

Edward H. Tarr

The Genesis of the French Trumpet School

This paper is a comparison of the following methods:

1. ANTOINE FRANÇOIS GOBERT (1767–1843): *Méthode de Trompette d'ordonnance, Trompette à Clefs, alto orphicléide [sic] et orphicléide basse*, Paris: Halary, 1822; 71 pp. to end of trumpet section, 131 pp. complete

Background: Gobert was “Trompette major au premier regiment de Cuirassiers de la Garde Royale”. He prepared his method for the Académie Royale des Beaux Arts. In 1817 the Academy had given a brevet d’invention to Halary (Jean-Hilaire Asté) as inventor and maker of new kinds of brass instruments (keyed trumpet and ophicleides), but Halary felt that this would only make sense if accompanied by a method. He proposed that Gobert write it. A committee composed of Luigi Cherubini, Jean-François Lesueur, Charles-Simon Catel, François-Adrien Boieldieu, and Henri-Montan Berton recommended it to the Academy, and it was accepted.

Instruments intended: military trumpet in E♭ (pp. 1–33); stopped trumpet (pp. 34–43), keyed bugle (called “trompette à clefs”, pitches not given, notated in C, pp. 44–71). The alto and bass ophicleides were notated in E♭ and C respectively, and had a much wider range than the latter instruments: three octaves instead of an octave and a fifth. The alto ophicleide went from e♭ to g''' with a harmonic series e♭ e♭' b♭' e♭' g'' b♭'' (then fingered); we assume it sounded an octave lower than notated. The bass ophicleide went from C to c'' with a harmonic series C c g c' e' (then fingered).

2. C. EUGÈNE ROY (circa 1790–1827): *Méthode de Trompette sans Clef et avec Clefs*, Mainz: Schott, 1824; modern edition by Adrian von Steiger, Vuarmarens 2009 (Editions Bim, HKB Historic Brass Series, Vol. 1); 39 pp.

Background: Roy was “Trompette-Major et Chef de Musique”. He played the flageolet and published methods for a variety of instruments between 1813 and 1827. He prepared this particular method to go with the instruments manufactured by the instrument builders Schott. An adaptation of his earlier method for keyed bugle (circa 1823), it was edited by five publishers in five different countries. Eugène Roy’s studies and exercises are extremely condensed. He proceeds so fast that it is difficult to imagine pedagogical success. Nevertheless, the pieces are musically interesting.

Instruments intended: Natural trumpet (pp. 6–18) mostly in C, D, E♭, also in E and F; keyed trumpet in G with crooks for F, E♭, D, and C (pp. 19–39, whereby on pp. 24–31 the duets are intended for keyed bugles in E♭ and B♭).

3. DAVID BUHL (1781–1860): *Méthode de Trompette*, Paris: Janet et Cotelte, Editeurs marchands de Musique du Roi, 1825; 67 pp.

Background: Buhl, the godfather and presumed teacher of F.-G.-A. Dauverné (see below), was “Chef de la Musique des Gardes du Corps, Artiste de la Musique du Roi et de l’Académie Royale de Musique” (= Opéra orchestra). At Napoléon’s request, he standardised the French regimental trumpet calls between 1799 and at least 1829.

Buhl was already a capable trumpeter at age eleven. At that age he was admitted into the Paris guards band, and from 1799 served in the Napoleonic wars as a member of the “musique des grenadiers à pied de la garde des consuls”. He was appointed professor at a cavalry school in Versailles from its beginnings in 1805 to its suppression in 1811. In 1814 he was appointed “Chef de la Musique des Gardes du Corps du Roi Louis XVIII”. He was a member of the orchestras of the Paris Opéra and the Royal Italian Opera from 1816 to 1827 (1816–23 second to Adam-François Guthmann, 1823–27 first, with his god-child Dauverné on second); there he performed between 1820 and 1826 on a circular trumpet made for hand-stopping by Raoux. In May 1825, during service with the Gardes du Corps in Reims, he was badly injured in a carriage accident and had to retire from the army.

In 1826, together with Dauverné, he received from Gaspare Spontini the first valved instruments made by Griessling & Schlott, on which – according to Dauverné – they participated in the first performance of Hippolyte Chélaré’s *Macbeth* (1827). On 4 March 1828 Buhl became a founding member (No. 15) of the Société des Concerts du Conservatoire and played second trumpet (with Dauverné on first), retiring after the 1829 season. He then became interested in trumpet design, presenting in 1832 a perfected military trumpet and one year later a slide trumpet. In the 1840s he conducted summer concerts of military music in Baden-Baden.

