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THE USE OF THE TENORHORN AND BARYTON IN THE BRASS
CHAMBER MUSIC OF OSKAR BÖHME AND VICTOR EWALD,
A LECTURE RECITAL, TOGETHER WITH THREE
RECITALS OF SELECTED WORKS OF J. BODA,
J. BRAHMS, G. JACOBS, G. MAHLER,
T. R. GEORGE, J. CASTÉRÈDE,
A. CAPUZZI AND OTHERS

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

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Denton, Texas

December, 1988

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The tenorhorn and baryton (euphonium), as members of the valved conical brass family, were highly regarded by Oskar Böhme (1870-1938) and Victor Ewald (1860-1935). This study examines the role the tenorhorn and baryton played in selected works by these two composers of the Russian Chamber Brass School. A chronology of the research leading to the discovery and naming of the Russian Chamber Brass School is included as well as a discussion on brass chamber music performance practice both then and now.

Tape recordings of all performances submitted as
dissertation requirements are on deposit in the
University of North Texas Library.

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North Texas State University
School of Music

Presents

Denis W. Winter

in a Graduate Euphonium Recital

assisted by

Samuel Driggers, Piano
Tim Peterman, Percussion

Monday, January 19, 1981

5:00 p.m.

Concert Hall

Program

Sonatine

Défilé
Sérénade
Final




Jacques Castérède

Two Pieces

Lyrical Piece
Scherzino

Walter S. Hartley

Duo for Euphonium and Percussion

 = 92
 = 54
 = 112

Clarence E. Barber

Intermission

Lyric Suite

Adagio cantabile
Allegro giusto
Andante sostenuto
Allegro energico

Donald H. White

Sonatina for Euphonium and Synthesizer

John Boda

*This recital presented in partial fulfillment of
the requirements for the degree Doctor of Musical Arts*

North Texas State University
School of Music

Graduate Recital

DENIS W. WINTER, Euphonium

Assisted by:

Dorothy Swindle, Piano

Ardyth Corliss, Flute

Ted Perkins, Oboe

Nancy King, Clarinet

Susan Schroeder, Horn

Greg Morton, Bassoon

Bob Conger, Conductor

Sunday, September 12, 1982 4:00 p.m. Concert Hall

Sonatina.....Halsey Stevens

Moderato con moto

Andante affetuoso

Allegro

Vier ernste Gesänge (Four Serious
Songs), Op. 121.....Johannes Brahms

Andante

Andante

Grave

Andante con moto ed anima

Intermission

Barcarolle et Chanson Bachique.....Jules Semler-Collery

Sextet..... Thom Ritter George

Allegretto alla marcia

Pastorale: Lento e mesto

Theme and Variations on an Old English Song:

Vivace giocoso

Presented in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts

North Texas State University
School of Music

Graduate Recital

DENIS W. WINTER, Euphonium

Assisted by:
Carl R. Anthony, Piano

Monday, June 16, 1986 5:00 p.m. Concert Hall

"Romanza" from Concerto for
Bass TubaR. Vaughan Williams

"Andante and Rondo" from Concerto
for Double Bass.....Antonio Capuzzi
arr. by Philip Catelinet

Partita.....Walter Ross
Toccata
Pastorale
Furiant

Intermission

Lieder eines fahrenden Gesellen.....Gustav Mahler
Wenn mein Schatz Hochzeit macht
Ging heut' Morgen über's Feld
Ich hab' ein glühend Messer
Die zwei blauen Augen

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

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CHAPTER I

INTRODUCTION

Though the euphonium has sometimes failed to enjoy a status fully equal to that of the other members of the brass family, there are several significant musical genres in which it has deservedly achieved an esteemed position. For example, the importance of the euphonium in the military and symphonic band movement is well established, and a body of noteworthy solo repertoire is rapidly emerging. The vital role of the euphonium in brass chamber music of the late nineteenth and early twentieth century, however, has yet to be fully appreciated.

The past decade has produced a great amount of research and performance focused on the brass chamber music of the late romantic period, and this new scholarship has revealed some provocative facts that will be drawn upon in the following discussion. Most important for this study is the fact that a family of homogeneous valved brass instruments primarily of conical bore represented the sound ideal for many of the composers of this period. It is in this context

that the euphonium, in the guise of its close relatives the tenorhorn and baryton, played a major role.

This paper endeavors to demonstrate how the tenorhorn and baryton were used by Victor Ewald and Oskar Böhme, two representative composers of the genre, and to encourage the further use of these instruments in performances of this repertoire.

CHAPTER II

ROMANTIC BRASS CHAMBER MUSIC

Brass players have long lamented the fact that a more plentiful repertoire of original romantic brass chamber music never evolved. Many explanations can be offered for this situation, but the end result is that we tend to treasure this somewhat limited body of literature all the more. Indeed, even the most noted composer of Romantic brass chamber music, Victor Ewald, is scarcely known outside the circle of performing brass musicians. This fact is even more curious since Ewald was actually a cellist and wrote considerably more music for strings than for brass.

Nevertheless, recent research has uncovered a larger body of romantic brass chamber music than was previously suspected. Furthermore, there is a rather remarkable common thread that links virtually every known brass chamber music work of this era. Each piece was written by a composer who spent part of his career in St. Petersburg. Brass players are gradually becoming aware of the existence of what one scholar

has named the Russian Chamber Brass School.¹ Among the composers included in this school are Alexander Aliabev, Ludwig Maurer, Wilhelm Ramsöe, Alexander Glazunov, Anton Simon, Oskar Böhme and Victor Ewald. Their works cover a span of some 65 years, from 1846 to 1911. Though Glazunov may be the only one among them widely known, several were highly regarded during their day and wrote works of considerable artistic merit.

