



UNIVERSITY OF GOTHENBURG
ACADEMY OF MUSIC AND DRAMA

CONCEIVABLE CADENZA DEVELOPMENT IN
HAYDN'S TRUMPET CONCERTO, FIRST MOVEMENT

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Abstract:

How do you write a first movement cadenza in the style of Joseph Haydn? Since this is the mandatory concerto for next to all trumpet auditions there are, I wanted to write my own cadenza rather than playing someone else's. This thesis will show you how I approached this question. Through historical background research and analysis, I developed my own cadenza in a strict Classical style with a touch of humour, in true Haydn style. The result was performed at my bachelor's exam concert.

Since this is a combined bachelor and master thesis; I made a conclusion after the development process, which also ends my bachelor thesis. This conclusion resulted in a positive and proud feeling.

After the performance of my bachelor's exam concert, I have analysed and compared my own cadenza with the cadenzas of two of the most outstanding trumpet soloists worldwide; Ole Edvard Antonsen and Håkan Hardenberger and five other important cadenzas in the history of Haydn Trumpet Concerto.

After analysing and comparing seven cadenzas with my own and interviewing Ole Edvard Antonsen and Håkan Hardenberger, I got some new ideas and thoughts of which I for sure will use in my next cadenzas.

Thank you

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1 INTRODUCTION

My thesis is about developing a cadenza for Haydn's Trumpet Concerto in E-flat Major, first movement. The method I used to develop this cadenza was by analysing the chord-progression, form and thematic of the composition.

I have written about the process throughout the project, and I performed Haydn's Trumpet Concerto at my bachelor's exam concert on the 17th of April 2010, with my own cadenza.

I made a cadenza in the Classical style and used Haydn's own themes and motifs to develop my own cadenza. The idea is to play a traditional cadenza in a modern way. Therefore I have written about historical facts where you get to know Haydn and court trumpeter Anton Weidinger (his invention; the keyed trumpet to which the Haydn Trumpet Concerto was written for) and explain the use/traditions of cadenzas during the Classical period.

The first and second movement of Haydn's Trumpet Concerto are very often played, as the mandatory piece in the first round, on all (or close to all) auditions there are for music academies and orchestral trumpet vocations. Sometimes the jury requires hearing the cadenza of the first movement, and this is where the idea of my thesis was born.

Since this is a piece I for sure have loved and hated throughout my career as a trumpet player in the classical genre, I might as well dig a little deeper and do the analysis and get to know the piece and the composer once and for all.

You can almost say that there is a "tradition" of playing whatever cadenza that is included in the edition of the concerto you might have bought. These "standard" cadenzas are NOT written by Haydn, but by well-known trumpet soloists and recording artist throughout the history. The probably most commonly played cadenza today is the one written by Maurice André.

My thoughts on these "standard" cadenzas are that they are not Haydn's work, and neither my own. When you audition for an academy or an orchestra vocation, you are trying to sell your own product, and not Maurice André or Ole Edvard Antonsen. So I decided to write my own cadenza to show the jury that I got my own thoughts and musical ideas, which hopefully will be in my favor.

This is a combined bachelor and master thesis. My bachelor thesis includes the introduction to the Classical cadenza tradition and a historical overview of the life of Joseph Haydn, Anton Weidinger and the Keyed Trumpet. Analysing and developing my own cadenza from the analysed material. I made a Conclusion I after the development process, which also ends my bachelor thesis.

I wanted to do further resource in this subject, so I developed my bachelor thesis into a master thesis. The master thesis therefore includes analysing and comparing my own cadenza with Alphonse Goeyens, Ernest Hall, Adolf Holler, Helmut Wobisch, Maurice André, Håkan Hardenberger and Ole Edvard Antonsen. During this process I even got the possibility to interview my long time idols and inspirations; Hardenberger and Antonsen.

I have chosen to analyse and compare these seven cadenzas against my own cadenza due to different elements to the history of Haydn's Trumpet Concerto and myself;

- Goeyens - first ever published cadenza,
- Hall - first ever recorded cadenza,
- Holler - due to have been recorded before Wobisch
- Wobisch - long believed to be the first ever recording
- André - for being one of the most famous trumpet soloists of all time.
- Hardenberger - for being one of the most famous trumpet soloists of this century and I had the opportunity to interview him.
- Antonsen - for being one of the most famous trumpet soloists of this century and I had the opportunity to interview him.

2 HISTORICAL FACTS

2.1 CADENZAS IN THE CLASSICAL TRADITION

2.1.1 THE TRADITIONS

Today's performers of music from the Classical period, often use cadenzas written by well-known professionals and recording artists. These cadenzas have a harmonic vocabulary, length, range and expression which is more suitable for Romantic or Contemporary music.

*The modern performer separated in time from both Classical and Romantic performance practices would compose cadenzas in a style familiar to him, such as avant-garde or rock!*¹

The composers and musicians in the Classical period wrote cadenzas in the style of the period they lived in and had no knowledge of the Romantic and later periods.

*These standard cadenzas eliminate the element of spontaneity that made cadenzas popular; eighteenth-century audiences expected to be dazzled by an original display of virtuosity. The modern cadenzas are also frequently inconsistent with Mozart's style.*²

To get information on Classical cadenzas you have two sources:

- 1) Instructions and examples in pedagogical books from the Classical period
- 2) Cadenzas written by composers and performers of the Classical period.

Even from the Classical period, there are different ways of thinking about the cadenzas, you could either:

- 1) Base the cadenza on motifs from the respective movements, or
- 2) Be totally free and improvise.

*While cadenzas are generally thought of as having been improvised, it was apparently not uncommon for a soloist to prepare some or all of a cadenza prior to performance.*³

*...Mozart himself stated that when performing cadenzas, "I always play whatever comes to me at the moment"*⁴

¹ Lasocki & Mather 1978: vii

² Grymes 1997: 16

³ Grymes 1997: 15

⁴ Grymes 1997: 16 (Originally from Anderson, Emily, ed., *The Letters of Mozart and His Family*, 3d ed. (London: Macmillan Press, 1985) 837)

2.1.2 THE CADENZAS' CONSTITUENTS

*Eighteenth-century composers would indicate where a cadenza was to be provided by notating a fermata over a tonic six-four chord.*⁵

*Eighteenth-century cadenzas, including all of Mozart's, begin on a note in the tonic triad over the orchestra's six-four chord.*⁶

*Introducing the cadenza with an extended fermata helps catch and hold the audience's attention. In *Saggio per be nù flautotraverso* (1779), Antonio Lorenzi suggested that the soloist slightly increase and then decrease the volume of the sustained note.*⁷

*The majority of an eighteenth-century cadenza is made up of material borrowed from the movement. Theorists from Mozart's time were very specific about the types of motifs that could be used as well as how one could use them. In *Klavierschule* (1789), Daniel Gottlob Türk warned against the incorporation of "all sorts of ideas that do not have the least relationship to what has gone before in the composition. The result is that the good impression left on the listener by the composition has for the most part been cadenzaded out of him."⁸*

Most of Mozart's cadenzas begin by quoting the principal theme of the movement, but not in its original harmony.

*Mozart's cadenzas quote only short fragments of no more than three motifs. After all, the composer had thoroughly developed all of the thematic material in the movement proper.*⁹

Authorities from the eighteenth century agree that a cadenza should conclude with a long trill on the second scale degree. This trill, like the introduction to the cadenza, was usually notated by the composer.

*The final trill of any cadenza is ornamented with a two-note close. The note following the bar line represents the final note of the cadenza and the first note of the last orchestral ritornellos.*¹⁰

*A cadenza should not be longer than one breath. There are exceptions from this rule, cause of the instruments physics, so flute players air will not last as long as a reed players air. Therefore, Tromlitz advises his contemporary players to take a few breaths.*¹¹

⁵ Grymes 1997: 15

⁶ Grymes 1997: 16

⁷ Grymes 1997: 16 (Originally quoted from Lasocki & Mather, *The Classical Woodwind Cadenza* (New York McGinnis and Marx, 1978) 16)

⁸ Grymes 1997: 17 (Originally quoted from Türk, Daniel Gottlob, *Klavierschule*, University of Nebraska Press 1982)

⁹ Grymes 1997: 17

¹⁰ Grymes 1997: 18

¹¹ Tromlitz 1791: 260

2.2 FRANZ JOSEPH HAYDN ¹²

Franz Joseph Haydn was born in Rohrau, lower Austria on the 31st of March 1732. His father, Mathias Haydn (1699-1763), worked as a master wheelwright and also served as “Marktrichter”, a kind of village mayor in Rohrau. Haydn’s mother Anna Maria, born Koller (1707-1754) had before her marriage with Mathias in 1728, been a cook at the Castle of Count Karl Anton Harrach, the presiding aristocrat of Rohrau.

Neither of his parents could read music, but his father had taught himself to play the harp and his mother sang the melodies. The family with three surviving sons; Franz Joseph – composer, Johann Michael - composer (1737-1806) and Johann Evangelist – tenor (1743-1805), loved music and they frequently sang together in the early Haydn family.

At six years of age, Mathias and Maria sent Joseph away to their relative Johann Matthias Franck (cousin of Mathias by marriage), the school principal and church choir director in Hainburg (Mathias’ birthplace). Here Joseph was introduced to reading, writing, catechism, Latin, singing, playing almost all the string and wind instruments and even the timpani.

There is to believe that Haydn’s singing was extraordinary, because he was recruited by Georg von Reutter, the director of music in St. Stephen’s Cathedral in Vienna. Haydn was accepted into the Capell Hauss (choirschool) and moved to Vienna in 1740 and joined the St. Stephen’s Cathedral choir. Here he got further musical training in the art of singing, violin and harpsichord.

Around 1749 when Haydn’s voice changed, he was literally kicked out of the choir and out on the street, with nowhere to go. Fortunately he got to live with his friend Johann Michael Spangler (a tenor), who made it possible for Haydn to start as a freelance musician, teacher and composer in Vienna.

In 1759 Haydn was employed as director of music by Count Karl Joseph Franz Morzin (1717-1783). Haydn led the Count’s orchestra and wrote his first symphonies for this ensemble. In this position, he was now economically secured and consequently married (1760) his wife Maria Anna Aloysia Apollonia Keller (1729-1800).

