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Source: *Early Music*, Vol. 20, No. 2, Performing Mozart's Music III (May, 1992), pp. 254-256+258-259+261-265

Published by: [Oxford University Press](#)

Stable URL: <http://www.jstor.org/stable/3127882>

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Don L. Smithers

## Mozart's orchestral brass

Mozart composed ensemble music for at least five species of lip-blown instruments: trumpets, horns, post-horns, serpents and trombones. In this article I aim, first, to shed light on his orchestral use of these (there is no attempt here to discuss his solo horn music); second, to examine some anomalies or apparent contradictions in his scores, or at least in the procedures used in editing them; third, to consider present-day performance of the parts he scored for these instruments.

### The horn

Of the five species of lip-blown instruments that Mozart required in at least 351 of his own works (as well as in the arrangements he made of works by other composers)<sup>1</sup> there is a noticeable preference for horns. This preference is shown not only by the number of works in which horns are required, but in the various ways he scored for horns as compared to the other lip-blown instruments of his day, especially trumpets. For while Mozart's horn parts are not infrequently melodic, occasionally bearing some of the thematic material of a particular movement, his trumpet writing is often perfunctory in the extreme, the trumpets often having little more to do than punctuate rhythm and reinforce harmony at certain strategic points. The traditional trumpet (as an instrument of war, of fame, of victory and liberation, of godhead and as a musical emblem of the Four Last Things) is not very apparent in Mozart's music.

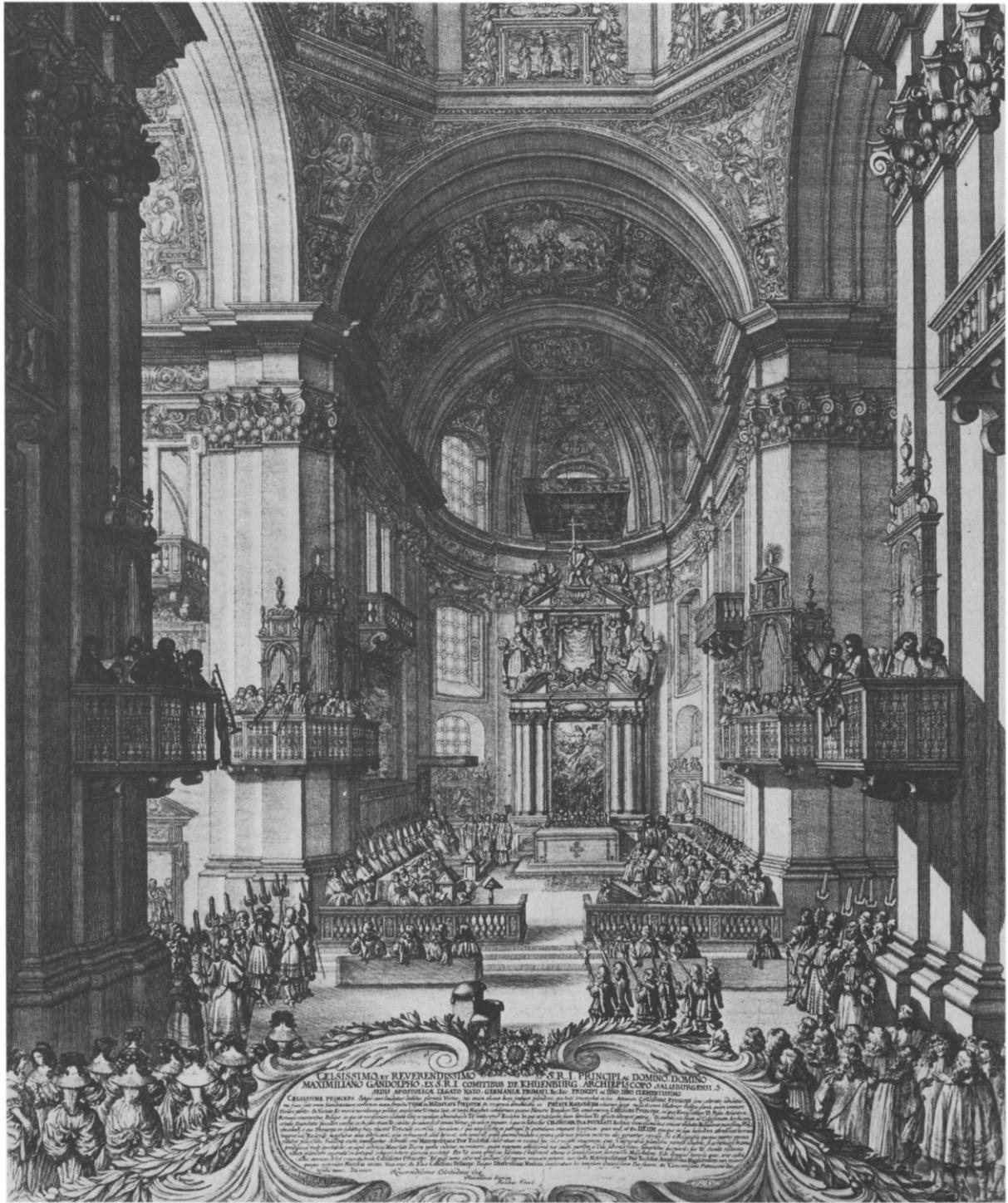
On the other hand and by dint of its broad mid-range tessitura, especially between the highest parts for violins, flutes and oboes and the lowest ones for cellos and bassoons, the horn as employed by Mozart in his orchestral music frequently serves as a kind of sonic glue. In this capacity, horns in his music are used to bind the sometimes disparate timbres of woodwind combined with stringed instruments. As a quick glance at one or another tabulation of his scoring will verify, more often than not his music with strings and pairs of woodwind instruments have parts for pairs of horns also. When not judiciously managed, however, the sound of horns in such works tends to mask rather than integrate other instrumental timbres. It was largely because of this acoustical fact that horns were considered inappropriate

for performing music in expansive and resonant environments, particularly in cathedrals. At Salzburg, for example, horns were generally excluded from performances of liturgical music, especially in St Rupert's Cathedral.<sup>2</sup> But there were other, social, reasons why horns were not allowed in churches: their highly visible (and audible) associations with venery (in both senses of the word!) and their symbolic value as instruments of other earthly pursuits, one or the other having been sufficient to proscribe their use by the First Estate.

