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Influences of the keyed trumpet and Anton Weidinger in the Concerto in E-flat for Trumpet by Johann Nomuk Hummel

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INFLUENCES OF THE KEYED TRUMPET
AND ANTON WEIDINGER IN
THE CONCERTO IN E-FLAT FOR TRUMPET
BY JOHANN NEPOMUK HUMMEL

A Thesis Equivalent Project

Presented to the

Department of Music

and the

Faculty of the Graduate College

University of Nebraska

In Partial Fulfillment

of the Requirements for the Degree

Master of Music

University of Nebraska at Omaha

by

Thomas L. Marble

July 1992

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THESIS EQUIVALENT PROJECT ACCEPTANCE

Acceptance for the faculty of the Graduate College, University of Nebraska, in partial fulfillment of the requirements for the degree Master of Music, University of Nebraska at Omaha.

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July 28, 1992
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Abstract

The Concerto in E-flat for Trumpet by Johann Nepomuk Hummel (1778 - 1837) remains one of the most frequently-performed trumpet solos in the repertory. The composer was better known for his piano playing than his solo instrumental compositions. Hummel composed only one other wind instrument concerto; a bassoon concerto.

Hummel used his background in classical styles and his craftsmanship in composing commissions to write a concerto that is challenging and stylistically appropriate. Hummel associated with Franz Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven. These associations provide insight into Hummel's classical training. He also maintained a good business sense for working with publishers, and was popular as a composer of commissioned works.

When composing this concerto, Hummel undoubtedly considered two factors; the keyed trumpet and Anton Weidinger (1767 - 1852). The keyed trumpet was invented to bridge the harmonic gaps of the natural trumpet. It may have had a softer tone quality than the natural trumpet, but it possessed the capability to play chromatically. The keyed trumpet was primarily used by Anton Weidinger. Hummel composed the Concerto in E-flat for Weidinger who performed the premier performance of the Concerto on January 1, 1804.

An analysis of the Concerto in E-flat reveals elements of the composition that were influenced by Weidinger's ability and the keyed trumpet's attributes. The flexibility of the keyed trumpet is shown through the mixture of chromatic and stepwise lines as opposed to lines that skip through the harmonic series. The use of the harmonic series could indicate that the keyed trumpet retained the same tone quality as the natural trumpet, while the chromatics demonstrated that the keyed trumpet had the additional flexibility to play half-steps. The final movement of the Concerto shows that the

chromatics could be played at extremely fast tempi, and the slow second movement demonstrates that the "keyed notes" may have retained an acceptable tone quality. These sustained tones of the second movement could also demonstrate the overall good intonation of the keyed notes. The length and the range of the first movement, and the sustained high pitches of the second movement would require the performer to have good endurance. The fast, rhythmic, last movement required that the performer have excellent technical skills. These characteristics demonstrate that Hummel's classical background helped him craft the Concerto in E-flat specifically for Anton Weidinger and the keyed trumpet.

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Chapter 1

Introduction

The Concerto in E-flat for Trumpet by Johann Nepomuk Hummel (1778 -1837) remains one of the most frequently-performed trumpet solos in the repertory. The composer was better known for his piano playing than his solo instrumental compositions. Hummel composed only one other wind instrument concerto; a bassoon concerto.

Hummel used his background in classical styles and his craftsmanship in composing commissions to write a concerto that is challenging and stylistically appropriate. Hummel associated with Franz Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven. These associations provide insight into Hummel's classical training. He also maintained a good business sense for working with publishers, and was popular as a composer of commissioned works.

When composing this concerto, Hummel undoubtedly considered two factors; the keyed trumpet and Anton Weidinger (1767 - 1852). The keyed trumpet was invented to bridge the harmonic gaps of the natural trumpet. It may have had a softer tone quality than the natural trumpet, but it possessed the capability to play chromatically. The keyed trumpet was primarily used by Anton Weidinger. Hummel composed the Concerto in E-flat for Weidinger who performed the premier performance of the Concerto on January 1, 1804.

An analysis of the Concerto in E-flat reveals elements of the composition that were influenced by Weidinger's ability and the keyed trumpet's attributes. The flexibility of the keyed trumpet is shown through the mixture of chromatic and stepwise lines as opposed to lines that skip through the harmonic series. The use of the harmonic series could indicate that the keyed trumpet retained the same tone quality as the natural trumpet, while the chromatics demonstrated that the keyed trumpet had the additional

flexibility to play half-steps. The final movement of the Concerto shows that the chromatics could be played at extremely fast tempi, and the slow second movement demonstrates that the "keyed notes" may have retained an acceptable tone quality. These sustained tones of the second movement could also demonstrate the overall good intonation of the keyed notes. The length and the range of the first movement, and the sustained high pitches of the second movement would require the performer to have good endurance. The fast, rhythmic, last movement required that the performer have excellent technical skills.

Three areas will be examined in this paper: elements influencing Hummel's music, Anton Weidinger and the keyed trumpet, and an analysis of the Concerto in E-flat. The research will demonstrate how Hummel's classical background helped him craft the Concerto in E-flat specifically for Anton Weidinger and the keyed trumpet.

Chapter 2

Johann Nepomuk Hummel

Johann Nepomuk Hummel was a renowned composer and concert pianist in his time. After moving to Vienna at the age of seven in 1785 (Ewen 190), he was associated with some of the most prominent composers and musicians in the city. He worked with Mozart, Haydn, Beethoven, Salieri, and Albrechtsberger (Lang 233).

Hummel was especially influenced by the music of Haydn and Mozart (Tyree iii.). In 1785, Mozart supposedly heard the young Hummel perform several of Johann Sebastian Bach's compositions (Ewen 190), and was so impressed that he agreed to teach Hummel (Sachs, New Grove 781). For the next two years, Hummel lived with the Mozarts, so that his education could be closely supervised (Ewen 190). Consequently, Mozart and Hummel became good friends. Joel Sachs states that the two were often seen together around Vienna (Groves 781). Eventually, Hummel gave his first concert performance under the direction of Mozart in 1787 (Sachs, New Groves 781). This performance proved to be highly successful and may have led to Hummel's first concert tour in 1788 (Ewen 190).

