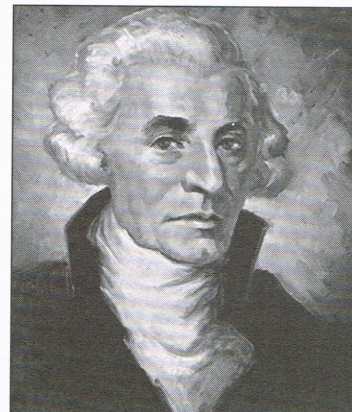


## CONCERTO FOR TRUMPET IN E-FLAT MAJOR, HOB. VIIe: 1

FRANZ JOSEPH HAYDN

ARRANGED FOR WIND BAND BY ROBERT W. RUMBELOW



Franz Joseph Haydn (1732-1809) wrote his Concerto for Trumpet in E-flat Major in 1796, after the last of his symphonies. Haydn had flirted with concerto form throughout his composing life, but always needed the stimulus of a special performer or a special occasion to compel him to write in this genre. This concerto owes its existence to the invention in the 1790s of a radically different keyed trumpet by Anton Weidinger, for whom this work was written. It was only then that the trumpet was freed from its earlier limitations; it could negotiate all notes of the chromatic scale and thus could modulate to different keys and respond to the orchestra in any of them.

Haydn was intrigued by the keyed trumpet and saw in this invention a great release from the strict rules that had bound earlier composers. He therefore made significant use of the instrument's new chromatic freedom, incorporating into this work every trick that was possible on the

new instrument. In doing so, he created a polished composition—undoubtedly his finest concerto. Although the keyed trumpet was short-lived, being replaced after 1813 by the more versatile valve trumpet we know today, this concerto is one of the cornerstones of solo trumpet literature.

The new wind orchestration for the Concerto for Trumpet, Hob. VIIe: 1 was developed through careful analysis of the classical wind band, period instruments, and orchestrational tendencies of the time, specifically those of Haydn. The orchestrational tendencies in Haydn's famous *London Symphonies* as well as in selected repertoire from his other compositional genres match very closely those of Mozart in his Concerto for Clarinet, K.622, which is also part of the Classical Wind Band Accompaniment Project series. These scoring tendencies include the use of wind instruments in pairs, the juxtaposition of pure and mixed timbres, two-part and three-part chords set in unison and octave

doubling among the instruments, a reinforced bass line with instruments of different timbres, horns and trumpets in harmonic series writing, plus timpani cast with trumpets. These techniques, among others, have been employed as the foundation of the classical harmoniemusic accompaniments.

The selected instrumentation is another primary element in the success of these accompaniments. The core of the ensemble is the classical octet, consisting of pairs of oboes, clarinets, horns, and bassoons. The augmentation of this core is based on the study of many classical concerti, symphonies, and operas and the harmoniemusic of the period. Thus, this enhanced classical wind band instrumentation offers a light, colorful ensemble of appropriate size and sound utilizing the following: two flutes, two oboes, English horn, two clarinets, bass clarinet, contrabass clarinet, two bassoons, contrabassoon, two horns, two trumpets, double bass, and timpani. (For a more detailed discussion of the instrumentation of the enhanced classical wind band, see Rumbelow's "Classical Wind Scoring Practices" in *WindWorks*, Issue 1.)

Classical music scholars agree that changing articulations was certainly commonplace as a basic means of improvisation or variation employed by soloists of the period. Much contemporary performance of classical music is simply too formal and unyielding—not in the true character of the classical period, where musicians enjoyed life to the fullest and performed with great feeling and variety of style. To match the period's character, the

### THE CLASSICAL WIND BAND ACCOMPANIMENT PROJECT

The classical wind band, or harmoniemusic, project was originally developed during the early 1990s as a means of providing authentic period accompaniments for the Eastman Wind Ensemble to perform with Eastman School of Music faculty soloists on concert tours of Japan.

In June 1994, Kenneth Grant performed the Mozart Concerto for Clarinet, K.622 (DH9703) and in 1996, Barbara Butler and Charles Geyer performed the present version of the Haydn Concerto for Trumpet, Hob.VIIe: 1 as well as the Vivaldi Concerto in C for Two Trumpets. Other works in the project include the Mozart Concerto for Oboe, K.314, premiered in 1995 by Richard Killmer, and the Mozart Concerto for Horn, K.417, premiered in 1998 by Peter Kurau.