Mozart scored many vocal and instrumental works with four horn parts. His reasons were not the same as when he scored some works with parts for four trumpets. In the latter works the trumpet parts are in the same key and scored either from highest to lowest in numerical order, or in an interlocking arrangement, the first and third above the second and fourth parts. But when scoring for four horns Mozart invariably wrote for two pairs of instruments in separate keys (i.e. crooked to different fundamental pitches) rather than having all four instruments in one tuning play together. This enabled him to include horns in sections of a score where the tonality moved quickly from one key to another, thereby allowing options beyond the available harmonics of a single horn tuning.<sup>3</sup> Although an individual instrument could have been crooked into one or more keys it seems that the changing of crooks would have taken too long for a player to make the necessary adjustments to his instrument and be ready to play in the new key after a modulation. So only two horn players were ever required in the majority of works scored with two pairs of horns, since more often than not only one pair was needed at a time.

### The trombone

Mozart's scoring for trombones is rather different. For while fewer of his works use trombones than either horns or trumpets, they nonetheless demonstrate an awareness of the traditions of trombone playing and the use of the instrument by other Austro-Bohemian composers of his own time and of previous generations. Mozart also displays an appreciation far and above that of most of his contemporaries of both the symbolic and



1 Melchior Küssel (1626–83), engraving of St Rupert's Cathedral (1682), commemorating the celebrations for the 1100th anniversary of the founding of the Archbishopsric of Salzburg. The four transept organ galleries are clearly visible. Marpurg relates that the 'große Musik' for the principal church festivals was performed by voices and instruments placed in various parts of the cathedral; in the organ galleries on one side were solo singers, violinists and some other instrumentalists, while on the other were two choirs of trumpets and kettledrums.

affective qualities of the trombone.

Although Mozart scored for trombones in a number of works, the only instance where he used the trombone as a solo instrument was in the unfinished Requiem.<sup>4</sup> An entirely similar use of the trombone had been made earlier by Franz Ignatz Tuma, the Bohemian gamba player and composer who was one of the several disciples of the Italian-trained composer and Minorite priest at Prague, Bohuslav Czernohorsky (who also included Gluck and Tartini among his many other pupils). Tuma was a prolific composer of sacred music and spent much of his life at Vienna, where his works were known to many composers of his own and succeeding generations, including Haydn and Mozart. Tuma's *Messa della morte*, which survives in several sources, not only requires a solo alto trombone (with solo alto voice) in the 'Tuba mirum' section, but was scored in other sections with both muted trumpets and muted kettle-drums.<sup>5</sup> Over a period of years this setting of the Requiem is known to have been performed several times at Vienna.<sup>6</sup> It is not unthinkable that Mozart was familiar with the work and may well have heard it performed at Vienna or elsewhere, perhaps at Prague.<sup>7</sup>

There was nothing exceptional about using trombones in sacred music,<sup>8</sup> only the requirement of a part for solo trombone was unusual, the Tuma and Mozart Requiems being exceptional in this regard. What was not typical at the time, especially for Italian composers or those influenced by them, was the use of trombones in orchestral concert music and in the accompaniments to theatre music (although Schubart complained that the sanctity of trombones had been defiled by their increasing association with opera).<sup>9</sup> In this sense Mozart displayed not only a keen sense of orchestral colour but an exceptional feeling for musical symbolism. His use of trombones in such works as *Don Giovanni* and *Die Zauberflöte* show him to be working on several levels of musical affect and meaning. Both Mozart and Beethoven required trombones in musical references to eschatological matters. Their work belongs to a long unbroken tradition that extends back to classical antiquity, with its highly symbolic use of such precursors of the trombone as the *buccina* (as well as *bucina*) and *tuba*. (Other examples of this tradition include Purcell's music for the funeral of Queen Mary (1694) and Stravinsky's *In memoriam Dylan Thomas* (1954).)

### The serpent

Although the serpent is sometimes thought of as a woodwind instrument, it is from both an acoustical and

a taxonomic standpoint a lip-reed aerophone and, notwithstanding the material from which it is made, rightly belongs to the same order as trumpets, horns and trombones. Mozart's unique scoring for two *serpentini* in *Ascanio in Alba*, K111,<sup>10</sup> shows that he considered this unusual instrument as both a woodwind and a brass. Unusually for the instrument, Mozart writes for the two serpents as though they were transposing brass instruments, each part notated in the treble clef and in C major, while the only movement in which they are heard, the aria (no.25, 'Torna mio bene ascolta' for 'Silvia', a soprano) is in F major and additionally scored for 'due flauti', 'due corni' (parts in C for instruments crooked in F), 'due fagotti' and strings. Here Mozart has treated the pair of serpents as though they were high tenor woodwinds,<sup>11</sup> their often lyrical parts frequently scored in 3rds sounding a 5th lower than notated. They were probably played by the two 'trombe lunghe' players, who were also likely to have played the additional parts for horns elsewhere in the work where Mozart scored for two pairs of horns simultaneously (each pair in different keys) but no trumpets.

### The trumpet

One of Mozart's earliest concertos was for solo trumpet.<sup>12</sup> This work has been lost. This is ironic on two counts: first, because the concerto was the only one of its kind that he ever composed; second, because he almost never again wrote any music for the trumpet that might be thought of as concerted or even possessing much by way of melodic content. Excepting what appears to have been ensemble music for one or more trumpets composed between the ages of seven and twelve years (no longer extant but mentioned in the so-called *Jugendkatalog* of Mozart's works),<sup>13</sup> the only music for trumpet that has any significant melodic content is to be found in the two divertimenti, K187/Anh. C17.12 and K188, for two flutes, five trumpets and timpani. Besides these two entirely exceptional works, there is only a handful of orchestral parts which show any distinctive thematic material.

In the many works that Mozart scored for one or more trumpets there are several significant anomalies: some unusual instances where mutes are specified; some perplexing low notes; some suggestions that Mozart may have required from time to time a species of trumpet different from the normal twice-folded military type of instrument; and sufficient evidence that he could just as well have left the trumpets out of the performance of many works.