In 1788, Mozart discontinued Hummel's lessons (Sachs, Groves 781), but Hummel maintained his friendship with Mozart and his family. Mozart remained interested in Hummel's career and heard Hummel perform in Berlin in 1789 (Sachs, Groves 781). Hummel remained close to Mozart's family even after Mozart's death. Carl Czerny wrote about a visit to Mozart's widow:

On one occasion the party was a good bit larger than usual, and among the very elegant persons I was especially fascinated by a very striking young man. His unpleasant, common-looking face which twitched constantly, and utterly tasteless clothing (a light-gray coat, a long scarlet vest, and blue trousers) seemed to indicate that he was some village schoolmaster...The

information soon got around that this was the young Hummel, once Mozart's pupil and now returned from London. (308)

Because of the close association with Mozart, there is little doubt that Hummel was influenced by Mozart's music. However, Mozart was not the only composer whose music influenced Hummel. On his concert tours and during his years in Vienna, Hummel met and became friends with other important composers and musicians.

Hummel associated with Haydn in London (Sachs, Groves 781). Haydn was so impressed by one of Hummel's performances that he referred to him as the "wonder child" (Ewen 190). According to David Ewen, Haydn dedicated a piano sonata to Hummel (190).

Sachs states Hummel returned to Vienna in 1793 after his successful trip to London (Groves 781). Ewen writes that when Hummel returned to Vienna, his father insisted that he needed further instruction, so Hummel began to study organ with Haydn (190). During this time, Hummel spent most of his time composing and giving nine or ten lessons a day. Haydn eventually recommended Hummel for the position of Kapelmeister of Stuttgart, but Hummel was not selected (Sachs, Groves 781). Instead, he was named Konzertmeister to Prince Nicholas Esterhazy at Eisenstadt (Sachs, Groves 781). The position of Konzertmeister was really the post of Kapelmeister, but Haydn continued to hold that title. How Hummel attained the position of Kapelmeister is controversial. Ewen writes that Hummel became Kapelmeister on the recommendation of Haydn (190); however, Sachs states that Hummel was selected because of his affiliation with Vienna's theatres (Groves 781). In either case, connections to Haydn indicate that Haydn helped Hummel get the Esterhazy position.

Prince Nicholas expected Hummel to work exclusively for the Esterhazy court (Sachs, Groves 782), but Hummel continued to compose for the theaters of Vienna (Sachs, Groves 782). On Christmas of 1808, Hummel was dismissed for neglect of duty (Ewen

190). However, according to Sachs, Haydn may have helped Hummel resume his position with Esterhazy (Groves 782). Hummel's contract was terminated in 1811, apparently for neglect of duty, as before. Following his dismissal, Hummel returned to Vienna.

In Vienna, Hummel was reacquainted with another great musician of the period. Hummel first met Ludwig van Beethoven in 1787 while the two studied with Mozart (Sachs Groves 781). Hummel and Beethoven associated many times in Vienna (Ewen 190). Both musicians had studied with the same people: Mozart, Albrechtsberger, Salieri, and Haydn (Lang 233-4). However, the two related to their teachers quite differently. While Hummel maintained a good relationship with his teachers, Beethoven was not pleased or satisfied with any of them (Ewen 30). In fact, Haydn noted Beethoven's undisciplined ways and boorish manners (Ewen 30).

That Hummel's teachers believed he was talented while concurrently believing that Beethoven was undisciplined, may have resulted in the first point of friction between Beethoven and Hummel. The public enthusiastically praised Beethoven's first concert in Vienna in 1795 (Ewen 30). Ewen writes that Beethoven after the concert stated, "No more bargaining! I can name my terms and they pay" (30). Meanwhile, Hummel was living in poverty, giving his lessons, and gradually developing a following (Sachs Groves 781). Beethoven's public recognition from this concert nearly destroyed Hummel's self-confidence (Sachs Groves 781), and may have created some jealousy.

Friction between Beethoven and Hummel probably became strongest between 1807 and 1810. Sachs writes that Hummel tacitly agreed with Prince Nicholas's criticism of Beethoven's C major Mass in 1807 (Groves 782). David Ewen writes that the event occurred in 1810, but the circumstances were similar (190). Beethoven had supposedly misinterpreted Hummel's laughter as criticism of the Mass (Ewen 190) and refused to have

anything to do with Hummel, turning down any effort by Hummel to explain the misunderstanding (Ewen 190).

The competition between Hummel and Beethoven carried over to their respective partisans. The differences in styles created stronger feelings between the two schools of thought than between Hummel and Beethoven. Czerny writes, “the two masters formed parties, which opposed one another with bitter enmity” (309). Beethoven’s playing was known for its power, expression, virtuosity, and passage work (Czerny 309). Hummel’s performance was a model of cleanliness (Czerny 309). Czerny also noted:

Hummel’s partisans accused Beethoven of mistreating the piano, of lacking all cleanness and clarity, of creating nothing but confused noise the way he used the pedal, and finally of writing wilful (sic), unnatural, unmelodic compositions which were irregular besides. (309)

Czerny wrote that Beethoven’s partisans thought:

Hummel lacked all genuine imagination, that his playing was as monotonous as a hurdy-gurdy, that the position of his fingers reminded them of spiders, and that his compositions were nothing more than arrangements of motifs by Mozart and Haydn. (309)

The gap between Beethoven’s and Hummel’s styles was again apparent in 1814. Beethoven was not pleased with Hummel’s arrangement of the piano part for the overture to “Fidelio” (Sachs, Groves 782). Beethoven tore up the arrangement and gave the job to Ignaz Mosceles (Sachs, Groves 782).

Despite their differences, Beethoven and Hummel remained associates, and in 1814 the dispute between the two composers must have been partially healed. Hummel was a percussionist in a performance of the Battle Symphony conducted by Beethoven (Sachs,

Groves 782). Sachs writes, "a subsequent note from Beethoven shows that their friendship survived the event" (Groves 782).

The association between Beethoven and Hummel lasted until Beethoven's death in 1827. Hummel and his wife visited Beethoven on his deathbed (Sachs, Groves 783). Hummel was then a pallbearer at Beethoven's funeral, and, according to Beethoven's wishes, he improvised on themes from the dead composer's works at the memorial concert (Sachs, Groves 783).