Count Morzin had a personal financial crisis, and had to dismiss Haydn and the orchestra. Haydn, who now had a good reputation, got a new job (1761) as Vise-Kapellmeister to Prince Paul Anton and the Esterházy family.

He was in charge of the ‘Camer-Musique’, which comprised not only all instrumental music but secular vocal and stage music as well. He had full authority over the musicians, both professionally and in terms of their behaviour; but he was close to many of them personally as well, often serving as godfather to their children. His duties included responsibility for the musical archives and instruments (including purchase, upkeep and repair), instruction in singing, performing both as leader and as soloist (‘because [he] is competent on various instruments’) – and, of course, composition.

¹² All minutes/italicised quotes is taken from: The New Grove Dictionary of Music and Musicians 2001: Haydn, (Franz) Joseph

When Prince Paul Anton died in 1762, his brother Nicolaus, an even more enthusiastic musician than his brother, succeeded him.

In this period (1761-65) Haydn and his wife lived in an apartment in Eisenstadt, in the same building as the other musicians, just up the hill from the castle. In 1765 Haydn's brother Johann was also employed as a tenor at the court.

When the Ober-Kapellmeister, Gregor Werner, died in 1766, Haydn took over the post as Kapellmeister for the Esterházy family and was now responsible for the church music as well as everything else. This post Haydn had until his later years. Haydn could now afford to purchase a house in Eisenstadt.

In 1766, Haydn and the musicians spent the summer at the new Esterházy castle, Esterháza, east of Lake Neusiedl (present-day Hungary). This "summer" lasted 10 months, and Haydn composed the "Farwell" Symphony (No. 45) to give the prince a hint that the musicians wanted to get back to their families in Eisenstadt.

In the late 1760s and early 1770s, Haydn continued composing instrumental works. He also took up the string quartet, not cultivated since the 1750's. At this new castle the prince began to require operatic productions.

Now there was a regular 'season' each year, composing opera, stage plays and marionette operas: in principle there was theatrical entertainment every evening the prince was in residence.

Since the court now stayed at Eszterháza for ten months every year, Haydn sold his house in Eisenstadt in 1778, and increasingly spent the short winter season in Vienna.

In fact, stage plays now pre-dominated the courts music performances, with 184 evenings in 1778.

Under these conditions Haydn could not compose more than a small fraction of what was needed, nor were new works commissioned from other composers. Instead, operas were acquired from Vienna, where there were many productions and a lively trade in copying; it is not known how many were selected by the prince or Haydn during their brief winter sojourns.

Once it was decided to produce a given opera, Haydn was responsible for any musical alterations that might be required, supervising the copying of parts, rehearsing the singers and orchestra, and conducting all the performances – for no fewer than 88 productions in the 15 years from 1776 to 1790.

Many of these works were lost when the opera theatre at Esterháza burned down the 18th of November 1779. Haydn composed no more operas for the court after 1783.

The vastly increased operatic and theatrical activity at the Esterházy court from 1776 on led to an equally drastic reduction in the performance of instrumental music.

The symphonies from the late 1750s to 1775 the one constant in Haydn's output, declined as well; only nine were completed in the six years 1776-81.

Even these few symphonies often included adaptations of stage music.

He even recycled the overture HIA:7 twice, in the final of one version of no. 53 ('Imperial') and the opening movement of no.62. From this time on, the Esterházy court was no longer the primary destination for Haydn's instrumental music.

On New Year's Day in 1779 Haydn wrote a new contract with the Esterházy family. The old contract, signed in 1761, forbade him from selling music on his own or composing for anyone else without permission. This part was let out in the new contract in 1779.

The music publishing industry situation changed in 1778. When the Vienna art dealer and mapmaker; Artaria & Co., expanded into music publishing, it did not take long before Haydn had his first pieces published (April 1780).

Dozens of Viennese publications of Haydn's music followed over the next decade.

Haydn tried to earn a little extra by selling his music to several publishers across Europe and also selling manuscript copies of new works to private individuals and well-to-do music lovers.

This of course led to problems when different publishers sold Haydn's work to competing publishers, which in London once ended in a lawsuit.

Despite such difficulties, his methods of exploiting multiple markets became a model for the next two generations of composers; he 'taught' it to Beethoven (who learnt his lesson well, including the unscrupulous aspects), and it was still used by Mendelssohn and Chopin.

In the 1780s his music went from having been well known and much praised since the mid-1760s, to genuinely popular. He had difficulties to keep up with the demands, so he concentrated on what was saleable, such as instrumental works for amateurs and professionals, opera excerpts and lieder.

Haydn continued to stay in the 'wasteland' of Eszterháza with exceptions of one or two months each winter and occasional brief visits during Lent, when he lived in Vienna. He acquired many friends and patrons in Vienna of which the majority were freemasons.

Nicolaus Esterházy was Master of Ceremonies at a Viennese freemasons lodge, and probably contributed to Haydn's apply for membership in the order in 1784.

He was inducted into the lodge 'Zur wahren Eintracht' on 11th of February 1785; however, there are no further records of his participation.

The close friendship of Wolfgang Amadeus Mozart and Haydn also developed in Vienna. They probably met for the first time at a performance or at a quartet party in 1783-84. Haydn was very fond of Mozart and remarked to Leopold Mozart

...that Wolfgang was the greatest composer he knew, 'either by name or reputation'.

Mozart performed his new quartets for 'my dear friend Haydn and other friends' in January 1785.

In 1790 Joseph II, Emperor of Habsburg, died on the 20th of February, putting Vienna in sorrow. Only five days later Prince Nicolaus Esterházy's wife died, putting all of Esterháza in sorrow. The prince himself died later that year in September.

Anton, Nicolaus's son and successor, dissolved the musical and theatrical establishment except Haydn who was kept with a reduced salary and 1000 Austro-Hungarian gulden a year from Nicolaus's estate. Haydn was now without official duties, so he moved at once to Vienna, taking rooms with a friend, J. N. Hamberger.

Haydn declined offers for new great jobs, but after some persuasion by Johann Peter Salomon (a violinist and concert producer in London), he moved to London the day after New Year's Day 1791. Here he attended sophisticated parties with England's upper class, composed a lot of music and had several passionate affairs before he returned back to Vienna in July 1792, on Prince Anton's request.

In 1793 Haydn first met Ludwig van Beethoven who became his pupil. But due to Haydn's lack of time and the inclination to correct Beethoven's exercises, Beethoven changed teacher to Johann Georg Albrechtsberger.

London was visited once again in 1794 and he stayed here for a year. His success here was greater than ever and this was the highpoint of his career up to that time. He earned a lot of money, equal to more than a 20 years' salary at the Esterházy court, and he considered the days spent in England the happiest of his life.

Prins Anton Esterházy died in 1794, freeing Haydn from all obligations to the court, and the royal family attempted to persuade him to stay. This question was settled when Prins Anton's successor, Nicolaus II, offered him reappointment as Esterházy Kapellmeister.

Haydn returned to Vienna as a culture-hero in 1795. His primary duty for the Esterházy court was to supply a mass each year. This took place in Eisenstadt, where he usually spent the summer.

The years from 1795 until 1801, Haydn was quite occupied composing *The Creation* (1798) and *The Seasons* (1801). He also composed a little instrumental music, and the *Trumpet Concerto* was born in 1796.

Already in 1799 Haydn started to suffer of physical and mental weakness. Even his productivity began to decline about this time. Haydn's wife died in 1800, and his two brothers followed in 1805 (Johann – in Eisenstadt) and 1806 (Michael – who declined an invitation to succeed Haydn as Esterházy Kapellmeister).

Haydn's last public appearance was in 1808, at a gala performance of *The Creation* in honour of his 74th birthday. During the spring of 1809 he had to be cared for in his home in Gumpendorf.

Franz Joseph Haydn died on the 31st of May 1809. Only a simple burial was arranged the following afternoon, due to the ongoing war. A solemn memorial service was held in the Schottenkirche on the 15th of June 1809, with a performance of Mozart's Requiem. His remains are now interred in the Bergkirche in Eisenstadt.

2.3 ANTON WEIDINGER¹³

Anton Weidinger was born on the 9th of June 1766 in Vienna. He got his education in Vienna from "Oberhof- und Feldtrompeter" (court and field trumpeter) Petter Neuhold.

On Weidinger's trumpet certificate, which is dated to the 18th of September 1785, Neuhold wrote; That Weidinger by diligence had shortened his apprenticeship and become so proficient that he not only in field service, but also at large courts "alle Satisfactionen leisten kann".

Since Weidinger wanted to enter the field-trumpet service, the teacher decided to cease all further learning. He passed the examination of the field-trumpet signals and had full capacity to take up a position as a field trumpeter.

This field-trumpet education was known to take two years. Because of the student having to be 18 years old when accepted, Weidinger probably was only 18 when he did his field-trumpet signal examination.

A rare talent may have been the cause for the accelerated education.

Although the primary objective of the trumpet education was playing field signals, some students also acquired skills in "clarino playing." This increasingly became a requirement in the late 1700s. Without a doubt, Weidinger gained basic skills in "clarino playing", although this is not specified in the certificate.

The same month that Weidinger received his certificate, he was employed as trumpet player in Fürst Adam Czartoriskys cuirassiers. Two years later he was employed in the Archduke Joseph's Dragoon Regiment.

In 1792 he was engaged in the "k. k. Theater" in Vienna. At the concert on the 28th of March 1800, Weidinger is presented as "k. k. Hof- und Theater-Trompeter". It is likely that he also became "k. k. Hoftrompeter", while employed here. He later became "k. k. Oberhofstrompeter", a title that was first reported in a review in 1819.

Shortly after his employment in Vienna, Weidinger began to develop his keyed trumpet. The "perfected" model was presented at a concert on the 3rd of March 1800, where he also first performed Joseph Haydn's Trumpet Concerto in public. (More information about the instrument in the following chapter). Haydn and Weidinger must have been close friends since Haydn was one of the witnesses at Weidinger's wedding, on the 6th of February 1797.

Based on concert reviews, Weidinger was a very talented trumpet player, and had a very good stamina based on the fact that he performed several solos during the same concert.

Within a few years, Weidinger and his keyed trumpet became well-known outside Vienna, and he began touring already in 1802.

