

Brian Moore, PI W0439303.

OU A871 PROJECT

HAYDN'S TRUMPET CONCERTO
IN THE TWENTIETH CENTURY

Submitted as the final examinable component of A871

September 2005

Tutor: Mr. Iain Cooper

Tutor no. 01246990

Brian Moore, PI W0439303.

OU A871 PROJECT

HAYDN'S TRUMPET CONCERTO IN THE TWENTIETH CENTURY

Contents

Acknowledgements	3
Introduction.....	4
Part 1 – The Concerto’s Twentieth-Century History.....	5
Part 2 – Editions and Recordings: A Critical Appraisal.....	7
2.1 – ‘The Notes’.....	8
2.2 – Timbre and Dynamics.....	12
2.3 – Articulation.....	15
2.4 – Tempo.....	18
Part 3 – Conclusions.....	20
Bibliography.....	23
List of editions.....	26
Selective discography.....	29
<u>Appendices</u>	
Haydn’s Trumpet Concerto – trumpet part.....	31
Reproductions from BBC manuscripts.....	37
Metronome markings of Czerny, Hummel and Neukomm.....	40

ACKNOWLEDGEMENTS

I should like to thank the following people for assistance in collecting information for this project:

Verena Jacobsen Barth, for confirmation of and information on the performances in Vienna and Dresden in 1909 and 1914, including a photocopy from the *Dresdener Neueste Nachrichte* of 1914. Verena is currently completing her doctoral dissertation, with the working title 'The role of the trumpet as classical solo instrument in Europe from 1900 until today'.

Ole Utnes, for permission to reproduce the list of recordings from his website at <<http://abel.hive.no/trumpet/haydn>>

Peter Linnitt and Emma Budgen, for supplying information about the BBC's holdings, and allowing access to the holding for inspection.

Alan Stringer and Crispian Steele-Perkins for kindly giving their time to be interviewed.

David Edwards, for advice on keyed trumpets, and for the use of a keyed trumpet.

Talia Lash, for information on the Associated Board of the Royal Schools of Music trumpet syllabus.

Colin Dunn, Chris Hutchinson and Guy Thomas of Boosey & Hawkes, for information about B&H editions

Matthias Otto of Breitkopf & Härtel, for information about editions

William Lowry of the British Library, for assistance in sourcing recordings.

Yvonne Ashby, Clare Greenall and Charles Dowell for proofreading.

Iain Cooper, for constructive feedback, and grammatical advice and corrections.

Brian Moore, PI W0439303.

OU A871 PROJECT

HAYDN'S TRUMPET CONCERTO IN THE TWENTIETH CENTURY

In this essay I shall explore the Haydn Trumpet Concerto's history in the twentieth century. I shall question to what extent modern recorded performances reflect Haydn's intentions in the Concerto, and the role that various agencies have had in re-forming its identity after its rediscovery in the late nineteenth century. I shall suggest that a combination of factors has resulted in certain aspects of modern interpretation often being contrary to Haydn's intentions. I shall investigate a range of sources to explore to what extent we can ascertain about Haydn's intentions, and specifically how these apply to performance of the Concerto. The first part of the essay will investigate the Concerto's historical context; the second part will examine the evidence presented by sound recordings and editions.

Introduction

On 2 February 1803, *The Times* announced that "Mr. Weidinger, first Trumpet player of his Majesty, the Emperor of Germany, arrived a few days ago from Vienna. The musical amateurs will be highly gratified to hear him on the organised Trumpet, (which he has invented), of which Mr. Haydn speaks with enthusiasm." (p.4, col a)¹. It seems highly likely that Weidinger, who had premiered Haydn's Trumpet Concerto in March 1800 in Vienna, played this work

¹ For further references to Weidinger's tour of Germany, England and France, see Dahlqvist 1975, 15.

on this tour (Dahlqvist 1975, 15). The next time that the Concerto was heard in England was 30 March 1932 in a BBC broadcast by Ernest Hall. Even in Vienna, with which this Concerto is inextricably linked, there are no records of performances for over a hundred years. Yet today this Concerto is both widely known, and regarded as one of the finest examples of Haydn's craft; it has been recorded dozens of times, been published in numerous editions, and is a standard audition test piece. Despite this, it is the author's contention that, for a range of reasons, Haydn's intentions in the Concerto are still only partially understood, and that current performance practice sustains mistaken interpretation.