Hummel's affiliation with Beethoven and Mozart also had its effects on the non-musical side of Hummel's life. Sachs writes that Hummel was sensitized by Beethoven's and Mozart's poverty (Groves 783). This sensitivity affected the way Hummel did business and the manner in which he composed music (Sachs, Groves 783). Hummel was financially alert in working with publishers. He was aware of what they wanted and he tended to compose according to their needs. In the New Groves Dictionary of Music and Musicians, Sachs writes, "Enormous quantities of music were written as part of his employment, but he was also a freelance who rarely lacked commissions and who could not satisfy all the demands of his publishers" (784). He remained on good terms with his publishers, C. F. Peters and Tobias Haslinger who in turn helped manage his international transactions (Sachs, Groves 783). Hummel worked to get uniform copyright laws, he systematized multi-national publishing, and he showed composers how to take advantage of chaos in the music publishing industry (Sachs, Groves 783). He knew how to use the publishers in order to release his music at the most financially opportune time. It was his practice to work with several publishers and in doing so, he would set the date of publication (Sachs, English and French Editions 210). Sachs writes:

Hummel could frequently use the dates for his own purposes. For example, the E-major Concerto was completed in 1814 and performed in 1816;

Hummel nevertheless kept it in manuscript through the early 1820's, probably in order not to spoil the sales of the Concerti Opp. 85 and 89. Then, although Peters was anxious to publish it in 1823 Hummel decided to reserve the Concerto until the proper moment--the tour to Paris in 1825. (English and French Editions 210)

Hummel also worked extensively with the London publisher, George Thomson of Edinburgh. In a letter to Thomson, Hummel showed his business sense. Thomson paid Hummel four ducats each for a set of Scottish airs for which Hummel was to arrange accompaniments (Sachs, Hummel and Thomson 276). This was the same price that had been paid to Beethoven and Haydn for similar work (Sachs, Hummel and Thomson 273). Hummel asked for more commissions, stating that the price was comparatively low at that time, and that he was actually doing more work than Haydn had for Thomson (Sachs, Hummel and Thomson 276). Thomson obliged. He sent Hummel twelve more settings and raised his pay by twenty-five percent (Sachs, Hummel and Thomson 277).

The fact that Thomson paid more money and sent more music for Hummel to arrange shows that Hummel had a talent for writing commissioned works. Thomson had always argued with Beethoven about money, but made no objections to Hummel's request (Sachs, Hummel and Thomson 278). Sachs writes:

Hummel's first settings convinced Thomson that he had found the man to do what Beethoven, in his "stubbornness," could not: provide tasteful, easily playable, and non-idiosyncratic accompaniments. Hummel was therefore worth keeping as a regular arranger. (Hummel and Thomson 278)

Hummel evidently knew how to give the publisher what was wanted, and he profited by fulfilling the publisher's needs.

Hummel continued his work with Thomson until 1832 (Sachs, Hummel and Thomson 287). Thomson was pleased with Hummel's work and wrote on the title page of Hummel's manuscripts, "Hummel here shews how worthy he is to be class'd with the greatest Composers" (Sachs, Hummel and Thomson 287).

Hummel was popular as a commissioned composer. His commissioned works were not limited to Thomson, for he prepared commissioned works prior to his dealings with Thomson. Sachs wrote, "Hummel had been preparing arrangements of symphonies and overtures by Beethoven, Haydn, Mozart, and others, in the desired style for years" (Hummel and Thomson 275). Because of his reputation as a composer, Hummel was able to help a man named Schultz to begin publishing in England. Sachs wrote, "Schultz's first commission from Hummel was the Trio in E major for piano, violin, and cello, published by Boosey and Peters as Op. 83" (English and French editions 206). Hummel also was commissioned by the Paris Opera but abandoned this work (Sachs, Groves 783). Hummel's knowledge of the style and performance practices of his time made him a popular choice for commissioned arrangements and compositions.

Hummel's compositions in the "desired style" were clearly classical. Sachs wrote, "Hummel's music is among the finest of the last years of classicism..." (Groves 784). Paul Henry Lang wrote that Hummel refused to move beyond the Mozartean style within which he was so comfortable (235). Clarity of harmony, melody and transitions were stylistically important to Hummel in all his compositions (Sachs, Groves 784). Sachs continues that Hummel's style was considered classical in his own day making him the "elder statesman," of Viennese Classicism (Groves 785).

In his time, Hummel was perhaps best known for his clarity and precision in both his playing and his composition. Czerny was influenced by Hummel's playing to the extent that he worked for greater cleanliness and clarity in his own playing (309). Sachs,

in his collection of letters between Hummel and Thomson, writes that the first set of songs delivered to Thomson were uncomplex and conservative (277). Displaying his desire for precision, Hummel pioneered the use of the metronome to teach exactness of tempo (Sachs, Groves 785).

In addition to clarity and precision, Hummel's compositions were typically classical in that they followed the examples of Mozart's and Haydn's music. Lang refers to "Mozartean" passage work that Hummel used in his Septet, Op. 74 (237). In Hummel's Bassoon Concerto, Tyree writes that the form is much the same as Mozart's concerto, although technically more complex, and the orchestration was similar to Haydn's (v). Joel Sachs writes that Hummel, not Beethoven, is the link between Mozart and Schubert (Groves 785).

Evidently, even though Hummel's compositions were technically complex, he did not believe in changing or adding unnecessary music. His dealings with George Thomson provide evidence of this notion. Thomson asked Hummel to add cadenzas to some of the music he was to arrange. Hummel did not add them, writing, "Cadences (cadenzas) in the vocal party I did not add, not finding them fit on the tune where you wished to have them placed" (Sachs, Hummel and Thomson 278). Later Thomson gave Hummel freedom to alter notes in some of the Airs Hummel was to arrange. Hummel took advantage of the freedom by making only one chromatic alteration and some minor rhythmic changes (Sachs, Hummel and Thomson 287).

