

MOZARTEAN GESTURE AND RHETORIC IN
HUMMEL'S *CONCERTO FOR TRUMPET*

Edward Phillips, B. Mus., M.M.

Dissertation Prepared for the Degree of
DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

May 2008

APPROVED:

Keith Johnson, Major Professor
Deanna Bush, Minor Professor
John Holt, Committee Member
Terri Sundberg, Chair of the Instrumental Studies
Division
Graham Phipps, Director of Graduate Studies in
the College of Music
James C. Scott, Dean of the College of Music
Sandra L. Terrell, Dean of the Robert B. Toulouse
School of Graduate Studies

Phillips, Edward, Mozartean Gesture and Rhetoric in Hummel's *Concerto for Trumpet*. Doctor of Musical Arts (Performance), May 2008, 40 pp., 17 examples, references, 28 titles.

Hummel's *Concerto for Trumpet (Concerto a Tromba principale)* is overtly operatic and is stylistically reminiscent of Mozart's *Don Giovanni*. Using the methodology of Leonard Ratner and Wye J. Allanbrook, it is possible to explore gesture and rhetoric in Hummel's *Concerto for Trumpet* and Mozart's *Don Giovanni*, and achieve a deeper understanding of the stylistic similarities shared between the two works.

In the third movement, dance is the most significant link to *Don Giovanni*. In the second movement, Hummel alternates between the emotions of Donna Anna and Don Ottavio as they appear in act 1, scene 13. The first movement makes extensive use of contrasting topics identified with *buffa* and *seria* characters to advance the musical narrative.

Comparing Hummel's concerto and Mozart's opera is a hermeneutical approach that illuminates several performance practice implications. Knowing the expressive similarities and rhetorical strategies common to both works clarifies several issues, such as tempo, ornamentation, and above all, expression.

Though Mozart's *Don Giovanni* and Hummel's *Concerto for Trumpet* are unequal in significance, it would be valuable to any interpretation of Hummel's concerto if the performer and audience acknowledge that the work is rhetorically and stylistically similar to Mozart's *Don Giovanni*.

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INTRODUCTION

Hummel's Musical Career

Johann Nepomuk Hummel (1778-1837) had the remarkable privilege of studying with Haydn and Mozart, quarreling with Beethoven, and knowing Schumann and Chopin. It would seem that as musical style transformed from the Viennese classical style to the romantic, Hummel appeared in the most opportune places at the best time. When Hummel was eight, he moved to Vienna after his father accepted the position as music director of the Theater auf der Wieden. This event is significant for two reasons: Firstly it gave Hummel exposure to the theater early in his career¹ and, secondly, it allowed for Hummel to study with Mozart. Hummel, a child prodigy, lived and studied with Mozart from 1786-1788 while establishing himself as a virtuoso pianist.

Throughout Hummel's varied career, two influences remained constant: Mozart, and the theater. Aside from the Mozartean style of the early piano sonatas² and the many borrowings of Mozart's music, Hummel is among the first of the Biedermeier Composers who continued in the style of Mozart. The Biedermeier era existed from 1815 to 1848, and it illustrates Mozart's lasting influence. Kenneth Delong notes that a characteristic of Biedermeier composers "is their continued reliance upon thematic ideas with clear

¹ J. Sachs: 'Hummel, Johann Nepomuk: Early Career', *Grove Music Online* ed. L. Macy (Accessed 1 February 2008), <<http://www.grovemusic.com>>

² Leon Plantinga, *Romantic Music: A History of Musical Style in Nineteenth-Century Europe*, (New York: Norton, 1984), 101.

‘referential’ content.”³ DeLong also writes: “The graceful arabesques and ornaments commonly found in much Biedermeier music retain much of the shape and expressive gestures of their Mozartean antecedents and are more the result of a concern for an attractive melodic surface than an indication of strong personal feeling.”⁴ Biedermeier music appealed to the middle-class audience because of its familiar musical discourse. The focus of nineteenth century scholarship, however, has turned to composers who followed the heroic style of Beethoven, exemplified in such works as his *Tempest Sonata* (1802) and *Eroica Symphony* (1803-4).

The influence of the theater is documented at the beginning of Hummel’s career when his father was the director of the Theater auf der Wieden, and at the end of his career when Hummel was an opera conductor in Weimar. However, one of the reasons Hummel was offered the position at Eisenstadt was because of his association with the theaters in Vienna.⁵ Not surprisingly, much of Hummel’s music borrows thematic material from operas of the day. Opp. 63 and 66, for example, are a potpourri of operatic melodies.⁶ As an improviser, Hummel was notorious for borrowing themes from operas—a common practice of his time—and he frequently concluded his concerts with a

³ Kenneth DeLong, “The Conventions of Musical Biedermeier,” in *Convention In Eighteenth- and Nineteenth-Century Music*, ed. Wye J. Allanbrook, Janet M. Levy, and William P. Mahrt (Stuyvesant: Pendragon Press, 1992), 203.

⁴ Ibid., 204.

⁵ J. Sachs: ‘Hummel, Johann Nepomuk: Vienna and the Esterházy’, *Grove Music Online* ed. L. Macy (Accessed 1 February 2008), <<http://www.grovemusic.com>>

⁶ John Rice, “The Musical Bee: References to Mozart and Cherubini in Hummel’s ‘New Year’ Concerto,” *Music and Letters* 77 (August 1996): 410.

paraphrase from an operatic finale.⁷ Clearly, the influence of the theater remained throughout Hummel's career.

Significance and Purpose

Mozart's influence on Johann Nepomuk Hummel is widely known and Hummel's *Concerto for Trumpet*⁸ (1803) is, to be sure, a fine example of Mozartean persuasion that precedes the Beidermeier era. Unlike Haydn's *Concerto for Trumpet*, composed only seven years earlier, Hummel's concerto is overtly operatic and is stylistically reminiscent of Mozart's late Viennese operas. The purpose of this study is to examine musical expression in Hummel's concerto in the context of common compositional practices in eighteenth century music. Performers and audiences alike can benefit from an investigation into the operatic qualities of the concerto and the influence of Mozartean opera that permeates the work.

The practice of borrowing music had long been established by the end of the eighteenth century. Hummel's *Concerto for Trumpet*, composed in 1803, is an example of musical pastiche. Ian Pearson, in 1992, wrote an article regarding Hummel's quote of Cherubini's *Les Deux Journées* that appears in the third movement of the concerto. This article generated more interest in the inspiration of Hummel's concerto, and John Rice later contributed his article, "The Musical Bee: References to Mozart and Cherubini in

⁷ J. Sachs: 'Hummel, Johann Nepomuk: Performing and Teaching', *Grove Music Online* ed. L. Macy (Accessed 1 February 2008), <<http://www.grovemusic.com>>

⁸ Though the original title was *Concerto*, and later changed to *Concerto a Tromba principale*, the work is referred to here as, *Concerto for Trumpet*.