¹³ All minutes is taken from: Dahlqvist 1988: 69-80, 368-380

In 1803 Weidinger went on a concert tour through Germany, France and England. He did not stay long in London and therefore his keyed trumpet did not get too much attention. On this tour he played the Haydn Concerto and a trio for trumpet, piano and violin by Johann Nepomuk Hummel (which has unfortunately not been found), among other repertoire. Hummel also wrote a Trumpet Concerto in E-major for Weidinger, which was first performed on New Year's Day 1804 in Esterhazy.

Haydn's Trumpet Concerto asks for an E-flat trumpet, while Hummel's Trumpet Concerto asks for one in E. On a higher tuned instrument, the lower tones are somewhat easier to produce, which may have been the reason for Weidinger to develop a trumpet in E.

After the concert on New Year's Day 1804, there is no information on Weidinger's solo performances until 1815. On the other hand there is information about his twelve-year-old son, Joseph Weidinger, playing the keyed horn at a concert on the 31st of March 1813.

In Sigismund Ritter von Neukomm's requiem, first performed at a concert in St. Stephen's Cathedral under the Vienna Congress in January 1815, Anton Weidinger again got the opportunity to show his skills and instrument in front of the socialites from all over Europe. The reviews praised Weidinger after this masterfully skilled performance.

After this concert, Anton Weidinger and his son Joseph, teamed up and did a lot of concerts together, playing the keyed trumpet and the keyed horn. After a concert on the 5th of December 1819, reviews tell us that the Weidinger's did a great concert, but the sound of the keyed horn and keyed trumpet in itself did not delight the audience anymore. The reviewer even stated that the keyed trumpet were no longer suitable for solo playing.

Nevertheless, Anton Weidinger continued to do concerts with his keyed trumpet. In May 1829 he played on a new and improved keyed trumpet, but the manufacturing of the valve trumpets had now began in Vienna, so the keyed trumpet were out of the competition.

Weidinger worked as the "k. k. Oberhoftrumpeter" until 1850, when he on the 27th of July received his pension after long and faithful service.

Anton Weidinger died on the 20th of September 1852.

2.4 THE KEYED TRUMPET¹⁴

A trumpet is a musical instrument made out of brass and is usually described as a brass pipe where at least $\frac{2}{3}$ of the length is cylindrical, while the remaining length is conical. However, this description is time-bound and fits best the trumpets from the 1500s until the first half of the 1800s. In contrast, on the modern valve trumpets the brass pipes are predominantly conical, while only $\frac{1}{4}$ to $\frac{1}{5}$ is cylindrical.

A trumpet without valves is called natural trumpet; a name first used in Germany in the 1830s when the valve trumpet gradually began to come into use.

The natural trumpet could only be played in one key at the time and not chromatically, this because the length of the pipe could only produce a certain harmonic overtone series. You could add small pieces of pipe to extend the natural trumpets, which again made it able to play in different keys.

Trumpets, or brass instruments in general, are using the harmonic overtone series, the notes gets closer and closer the higher you get in the series. In the 1600s the trumpet players could play melodies in the top high register, on these natural (also called baroque-) trumpets. These specialised high register players were called clarino players, and the players who specialised in the lower octaves, were called principale players.

From this long brass pipe with a conical bell and without valves, which has been in use since ancient times, the development has gone a long way until we find the keyed trumpet, of which we will focus on in this section.

The predecessor of the keyed trumpet was the slide trumpet¹⁵, which was fitted with a moving slide that could extend the pipe, and by doing this you lower the pitch of the notes in the original harmonic series.

There are records of attempts to fit a trumpet with keys like that of a woodwind instrument. Some of these instruments had holes, which were covered with a leather patch, a key or simply by a finger. The instrument industry was an expensive business, so a failure would in many cases stop the further development.

The most common form of keyed trumpet is the one that is folded four times (against the regular double folded natural trumpet). On some of these four folded instruments both of the tube circuits are of equal length, but on others the extra tube circuits goes only $\frac{1}{3}$ over the first circuit. This makes the keyed trumpet only ca. 37-45cm long, which again makes it easier to cover all the keys. The keys were often operated by the left hand and the right hand hold the instrument in place.

On the keyed trumpet there could be from one to five holes that was covered with keys. The key closest to the bell raised the tone with a half tone, the next key from the bell raises with a

¹⁴ All minutes is taken from: Dahlqvist 1988: 69-80

¹⁵ Like a soprano trombone

whole-tone, and so on. The keys could only be used one by one and not in combinations. To complete a chromatic scale from G, four keys are enough.

The keys on the keyed trumpet are quite similar to the keys, in some degree, on modern woodwind instruments. Opening a key on a clarinet makes the instrument shorter. The air is released through a hole underneath a key, instead of the bell at the end.

The valves on modern trumpets are used to connect the already existing pipes (crooks) with an additional pipe, which again lowers the instrument. The first valve on a modern trumpet increases the pipe length of the instrument with a whole step; the second valve increases a half step and the third valve with one and a half step. This makes it possible to play seven different combinations, which again allows it to play chromatically.

Anton Weidinger is the one who is commonly known for having invented the keyed trumpet. The keyed trumpet was however developed years before Weidinger in different forms, shapes and key-techniques. What Weidinger did was to design an appropriately designed instrument with five keys.

For at least a century, it was stated that Weidinger invented the keyed trumpet in 1801, but when Haydn's Trumpet Concerto, composed in 1796, became more widely known around 1940, most researchers assumed that the concerto was written for Weidinger's keyed trumpet, which therefore must have been in a playable condition already around 1796.

“Musicalische Akademie.

Dem unterzeichneten ist die Abhaltung einer grossen musikalischen Akademie im hiesigen k. k. National Hoftheater auf den 28. März zugestanden. Seine eigentliche Absicht hiebey ist, die von ihm erfundene, und nach einer siebenjährigen, und kostspieligen Arbeit nunmehr, wie er sich schmeichelt, zur Vollkommenheit gediehene, und mit mehreren Klappen organisirte Trompete, in einem von Hrn. Joseph Haydn, Doktor der Tonkunst, eigends auf dieses Instrument gesetzten Konzert, das seiner Arie von Hrn. Franz Xav. Süssmayer, Kapellmeister in wirklichen Diensten der k. k. Hof-Theatral-Direktion, zur öffentlichen Beurtheilung das erstemal ans Licht treten zu lassen; welches hiermit bekannt zu machen die Ehre hat

Anton Weidinger,

k. k. Hof – und Theater-Trompeter.”¹⁶

In this ad for a concert on the 28th of March 1800, Mr. Weidinger gives the indication that he had worked for seven years on this “organised trumpet”, which dates us back to 1793. He states, in the same ad, that this is the premiere performance of the “organised trumpet”.

This later statement, however, is contradictory because on the 22nd of December 1798, Weidinger played the “organised trumpet” at a public concert in a composition by L. Kozeluch, which requires a chromatic trumpet.

Above-mentioned also confirms that Joseph Haydn's Trumpet Concerto was written for Weidinger. The information that this would be the premiere performance of Haydn's Trumpet Concerto, states that Weidinger could not have been performing the concerto the year it was

¹⁶ Dahlqvist 1988: 75 (Originally quoted from Wiener Zeitung 22. März 1800, 916)

composed. This is probably because of a not quite perfected key mechanism, which presumably tells us that Weidinger had problems with intonation.

Since the keyed trumpet did not have the same brilliant sound as the natural trumpet, it was criticised. Weidinger's trumpet was reported in 1820 to sound like a loud oboe.

Weidinger continued to develop the keyed trumpet for perfection and better intonation. About 1820 he also made keyed trumpets in A, G and even high B (with crooks all the way down to low A). He also developed a trumpet that could play in all keys without crooks. This instrument was fitted with extra keys for providing an intonation as clean as possible.

The keyed trumpet came almost exclusively to be used as a solo instrument (the trumpet tuned in E-flat, E and F were intended primarily for solo playing), and was little used up to 1820.

The composers during this period wrote primarily trumpet parts for the natural trumpet in instrumental-, church- and opera music, therefore there was no room for the keyed trumpet in the orchestra. Only Italian opera composers started to write melodic trumpet parts in the 1830s, so the keyed trumpet was still in use in Italy until the early 1840s. In England and France the keyed trumpet got little attention.

In Germany in the early 1830s, the keyed trumpet got competition from the valved trumpet, and was eventually driven out for good.

3 ANALYSIS OF THE FIRST MOVEMENT

The first movement of Haydn's Trumpet Concerto is marked *Allegro*, and is built up as an sonata form, divided into AABA form.

	A		B	A1
Bar:	1 - 36	37 - 92	93 - 124	125 - 173
Key #/changes ^(Bar) :	E-flat Major	→ E-flat Major → C-minor 53 → B-flat Major 60 → C-minor 89	→ C-minor → E-flat Major 105	→ E-flat Major
Part:	Intro	Exposition	Development	Recapitulation + Coda
Action:	Orchestra intro	solo 37-83 ork. ritornello 83-92	solo 93-117 ork. ritornello 117-124	solo 125-163 ork. ritornello 163-167 cadenza 167 coda 168-173

The first A is played by the orchestra without the soloist, and is here presenting the main theme in its entirety, in the main key of E-flat major (bar 1-4 Appx. I). This theme is again divided into three motifs as shown here:

Haydn, J – Concerto per il Clarino - bar 1-4

The image shows a musical score for the first four bars of Haydn's Trumpet Concerto. The score is for Violino I, Violino II, Viola, and Bassi. The key signature is E-flat major (two flats). The time signature is common time (C). The first four bars are shown. Three motifs are highlighted with colored brackets: Motif 1 (red) is the first two notes of the first bar; Motif 2 (green) is the next two notes of the first bar; Motif 3 (blue) is the last two notes of the first bar. The score is marked with a piano (p) dynamic.

These three motifs are the main motifs of the whole first movement, and the solo part is almost exclusively built up by these three motifs and its variations.

In the orchestra exposition, Haydn stays in the E-flat key with hardly any chromatics, this probably to allow the surprise of the trumpet's new abilities in the solo exposition.

The trumpet entrance at bar 37 marks the beginning of the solo exposition, where the trumpet shows the ability to play a melody in low register, which earlier was impossible. The trumpet shows as early as in the 11th bar (of the solo) the ability to play chromatically, and hereby also starts the modulation to C minor.

Then after the (two) A sections, there is an orchestral ritornello which is modulating to the parallel key of C-minor. In this B section the trumpet starts again with the main theme, but now in C-minor. The main theme is not lasting long, before the theme is minimised and developed. The B section is a "conversation" between the solo trumpet and the 1st violins, a form of call and response.