Nearly a quarter of Mozart's works listed by Köchel<sup>14</sup> include parts for one or more trumpets. Mozart usually specified his trumpet parts with either of the Italian words *tromba* or *clarino*; the latter is used almost exclusively in the music scored with trumpets that he composed in the last few years of his life.<sup>15</sup> Although there are some exceptions, most of Mozart's trumpet parts occur in pairs, and he usually wrote for trumpets pitched (i.e. 'crooked') in C, less often for trumpets in D; there are some parts for trumpets in Eb, and fewer in Bb. His trumpet parts never have any notes other than those of the harmonic series and, excepting the two divertimenti K187 and K188,<sup>16</sup> the range of his trumpet parts is invariably limited to the harmonics lying between G and g'. There are no occurrences of b<sub>2</sub>, the seventh harmonic. Mozart not infrequently required the 11th harmonic, f', but much less often the lowered 12th harmonic, f'<sub>#</sub>, both notes being almost always found in parts for the first trumpet.

More often than not, Mozart requires his trumpets to play *forte*, and when he does require them *piano* it is usually for an affective purpose, as in the *missa solemnis*, K47a (= 139), or *Idomeneo*, K366; in both instances muted trumpets having been most effectively intended. In the overture to *Lo sposo deluso*, K424a (= 430), Mozart

unusually but poignantly begins with a fanfare for a pair of trumpets in D to be played *piano*. Invariably, when he scores for trumpets he requires timpani also, one or both of the trumpet parts not infrequently having been scored so as to be a rhythmic-harmonic extension of the drum part.

The clearest indications that Mozart either had an antipathy to the trumpet,<sup>17</sup> or else felt (perhaps with good reason) that trumpet playing in most places at the time could never meet his musical expectations, are the trumpet parts he rewrote for the works of Handel and C. P. E. Bach. The evidence is clear and incontrovertible. Mozart's version of Handel's trumpet parts for *Messiah*,<sup>18</sup> for example, show him trying to put as good a face on the problem as possible. But there is no comparison between the original trumpet parts and those that Mozart, for whatever reason, wrote for the performances he directed under the auspices of Baron Gottfried van Swieten. The same process of simplification is to be noted in the two other Handel works with trumpet parts that Mozart arranged and conducted for Baron van Swieten's aristocratic musical society, *Alexanderfest*, K591, and *Caecilien-Ode*, K592, both works performed in Mozart's arrangements at Vienna in July 1790. But the reason for these simplifications cannot have been on

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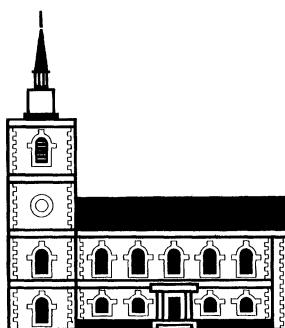
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account of Mozart's not having had professional trumpeters. For although, as he says in the letter of 8 May 1782 from Vienna to his father in Salzburg, most of the instrumentalists in the orchestra for Baron van Swieten's concerts were amateurs, he does add, 'with the exception of the bassoon-players, the trumpeters and drummers'.<sup>19</sup> Why, then, Mozart's simplifications of the various trumpet parts of Handel and C. P. E. Bach?—unless, of course, he did not trust the trumpeters of his day to execute properly the difficult *clarino* parts of his predecessors. Moreover, it is not insignificant that in so many of the sections of the Handel and C. P. E. Bach scores, where Mozart altered the original trumpet parts (or added simple ones of his own where none had been intended), he did add two horn parts as well which are often in octaves with the trumpets,<sup>20</sup> a practice that may have originated with J. S. Bach.<sup>21</sup>

### Some problems in Mozart's trumpet parts

There are a number of problems with respect to Mozart's use of trumpets. The first of these is the meaning of *tromba lungha*. There are several works, albeit mostly from the 1770s, that have this specific indication.<sup>22</sup> Presumably the scoring and part designation *tromba lungha* was used to differentiate the long, twice-folded standard military instrument from a *tromba da caccia*, which is not a horn, despite having been coiled up like one. Altenburg suggests what the differences between the two instruments were. The ubiquitous military type of trumpet (*tromba lungha*) in Altenburg's so-called 'Erste Klasse' is what he calls the 'ordinaire Trompete . . . , [auf] ital[iänisch]. Tromba oder Clarino' and was both a musical instrument and an instrument of war used especially by the cavalry.<sup>23</sup> It was fitted together from six distinctive tubular sections made of silver or brass: two short bowed tubes, two long cylindrical lengths of tubing and another equally long funnel-shaped bell section.<sup>24</sup> Trumpets of the second class, however, were made of the same materials and formed in relatively the same proportions as the oblong, military trumpets, but were different in two respects, not only on account of their smaller, more compact size, but because of the greater number of windings of their bores.<sup>25</sup> Altenburg calls this type of trumpet an 'Inventions- oder italiänische Trompete', which, because of its several coils, was a more convenient instrument, presumably both to hold and to play, and was the type of trumpet preferred by Italian orchestral players. It had the same sort of sound as the long trumpet and was made in various sizes. Altenburg concludes by saying that it was not used

by cavalry trumpeters but by the trumpeters in regimental bands of foot.<sup>26</sup>

It is therefore not without significance that Mozart makes a point of specifying the *tromba lungha* for his 'Serenata teatrale', *Ascanio in Alba*, K111,<sup>27</sup> which he composed and performed at Milan, where the *tromba da caccia* was the preferred instrument of 'musical' trumpeters. The *tromba lungha* was an instrument often specified in stage works where a showy display was wanted, replete with banners and the other accoutrements of military trumpeters. But the coiled variety of trumpet, i.e. *tromba da caccia* (sometimes called *italiänische Trompete* or *Welsch-Trompete*), was a much more practical instrument in an opera orchestra pit or wherever else musicians had to be crowded together into a small performing space. It was known in Germany and Austria for several generations before Mozart, Praetorius identifying it in German as *Jäger-Trompete*, which is merely a translation of the Italian. Because it was made in various sizes, as Altenburg says and as the several surviving instruments from the time testify, the *tromba da caccia* could also be used to play lower trumpet parts. It may well have been the instrument depicted in a great number of paintings, engravings and drawings of 17th- and 18th-century musicians where it is often misidentified as a horn. That Mozart specified the *tromba lungha* in so many instances suggests that either he was being somewhat pretentious (as was certainly the case with his use of Italian in a number of letters and other documents), or else he knew what he wanted and was quite deliberate in his scoring requirements. It nevertheless raises the question as to the use of the *tromba da caccia* in orchestras at the time. Once again, and despite the objections of those who would have us think that there was only one kind of trumpet in 17th- and 18th-century orchestras, the specification *tromba lungha* does suggest that there may well have been another kind of trumpet that was used by trumpeters when performing Mozart's music, namely a coiled *tromba da caccia*.