To put the importance of this school in perspective, it would be helpful to document its discovery. Among the first to observe its significance was Mary Rasmussen when she alluded to it during a 1963 review of two new editions of Ludwig Maurer's music:

A startling amount of 19th and early 20th-century brass ensemble music turns out to have Russian connections of one sort or another--Aliab'ev [sic], Glazunov, and Eval'd [sic] were Russians; Ramsöe worked there--and so it should come as no great surprise to learn that the German violinist Maurer

1. David Reed, Victor Ewald and the Russian Chamber Brass School, D.M.A. Dissertation, The University of Rochester, Eastman School of Music, 1979.

spent a major part of his long life there as well.²

In 1970, William Flanagan and Arnold Fromme stated in a text accompanying a set of recordings by the American Brass Quintet that:

Anton Simon's Quatour en Forme de Sonatine is a typical example of an as of yet unexplained category of works that originated in Petrograd, Russia, at the turn of the century. Modern scholarship has not yet been able to unearth the reasons for this unusual proliferation of romantic chamber works for small brass ensembles. They were mainly by minor composers, like Simon, yet even Glazunov wrote a short quartet for brass.³

At least two events in the late seventies spurred interest in this phenomenon. The first of these was the discovery of two additional brass quintets by Victor Ewald and the subsequent recording of them by

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2. Mary Rasmussen, review of Scherzo and Lied and Three Pieces, by Ludwig Maurer, Brass Quarterly VI/4 (Summer 1963), 195-96.
 3. William Flanagan and Arnold Fromme, "Notes on the Music" from American Brass Quintet: Music for Brass, 1500-1970 (Desto Records DC-6474-6477, 1970).

the Empire Brass Quintet in 1977.⁴ The Empire Brass Quintet also arranged for their publication, making the music readily available here as well as internationally.⁵ Though the works had been premiered earlier by the American Brass Quintet, it was this recording and publication that brought the new works to the attention of the general public.⁶ Ewald's first composition, the Quintet in B-flat Minor, has long been considered a standard of the brass repertoire, and the existence of his second and third quintets was an important discovery. Though several scenarios of how these quintets were unearthed have

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4. John Daverio, record jacket notes for Russian Brass, performed by the Empire Brass Quintet (Fall River, Massachusetts: Sine Qua Non Productions SA 2012, 1977).
 5. Victor Ewald, Quintet No. 2 and Quintet No. 3 (Boston: Sto-Art Publishing Co., 1977 and 1978). Now available from G. Schirmer.
 6. "While the second, third, and fourth quintets are relatively unknown in the United States, having been premiered here by the American Brass Quintet in 1974, op. 5 has been a staple of the literature since the 1950s." Chris Gekker, record jacket notes for Brass Music of St. Petersburg, performed by the American Brass Quintet (Tinton Falls, New Jersey: Musical Heritage Society MHS 7557L, 1987).

been suggested, that story is beyond the scope of this paper.⁷ In fact, a fourth quintet by Ewald is thought to be currently in the possession of the Chicago Chamber Brass Quintet and is expected to be released soon.⁸

The other influential event that has focused attention on this body of literature is the completion of a doctoral dissertation, Victor Ewald and the Russian Chamber Brass School, by David Reed in 1979.⁹ In this scholarly work, Reed confirms the earlier observations of Rasmussen, Flanagan and Fromme and provides a detailed account of late 19th-century St. Petersburg. It is Reed who proposes the recognition of a Russian Chamber Brass School, and after exempting certain categories such as brass fanfares, horn ensembles and the Posaunenchor, he states:

7. Reed, op. cit., 135-138; André Smith, phone interview with the author, June 1, 1987; and Lars Næss, letter to the author, August 3, 1987.

8. Smith, op. cit.

9. Reed, op. cit.

The fact is that the composer of each work of nineteenth century brass chamber music which has been so far discovered, whether or not he was Russian, spent a large part of his career working in St. Petersburg.¹⁰

The uncovering of additional Ewald quintets and Reed's dissertation have contributed to a growing amount of interest in this repertoire. Many of these works have since been published in modern editions and several have received new recordings by eminent brass ensembles. One such recording was released by the American Brass Quintet only last summer and is entitled Brass Music of St. Petersburg. It contains works by four of the previously named composers of the Russian Chamber Brass School: Oskar Böhme, Sextet in E-flat Minor, Victor Ewald, Quintet No. 1 in B-flat Minor, Alexander Glazunov, In modo Religioso, and Ludwig Maurer, Six Pieces.

Our primary interest in this field specifically focuses on two of these composers, Victor Ewald and Oskar Böhme. They have been selected because in addition to belonging to the Russian Chamber Brass School as described in Reed's dissertation they are

10. Ibid., 51-52.

emerging as the two most important composers of the genre. Their works also include prominent parts for the tenorhorn and/or baryton. Though these two instruments are similar, the baryton known to these composers had a wider bore than the tenorhorn. This matter will be more fully addressed shortly. Wilhelm Ramsöe also wrote extensively for the tenorhorn but space does not allow his inclusion in this study.

While there was a great deal of flexibility in regard to matters of instrumentation during this era, it is significant to note the composer's original intent. Unfortunately this is not always easily determined. Few original manuscripts exist and usually the most authoritative source available is the first published edition. Though the lack of documented evidence makes it difficult to draw firm conclusions about certain details of the music, many questions can be answered through close examination of the extant editions of the material.

Complicating matters further, however, most recent releases of this repertoire vary substantially from the original instrumentation and are misleading to modern performing brass ensembles. A typical practice is to adapt the instrumentation to fit that of a standard brass ensemble. In the case of the

brass quintet, the most accepted configuration today consists of two trumpets, horn, trombone and tuba. While this arrangement is capable of producing gratifying results in playing the music of St. Petersburg, the valved conical brass originally specified yield a uniquely homogeneous quality that is otherwise lacking. This is most evident, perhaps, in the common practice of assigning the tenorhorn and baryton parts to the trombone. A quote from Mary Rasmussen serves to illustrate the point:

To return to the Ewald work, its lush, romantic, surging, Tchaikovsky-esque spirit seems ideally suited to the valved brass for which it was originally written. It is a work which benefits from a homogeneous tone quality, with contrast of register rather than contrast of timbre. Its flowing melodic style can only be realized by instruments with valves. In such music the trombone is a donkey among horses.¹¹

Some may take exception to this statement, and the excellent recordings the Ewald quintets have received with just such an instrumentation makes for a

11. Mary Rasmussen, review of Symphony for Brass Choir by Victor Ewald, Brass Quarterly I/1 (Sept., 1957), 36.

convincing defense.¹² But it does serve a purpose to suggest that the unique sound ideal called for by composers such as Ewald and Böhme can only be obtained by following the original instrumentation as closely as possible. It is therefore appropriate to examine the state of evolution of the tenorhorn and baryton during the time when the composers of the Russian Chamber Brass School were active.