He prepared his method for instruction in the “Ecole de Trompette établie à Saumur”. José de Juan Martínez’s trumpet method (1830), which survives in the Madrid Conservatory library, is highly indebted to Buhl’s book.

Instruments intended: military trumpet in Eb in four parts (so that 1st trumpeter in fanfare groups concentrates on high register and 2nd–4th fanfare trumpeters work on entire range); orchestral trumpet in various keys (also working on entire range), played with hand-stopping in Part III (pp. 54–67).

4. JOSEPH GEBHARDT KRESSER (?–1849): *Méthode Complète pour la trompette d’harmonie suivie d’une notice sur le cornet*, Paris: E. Troupenas & Cie, 1836–1838; 73 pp.

Background: Kresser was “Trompette de l’Académie Royale de Musique” (= Opéra orchestra 1834–1847) and “Professeur au Gymnase [musical militaire]” (1836–1849). In 1837 he was listed as first trumpeter (with Reitter on second) in the V^e Légion and second trumpeter to Bisetzky in the X^e Légion de la Garde Nationale de Paris. On 17 December 1843 he was accepted as an “aspirant” into the Société des Concerts; on 11 November of

the following year he was taken in as regular member No. 209, on condition that he play the first trumpet part (Dauverné – see below – thus became second). This orchestra, conducted by François-Antoine Habeneck, played symphonies by Ludwig van Beethoven and other German composers (Felix Mendelssohn, Joseph Haydn, Wolfgang Amadeus Mozart, Carl Maria von Weber).

His method is undated, but since it was dedicated to the clarinetist Frédéric Berr, who was director of the *Gymnase musical militaire* from 1836 until his death in 1838, it can only have been published during this short period. Kresser also wrote a method for valved trumpet (1836–1849) and composed 12 trios (1837) and 12 quartets (1844) for cornets (edited by Edward H. Tarr, Haas edition).

Instruments intended: Natural orchestral trumpet in G, with various crooks down to B \flat and even further to low G (pp. 1–66); natural cornet in C with crooks for B, B \flat , A, A \flat and G (pp. 67–73); cornet with hand-stopping (only on pp. 71–73).

5. FRANÇOIS-GEORGES-AUGUSTE DAUVERNÉ (1799–1871): *Méthode pour la trompette*, Paris: Brandus, Dufour et Cie., 1856; modern edition Paris: International Music Diffusion, 1991 [N. B.: “1857” was printed, but “1856” was rubber-stamped over it in the copy deposited in the Bibliothèque Nationale, Paris]; LIV + 205 pp.

Background: Dauverné was the grandson of a trumpeter, as well as Buhl’s godson and presumed pupil. He was first trumpeter in the following military and orchestral positions: *Musique des escadrons des gardes du corps du roi* (1. 7. 1814–24. 8. 1830), *orchestre de l’Opéra* (1. 1. 1820–1. 7. 1851), *Musique de la Chapelle royale* (1829–1830, 1831–1848). On 4 March 1828 he became founding member No. 25 in the orchestra de la Société des Concerts on first trumpet, becoming second trumpeter in 1844 (see above), retiring on 26. 10. 1848. He was also “Capitaine de musique de la garde nationale” (1. 7. 1848–1. 1. 1852).

In 1820–1826 in the Opéra orchestra he played a circular trumpet by Raoux dated 1820 and in 1841–1851 an English slide trumpet by John Köhler, as well as a long natural trumpet also by Raoux (a cavalry trumpet in E \flat converted to an orchestral trumpet in G with many crooks). They now survive in the Cité de la musique, Paris, under the call numbers E.261, E.260, and E.262, respectively. He also performed on keyed trumpet (notably in Rodolphe Kreutzer’s *Ipsiboé* in 1824) and probably on cornet as well. He preferred the sound of the natural trumpet to that of keyed and valved trumpets.