Hummel's 'New Year' Concerto." Rice, a renowned Mozart scholar,⁹ illuminates specific musical references to instrumental works by Mozart to account for all the musical borrowings found in the first two movements.¹⁰ Even with Rice's examples in mind, the listener might well expect to discover additional borrowings from Mozart's operas since this was so much the case with many of Hummel's other works.¹¹ The concerto's lyrical and dramatically spontaneous moments are likely places to discover such borrowings.

Rather than searching for additional musical quotes from Mozart's oeuvre, a more fruitful endeavor is analyzing the stylistic similarities between Hummel's concerto and Mozart's music. Hummel's *Concerto for Trumpet* shares much in common with the musical gestures and rhetorical characteristics of Mozart's late works, especially his opera *Don Giovanni* (1787). Hummel lived and studied with Mozart at the time *Don Giovanni* was composed and subsequently conducted the opera over fifty times.¹² Moreover, *Don Giovanni* is regarded as the peak of Mozart's mature classical style: "With his capacity to coordinate many diverse elements, it was inevitable that opera would offer the richest field for his genius. Among his operas, *Don Giovanni*, 1787,

⁹Rice is the author of many publications on Viennese music such as *W.A. Mozart, La clemenza di Tito* published by Cambridge University Press.

¹⁰ The 'Haffner' Symphony and the *Piano Concerto in C K. 467* are the two works by Mozart that Rice argues are borrowed by Hummel in his concerto.

¹¹ John Rice, "The Musical Bee: References to Mozart and Cherubini in Hummel's 'New Year' Concerto," *Music and Letters* 77 (August 1996): 401-10.

Rice notes that Hummel's Opp. 63 and 66 use music from *Le nozze di Figaro*, *Don Giovanni* and *Die Zauberflöte*.

¹² Mark Kroll, "'La Belle Exécution': Johann Nepomuk Hummel's Treatise and the Art of Playing the Pianoforte," in *Historical Musicology: Sources, Methods and Interpretations*, ed. Stephen Crist and Roberta Marvin (Rochester: University of Rochester Press, 2004), 236.

represents the greatest synthesis of all.”¹³ While there are many rhetorical analyses of Mozart’s *Don Giovanni*, this type of analysis has not been applied to Hummel’s *Concerto for Trumpet*, leaving much of the concerto’s expressive intent undiscovered. By exploring gesture and rhetoric, it is possible to achieve a deeper understanding of the stylistic similarities shared between Hummel’s *Concerto for Trumpet* and Mozart’s opera.¹⁴

Rhetoric and Gesture in Classical Music

An analysis of rhetoric becomes difficult after the Baroque era when rhetoric underwent many changes in the way it was taught and conceptualized. Moreover, current conventions of musical analysis that are often applied to eighteenth and nineteenth century music fail to address matters of rhetoric, gesture, and style. A notable exception to these conventions is the innovative work done by Leonard Ratner and his student Wye J. Allanbrook. Their methodology is based on eighteenth century sources and concepts; it provides a window through which to view the performance practice of both Mozart’s opera and Hummel’s concerto.¹⁵ It is the analytical method of these two scholars that will be used to examine the characteristics of Mozart’s *Don Giovanni* and Hummel’s *Concerto for Trumpet*.

¹³ Leonard Ratner, *Classic Music: Expression, Form and Style* (New York: Schirmer, 1980), 397.

¹⁴ To avoid unnecessary repetition and to strengthen the arguments presented, the movements appear in reverse order in chapters two, three, and four.

¹⁵ Wye J. Allanbrook, “Dance as Expression in Mozart Opera,” Ph.D. diss., Stanford University, 1974.

Allanbrook lists several lexicons, manuals and treatises in a footnote that are used throughout her dissertation. The authors of these works include Carlo Gervasoni, Heinrich Koch, Joseph Riepel, and Johann Sulzer.

In his book, *Classic Music: Expression, Form and Style*, Ratner discusses several perspectives from which to view Classical music. The first perspective to be introduced is “musical topics.” These are the subjects of musical dialogue that are associated with the affections.¹⁶ Many of these topics are inherited from the Baroque era, such as the brilliant style, which is virtuosic music that conveys feelings of intensity.¹⁷ In Classical music, topics from the Baroque era were reused and others, such as storm and stress and Turkish music, were added.

Dances are a significant category of musical topics. Each dance conveys an affect and often a social class. For example, the minuet is a highly refined dance that recalls nobility and decorum. Consequently, the minuet also is associated with the upper class. Dances range from those which are ecclesiastical, such as the exalted march, to those of human ardor, such as the passepied and allemande.¹⁸ Individual dances will be discussed as they are introduced throughout the study, but it is important to note that dances were used to convey an affect or define a social context.

While musical topics convey affect on a large scale, musical figures convey affect on a smaller scale. In the Baroque era, for example, a descending semitone conveyed sorrow¹⁹ and a syncopated figure implied ingratiating flattery.²⁰ Such figures were used

¹⁶ Leonard Ratner, *Classic Music: Expression, Form and Style* (New York: Schirmer, 1980), 9.

¹⁷ Leonard Ratner, *Classic Music: Expression, Form and Style* (New York: Schirmer, 1980), 19.

¹⁸ Wye J. Allanbrook, *Rhythmic Gesture in Mozart: Le nozze di Figaro and Don Giovanni* (Chicago: University of Chicago Press, 1983), 67.

¹⁹ John Walter Hill, *Baroque Music: Music in Western Europe 1580-1750* (New York: Norton, 2005), 398.

to express text or to convey a single affect. In Classical music, these figures retain their association with the affections but are used with greater assortment. Ratner describes this as felicity of motive connection: “Felicity of motive connection places familiar materials into apt, often unexpected relationships; the end of a figure may be the link to the next so that a new line of discourse is taken; a turn in a phrase may be surprising but logical.”²¹ Knowing the intended affect of both topics and figures, one can gain new perspectives on Classical music.

Understanding the elements of musical discourse is only a part of musical rhetoric and gesture. Harmony and periodicity are also part of the composers’ elocution. One cannot go far in interpreting Classical music without knowledge of periodic phrase structure that is punctuated, most often, by dominant and tonic harmonies. In his treatise, *Versuch einer Anleitung zur Composition*, Heinrich Christoph Koch writes extensively on the means by which a simple phrase is combined with another phrase to form a period; periods are combined to form sections; sections are then combined to form entire movements.²² The study of rhetoric is an exploration of how composers modify this simple compositional process of expanding phrases and periods. Just as sentences may be expanded beyond subject, verb and predicate, this compositional process of phrases

²⁰ Judy Tarling, *The Weapons of Rhetoric: A Guide for Musicians and Audiences* (Hertfordshire: Corda, 2005), 88.