Part One – The Concerto's Twentieth-Century History

What Krumpfer (1991) calls the 'long sleep' of Haydn's Trumpet Concerto was caused by a combination of factors through the nineteenth century: declining facility on the part of trumpeters in *clarino* technique² and subordination of the role of the trumpet within the orchestra; Weidinger's secrecy about the nature of his keyed trumpet³; equivocal opinion on the success of Weidinger's trumpet in matching the expected role of the trumpet (Dahlqvist 1975, 19). Haydn's Concerto was not published until 133 years after its composition.

It is known that Alphonse Goeyens was teaching the Concerto to his pupils in Brussels Conservatoire around 1900, and there are documented performances

² The technique whereby melodies are executed on the highest harmonics of a seven- or eight-foot trumpet. Haydn's use of the word 'clarino' on the title page of his manuscript caused some confusion in the twentieth century, and might have been partially responsible for the Concerto's neglect.

³ "We cannot decide how much appertains to the new invention and how much to the skilled virtuoso, since he is retaining closer knowledge of the instrument to himself for the moment." (1802 report of Concert in Leipzig, quoted in Dahlqvist 1975, 14)

there in 1907.⁴ Of early twentieth-century (unrecorded) performances, the Dresden *Sächsische Dorfzeitung und Elbguapresse* 14 March 1914 noted Eduard Seifert's use of the long F trumpet, but on which his virtuosity was "more reminiscent of an E-flat cornet than a trumpet," according to the *Dresdener Nachrichten* (Quoted in Krumpfer 1991, 36.⁵) Use of the long F trumpet was becoming rare by this time, as it was being superseded by the easier and more brilliant B-flat trumpet.

Although the old F trumpet was close in dimensions and tone to Weidinger's trumpet, it was on the B-flat and short E-flat trumpets that Haydn's Concerto found fame. In particular, the E-flat trumpet made the Concerto much more easily playable; it was this instrument that George Eskdale used when asked to play two movements for the BBC in 1938. With that performance and the ensuing recording, Haydn's Concerto begins the next part of its history, and, arguably, starts to take on a new identity. Landon (1977, 240) believes that "this is the first instance of a standard work being permanently resuscitated by means of a recording".

Although Eskdale's recording of 1939 brought the existence of the Concerto to wider attention, its first performance in England in modern times was by Ernest Hall, again in a BBC broadcast. This broadcast of 30 March 1932, as part of a programme celebrating the bicentenary of Haydn's birth, used performance

⁴ See Dahlqvist 195, 20.

⁵ I am extremely grateful to Verena Barth for information pertaining to this area of study - see Bibliography.

material⁶ apparently derived from a photographic copy of Haydn's manuscript, which is held in the BBC Music Library.⁷ The author will argue that these performance materials were crucial in the twentieth century history of the Concerto.

Part Two - Editions and Recordings: A Critical Appraisal

The habit of playing records has its dangers. In turning on Columbia DX 933 I found myself listening to a fragrant six-eight orchestral melody that might have been left out of Haydn's 'The Seasons' by mistake. After eight bars and a tonic close the moment seemed to have come for the soprano to enter with a song about fields and flowers. Instead of which I was suddenly hit in the ear by a trumpet, and the shock was bad for my nerves. Apart from the blare, and the palpable misfit, the tone and the tune brought an unmistakable echo of that languishing and undignified tearfulness so often wafted to our senses by 'songs of Araby' at a street corner. All of which is extremely unfair to that admirable trumpeter George Eskdale, who does an artist's job with fidelity and skill. On looking up Haydn's works I find no mention of a concerto for trumpet; but the list mentions a concerto for clarino, and if this is the one played by Mr. Eskdale, all may yet be explained. No doubt the clarino, now a dictionary instrument, had an aptitude for soothing song that the trumpet lacks. (McNaught 1939, 749).

McNaught's response to hearing Eskdale's 1939 recording is fascinating as it exposes several issues, including the acuity of the 'innocent ear' and confusion as to what the *clarino* was.⁸ Perhaps McNaught's 'innocent ear' recognised a conflict between the qualities inherent in Haydn's music and modern trumpet-playing that many have not. That McNaught made a connection between Eskdale's playing and 'common' street music is not without interest.