The trumpet is also climbing higher and higher before it reaches the highest note, a sounding D-flat, in bar 110.

This is right in the middle of the first movement's golden section; which mathematically is situated in bar 107. The golden section is reaching from bar 105 to 110, because the return of E-flat major appears in bar 105 and the highest note in the solo trumpet part is in bar 110.

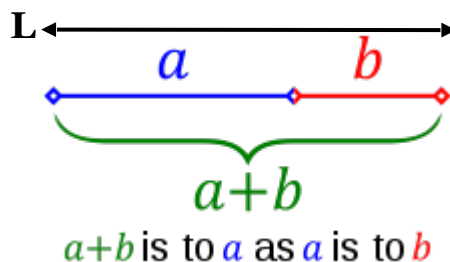
You can calculate the golden section of 173 bars like this: ¹⁷

$$a+b=L$$

$$a/b=1,681$$

$$L=173 \text{ (bars)}$$

$$L=173/1,681 = 106,901 = \underline{107}$$



Which in the case of this first movement of Haydn's Trumpet Concerto will be in the middle of bars:

105 = where E-flat Major returns after C-minor

110 = the highest note in the solo trumpet part (a sounding D-flat), marks some kind of climax in the solo part.

After the highest note, the solo trumpet is concluding the B section with a chromatic movement between a sounding B-flat and a B-natural, which again is one of "the new features" of the keyed trumpet.

Now we are back in E-flat Major and the recapitulation is hereby introduced by four pumping bars of B-flat major seventh chord with the third in the bass, typically for this period.

The A1 section starts over with the main theme but already in the sixth bar (bar 130 Appx. I) the theme starts to take a twist, and is totally changing direction in the eleventh bar (bar 135 Appx. I). Bigger intervals and triplets are introduced, first by the solo trumpet and then answered by the 1st violins and flute.

Two bars of rapid semiquavers, some last minute chromatics and fanfare-like figures are the light at the end of the tunnel and the end of the composed solo part, the orchestra is going into a ritornello preparing the coming solo cadenza. After the cadenza there are a five bar coda played by the orchestra alone.

In the orchestral introduction the solo trumpet part has some written notes of "orchestral" character. These bars are not too often played because of different publications and traditions.

¹⁷ Wikipedia: Golden Ratio, 23.01.2012

Dr. Edward E. Tarr owns the original manuscript of Haydn's Trumpet Concerto¹⁸. In his edition of the concerto these bars (bar 8 and bars 13-16) are included. In the eighth bar, the solo trumpet joins the whole orchestra in its first tutti forte E-flat Major chord with a low sounding E-flat. In the following bars (13-16), the trumpet again joins the tutti forte with some trumpet triads and fanfares. None of these figures was unfamiliar to the "old" baroque trumpet; could this be some kind of joke from Haydn?¹⁹

We are familiar with Haydn's good sense of humour; just to mention the "Surprise symphony" (Symphony No. 94 in G major Hob. 1/94) where he in the second movement plays a quiet and nice melody, suddenly interrupted by a tutti fortissimo. Perhaps he was tired of people falling asleep in the slow movements?

In the fourth and last movement of the "Farewell symphony" (Symphony No. 45 in F-sharp minor Hob. 1/45) the orchestra leaves the stage one by one, and in the last bars there are only two violins left to finish the movement. This to gently hint to his patron, Prince Nikolaus Esterházy, that they had stayed at the summer palace Eszterhaza far longer than anticipated, and that the musicians wanted to go back to their families in Eisenstadt.

Could these bars in the Trumpet Concerto be a joke in the same sense humour? Is he trying to fool the audience to think that this is only a "regular" Trumpet Concerto? Or is it a way to carefully introduce the new keyed trumpet by letting the trumpet first play natural figures (bar 8 and bars 13-16), next with diatonic notes (bars 37-40) and then with a chromatic passage (bar 47)? I think both!

¹⁸ Interview with Reine Dahlquist: 19.11.2009

¹⁹ Utnes: Joke, 23.01.2012

4 DEVELOPMENT OF MY CADENZA

After analysing the harmonies, form and thematic, I put together the three different motifs and tried them out in different harmonic settings (tonic, dominant, subdominant, and so on.)

These different “try-outs” of the motifs you will find in Appendix II – Cadenza suggestions and ideas.

First I did the whole main theme as a whole, in tonic (bar 1-4), dominant (bar 5-8), submediant (bar 9-12) and subdominant (bar 13-16). Thereafter I did a retrograde of the whole main theme (bar 17-20).

In the next 4 bars (bar 21-24) I changed the rhythm of the first part, followed by a regular second part, again followed by an inversion of the third part. In the bars 25-58, I cut down the main theme into the three motifs and did the same thing, now only in smaller fragments.

From bar 59, the combinations start to occur. I used the chromatic scale (which Haydn uses in bar 47 – Appx. I) in a retrograde version (bar 75 – Appx. II). I also introduced the figure from bar 45 (Appx. I) in sequences (bar 77-80, Appx. II).

From bar 83-86 (Appx. II) I used the second motif in a sequence to modulate from “G” to “A”. Further on I introduced yet another motif (bar 49 – Appx. I) and used this also in a sequence to modulate back to “G”.

I also tried out different ideas, taken from other places of the 1st violin, also in different harmonic settings. These you can see in bar 94-103 (Appx. II)

The following call and response section (bar 106-112, Appx. II) is originally between the trumpet and 1st violins in bar 93-103 (Appx. I). I chose to include this for the good possibilities for modulation back to the dominant.

Further on I put together these suggestions, and tried out different harmonic modulations by sequencing the “new” motifs. I then used these modulating sequences and used them to modulate from different harmonies.

Bar 126 (Appx. II) is taken from the Trumpet Concerto in E-Major by Austrian composer and pianist Johann Nepomuk Hummel (1778-1837). Hummel was Haydn’s successor at the Esterházy court orchestra, and his Trumpet Concerto was also written for Mr. Weidinger.²⁰ This is the first bar of the main theme, without the triplet-triad upbeat. I included the triplet-triad from the original Hummel Trumpet Concerto in my cadenza (bar 142) later on. I have included this Hummel motif as a little humorous touch to my cadenza, fully influenced by Haydn’s good sense of humour.

The last bars (127-156, Appx. II) are the first draft of my cadenza. My final cadenza is attached (Appx. XI).

²⁰ The New Grove Dictionary of Music and Musicians 2001: Hummel, Johann Nepomuk

5 CONCLUSION I

I think that the method I have used to develop my cadenza worked well. The process of doing the harmonic, form and thematic analysis was quite time consuming, especially the harmonic analysis. This might have been less time consuming if I had not done the harmonic analysis as thoroughly as I did, by analysing every single chord in the whole movement, and instead focused on the big picture. But I do not regret doing this as thoroughly as I did. Now I know almost all the instruments' cues in the orchestra by heart, and sing along in random parts from the orchestra while listening and practicing the concerto.

The historical section was also a huge time consumer. I had the topics ready, but where should I draw the line? Take the history of Joseph Haydn for example. There are hundreds of books and hundreds of webpages. In the end I chose to use the 33 pages in the New Grove Dictionary of Music and Musicians, with tiny text, and try to compress this into a "not-too-big-part-of-my-thesis". It has been an interesting journey through Haydn's life and living, and now I know for sure more about Haydn and his contemporary, music and style than I did before.

I would say that the method I have used worked well. I might have shortened the history chapters even more, but I am very confident that these chapters make a good impression of the information I have collected.

I am very happy with the result (USB appendix XIII), and I got a lot of good criticism from my teachers and the audience after my bachelor's exam concert.

This is the conclusion of my Bachelor thesis, the development of my own cadenza.

6 CADENZAS IN THE 1900s

Haydn's Trumpet Concerto was never published during the composer's lifetime and after the first performances by Weidinger the concerto was lost and forgotten. The original manuscript has later been rediscovered and is today kept at the «Gesellschaft der Musikfreunde» in Vienna.

In 1899 it was rediscovered by Austrian-born trumpeter Paul Handke, who moved to the United States and became principal trumpet in the Philadelphia Orchestra (1901-1903) and principal trumpet in the Chicago Symphony Orchestra (1903-1912). Handke wrote down the solo trumpet part from the authentic and original manuscript by Haydn. The work was not brought to any public attention at that time, Handke only kept it as his personal copy. Handke's copy does not include a cadenza (Appx. III)²¹

It is known that Alphonse Goeyens (1867-1950) was teaching the concerto to his pupils in Brussels Conservatory around 1900, and there are documented performances around 1907. Goeyens published a piano reduction of the concerto in 1929 (Bruxelles, Ch. Walpot), and the full score was published in 1931 (Berlin, Alfa-Verlag, edited by Wallheim). Goeyens piano reduction includes a cadenza (Appx. IV)²²

In 1908, Professor Franz Rossbach (1864-1941), solo-trumpet in the Wien Philharmonic Orchestra performed the concerto in Vienna. Then on the 14th of March 1914, Eduard Seifert (1870-1965), solo-trumpet in the Dresdner Staatskapelle performed the concerto in Dresden. Seifert copied the manuscript from Rossbach.

The first time the concerto was heard in England in modern times was by Ernest Hall in a BBC broadcast on the 30th of March 1932 as part of a programme celebrating the bicentenary of Haydn's birth. The performance material used in 1932 is inscribed by the copyist Horace Hamilton (one of Hall's co-trumpeters in the BBC Orchestra) and has apparently derived from a photographic copy of Haydn's manuscript, held in the BBC Music Library today.²³

Sadly, no audio recording of this 1932 performance exists, but pencilled in the solo trumpet part, and written in ink in Hamilton's 1932 score is the first movement cadenza made famous (with two slight alterations) by Hall's edition's (of 1942 and 1945). This suggests that the cadenza was Hall's invention for the 1932 broadcast, and copied by Hamilton into the full score.²⁴

²¹ Utnes: Handke, 23.01.2012

²² Dahlqvist 1975: 20

²³ BBC Music Library Misc. 5124

²⁴ Moore 2006: 26-29

It is now believed that George Eskdale did the first ever recording of the concerto on the 23rd of June 1938, yet again broadcasted by the BBC, but he played only the second and third movement. This broadcast was later made into a 78 rpm phonograph by Columbia Records (Col. 70106-D)²⁵

Later in 1954, Eskdale recorded the complete concerto (Vangyard Record - VRS 454), with the Hall/Hamilton cadenza in its original form.²⁶ Prior to that, in 1946, another English trumpeter, Harry Mortimer (1902-1992), made a recording of the whole concerto with the Philharmonia Orchestra. It was recorded on the 16th of June 1946 in the Kingsway Hall, London.²⁷

Three other recordings were made between Mortimer (1946) and Eskdale (1954). Two were made by Austrian born Adolf Holler (1929-2012), solo trumpeter in the Vienna Philharmonic between 1948-1955. The first recording was made in 1950 and the second one in 1952. The third recording was made in 1951 by Austrian born Helmut Wobisch (1912-1980), also trumpeter in the Vienna Philharmonic between 1939-1958. All three were recorded with the Vienna Stat Oper Orchestra.²⁸

It was long believed that Wobisch was the first ever to record the Haydn Trumpet Concerto²⁹, due to no international recording register. This turned out later to be false.