12. The discography lists several recordings which use the standard brass quintet instrumentation of two trumpets, horn, trombone, and tuba.
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CHAPTER III

THE DEVELOPMENT OF THE TENORHORN, BARYTON AND EUPHONIUM

The invention of the valve in the early nineteenth century fostered the development of new chromatic brass instruments. This evolutionary period eventually produced the instruments of the brass family as we know them today, but many other instruments were invented and experimented with along the way. Some were to be the first of many generations, while others never found acceptance and were quickly abandoned. Even now new developments and mechanisms are constantly being explored in attempts to perfect the brasses.

Though it is difficult to understand why so few major composers wrote chamber music for brass during this time, it is likely that the lack of a standardized instrumentation was partially the reason. To further confuse the issue, terminology for the newly evolving instruments varied considerably from country to country. This was then and continues now to be a major cause of misunderstanding. Nowhere is this more evident than in the case of the tenorhorn,

baryton, and euphonium, sometimes classified as valved-bugle horns.

Clifford Bevan states, "Any reference work able to devote more than one sentence to the valved bugle-horns mentions the incredible confusion of nomenclature relating to the family."¹ Bevan's book, The Tuba Family, gives twelve pages of names in four languages of the various valved-bugle horns collected from scores, orchestral parts, references in the literature and word of mouth. The baryton, tenorhorn, and euphonium are all considered conical bore instruments, but the baryton was constructed with a wider bore than the tenorhorn. Thus, the baryton would be the equivalent of the instrument we now commonly refer to as the euphonium. It follows that the tenorhorn had a narrower bore and would correspond to an instrument seldom used in the United States today, the baritone horn of the English brass band movement.

Thus the term baryton meant something quite different to Ewald and Böhme than the term baritone horn does to us. The current use of these instruments

1. Clifford Bevan, The Tuba Family (London: Faber and Faber Limited, 1978), 93.

in the United States makes this a difficult concept to grasp. In the majority of cases, no genuine distinction is made between the terms "baritone horn" and "euphonium"; rather they are used interchangeably. Many American manufacturers who offer baritone horns are selling instruments of larger bore size than the tenorhorn, and often there is no substantial change in bore size if these same companies also produce a euphonium.² Their goal may be to blend the best qualities of both instruments, but most professionals feel that these instruments are inferior to European wide bore euphoniums, which possess a fuller and deeper quality of tone. The true small bore baritone horn is seldom used in the United States except by brass bands patterned on the British tradition.

Though we cannot know with certainty the exact specifications of the tenorhorns and barytons that Ewald and Böhme composed for, it is possible to document some general characteristics that were typical of the instruments they most likely would have known. One prominent manufacturer was the Czech,

2. David Werden, "A Euphonium is a Baritone That's Played Well," T.U.B.A. Journal XI/4 (Spring, 1984), 6.

Václav Cervený. In describing one of his instruments, Clifford Bevan offers:

In 1848 the prolific Cervený brought out his Baroxyton. This was a four-valve euphonium with a range of three octaves and a third from B^I flat to d^{II}. The Russians adopted it as first bass in their infantry bands. Made in tuba, ophecleide and helicon shapes, there were other models in F and E Flat. Cervený also made the Phonikon, a euphonium with a cor-anglais type of bulbous bell.³

In 1851, Cervený entered into social and business relations with Russia that developed into a special friendship with Emperor Alexander III. Cervený became the expert advisor to the commander of the Russian army and was charged with the delivery of band instruments of his own construction. Among these instruments were a wide bore bugle and a wide bore tenorhorn. These instruments were later made under the name "Triumph".⁴

3. Bevan, op. cit., 93.

4. Vaclav Hoza, "Václav Frantisek Cervený (1819-1896)," Brass Bulletin XXIII (1978), 27-29.

Any discussion on the development of brass instruments from this era also needs to pay homage to Adolphe Sax. Though the French influence in regards to the composers of the Russian Chamber Brass School was not as great as the German, it should be pointed out that among the family of Saxhorns produced were the Saxhorn Baryton and the Saxhorn Basse. The former was also called the Saxhorn Tenor en si bémol and would be the equivalent of the English baritone horn, while the latter was a wider-bore instrument similar to the euphonium. All were pitched in B-flat.

Because of the various ways these terms have been used, there is no simple way to classify them. Attempts to do so usually become quite technical and of questionable validity. For our purposes the tenorhorn will refer to a narrow bore instrument and baryton will refer to a wider bore instrument, both constructed of conical tubing and usually pitched in B-flat.⁵ This would be consistent with the way Ewald and Böhme would have known them.

5. Bevan, op. cit., 102.

CHAPTER IV

OSKAR WILHELMOVITCH BÖHME

Oskar Böhme is now gaining greater familiarity among brass players, especially trumpeters. He remains the only composer of the Russian Chamber Brass School who performed professionally on a brass instrument. His 24 Melodic Studies for trumpet is considered standard pedagogic material in many trumpet studios, and his Concert für Trompete in E moll, Op. 18, has been referred to as the only authentic Romantic trumpet concerto.¹ Max Sommerhalder, trumpeter with the Berlin Radio Symphony, was the first to record this concerto along with three of Böhme's shorter works in 1981.² The Norwegian trumpeter Lars Næss recorded the concerto five years

1. Lars Næss, record jacket notes to Concerto in E Minor, op. 18 by Oscar Böhme, perf. by Lars Næss (Aurora, Norwegian Music Productions, 1985).

2. Oskar Böhme, Concerto pour Trompette, op. 18, Scene de Ballet, op. 31, Soirée de St. Petersbourg, op. 23, and La Napolitaine, op. 25, perf. by Max Sommerhalder (Accord 149058, Distribution Musidisc, 1985).

later after completing a master's thesis on Böhme.³ Since Böhme was a trumpet virtuoso, it is not surprising that he contributed so prominently to the trumpet repertoire.