Unlike the scoring procedures used by Beethoven and most composers of his generation, Mozart sometimes provides for an *ad libitum* use of trumpets in performances of his instrumental music. In some works he even allowed for the exclusion of the woodwind and horn parts also. Of course, the notion of *trombe ad libitum* antedates the generation of Mozart by nearly two centuries. Some of the earliest sources of music with specific parts for trumpets have indications for their use *se piace*. Johann Michael Altenburg's collection from 1617, the *Gaudium Christianum*, for example, had the direction

concerning the use of trumpets and kettledrums which the cantor 'mag oder kan . . . ausslassen'.<sup>28</sup> Similarly, Altenburg's collection from 1620, his *Hochzeitliche musikalische Freude*, includes on the title-page of each part-book the information that, when not available, the 'Claret vnd Trombet . . . mögen ausgelassen werden'.<sup>29</sup> In the same way J. S. Bach noted on the title-page of his score of BWV66 (= A56), the Easter Monday cantata 'Erfreut euch ihr Herzen', that it was scored so as to have 'una Tromba se piace'.<sup>30</sup> Haydn, like Mozart, composed a number of instrumental works with trumpets *ad libitum*.<sup>31</sup>

Like many composers of his day, Mozart wrote music for trumpets *con sordino*. Muted trumpets are found in both his sacred and secular works, as for example, the *missa solemnis*, K47a, and the opera *Idomeneo*, K366.<sup>32</sup> Muted trumpets may have been used, if intended, in a work like the divertimento, K Anh. C17.12 (= K187). Though not specified in the one source linked with Leopold and his son, muted trumpets are indicated in the earlier and concording music by Joseph Starzer that forms the basis of the work's first five movements.<sup>33</sup> Other music by Mozart may well have required trumpets *con sordini* also. There is, for example, the remark of Mozart made in a letter to his father on 5 December 1780 reminding him that the type of trumpet mute he wanted for *Idomeneo* was 'of the kind we had made in Vienna'.<sup>34</sup> But as the original performance material for many of Mozart's compositions has not come down to us it is not possible to tell if muted trumpets (and horns?) were required more often in performances of his music than is suggested by the few surviving sources. Not all of the sources for Joseph Haydn's ninth London symphony (Hob. I/102), for example, indicate that in the second movement the trumpets and timpani are *con sordini* (nor does Hoboken's catalogue make any mention of this important fact concerning Haydn's orchestration).<sup>35</sup>

Mozart's use of mutes in K47a is a remarkably affective stroke of orchestration. The mass atypically requires four trumpets<sup>36</sup> in the usual (and expected) sections ('Gloria', 'Gratias', 'Cum sancto spiritu', 'Credo', 'Et resurrexit' etc.).<sup>37</sup> But it most exceptionally requires a pair of trumpets 'con sordini' to play with the chorus, three trombones, strings and the 'Basso ed organo' in the 'Crucifixus' (Adagio, C minor). Here Mozart seems to conjure up by way of musical imagery the highly charged symbolism of a funeral rite, perhaps of the military—possibly a sound associated with and reminiscent of the pomp and dignity of a royal funeral or that of a high-

ranking military officer that Mozart may have experienced as a boy.

### Notational problems

One of the more unusual aspects of the K47a mass setting is the way in which Mozart has scored the lower two trumpet parts, which are designated 'trombe ripieni' in the *Mozart Werke* (I/i, no.4) and as 'clarini' in the NMA (I:1/i). Both parts are *unisono* throughout, notated in the alto clef and almost entirely restricted to the note *g*, with only an occasional *c* and *e*.

The unusual way in which the 'trombe ripieni' are scored in K47a is somewhat analogous to the scoring of the two lower trumpet parts in the only other mass in which Mozart required four trumpets, the *Missa in honorem SS<sup>mæ</sup> Trinitatis*, K167, composed at Salzburg in June 1773. This was obviously written for the high mass celebrated in St Rupert's Cathedral, Salzburg, on Trinity Sunday, 6 June 1773. At first sight it seems to have a strange anomaly in its scoring of the lower two trumpet parts, which in the *Mozart Werke* (I/i, no.5) are designated as 'Trombe ripieni in C', while in the NMA (I:1/i ii) they are referred to as 'Due trombe in do basso/c tief'.<sup>38</sup>

At first sight what Mozart has done appears musically strange and atypical, not only for his own trumpet parts but for the trumpet parts of every other composer at the time. Yet, however unusual or musically unplayable these two trumpet parts may seem at first, what Mozart has done is to employ a practical solution for what would have necessitated writing far too many notes with ledger lines below the treble staff for the two lower trumpets. He therefore scored these two parts in the bass clef but obviously intended for them to be played an octave higher. This is all the more evident from the single occurrence of the written *E* in bar 32 of the *Tromba prima* part (i.e. the third of the four trumpet parts, which, from highest to lowest, are specifically scored for two *clarini* and two *trombe*), as well as the frequent appearance of the low *G'* in the *Tromba seconda* part, a note which, under most circumstances, is but seldom ever required and is not within the harmonic series. No lower notes are written in either of the lowest trumpet parts. This is not the case, however, as far as two other Mozart works are concerned, the same apparent kind of anomaly being found in the trumpet parts both to the overture to *Don Giovanni*, K527, and the Menuetto of the 'Jupiter' Symphony, K551.