In addition to putting in only the "right" notes, Hummel tended to compose only in needed mediums. For example, Hummel composed all of his sacred compositions while working for the chapels of Esterhazy (Sachs, Groves 781). That no sacred music was composed after Hummel's Esterhazy employment may show that he rarely composed music not meant for an immediate purpose.

In conclusion, several influences generally affected Hummel's compositions. As a youth, he received the foundation of his musical training living and studying with Mozart. Haydn provided continued training and helped Hummel obtain work during a financially troubling time. In addition, Hummel so disliked Beethoven's style that he constantly composed music in a style contradictory to Beethoven's. Finally, he was motivated by his need for financial stability to compose music that would sell. Consequently, he used his knowledge of the classical style to compose what his publishers and commissioners wanted. In many ways he was more a craftsman than a creator of music (Sachs, Groves 785).

Chapter 3

Anton Weidinger and the Keyed Trumpet

Since Hummel was known to be a master of composing according to the wants and needs of publishers and performers, it is appropriate to examine the original performer of the Concerto in E-flat as well as the instrument on which this work was premiered. The original score contains a dedication to "Weidinger" (Ritter). All sources concur that this was Anton Weidinger, a popular trumpet player in Vienna in the late eighteenth and early nineteenth centuries (Dahlqvist 12). Eugene Ritter writes that Anton Weidinger gave the concerto's first performance on January 1, 1804, in Esterhazy Castle.

Weidinger, who was born in Vienna, displayed his talent as a trumpet player by the age of eighteen. In 1785, Weidinger was released from his apprenticeship earlier than the normal two years (Dahlqvist 10). He then became a field trumpeter for Prince Adam Czartorisky and later Archduke Joseph (Dahlqvist 10). When he left the military in 1792, he was employed by the Royal Imperial Theater in Vienna (Dahlqvist 10).

Reine Dahlqvist writes that Weidinger may have left the military service because he was not satisfied with the style of trumpet playing used there (10). The music performed by the military required a rough blaring tone, and the settings had become less elaborate rhythmically and melodically than the music for trumpet had been in the baroque period (Dahlqvist 11). This same tendency towards simple trumpet parts permeated the concert music of the time (Dahlqvist 11).

In the classical style, the trumpet was used as an ensemble instrument with occasional fanfares (Tarr 220). Trumpeters had not become less talented, but the music placed more demands on solo instruments than the baroque-style trumpeters could provide (Tarr 220). The natural trumpet, with no valves, keys or slides, worked by using the notes of the harmonic series (Dahlqvist 2). The general range was from c to c''', as

shown in figure 1(Dahlqvist 2). The combined lack of pitches in the lower register between g, c, e', g', the lack of semitones, poor intonation on the 7, 11, 13, 14, and 21 partials, and the use of more chromaticism in the music of the time combined to make the natural trumpet an unlikely melody instrument (Dahlqvist 2).

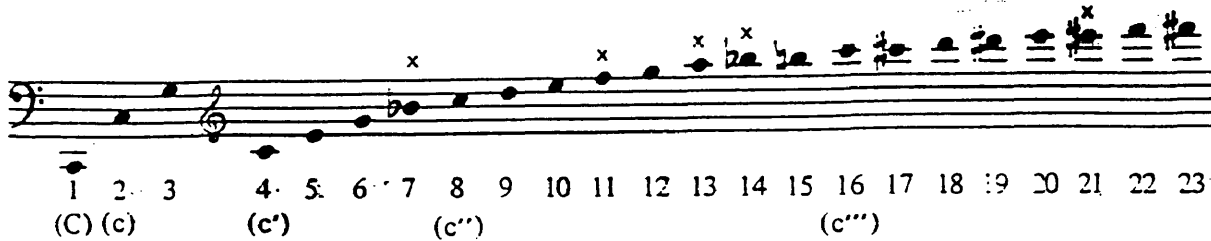


Fig. 1. Harmonic series from Reine Dahlqvist, The Keyed Trumpet and Its Greatest Virtuoso, Anton Weidinger (Nashville, Tennessee: The Brass Press, 1975) 2. Reprinted with permission.

Due to the lack of chromatics on the natural trumpet, many performers began to search for a chromatic trumpet. Anton Weidinger was one such performer (Dahlqvist 11), so perhaps Weidinger left the military to develop his technical virtuosity and musicianship (Dahlqvist 11).

The invention of the keyed trumpet was falsely attributed to Weidinger for many years. Clyde Noble writes, "Then Anton Weidinger, a Viennese trumpeter at the Esterhazy court succeeded in inventing a four-holed, chromatic keyed trumpet in 1766" (13). This is a false statement because Weidinger's birth was in 1767 (Dahlqvist 10). The first written evidence of the keyed trumpet was by Johann Ernst Altenburg, who, in 1767, observed a court trumpeter by the name of Schwanitz in Weimar playing a trumpet with a leather slider over a hole that produced whole-steps (Dahlqvist 8). There were similar reviews such as one by Heinrich Christian Koch in 1802 which stated that the addition of keys had not been successful (Dahlqvist 10). Dahlqvist writes that Koch could not have

been aware of Weidinger's successful performances, or he would have mentioned them (10). This evidence shows that Weidinger was not the inventor of the keyed trumpet.

It is not known when Weidinger first played the keyed trumpet. According to Phillip Bate the keyed trumpet was not officially introduced until 1801 by Weidinger (127). Tradition holds that Haydn's trumpet Concerto in E-flat was written for Weidinger in 1796 (Dahlqvist 11). The evidence favoring this tradition is strong since there were no valve trumpets at the time and slide trumpets and stopped notes were impractical in the rapid passages of that work (Dahlqvist 11). The solo part tends to be high, coinciding with two possibilities: the low notes on the keyed trumpet had poor tone quality, and Weidinger was a high trumpet player who had trouble playing the low notes (Dahlqvist 11). It is likely that Weidinger not only had the keyed trumpet in 1796, he may have demonstrated its uses to Haydn (Dahlqvist 11).