The following discussion will focus primarily on the trumpet part of Haydn's Concerto and its interpretation; the orchestral parts will be referred to only where they affect the interpretation of the solo trumpet part. Essentially, this study will

⁶ BBC Music Library 10295

⁷ BBC Music Library Misc.5124

⁸ Subsequent correspondence in *The Musical Times* from Blandford, Morley Pegge & Carse (1940) and Geiringer (1940) correctly clarified this matter.

consider ‘the notes’ (what Haydn wrote), and ‘how they are played’ (the interpretation). With the aid of a selection of editions and recordings, I shall, in particular, consider questions of timbre, dynamics, articulation, and tempo. The editions and recordings have been selected to give a wide historical spread.

2.1 - ‘The Notes’

The task facing the editor of Haydn’s Concerto is simplified by the existence of only one autograph copy in the composer’s hand, and no other contemporary performance material. Indeed, referring to Ohmiya & Gerlach 1985a Geiringer says, “The editors’ task here was comparatively simple, as only one authentic source was available [...]” (Geiringer 1986, 849).

Given that, it is remarkable that the editions by Goeyens, Hall, Perry and Voisin choose to omit bar 8 and bars 13 to 16 of the solo part. These bars are not unimportant: serving as an extra member of the orchestra, in bar 8 the trumpet has the only sustained note in the texture and in bars 13 to 16, the trumpet plays the resolution of a figure in the violins:



Willener asks: “What did it mean? And why suppress it? Does anyone have the ‘right’ to suppress anything in a score regarded as one of the best by a great

composer?” (Willener 1981a, 37). Even ignoring Haydn’s humour in introducing Weidinger’s ‘new trumpet’ playing common *forte* fanfare figures,⁹ the musical texture is simply incomplete without these bars.

Yet, despite this, these bars are commonly omitted; amongst the sample recordings, Mortimer, Stringer and André omit them. This is not surprising, given the widely available editions that do so. In particular, Hall (1945) has maintained a dominant position; the author has ascertained that Stringer, Steele-Perkins and Hardenberger learnt the Concerto from this edition, and evidence suggests that André also used this edition.¹⁰ This dominance has a wide time- and geographical-spread, caused both by the size of Boosey and Hawkes’ publishing operation, and inclusion of this edition, from the 1950s (when trumpet exams began) until 2001, in the Associated Board of the Royal Schools of Music trumpet syllabus. Figures for recent years still show annual sales of 650 to 700, despite its no longer being the recommended edition in their syllabus.

The first widely available performance edition to include these bars was Bowman (1963); although Redlich (1951) does include them, this edition was not a source for performance materials. A mystery surrounds one edition. In 1940, in the correspondence about Eskdale’s recording, Geiringer states that “Score and parts are in the English catalogue of Breitkopf & Härtel” (Geringer 1940, 83). In 1951, Redlich refers to “Breitkopf & Härtel No.12574” as being the basis for Perry

⁹ Publicity for the concert on 28 March 1800 specifically mentioned Weidinger’s new ‘organised trumpet’ – see Dahlqvist 1975, 14.

¹⁰ Information taken from interviews with the author with Stringer & Steele-Perkins, e-mail from Hardenberger’s agent. André consistently uses the opening of Hall’s cadenza in the first movement. The author also used this edition in learning the concerto.

(1949) (Redlich 1951, ii); Landon also refers to a Breitkopf & Härtel edition available in 1949 (Landon 1977, 240). Yet, curiously, Breitkopf & Härtel archives contain no records of such an edition; their first edition was Raphael (1969). The edition number Redlich quotes is actually the plate number for Perry (1949).¹¹ Curiously, Geiringer (1953) contradicts himself in saying that he supplied copies from Haydn's manuscript for Eskdale's 1938 broadcast.¹²

Hall, Perry and Voisin take other liberties in the last movement, including excision of the trumpet note in bars 271-2 and octave transposition of the end of bar 289 to the end; also replacement of two bars general silence by a pause in bars 280-1; Voisin and Goeyens insert a written out cadenza here. Current scholarly opinion is strongly in favour of taking Haydn at face value at this point (see Tarr & Landon 1982). Lastly, referring to the cadenza in the first movement at bar 168, both Voisin and Hall supply cadenzas that bear no relation to the material of the movement. Scholarship suggests that in Haydn's time, the cadenza served to rework themes and ideas from the movement,¹³ and this is reflected in those suggested by Tarr & Landon (1992a) and performed by Friedrich and Steele-Perkins. The persistence of the Hall edition is evidenced by the use of his cadenza by Mortimer and Eskdale (1952) and André's continued adherence to its opening.