²⁵ Moore 2006: 26-29

²⁶ Moore 2006: 26-29

²⁷ Utnes: Recording, 23.01.2012

²⁸ Utnes: Recording, 23.01.2012

²⁹ Latcham 2006: 26

7 ANALYSIS

7.1 ALPHONSE GOEYENS

I have included this cadenza (Appx. IV) in the analysis due to the possibility of it being the first ever published edition of the Haydn Trumpet Concerto.

Analysis:

This cadenza uses a mix of motifs from the original Haydn material and new material. The first three bars reflect a variation of the opening theme in the dominant key of B-flat major. Thereafter comes two bars of sixteenth notes which modulate back to E-flat major and the continuation of the main theme after the first three bars. After two bars of echo playing with the third motif, follows a short upwards going chromatic passage to the cadenzas climax and highest note (a G) in bar 10. Here comes a downwards E-flat scale in sequences, first in eight notes, then triplets and lastly sixteenth notes. Then comes a short build up to the two trills on the dominant, first on the ground note and then on the third, before it ends on the tonic and the orchestra coda.

Harmonic structure:

B-flat dominant – C-minor submediant – B-flat dominant – E-flat tonic – F supertonic –
B-flat dominant – E-flat tonic

Length:

The cadenza is 0:38 minutes long, which is 15 seconds shorter than the average 53 seconds (Appx. XII)

Rhythm:

The rhythmical usage is nothing foreign to the concerto.

Virtuosity:

The virtuosity factor is slightly earlier than the concerto itself. There are some sixteenth notes which can be played very rapidly to make a virtuoso effect.

Recording: (Appx. XIII)

Cadenza: Alphonse Goeyens (1867 - 1950)

Trumpet: Adolf Scherbaum (1909 - 2000)

Conductor: Christoph Stepp (1927 - 2014)

Orchestra: Sinfonie Orchester NDR Hamburg

Date: 26-27th of May 1959 - Friedrich Ebert Halle, Hamburg, Germany

7.2 ERNEST HALL

I have included this cadenza (Appx. V) in the analysis due to it being the first ever recorded cadenza of Haydn's Trumpet Concerto first movement.

Ernest Hall wrote this cadenza for his 1932 BBC broadcast. Both Harry Mortimer and George Eskdale used this cadenza in their later recordings in 1946 and 1954. Many famous trumpet players have then used this cadenza in its original form or used it as the opening to their own cadenzas.

Analysis:

The opening (bar 1-6 in Appx. V), starts with an ascending E-flat major figure up to a high B-flat fermata, which then descends down again to a middle B-flat one octave lower. This is followed by a scale up to a trill on the dominant's fifth before it ends on the tonic and the orchestra coda.

Harmonic structure:

E-flat tonic – B-flat dominant – E-flat tonic

Length:

The cadenza is 12 seconds long, which is 41 seconds shorter than the average 53 seconds (Appx. XII)

Rhythm:

This cadenza bears no relation to the material of the first movement.

Virtuosity:

The virtuosity factor is not that much harder than the concerto itself. The opening can be played very rapidly to make a virtuoso effect.

Recording: (Appx. XIII)

Cadenza: Ernest Hall (1890 - 1984)

Trumpet: Harry Mortimer (1902 - 1992)

Conductor: George Weldon (1908 - 1963)

Orchestra: The Philharmonia Orchestra

Date: The 19th of June 1946 - EMI Studio No. 1, Abbey Road, London, United Kingdom

7.3 ADOLF HOLLER

I have included this cadenza (Appx. VI) in the analysis due to it being the second ever recorded cadenza of Haydn's Trumpet Concerto first movement.

Analysis:

The cadenza starts with the two first bars of the main theme from the concerto ending in a fermata. Then comes a variation of the second motif one octave higher, ending in a fermata. Here follows more motifs from the main theme and an upwards going chromatic passage (similar to the chromatics in Goeyens cadenza) to the cadenzas climax and highest note (a B-flat) in bar 8. Motifs from the B-section is then sequenced and an upwards going B-flat scale leads to an A-flat top tone before rushing down to a low B-flat in a sixteenths + quintuplet scale. This is followed by an octave jump from middle B-flat to high B-flat. There is no build up needed before the three chromatic trills from the submediants first step to the dominants third step. The cadenza ends on the tonic and the orchestra continues with the coda.

Harmonic structure:

E-flat tonic – B-flat dominant – E-flat tonic – A-flat subdominant – B-flat dominant – C-minor submediant – E-flat tonic

Length:

The cadenza is 45 seconds long, which is 8 seconds shorter than the average 53 seconds (Appx. XII)

Rhythm:

The rhythmical usage is nothing foreign to the concerto.

Virtuosity:

The virtuosity factor is not that much harder than the concerto itself. There are some sixteenths notes which can be played very rapidly to make a virtuoso effect.

Recording: (Appx. XIII)

Cadenza: Adolf Holler (1929 - 2012)

Trumpet: Adolf Holler (1929 - 2012)

Conductor: Fritz Busch (1890 - 1951)

Orchestra: The Vienna State Opera Orchestra

Date: October 1950 - Vienna, Austria

7.4 HELMUT WOBISCH

I have included this cadenza (Appx. VII) in the analysis due to long being thought of as the first ever recorded cadenza to Haydn's Trumpet Concerto first movement.

Analysis:

The cadenza starts with a fanfare-like sixth interval from low B-flat to middle G with a fermata. Thereafter follows a rapid E-flat major triad fanfare to a high G. Then the first two motifs from the main theme come in, followed by an echo with a variation of the second motif (similar to the chromatics in Holler cadenza). Wobisch's cadenza continues very much like Holler's cadenza with more motifs from the main theme ending in a fermata. Then comes a sequence of new motifs which follow an upwards going chromatic passage to the cadenza's climax and highest note (a B-flat) in bar 13. A short E-flat major scale build up to the trill on the dominant third, before it ends on the tonic and the orchestra coda.

Harmonic structure:

G mediant – E-flat tonic – B-flat dominant – E-flat tonic – B-flat dominant – E-flat tonic – F supertonic – A-flat subdominant – B-flat dominant – E-flat tonic

Length:

The cadenza is 42 seconds long, which is 11 seconds shorter than the average 53 seconds (Appx. XII)

Rhythm:

The rhythmical usage is nothing foreign to the concerto.

Virtuosity:

The virtuosity factor is not that much harder than the concerto itself. The opening and the ending can be played very rapidly to make a virtuoso effect.

Recording: (Appx. XIII)

Cadenza: Helmut Wobisch (1912 - 1980)

Trumpet: Helmut Wobisch (1912 - 1980)

Conductor: Anton Heiller (1923 - 1979)

Orchestra: The Vienna State Opera Orchestra

Date: January 1951 - Vienna, Austria

7.5 MAURICE ANDRÉ

I have included this cadenza (Appx. VIII) in the analysis due to the fame of its originator within the trumpet profession. Maurice André inspired many innovations of the trumpet and he contributed to the popularisation of the trumpet with over 300 audio recordings from the mid-1950s until his death.

Analysis:

The cadenza starts with the first two bars of the Hall cadenza. This opening (bar 1-6 in Appx. VIII), starts with an ascending E-flat major figure up to a written sounding high B-flat fermata, which descends down again to the written G one octave lower. From here he repeats a phrase in the dominant chord, from the recapitulation of the concerto (bar 129-132 in Appx. I), which ends on the third in the tonic chord. New material is hereby served with an E-flat triad going upwards in a sequence to the cadenza's climax (a sounding high B-flat) in bar 8 with a fermata. A two bars downward moving sequence with repeated sixteenths notes ends in a trill on A-flat and leads to a halt on middle G. Then comes a downward going E-flat major triad in triplets, followed by three bars of upwards going sixteenths E-flat major triads with a touch of chromatics at the end. A resolution slightly touching a high C leads to the trill on the dominant fifth before it ends on the tonic and the orchestra coda.

Harmonic structure:

E-flat tonic – B-flat dominant – E-flat tonic – B-flat dominant – G mediant – E-flat tonic – B-flat dominant – E-flat tonic

Length:

The cadenza is 53 seconds long, which is spot on the average 53 seconds (Appx. XII)

Rhythm:

The rhythmical usage is nothing foreign to the concerto.

Virtuosity:

The virtuosity factor in this cadenza is quite high. It contains a lot of fast sixteenth notes and stays mostly in the higher register, making this cadenza demanding.

Recording: (Appx. XIII)

Cadenza: Maurice André (1933 - 2012) / (Ernest Hall)

Trumpet: Maurice André (1933 - 2012)

Conductor: Jean-François Paillard (1928 - 2013)

Orchestra: The Jean-François Paillard Chamber Orchestra

Date: June 1963 - Église Notre-dame Du Liban, Paris, France

7.6 HÅKAN HARDENBERGER

I have included this cadenza (Appx. IX) in the analysis for having been made by one of the most famous trumpet soloists of this century, and whom I had the opportunity of interviewing.