Weidinger's position with the Royal Imperial Theater in Vienna probably helped him become acquainted with Haydn and later Hummel (Dahlqvist 10). In 1797, Haydn was a witness for Weidinger's wedding, so apparently they were good friends (Dahlqvist 11). Hummel probably met Weidinger through the theaters of Vienna since Hummel had spent much time composing for the theaters. Given that Hummel was studying with Haydn in 1796, it also is possible that Hummel met Weidinger through their mutual friend, Haydn (Sachs, Groves 781).

Although Haydn's concerto may have been the first solo concerto specifically written for the keyed trumpet, there were other compositions that utilized the instrument. Weidinger began a series of concert appearances determined to show off his "organisirte Trompete" (Dahlqvist 12). In December 1798, Weidinger performed a "Concertante in E-flat major," by Leopold Kozeluch (Dahlqvist 13). In 1799, he performed in a concerto by Joseph Weigl which contained a few measures for chromatic trumpet (Dahlqvist 13).

Finally in 1800, Weidinger gave a "grand public concert," in Vienna, to demonstrate his keyed trumpet (Dahlqvist 14).

Weidinger and the keyed trumpet became quite popular following this and other concerts. After a concert in Leipzig, a critic wrote:

It is completely founded in fact that Mr. W. is fully conversant with all the half-tones lying within the compass of the instrument, and to such an extent that he plays running passages through them. Furthermore, the fear that we uttered (on the occasion of the first report concerning this invention), that this instrument might thereby have lost something of its pompous character has been completely refuted by [Weidinger's] public demonstrations. (Dahlqvist 15)

Weidinger's playing continued to amaze audiences. In 1803, he gave successful performances in Germany, England, and France (Dahlqvist 15), and in 1804, Weidinger presented the premier performance of Hummel's Concerto (Dahlqvist 15). Since previous performances had been in the key of E-flat and Hummel's concerto was in E, it is believed that Weidinger had a new trumpet (Dahlqvist 15). This was probably the trumpet that Noble writes was built by Joseph Reidl (13). Bate writes that Weidinger first demonstrated the Reidl instrument in 1801 (127).

In addition to displaying his own personal talent, Weidinger demonstrated many of the keyed trumpet's capabilities and weaknesses. The keyed trumpet's main strength was its ability to play fast chromatic passages. Poor intonation and tone quality were probable weaknesses.

The tone quality was a primary concern. It has long been believed that the tone quality suffered greatly due to the small size of the holes in relation to the bore (Bate 127). Dahlqvist does not agree, writing that experiments by a number of scholars have

proven that the instrument possesses a good, nearly even tone, although softer than that of the natural trumpet (3).

In the music Weidinger used to demonstrate his trumpet, there is evidence of problems with tone quality, intonation, and agility. As previously noted, the Haydn concerto avoids the low register. In addition to Weidinger's difficulties with the low notes, this may have been an indication that the low notes of the trumpet may have had poor tone quality and intonation (Dahlqvist 11). The skips in the Haydn concerto are generally from keyed note to keyed note or within the harmonic series. Trills in the third movement could be easily produced as lip trills (Dahlqvist 12). In Kozeluch's Concertante, there are no keyed notes below c', giving the impression that these notes were not satisfactory to Kozeluch (Dahlqvist 15). The same critic, who praised Weidinger after his concert in Leipzig for his tone quality, later contradicted himself by writing that the tone was especially good in the high natural sounds of the trumpet where no keys were used (Dahlqvist 15).

Another disadvantage of the instrument was its intonation. Since the holes could not be moved, intonation was a problem, and fingerings tended to be approximations of what was needed in order to produce a tone (Bate 128). This problem became greater in the later years of the keyed trumpet when the lengths were commonly changed by adding crooks to produce the ability to perform in new keys (Bate 128).

Despite the fact that the keyed trumpet provided a new method for chromatic playing, it had problems that eventually contributed to its demise. Even if the trumpet produced a good, even tone, it was softer than that of the natural trumpet. Tone quality eventually was the main reason for the decline of the keyed trumpet's popularity. Much of the music written for the keyed trumpet could be played on clarinet, which, according to some, had the most similar tone quality (Dahlqvist 21).

The keyed trumpet could not survive for two reasons: the invention of pistons in 1818 by Heinrich Stöelzel (Bate 154) provided the preferable method of achieving chromatics, and the fact that the public grew tired of melodic trumpet playing, so composers avoided such writing (Dahlqvist 20). Although pistons or valves had similar problems with intonation and tone quality in early versions as did the keyed instruments, these areas were quickly improved (Bate 156). The valve instruments could play the chromatics and had the tone quality of the natural trumpet (Tarr 220).

With the demise of the keyed trumpet, Weidinger's popularity also declined (Dahlqvist 19), but he had helped the rebirth of trumpet solo music even though it was limited to solo concertos (Dahlqvist 21). Among the various techniques that Weidinger demonstrated with the keyed trumpet was that fast, fluid, chromatics could be employed in melodic passages for the trumpet. Weaknesses were also demonstrated that were eventually overcome by the valve trumpet. There evidently was a difference in tone quality, not only between keyed notes and natural notes, but also between the keyed trumpet and the natural trumpet. Intonation suffered between keyed notes and harmonic tones. Finally, producing sounds in the lower registers must have been difficult. These weaknesses, as well as the trumpet's chromatic abilities, must have been concerns of Hummel when he composed the concerto in E.

Chapter 4

Hummel's Trumpet Concerto in E-flat

The Concerto in E-flat for trumpet is in three movements: *Allegro con spirito*, *Andante*, and *Rondo*, corresponding to the formal organization of the concerto that Hummel would have best known. Fast, slow, and fast were the preferred order of tempi for movements during this period and, as Reinhard Pauly writes, "A happy ending seemed desirable within the Classic aesthetic" (149). Not only is the form of the concerto standard, the forms of the movements also fit the stereotypes of the style. The first movement is in a modified sonata-allegro design, the second is in a three-part song form, and the third, as already stated, is in the form of a rondo.