Robert Rumbelow has been the principal contributor to both the research phase and the actual scoring of these works.

Excerpt 1. Movement 1, mm. 48–51. Wind Setting

This musical score is for a wind ensemble, covering measures 48 to 51. The instruments listed on the left are Solo Tpt., Fls. (1 and 2), Obs. (1 and 2), E. H., Cls. (1 and 2), B. Cl., Cb. Cl., Bsns. (1 and 2), Cbsn., Hns. (1 and 2), Tpts. (1 and 2), Dbl. Bass, and Timp. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The dynamics are marked with *f* (forte) and *p* (piano). The Solo Tpt. part begins with a melodic line in measure 48, followed by a rest in measure 49, and then a rhythmic pattern in measure 50. The Fls. and Obs. parts play a similar rhythmic pattern, with the Obs. parts having a melodic line in measure 49. The Cls., B. Cl., and Cb. Cl. parts play a steady eighth-note pattern. The Bsns. and Cbsn. parts play a steady eighth-note pattern. The Hns. parts play a steady eighth-note pattern. The Tpts. parts play a steady eighth-note pattern. The Dbl. Bass and Timp. parts play a steady eighth-note pattern. The score is divided into four measures, with measure numbers 48, 49, 50, and 51 indicated at the bottom.

conductor needs to modify the articulations and dynamics to match those of the soloist for each performance. It is not surprising that there is a lack of consistent and specific dynamics, crescendi and diminuendi, and other dictated nuances within the original Haydn manuscript. Those used in the solo part and present wind ensemble accompaniment are largely based on “standard” interpretations, the *urtext* edition, and the limited information from the manuscript.

The instrumentation and orchestration of this accompaniment make it possible to maintain the intimate style and inherent lightness of the classical period. The conductor and performers must take care, however, to consciously make overall adjustments to these chamber sounds and to interact accordingly.

The following brief examples illustrate the orchestrations within this transcription. The opening accompanimental statement (violins and violas in the original version) has been scored with oboe on the melodic line and clarinets doubled with bassoon playing the rhythm/harmony voices.

Excerpt 1 is an example of full ensemble scoring in Movement 1, with unison and octave doublings between voices, a reinforced bass line with instruments of different family timbres, horns and trumpets in natural harmonic series writing, plus timpani cast with the trumpets.

Haydn and Mozart made use of pure instrumental pairings, for example, two oboes or two horns, as well as mixed pairings such as flute and oboe in octaves. The pure pairings have been used throughout the new wind setting; an example of mixed pairs is illustrated in Excerpt 2.

Recognizing classical timbre textures is an extremely important consideration when creating an authentic sound for these new accompaniments. In Excerpt 3a, the strings supplied the counterpoint, duet, and rhythmic motion to the solo line; in Excerpt 3b, the wind setting, utilizes the double reed texture to supply this purity of timbre.

It is important for conductors and soloists to be flexible with each other both rhythmically and conceptually. Classical period music is highly affected, and informed performance practice will bring forth variations and slight alterations in the

### Excerpt 2. Movement 3, mm. 154–158. Wind Setting

### Excerpt 3. Movement 1, mm. 102–105 a. Original Setting

Excerpt 3. Movement 1, mm. 102–105

b. Wind Setting

This musical score page contains the following parts and staves:

- Solo Tpt.**: Solo Trumpet part, measures 102-105.
- Fis.**: Flutes, parts 1 and 2, measures 102-105.
- Obs.**: Oboes, parts 1 and 2, measures 102-105.
- E. H.**: English Horn, measures 102-105.
- Cls.**: Clarinets, parts 1 and 2, measures 102-105.
- B. Cl.**: Bass Clarinet, measures 102-105.
- Cb. Cl.**: Contrabass Clarinet, measures 102-105.
- Bsns.**: Bassoons, parts 1 and 2, measures 102-105.
- Cbsn.**: Contrabassoon, measures 102-105.
- Hns.**: Horns, parts 1 and 2, measures 102-105.
- Tpts.**: Trumpets, parts 1 and 2, measures 102-105.
- Dbl. Bass**: Double Bass, measures 102-105.
- Timp.**: Timpani, measures 102-105.