Given all of this, inspection of the performance parts for Hall's 1932 broadcast is illuminating. There can be no doubt that these were the parts used: the solo trumpet part bears the inscription 'E.H. 30/3/32' (see Appendix). The second

¹¹ I am grateful to Matthias Otto, Archivist for Breitkopf & Härtel, for this information.

¹² This is even more confusing given the materials used for Hall's 1932 broadcast - see below.

¹³ See, for instance, Swain 1988.

bassoon part is also marked ‘30/3/32’ and the full score derived from the parts was copied by Horace Hamilton (one of Hall’s co-trumpeters in the BBC Symphony Orchestra) in June and July 1932. The solo trumpet part clearly is derived from Haydn’s manuscript, and contains all the notes later suppressed by Hall in his 1945 edition. Also pencilled-in in the trumpet part, and written out fully in Hamilton’s score, is the cadenza included in Hall’s edition.¹⁴

Crucially, both the solo trumpet part and Hamilton’s score contain two important copying mistakes in the last movement: a missing sharp in bar 229 (later pencilled in), and an extra note in bar 108. Both of these mistakes can be heard on Eskdale (1939), which strongly suggests that his part was (or was copied from) the 1932 part.¹⁵ Although Eskdale inserted the sharp in bar 229 for his 1954 recording, he still inserts the extra note in bar 108; this note also appears in Redlich (1951) and Bowman (1963).



Ex.2 Third movement, bars 107-108

Stringer’s recording, uniquely, incorporates decorations into the return of the opening theme in the middle-movement *Andante*. Stringer recalls that these decorations were arranged in advance by someone working on the recording

¹⁴ Thus this famous cadenza can be dated to 1932 or earlier.

¹⁵ However, the orchestral parts were somewhat re-arranged, to include clarinets and harp - see Landon 1977, 238.

session. (Evidence of this pre-arrangement can be heard in the decoration, in octaves, between the trumpet and flute, in bar 36). However pleasant the results, it must be doubted whether this sort of practice would have met Haydn's approval:

According to Haydn's biographer, Guiseppe Carpani, the solo parts [in *The Creation*] should 'be executed with simplicity, exactness, expression, and deportment but without ornaments'. Haydn told Albert Christoph Dies concerning the March 1808 performance, at which the composer made his last public appearance, that the soprano Demoiselle Fischer 'sang her part with the greatest delicacy, and so accurately that she did not permit herself the least unsustainable addition,' by which, according to Dies, Haydn 'meant cadenzas, ornaments, Eingänge, and so on'. Though one cannot take Carpani's declaration and Dies' gloss at face value, the impression is that Haydn wished for few but appropriate additions. (Brown, 1990, 75).¹⁶

2.2 - Timbre and dynamics

From contemporary reports, it is clear that the timbre of Weidinger's 'organised trumpet' was of great interest:

"Furthermore, the fear that we uttered [...] that this instrument might [...] have lost something of its pompous character, has been refuted by [Weidinger's] public demonstrations. The instrument still possesses its full penetrating tone which is at the same time so gentle and delicate that not even a clarinet is capable of playing more mellowly. (*Allgemeine Musikalische Zeitung*, 1802/3, quoted in Dahlqvist 1975, 15).

Although contemporary opinion was divided on the merits of keyed trumpets¹⁷, the internal evidence of Haydn's concerto suggests that he aimed to make good use of the qualities cited above. The solo part contains four isolated *forte* markings, at the beginning of the first movement (bar 8) and the middle and end of the third (bars 168, 271, 292 and 295). Apart from one *piano* (bar 289) that leads to the final bars, there are no other dynamic markings in the trumpet part. Yet even a cursory glance at the score reveals that Haydn took great care with balance:

¹⁶ This quotation referring to *The Creation* is apposite - see later.