Most of his works for trumpet occupy a category similar to those of Herbert L. Clarke or Jean Baptiste Arban as the titles Souvenir de St. Petersbourg, Soirée de St. Petersbourg, and Russian Tanz might suggest, but Böhme was also capable of composing works of symphonic proportions as exemplified in his trumpet concerto and the Trompeten-Sextett. Regardless of the title, this composition actually requires a mixed brass ensemble. This work, along with his two brass trios, the Präludium u. Fuge in E-flat Major and Präludium u. Fuge in C Minor are of primary interest to this study. Böhme's career reflects the German influence in St. Petersburg at this time, and his biography may be viewed as a model of the success foreigners often found in Russia.

3. Lars Næss, Oskar Böhme: Konsert for trompet i e moll, opus 18. Den angivelig eneste trompetkonsert fra tidsrommet 1803-1900, M.A. Thesis, Hovedoppgave i musikk ved Universitetet i Oslo, 1983.

Oskar Böhme was born near Dresden in 1870 and by age fifteen was touring Europe as a virtuoso trumpeter. His father was also a trumpet player of distinction who served as a member of a Dresden Kapelle.⁴ The Kapellen were a fascinating 19th-century phenomenon. Smaller groups of up to eight musicians, sometimes all brass players, traveled throughout Europe, Russia, and the world presenting music that was mostly intended for entertainment and dancing, though the best of them sometimes achieved concert status. Alfred Dieck, author of a book on these wandering musicians, wrote an amusing account of one such Kapelle in Russia:

Three brass groups played regularly and for several years at the Tsar's court. One of them was the Klehahn Kapelle. All went well until one of the Russian Princes fell for the charms of the maiden Klehahn and took her as his 'left hand' wife. Instantly the Kapelle was sent home and no more engaged.⁵

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4. Lars Næss, letter to the author, August 3, 1987.
 5. Alfred Dieck, review of "Die Wandermusikanten von Salzgitter," Brass Bulletin XIII (1976), 106-115.

In addition to the early exposure from his family, Oskar Böhme received an outstanding musical education, studying trumpet and composition at the Leipzig Conservatory from which he graduated in 1888. Within a year of graduation he settled in St. Petersburg to become a member of the Imperial Theatre Orchestra. From 1903 to 1921 he played principal trumpet with the Marynsky Theatre Orchestra. He was also an active teacher serving on the faculty of the Vasileostrovsk College of Music from 1921-1930 and then the Academy of Music in Tchkalov from 1936 until his death in 1938.⁶

The only known works he composed which include tenorhorn and/or baryton are the two trios and sextet previously mentioned.⁷ The trios were first released by P. Jurgenson, the most prestigious Russian music publisher of the day, and although no publication date is listed, both David Reed and Steven Winick, editor

6. Max Sommerhalder, "About the Composer: Oscar Boehme [sic], Sextet," Music for Brass No. 248 (North Easton, Massachusetts: Robert King Music, 1980).

7. I am indebted to David Reed for providing a copy of the Zwei Dreistimmige Fugen in the original Jurgenson edition (n.d.) and to Robert King for providing a copy of the original score of the Trompeten-Sextett (n.d.).

of a more recent edition, have dated them c.1905.⁸ The title page of the trios in the Jurgenson edition clearly indicates two possible instrumentations: trompete, althorn and baryton or cornet, waldhorn and tenorhorn. Both of these designate trombone as an alternate bottom voice, but the rapid scale passages would be much more accessible on a valve instrument. The same is true of the trills in the first fugue which would be awkward on a non-valve instrument, all the more so since they are imitated by the other two voices (Fig. 1).

Reed dismisses these trios as lesser works in the following account:

Two curious pieces are the Three-Voiced Preludes and Fugues, Opus 28, for trumpet, althorn and baritone (trombone) or cornet, waldhorn (horn), and tenorhorn (trombone). (Böhme showed himself to be quite flexible in his approach to instrumentation!) The fugues are remarkably conventional textbook works. Dating as they do from

8. Jurgenson had locations in both Leipzig and Moscow. David Reed identifies Moscow as the city of publication while Steven Winick identifies Leipzig. Reed, op. cit., 87. Steven Winick, "Music for Brass Trio," Brass Anthology: A Compendium of Brass Articles from The Instrumentalist (Evanston, Illinois: The Instrumentalist Co., 1984), 627-630.

Figure 1. Böhme, Fugue, Es-dur, Op.28, No. 1

Allegro ♩ = 100

Trompète

Alhorn

Baryton

This system shows the first three staves of the musical score. The top staff is for Trompète, the middle for Alhorn, and the bottom for Baryton. The key signature has one sharp (F#) and the time signature is common time (C). The Baryton part begins with a *mf* dynamic and a *>* accent. The Alhorn part has a *mf* dynamic and a *>* accent in the final measure. The Trompète part is mostly silent in this system.

This system continues the musical score with three staves. The Baryton part features a *tr* (trill) in the second measure. The Alhorn part has a *tr* in the second measure. The Trompète part remains silent.

This system continues the musical score with three staves. The Baryton part has a *mf* dynamic and a *>* accent in the first measure. The Alhorn part has a *tr* in the second measure. The Trompète part remains silent.

about 1905, after Böhme was well established in St. Petersburg as a concert artist, one wonders what would have possessed him to write them. Was Böhme perhaps studying counterpoint at the time? Did he decide to publish his exercises? All that can be said for certainty is that these little studies bear little relationship to his more substantial works.⁹

The trios go beyond mere textbook conventionality, however, and demonstrate a high degree of skill not usually found in his programmatic novelty works.

There appears to be no way to know with certainty what Böhme's preferred instrumentation was for the Trompeten-Sextett, op. 30. Even the date of the first edition poses many questions. At least three different dates--1911, 1912 and 1913--are listed by Reed.¹⁰ Other sources do little to clarify the date and speculate that the piece may have been composed as early as 1906.¹¹ The date is of considerable concern if we are to accurately examine the relationship between this work and the Ewald Quintet, which was published in 1911. Additionally, some sources list a

9. Reed, op. cit., 87.

10. Reed, op. cit., 87, 88, and 201.

11. Sommerhalder, op. cit. and Lars Næss, op. cit.

Eugene Böhme as the publisher while others indicate Oskar Böhme himself.¹²

So many variances exist between the title page to the score and the title page to the set of parts that it seems very likely that these are either two different editions or the set of parts and score were published at different times.¹³ These discrepancies include different spellings of the name Oskar, different art work, and different typefaces. Only one title page carries a dedication, and perhaps most important, there are differences in the indicated instrumentation. These are subtle differences, but they are critical to the premise of this paper.

