

The Paris factor: French influence on brass chamber music, 1840-1930

Raymond David Burkhart, trompettiste, compositeur, professeur de trompette baroque, Claremont Graduate University et professeur de trompette, Pomona College, ray@tromba.us

Raymond David Burkhart examines French influence in the popular tradition of brass chamber music from 1840 to 1930. The development of reliable chromatic brass instruments in the first half of the 19th century provided new opportunities to composers and afforded impetus for increased composition of brass chamber music. Paris figures prominently in this activity. Publisher Brandus et Cie produced three collections of music for brass trio and quartet by l'Académie royale de Musique member Jean-Baptiste Schiltz. The Distin family's adoption of Adolphe Sax's saxhorns in 1844 marks the era of the modern valved brass chamber ensemble. Anton Simon, working in St. Petersburg, was the most prolific composer of brass chamber works in the Russian Chamber Brass School, and Francis Poulenc's Sonata for brass trio stands as one of the few brass chamber works before 1930 by a composer of the first rank. Recent research by the author in the United States has revealed a large quantity of forgotten music published for small brass ensembles, usually quartets, dating from 1875 to 1929. He has also discovered at least forty four professional brass ensembles which performed this repertoire primarily throughout rural America. This paper will explore similarities and contrasts which appear to exist between American and French brass chamber music of this period and the social institutions in which it was found. Old and new musicological techniques have figured in the author's research methodology, and it is hoped that this paper will add to the broader awareness of brass chamber music history and encourage its further investigation around the world.

La facture parisienne : l'influence française sur la musique de chambre pour cuivre, 1840-1930

Raymond David Burkhart traite de l'influence française dans la tradition populaire de la musique de chambre pour cuivres de 1840 de 1930. L'évolution des cuivres vers des instruments chromatiques dans la première moitié du XIX^e siècle a fourni des opportunités nouvelles aux compositeurs, et a permis l'essor de la composition de musique de chambre pour cuivres. Paris occupe une place prédominante dans ce domaine. L'éditeur Brandus et Cie a publié trois collections de partitions pour trio et quatuor de cuivres par Jean-Baptiste Schiltz, membre de l'Académie royale de Musique. L'adoption en 1844 des saxhorns d'Adolphe Sax par la famille Distin marque le début des ensembles de chambre de cuivres modernes à pistons. Anton Simon, qui travaillait à Saint-Pétersbourg, était le compositeur le plus prolifique d'œuvres de musique de chambre pour cuivres de l'école russe, et la Sonate pour trio de cuivres de Francis Poulenc reste une des rares pièces du répertoire pour cuivres écrite avant 1930 par un compositeur de premier rang. De nouvelles recherches par R. D. Burkhart aux États-Unis ont révélé une grande quantité de musique oubliée, publiée pour petits ensembles de chambre, des quatuors en général, datés entre 1875 à 1929. Il a également découvert plus de quarante quatre ensembles de cuivres professionnels qui jouaient ce répertoire principalement dans l'Amérique rurale. Cette communication explorera les similarités et les différences qui existent entre la musique de chambre pour cuivres en Amérique et en France pendant cette période, et présentera les institutions dans lesquelles on la jouait. L'auteur s'appuie dans ses recherches à la fois sur des techniques

musicologiques anciennes et modernes et espère contribuer à une meilleure connaissance de la musique de chambre pour cuivres et encourager de futures recherches à travers le monde.

[This article has been expanded from the version presented at the 2007 Historic Brass Society Conference to include new information developed following the conference.]

Research in the field of brass chamber music history has increased significantly in the last decade. There have been important discoveries, and more will surely be made as scholars embrace the genre more closely. With new facts coming to light, it is becoming possible to weave information into increasingly intelligible patterns, and interesting conclusions are suggested. This paper will show Paris, the « City of Lights », to have been a beacon to brass chamber music in the nineteenth century, attracting luminaries in the brass field to its exciting new technologies and commercial opportunities and radiating musical and cultural influence, directly and indirectly, across Europe from Great Britain to Russia and also to the United States.

By 1840 in Paris, a significant phenomenon in brass chamber music history, heretofore unrecognized and unidentified, was already well underway. In the decade of the 1840s, the most significant events of this phenomenon arguably occurred. Fully to understand these events in relation to brass chamber music history, the years leading up to 1840 must be examined.