¹⁷ "We also know what we are to think of such invention-instruments: the characteristic sound is generally lost." (*Allgemeine Musikalische Zeitung* 1820, quoted in Dahlqvist 1975, 19).

despite using a large orchestra (double woodwind and brass, timpani and strings), Haydn accompanies the trumpet with mostly delicate scoring, frequently marked *piano*.¹⁸ Steele-Perkins, in an interview with the author, described and demonstrated how the difference in tone between open notes and keyed-notes becomes exaggerated at higher volumes: “If you don’t blow it too loud, you get a perfectly even sound [...], if you start belting it, it sounds very unpleasant. That’s why people say it wasn’t successful. I don’t believe that’s true. It was a very successful instrument, but it didn’t make it into the orchestra because it wouldn’t play loud.” (Steele-Perkins, 2005). Perhaps Haydn considered the keyed trumpet to be essentially a quiet instrument when playing anything other than fanfares.

Modern contexts for trumpet playing are very different: large symphony orchestras, military bands and brass bands. These contexts require players with vast dynamic range and the type of facility offered by short B-flat and E-flat instruments. Early editions, which took liberties with ‘the notes’, are also liberal in their use of *fortes* throughout the Concerto. To take an example: the (re)entry of the trumpet in bar 37: Goeyens, Hall Bowman and Voisin mark this unambiguously *forte*. Bullock argues that this should be *piano*; indeed, this is how Handke marked his part in 1899 (Handke 1967). Now Haydn’s *forte* trumpet in bars 8 - 16 makes sense: he humorously inverts expectations by bringing in the trumpet’s first solo tentatively, after the bold fanfare figures of bars 8-16. Friedrich (1995) demonstrates how successful such an approach can be. That Tarr & Landon in

¹⁸ Blom (1932) notes, in commenting on Hall’s 1932 broadcast, that Haydn ‘writes effectively in the lower regions by making the [trumpet] recede into the background without overshadowing it’.

their otherwise admirable edition also mark this bar *forte* (albeit bracketed), suggests how persistent previous ideas can be.

In common with most players, Eskdale and Mortimer recorded the Concerto on E-flat instruments. Both were trained as cornet players in the brass band tradition; their recordings display a typical strong and intense vibrato, characteristic of the ‘cornet’ school. Indeed Stringer, commenting on his own style, states that he deliberately “fought against the cornet style” (Stringer 2005); his Haydn recording demonstrates this well, in eschewing vibrato entirely.¹⁹

Nothing is known about Weidinger’s use of vibrato. The only extensive contemporaneous tutor, by Altenburg, does not mention vibrato specifically, but says:

It is well known that the human voice is supposed to serve as the model for all instruments; thus should the clarino player try to imitate it as much as possible, and should seek to bring forth the so-called *cantabile* on his instrument. (Altenburg 1974, 96).²⁰

Given this lack of clear guidance on vibrato, it will have to suffice to observe that Mortimer and (for instance) Stringer represent the two extremes on the question of vibrato, and that neither approach, perhaps, is ideally representative of the human voice.

¹⁹ Ernest Hall, whose 1945 edition is for his favoured B-flat instrument, sadly never recorded the Concerto. His playing was reportedly typical of the ‘trumpet school’, with a straight unwavering tone (Steele-Perkins 2005). Mortimer’s recording is most interesting in this respect, as the two trumpeters in the orchestra (the London Philharmonic), in contrast to Mortimer, play without any vibrato.

²⁰ Whilst no tutor for the keyed trumpet for this period exists, there is a strong argument to give Altenburg’s evidence considerable weight, given its date and geographical proximity to Weidinger. *Clarino* technique was perpetuated through the rigid system of trumpet guilds which existed in Germany and Austria.

2.3 - Articulation

Haydn's manuscript is not consistent in its use of articulation. The haste with which he wrote the score is evident in his practice of not writing rests in empty bars, and the occasional indeterminacy of length of slurs (see Tarr & Landon 1982). The relative lack of slurs in the trumpet part has been interpreted a number of ways, both in print and in performance; most published performing editions add much articulation, including slurs and *staccati*.