Analysis:

Hardenberger starts his cadenza (bar 1-2 in Appx. IX) with parts of one of the last motifs from the first movement of the concerto (bar 152-153 in Appx. I). He then uses a sixteen-note sequence (bar 4-5 in Appx. IX) taken from the B section (bar 107-108 in Appx. I), originally played in C-minor which he has modulated into D-minor. This sequence culminates in a fermata on a written double high E-flat, which is the highest note in the cadenza, and also a whole tone higher than the highest note in the concerto itself (D-flat bar 110 in Appx. I). After this high note he steps down to some longer notes in the dominant chord. After a little breath he starts over again with the first bar of the main motif only now played retrograded. Hardenberger uses this main motif to transpose from the tonic to the dominant again. Just before the end (bar. 13-15 in Appx. IX) he uses a motif from the third movement of Haydn's Trumpet Concerto (third movement bar 86-92). With this motif from the third movement he climbs upwards to a fermata on a high B-flat, before he turns down again to two trills on the dominant, first on the third and then on the fifth, before ending on the tonic and the orchestra coda.

Harmonic structure:

E-flat tonic - B-flat dominant - F-minor supertonic - E-flat tonic - B-flat dominant - E-flat tonic - A-flat subdominant - B-flat dominant - E-flat tonic

Length:

The cadenza is 46 seconds long, which is 7 seconds shorter than the average 53 seconds (Appx. XII)

Rhythm:

The rhythmical usage is nothing foreign to the concerto. The only "exception" is the introduction of the third movement slide ornament.

Virtuosity:

The virtuosity factor in this cadenza is quite high. It contains a lot of sixteenth notes, a two bar long passage with slide ornaments and a fermata on the high E-flat, making this cadenza demanding.

Recording: (Appx. XIII)

Cadenza: Håkan Hardenberger (1961 -)

Trumpet: Håkan Hardenberger (1961 -)

Conductor: Sir Neville Marriner (1924 - 2016)

Orchestra: The Academy Of St. Martin-in-the-Fields

Date: October 1986 - St. John's Smith Square, London, United Kingdom

Summary of the interview with Håkan Hardenberger:

Hardenberger started early by copying and improvising with the cadenza's written by the great soloists at that time (Maurice André and Timofei Dokshizer). When his career started picking up, he asked composers (Elgar Howarth and Yngve Slettholm among others) to write cadenzas for him. As he evolved, he decided to write an own cadenza, of which he has played ever since. Hardenberger always analyses the thematic and harmonies of the works he plays in his mind, and it is not that terribly complicated with Haydn. To develop his cadenza, he searched through the thematic material to see what he could use for his cadenza. After setting the bricks ready, he started to turn and twist them so that they would turn into a little journey. In a cadenza you want to have some big intervals and some fast passages. It should not be virtuoso just for the sake of it, but it is still a cadenza, so it should be a little "mini-show". It should primarily be beautiful, but still contain some elements of virtuosity. The cadenza should not go far beyond the harmonic boundaries of Haydn, but Hardenberger wanted it to be a modern cadenza, and has therefore not taken into account the limitations of the keyed trumpet. The phrase included from the third movement is meant as a little teaser, which makes a good and virtuoso build-up to the last dominant-tonic authentic cadence. The two trills in the end are included to tease the audience even more. "Tension, tension, tension and... THEN relaxation". This solution just feels right, the mathematics was wrong with only one trill. As a teacher Hardenberger always encourage his students to write their own cadenzas.

"If you are too cowardly to improvise, I definitely think you should write your own cadenza".

7.7 OLE EDVARD ANTONSEN

I have included this cadenza (Appx. X) in the analysis for having been made by one of the most famous trumpet soloists of this century, and whom I had the opportunity of interviewing.

Analysis:

This cadenza starts with the first two bars from the opening of Ernest Hall's cadenza and continues with the following four bars from André's cadenza. From here Antonsen starts the main theme in the submediant (bar 7-8 in Appx. X). The main theme is interrupted by a descending two octaves triplet "fanfare", ending in an fermata on a low C. This triplet "fanfare" (bar 9-10 in Appx. X) is taken from the end of the recapitulation of the concerto (bar 148 In Appx. I). The next two bars (bar 11-12 in Appx. X) is a motif from the third movement of Haydn's Trumpet Concerto (third movement bar 86-92). What Antonsen has done is to expand this motif with huge interval jumps, like in the recapitulation (bar 138-139 in Appx. I), and includes the slide ornament as well to modulate to a dominant fermata on a high B-flat. The fermata is followed by a descending "fanfare" through one and a half octave, starting on a high E-flat. This E-flat (bar 14 in Appx. X) is the highest note in the cadenza, and also a whole tone higher than the highest note in the concerto itself (D-flat bar 110 in Appx. I). This leads to an accelerated dominant scale with sixteenth notes, followed by a single trill on the fifth in the dominant chord, before ending on the tonic and the orchestra coda.

Harmonic structure:

E-flat tonic - B-flat dominant - E-flat tonic - C-minor tonic parallel - B-flat dominant - E-flat tonic - B-flat dominant - E-flat tonic

Length:

The cadenza is 53 seconds long, which is spot on the average 53 seconds (Appx. XII)

Rhythm:

The rhythmical usage is nothing foreign to the concerto. The only "exception" is the introduction of the third movement slide ornament.

Virtuosity:

The virtuosity factor in this cadenza is quite high. It contains a lot of fast notes and a two bar long passage with slide ornaments and huge interval jumps. This, together with the fermata on the high B-flat, followed by the "fanfare" which starts on the high E-flat makes this cadenza demanding.

Recording: (Appx. XIII)

Cadenza: Ole Edvard Antonsen (1962 -) / (Ernest Hall/Maurice André)

Trumpet: Ole Edvard Antonsen (1962 -)

Conductor: Sir Jeffrey Tate (1943 - 2017)

Orchestra: English Chamber Orchestra

Date: February 1993 - EMI Studio No. 1, Abby Road, London, United Kingdom

Summary of the interview with Ole Edvard Antonsen:

Antonsen was inspired by the cadenzas included in the different editions of the concerto and also what he heard in concerts and recordings of the Haydn Trumpet Concerto. He was very much inspired and influenced by Maurice André, and this is why he starts with the same opening as André uses in his cadenza. When practicing in general, Antonsen hears a lot of harmonies, even if he plays a melody instrument. Therefore he did not analyse the harmonics prior to writing his cadenza, and also due to the fact that Haydn's Trumpet Concerto is mainly based on easy harmonics like tonic and dominant. When he wrote this cadenza, he did not want to go too far outside the harmonic boundaries of Haydn, even if this concerto was written for the new invented chromatic keyed trumpet. Antonsen usually don't play his own cadenza after the recording in 1993, because Krzysztof Penderecki wrote some cadenzas (one for the first and two for the third movement) for Antonsen, which he has performed ever since. Today, Antonsen thinks differently about the harmonic boundaries, of which he thinks Penderecki has captured into these cadenzas, which also includes the two french horns in the orchestra for harmonic purposes.

7.8 BJØRN BJERKNÆS-JACOBSEN

I have included this cadenza (Appx. XI) in the analysis for being my own and wanting to compare this to the existing cadenzas from old and present trumpet soloists.

Analysis:

As you can see from chapter 4 “Development of my cadenza”, I mainly use motifs from the original material. I turned and twisted the motifs around to make the harmonic line stick together. Except from parts taken from the solo trumpet part, I used one motif from the 1st violin part (bar 85-86, Appx. I) and the main motif from Johann Nepomuk Hummel’s Trumpet Concerto. The later one was chosen because of the fact that Mr. Weidinger (who did the first performance of the Haydn Trumpet Concerto) also did the first performance of the Hummel Trumpet Concerto. Seeing that Haydn was such a humorous guy, why could not I be a little humorous too? My climax builds up by the dialogue, taken from the B section (in C-minor) of the concerto, between the solo trumpet and the 1st violins. It is a kind of call and response play, but now played only by the trumpet, the climax ends up in a sounding high B-flat which steps down to a single drill on the fifth in the dominant chord, leading to the E-flat tonic, which again sets of the orchestra coda.

Harmonic structure:

E-flat tonic – C-minor tonic parallel – B-flat dominant – E-flat tonic
It is very similar to the first movement of the concerto.

Length:

The cadenza is 1 minute and 5 seconds long, which is 12 seconds longer than the average 53 seconds (Appx. XII)

Rhythm:

The rhythmical usage is close to the concerto, the only exception is the dotted eighth note + sixteenth note added from the Hummel Trumpet Concerto motif (bar 16-17, Appx. XI).

Virtuosity:

The virtuosity factor is not that much harder than the concerto itself. There are some sixteenth notes which can be played very rapidly to make a virtuoso effect.

Recording: (Appx. XIII)

Cadenza: Bjørn Bjerknæs-Jacobsen (1986 -)

Trumpet: Bjørn Bjerknæs-Jacobsen (1986 -)

Conductor: Ante Skaug (1975 -)

Orchestra: Bjørn Philharmonic Orchestra

Date: the 17th of April 2010 - Sjöströmsalen Artisten, Gothenburg, Sweden

8 COMPARISON

Based on the interviews, all three of us (Hardenberger, Antonsen and myself) have in some way or the other done a harmonic and thematic analysis of the work prior to writing the cadenza. Both Hardenberger and Antonsen did this while practicing the concerto and not by physically writing down tonics and dominants in the score, the way I did it. All have based their cadenza on phrases already existing in the concerto, and have used the “twist and turn” method in the development process.

Neither Hardenberger nor Antonsen did any special historical research prior to their development of the cadenzas, maybe with exceptions from attending the music history class while studying at the music academy. This might say that my time spent doing this research was wasted, but I think not. I found this research interesting, relevant and instructive.

All three agree about the importance of the harmonic boundaries of Haydn, and no one has done anything radical regarding the harmonics. No one has taken into account the boundaries of the keyed trumpet, which makes sense because no one will perform their cadenza on a keyed trumpet.

The time lengths of our cadenzas are mostly not too far away from the average cadenza. Hall/Mortimer got the shortest one with its 12 seconds. André and Antonsen is spot on in the middle with 53 seconds, and with 1 minute and 5 seconds I got the longest of the eight in this analysis, 12 seconds longer than the average (53 seconds). A notable trend is that the newer recordings have far longer cadenzas than the earlier recordings, spending from 12 seconds in 1946 (Hall/Mortimer) to 1 minute and 46 seconds in 2007 (Tine Thing Helseth)

The rhythmical usages in all eight cadenzas are quite similar to one another and not too unfamiliar to the concerto itself. The exceptions are Goeyens, André and Antonsen’s usage of triplets, which are found, but in a lesser extent in the concert. Hardenberger and Antonsen both use the slide ornament, which is found in the concert’s third movement, for which Hardenberger included to tease the audience. I myself use the main motif from Hummel’s Trumpet Concerto, to achieve a humorous thought.