The first events of significance to the period in question occurred in the eighteenth century, as the glory of centuries of trumpeting went on temporary hiatus following late eighteenth-century revolutions and the resulting sea change in social order, patronage, and taste in Europe. Nevertheless, the so-called « Classical Era » was a period of experimentation with various methods of chromaticizing brass instruments that fairly erupted in the early nineteenth century with the invention of viable and popular key and valve solutions. The keyed bugle, developed in 1810 in Dublin by Joseph Haliday (ca. 1772-1827), was rapidly adopted by the band world, both in Europe and in the United States¹, and in 1814 Heinrich David Stölzel (1777-1844) brought forward his first piston valve², sparking decades of efforts on the part of instrument makers to devise ever-better valve designs. The English trumpeter John Distin (1798-1863) was by 1814 also a keyed bugle soloist, and his playing in 1815 of the keyed bugle during the Allied occupation of Paris attracted the attention of Russian Grand Duke Constantine Pavlovich (1799-1831), who then asked the Parisian instrument-making firm of Halary to copy the instrument³. By developing

1 Ralph T. Dudgeon. « Keyed bugle », *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com.ezproxy.libraries.claremont.edu/subscriber/article/grove/music/14949> (accessed November 23, 2008).

2 Edward H. Tarr, « Stölzel, Heinrich David », *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com.ezproxy.libraries.claremont.edu/subscriber/article/grove/music/26842> (accessed November 23, 2008).

3 Dudgeon, « Keyed bugle ».

tenor and bass versions, first patented in 1821 as ophicleides⁴, Halary created an entire family of keyed bugles.

A series of events in 1814, the year of Adolphe Sax's birth, marks that year as a watershed in brass chamber music history. In 1814 Luigi Cherubini (1760-1842), Italian born, but a Paris resident from 1786 (and French citizen soon after), composed a march and *à pas redoublé* for the *Garde Nationale* band by order of Napoléon's government. Subsequent events prompted him to compose two marches and six *pas redoublés* for the *Garde du Roi de Prusse*, the victorious Prussian Regiment⁵. These were scored for trumpet, three horns, and trombone, and John Distin surely learned of these works in 1814-1815 in Paris. Almost twenty years passed before he founded his family brass quintet, but the instrumentation was the same, a coincidence that cannot be overlooked.

The nineteenth century was a period of increase throughout the world. Improvements in technology, transportation, communication, and individual liberty enabled many to pursue their fortune in gold rushes in the United States, Australia, Canada, and South Africa⁶. Similarly, the increasing popularity of new and improved keyed and valved brass instruments prompted among instrument makers, especially in Paris, what could be called a « brass rush » to reap the economic benefit of improved brass instrument design and modernized manufacturing.

Composers also embraced the new chromatic brass instruments. After Cherubini's marches and *pas redoublés* of 1814, many works for mixed brass ensembles were composed and published in Paris, including *Six Sérénades* (1835) by Gustave Carulli (1801-1876)⁷, *Six Scènes Caractéristiques* (ca. 1835) for two cornets, trombone, and ophicleide by Louis Clapisson (1808-1866)⁸, a number of *divertissements facile et brillant*⁹ (1837) by Jean Baptiste Schiltz¹⁰ (n.d.) for two cornets, horn or ophicleide, and trombone, a *Marche funèbre* in F minor (1838) for cornet, four horns, three trombones (alto, tenor, and bass), and ophicleide by Sigismund Neukomm (1778-1858)¹¹, two nonets (1839) for two cornets, four horns, two trombones, and

4 Niall O'Loughlin, « Halary », *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com.ezproxy.libraries.claremont.edu/subscriber/article/grove/music/12203> (accessed November 23, 2008).

5 Michael Fend, « Cherubini, Luigi », *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com.ezproxy.libraries.claremont.edu/subscriber/article/grove/music/53110> (accessed November 23, 2008).

6 « Gold rush », *Encyclopædia Britannica Online*, <http://search.eb.com/eb/article-9037219> (accessed 16 January 2008).

7 Raymond Lapie, « The trombone and chamber music in France (1800-1910) », *Brass Bulletin* 76 (1991): 81, and « Carulli (Gustave) », *Imago Mundi*, <http://www.cosmovisions.com/Carulli.htm> (accessed 17 January 2008).