It is well known that Spontini sent valved instruments from Berlin to Paris between 1823 and 1831: horns to Louis-François Dauprat, an F trumpet and a C bass trumpet to Buhl. Dauverné recognised their possibilities, had them copied by Halary, and influenced composers to write the first orchestral works involving valved trumpet: for example Chélaré (*Macbeth*, 1827), Gioachino Rossini (*Guillaume Tell*, 1829), and Meyerbeer (*Robert*



ILLUSTRATION 1 Professor Dauverné with a pupil. Date unknown. In: Christophe Rostang: François Georges Auguste Dauverné et les trompettistes de l'orchestre de l'Opéra de Paris au XIX^e siècle, Paris 2014, p. 48. Thanks to Christophe Rostang.

le diable, 1831). Hector Berlioz often called on him to play in festive first performances of his works.

He published several early methods dealing with the newly invented valved trumpet, in the prefaces of which he showed how they were introduced in

France. These are: *Théorie ou tablature de la trompette à pistons* (circa 1827/28), *Méthode de trompette à pistons*, dedicated to and published by Halary (circa 1834/35), and *Méthode théorique et pratique de cornet à pistons ou à cylindres* (circa 1840). In the latter method he writes that Halary had invented the cornet in 1831 by applying valves to the posthorn (though in his 1856 method he writes 1832); in actual fact the cornet had been patented in 1828.

Through Cherubini's influence, in 1833 Dauverné became the first professor of trumpet at the Paris Conservatory, retiring on 1 January 1869. He also taught at the *Gymnase musical militaire* from 1 July 1849 (succeeding Kresser) until its closure in 1856. The present method was recommended by a committee consisting of Daniel-François-Esprit Auber (Conservatory director), Michele Carafa, Jacques Fromental Halévy, Ambroise Thomas and others. A year later François-Joseph Fétis introduced it to the Brussels Conservatory. From the outset it was regarded as the most complete trumpet method with the best-ever didactic treatment. Dauverné was certainly a better teacher than a performer.¹ In addition, he retired from the Opéra orchestra in 1851 because he was requested to do so.

Rostang points out that, in his method, Dauverné places his actions in a better light than in reality.² (1) For example, he claims to have been the first in France to play the

¹ See my article: *The Romantic Trumpet*, in: HBSJ 5 (1993) and 6 (1994), specifically 5/236 (Mendelssohn 1832 and Berlioz 1843) and 6/214 (Wagner 1841).

² Christophe Rostang: *Les frères Gambatti autres pionniers*, in: *La Gazette des Cuivres* 16 (2010), p. 30.

valved trumpet, specifically in Chélaré's *Macbeth* in 1827. He neglects, however, to mention that the two Gambati brothers – who on Rossini's recommendation had been engaged to play valved trumpets in the Opéra orchestra in 1826–1831 before emigrating to London – performed on valved trumpets earlier than he. The Gambatis played on natural, keyed, and valved trumpets; Dauverné mentions only their performances on keyed trumpets. (2) Furthermore, Dauverné alludes that he was the first to perform the solo for a valved trumpet in the fifth act of Meyerbeer's *Robert le diable*. However, Louis Véron, the former director of the Académie royale de musique, writes in his memoirs that this solo was played by one of the Gambatis.³ His point is confirmed by two other sources from 1826 and 1827. (3) I might add that Dauverné also claimed to have been the one to modify the English slide trumpet around 1840, but in actual fact he was preceded in 1821 by Heinrich Legram and in 1833 by Buhl. Thus it is difficult to know when Dauverné is writing the truth and when he is stretching it.

Instruments intended: Natural orchestral trumpet in G, with crooks for F, E, E♭, D, D♭, C, B, B♭, A, and A♭; slide trumpet in C and D (Dauverné played the French model, the slide moving forwards, and he preferred its timbre to that of valved trumpets); trumpets with Périnet or rotary valves in G with crooks for F, E, E♭, D, D♭, and C. Three quarters of this method are devoted to the natural trumpet, while the remaining quarter is divided between slide and valved trumpets. In France the natural trumpet is believed to have existed side by side with the valved trumpet until 1891.

Comparison of main issues Mouthpiece placement Gobert (p. 7): Mentions only that players of higher parts should have a “forte pince des lèvres” which comes from strong jaw muscles.

Roy (pp. 1 f): Place it [equally] on upper and lower lips. Tighten lips to ascend, relax them to descend. Tongue touches lips, lies between them [!], pronouncing *tu*.