²¹ Leonard Ratner, *Classic Music: Expression, Form and Style* (New York: Schirmer, 1980), 104.

²² Elaine R. Sisman, “Small and Expanded Forms: Koch’s Model and Haydn’s Music” *Musical Quarterly* 4 (October 1982): 445.

Sisman writes: “Koch’s three expansion techniques and their formal application are not only more detailed than Riepel’s but also more nearly reflect late eighteenth-century compositional practice.”

and periods may be altered in musical elocution. Insertions, repetitions, cadential prolongations, and expansion of the melodic material are all means by which the composer can alter the periodicity.²³ It is in these alterations to the periodicity where many aspects of rhetoric and gesture may appear.

²³ Ibid., 452-454.

MOVEMENT III

The use of dance in the third movement is perhaps the most significant link to Mozart. In this movement, Hummel uses three types of dance that represent low, middle and high styles; these are the contredanse, march, and gavotte. The first theme of this third movement rondo is a frolicking contredanse²⁴ (see example 2.1). The theme, a sixteen measure period, is divided into four-measure phrases that end with a brief rest. This rest, however, does not interrupt the *molto perpetuo* character of the theme. A similar contredanse appears in Don Giovanni's first aria, "Fin ch'han dal vino,"²⁵ where eight measure phrases are separated by brief rests and the music thrusts forward in the same *molto perpetuo* fashion as Hummel's theme (see example 2.2). At the end of both the first theme of the concerto and "Fin ch'han dal vino," the soloist drives to a cadence in the tonic key with so much momentum that it permits an orchestral tutti to finish the dance with an extended period to emphasize the cadence.

²⁴ This is a specific type of contredanse called a contredanse allemande

²⁵ This is also a contredanse allemande

Example 2.1. Contredanse, First Theme of Movement III, mm. 1-20²⁶

Trumpet in E

Example 2.2. Contredanse, Don Giovanni's "Fin ch'han del vino," mm. 1-16²⁷

D.G.

Reduction

Finch' han dal vi - no cal - da la te sta, u - na gran fe - sta fa pre-pa - rar!

Allanbrook refers to this contredanse as Giovanni's "theme song."²⁸ The contredanse was new to the eighteenth century and was not considered among the social

²⁶ The examples from the Concerto are taken from Edward Tarr's scholarly edition of Hummel's *Concerto a Tromba principale*. Tarr's edition was consulted when using reductions of the orchestral parts.

²⁷ The examples from *Don Giovanni* are taken from: Wolfgang Amadeus Mozart. *Don Giovanni*. Vol. 4 of *Die Sieben Grossen Opern* (New York: Bärenreiter, 2005). This edition was consulted when using reductions of the orchestral parts.

dances.²⁹ The affect associated with this dance is one of anarchy or as Allanbrook writes, “the true dance of No-Man.”³⁰ Given Don Giovanni’s character, it is clear why Mozart chose such a dance. In Hummel’s case, it is likely that he wanted to elicit the technical demands of the movement. In both instances, however, the contredanse is used to create a sense of fervor; technical fanaticism in the case of Hummel’s theme and lascivious zeal in Mozart’s aria.

The B section of this rondo begins in gavotte rhythm³¹ with a brief interruption in m. 36 (see example 2.3). In his description of the gavotte, Ratner writes, “The principal charm of this dance lay in the retention of this rhythmic pattern, which accommodated a melody of elegance, poise, and self-containment.”³² Hummel, therefore, could not offer a better contrast to his opening contredanse. Such a contrast also occurs in the aria following “Fin ch’han dal vino” when a gavotte appears in Zerlina’s aria “Batti, batti, o bel Masetto”³³ (see example 2.4). The succession of dance types is striking and hints at an effort, on Hummel’s part, to emulate Mozart’s use of contrasting topics.

²⁸ Wye J. Allanbrook, *Rhythmic Gesture in Mozart: Le Nozze di Figaro and Don Giovanni*, (Chicago: University of Chicago Press, 1983), 220.

²⁹ Ibid., 62.

³⁰ Ibid., p.220.

³¹ A gavotte is a dance in 4/4. This 2/4 section maintains the metric pulse of the gavotte over the bar line.

³² Leonard Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer, 1980), 51.

³³ Wye J. Allanbrook, *Rhythmic Gesture in Mozart: Le Nozze di Figaro and Don Giovanni*, (Chicago: University of Chicago Press, 1983), 269.

Example 2.3. Gavotte, B Section of Movement III, mm. 32-42

Example 2.4. Gavotte, Zerlina's "Batti, batti, o bel Masetto," mm. 1-8

Andante grazioso.

In the B section, the Gavotte ends at m. 40. The phrase that follows is a lighthearted march in *buffa* style. This march gradually becomes more frantic until it is taken over by the orchestra playing *coups d'archet* figures that indicate a French overture topic (see example 2.5). The music then modulates from B major back to the tonic key of E major.

A strikingly similar progression, although on a larger scale, appears immediately after Zerlina's "Batti, batti, o bel Masetto." The act 1 finale begins with what Allanbrook

describes as “easy *buffa* style in duple meter.”³⁴ When Don Giovanni enters (m. 50), a march begins. In m. 76, Mozart uses the *coups d’archet* figure and reinforces the French overture topic with double dotted quarter notes in m. 84. The music then transitions from C major to F major in the following section. Though Mozart does not immediately transition into a contredanse, a contredanse does appear following a brief duet between Don Giovanni and Zerlina. This contredanse that begins in m. 139 concludes the scene.

³⁴ Wye J. Allanbrook, *Rhythmic Gesture in Mozart: Le Nozze di Figaro and Don Giovanni*, (Chicago: University of Chicago Press, 1983), 277.

Example 2.5. Transitions of the B Theme in Movement III

41 *Buffa style* March

Flutes

Bassoons

Horn in E

Trumpet in E

Violin I

Violin II

Viola

Violoncello

55 *French overture topio with coups d'archet*

Fl.

Ob.

Cl.

Ben.

E Hn.

Timp.

E Tpt.

Vln. I

Vln. II

Vla.

Vc.

64 *Modulation to E major and beginning of the Contredanse*

Fl.

Ob.

E Hn.

E Tpt.

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

The C section of Hummel's rondo begins and ends as a march. In the middle of this section, however, the march becomes a bourrée in m. 122. Though the march and bourrée are musical topics that Mozart frequently referenced in *Don Giovanni*, it is the transition of the march that is the most interesting rhetorical similarity. In the opening of the opera, Leporello sings "Notte e giorno faticar" which begins as a march. By measure 32, when Leporello begins thinking of Giovanni's present escapade, the music transitions into a gavotte. Hummel also converts his march; in this case he transforms it into a bourrée to accommodate the faster tempo of the movement (see example 2.6). In both cases the soloist begins an interaction with the orchestra when the transition appears. Leporello is answered by a two-measure ritornello that appears in measures 32-33 and 36-37, and the trumpet enters into a dialogue with the orchestra between measures 122 and 131. That Hummel has used a musical topic from Mozart's opera may be enough for the listener to recall Mozart, who so often wrote dances; but to also use the same rhetoric of transition and dialogue makes an even more tangible reference to this opening aria.