8 Lapie, « The trombone and chamber music in France », p. 81.

9 The quantity of these *divertissements* is unclear. Raymond Lapie, in his article « A sensational discovery: 12 original French brass quintets dating from 1848-1850! (Part 1) », *Brass Bulletin* 109 (2000): 43, counts fifteen, while Charles Robert Turner, Jr., in his dissertation « *Six trios pour deux cornets à pistons et ophiclède basse ou cornet à pistons* (1846), Opus 104, by Jean Baptiste Schiltz: a performance edition » (DMA diss., The University of North Carolina at Greensboro, 2000), 153, shows only two.

10 In his autobiography, *My Life*, English trans. by Andrew Gray (Cambridge: Cambridge University Press, 1983), 187, Richard Wagner recalled Schiltz as « the leading cornet player in Paris » in 1840.

11 Lapie, « Sigismund Neukomm (1778-1858) and the trombone », *Brass Bulletin* 75 (1991): p. 32.

ophicleide by Félicien David (1810-1876)¹², Schiltz's six *Quatuors sur des motifs de Lucia di Lammermoor* for brass quartet (ca. 1839),¹³ *Sérénade en Sextuor* (op. 25, 1841-42) for two cornets, two horns, trombone, and ophicleide by Philippe Gattermann (n.d.)¹⁴, *Six trios* (op. 119) for two cornets and trombone in two books by Clapisson, the *Premier septuor* for two cornets, two ophicleides, two horns, and trombone by Juvin (n.d.), *Six Trios* (op. 101) for two cornets and bass ophicleide by Schiltz¹⁵, *Douze quatuors, sur les mélodies de François Schubert* in two suites for two cornets, horn, and ophicleide by Lemoine (n.d.)¹⁶, and a dozen brass quintets (op. 29), each three or four movements long, by Paris resident Jean-François Bellon (1795-1869), that were composed around 1850¹⁷. This repertoire of Parisian chamber music for heterogeneous brass ensembles easily surpasses that of the much better known Russian Chamber Brass School, in both number of works and number of composers. The consequences of the convergence in Paris in 1814-15 of Cherubini, Distin, Pavlovich, and Halary show Napoleon's Waterloo to have been a water spring to the chamber brass world.

Paris also offered important contributions to the lineage of music for small homogeneous brass ensembles, genres that antedated the nineteenth century by hundreds of years and have continued to the present. Nineteenth-century French trumpet methods consistently contained music for three and four trumpets, including those by Eugène Roy (n.d.), David Buhl (1781-after 1828), Schiltz, Kresser (n.d.), J. J. Willmann (n.d.), and François Dauverné (1799-1874)¹⁸, the first trumpet professor (1833-1868) of the Paris Conservatory¹⁹. Ceremonial usage prompted the composition of many other works for trumpet ensemble, including fanfares by Michael Joseph Gebauer (1763-1812), Henri Senée (n.d.), M. Cerclier (n.d.), Ferdinand Andrieu (n.d.), and Paul Adnot²⁰. *Les Loisirs du Chasseur* (The Pleasures and Diversions of Hunting) of 1840, twelve short fanfares for four trumpets or horns by Louise Bertin (1805-1877)²¹, stands out as a collection by a woman composer. The trombone ensemble repertory often retained religious overtones, such as Neukomm's F minor *Marche Funèbre* (1838) and E minor *Marche Religieuse* (1839), and these works, together with the D-flat major *Andantino* (1858) by Jules Cohen

12 Ralph P. Locke, « David, Félicien », *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com.ezproxy.libraries.claremont.edu/subscriber/article/grove/music/40038> (accessed November 23, 2008).

13 Lapie, « The trombone and chamber music in France », p. 78.

14 Lapie, « Bellon (Part 1) », p. 43.

15 The trios by Clapisson, Schiltz's op. 101 and the works by Gattermann and Juvin were advertised by Chez S. Richault in *La France Musicale*, 4 June 1843, p. 188.

16 The Lemoine quartets were advertised by Richault in *La France Musicale*, 29 October 1843, p. 355. No first names are provided for Juvin and Lemoine. Dates of composition for the Clapisson and Schiltz trios, the Lemoine quartets, and the Juvin septet might be assumed to fall in or near 1842. One « Achille Lemoine » (1813-1895) is listed in *Encyclopédie de la musique et dictionnaire du Conservatoire, Histoire de la musique, vol. 3, France—Belgique—Angleterre* (Paris: C. Delagrave, 1913-1931), 1813.