Buhl (p. 10): Place it in the middle of the mouth, with more surface on the upper lip which accepts the pressure. Close lips to ascend, open them proportionally to descend [!]. The tongue pronounces *tu*.

Kresser (p. 6): Place it in the middle of the mouth, with more surface on the upper lip which accepts the pressure. In attacking, the tongue acts as if it were to spit a small thread away from the lip opening [!]. Close lips to ascend, open them proportionally to descend [!]. High notes are attacked vigorously, low ones more gently.

Dauverné (closely related to Kresser, p. 9): Place it in the middle of the mouth, with more surface on the upper lip which accepts the pressure. The lips are slightly open, the

3 Louis Véron: *Mémoires d'un bourgeois à Paris*, Paris 1856/57, vol. 3, p. 160.

tip of the tongue is placed between them [!]. In attacking, the tongue acts as if it were to spit a small object away from the lip opening [!]. Use more mouthpiece pressure [!] and lip tension to ascend, less to descend.

Obviously we do not play the trumpet with opened lips, nor do we consciously use more mouthpiece pressure to play higher notes. Jean-François Madeuf has pointed out that this is the way the hunting horn was played. Rainer Auerbach, first trumpeter in the orchestra of the Berlin Staatsoper, suggests nevertheless that the best trumpeters may indeed have given such stupid advice regarding open lips but were probably successful because in reality they did it differently.⁴

Types of articulation Gobert: Not explained. Accents and wedges employed from the outset, slurs introduced on p. 11.

Roy: Not explained. No slurs whatsoever given until the aria à 2, “Di tanti palpiti” on p. 26, except for two single ones on pp. 9 and 10!

Buhl (pp. 8f.): Coulé (slurring), détaché (notated with wedges, notes separated from one another with a dry attack), piqué (notated with staccato dots, notes separated with less force than with détaché, and a less dry attack).

Kresser (pp. 8–10): Sons droits, sons diminués, sons filés (messa di voce), sons diminués et séparés, notes pointées et séparées, pointé simple (staccato dots), coulé pointé (dots plus slurs), staccato ou détaché (with wedges), coulés (slurs), sons coupés (slurred groups of two, the second cut short).

Dauverné (p. 6): coulé (slur, emphasising the first note – but see further below under Range acquisition), piqué (with staccato dots), détaché (with wedges), dots plus slurs (very soft attacks).

Tonguing (coups de langue) Gobert (p. 2): Prefers TUDUGU DU to TADAGA DAMM

Roy (p. 2): First work with mouthpiece alone. TATIQ TAM or TUQTUQ TU, slowly at first. Then pronounce them into the trumpet on a single pitch, faster and faster with time.

Buhl (p. 9): TUTUGU DU.

Kresser (p. 11): simple coup de langue (single tonguing, TU TU TU, three quavers), double coup de langue (triple tonguing TUTUKU TU), triple coup de langue TUTUKU TUTUKU TU (triplets) or TUTUKUTU TU (four demisemi-quavers and one quaver). Double coup de langue often notated as two semi-quavers and one quaver, whereby the semi-

4 Personal remarks to the author.

quavers are intended as triplets (according to the performer's discretion). Start slowly and speed up; also practise tonguing without the instrument.

Dauverné (p. 6): simple coup de langue (single tonguing, TU or DU), double coup de langue, commonly called coup de langue (triple tonguing TUTUGU DU or TUTUGU DUTUGU DU). Start slowly and speed up; also practise tonguing without the instrument.

Breathing Gobert: He does not mention breathing at all!

Roy: Nor does he mention breathing either!

Buhl (p. 11): He mentions only that one should not produce the sounds from the throat or chest. Does this imply diaphragmatic breathing?

Kresser (p. 6): He, too, hardly mentions breathing. He only writes that one must inhale a sufficient quantity of air and then exhale it towards the mouthpiece via tongue action. Conserve the air so as to be able to play long notes.

Dauverné (pp. 6 f.): He devotes nine paragraphs to this theme. Inhalation consists of the active filling of the chest, consequently of the lungs. Exhalation follows inhalation without a break; it operates by collapsing the chest and lungs, with or without muscular participation. Two solid forces operate to enlarge the pectoral cavity: the first enlarges the chest by lifting its sides; the other augments its depth by lowering the diaphragm and pushing out the belly. These two forces operate together with inhalation, but in differing degrees. Inhalation, then, means elevating the chest to prepare a well ordered exhalation. A large quantity of air is important for managing the tone. "We cannot recommend enough to our pupils to avoid breathing with an effort of the chest or the cheeks, as past generations used to do, for in this way it is impossible to articulate with elegance and precision".⁵ They should inhale large quantities of air and prolong exhalation as much as possible; they should also be familiar with the precepts of the Conservatory's excellent singing method (perhaps one by Bordogni).