At bar 10 of the overture to *Don Giovanni* Mozart has written in both parts for the two *clarini* as well as the two *corni* (both pairs of instruments in D, but notated in C)

the semibreve octave C' and C (the notes for each pair of instruments having been scored on two separate lines in the bass clef), the higher note for the first part, the lower for the second. Each of the written parts for the two pairs of instruments has to drop two octaves from its previous semibreve octave in bar 9, where each of the trumpet and horn parts has a written c and c' in the treble clef respectively.<sup>39</sup> At bar 11 the *clarini* move up to a unison G, which is doubled at the written unison and lower octave by the pair of *corni* still scored in octaves. Bars 9 and 10 have a sustained D as a timpani roll (*Paukenwirbel*). While such low bass notes are not unusual for horn parts, the low notes—and in the bass clef—for the pair of trumpets is most unusual. What has Mozart intended here? I have intentionally avoided any references to the *sounding* pitches of these parts, in as much as that is the problem. What, in fact, are the intended pitches for the pairs of trumpets and horns in bar 10? The change to bass clef cannot have been a mistake, in that Mozart has written the appropriate notes for the two pairs of instruments where each of their parts changes clef. But there are two aspects that militate against the low octave at bar 10. The first is the harmony: were the trumpet and horn parts to sound at their notated octaves the harmony would be chaotic. What Mozart doubtless intended was to have the horns and trumpets play an octave higher where they are notated in the bass clef. In bar 10 the trumpets therefore play the *sounding* pitches D and d while the horns, which normally sound a 7th below the notated parts, have to play an octave higher also and consequently play the notes a tone higher than written, i.e. D' and D, the first *corno* part sounding in unison with the second *clarino* part. By applying what may be characterized as the octave rule for trumpet and horn parts notated in the bass clef, the two *clarini* having to play the written octave c and c' in bar 9 move down to their next notes by only an octave, not a double octave as apparently indicated by the notes in the bass clef. This, as a consequence, makes their move to the following G in bar 11, which they play in unison, more plausible, the motion of the *clarini* parts being by convergence to the unison rather than both parts having to leap up to the G, the first part by a 5th, the second by the improbable interval of a 12th. Yet this is precisely what was not done in the 'Jupiter' Symphony, which presents us with another apparent and comparable anomaly in Mozart's scoring for brass.

In the Menuetto of the 'Jupiter' the *Clarino 1<sup>o</sup>* and *Clarino 2<sup>do</sup>* (both in C) share one line in Mozart's score, beginning in the treble clef. Both trumpets have to play the crotchet octave G and g. There follows a change to

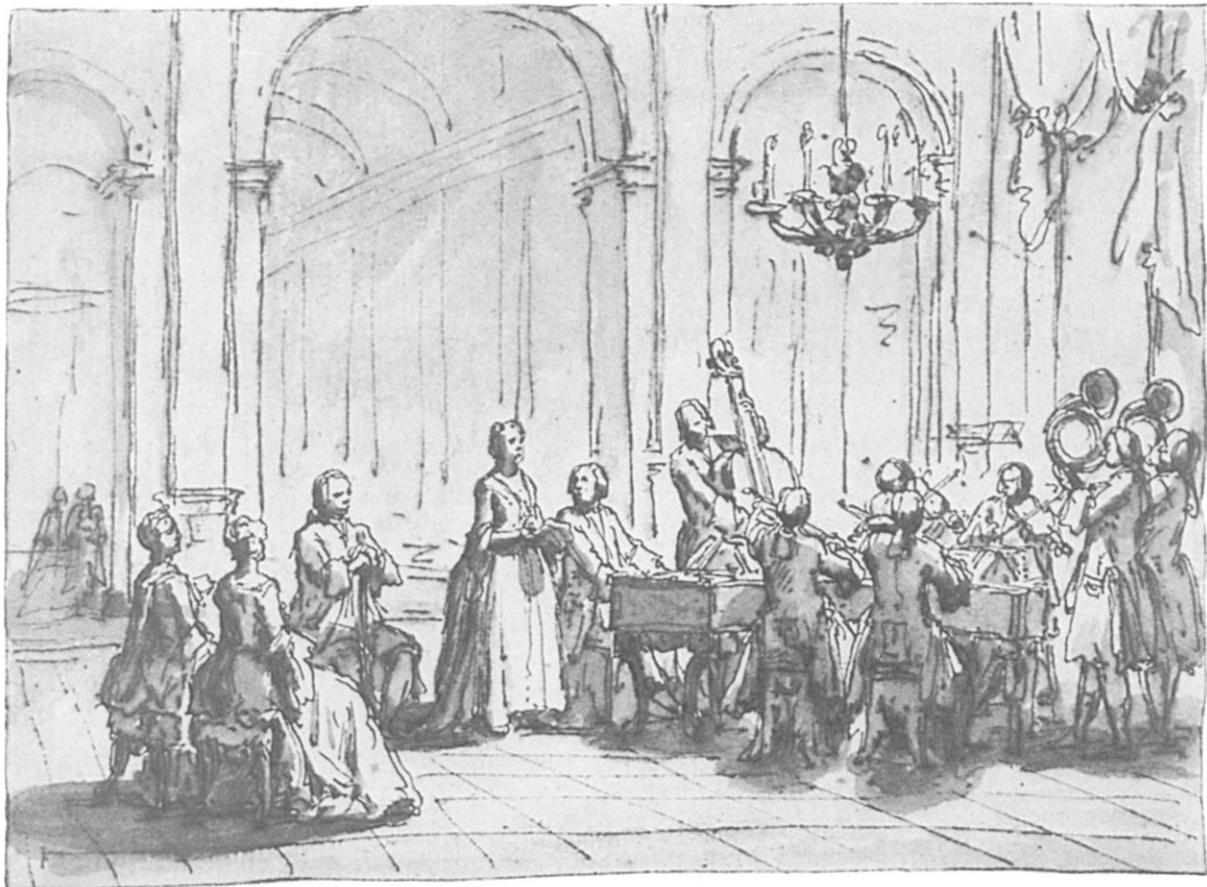
the bass clef for the next bar (bar 8), which is what Mozart did in bar 10 for the two *clarino* parts in the overture to *Don Giovanni*. At the point in the autograph score when Mozart changes from treble to bass clef on the stave for the two *trombe*, the trumpets have to play an octave C' and C in crotchets. In bar 9 (once again in the treble clef) the *trombe* then have to play a unison g crotchet. This, then, requires both trumpets to leap up to the g, the first trumpet only by the interval of a 5th, but the second by the more difficult and entirely exceptional interval of a 12th.