17 Lapie, « Bellon » (Part 1), p. 32.

18 Albert Hiller, *Music for trumpets from three centuries* (Cologne: Wolfgang G. Haas Musikverlag, 1993), p. 202-212.

19 Edward H. Tarr, « Dauverné, François Georges Auguste », *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com.ezproxy.libraries.claremont.edu/subscriber/article/grove/music/45523> (accessed November 23, 2008).

20 Hiller, *Music for trumpets*, 200-201, p. 213-216.

21 Hugh MacDonald, « Bertin, Louise », *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com.ezproxy.libraries.claremont.edu/subscriber/article/grove/music/02913> (accessed November 23, 2008).

(1835-1901), have been cited as « evidence of the common practice of such groups in France »²². Paul Delisse (1817-1888) employed trio and quartet arrangements in his trombone class at the Paris Conservatory (1838-1867)²³.

Cornets were popular enough among mid-nineteenth century Paris citizens to support a market for published trios and quartets, including Gatterman's op. 22, *Quatorze trios* (ca. 1843)²⁴ for three cornets, and *Douze quatuors sur Robert* (ca. 1844) for four cornets by Sinsoillez (n.d.)²⁵.

The horn, however, had been embraced by Mozart and Schubert, in chamber ensembles with strings and winds, and by Beethoven, with piano, as well. Chamber music for horns alone received a significant boost by Louis Dauprat (1781-1868), the eminent Parisian hornist and professor at the Paris Conservatory from 1816 until 1848²⁶, and although his horn sextet and many horn trios and quartets may have been intended to enrich the experience of his pupils, they are still played today, as are works by Jacques François Gallay (1795-1864), Dauprat's former pupil and successor at the Paris Conservatory (1842-1864)²⁷.

Events of relevance to brass chamber music in the nineteenth century owed as much to evolving trends in the wider world of chamber music as they did to technological developments. The string quartet genre came into its own in the 1780s, due largely to Haydn's and Mozart's quartets of that decade, and the woodwind tradition soon adopted and adapted the new principles of this music in the establishment around 1800 of the woodwind quintet as a standard ensemble. After the turn of the nineteenth century, chamber music achieved significant commercial success, and in 1814 (another reason to mark that year), Pierre Baillot (1771-1842) established string quartet concerts in Paris²⁸. Public concerts increased in popularity in Paris especially after 1830, and many quartet societies were founded between 1850 and 1870²⁹. Henri Blanchard, a leading Parisian music critic, repeatedly acknowledged a « proliferation of chamber music » in the 1850s³⁰.

With chamber music ascendant in both popularity and earnings potential, Antoine Reicha (1770-1836), a Czech who first came to Paris in 1799 and who returned in

22 Benny Sluchin, « Trombone quartets », *Brass Bulletin* 79 (1992): p. 25.

23 *Ibid.*, p. 23.

24 Advertised by Chez S. Richault in *La France Musicale*, 4 June 1843, p. 188.

25 Advertised by Maurice Schlesinger in *La France Musicale*, 23 June 1844, p. 199.

26 Reginald Morley-Pegge, Horace Fitzpatrick and Jeffrey L. Snedeker, « Dauprat, Louis François » *Grove Music Online, Oxford Music Online*,

<http://www.oxfordmusiconline.com.ezproxy.libraries.claremont.edu/subscriber/article/grove/music/07251> (accessed November 23, 2008).

27 Jeffrey L. Snedeker, « Gallay, Jacques François », *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com.ezproxy.libraries.claremont.edu/subscriber/article/grove/music/10539> (accessed November 23, 2008).

28 Christina Bashford, « Chamber music », *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com.ezproxy.libraries.claremont.edu/subscriber/article/grove/music/05379> (accessed November 23, 2008).

29 Jeffrey Hawley Cooper, « A Renaissance in the nineteenth century: The rise of French instrumental music and Parisian concert societies, 1828-1871 » (PhD diss., Cornell University, 1981), p. 4.

30 Cooper, « Parisian concert societies » p. 8.

1818 to join the Conservatory faculty³¹, published in Paris between 1817 and 1820 twenty-four woodwind quintets in four collections. Franz Danzi (1763-1826) composed nine more wind quintets soon thereafter (1820-1824)³². The path having been prepared by these developments in string and woodwind chamber music, it required only the creation and popularization of an integrated set of reliable chromatic brass instruments for modern brass chamber music to follow, and the conditions were ripe for this event in Paris in the mid-1840s, when John Distin and Adolphe Sax first met.