Example 2.6. The Transition Between March and Bourrée

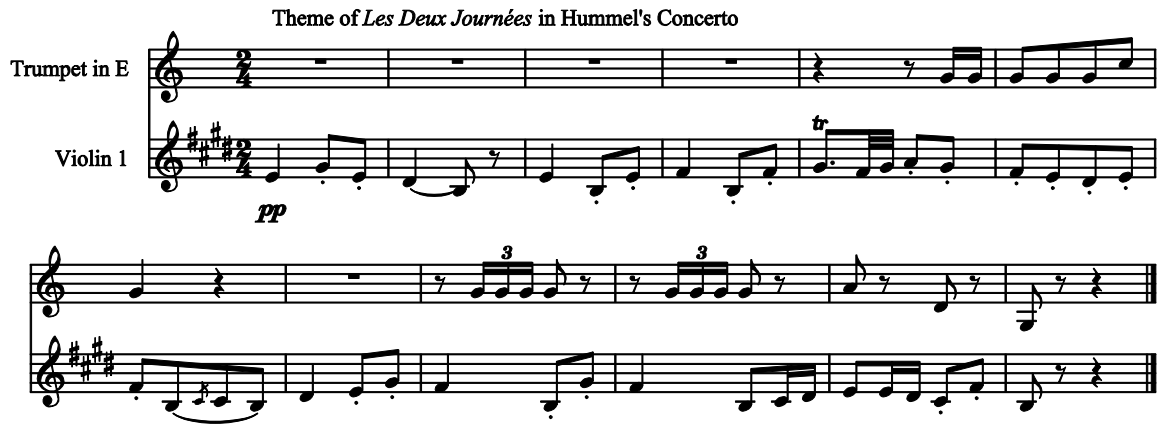
The musical score for Example 2.6 is divided into two systems. The first system, starting at measure 119, is labeled 'March Section' and 'Bourrée Rhythm'. It features a Trumpet in E staff and a Reduction staff. The Trumpet part begins with a melodic line in 2/4 time, marked *mp*. The Reduction part shows the piano accompaniment, starting with a *p* dynamic and transitioning to *f* during the Bourrée Rhythm section. The second system, starting at measure 127, is labeled 'Return to the March'. It continues the Trumpet and Reduction parts. The Reduction part includes a *cresc.* (crescendo) marking and a *f* dynamic, followed by a *p* dynamic. The Trumpet part also includes a *mp* marking.

Following this C section, Hummel introduces a quote from Cherubini's *Les Deux Journées*, an opera that reached Vienna in 1802 and was well received by the public. By 1803, 36 performances had taken place in Vienna.³⁵ The formal implications of this quote are significant. The use of this quote disrupts the rondo as it replaces the final statement of the opening theme. Not only is the quote thematically unrelated to the movement, but the texture of the orchestra also changes to a *tutti pianissimo*.

Example 2.7. Quote of Cherubini's *Les Deux Journées*

The musical score for Example 2.7 is a single system for Violin 1. It is labeled 'Theme from Les Deux Journées'. The violin part is in 2/4 time and features a melodic line with a trill (tr) marking. The key signature is one sharp (F#) and the time signature is 2/4.

³⁵ John Rice, "The Musical Bee: References to Mozart and Cherubini in Hummel's 'New Year' Concerto," *Music and Letters* 77 (October 1956): 422.



Hummel must have had a reason to make such a reference as the final theme of his concerto. Both Pearson and Rice speculate as to why Hummel would have concluded his concerto with this theme. Pearson suggests that it was a way of quickly finishing the work for an approaching deadline,³⁶ while Rice suggests that it was a message of encouragement to Weidinger--who premiered the work--as the text reads “go on...be brave...Courage”³⁷ Regardless of speculations, the quote is a rhetorical device; it is a *rivolgimento*³⁸ in *buffa* style.

The rhetorical concept of Hummel’s *rivolgimento* is also found in the act 2 finale of *Don Giovanni*. The finale begins with Don Giovanni feasting as he awaits the Commendatore whom he has invited to dinner. As Giovanni eats, an on-stage wind band

³⁶ Ian Pearson, “Johann Nepomuk Hummel’s ‘Rescue’ Concerto: Cherubini’s Influence on Hummel’s Trumpet Concerto,” *International Trumpet Guild Journal* 16 (May 1992): 17.

³⁷ John Rice, “The Musical Bee: References to Mozart and Cherubini in Hummel’s ‘New Year’ Concerto,” *Music and Letters* 77 (October 1956): 422.

³⁸ The *rivolgimento* is part of the disposition as described by Tasso wherein a change occurs from ill to good or vice versa. Here the change is from minor to major. For more information on this part of the disposition see:

John Walter Hill, *Baroque Music: Music in Western Europe 1580-1750* (New York: Norton, 2005), 17.

plays background music selected from Martin y Soler's opera, *Una cosa rara*, Sarti's opera, *I litigant*, and Mozart's own *Le nozze di Figaro*. What confirms the *buffa* intent is Leporello's commentary that he interjects as the music is performed. Allanbrook writes, "The three quoted works have in common a recent popularity; they would be recognized without Leporello's identifications."³⁹ Like the operas quoted in the finale of *Don Giovanni*, *Les Deux Journées* is a popular opera and an example of the *lieto fine*.

Another notable feature of Hummel's quote is that it appears in the violin. Consequently, the solo trumpet stands apart from the theme. The interjections of the trumpet, therefore, are much like Leporello's comments; they emphasize the amusing appearance of a popular tune.

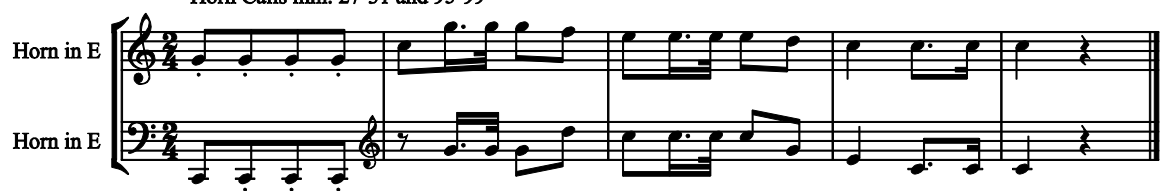
The dance topics and progression of these topics are tangible references to *Don Giovanni*. It may be possible, however, that Hummel intended to capture more of the title character's disposition than what appears in the opening contredanse. At the end of each statement of the contredanse in the third movement, there are horn calls (see example 2.8). At the end of the concerto, the trumpet plays horn calls marked by the characteristic dotted sixteenth, eighth figure (see example 2.8). The purposeful inclusion of what Ratner calls "Military and Hunt Music"⁴⁰ is directly related to Don Giovanni's character; which is to say that it is not just an innocent coincidence.