The desire for clarity and the soft tone quality of the keyed trumpet must have been concerns of Hummel when considering the orchestration of the concerto. The instrumentation of the original autograph score calls for two flutes, two oboes, two clarinets, two horns, kettledrums, two violins, viola, violoncello, and double bass. Later, Hummel added a part for two bassoons (Ritter). Throughout the concerto the winds are usually omitted in the solo sections and are often used to reinforce the string parts in the tutti sections. This is evidence that Hummel was aware of the tone quality of the keyed trumpet which, according to Dahlqvist, is softer than that of the natural trumpet (3). Hummel did not want the solo part covered by the orchestra. When the solo part enters, the texture becomes strongly homophonic, even though there are some brief imitative patterns in the third movement, which begin with solo unaccompanied trumpet. The dynamics of the concerto mirror the instrumentation and melodic textures of the movements. The first movement is based on a *forte* fanfare-like figure, the second movement is based on a melodic, song-like *piano* theme, and the third movement returns to a *forte*, lively theme.

The image shows a musical score for measures 66 through 68. The staves are labeled as follows: Ob. 1, Ob. 2, S. Jpt., Vln. 1, Vln. 2, Vla., and Vcl. Cb. The music is in E major and 3/4 time. The solo trumpet part is the primary focus, with string instruments providing harmonic support. Dynamics include *mf* and *f*.

Fig. 2. Measures sixty-six through sixty-eight from Hummel, Concerto in E major for Trumpet, (New York: Belwin Mills Publishing Corp., 1979). Printed with permission.

A good example of how the instrumentation is used for background and reinforcement of the solo trumpet is shown immediately in the solo exposition of the first movement, measures 66 to 174 (see Fig. 2). Only the string instruments play at the same time as the solo trumpet. In areas of brief transition, a horn or a bassoon may be added to the texture of the orchestra; however, the full orchestra plays only in *forte* transitions. The development and the recapitulation, beginning in measures 146 and 210 respectively, continue with this same instrumentation.

The image shows a musical score for measures 312 through 315. The staves are labeled as follows: Cl. 1, Cl. 2, Bas. 1, Bas. 2, S. Jpt., Vln. 1, Vln. 2, Vla., and Vcl. Cb. The music is in E major and 3/4 time. The instrumentation is more dense than in Fig. 2, including woodwinds and strings. Dynamics include *f*, *mf*, and *p*.

Fig. 3. Measures 312 through 315 from Hummel, Concerto in E major for Trumpet, (New York: Belwin Mills Publishing Corp., 1979). Printed with permission.

Although the sections within the second and third movements of the concerto follow this same texture, there is a contrast in the way the sections are introduced by the orchestra. In the *Allegro con spirito* the development and the recapitulation are preceded by the full orchestra ending with *forte* cadences. In the *Andante* the solo entrances are preceded by the strings playing a *piano* harmonic figure as in measure 314 (see fig. 3). In the *Rondo*, the orchestral transitions return to the style of the first movement, ending with strong cadences and full orchestra playing *forte*, as shown in measure 414 just before the trumpet introduces the second theme (see fig. 4).

The image displays a musical score for measures 412 through 415. The score is arranged in two main sections. The first section, from measure 412 to 414, shows the full orchestra playing a strong cadence. The instruments listed on the left are: Tr. (Trumpet), Cs. 1 (Cornet 1), Cs. 2 (Cornet 2), Cl. 1 (Clarinet 1), Cl. 2 (Clarinet 2), Sax. 1 (Saxophone 1), Sax. 2 (Saxophone 2), Tru. 1 (Trumpet), Tru. 2 (Trumpet), Tromp. (Trombone), Vla. 1 (Violin 1), Vla. 2 (Violin 2), Vla. (Viola), Vc. (Violoncello), andCb. (Contrabasso). The second section, starting at measure 415, shows the trumpet part entering with a new theme. The instruments listed on the right are: S. Trp. (Solo Trumpet), Vla. 1 (Violin 1), Vla. 2 (Violin 2), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The score is written in E major and 2/4 time.

Fig. 4. Measures 412 through 415 from Hummel, Concerto in E major for Trumpet, (New York: Belwin Mills Publishing Corp., 1979). Printed with permission.

Fig. 5. Measures 554 through 557 from Hummel, Concerto in E major for Trumpet, (New York: Belwin Mills Publishing Corp., 1979). Printed with permission.

Finally, beginning in measure 554, the full orchestra is used in conjunction with the solo part (see fig. 5.). While the trumpet still needs to be heard, it is not the melody. Hummel does not let the orchestra cover the solo part in the more virtuosic sections such as measures 579 through 581 (see fig. 6). Hummel, in keeping the orchestra from becoming overpowering, shows his awareness of the soft tone quality of the keyed trumpet.

The harmony of the concerto is based primarily on classical principles of functional tonality. The *Allegro con spirito* was originally in E major. The *Andante* was in a minor. The *Rondo* returned to the key of E major. The concerto was composed in the

key of E major to conform to the harmonic series of the trumpet which Weidinger was using at the time. This keyed trumpet was built in the key of E which meant its fundamental was E (Ritter). Playing in the same tonality as the harmonic series is easier than playing in remote tonalities because it means less use of the keys, which may have altered the timbre of the instrument.

The image shows a musical score for measures 578 through 581. The score is arranged in five staves: 3rd Trumpet (top), Violin 1, Violin 2, Violin, and Cello/Double Bass (bottom). A box labeled '580' is positioned above the 3rd Trumpet staff. The 3rd Trumpet part features a melodic line with slurs and accents, marked with dynamics *p* and *f*. The string parts (Violin 1, Violin 2, Violin, and Cello/Double Bass) provide harmonic support with rhythmic patterns, marked with dynamics *(pp)* and *p*.

Fig. 6. Measures 578 through 581 from Hummel, Concerto in E major for Trumpet, (New York: Belwin Mills Publishing Corp., 1979). Printed with permission.

The use of the minor sub-dominant in the second movement is a slight departure from the norm. The sub-dominant is often used, but not in minor mode when the tonality of the concerto is major, although modal mixture is common within movements of the period. The departure to this tonality may have been used to help demonstrate the agility of the keyed trumpet to play in tonalities foreign to its harmonic series, since it would be necessary to play a majority of the notes using the keys.