The instrumentation for the first three parts is clear; cornet à pistons in B-flat and two trompeten in B-flat. The fourth part specifies basstrompete in E-

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12. Reed, op. cit.; Harold Rutan, An Annotated Bibliography of Written Material Pertinent to the Performance of Brass and Percussion Chamber Music, Ed.D. Thesis, University of Illinois, 1957, 174; and Willard Starkey, The History and Practice of Ensemble Music for Lip Reed Instruments, Ph.D. Dissertation, University of Iowa, 1954, 495.
13. The copy of the original score which Robert King provided for study does not resolve these questions.

flat and lists althorn as a possible substitute for the basstrompete part. It is with the fifth and sixth parts that differences begin to appear.

According to the title page of the parts, the tenorhorn is indicated for the fifth part with trombone as an alternate instrument. If the title page to the score is accepted, then just the opposite holds true. In either case the tenorhorn is indicated, but it becomes the instrument of choice in the former. Further support for the primacy of the tenorhorn can be found on the original tenorhorn part. In an anonymous handwriting (perhaps Böhme's), a message is included which states that the trombone may be substituted for the tenorhorn, and an extra part, in bass clef, is provided for that purpose. This music was obtained from the Norwegian trumpeter and scholar, Lars Næss, and is not generally available in the United States.

There also is a slight difference listed for the bottom voice. The score title page indicates simply "tuba" while in the set of parts "tuba hoch in B" is specified, meaning "high tuba in B flat". In both cases, the baryton is listed in parenthesis. The term tuba hoch or high tuba is unusual and is not found in the standard sources, such as Bevan's book. The part

itself is virtuostic in both range and technical demands.

Although both Robert King and David Reed state that the tuba hoch refers to a baryton, this is arguable.¹⁴ Every other time an instrument is listed in parenthesis on the title pages, as baryton is, an alternate instrument is indicated, not simply another name for the same instrument. If the tuba hoch in B flat was the same instrument as the baryton, there would have been no reason for Böhme to list baryton separately.

Though the part is playable on a four valve baryton, it makes considerable use of pitches in the low register that are of lesser quality and difficult to tune. The range of the part is perhaps most suited to the F-tuba, since the highest pitch is a concert F, the eighth harmonic of its overtone series. This would represent the equivalent top range Böhme requires of the other instruments, a range he does not exceed in his trio or sextet. The lowest notes, which would be of dubious quality on all but the widest bore

14. Reed, op. cit., 90 and Robert King, "Editor's Notes: Oscar Boehme [sic], Sextet," Music for Brass No. 248 (North Easton, Massachusetts: Robert King Music, 1980), 56.

barytons, would respond much more readily on the F-tuba. Also, it is not likely that Böhme would have achieved as desirable a contrast in the voicing between the tenorhorn and baryton as would be possible between the tenorhorn and F-tuba.

If two different editions are represented here, a case can be made for considering the title page to the parts as the earlier of the two for the following reasons. First, it is likely that a set of parts would be of greater interest to Böhme, since the publishing of a score would not secure performances of the music. Böhme was a professional performer, and having parts available for performances would certainly be his highest priority. If Böhme financed the publishing of these parts himself, then the cost may have prohibited him from releasing a score immediately.

Secondly, it is the title page to the parts that lists the dedication to a Madame L. Tillmanns and spells Böhme's first name with the more familiar 'k' rather than the 'c' found on the score. Both of these factors might indicate that Oskar Böhme had closer supervision over the publication of the parts. Whether the changes made when the score was published later represent those of a publisher's concern for

more sales or were revisions made at Böhme's request cannot be known.

This work must have enjoyed considerable popularity in earlier years. In his doctoral thesis on twentieth-century brass music, Arthur Swift wrote:

Oskar Böhme's Sextet in E-flat Minor, op. 30, is a well-known work in four movements. Written no later than 1911, it is usually performed in the 1934 Witmark edition. An interesting piece in the early Romantic style, the forms employed are products of the eighteenth century... The Böhme sextet continues to be widely performed by various groups and is respected by leading brass authorities.¹⁵

Among the brass authorities Swift refers to is the now familiar Mary Rasmussen, who places this sextet among a group of five works described as good sextets.¹⁶ Even so, she refers to the composition as "Oskar Böhme's grand old, romantic old, slushy old,

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15. Arthur Swift, Jr., Twentieth-Century Brass Ensemble Music: A Survey with Analyses of Representative Compositions, Ph.D. Dissertation, University of Iowa, 1969, 97-98.
 16. Mary Rasmussen, A Teachers Guide to the Literature of Brass Instruments (Durham, New Hampshire: Brass Quarterly, 1964), 36.

Sextet in E-flat Minor."¹⁷ Considering what Stravinsky, Prokofiev and other contemporary composers were writing at the time, the music of Böhme does represent an older and perhaps outdated practice.

The 1934 Witmark edition was a fine publication which is no longer in print. It followed the original score closely and provided many alternate parts. No basstrompete part was provided, since this instrument is now less frequently used, but the third voice could be played on B-flat trumpet or horn in F. The fourth part could be played on horn in F, trombone or baritone and the fifth part could be played on trombone or baritone. The sixth part was labeled as a tuba part, but the higher sections have also been written an octave lower.

The only edition currently available is the one published by the Robert King Music Company in 1981. Since Robert King has released so many editions from the Russian Chamber Brass School, perhaps some comments about him are in order. Few people have had as much impact on twentieth-century brass music as Mr. King. In addition to publishing numerous brass works,

17. Rasmussen, op. cit., 36.

he has headed a respected company which distributed virtually all brass music publications for some fifty years and has only recently retired. He is well educated, having completed most of the work on a doctorate in music from Harvard, and is also an accomplished baritone player with a sincere fondness for his instrument. Two interviews with him have appeared in recent brass periodicals that reveal his deep sincerity and regard for brass instruments.¹⁸ He has greatly assisted the author in the writing of this paper by making original scores and microfilms in his possession available for study.