³⁹ Wye J. Allanbrook, *Rhythmic Gesture in Mozart: Le nozze di Figaro and Don Giovanni* (Chicago: University of Chicago Press, 1983), 290.

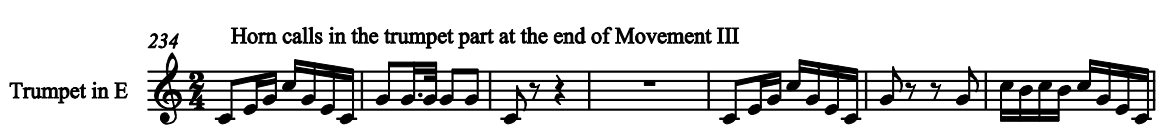
⁴⁰ Leonard Ratner, *Classic Music: Expression, Form and Style* (New York: Schirmer, 1980), 18.

Example 2.8. “Military and Hunt Music” in Movement III


Horn Calls mm. 27-31 and 95-99



234 Horn calls in the trumpet part at the end of Movement III



241



In the first scene of the opera, Leporello’s foot march is interrupted by a cavalry march⁴¹ complete with horns accompanying the melody. This interruption represents Don Giovanni. Allanbrook writes, “Gentlemen ride to hunt and to war, while servants follow on foot.”⁴² In the context of the first scene, however, this “military and hunt music” conveys a sexual innuendo:

The orchestra puts the sexual *double entendre* over succinctly, using hunting horns to suggest cuckoldry and the equestrian imitation for an even bawdier dig—it translates the time-honored pun on the word “mounting” (It. *montare*) into music to emphasize the dual nature of the *cavaliere*’s pursuits.⁴³

At the very least, Hummel included this topic in the third movement to represent the *cavaliere*. That the topic appears with the same dance type of Don Giovanni’s theme song might suggest that Hummel intended the movement to be more lascivious than a series of dance topics with a *lieto fine* reference.

⁴¹ Wye J. Allanbrook, *Rhythmic Gesture in Mozart: Le nozze di Figaro and Don Giovanni* (Chicago: University of Chicago Press, 1983), 203.

⁴² Ibid., 203-204.

⁴³ Ibid., 204.

MOVEMENT II

The second movement of the concerto is an aria for the soloist. Measures one through thirteen serve as an introduction as the music modulates from A minor to C major. Once in C major the first theme begins. This theme is an exalted march, what Allanbrook refers to as “an operatic extension of that style of music called learned or ecclesiastical.”⁴⁴ The theme forms a single period made up of two phrases and a period extension. The first two and a half measures of the theme (mm. 13-15) present the *exordium*, a simplistic statement that invites the listener. The second statement (m.16) is a variation of the first measure arpeggio transposed up a fifth. The closing statement repeats the second measure gesture up a fourth. Each statement ends with a *parlando* rhythm and moves the phrase to a higher tessitura for dramatic effect. The consequent phrase builds toward a sustained dominant, after which the phrase is extended through the use of ornamental figures. This extension is what Charles Rosen refers to as “filling;” the elongation of a cadence using conventional material.⁴⁵

⁴⁴ Wye J. Allanbrook, *Rhythmic Gesture in Mozart: Le nozze di Figaro and Don Giovanni* (Chicago: University of Chicago Press, 1983), 19.

⁴⁵ Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven* (New York: Norton, 1998), 71.

Example 3.1. Opening Theme of Movement II, mm. 13-28



The opening of Donna Anna's "Or sai chi l'onore," (I:xiii) confirms the dramatic intentions of the second movement and the similarities between the rhetorical techniques of the two composers. Both are exalted marches; both begin with a simply stated *exordium*; both use a *parlando* rhythm for punctuation; both antecedent phrases progress by repetition and raise the tessitura; both build toward a sustained dominant in the consequent phrase; and both end with a period extension using conventional material.

Example 3.2. Opening of "Or sai chi l'onore," mm. 1-16.

2
D. Anna Or sai, che l'o - no - re ra - pi - re a me vol - se, che fu il tra - di - to - re, che il

8
pa - dre, che il pa - dre mi tol - se. Ven - det - ta ti chie - do, la

13
chie - de il tuo cor, la chie - de il tuo cor.

After the opening theme, a four measure orchestra ritornello appears. The trumpet enters again to confirm the ardent message of the opening theme, only this time with shorter melodic fragments. It is the unsettling harmony, however, that builds even

greater tension. After a brief measure in A minor (m. 33) the music continually modulates to E major, the dominant of the follow section.

Knowing that this second movement theme is akin to Donna Anna's aria, the gesture of this theme is clearly defined. Donna Anna is the most noble of the characters in the opera as is confirmed by the use of an exalted march.⁴⁶ "Or sai chi l'onore" is Donna Anna's plea to Don Ottavio to avenge the man who murdered her father and sought to defile her honor. At the conclusion of her aria, Donna Anna exits the stage.

Having heard Donna Anna, Don Ottavio responds with his aria "Dalla sua pace" (I:xiii). Don Ottavio, is also a noble and virtuous character, but he is more reserved than Donna Anna and his arias are more emotionally refined than "Or sai chi l'onore." Don Ottavio's aria also conforms to the conventions of opera *seria* by providing Donna Anna an exit aria.⁴⁷

Italian ornamentation, or *passaggi*, appears excessively in the music sung by Don Ottavio. Throughout his arias, "Dalla sua pace", and "Il mio tesoro intanto," a simple melody is decorated with Italianate divisions (see example 3.3). These passages that avoid sequences and quickly alternate between rising and falling scale-like figures are much like the ornamentation found in sixteenth century Italy.⁴⁸

⁴⁶ The audience is unaware of exactly what happened between Donna Anna and Don Giovanni at the beginning of the opera. The use of the exalted march confirms Donna Anna's honor.

⁴⁷ Wye J. Allanbrook, *Rhythmic Gesture in Mozart: Le Nozze di Figaro and Don Giovanni*, (Chicago: University of Chicago Press, 1983), 231.

⁴⁸ For more information on the topic of sixteenth century ornamentation see: Howard Mayer Brown, *Embellishing Sixteenth-Century Music* (London: Oxford University Press, 1976).