The reason for Mozart's unorthodox notation of the *clarini* in the overture to *Don Giovanni* and the Menuetto of the 'Jupiter' Symphony was obviously his wish to avoid ledger lines, although it seems strange that he did not delay returning to the treble clef until bar 13 in the overture. To have kept the stave in the bass clef shared by the two *clarini* for the unison G in bar 11 would have made the scoring more immediately explicable. Nevertheless, it should be emphasized that the second *clarino* does have to play as low as the second harmonic (the written C) in bar 10 of the overture and in bar 8 of the symphony. This is a very resonant note when a truly historic type of trumpet is played with an equally historic mouthpiece.

### Performing Mozart's music today

Such small details are important. I, for one, have never heard any trumpeter performing with the kind of anachronistic trumpets and trumpet mouthpieces too often used nowadays in ensembles employing so-called 'original' instruments who was actually able to produce in a musical way the lowest *sotto basso* and *basso* register notes (the first and second harmonics) that Mozart wrote, however infrequently, but which do appear with much greater frequency in the trumpet parts to music by earlier composers.<sup>40</sup>

Mozart's use of trumpets, horns and trombones becomes all the more explicable when the listener is allowed to hear his music played as it was intended. Compromises with historical truth, however well intentioned, do little to enhance the transmission of Mozart's musical ideas. The addiction of today's horn players to hand-stopping, for example, when most horn players before the 19th century were still capable of playing non-harmonic notes like their trumpeter brethren,<sup>41</sup> is comparable to the addiction of trumpeters to the use of fingerholes. Mozart's orchestral horn parts were often played in the traditional manner seen in much contemporary iconography: the horn held in the right hand, bell



2 Giuseppe Zocchi (1711-69), pen and wash drawing, c.1750 (Florence, Gabinetto Disegno e Stampe). The brass instruments on the right are probably two *trombe da caccia*.

up in the air, the left hand often seen holding a sheet of music from which the player reads his part.

Trombones, on the other hand, have changed little since the end of the 18th century. True, today's instruments are much heavier and their bell sections much wider. But today's trombone is still played with nearly the same kind of mouthpiece that was used 200 years ago. And in brass instrument playing the mouthpiece has a more crucial role in the production of sound than the instrument itself. Whether trumpet, horn or trombone, a fine instrument played with a poor or inappropriate mouthpiece is not only more difficult to play, but sounds mediocre, whereas a mediocre instrument when played with the most suitable mouthpiece can be made to sound well. A parallel relationship, of course, is known to every competent stringed instrument player, namely the inextricable association between an instrument (violin, viola, cello etc.) and its intended kind of bow.

When Mozart wrote for lip-blown instruments in

over 351 compositions he knew what he wanted. He may not always have had the best possible players, but that is a hazard faced by every composer whose music is actually performed live. Nevertheless, when Mozart's music with these instruments is performed today it is necessary for all concerned—player, conductor and listener alike—to know what they were like in Mozart's day and what he required by their use. It is not sufficient to have regard merely to the succession of notes he placed on paper, but to the quality of sound that he expected from the players charged with the responsibilities of performing the notes as he intended.

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*currently writing a large treatise on the music, history, manufacture and use of the Classic trumpet.*

<sup>1</sup>The total includes the following: K41a, the lost set of six divertimenti for strings and various wind instruments, including trumpet, horn and trombone; K47c, Mozart's lost trumpet concerto; and K187/Anh. C17.12, of which at least the eighth movement was composed by Mozart, though the work as a whole is mostly by Joseph Starzer and Leopold Mozart.

<sup>2</sup>See the 'Nachricht von dem gegenwärtigen Zustande der Musik S[ieine]r. Hochfürstlichen Gnaden des Erzbischoffs zu Salzburg im Jahr 1757' [Report concerning the present situation of the music [i.e. the musical organizations] of his Serene Grace, the Archbishop of Salzburg in the year 1757] given by Wilhelm Friedrich Marpurg in his *Historisch-kritische Beyträge zur Aufnahme de Musik*, iii (Berlin, 1757), p.183f. It is a detailed account of the music and musicians at Salzburg around the time of Mozart's birth which Zaslaw and others erroneously attribute to Leopold Mozart. Marpurg's report makes it clear that horns were not used in the performance of music at St Rupert's, the horn players having played stringed and other instruments more suitable to the venue and its musical traditions.

<sup>3</sup>The treatment of the horn parts in Mozart's Symphony in E flat, K132, is entirely exceptional. In this work the four horns are not only all in Eb, but, most unusually, one pair is required to be played in *alto*, the other in *basso*, a fact overlooked by most writers on Mozart's orchestration in general and that of his symphonies in particular. The procedure is seldom encountered, not only in the music of Mozart, but in the vast majority of works by his contemporaries. Where one finds four horn parts in Mozart's music, as well as that of his contemporaries, two of the parts are for horns tuned to one key, the other two for horns usually in a lower tuning. In Mozart's 'little G minor symphony' (K173), for example, the one pair of horns is in G while the other is in Bb.

<sup>4</sup>Mozart uses a trombone solo for the 'Tuba mirum', the thematic material being a parody of an earlier liturgical setting, K243/2, the 'Panis vivus' from the *Litaniae de venerabili altaris sacramento* (Salzburg, March 1776), where the scoring does not include a solo trombone.

<sup>5</sup>There are at least three extant sources of Tuma's Requiem, that at Kremsmünster bearing the following title: *Messa/della morte/a/4 voci concertati/Due violini concerti/Due Tromboni concertati/Due Clarini con sordini Obblig(ati)./Tympano con sordini* [i.e. coperti]/con/Organo è Violone . . .

<sup>6</sup>Specifically, in 1742, 1743 and 1759, and perhaps a number of years thereafter. I have to thank Prof. Stewart Carter for this information.