Regarding virtuosity, I find that André, Hardenberger and Antonsen are in the highest level of virtuosity. Most of the other cadenzas are not much harder than the concerto itself. With no higher notes than written G (sounding B-flat), no slide ornaments or big intervals, my own cadenza stands in the shadow of the three mentioned by name above.

Because I start my cadenza with the main theme, Antonsen and Hardenberger both advised me to change the opening. They advised me to do this because when the cadenza starts, the audience has already heard this theme four times (orchestra intro, trumpet main theme, the minor version in the B section and the recapitulation), so the audience might think “Well? But we have heard this before”.

Antonsen advised me to reconsider the Hummel input, since the Hummel Trumpet Concerto was written several years after the first performance of Haydn. So in an historical point of view, the Hummel theme is “wrong”, but he also found it clever and funny.

In summary all eight cadenzas are very similar to one another, and I think no one stands out more than the other. The only variable would be length and virtuosity, where we can see an expanding progression in time. Cadenzas tend to become longer and more virtuosic the closer we come to present day.

9 CONCLUSION II

I found this work very interesting and useful in many ways.

Getting to know the past and present performance traditions of cadenzas has been very useful as a starting point. Prior to this project I had little knowledge of these traditions, how they were performed and the content of the cadenzas. This information has helped me to keep out the most radical thematic ideas for my cadenza.

I have done a lot of historical research, which has made me wiser in both Haydn's life and personality, but I have also got a closer look into his other music, which might be useful in the future when playing other works by Haydn and his contemporaries.

It has been interesting learning more about Weidinger who first played the concerto and developed the keyed trumpet, which was some kind of role model for the coming valved trumpet. He created the "missing link" between the natural trumpet and the valved trumpet. I still hope that I will get the opportunity to try this instrument sometime in the future.

The development process was fun and exciting. Trying out the different bricks in different keys and orders was like Christmas. I got surprised quite a few times when trying out my sequences, when they turned out both good and bad.

Performing my own cadenza on my bachelor's exam concert marked the end of my bachelor thesis, and I am very proud of the result.

To analyse the seven other cadenzas was no problem. The problems arrived when I tried to look at my own cadenza with impartial eyes. To criticise something you made yourself and is so proud of is quite a task.

Meeting and interviewing Antonsen and Hardenberger was a great honor and privilege. I found this most interesting and inspiring. To get to know two of the best trumpet players in the world, listening to their thoughts of their own cadenzas, my cadenza, the history around Haydn's Trumpet Concerto and trumpet playing in general was most exciting.

Doing the comparison of the eight cadenzas resulted in the conclusion that all eight cadenzas were quite similar to one another. Seeing that both Antonsen and Hardenberger had many similar thoughts and ideas as me makes me sure that it is OK to be proud of what I have developed and achieved.

I will take into consideration the tips and advice I got from Antonsen and Hardenberger into my future cadenzas, and perhaps modify my Haydn cadenza slightly for future use. This applies mostly to the beginning. The Hummel theme has come to stay. I am aware of the historical "mistake", but it is included to honour Hummel, Weidinger and not to mention Haydn's good sense of humor.

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11 APPENDICES

11.1 APPENDIX I – HAYDN FIRST MOVEMENT SCORE

Concerto (per il Clarino)

T Eb D⁷ Bb⁷ T Eb - - T⁶ Ab/Eb T Eb T⁶ Ab/Eb T Eb T⁶ Ab/Eb
1796 Hoboken VIIe:1

Allegro

2 Flauti*)

Oboe I

Oboe II

Fagotti

2 Corni [in Es]

2 Clarini in Es

Timpani [in Es-B]

Clarino Solo [in Es]

Violino I

Violino II

Viola

Bassi

*) Zur Besetzung mit ein oder zwei Flöten vgl. Krit. Bericht, Aufführungspraktische Hinweise.

24 T - D⁹ D⁷ T S T S T S T S
 6 Eb - B^b B^b7 Eb A^b Eb A^b Eb A^b Eb A^b

Musical score for measures 24-31. The piano part begins with a *Tutti* marking and a forte (*f*) dynamic. The woodwinds and strings provide accompaniment. The piano part includes trills (*tr*) and dynamic markings of *f* and *p*.

12 T - B^b7/D³ D⁷ T B^b7/D³ D⁷ Eb⁷/D^b(D⁷)

Musical score for measures 12-19. The piano part begins with a *Tutti* marking and a forte (*f*) dynamic. The woodwinds and strings provide accompaniment. The piano part includes dynamic markings of *f* and *p*.

Handwritten musical score with guitar chords and performance instructions.

Chords and Fingerings:

- 17: S Ab/C D^7 B^7 D T D DD^7 DD^7 D^7 T Sp D^7 D
- 18: Bb Eb/G Bb/F F^7 F^7 Bb^7 Eb Fm/A Bb^7 Bb
- 24: T Eb D^7 Bb^7/Eb T Eb D^7 Bb^7/Eb T T S D T D^7 Bb^7/Eb T Eb D^7 Bb^7/Eb

Performance Instructions:

- Solo* (measures 18-19)
- p* (measures 17, 18, 19, 20, 21, 22, 23)
- f* (measures 24-25, 26-27, 28-29)
- [Tutti]* (measure 28)

Instrumentation:

- Violoncello (measures 22-23)

26
29

T D₃ T_p D S SP D₉ D T (D₇) S₃ (D₇) S SP D₉ D₇
E₀ B₇/D C_m B_b A_b F_m/A_b B_b⁹ B_b E₀ E₀/A_b A_b/E₀ E₀/G A_b F_m B_b⁹ B_b⁷

34

T (D₇) S₃ (D₇) S SP D₉ D₇ T D₇ T T₆ T₆
E₀ E₀/A_b A_b/E₀ E₀/G A_b F_m B_b⁹ B_b⁷ E₀ B_b⁷ E₀ A_b/E₀ E₀ A_b⁹

41

T Eb T Eb - D⁶₄ D⁷ T Eb S Ab T Eb S Ab T Eb S Ab T Eb S Ab 27

48

T Eb - D⁷₉ Bb⁷/D - T Eb - D⁷₉ Bb⁷/D - T Eb - D⁷₉ Bb⁷/D - T Eb - D⁷₉ Bb⁷/D

CM T D⁷ T D

Solo

47

Detailed description of the musical score: The score is written for piano and guitar. The piano part consists of multiple staves with complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The guitar part consists of two staves with chordal accompaniment and melodic lines. Handwritten annotations above the staves include chord symbols: T Eb, T Eb, D⁶₄ D⁷, T Eb, S Ab, T Eb, S Ab, T Eb, S Ab, T Eb, S Ab, T Eb, S Ab, 27. Below the first system, there are more chord symbols: T Eb, D⁷₉ Bb⁷/D, T Eb, D⁷₉ Bb⁷/D, T Eb, D⁷₉ Bb⁷/D, T Eb, D⁷₉ Bb⁷/D. A 'Solo' marking is present above the piano part in the fourth system. Dynamic markings include *f* (forte) and *p* (piano). Trills are indicated with 'tr'. The page number '47' is at the bottom.

28

55

T₃ Cm/Eb D₉ T D₉ T D₇ T D₇ T D₉ T D₉ T (D₉ F) D D₉ T D₇ T

62

T Bb D₇ F₇ T Bb D₇ F₇ D₉ T D₉ T D₉ T

Handwritten musical score with multiple systems of staves. The score includes various musical notations such as notes, rests, and dynamic markings. Above the staves, there are handwritten annotations including chord symbols and performance instructions.

System 1 (Measures 30-34):

- Measure 30: Chord Bb , dynamic p .
- Measure 31: Chord $F7sus4/Bb$, dynamic fz .
- Measure 32: Chord Bb , dynamic fz .
- Measure 33: Chord Bb/D , dynamic fz .
- Measure 34: Chord F/C , dynamic fz .

System 2 (Measures 35-38):

- Measure 35: Chord Gm/Bb , dynamic fz .
- Measure 36: Chord F/A , dynamic fz .
- Measure 37: Chord Eb/C , dynamic fz .
- Measure 38: Chord Dm/F , dynamic fz .

System 3 (Measures 39-42):

- Measure 39: Chord Cm , dynamic fz .
- Measure 40: Chord $D7$, dynamic fz .
- Measure 41: Chord T , dynamic fz .
- Measure 42: Chord D , dynamic fz .

System 4 (Measures 43-46):

- Measure 43: Chord $Fm7/C$, dynamic fz .
- Measure 44: Chord $D743$, dynamic fz .
- Measure 45: Chord T , dynamic fz .
- Measure 46: Chord Cm , dynamic fz .

System 5 (Measures 47-50):

- Measure 47: Chord Bb , dynamic p .
- Measure 48: Chord F , dynamic p .
- Measure 49: Chord C , dynamic p .
- Measure 50: Chord F , dynamic p .

T (D7 5 D7 1) SP
Cm Eb7 Ab

(D7)
Eb7

SP
Ab

(D7)
Eb7

SP
Ab Fm/Ab 31

Musical score for measures 95-100. The score is in C minor (three flats). It features a piano introduction with a solo line in the left hand. The right hand has a simple accompaniment. Dynamics include piano (p) and forte (f). The tempo is marked SP (Sostenuto).

Musical score for measures 101-106. This section contains a complex piano solo with intricate rhythmic patterns and dynamics ranging from piano (p) to fortissimo (fz). The right hand has a steady accompaniment. Dynamics include piano (p), forte (f), and fortissimo (fz).

(D7) C7 Fm7 (D7) Bb7 (D7) Bb7/0 T Eb Eb7 Bb7/F

Musical score for measures 107-112. This section features a piano accompaniment with sustained chords and a melodic line in the right hand. Dynamics include piano (p) and fortissimo (f).

Musical score for measures 113-118. This section continues the piano accompaniment with a melodic line in the right hand. Dynamics include piano (p).

Musical score for measures 119-124. This section features a complex piano solo with intricate rhythmic patterns and dynamics ranging from piano (p) to fortissimo (f). The right hand has a steady accompaniment. Dynamics include piano (p) and fortissimo (f).