Distin had formed a brass quintet with his four sons in the early 1830s. John played slide trumpet (see fig. 1), sons Henry, William, and Theodore played hand horns, and son George played trombone. They first performed in Scotland in 1837 and continued to tour vigorously throughout Britain and Ireland for seven years. In 1844, they performed in Belgium on their way to France³³, where perhaps they intended to meet Adolphe Sax (1814-1894), the Belgian instrument maker who was receiving acclaim after setting up business in Paris in late 1842.



Figure 1 - The author playing John Distin's slide trumpet in The Kenneth G. Fiske Museum of The Claremont Colleges, November 9, 2007³⁴.

31 Peter Eliot Stone, « Reicha, Antoine », *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com.ezproxy.libraries.claremont.edu/subscriber/article/grove/music/23093> (accessed November 23, 2008).

32 Wolfgang Suppan, « Wind quintet », *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com.ezproxy.libraries.claremont.edu/subscriber/article/grove/music/30404> (accessed November 23, 2008).

33 Philip Bate, *The trumpet and trombone: An outline of their history, development and construction* (London: E. Benn; New York: W. W. Norton, 1978), 194, and Adam Carse, « Adolphe Sax and the Distin Family », *The Music Review* VI (1945): p. 193.

34 This trumpet is attributed to John Köhler, London, ca. 1833. The author found it to have fine craftsmanship, beautiful tone, and easy response. The slide moves well, although parts of the return mechanism are missing.

In Paris in the Spring of 1844 a concert was given that featured many of Sax's new instruments, including his saxhorns. Berlioz composed a work for the occasion, and Arban is known to have performed. The Distins heard the concert and presented themselves the next day to Sax³⁵. Despite the novelty and success of the Distin family brass quintet up to that point, it is obvious in retrospect that their ensemble, limited by the physics of « natural » brass instruments, could not have prompted a revolution in brass music. The new saxhorns, however, played chromatically and blended beautifully. The Distins needed the saxhorns, and Sax apparently recognized the economic importance of a recognized touring ensemble utilizing his new instruments.

Sax hurriedly provided the Distins with a set of saxhorns, and they quickly learned to play them well. In late 1844, perhaps in November and probably not more than eight months after first meeting Sax, the Distins returned to England, and by that time they had already played saxhorns with great success at an *Opéra Comique* concert sponsored by Berlioz (performing selections from Meyerbeer's *Robert le Diable*³⁶), at *Conservatoire* concerts, before King Louis Philippe, at the 1844 Paris Exhibition, and at the Tuileries for the King and the royal family. Back in London, they appeared at a Promenade concert offered by French promoter Louis Jullien (1812-1860) at Covent Garden Theatre.³⁷ In 1845 the Distins again began touring England and Ireland, and a poster from October of that year advertises them performing « the works of Beethoven, Spohr, Meyerbeer, Méhul, Rossini, Bellini, and Donizetti »³⁸. These works likely constituted the core of their 1846 European tour, which took them again to Paris, then on to Brussels, Hanover, Braunschweig, and Berlin³⁹.

Sax's encounter with the Distins, with its ensuing success and fame, had a profound influence on nineteenth-century brass music, but its full impact seems not to have been reckoned. In 2000, the discovery was announced of the dozen original brass quintets by Jean-François Bellon⁴⁰. They were popular in their day before being lost and have been republished, recorded, and performed again in the twenty-first century. Their instrumentation of E-flat flugelhorn, B-flat cornet, horn, trombone, and ophicleide differs from that of the Distin family and resembles that of the modern brass quintet. Bellon seems to have composed his brass quintets in response to, and as part of, Paris' enthusiastic reception of the Distin Family quintet and their saxhorn music, much as Antoine Reicha, Bellon's composition teacher at the Paris Conservatory, had composed and published two dozen woodwind quintets some twenty-five years earlier, shortly after the woodwind quintet had achieved standing. Works by Bellon were performed at the popular concerts sponsored by Achille Gouffé and at concerts given by the *Société Calco-Philharmonique*⁴¹, but it is not known if his brass quartets were among these.