Example 3.3. An Example of *Passaggi* in Don Ottavio's "Della sua pace"



The B section of the second movement is also more refined and ornate than the A section. Throughout the second half of this movement, Hummel draws on a familiar repertoire of ornamental gestures for which he was renowned as an improviser. Often these gestures are “filler” material used in the capacity that Rosen describes, but they also appear as brief decorations of the melody. The turns, appoggiaturas, and trills are easily identified, but more striking are the ornaments that are similar to sixteenth century Italian divisions. The figures in mm. 45, 60 and 61 are typical of the examples found in the ornamentation treatises of Diego Ortiz (1553) and Giovanni Luca Conforti (1593). The melodic ornamentation of the second movement recalls DeLong’s observation: “The graceful arabesques and ornaments commonly found in much Biedermeier music retain much of the shape and expressive gestures of their Mozartean antecedents.”⁴⁹ In the case of the second movement, these graceful arabesques also recall the music sung by Don Ottavio, especially when contrasted by the A section which is so similar to “Or sai chi l’onore.”

It would be erroneous to conclude that Hummel was attempting to recreate act 1, scene 13 in the middle of his concerto. Instead, he has portrayed and contrasted the two

⁴⁹ Kenneth DeLong, “The Conventions of Musical Biedermeier,” in *Convention In Eighteenth- and Nineteenth-Century Music*, ed. Wye J. Allanbrook, Janet M. Levy, and William P. Mahrt (Stuyvesant: Pendragon Press, 1992), 204.

models of true nobility found in the lovers Donna Anna and Don Ottavio. This point is exemplified in the introduction and conclusion of the movement.

In the introduction, Hummel does not begin with music that recalls Donna Anna but, rather, Don Ottavio. The trumpet begins in m. 3 with an E5 that continues for three measures. Such long sustained notes are commonplace in Don Ottavio's "Il mio tesoro intanto." In the passage that follows, Hummel decorates the melody with ornaments. The ornamented melody and passage that follows with leaps outlining the harmony are also reminders of Don Ottavio's arias.

Example 3.4. Beginning of Movement II, mm. 1-12



The conclusion of the movement is very different than the introduction. The conclusion is a mixture of dotted rhythms and *coups d'archet* figures creating an unmistakable affect of noble passion. Both the *coups d'archet* figures and the dotted figures played in the winds in m. 64 are found throughout "Or sai chi l'onore." In addition to this, the rhythmic figures that appear in the winds in m. 66 of the concerto appear at the beginning of act 1, scene 13 when Donna Anna realizes it was Don Giovanni who must be avenged.

Example 3.5. Conclusion of Movement II, mm. 63-71.

The musical score for the conclusion of Movement II, measures 63-71, is presented in two systems. The first system (measures 63-66) features a full orchestral texture with active parts for Flutes, Oboes, Clarinet in A, Bassoons, Horn in E, Violin I, Violin II, Viola, and Violoncello. The second system (measures 67-71) shows a more lyrical and sustained texture, with long notes in the woodwinds and strings, leading to a final cadence. Dynamics such as *p* (piano) and *pp* (pianissimo) are indicated throughout the score.

Much of the rhetoric of Don Giovanni and Hummel's concerto is based on antithesis, the pairing of contrasting ideas. The mix of *buffa* and *seria* elements is the most obvious example. In the second movement, however, Hummel assumes a relatively subtle comparison within the *seria* model. Throughout this movement, Hummel alternates between the emotions of Donna Anna and Don Ottavio as they appear in act 1, scene 13; Hummel skillfully depicts the difference between noble passion and noble resolve.

MOVEMENT I

On a grand scale, Mozart's opera *Don Giovanni* is not unlike the first movement of Hummel's concerto. Like the concerto, it makes extensive use of contrasting topics identified with *buffa* and *seria* characters to advance the musical narrative. Regarding such diversity of expression, Ratner writes: "*Don Giovanni*, like many other works of Mozart, gathers as many diverse elements as possible into a coordinated structure. In drama, Shakespeare is the epitome of this approach; for classic music, Mozart's *Don Giovanni* achieves this goal."⁵⁰ In the orchestral exposition, Hummel gathers military and hunt topics, French overture dotted rhythms with *coups d'archet*, and marches ranging from the exalted to the foot march, and then places these elements into a unified exposition.

The orchestral exposition of Hummel's concerto overtly contrasts *buffa* and *seria* sections. Each section is defined by the metrical pulse. Hummel uses common time to indicate *buffa* sections and--though the time signature remains in common time--he creates *Alla breve* through harmonic rhythm to indicate *seria* sections. Hummel clearly illustrates this use of antithesis in the opening four measures where both *seria* and *buffa* sections appear.

⁵⁰ Leonard Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer, 1980), 411.

Example 4.1. *Buffa* and *Seria* Sections, mm. 1-4.

The musical score for Example 4.1 is divided into two sections: *Seria, Alla Breve* (measures 1-2) and *Buffa, Common Time* (measures 3-4). The instruments listed are Flute, Oboes, Clarinet in A, Bassoons, Horn in E, Timpani, Trumpet in E, Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is common time (C). The score shows a transition from a serious, staccato *Seria* section to a more rhythmic, common-time *Buffa* section. Dynamics include forte (*f*) and piano (*p*).

The extent to which Hummel contrasts *buffa* and *seria* styles would encourage performers and listeners to recall *Don Giovanni*. For those who missed Hummel’s rhetorical allusion, he makes a less than subtle reference to Leporello’s opening “Notte e giorno faticar” at the end of the orchestral exposition.

Example 4.2. Reference to “Notte e giorno faticar”

The image displays a musical score for a scene from Mozart's *Don Giovanni*. At the top, the vocal line for Leporello is shown in bass clef with a key signature of one flat and common time. The lyrics are "ser - vir, no, no, no, no, no, no, non vo - glio". Above the first measure of the vocal line, the text "Notte e giorno faticar" is written, with a measure number of 28. Below the vocal line, a section of string music is shown for Violin I, Violin II, Viola, and Violoncello. This section is marked with a measure number of 64 and a dynamic of *p* (piano). The string music is in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and common time. The string parts consist of eighth-note patterns that mirror the rhythmic structure of the vocal line above.

The first theme is an unusual example of periodicity. The opening phrase is six measures long to accommodate a two measure fanfare *exordium*. A four measure foot march follows this opening fanfare. The foot march has not only become established as *buffa* material in the introduction but Hummel creates a false start to the march adding to its comical effect. The next phrase is in the singing style. Ratner defines the singing style as, “music in a lyric vein, with a moderate tempo and a melodic line featuring relatively slow note values and a rather narrow range.”⁵¹ The simplicity of this phrase exposes the syncopated figure in m. 75, the significance of which will be discussed presently. Though this four measure phrase would, in text-book terms, conclude the period, Hummel adds an insertion, a variation of material from the previous phrase transposed up a tone. Hummel then extends the period to emphasize the cadence with conventional material. The purpose of extending the period to such an extent is purely to

⁵¹ Ibid., 19.

create drama. By the time Hummel's phrase comes to a close he has moved from the simplistic singing style to an exalted march. The closing of the first theme is not unlike "Or sai chi l'onore" in dramatic intent. Hummel even includes the dotted figure from "Or sai chi l'onore" one measure after the theme concludes.

