as a soloist, but blend better with other instruments, as can be seen by the way some composers made it an equal with the violin in some of their pieces. Perhaps having a better understand of seventeenth century Austro-Bohemian trumpet music will help the music become more standard in the repertoire of today’s baroque trumpeters.

**Brief Mention of Issues of Performance Practice during the Recital**

While most of the following issues of performance practice are not directly related to the compositional or technical demands of the music on the recital, they still merit brief mention. It may be surprising to some that trills during the baroque do not always begin on the upper note. While they do always begin on the beat, the trill is
executed differently depending on the nationality, time period, and in some case, the composer, of the piece in question. For example, trills by Fantini are not trills in the sense of being an alteration between two pitches, but rather a huffing on one pitch. For my recital, I trilled from the main note. While knowledge is constantly changing, current scholarship supports this. Tarr says, “In Italian-influenced German and Austrian music of the 17th century (Biber, Schmelzer, etc.): begin on the main note.” Other repertoire that uses main not trills are Italian music of the second half of the seventeenth century, and contemporary Spanish music. Music in which trills begin on the upper note include French music of the late seventeenth and eighteenth centuries (with a strong effect of dissonance), English music from Purcell to Handel and beyond, and German music of the late seventeen and entire eighteenth century. Because information is changing, when making decision about trills, it is often useful to consult the most updated information (which is what I did). The New Grove Dictionary of Music and Musicians is a useful source for this.

I also used a baroque trumpet by Rainer Egger, Basel, 2004, after J.L. Ehe, II, Nuremberg, ca. 1720 (4-hole trumpet). Using a trumpet with holes is common practice by trumpets in the United States because the holes allow intonation to be “improved.” For purposes of this recital, I decided not to vent the B♭ so that the audience would better understand the point that I made about it being low. Because of this, I tuned the B♭s on the organ to my trumpet; this decision was made not only because of the advice of professional musicians with experience with performance practice but also from an article that I read by Mike Diprose that mentions that according to Altenburg, organs

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were originally (at certain times) tuned to the trumpet. When this happened, other musicians would adjust to that intonation.\textsuperscript{13} This may not have been possible on larger church organs meaning that sometimes the trumpeter would have to fight to raise the pitch. However, because the B\textsubscript{b} is not a relatively rare note in trumpet music of the time, this was not a common issue. It is also worth mentioning that lipping is impractical on a 4-hole trumpet because of the manipulation of the dimensions to allow nodal venting to work. If I were using a no-hole trumpet, lipping would be more natural, and there would have been less need to take Altenburg’s advice about tuning the organ to the trumpet.

I used one-to-a-part strings not only because it would have obviously been impractical to have a full orchestra for a lecture recital, but because it seems like the most logical choice for the ensemble. While there can be controversy over this issue, it is important to realize that the baroque trumpet with no holes is even softer than the one with vent holes (which blended well during the recital). It, therefore, blends better with the strings, and multiple strings would not have improved balance. The string parts are relatively virtuosic and intricate they are devoid of any solo/tutti markings; in fact, the violin parts are often solo parts that would be illogical to double. Therefore, the parts were likely played one to a part.

Bibliography