35 Carse, « Adolphe Sax and the Distin Family », p. 194.

36 Clifford Bevan, *The tuba family* (New York: Charles Scribner's Sons: 1978), p. 103.

37 Carse, « Adolphe Sax and the Distin Family », p. 196-7.

38 John Humphries, « The Royal Academy of Music and its tradition », *Brass Bulletin* 101 (1998): p. 45.

39 Carse, « Adolphe Sax and the Distin Family », p. 199.

40 Lapie, « Bellon » (Part 1), p. 32-43.

41 Cooper, « Parisian concert societies », p. 107, 112 and 496.

Music in Paris faced many difficulties in the nineteenth century. The July Revolution of 1830-31, a cholera epidemic in March 1832 that killed about 20,000 Parisians, the February Revolution of 1848, and even inclement weather in the summer of 1860 created major disruptions in Parisian musical life, but the city and its music always recovered. The Franco-Prussian war of 1870-71 halted most Parisian entertainment, but in the new nationalism that followed, chamber music societies and private concerts increased significantly in number⁴². Unfortunately, the phenomenon of French brass chamber music that flourished in Paris after the fall of Napoleon Bonaparte appears not to have survived beyond the Franco-Prussian war, but with the closing of this door in the west, a window opened in the east.

In the last quarter of the nineteenth century and into the second decade of the twentieth, the phenomenon known as the Russian Chamber Brass School flourished in St. Petersburg, producing a repertoire of original works for brass quartet, quintet, sextet, and septet that includes thirteen brass quintets by Ludwig Maurer (1789-1878), published posthumously in 1881 and perhaps the earliest works in the Russian Chamber Brass School⁴³, the six brass quartets of Wilhelm Ramsøe (1837-1895), most of which were published in 1888⁴⁴, the *Notturmo* for four horns (also 1888) by Nikolay Rimsky-Korsakov (1844-1908); the mixed brass quartet *In modo religioso* (1892) by Aleksandr Glazunov (1865-1936); *Praeludium, Fuge und Choral* for brass quartet (ca. 1898) and the *Trompetten-Sextett*, op. 30, by Oskar Böhme (1870-1938?)⁴⁵, the brass quintets of Victor Ewald (1860-1935)⁴⁶, and works for various sizes of mixed brass ensembles by Anton Simon (1850-1916), who was born in Paris and studied at the Paris Conservatory before emigrating to Russia⁴⁷, such as the *Quatuor en forme de sonatine*, op. 23 (ca. 1890) and *22 petits morceaux*, op. 26 (1901)⁴⁸.

Much is known about the Russian Chamber Brass School, but much remains unclear. Its origins especially are obscure, almost unaddressed. It has often been noted that Tsar Alexander III (1845-1894) was an amateur brass player and that in the 1870s as Grand Duke he held musical events every three weeks during the Russian winter at which leading nobles and military musicians congregated to play. It has also been suggested that the popularity of brass quartets in St. Petersburg emanated from the Russian horn tradition⁴⁹, but another more subtle French

42 Cooper, « Parisian concert societies », p. 10, 164, 238, and 241.

43 Edward H. Tarr, *East meets west: The Russian trumpet tradition from the time of Peter the Great to the October Revolution, with a lexicon of trumpeters active in Russia from the seventeenth century to the twentieth* (Hillsdale, NY: Pendragon Press, c2003), p. 70.

44 Wilhelm Altmann, *Kammermusik-Katalog: Ein Verzeichnis von seit 1841 veröffentlichten Kammermusikwerken* (Leipzig: Verlag von Friedrich Hofmeister, 1942), p. 42.

45 Edward H. Tarr, « Oskar Böhme revisited: Young musicians' training, instruments, and repertoire in the late nineteenth and early twentieth centuries », in *Brass Scholarship in Review: Proceedings of the Historic Brass Society Conference, Cité de la Musique, Paris, 1999*, ed. Stewart Carter (Hillsdale, NY: Pendragon Press, 2006), p. 215.

46 Tarr, *East meets West*, p. 118.

47 Jennifer Spencer, « Simon, Anton », *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com.ezproxy.libraries.claremont.edu/subscriber/article/grove/music/25818> (accessed November 23, 2008).

48 David F. Reed, « Victor Ewald and the Russian chamber brass school » (DMA diss., The University of Rochester, Eastman School of Music, 1979).

49 « A Dane in St. Petersburg », Ewald Brass Quintet, <http://www.ewald.hu/en/cd4.php> (accessed 25 June 2007).

connection might exist. Given the great success of Sax's alliance with the Distins (which was perhaps the earliest product endorsement in brass chamber music history), one wonders why a similar arrangement did not arise in imitation. Perhaps it did, in the persons of Cervený and Kosleck.