<sup>7</sup>There are a number of sacred works with trombone parts by Tuma and many other composers of his generation preserved in the Biblioteca Capituli Metropolitani Pragensis, several of which would have been performed during the times that Mozart stayed in Prague and which he may well have heard. The style and quality of Tuma's sacred music is precisely that which Mozart wrote about to his father from Vienna on 12 April 1783 and said was the only true church music.

<sup>8</sup>Mozart's arrangement of Handel's *Messiah*, like a number of choral works from the time, requires trombones in many more sections than those specifically indicated in the score.

<sup>9</sup>Christian Friedrich Daniel Schubart, *Ideen zu einer Ästhetik der Tonkunst* (Vienna, 1806/R Hildesheim, 1990), pp.316–17: 'Aber in unserm Tagen hat man sie [die Posaune] zum Operndienste entweiht; und die Posaune ist nicht mehr ein Eigenthum des Gottesdienstes.— Man gebraucht sie nun auch mit großen Effect bey den Chören großer Opern . . . Ausgemacht aber ist es, daß der Posaunenton ganz für die Religion und nie fürs Profane gestimmt ist.' It is significant that Schubart mentions Mozart's use of trombones in opera, adding that 'man findet seit ihm in den meisten neuern Opern Posaunen angebracht'.

<sup>10</sup>One source has 'serpente' for each of the serpent parts.

<sup>11</sup>William Mann observes that, because the two serpents are notated

in the treble clef, they are 'therefore equivalent to *cors anglais* rather than double-bassoons': *The Operas of Mozart* (New York, 1977), p.121.

<sup>12</sup>The trumpet concerto, K47c, was composed for and performed at the dedication of the new church of the *Waisenhaus* (orphanage) in the Rennweg at Vienna in December 1768. The principal evidence for the circumstances of its composition and performance is the reference in Leopold Mozart's letter from Vienna on 12 November 1768 to Lorenz Hagenauer at Salzburg: 'Am Fest der unbefleckten Empfängniß, wird die neue Kirche des P. Parhamerischen Waisenhauses Benedic werden; der Wolfgang[erl]: hat ihm zu diesem Fest eine *Solenne Mess, offertorium*, und ein Trompeten Concert für einen Knaben dazu componirt und dem Waisenhaus verehrt. Glaublich wird der Wolfgang: selbst tactieren. Es hat alles sein Ursachen.' ['The new church of Father Ignatz] Parhamer's orphanage will be consecrated on the Feast of the Immaculate Conception [Thursday 8 December 1768]. For the festive little Wolfgang has composed a *missa solemnis* [probably K47a (= 139)], an *offertorium* [K47b, presumed lost] and a trumpet concerto [K47c] composed on purpose for a boy and in honour of the orphanage. Little Wolfgang will probably conduct [this music] himself. Everything has its reasons.] *Mozart Briefe und Aufzeichnungen: Gesamtausgabe*, ed. W. A. Bauer and O. E. Deutsch [hereafter *Mozart Briefe*], i (Basel, 1962), pp.284–5.

According to contemporary accounts the dedicatory performances of the *Waisenhauskirche* included the participation of a large number of singers and instrumentalists, many of the brass and woodwind parts having been doubled, or, in some cases, quadrupled. The performances were given in the presence of the imperial court, including Empress Maria Theresa herself, for whom her *Hoftrompeter* and *Heerpauker* played a number of trumpet fanfares.

<sup>13</sup>The *Verzeichniß/alles desjenigen[,]* was dieser 12jährige Knabe seit/ seinem 7<sup>en</sup> Jahre componiert, und in originali/kann aufgezeiget werden, which was compiled by Leopold Mozart was published in an edition by E. H. Müller von Asow (Vienna and Wiesbaden, 1956) and appears in the *Mozart Briefe*.

<sup>14</sup>All Köchel *Verzeichniß* references in this article are to the 'Achte, unveränderte Auflage' of the 8th edn (Wiesbaden, 1983).

<sup>15</sup>In Mozart's own *Verzeichniß* of the music he composed from 1784 to 1791 every entry he made of works with trumpet parts bears the indication 'clarini'. See O. E. Deutsch, *Mozart's Catalogue of his Works, 1784–1791* (New York, n.d.), which accompanies a facsimile of the *Verzeichniß*.

<sup>16</sup>Although K187/Anh. C17.12 is, to judge from the evidence, more the work of Joseph Starzer, several of its movements can be attributed to both Leopold and Wolfgang Mozart. As one strong possibility in determining the work's authorship, the editors of the Köchel *Verzeichniß* suggest that 'Vater und Sohn hätten sich in die Arbeit geteilt' (p.880). There is no doubt that the one movement, no.8 (= K626b/28), was arranged by Mozart. The attribution for K188 is certain: 'Del Sgr. Cav. Amadeo Wolfgang Mozart'. (The work's title, 'Divertimento', is in a different hand.)

<sup>17</sup>There are several and entirely credible pieces of evidence supporting the idea that Mozart had an antipathy to the sight and sound of trumpets which are discussed in Smithers, *The Classic Trumpet*.

<sup>18</sup>See *Der Messias*, NMA, X:28/I/i: 'Uns ist zum Heil ein Kind geboren': two trumpet parts, 'Clarino Primo' and 'Clarino 2<sup>do</sup>' in D added to Handel's original; 'Ehre sei Gott', Handel's trumpet parts simplified; 'Warum entbrennen die Heiden': two parts for trumpets in C added; 'Halleluja': trumpet parts severely simplified; recitative, 'Merk auf! Ich künd' ein Geheimnis an' and aria, 'Sie schallt, die Posaun': one trumpet and two horn parts added to Handel's original string and continuo accompanied recitative and to the severely abbreviated aria, with the trumpet part existing in two versions, the first nearly the same as Handel's, the second entirely simplified, with the added *corno primo* having been given many of the figures of the original trumpet part, but sounding an octave lower; 'Würdig ist das Lamm' and 'Amen': Handel's trumpet parts heavily cut and simplified.

<sup>19</sup>The Letters of Mozart and his Family, trans. E. Anderson [hereafter Letters] (London, 3/1985), p.805.