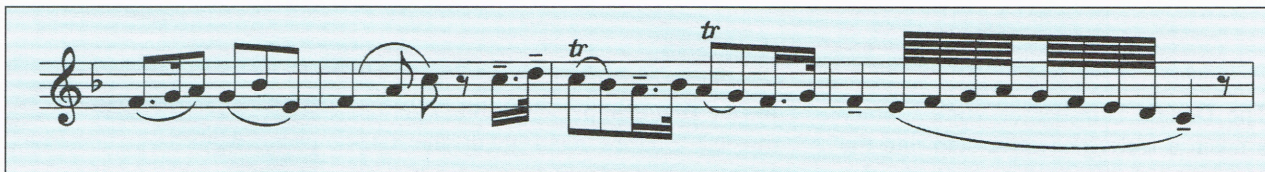
The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The bottom of the page is marked with measure numbers: 102, 103, 104, *p*, and 105.

Excerpt 4. Movement 2

a. Original solo part, mm. 9–12



b. Varied part, mm. 33–36



solo parts. For example, Excerpt 4a shows the solo part in Movement 2 upon its return to the 'A' section of the movement. An informed player may choose to slightly vary this return to the lovely cantabile melody. Such minimal alterations, particularly in slow movements, are certainly preferable in terms of musical interest and style. Indeed, the practice of verbatim restatement was commonplace for composers in the classical period, but they never intended these repeats to be performed exactly the same (again, particularly in slow movements). Tenuto, trills, passing tones, change of articulation, and other inflections can also be employed to add musical diversity and fascinate listeners. It is important that these additions are slight and within the proper style.

Although these solo additions should never affect the accompaniment, it may be helpful to see an example of one such variation (Excerpt 4b).

As with all concerti, care must be taken to balance not only the ensemble, but also the ensemble with the soloist. Although the scoring of this accompaniment may help to minimize many potential balance problems, proper balance nevertheless requires consistent attention to detail. In addition, many slight variations in articulation exist within this setting: light, lifting legato with a slight articulation; legato with even less articulation; section slurs that overlap to create a special feeling of flow; and so on. These are just a few that exist in conjunction with other more standard wind articulations.

It may take some time for performers to acclimate to the solo/chamber sounds of this orchestration. Encourage performers to play with a soloistic personality and to commit themselves especially to the *forte*/tutti sections, which need to sound large, balanced, rich, and full. Dynamics, as within all works, should be regarded as relative levels. The individual soloist's range of dynamics should help to define where those levels exist for a particular performance.

—Robert W. Rumbelow

*A recording featuring Larry Combs on basset clarinet with the Eastman Wind Ensemble, Donald Hunsberger conducting, is currently in preparation.*



### ROBERT W. RUMBELow

Robert W. Rumbelow serves as the conductor and director of wind ensemble activities in the Schwob Department of Music at Columbus State University (Columbus, Georgia). In addition, he conducts opera performances and teaches undergraduate and graduate classes in conducting as well as graduate courses in composition and wind literature. Rumbelow is also the conductor of the Greater Columbus Youth Orchestra and the professional chamber ensemble, Camerata Musica. Formerly on the conducting faculty at the Eastman School of Music (as a doctoral assistant and later as a sabbatical replacement), Rumbelow served as the associate conductor of the famed Eastman Wind Ensemble and Eastman Wind Orchestra. He also worked with the Eastman Studio Orchestra, Kilbourn Orchestra, Musica Nova, and the independent Rochester Chamber Players.

Rumbelow received his Doctor of Musical Arts degree in conducting from Eastman and was awarded the Walter Hagen Conducting Prize from the school. Prior to his doctoral studies at Eastman, he successfully served as a director of bands in the Texas public schools.

Rumbelow maintains a very active schedule as a guest conductor, clinician, arranger, composer, and lecturer. As a conductor, he has appeared throughout the United States and Japan with wind bands and orchestras of all levels. Recent performances and recordings of his music by the United States Marine Band, United States Army Band, Eastman Wind Ensemble, Tokyo Kosei Wind Orchestra, Interlochen Arts Academy, Florida State University, and other ensembles of high repute have been enthusiastically received. Broadcasts of Rumbelow's music have been heard on PBS, NPR, BBC, and NHK Japan.