Bohemian Václav Cervený (1819-1896) was an instrument maker and inventor whose life and career both paralleled and intersected that of Adolphe Sax. Born only five years apart and dying within two years of each other, both Sax and Cervený founded their own firms in 1842. Both men were leaders in their field, Sax in Paris, and Cervený in Austria (and later, Kiev). They knew each other's work and even competed against one another in Paris exhibitions in 1855, 1867, and 1889.⁵⁰ The German trumpeter Julius Kosleck (1825-1905) formed a brass quartet in 1870 and achieved considerable fame by touring widely in Europe under the moniker *Kaiser-Cornet-Quartett*.⁵¹ The quartet also appeared at Patrick Gilmore's International Peace Jubilee of 1872 in Boston, Massachusetts in the United States under the name, « Emperor William's Household Cornet Quartette »⁵².

After Cervený lost for a second time to Sax at the 1867 Paris exhibition, it might only have required time to provide in Kosleck a partner with whom Cervený could imitate the Sax/Distin collaboration and challenge Sax's dominance. In 1876 Cervený produced a set of circular conical brass instruments (two B-flat cornets, an E-flat alto, and a B-flat tenor) that also became associated with the title « Kaiser », and Kosleck used these instruments in his subsequent travels⁵³. The tours of the *Kaiser-Cornet-Quartett*, like those of the Distins, were very successful and introduced music for small brass ensemble to a large widespread audience. Perhaps the increased stature Cervený enjoyed, partly as a result of Kosleck's success, contributed to his eventual triumph with the gold medal at the 1889 Paris exhibition. Kosleck's first successful brass quartet tours to Russia in the early 1870s appear to coincide with the birth and early growth there of interest in small brass ensembles. If so, the conclusion might also be drawn that the Russian Chamber Brass School owes much to Cervený's competitive tactics and his clever repetition of the Sax/Distin model.

Having seen the centrality of Paris in relation to brass chamber music across nineteenth-century Europe, it would be natural to ask if its influence extended to the United States. The answer, of course, is affirmative. The Distins' mid-nineteenth century American saxhorn performances brought music for small mixed brass ensembles to the United States shortly after their collaboration with Sax had essentially established the genre in its modern incarnation. Kosleck's American *Kaiser-Cornet-Quartett* performances of a generation later may owe much more to the Sax/Distin model than is now known.

50 Václav Hoza, « Václav F. Cervený [1819-1896] — Famous instrument maker », *Brass Bulletin* 23 (1978): p.27.

51 Edward H. Tarr, « Kosleck, Julius », *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com.ezproxy.libraries.claremont.edu/subscriber/article/grove/music/15405> (accessed November 23, 2008).

52 Richard Franko Goldman. *The concert band* (New York: Rinehart, 1946), p. 56-57.

53 Tarr, *East meets West*, p. 91.



Figure 2. The Park Sisters' cornet quartet, ca. 1898⁵⁴ (courtesy of Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa)

The significance of Paris may be seen not only in that which emanated from it, but in that which was attracted to it. The Park Sisters (fig. 2) were a quartet of American cornetists active in New York City as early as 1894⁵⁵. In 1896 the sisters (Anna, Georgia, Ada, and Katibel) sailed for Europe⁵⁶, where they spent two seasons and performed for European crowned heads. *Le Figaro* is quoted twice in a ca. 1898 Park Sisters circular that was used to advertise the quartet in America: « The Park Sisters

54 « Park Sisters Instrumentalists », brochure (n.d.), in *Fred High Bound Vol. 2*, RCC, Agency Records, Sub-Series-Series IA: Bound Talent Brochures.

55 *New York Times*, 15 April 1894.

56 « Passengers for Europe », *New York Times*, 29 April 1896.