Example 4.3. First Theme of the Solo Exposition in Movement I

The image shows a musical score for a Trumpet in E, spanning measures 67 to 79. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is divided into three systems. The first system, measures 67-72, begins with an 'exordium' (measures 67-68) featuring a triplet of eighth notes. This is followed by a 'Foot March' (measures 69-72) characterized by a syncopated rhythm. The second system, measures 72-78, contains a 'Syncopated figure' (measures 72-75) and an 'Insertion' (measures 76-78). The third system, measures 79-80, features a 'Cadential extension' (measures 79-80) with a trill and triplet figures. The score concludes with a double bar line.

In all its magnitude and diverse elements, there is one figure that permeates *Don Giovanni*. This is the syncopated figure that appears within a measure, where the syncopated note is separated by a leap and a step. The affect of this figure is ingratiating flattery⁵² and therefore, it represents Don Giovanni's character. In Hummel's concerto, this figure is first introduced in the soloist's first theme.⁵³ When the trumpet enters in m. 90 this syncopated figure appears twice, both times in anticipation of the cadence. The prominence of these figures in the solo part alone might suggest that Hummel was portraying the soloist--at least until the second theme--as the *cavaliere*.

⁵² Judy Tarling, *The Weapons of Rhetoric: A Guide for Musicians and Audiences* (Hertfordshire: Corda, 2005), 88.

⁵³ It is interesting to note that this theme does not appear in the orchestral introduction. Hummel alters the first theme in the trumpet solo to accommodate the introduction of this figure.

Example 4.4. Selected Examples of the Syncopated Figure in *Don Giovanni*

Theme from overture
82 **Molto Allegro**

Violin 1

Violin 2

5 "Là ci darem la mano" From I:ix (Don Giovanni is seducing Zerlina)

Don Giovanni

ve - di, non é lon - ia - no, par - tiam, ben_ mio, da_ qui.

30 "Madamina" I:v
(Leporello is telling Donna Elvira the number of women Govanni has seduced, 1003!)

Leporello

ma in I - spa - gna son già mille e_ tre!

44 "Mi tradi quell'alma ingrata" II:x
(Donna Elvira is singing about the grief Don Giovanni has caused her)

D. Elvira

in - fe - li - ce o Di - o mi fa, in - fe - li - ce o Di - o,

What continues for the rest of the movement is a continual juxtaposition of *buffa* and *seria* elements. For example, the extension of the first theme to make an eighteen measure period is small in comparison to the second theme that is a thirty-four measure period. However, the rhetoric of transition from *buffa* to *seria* remains the same. The conventions of sonata-allegro form rely on the unfolding of materials previously discussed. There is little need, therefore, to pedantically label these figures and sections in the remaining music. Just as sonata-allegro form necessitates the use of previous melodic material, it also requires the recounting of the rhetoric established in the expositions.

PERFORMANCE PRACTICE IMPLICATIONS

In her book *The Weapons of Rhetoric*, Judy Tarling writes about those who attempt to deliver a message without understanding the author's gesture: "Failing to deliver the rhetorical point was said to be 'flying past the cottage,' having missed your destination."⁵⁴ Unfortunately, rhetoric is often overlooked by modern performers. In a production of *Don Giovanni* at New York's Metropolitan Opera,⁵⁵ the stage director disregarded that Mozart set Leporello's "Notte giorno faticar" as a foot march, complete with a figure to snap his heels together.⁵⁶ Instead, the director has Leporello sing while sitting on a trunk, even though the music indicates that he is to be pacing back and forth.

When performing Hummel's *Concerto for Trumpet*, performers are equally guilty of 'flying past the cottage.' For example, few performers play the second movement with a tempo that is remotely close to the tempo of an exalted march.⁵⁷ In a recent survey of recordings, tempi for the contredanse of the third movement ranged from metronome

⁵⁴ Judy Tarling, *The Weapons of Rhetoric: A Guide for Musicians and Audiences* (Hertfordshire: Corda, 2005), 152.

⁵⁵ Wolfgang Amadeus Mozart, *Don Giovanni*, DVD, directed by James Levine (New York, New York: Universal, 2005).

⁵⁶ Wye J. Allanbrook, *Rhythmic Gesture in Mozart: Le nozze di Figaro and Don Giovanni* (Chicago: University of Chicago Press, 1983), 201-202.

⁵⁷ Elisa Koehler, "In Search of Hummel: Perspectives on the Trumpet Concerto of 1803," *International Trumpet Guild Journal* 27 (January 2003): 16.

In Koehler's survey of 24 recordings of the concerto, the average tempo was a half note equaling 31 beats per minute. Therefore, the work is generally performed at half the tempo of an exalted march.

markings of 110-154.⁵⁸ It would be difficult to imagine this contredanse performed faster than a quarter note equaling 128,⁵⁹ or hearing a baritone declaiming the text to “Fin ch’han dal vino” faster than this tempo.

Hummel’s *Concerto for Trumpet* has undergone many travesties. After its rediscovery in 1958, the concerto was transposed down a half step to E-flat to make the work more playable on E-flat and B-flat trumpets.⁶⁰ Even *The New Grove Dictionary of Music and Musicians* erroneously listed the concerto in E-flat.⁶¹ In 1972, Edward Tarr produced a scholarly edition of the work in its original key. In spite of many efforts, the concerto is still performed more often in E-flat than the key in which Hummel composed the work.

⁵⁸ Elisa Koehler, “In Search of Hummel: Perspectives on the Trumpet Concerto of 1803,” *International Trumpet Guild Journal* 27 (January 2003): 16.

⁵⁹ In his recording of Hummel’s *Concerto for Trumpet*, Wynton Marsalis performs the third movement at a herculean tempo, presumably to display his technical facility. To accommodate Marsalis’ tempo, the orchestra performs the dotted rhythms in mm. 23-29, mm. 91-97, and mm. 251-253 as even sixteenth notes (this rhythm is shown in the horn part in example 2.8). This unfortunate alteration of the rhythm removes the military and hunt topic that Hummel so wittingly attached to the contredanse theme.

Wynton Marsalis, with Raymond Leppard and the English Chamber Orchestra, *The London Concert: Haydn Hummel L. Mozart*. Sony Classical, SK 57 497.

⁶⁰ Some performers have justified performing the Concerto in E-flat because they believe pitch was lower in early nineteenth century Vienna. Tarr notes that pitch, at this time in Vienna, was higher and the concerto would have sounded closer to F than E-flat: Edward Tarr, forward to *Concerto a Tromba principal*, by Johann Nepomuk Hummel (Mainz: Universal, 1972), 1.