Several of his editions, though often the only ones available, are lacking in historical accuracy. Even though they often include informative "Historical Notes" written by eminent scholars, Mr. King sometimes takes a rather liberal view of his role as editor. Even Mary Rasmussen, who wrote the historical notes for several of his editions, often has been critical of the editions themselves.

18. Keith Johnson, "An Interview with Robert King," International Trumpet Guild Journal X/1 (Sept., 1985), 18-23 and Tom Everett, "An Interview with Robert King," The Brass World IX/2 (Nov., 1974), 84-92.

Of his edition of the Sextet, King says, "To begin with, the key of E-flat minor was an obstacle, mainly from the point of view of intonation and extreme accidentals." His solution was to transpose the piece a whole tone higher to f minor. Any help that simplifying the key signature provides is more than offset by the increased demands made upon all the players in terms of tessitura and endurance. In a work over twenty minutes in duration, a whole step increase in the range is very significant. The difficulty level of this piece is such that only an advanced ensemble would be able to successfully perform it, and such a group would no doubt be capable of playing the piece in the original key of E-flat minor.

The transposition does assist in the performance of the sixth part, however. When this part is played on the baritone as King specifies, the higher key avoids many of the lower notes that would otherwise fall into the less desirable range of the instrument. His edition does include a reproduction of the title page as well as the first page of the original score, a practice that is to be commended.

Max Sommerhalder, who prepared the historical notes that are included in this edition, had this to

say in regards to the King edition: "I wrote the notes to the King edition of the sextet at King's request but am not responsible of his transposing the piece up a whole step which was, in my opinion, a rather unwise thing to do."¹⁹ Sommerhalder feels strongly enough about this matter that he is considering releasing an edition of the sextet with Chester Music in London.

An examination of the tenorhorn part, the fifth voice, reveals Böhme's skillful approach to the instrument. Though perhaps slightly less prominent than the outermost voices of the cornet and tuba, it is often entrusted with melodic material. The opening of the first movement provides a clear example of this, as the tenorhorn states the primary melodic material (Fig. 2).

Figure 2. Böhme, Trompeten-Sextett. Beginning of the first movement.

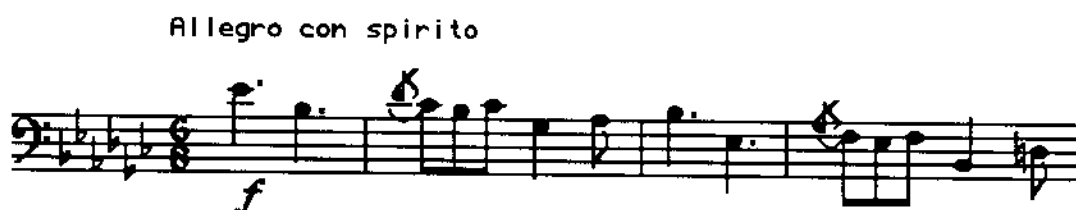


19. Sommerhalder, letter to the author, June 1, 1987.

Throughout the rest of the first movement it shares an equal role with the other instruments in presenting fragments of thematic material. Often, these are carefully distributed progressively from the upper voice, the cornet, down to the lowest voice, the tuba, and back.

The final movement contains many technical passages which, although not unreasonable on a valve instrument, would require a virtuoso trombonist. Even the grace notes at the beginning of this movement require much skill to be performed deftly on the trombone slide (Fig. 3).

Figure 3. Böhme, Trompeten-Sextett. Beginning of the fourth movement.



Two recent recordings of this work by prominent ensembles, the American Brass Quintet and the Empire Brass Quintet, are indicative of an increased level of interest in the Russian Chamber Brass School by brass players. Both quintets engaged additional personnel to join them in recording the sextet. In the case of

the American Brass Quintet album, Brass Music at St. Petersburg, an instrumentation of two trumpets, horn, trombone, bass trombone and tuba was used.²⁰ In the Empire Brass Quintet recording, three trumpets, horn, trombone, and tuba were employed.²¹ It is unfortunate that a recording does not exist utilizing Böhme's original instrumentation.

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20. Oskar Böhme, Sextet in E-flat Minor, op. 30, performed by the American Brass Quintet (Tinton Falls, New Jersey: Musical Heritage Society MHS 7557L).
21. Oskar Böhme, Sextet in E-flat Minor, op. 30, performed by the Empire Brass Quintet (Fall River, Massachusetts: Sine Qua Non Productions Cassette 79038).

CHAPTER V

VICTOR VLADIMIROVICH EWALD

Because of Ewald's acknowledged position as the foremost of the Russian Chamber Brass School composers and the large amount of information about his life that is readily available, only a brief biographical sketch will be presented here.¹ Though most likely of German descent, Ewald was born in St. Petersburg in 1860 and is thought to have died there in 1935, some seventy-five years later. Though a civil engineer by profession, he remained active as an accomplished amateur cellist and a member of the prestigious Belaiev Quartet.

Mitrofan Petrovich Belaiev was the violist in the quartet that bore his name, and he owned a publishing firm that specialized in promoting Russian music. He provided a trust fund to perpetuate the publication of Russian music beyond his death, a fund that made

1. David Reed, Victor Ewald and the Russian Chamber Brass School, D.M.A. Dissertation, The University of Rochester, Eastman School of Music, 1979.

possible the publication of Ewald's Quintet in B-flat Minor.

This quartet met regularly on Friday evenings from 1887 until Belaiev died on December 28, 1903. More information on the Belaiev circle can be found in Rimsky-Korsakov's My Musical Life.² It would be logical to conclude that this ensemble and the circle of musicians who gathered to listen to these quartet evenings would have had a major impact on Ewald's musical development. They are known to have played the quartets of Haydn, Mozart, and Beethoven as well as some later quartets.