Bullock argues that there should be a high level of correspondence between the solo and orchestral parts in their articulation (Bullock 1979, 27); for instance, Bullock slurs the trumpets two notes in bar 37, to match the opening violin notes in bar 1. Bullock also notes that Haydn wrote his recapitulations from memory, resulting in inconsistent articulation (ibid, 27). However, this does not account for the amount of variation between parallel parts. For instance:

The image shows a musical score for two parts: Trumpet (Tr) and Violin I (Vln I). The score covers bars 66 to 71. The Trumpet part is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features a series of notes with various slurs and articulation marks. The Violin I part is written in a treble clef with the same key signature and time signature. It also features a series of notes with various slurs and articulation marks. The two parts are parallel in their melodic lines.

Ex.3 First movement, bars 66-71

There are only two possible explanations for these inconsistencies: that Haydn, through haste, marked slurs casually, and omitted most slurs in the solo part, expecting the soloist to use his musicianship and training to correct inconsistencies and to suggest what slurs to add in performance; or that Haydn did

not intend unanimity in articulation, and expected the soloist to perform the articulation (largely) as written.²¹

Twentieth century editors and performers have largely taken the former view. Goeyens, Hall, Voisin and Bowman consistently add articulation marks. (Perry and Redlich add few, but these were not intended as sources for performance material.) Later editors have tended to take the latter view. This editorial approach is mirrored in the performances under discussion. The most notable differences are to be found in two areas: rapid figure-work, such as the semiquavers of the first and third movements, and whether to treat the second movement as an essentially *legato* movement.

One of the common treatments of semiquavers in both editions and recordings is ‘slur two, tongue two’; Hall, Bowman and Voisin use this articulation extensively in their editions, as do Eskdale, Mortimer, Wobisch, Stringer and André in their recordings. It seems likely that editorial practice followed instrumental practice in this respect. Arban’s widely used Cornet Method includes a section called ‘Exercises with the slur and double tongue’ (Arban 1907, 183) which reinforces this ‘slur two, tongue two’ articulation. Arban recommends that double tonguing, which is necessary to negotiate rapid passage-work on the trumpet, should be performed *staccato*. Regarding the ‘slur two, tongue two’ technique, he says:

It would be monotonous to always play staccato without introducing the slur. Their mixture gives a pleasing variety in performance, and at the same time facilitates the acceleration of the movement. (Arban 1907, 154).

²¹ The lack of contemporaneous performing material is unfortunate; therefore, any editorial decisions must remain conjecture.

Yet in *clarino* playing, there was a long history of varied articulation. Early tutors such as Bendinelli (1614) and Fantini (1972, first published 1638) emphasise varied articulation, through the use of varied syllables. For instance:

Ex.4 (Fantini 1972, 11).

In 1795 Altenburg says:

[Tonguing] is so designated because one cannot perform it other than a certain stroke and thrust of the tongue, by means of pronouncing certain short syllables into the mouthpiece. This tongue stroke is of different kinds, for both in single and in double tonguing one does not pronounce the syllables in one manner only.” (Altenburg 1974, 91).

So, whereas *clarino* technique involved varying the syllables used to tongue the notes, techniques practised from the mid-nineteenth century onwards relied more heavily on use of slurs. Tarr & Landon (1982, Preface) cite experience on the keyed trumpet in saying that “in many passages, the performer may have used a kind of soft tonguing, much as a trombonist does in slurred passages, to give precision to the way in which the individual notes are expected to ‘speak’”. For this reason, they argue against Bullock’s articulations because, “in our opinion, [he] derives the slur marks in the keyed trumpet too much from the bowing marks in the violin parts and does not take the nature of the keyed trumpet into account”.

The *Andante* is particularly interesting regarding articulation. Apart from Eskdale (1938 and 1952) and Steele-Perkins (2001), this movement is played predominantly *legato*, yet Haydn’s manuscript is precise in his placement of slurs. In particular, at no time does he mark slurs for the demisemiquavers. Eskdale is

atypical amongst early modern performers of the Concerto in not treating this movement in the type of *legato* style as exemplified by Mortimer or André.²²

2.4 - Tempos

There is remarkable agreement on tempos in the first and third movements. In twenty-five recorded performances²³, the tempos of these movements varies from crotchet equals 116 to 144, with a standard deviation of only 6.1 in the first movement, and 5.1 in the third.²⁴ However, in the second movement, the standard deviation of 10.9 suggests less agreement about tempo, with the fastest tempo being fifty percent faster than the slowest. The agreement about the allegro movements appears to be dictated by the balance of musical and technical demands. There is a physical limit beyond which double tonguing becomes difficult to maintain in co-ordination with fingering (on either valves or keys): this physical limitation is, in effect, a natural metronome. That this limitation does not come into play in the *Andante* is, perhaps, one reason for the divergent tempos in that movement.