Range acquisition Gobert (proceeds first fast, then slowly): First c'-g' (Nos. 1/2), then to c" (nos. 3/4), e" (Nos. 6/7) and even to g" (Nos. 8-10) on second page! Nos. 11-33, 38-40, 54-57: c'-c". Nos. 43-53, 58-94: g to g' or c". Nos. 34-37, 41/42, 95-100: c'-e".

Roy (proceeds fast): Lessons 1-10: g-g'. No. 11 to c", No. 12 to d", No. 13 to e", No. 14 to g". 12 small fanfares for 2 trumpets (pp. 9-13), 16 exercises (pp. 14 f.): c' (almost never g) to g".

5 "Nous ne saurions trop recommander aux élèves d'éviter de souffler avec effort de la poitrine ou des joues, à la manière des anciens, car il est impossible ainsi d'articuler avec élégance et précision; et nous leur conseillons de s'exercer à faire de grandes inspirations et à prolonger autant que possible l'expiration ...". Dauverné, p. 7; my translation.

Buhl (proceeds slowly): No. 1–25: only c'–c". No. 26/27: g–c'. No. 28–31: g–d". Then inserts military signals (pp. 25–30, in low register, g–c"). Nos. 1–9 (pp. 31f.): adds b \flat ', d", and e". Nos. 10–17 (pp. 33f.): full range, g–g".

Kresser (proceeds fast): g" already reached on first page (p. 12) with No. 14. The following lessons (pp. 13–20) all ascend to g"; the lowest note is usually c'. Then 36 progressive exercises (pp. 21–25) treat only g–c". 12 exercises (p. 26) treat the b \flat '. 35 "traits et exercices" (pp. 27–31) deal with the high register, from g' or (usually) c" to g" and occasionally even a".

Dauverné (proceeds fast like Kresser): g" already reached on first page (p. 13) with No. 10. The following 25 exercises all have the range g–g". After 12 duos, 10 exercises follow on long notes, always g–g". The 6 slurring exercises ("Exercices sur les Coulés ou Ports de Sons", Ital. portamento) also have the range g–g". With upward slurs, the first note is piano, with a crescendo into the second note, forte. Downward slurs start forte and end piano. The 100 exercises that follow do not go higher than c". After a preliminary page devoted to triple tonguing (p. 40), Dauverné presents the military signals, derived from his uncle Buhl in 1805 and modified in 1825 (pp. 41–46). After 6 easy duos (pp. 47–49), two pages each are devoted to b \flat ' and f". The 50 exercises that follow (pp. 54–59) demonstrate varieties of articulation over the full range g–g". Most of his 30 high-register studies ("notes sur-aiguës", pp. 80–83) ascend to c".

Borrowings Dauverné's pupil Jean-Baptiste Arban, whose cornet method appeared only eight years later in 1864, took over (as No. 4 on p. 49) at least one of Dauverné's exercises, No. 3 on p. 190 (for valved trumpet); Dauverné had already borrowed it from Gobert (No. 82 on p. 57; see example 1). In addition, Dauverné borrowed from Johann Ernst Altenburg: the duo No. 6 on p. 91 is an adaptation of a duo on p. 104 of Altenburg's method. He even borrowed from himself: Dauverné's duo No. 5 on p. 90 is nothing but a reworking of his exercise No. 2 on p. 61.

Furthermore, many of the pieces in Dauverné's method – especially in the "100 Exercises" and "50 Exercises" on pp. 32–59 – were taken from or inspired by Gobert, Buhl, and/or Kresser. That such takeovers were done consciously can be seen from the fact that they are sometimes in the same order, both in Dauverné's method and in the ones he consulted. Bryan Proksch writes that "the borrowing is too specific to be coincidental" and that "Dauverné's method could be perceived as a revised version of Gobert".⁶

Here are the main examples:

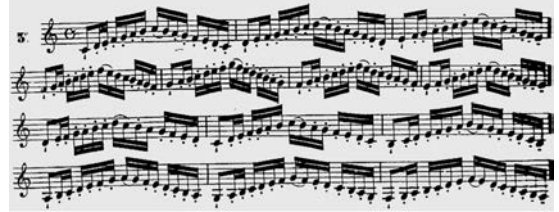
6 Bryan Proksch: Buhl, Dauverné, Kresser, and the Trumpet in Paris, ca. 1800–1840, in: *HBS Journal* 20 (2008), pp. 69–91, here p. 84f.