Among the members of the circle who regularly associated with the Belaiev quartet were several composers including Rimsky-Korsakov, Alexander Glazunov and Nicholas Tcherepnin. Even Tchaikovsky, who lived in Moscow, is known to have been a frequent visitor to the Belaiev household. As might be expected, Ewald's first known composition was a string quartet, and it received third place in a competition that was judged by Rimsky-Korsakov and Tchaikovsky

2. Nikolay Andreyevich Rimsky-Korsakov, My Musical Life, trans. by Judah A. Joffe (New York: Alfred A. Knopf, 1942), 269.

among others. Ewald's next three works also were for strings, but then for reasons about which we can only conjecture, Ewald composed his Quintet in B-flat Minor for brass.

Though it is generally thought that Ewald also played the horn, it has not been possible to document that possibility conclusively. It is known that a favorable atmosphere for brass chamber music existed at this time. Glazunov's brass quartet, In Modo Religioso was published in 1893 and Anton Simon's 22 Petits Morceau, a collection of brass chamber music, was published in 1901. These works, plus those of Oscar Böhme discussed previously, unquestionably suggest that there was a demand for brass music. It is probable that Ewald would have known these works and that he would have also been influenced by the high regard in which Rimsky-Korsakov held the brass family.

With Ewald's background as a cellist in a string quartet, he would have naturally approached the brass ensemble with a sense of homogeneous sound in mind. This is undoubtedly the case in the Quintet in B-flat Minor, a piece composed for a group of conical bore valved brass instruments. The instrumentation specified in the Belaiev edition of 1911 is for two

cornets in B-flat, an E-flat althorn, tenorhorn or baryton in B-flat, and tuba. The tuba would most likely have been one pitched in E-flat as suggested by Clifford Bevan and David Reed.³

Once again, questions surface regarding the appropriate instrument on which to perform the tenorhorn part. In many modern performances it has been customary to substitute the trombone on this part so as to conform to the standard brass quintet instrumentation. Less often, the euphonium is substituted, but even these performances fall short of achieving the exact effect intended by the composer. Reed's comments on this are to the point: "Ewald indicates that baryton is a permissible substitute for the tenorhorn. By the converse, we can assume that his original intention was for the somewhat lighter and more compact sound of the tenorhorn."⁴

The fact that there have been no fewer than six published editions of this quintet certainly attests to its popularity. As was the case with the

3. Clifford Bevan, The Tuba Family (London: Faber and Faber, 1978), 144, and Reed, op. cit., 125-126.

4. Reed, op. cit., 127.

Böhme Sextet, few of the subsequent editions attempt to duplicate the instrumentation of the original 1911 edition. The 1957 edition by Robert King differs considerably in instrumentation concept from the original, and perhaps it is appropriate to mention some of the problems with authentic performance practice this publication presents since it is so often used.⁵

The title of the quintet has been changed to Symphony for Brass Choir, implying that the work should be played by a large ensemble. King suggests a group of twelve cornets, eight horns, six trombones, four baritones and two tubas as being ideal. Extensive changes have been made to the lower two voices. The original tenorhorn, or fourth part, has been indicated for trombone and greatly modified "in order not to burden the trombone part with passages which are not adaptable to the slide."

The fifth part has been rewritten for baritone to include much of what was originally in the fourth part as well as retaining its original bass function. The

5. Robert King, editor, Symphony for Brass Choir, 2nd edition (North Easton, Massachusetts: Robert King Music, 1957).

tuba part, which was vital and gratifying in the original, is now relegated to reinforcing sections of the bass line only when a large ensemble is employed. This edition, which is better thought of as an arrangement, can be used effectively by large brass choirs and is more approachable by student quintets than the Belaiev edition. It should be clear to those groups using it, however, that this is not at all representative of the original instrumentation.

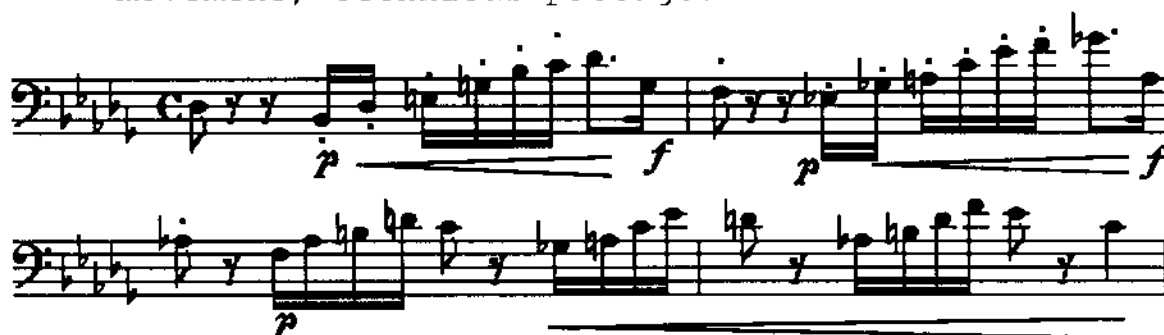
Though the Belaiev edition is not readily available, Don Miller of Ensemble Publications released an edition in the early 1960's that is primarily a photocopy of the Belaiev edition with an added bass clef version of the tenorhorn part. The original part was in B-flat treble clef.⁶ This edition has since been replaced by an updated 1973 edition but it can still be found in many university libraries and music collections.

Ewald's treatment of the tenorhorn in the quintet places it second in musical importance only to the first cornet part. The tenorhorn frequently has

6. Don Miller, editor, Quintet, B moll. Photocopy of Belaiev edition. (Buffalo, New York: Ensemble Publications, 196?).

melodic material and the technical demands made upon it are substantial (Fig. 4).

Figure 4. Ewald, Quintet in B-flat Minor. First movement, technical passage.