The interior key schemes are consistent with the practices of the period. There were probably only two uses of harmonic considerations that were related to the keyed trumpet or Weidinger. One was the choice of E major as tonic, which fit the harmonics of

the trumpet. The other was the use of the minor sub-dominant, which did not fit the harmonics, but required a skilled musician or an instrument capable of playing the notes between harmonics without variance of tone or intonation.

The qualities of the trumpet and the performer are best displayed by the melody of the concerto. The melody has a fairly large tessitura from C (sounding E-flat) in measure 245, up to g'' (sounding b-flat'') as in measure 260. This indicates that Weidinger had a wide range and, unlike many trumpet players of his time that specialized in playing either high or low (Dahlqvist 11), Weidinger was capable of doing both. This tessitura may also be an indication that the low register was easier to attain on this trumpet than some writers speculate.

The melody of the first movement is a mixture of articulated, arpeggiated patterns and smooth stepwise or chromatic patterns. The second movement consists of a smooth, slower, melodic pattern. Although the range is somewhat narrower, requiring f'' instead of g'', it still requires good endurance due to a high tessitura. The melody of the third movement is fast and light which, as previously noted, according to Pauly fits the "classical aesthetic" (149).



Fig. 7. Measures ninety through ninety-three from Hummel, Concerto in E major for Trumpet, (Morton Grove, Ill.: Crown Music Press, 1974). Printed with permission.

In the first movement there are three themes. The first begins and ends with fanfare-like arpeggiations, easily performed on a natural trumpet. In between these arpeggiations, there are conjunct patterns. The second theme is a smooth mixture of conjunct and disjunct motion. Many of the notes in this theme are possible on a natural

trumpet; however, there are instances, such as in measure ninety, when notes would be more easily played with keys (see fig. 7). In some instances it is likely that Weidinger played a succession of notes with alternate fingerings, which would demonstrate the even tone quality between different fingerings. The third theme begins in measure 111, with an ornamented pattern that would be difficult to play without the use of keys (see fig. 8). This melodic figure is composed of a series of skips that would still require the use of keys (see fig. 9). The notes d', b' and d are not in the harmonic series of the trumpet.



Fig. 8. Measures 111 through 115 from Hummel, Concerto in E major for Trumpet, (Morton Grove, Ill.: Crown Music Press, 1974). Printed with permission.



Fig. 9. Measures 117 through 119 from Hummel, Concerto in E major for Trumpet, (Morton Grove, Ill.: Crown Music Press, 1974). Printed with permission.

With the development passing through tonalities that are fairly remote to the harmonics of the trumpet, the use of the keys becomes necessary. The notes e-flat' and a-flat' are in the same harmonic series and were probably played by using the same fingering. However, in measures 178 and 179 (see fig.10), it becomes apparent that other fingerings would be necessary because g', f' and d-flat' are not in the same series as a-

flat' or e-flat'. The tempo, *Allegro*, would also require a mechanism faster and more reliable than merely stopping or lipping the tone down.



Fig.10. Measures 175 through 179 from Hummel, Concerto in E major for Trumpet, (Morton Grove, Ill.: Crown Music Press, 1974). Printed with permission.

The end of the *Allegro* contains a passage (see Fig. 11.) that demonstrates Hummel's precise nature and Weidinger's professed skill. Instead of a cadenza, as is often used at the climax of the movement, there is a series of stepwise sequences followed by a long trill pattern. Often in the classical cadenzas performers concentrated on displaying their talent at the expense of the form of the concerto (Pauly 148). Hummel prevented this from happening with his concerto.



Fig.11. Measures 288 through 299 from Hummel, Concerto in E major for Trumpet, (Morton Grove, Ill.: Crown Music Press, 1974). Printed with permission.

The tone quality of the keyed trumpet could perhaps be best demonstrated in the *Andante*. The themes of this movement consist of sustained tones. In measures 315 through 317, the trumpet is required to play c", which would be played without keys (see fig.12). This c" resolves to f' which would require a key to be depressed. The sustained tones in these measures would make any variation of tone quality apparent. Therefore, either the trumpet must have possessed an even tone quality, or Weidinger had the ability to disguise any differences.



Fig.12. Measures 315 through 317 from Hummel, Concerto in E major for Trumpet, (Morton Grove, Ill.: Crown Music Press, 1974). Printed with permission.

Hummel utilized much ornamentation in the melody of this movement. Many of the ornaments were written out by the composer, so they are played exactly as he wished. The best example of this occurs in the *glissandos* in measures 372 and 373 (see fig. 13).

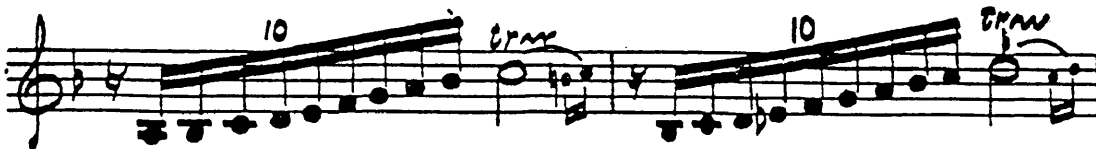


Fig.13. Measures 372 through 373 from Hummel, Concerto in E major for Trumpet, (Morton Grove, Ill.: Crown Music Press, 1974). Printed with permission.

The third movement contains even more stepwise and chromatic passages than the previous movements. The main purpose for the invention of the keyed trumpet was to facilitate such passages. The tempo of the movement and of these themes demonstrated the possibility to play any types of melodic passages on the keyed trumpet that were previously impossible. Every theme in this movement contains such a passage; the

primary theme in measure 395 through 399 (see fig 14), the second theme in measures 436 and 437 (see fig 15), and the third theme in measures 495 through 497 (see Fig. 16).



Fig.14. Measures 395 through 399 from Hummel, Concerto in E major for Trumpet, (Morton Grove, Ill.: Crown Music Press, 1974). Printed with permission.



Fig.15. Measures 436 through 438 from Hummel, Concerto in E major for Trumpet, (Morton Grove, Ill.: Crown Music Press, 1974). Printed with permission.

As in the first movement, the coda contains a section of trills that display Weidinger's ability and the trumpet's flexibility. This passage, beginning in measure 577 and ending with the resolution of the trill in measure 615, would display the virtuosity normally shown by a cadenza (see fig. 6).