Incidentally, if the concerto were in D rather than E, several more connections could be made to *Don Giovanni*. D major and D minor appear throughout the opera, especially when references are made to the title character. Furthermore, the first theme in the second movement would be in B-flat which Mozart reserves for the nobility in *Don Giovanni*.

⁶¹ Joel Sachs: ‘Hummel, Johann Nepomuk’, *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie (London: Macmillan, 1980), viii, 786.

Even recent scholarship has continued to misinterpret Hummel's concerto because of a general disregard for Classical gesture. For example, in her article titled "In Search of Hummel: Perspectives on the Trumpet Concerto of 1803," Elisa Koehler writes about the second movement:

The quarter note is obviously the pulse, but the phrasing is governed by the half note in order to lend a leisurely swing to the music. With this in mind, it is understandable that many printed editions of the concerto changed the meter of the second movement from cut time to common time.⁶²

To assume that Hummel did not know the difference between common time and *alla breve* is a absurd criticism of Hummel, a very capable composer, and his teachers, Haydn, Mozart, Albrechtsberger and Salieri. As shown in chapter three, the second movement is an exalted march; there is nothing of a leisurely swing in the movement whatsoever, nor is it sensible to change the time signature that defines the topic and gesture of the entire movement.

The ornamentation of the concerto has often been debated. Many discussions of these ornaments have two shortcomings: First, authors place too much emphasis on Hummel's treatise *Ausführlich theoretisch-practische Anweisung zum Piano-forte Spiel*, which was written late in Hummel's career (1828). Sachs writes, "the information about ornaments seems to reflect Hummel's personal style more than the common practice."⁶³ Secondly, the issue of ornaments, the smallest of figures, is difficult to grasp without reference to topic and gesture.

⁶² Elisa Koehler, "In Search of Hummel: Perspectives on the Trumpet Concerto of 1803," *International Trumpet Guild Journal* 27 (January 2003): 9.

⁶³ J. Sachs: 'Hummel, Johann Nepomuk: Performing and Teaching', *Grove Music Online* ed. L. Macy (Accessed 1 February 2008), <<http://www.grovemusic.com>>

In several publications authors discuss the trills and the “wavy line” that appears in the second movement. In short, authors seek to find the meaning of the wavy line and determine if trills should begin on the note or the note above. Given the placements of the trills and the notes with the wavy line, it seems likely that the trills would begin from the note above and the wavy line would indicate a main-note trill. More importantly, however, is that the ornaments suit the affect. The suggestion that the wavy line is an indication of vibrato⁶⁴ seems redundant given the conventions of vibrato in the early nineteenth century. Edward Tarr concludes that the wavy line indicates a tremolo that was possible on the keyed trumpet but not on modern trumpets.⁶⁵ Tarr suggests that the best way to translate this to modern trumpet is by playing the notes with “resolute vibrato.”⁶⁶ Regardless of whether the performer decides to use vibrato or a trill, the ornament must enhance the affect of noble resolve, not detract from it. To confirm the gesture and affect that Hummel intended in this movement, the performer is well advised to view act 1, scene 13 of *Don Giovanni*.

Modern audiences and performers do not hear music as it was heard in the early nineteenth century. As a result, several aspects of the music will be inevitably lost in a modern performance. We cannot, for example, expect the march from *Les Deux Journées* to be a familiar tune. This fact, however, does not give modern performers license to ignore the intentions of the composer and go ‘flying past the cottage.’

⁶⁴ Mary Rasmussen, forward to *Trumpet Concerto*, by Johann Nepomuk Hummel (Paris: Leduc, 1959), 5.

⁶⁵ Edward Tarr, forward to *Concerto a Tromba principal*, by Johann Nepomuk Hummel (Mainz: Universal, 1972), 4.

⁶⁶ Ibid.

Moreover, it does not justify changing time signatures, ornaments, and notes in editions of the concerto--not to forget the tonality of the entire work.

Hermeneutics, the science of interpretation, along with a good edition must be used to produce a historically informed performance. A familiarity with Classical opera, especially *Don Giovanni*, is essential to the understanding of Classical style. Fortunately, Edward Tarr has produced an excellent edition of Hummel's concerto and Mozart's operas are frequently performed and available in several recordings and videos. The hermeneutics presented in the previous chapters are offered to performers and audiences so they might appreciate Hummel's use of rhetoric and gesture that are so much a product of his Mozartean patrimony.

CONCLUSIONS

In many ways, operas are much easier to interpret than instrumental works because of the relationship of music to text and the developments of the plot; the dramatic intent of opera is always manifest. The comparisons between Hummel's *Concert for Trumpet* and Mozart's *Don Giovanni* were made in the previous chapters for two reasons: Firstly, the two works share explicit commonalities and secondly, it clarifies the dramatic intent of the concerto thus enriching the expressive content of future interpretations.

By relating the two works using Leonard Ratner's insightful methodology, a few issues were purposefully disregarded to facilitate the comparison of rhetoric and gesture. *Don Giovanni*--a monumental work of colossal genius--by Mozart has been deliberately placed beside the *Concerto for Trumpet* by Hummel and maintained to be similar! The two works are completely different genres, one is less than twenty minutes in duration and the other is around three hours long, and there is a significant sixteen years difference between *Don Giovanni* and the *Concerto for Trumpet*. In a review of Ratner's *Classic Music*, John Walter Hill criticizes Ratner for viewing Classical music from a perspective of stylistic unity:

He [Ratner] deliberately chose to describe eighteenth-century musical styles and works as if they were all more alike than different and to concern himself neither with the important patterns of change within the century nor with the profound differences between the works of minor, or

even hack composers and the masterpieces of Haydn, Mozart, and Beethoven.⁶⁷

The intent of this study, however, is not to differentiate between levels of greatness, but to illustrate the expressive similarities between *Don Giovanni* and Hummel's concerto.

In spite of Hill's observations and criticisms, there are, indeed, stylistic similarities between the two works. It is within these expressive commonalities where the fundamental elements of rhetoric and gesture may be examined and clarified for modern interpretations. Leonard Ratner's documentation of a vocabulary common among classical composers is invaluable to the study of Hummel's concerto. In view of classical rhetoric and gesture, one can see that the musical borrowings discussed by Pearson and Rice are only a small part of classical expression. Hummel's *Concerto for Trumpet*, as demonstrated in the previous chapters, has a wealth of expressive gestures that are common to eighteenth century music. It is the performer's obligation to understand this expressive rhetoric and convincingly convey it to the audience.

⁶⁷ John Walter Hill, review of *Classic Music: Expression, Form, and Style*, by Leonard G. Ratner, *Eighteenth-Century Studies* 17 (Autumn 1983): 82.

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