produced marvelous effects with their sweet toned cornets, bringing forth the softest whisper at times from their beautiful instruments », and, « The Misses Park, four talented American girls, made their appearance in Paris after a year's absence and created much enthusiasm ». Their repertoire was said to consist of « Grand and Light Operatic Selections, Fantasias, Descriptive Pieces, Marches, etc., for Cornet Quartettes, Mandolin Quartettes, Cornet, Mandolin, and Zither Solos »⁵⁷, and they made extensive tours of the Midwestern and far western United States after their return⁵⁸. They are chronologically the first of nearly sixty musical groups that the author has recently discovered that performed music for small brass ensembles, usually mixed brass quartets, on the chautauqua and lyceum circuits throughout the United States and in Canada from ca. 1897 to ca. 1939⁵⁹. Roughly fifty years following the Franco-Prussian war, Francis Poulenc (1899-1963) composed his *Sonata* for horn, trumpet, and trombone (1922). It is one of the composer's earliest works and is remarkable in many ways. It is one of only a handful of brass chamber works by a composer of international fame. It is a trio in a literature that overwhelmingly favors quartets and quintets. It is subtle, charming, even humorous, and of a deceptive simplicity, yet any player who has performed it can attest to its significant challenges. It has been, and continues to be, rightly adjudged a masterwork, and it stands out all the more in relation to the very few other twentieth-century French brass chamber works that date to before 1930, which include *Divertissement No. 3* (subtitled *Chasse*) for four horns (1902) by Armand Perilhou (n.d.)⁶⁰, *Au Soir* for 4-8 trumpets (1906) by George Enescu (1881-1955)⁶¹, and *Septet for Brass* (1921) for trumpets and trombones by Lecail (n.d.)⁶².

There is, however, a plausible explanation for Poulenc's flirtation with brass. From 1 October 1921 until 1 January 1922, Leigh Henry (1889-1958) published in London a magazine entitled *Fanfare, A musical causerie*. Each edition except the last featured four fanfares by living composers, including Auric, Falla, Milhaud, Prokofiev, Satie, and Vaughan Williams. A total of twenty-four fanfares were published, and it is not surprising that two-thirds of these are for brass alone or brass with percussion. Poulenc himself contributed a fanfare, his *Esquisse d'une fanfare — ouverture pour le V^e acte de Roméo et Juliette*, in 1921⁶³. It was published in the form of a piano reduction, and while orchestration specifics are not supplied, it was obviously not intended for brass alone. The publication of this work is evidence that Poulenc was almost certainly familiar with *Fanfare's* other fanfares, many of which were works for small brass ensembles, and therefore it shows him to have had brass on his mind around the same time as he composed his brass *Sonata*.

57 See University of Iowa Libraries Special Collections, MsC 150, Non-Agency Records, Series IV, Box 5: *Volume 2*, n.p.

58 See University of Iowa Libraries Special Collections, The Redpath Chautauqua Collection (MsC 150), Series VII, Business Files.

59 See Raymond David Burkhart, « Brass chamber music in circuit chautauqua, 1904 to c.1930 », in *Alta Musica* 26 (2008): p. 21-54.

60 Arthur G. Swift, Jr., *Twentieth-century brass ensemble music: A survey with analyses of representative compositions* (PhD diss., University of Iowa, 1969), p. 96.

61 David N. Ware, *An annotated bibliography of original and transcribed published compositions through 1996 for trumpet trio and quartet* (DM diss., Florida State University, 1999), p. 110.

62 Sanford M. Helm, *Catalog of chamber music for wind instruments* (Ann Arbor: Braun-Brumfield, 1952), p. 56.

63 *Fanfare, A musical causerie* 2 (15 October 1921): p. 30.

In this article the author has shown three significant causal relationships in brass chamber music that involve Paris from the nineteenth century through 1930. The first is between early and mid nineteenth-century chromatic brass instrument inventions and the literature of mixed brass chamber music composed and published in Paris that followed. An important example is the composition of a dozen brass quintets by Bellon around 1850, shortly after the sudden success of Sax's saxhorns as presented by the Distin Family brass quintet, in a pattern which closely resembles the composition of dozens of woodwind quintets earlier in the nineteenth century following the emergence of the woodwind quintet genre. It is time to consider the idea of a French Chamber Brass School, given that the repertoire that was composed and published in Paris between 1814 and ca. 1860 establishes Paris as the first center of brass chamber music in the nineteenth century.

Second is Cervený's relationship with Kosleck, which appears deliberately to have imitated the Sax/Distin model. In both cases, collaboration worked to the economic advantage of the involved parties and spread the popularity of small brass ensembles across Europe and to America. If Cervený and Kosleck can be found to deserve credit for sparking or fanning the early flames of the Russian Chamber Brass School, then the congruity between their activities and those of Sax and the Distins takes on greater significance and deserves more scrutiny.

Third is the composition of Poulenc's brass trio in 1922, the year following the publication of one of his fanfares in *Fanfare* magazine, most of whose fanfares were for small ensembles of brass instruments. Paris also attracted many individuals who played important roles in the history of brass chamber music, from the Belgian Sax and the Bohemian Cervený to the English Distin Family and the American Park Sisters.

In the first century of modern brass chamber music, the common factor was Paris.