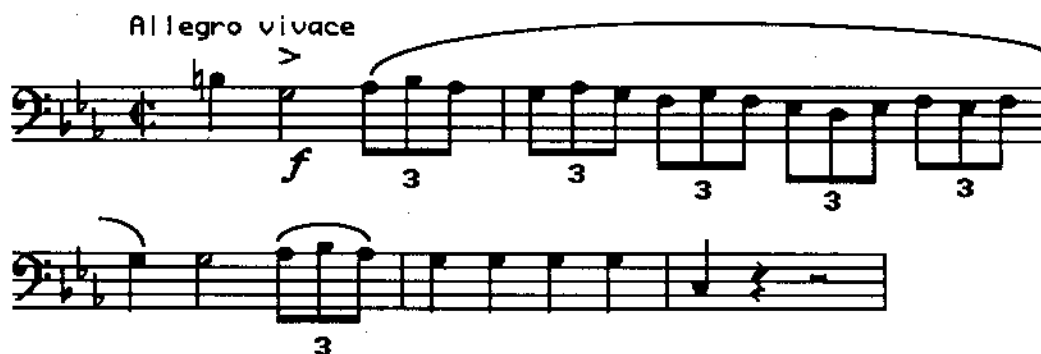
In regards to the problems faced when this part is performed on trombone, David Reed suggests:

Mention has been made of the difficulties encountered when one substitutes a trombone for the performance of this part. While technical difficulties can certainly be overcome, it is likely that certain passages would never sound as Ewald intended if performed on the trombone. This is not to discourage performances of the quintets with groups limited to the instrumentation of the modern quintet, but rather to encourage, when fine players are available, performances with the euphonium or baritone horn rather than trombone.⁷

7. Reed, op. cit., 189-190.

Because the other Ewald quintets do not exist in early editions, the available sources for them are less reliable. They were preserved only in hand-copied manuscripts of unknown origin until their publication in 1979. There is little reason to suspect that they are for an instrumentation different than the first quintet. In fact, one of the most demanding passages for the tenorhorn can be found in the third movement of the second quintet (Fig. 5).

Figure 5. Quintet No. 2 for Brass. Third movement, technical passage.



While the majority of performances that the Ewald quintets receive make no attempt at achieving the homogeneous sound of the valved conical brass family, there have been exceptions. Christopher Leuba, a respected horn player, tells of one such performance:

I heard a resident faculty brass quintet play an outstanding performance of one of the quintets of Victor Ewald. Both

the upper parts were played on fluegelhorns and the two lowest parts on baritone and tuba rather than trombone and tuba. In this context, I commented to the hornist that I thought the horn sonority inappropriate, and might have preferred the quality of an upright alto horn.⁸

Following this performance, Leuba corresponded with a Soviet horn player, Uve Uustalu, and asked him to research the instruments in use at the time as well as to determine whether any printed programs of the first performance existed. He received a response from the Soviet horn player that he had located the original program that confirmed the use of conical valved instruments. Unfortunately, he was not able to send Leuba a copy of the program.

The Chestnut Brass Quintet has been active in performing many works, including those of Ewald, on original instruments. Presumably there have been other performances in which the homogeneous sound of conical valve instruments has been sought. There are many considerations to be made in deciding on how best

8. Christopher Leuba, "Performing the Brass Quintets of Victor Ewald," The Horn Call XVI/1 (October, 1985), 36.

to approach the issue of instrumentation. These will form the basis of the concluding chapter.

CHAPTER VI

CONCLUSION

It would be easy to assign the instrumentation of the works of Böhme and Ewald exclusively to the instruments of the conical valve brass family. But the challenges that arise are not unlike those that occur when attempting to perform renaissance music on period instruments. Finding suitable instruments is no small matter, and once found, they must be assiduously practiced.

In preparing for the performance associated with this study, the ensemble often wondered if brass musicians at the turn of the century had the same standards of intonation that we expect today. Even allowing for our unfamiliarity with the instruments, their intonation problems seem difficult to tame.

Though we may have fallen short of finding truly authentic period instruments, we did strive to locate the closest possible approximations. Our principal cornetist discovered that using a smaller mouthpiece had a dramatic effect on darkening the timbre. The althorn player had to learn E-flat fingerings and adjust to a new mouthpiece, while the tubist had to

rethink his concept of sound from the large orchestral timbre sought for today to one that was more intimate and compact.

As for the tenorhorn, the small bore instrument used for the performance would have benefitted from the addition of a fourth valve. Though we know that some tenorhorns were made that way, it was not possible to locate one for this performance. True small bore tenorhorns are not common in the United States, and purchasing such an instrument from abroad would be quite expensive.¹

We did make some observations while rehearsing the music that should be evident in the performance. There is a blended quality of sound when playing the conical valve brass instruments that is not present with the modern ones. We worked to find the "sweet spot" on these instruments and soon realized that they did not possess the same dynamic intensity found in their modern counterparts. In fact, we had to overcome our desire to make them sound like contemporary brass instruments and allow them to blend with each other. Close examination of both the Böhme

1. The one played for the performance was a Willson compensating 3 valve tenorhorn on loan from the DEG Music Company, Lake Geneva, Wisconsin.

and Ewald works reveal an extensive use of soft dynamics which are often disregarded. With the smaller conical instruments called for, the softer dynamics become quite logical and easy to obtain.

In defense of the current brass quintet instrumentation, there are recordings of these works by modern brass ensembles that are of great artistic value. In view of the fact that the brass quintet is enjoying a popularity never approached before, it seems plausible that the instrumentation in use today is not inferior to that of the conical brass family. As to the tenorhorn part being played on trombone, when trumpets are used for the upper parts the trombone then shares the cylindrical bore with them. Even when conical bore cornets are employed, the trombone most often used among symphonic players is a large bore instrument fully capable of a rich sonority not unlike that of a euphonium.

While it is true that considerable technical obstacles are present in both the Böhme and Ewald works, it is equally true that today's trombonists are repeatedly overcoming these difficulties. Still, there is a unique ensemble quality present when the instruments of the conical brass family are used that is very compelling.

The performance will begin with the opening section of the first movement of the Ewald Quintet in B-flat Minor. This will be played three times. The first performance will demonstrate the instruments that constitute the modern brass quintet: two trumpets, horn, trombone and a large tuba. The only change the second time through will be the use of the euphonium instead of the trombone. The third time, instruments approximating what might have actually been used, two cornets, althorn in E-flat, tenorhorn and an F-tuba are employed, and the movement will be performed in its entirety. This will be followed by a performance of the complete Böhme Sextet using cornet, two trumpets, althorn in E-flat, tenorhorn and F-tuba.

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