32 107

T₃ Eb/G

D₇ Bb⁷/Ab

T₃ Eb/G

T₃ Eb/G

(D₇)₃ S Eb⁷/G Ab

(D₉)₇ F⁷/G

SP Fm/Ab

(D₇)₃ F⁷/A

113

D Bb

D₇ 9 = Cb⁷ 5³

D₇ Bb⁷

D₇ 9 = Cb⁷

D₇ Bb⁷

D₇ 9 = F⁷ 9

D₇ 9 = F⁷ 9

(D₇)₃ Ab

S Eb/G

Solo

p

p

121

D⁷ *B⁷/D* *T* *E^b* *D⁷* *T* *T⁶/₄*

E^b *B^b⁷* *E^b* *Ab/E^b*

pp

pp

128

T *T⁶/₄* *T* *T⁶/₄* *T* *D⁹* *D⁷* *T* *S* *T* *S* *T* *S*

E^b *Ab/E^b* *E^b* *Ab/E^b* *E^b* *B^b⁹* *B^b⁷* *E^b* *Ab* *E^b* *S* *Ab* *E^b* *Ab*

p *f* *f* *f* *f* *Tutti* *f*

p *f* *f* *f* *f* *f* *f* *f* *f*

[p] *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]*

[tr] *tr*

p *f* *f* *f* *f* *f* *f* *f* *f*

[p] *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]*

[tr] *tr*

34
135

T Eb D7 (D9) D7 T Eb D7 BBb7/Eb T Eb

Bb7 Eb6 Bb7

141

D7 Bb7 T Eb D7 Bb7 T Eb D7 Bb7 T Eb D7 Bb7

148

T Eb S Ab T Eb SP (D⁷) SP D⁶ D4+3 T D⁷ 5 T Eb

 E_b F_m F_m B_b B_b B_b B_b E_b B_b E_b

155

S Ab SP Fm/Ab D Bb T Eb/G D 5 Bb/F D⁷ 5 T Eb [F] 5^b D⁶ D B_b Bb

 E_b F_m B_b E_b B_b B_b E_b B_b B_b E_b B_b B_b

Solo

[Violoncello]

36
161

T S T S T S T S(D) sp(D) D(D) Dp(D) TP S D7
 Eb Ab Eb Ab Eb Ab Eb Ab C⁷ Fm F Bb D Gm G Cm Ab Bb⁷

167

T S T S T S T S
 Eb Ab Eb Ab Eb Ab Eb Ab Eb Ab Eb Ab Eb Ab Eb Ab Eb Ab Eb Ab

[Tutti]

*) Hier fehlt in Haydns Autograph die übliche Andeutung einer Cadenza.

11.2 APPENDIX II – CADENZA SUGGESTIONS AND IDEAS

Cadenza Suggestions and Ideas

for Joseph Haydn's Trumpet Concerto 1. Movement

Bjørn Bjerknæs-Jacobsen (2010)

$\text{♩} = 126$

1 Tonika Dominant

9 Tonika - Pararell Subdominant

17 Tonika Retrograd ?

25 Tonika Subdominant Dominant Tonika - Pararell

35

45 Tonika Subdominant Dominant Tonika - Pararell

53 Tonika Subdominant Dominant Tonika - Pararell

59

65

72

78

84

2

90 *tr*

95

100

106

113

118

124

130

136 *tr*

141 3

147

151 *tr*

Concert für Clarinet in Es. v. Jos. Haydn

Allegro

20.

P. H.

Handwritten musical notation for the first system, including a treble clef, a 4/4 time signature, and various rhythmic values like quarter, eighth, and sixteenth notes.

Andante

Handwritten musical notation for the second system, featuring a treble clef, a 3/8 time signature, and a dynamic marking of 'p'.

Handwritten musical notation for the third system, including a treble clef, a 3/8 time signature, and a dynamic marking of 'p'.

Handwritten musical notation for the fourth system, including a treble clef, a 3/8 time signature, and a dynamic marking of 'p'.

Handwritten musical notation for the fifth system, including a treble clef, a 3/8 time signature, and a dynamic marking of 'p'.

Handwritten musical notation for the sixth system, including a treble clef, a 3/8 time signature, and a dynamic marking of 'p'.

Handwritten musical notation for the seventh system, including a treble clef, a 3/8 time signature, and a dynamic marking of 'p'.

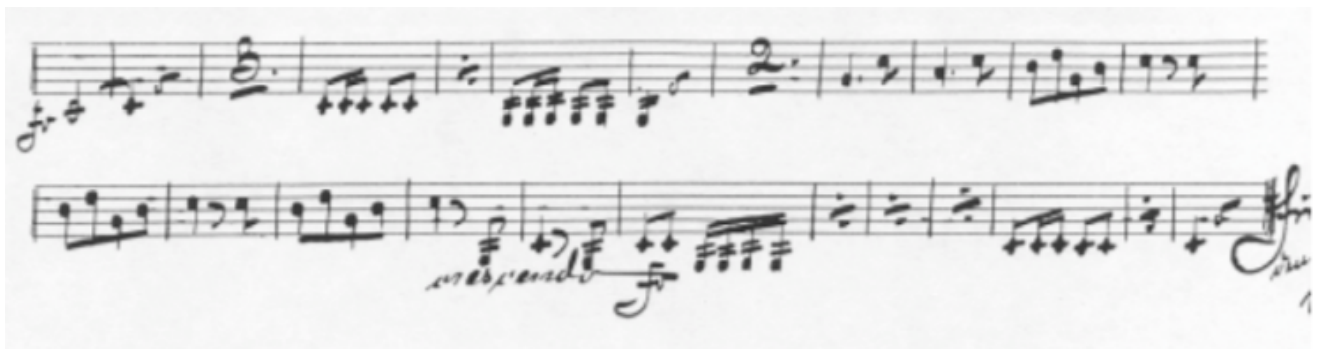
Allegro

Finale

Handwritten musical notation for the eighth system, featuring a treble clef, a 2/4 time signature, and a dynamic marking of 'p'.

Handwritten musical notation for the ninth system, including a treble clef, a 2/4 time signature, and a dynamic marking of 'p'.

Handwritten musical notation for the tenth system, including a treble clef, a 2/4 time signature, and a dynamic marking of 'p'.



Cadenza

for Joseph Haydn's Trumpet Concerto 1. Movement

Alphonse Goeyens

Trumpet in Eb

3

6 *f* *p* *cresc.* **animez**

10 *f* *ff* *sf* *sf* *sf*

13 *f* *sf* *sf* *sf*

Cadenza

for Joseph Haydn's Trumpet Concerto 1. Movement

Ernest Hall

Trumpet in Eb

3

tr

Cadenza

for Joseph Haydn's Trumpet Concerto 1. Movement

Adolf Holler

Trumpet in Eb

3

6

10 *accel.*

13 *tr* *tr* *tr*

Cadenza

for Joseph Haydn's Trumpet Concerto 1. Movement

Maurice André

Trumpet in Eb

3

6

10

13

16

18

tr

tr

tr

Cadenza

for Joseph Haydn's Trumpet Concerto 1. Movement

Bjørn Bjerknæs-Jacobsen

Trumpet in Eb $\text{♩} = 126$

5

8

11

14

16

3 *attacca*

21

24

27

11.12 APPENDIX XII – AVERAGE CADENZA LENGTH

Average length of Cadenza and 1st Mvt. of Trumpet Concerto by J. Haydn									
Artist	Year	Cadenza by	Length 1st mvt.	In sec.	Cadenza start	Cadenza end	Cadenza length	In sec.	
Harry Mortimer	1946	Hall	5:20	320	5:02	5:14	0:12	12	
Adolf Holler	1950	Own	6:26	386	5:36	6:21	0:45	45	
Helmut Wobisch	1951	Own	5:48	348	4:56	5:38	0:42	42	
Adolf Scherbaum	1959	Goeyens	6:00	360	5:12	5:50	0:38	38	
Maurice André	1963	Hall + Own	6:26	386	5:18	6:11	0:53	53	
Martin Berinbaum	1971	Own	5:56	356	5:07	5:42	0:35	35	
Timofei Dokshizer	1979	Own	6:18	378	5:00	6:05	1:05	65	
Wynton Marsalis	1983	Own	6:50	410	5:22	6:33	1:11	71	
Adolph (Bud) Herseth	1985	Own	6:23	383	5:19	6:09	0:50	50	
Håkan Hardenberger	1986	Own	6:12	372	5:12	5:58	0:46	46	
Guy Touvron	1986	André + Own	6:14	374	5:11	6:00	0:49	49	
Maurice Murphy	1989	André	6:19	379	5:10	6:03	0:53	53	
Rolf Smedvig	1990	Own	6:22	382	5:10	6:05	0:55	55	
Reinhold Friedrich	1992	Own	6:04	364	5:10	5:49	0:39	39	
Ole Edvard Antonsen	1993	André + Own	6:31	391	5:21	6:14	0:53	53	
Juoko Harjanne	1994	Own	6:33	393	5:13	6:15	1:02	62	
Niklas Eklund	1999	Own	6:45	405	5:21	6:28	1:07	67	
Tine Thing Helseth	2007	André + Own	7:13	433	5:11	6:57	1:46	106	
Bjørn Bjerknæs-Jacobsen	2010	Own	6:30	390	5:14	6:19	1:05	65	
			Total	7210					1006
			Divided on	19					19
				379,47					52,95
			Average time	6:19	min			0:53	53

11.13 APPENDIX XIII – CADENZAS RECORDINGS (USB)

Haydn Cadenzas Excerpts

- 1946 - Harry Mortimer (Cadenza by Hall)
- 1950 - Adolf Holler
- 1951 - Helmut Wobisch
- 1959 - Adolf Scherbaum (Cadenza by Goeyens)
- 1968 - Maurice André
- 1986 - Håkan Hardenberger
- 1993 - Ole Edvard Antonsen
- 2010 - Bjørn Bjerknæs-Jacobsen

Haydn Trumpet Concerto entire first movement

- 1946 - Harry Mortimer (Cadenza by Hall)
- 1950 - Adolf Holler
- 1951 - Helmut Wobisch
- 1959 - Adolf Scherbaum (Cadenza by Goeyens)
- 1968 - Maurice André
- 1986 - Håkan Hardenberger
- 1993 - Ole Edvard Antonsen
- 2010 - Bjørn Bjerknæs-Jacobsen