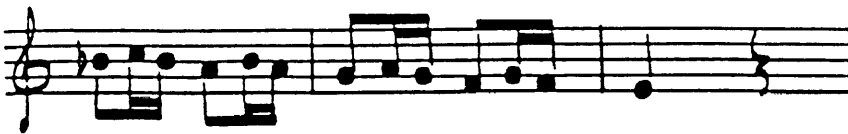


Fig.16. Measures 495 through 497 from Hummel, Concerto in E major for Trumpet, (Morton Grove, Ill.: Crown Music Press, 1974). Printed with permission.

In the melody of the concerto, Hummel may have used chromatic and stepwise movement to demonstrate Weidinger's skill. The composer may have used sustained tones

to demonstrate the evenness of trumpet's intonation and tone quality. The mixture of melodic types could demonstrate the expressive range of the keyed trumpet.

The rhythmic writing in the concerto is influenced by Weidinger, and the keyed trumpet in that the faster passages display the apparent ease of playing chromatics and step progressions on the instrument. The slower sections demonstrate tone quality of the trumpet and endurance of Weidinger. The triplet figure that is introduced with the trumpet entrance in measure sixty-four (see fig.2.) is a rhythmic motif that is used throughout the concerto. This figure is a "fanfare" type rhythm usually associated with trumpets. The primary theme of the *rondo* is likewise a "fanfare" type melodic figure.

In this concerto, Hummel used the styles of composition commonly found in the music of Mozart and Haydn. Hummel used the same dynamic levels for the movements and the same instrumentation frequently used by Haydn and Mozart. The first movement was relatively loud, the second movement was relatively soft, and the third movement was again relatively loud. Harmonic progressions were not surprising for the period. Hummel generally stayed within the tonic, sub-dominant, dominant and relative minor domains. Hummel used the same basic rhythmic forms and tempi common to the style. Hummel provided Weidinger the chance to demonstrate his ability and the capabilities of the keyed trumpet by composing a concerto with a large range and a high tessitura, thus requiring the performer to also have a large range and good endurance. Hummel used rapid conjunct passages that required a trumpet capable of playing half-steps and a performer who was technically proficient, and balanced this by including both sections requiring the trumpet to be played with and without keys. This allowed the tone to be compared for evenness and required that such evenness be provided by the instrument or the performer. Using his characteristic cleanliness, clarity, and precision, Hummel was

careful to maintain the balance between the orchestra and the solo trumpet. He did not let the orchestra become overpowering during the solo sections.

Chapter 5

Conclusion

Elements of the trumpet concerto by Hummel make it a unique composition from the classical period. Hummel composed it in the classical style, influenced by the music of Mozart and Haydn. The concerto showcases the flexibility, intonation, and tone quality of a new instrument, the keyed trumpet and it was obviously written to demonstrate the exceptional skill and endurance of the performer, Anton Weidinger. Finally, it epitomizes the compositional style which Hummel used in his commissioned works.

In the trumpet concerto, Hummel reveals the classical background that was influenced by his associations with Mozart, Haydn, Beethoven, and other contemporary composers. The instrumentation was similar to that employed by Mozart and Haydn in their concertos. The winds were used primarily to accentuate and double the string parts in the non-solo sections of the concerto. The winds were used sparingly in the solo sections while the strings played accompaniment figures during solo passages.

The form of the concerto is the same as that commonly used by Mozart and Haydn. The first movement is in a modified sonata-allegro form, and is lively and articulated. Its tonality is major. The second movement is in the minor sub-dominant, marked *andante* and is in three-part song form. A slight departure from Mozart's ordinary second movement was the minor tonality. The last movement is a lively, articulated rondo. This movement is in the same major tonality as the first movement. This concerto is very similar in form, harmony, instrumentation, and melodic development to the concerto for trumpet composed by Haydn in 1796.

The thematic material shows the talent that Hummel possessed for composing commissions, such as for the new keyed trumpet. The flexibility of the keyed trumpet could be shown through the mixture of chromatic and stepwise lines as opposed to the

lines that merely skip through the harmonic series. The use of the harmonic series could indicate that the keyed trumpet retained the characteristics of the natural trumpet, while the chromatics demonstrated that the keyed trumpet had the additional flexibility to play half-steps. The final movement showed that the chromatics could be played at extremely fast tempi, and the slow second movement demonstrated that the "keyed notes" retained a good tone quality. These sustained tones of the second movement could also demonstrate the intonation of the keyed notes.

The solo part of the concerto not only demonstrated the capabilities of the keyed trumpet, but also the presumed skill of the performer, Anton Weidinger. The length and the range of the first movement, and the sustained high pitches of the second movement would require the performer to have good endurance. The fast, rhythmic, last movement required that the performer have excellent technical skills. Undoubtedly, Anton Weidinger was a performer of exceptional virtuosity.

The trumpet concerto also gives a subtle indication to the precision and clarity for which Hummel was known in his compositions. Hummel wrote out *glissandos* in the second movement rather than leaving them to the interpretation of the performer, as was customary during the era. Hummel did not provide cadenzas at the ends of the first and third movements, as Haydn did in his trumpet concerto. Instead of cadenzas, Hummel composed sections that fit within the context of the music to display the virtuosity of the performer. Hummel also prevented the orchestra from dominating the soloist. He did not allow the winds and the strings to play together during the solo sections, except in the climactic passages of the third movement.

In conclusion, despite Hummel's predilection for the piano, he was a logical and careful composer for the trumpet. Hummel became skilled at composing commissions, and his associations with Mozart and Haydn ingrained a sense for precision and clarity, as

well as an outstanding comprehension of the principles of musical composition in the classical style. His aversion to Beethoven's style caused him to write conservatively, but with great skill. Hummel composed the trumpet concerto to display the special qualities of the keyed trumpet, a new invention of the time, and to demonstrate the skill of its original performer, Anton Weidinger. In doing so, Hummel used his knowledge of contemporary style, his preferences for precision and clarity, and his knowledge of the keyed trumpet and Anton Weidinger's skill to craft one of the most frequently-performed trumpet concertos in the repertory.

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