<sup>20</sup>There were likely to have been several reasons why Mozart felt the need to 'improve' upon the original scoring procedures of Handel and Bach. Not the least of these was the shift in taste that had occurred from the middle to the end of the 18th century. Read, for example Karoline Pichler's 'Erinnerungen' from 1843/4 concerning the performance in November (?) 1788 for van Swieten's *Kavalier-gesellschaft* of Mozart's arrangement of *Acis und Galatea*, 'der die Blasinstrumente zu diesen so höchst einfachen Compositionen hinzugefügt hatte, dem Publikum zu geniessen gab'. See *Mozart Dokumente*, i, p.473.

<sup>21</sup>The practice of doubling trumpets an octave lower with horns appears to begin with the orchestration of J. S. Bach. See, for example BWV205, Bach's 'Dramma per musica', *Der zufriedengestellte Äolus*, and such works by the 'Hamburg' Bach as his Magnificat in D major, WQV215, the setting of which includes 'due corni' and 'tre trombe'; the first and second trumpet parts having been frequently scored in octaves with the two horn parts. There is the distinct possibility that, on account of the tendency after the early decades of the 18th century toward smaller and shallower trumpet mouthpieces and with trumpets being played at increased dynamic levels, composers began to attempt to reinforce the lowest trumpet harmonics with the sound of horns, the latter being added to the trumpet register as a 16' bass.

<sup>22</sup>For example, K111a (= 120), the 'Finale' to the *sinfonia* from *Ascanio in Alba*, K111, composed and performed at Milan in early autumn 1771, each of the two trumpet parts of which is inscribed 'Tromba lungha'; K162, the *sinfonia* in C major, with two *trombe lungha*, Salzburg, winter-spring 1773; K186b (= 202), the *sinfonia* in D major, which includes parts for two *trombe lungha*, Salzburg, 5 May 1774; K186e (= 190), the *Concertone* for two solo violins, oboe and cello, the orchestration for which has two trumpet parts, each designated as 'Tromba lungha', Salzburg, 31 May 1774.

<sup>23</sup>Johann Ernst Altenburg, *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst* . . . (Halle, 1795), p.9

<sup>24</sup>Altenburg, *Versuch*, p.9

<sup>25</sup>Altenburg, *Versuch*, p.12

<sup>26</sup>Altenburg, *Versuch*, p.12

<sup>27</sup>In his letter from Milan of 13 September 1771, Leopold Mozart said that it was actually an *azione teatrale* (Letters, p.196), and, in a subsequent letter from Milan on 21 September, said that the work was really a 'short opera' (Letters, p.197). It was replete with machines, a ballet between the first and second acts, and a chorus that was sung by 32 voices. If the orchestra that Mozart had for the performance of *Mitridate, rè di Ponto*, K87, at Milan the previous year is any evidence for the number of players he had for *Ascanio in Alba*, then it is not unlikely that the trumpet parts to the serenata had been doubled.

<sup>28</sup>See D. L. Smithers, *The Music and History of the Baroque Trumpet before 1721* (Carbondale, 2/1988), p.133.

<sup>29</sup>See Smithers, *The Baroque Trumpet*, p.134.

<sup>30</sup>See H.-J. Schulze and C. Wolff, *Bach-Compendium* (Leipzig and Dresden, 1985–), i, p.246.

<sup>31</sup>See H. C. Robbins Landon, *The Symphonies of Joseph Haydn* (New York, 1956), pp.95, 98 *et passim*.

<sup>32</sup>*Idomeneo* not only requires two muted trumpets, but a pair of muted horns and timpani also. Muted trumpets and timpani ('timpani coperti') are found in nos.14 and 24, the muted horns only in no.14. Mozart also has the violins play *con sordini* in the same number. A discussion of Mozart's original directions concerning his use of muted trumpets, horns and timpani in *Idomeneo*, as well as his remarks directed in several letters to his father for obtaining the mutes and the reasons for their use in the opera will appear in my forthcoming treatise, *The Classic Trumpet*.

<sup>33</sup>For the several particulars concerning the one partial but earlier source of K187/Anh. C17.12 and its attribution to Joseph Starzer, see E. F. Schmidt, 'Gluck-Starzer-Mozart', *Zeitschrift für Musik*, Nov. 1937, pp.1198–1209; W. Plath, 'Miscellanea Mozartiana I, 1. Nachträge zur

Handschrift Leopold Mozarts', *Festschrift Otto Erich Deutsch zum 80. Geburtstag* (Kassel, 1963), pp.135–7.

<sup>32</sup>Letters, p.682

<sup>33</sup>See Robbins Landon, *The Symphonies of Joseph Haydn*, pp.581–2, 773.

<sup>34</sup>In Leopold Mozart's catalogue of his young son's music the trumpet parts are described as '4 Clarinis'. Mozart scored for four trumpets in only two other works: K167, the *Missa SS<sup>mm</sup> Trinitas* and K66b(141), the *Te Deum* composed at Salzburg in 1769.

<sup>35</sup>Mozart unusually has the four trumpets play in the allegro section of the Kyrie. In most Mass settings, certainly those composed before Mozart, the trumpets (if there are any) almost always remain silent until the Gloria.

<sup>36</sup>The additional 'in do basso/C tief' is a misleading invention of the NMA. The parts are not *basso* but, for the sake of convenience, merely noted in the bass clef and are to sound an octave higher.

<sup>37</sup>The two bassoon parts, which are scored in octaves, only drop one octave, as do the two unison oboes (à 2), which are also in octaves with the octave moving bassoon parts.

<sup>38</sup>While the second harmonic *Grob/basso, C'* occurs, however rarely, in the music of Schmelzer *et alii*, the lowest note, or first harmonic, *flatter-Grob/sotto basso, C''* is almost never found as a written note in natural trumpet parts. Nevertheless, and if we can trust the observations of Praetorius, Speer and others, this very low note was extemporaneously played as a sub-octave doubling of the lowest notated trumpet part, or the tonic note for the kettledrum. Without a suitable large mouthpiece it is not possible to produce these lowest notes on a trumpet of 8' diapason pitch, certainly not in a musical way.

<sup>39</sup>It is sometimes forgotten that most horn players before the turn of the 19th century had studied with either a trumpet master or a horn teacher who also played the trumpet and had himself studied with a trumpeter. Many horn players at the time of Mozart could also play the trumpet, having begun their careers as cavalry trumpeters in one or another military campaign (during the Seven Years War, for example).

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