Gobert	→ Buhl	→ Kresser	→ Dauverné
NB. The original edition of Dauverné's 1856 method, which I used, has two different page numberings: Roman numerals for the initial "Précis historique" consisting of LIV pages, and Arabic ones beginning with 3 for the main body of the method proper. The modern edition of Dauverné's method was derived from a later printing which begins with Arabic page numberings. The method proper thus begins on p. 55 instead of 3. Those working with the modern edition should add 52 to the page numbers listed below.			
	B p. 34, No. 19, 20 (with f")	→ K p. 14, No. 1	→ D p. 28, No. 1 (modified, w/o f")
G p. 10, No. 43 (1 st 1/2) (= pp. 14f., Nos. 58–61)			→ D p. 32, No. 1
	B p. 35, nos. 1–3		→ D p. 32, No. 2
G p. 10, No. 48 (1 st 1/2) (= p. 14, No. 72)	→ B p. 35, nos. 4/5		→ D p. 32, No. 3
G p. 10, No. 44 (1 st 1/2) (= p. 13, Nos. 62–65)			→ D p. 32, No. 8
G p. 10, No. 45 (1 st 1/2)			→ D p. 32, No. 9
G p. 10, No. 46 (1 st 1/2) (= pp. 13f., Nos. 66–68)			→ D p. 32, No. 10
G p. 11, No. 51 (1 st 1/2)			→ D p. 32, No. 12
G p. 11, No. 49 (1 st 1/2) (= p. 15, Nos. 75–77)			→ D p. 33, Nos. 16/17
G p. 10, No. 47 (1 st 1/2) (= p. 14, Nos. 69–71)			→ D p. 33, No. 19
		K p. 22, No. 12	→ D p. 33, No. 25
G p. 16, No. 81–83 (1 st 1/2)			→ D p. 34, No. 26
		K p. 23, No. 17	→ D p. 34, No. 27
		K p. 23, No. 18 (expanded)	→ D p. 34, No. 28
G pp. 16f., Nos. 84–86			→ D pp. 34f., Nos. 30, 39
	B p. 35, Nos. 8–9		→ D p. 34, No. 32
	B p. 35, No. 6–7		→ D p. 34, No. 33
G p. 17, Nos. 87/88 (1 st 1/2)			→ D p. 34, No. 37
G p. 17, Nos. 89/90 (1 st 1/2)			→ D p. 35, No. 40
G p. 18, Nos. 91/92 (1 st 1/2)			→ D p. 35, No. 41
G p. 18, Nos. 93/94 (1 st 1/2)			→ D p. 35, No. 42
		K p. 24, No. 25 (+ ending)	→ D p. 35, No. 49
	B p. 36, nos. 14–16		→ D p. 36, No. 59
		K p. 23, No. 19	→ D p. 36, No. 60
		K p. 22, No. 13	→ D p. 39, No. 90
	B p. 37, No. 31		→ D p. 39, No. 94
		K p. 26, No. 1 (with f")	→ D p. 50, No. 4 (w/o f")
		K p. 26, No. 2	→ D p. 50, No. 5
		K p. 26, No. 8 (bars 1/2)	→ D p. 51, No. 9
		K p. 26, No. 9 (bars 1/2)	→ D p. 51, nos. 11/12
G p. 31, Nos. 66–69			→ D p. 54, No. 1
G p. 28, Nos. 46–50			→ D p. 56, No. 20
G p. 32, Nos. 70/71			→ D p. 58, No. 41
	B p. 37, Nos. 24–27	→ K p. 27, No. 7	→ D p. 73, No. 18
		K p. 46, No. 1	→ D p. 132, trio No. 2 (Marche)
G p. 57, No. 82			→ D p. 190, No. 3 → Arban

The music examples illustrate the following connections:

- (1) Gobert p. 57, No. 82 and p. 125, No. 106 → Dauverné p. 190, No. 3 → Arban p. 49, No. 4
- (2) Gobert p. 10 → Dauverné p. 32; (No. 43 → 1; No. 44 → 8; No. 45 → 9; No. 46 → 10; No. 48 → 3)
- (3) Kresser p. 23, Nos. 17/18 → Dauverné p. 34, nos. 27/28
- (4) Buhl p. 35, Nos. 8 (and 9) → Dauverné p. 34, No. 32
- (5) Buhl p. 35, Nos. 6 (and 7) → Dauverné p. 34, No. 33

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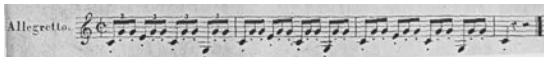
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Summary The pedagogical quality of Dauvern  s method is so high that we realise that this work forms the foundation of the modern school of trumpet-playing, not only in France. It is modern because of its combination of natural trumpet with valved trumpets; only in the past 10 or 15 years are valve trumpeters worldwide becoming newly acquainted with natural trumpets. In addition, today’s trumpeters can use many of Dauvern  s exercises and studies as transposition material. Particularly good for this are the 12 studies for slide trumpet on pp. 173–181 and another dozen for valved trumpet on pp. 196–205.

Bibliography

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GUION, David: A Short History of the Trombone. A Little Something about Jazz, in: *Online Trombone Journal* (10. 2. 2004). [“It seems no accident that the three major melody instruments [in jazz] were exactly those made popular in New Orleans in the 1830s as Alessandro Gambati (trumpet), James Kendall (clarinet) and Felipe Cioffi (trombone) electrified the city with their solo performances between the acts of operas”. Guion also calls these instruments “the great-grandparents of New Orleans jazz”.]

HOLOMAN, D. Kern: *The Soci  t   des concerts du conservatoire, 1828–1967*, Berkeley 2004, <http://hector.ucdavis.edu/sdc/> [listing all the members with their dates of induction and resignation]

HOOVER, Cynthia Adams: A Trumpet Battle at Niblo’s Pleasure Garden, in: *Musical Quarterly* 55/3 (July 1969), pp. 384–395 [Alessandro Gambati, who was associated with the Italian Opera in New York, competed on 22. 8. 1834 against John Thompson Norton, an Englishman who had arrived in the USA in 1827.]

PROKSCH, Bryan: Buhl, Dauvern  , Kresser, and the Trumpet in Paris, ca. 1800–1840, in: *Historic Brass Society Journal* 20 (2008), pp. 69–91

In particular, I would like to call attention to several carefully researched articles by CHRISTOPHE ROSTANG, who has been extremely helpful to me during the preparation of this article:

Le trombone    six pistons, in: *La Gazette des Cuivres* 16 (2010), pp. 27f.

Les fr  res Gambatti autres pionniers, in: *ibid.*, p. 30

Les trompettes au XIX   si  cle, in: *ibid.* 18 (2011), pp. 24–26

David Buhl, P  re de l’  cole fran  aise de trompette?, in: *ibid.* 19 (2011), pp. 24–28

Les trompettistes de l’orchestre de l’Op  ra    Paris au XIX   si  cle, in: *ibid.* 25 (2013), pp. 14–21

Fran  ois Georges Auguste Dauvern   et les trompettistes de l’orchestre de l’Op  ra de Paris au XIX   si  cle, Paris 2014 (Larigot, No. 26 sp  cial)

Many of the dates mentioned above in connection with Buhl and Dauverné were supplied by Rostang's researches. If they are at variance with dates found otherwise in the secondary literature, then Rostang's are to be considered correct. It is also he who informed me about the survival of Dauverné's three instruments in Paris. Many thanks as well to Jean-Louis Couturier, who supplied me with Gobert's archival dossier, from which it was possible to learn his full name and dates, as well as information about his military service, acceptance into the Légion d'honneur (on 13 August 1823), and many other matters.

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UND HISTORISCH INFORMIERTER BLECH-
BLASINSTRUMENTENBAU • Symposium 2

Herausgegeben von Daniel Allenbach, Adrian
von Steiger und Martin Skamletz

MUSIKFORSCHUNG DER
HOCHSCHULE DER KÜNSTE BERN

Herausgegeben von Martin Skamletz
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