Historic metronome marks are not without controversy, but there are strong arguments not to dismiss them entirely:

Much of the history of music consists of hotly argued opinions about what music actually consists of, arguments sometimes never to be resolved. Surely in this sense, though, as long as everybody is guessing, guesses closer to the time of a music's currency are at least as valid as those of any late 20th-century musicologist. It must be emphasised that, like them or not, metronome marks and

²² Eskdale's articulation of this movement reinforces the author's conviction that he was using a part copied from the 1932 BBC materials, which largely retain Haydn's articulations.

²³ The author's observations have been augmented by those in Willener (1981b). The table includes measurements from Hall (1932), and Eskdale (1945), extrapolated from timings given (see Appendix).

²⁴ See Appendix. The standard deviation is a measure of the average deviation from the mean.

associated forms of measurement [...] are all the hard evidence we have about tempos of the past. (Malloch 1993, 438)

Included in Malloch's tables of metronome observations of Czerny and Hummel are a few 6/8 *Andantes* from the late symphonies of Haydn and Mozart. These measurements show a narrow range of tempos, from quavers equals 104 to 126. Two further markings by Neukomm are apposite. Neukomm was a pupil of Haydn, and added metronome markings to his piano reduction edition of 1832, in which he stated his and their pedigree:

Having so often heard this work [*The Creation*] performed under the direction of its author, and having also, on many occasions, conducted it myself in his presence, I am enabled, I hope, to render a real service to the musical world by fixing (by the metronome) the movement of all the pieces; several of which have hitherto been frequently performed in a time never intended by the composer. (Sigismund Neukomm, quoted in Temperley 1991, 237)

Landon (1977, 234) notes the relation between the Concerto's *Andante* and No.8 of *The Creation* - Neukomm give this as quaver equals 120 (Temperley 1991, 238). Whilst great caution should be exercised in using such data (especially given the small sample of relevant metronome markings given by Malloch and Temperley), it is significant that the average tempo of the recordings is twenty percent slower than the *slowest* of the markings cited by Malloch.²⁵

A perspective on this can be gained by considering Steele-Perkins (2005) comments on his 1986 recording, which has one of the slower *Andantes* of the sample:

I think the problem was that, due to the choice of repertoire [for the disc], Tony [Halstead, the conductor] felt, and I went along with it, that there was no really slow movement in the whole album, and that's where it should be. (Steele-Perkins 2005)

²⁵ See Appendix 11

This is revealing, as it exposes the tendency to think of the middle movement of the Concerto as a ‘slow’ movement, whereas the evidence provided by metronome observations suggest this approach might be mistaken.

It would be hard to argue against the rationale for Malloch’s plea for consideration to be given to historic metronome markings:

Overall, my object is not to build a system fully linking tempos and tempo words. I simply wish to testify for the legitimacy of the kind of hard tempo evidence I have brought forward and to put it into practice, so that we can begin to renew a sensitivity to areas of stylised feeling from the past which have dropped from view. [...] We should put these [tempo] marks to use, at least experimentally, as keys to a composer’s, and a time’s, expressive intentions. (Malloch 1993, 443)

It is my contention is that, in performing the *Andante* too slowly, most modern performers distort its nature. Reviewing Steele-Perkins (2001), Jonathan Freeman Attwood (2002) talks of the effect of hearing “music we thought we knew”. Indeed, the performer who does challenge an accepted consensus does take a risk. Malloch’s rationale suggests that it is a worthwhile risk.

Conclusions

It will be apparent from this essay that it is very difficult to disentangle the various facets of Haydn’s Trumpet Concerto in the twentieth century. Involved in its perceived identity are editors and their editions, publishers, performers, recording companies, critics and audiences.

The rediscovery of Haydn’s Concerto in the late nineteenth century, after nearly a hundred years of neglect, inevitably necessitated the re-creation of the work. However, the perception of what trumpets symbolised and how they should

behave had changed from Haydn's time. All the agencies involved in its re-creation affected how the music was reborn and how it evolved in the twentieth century.

The most powerful influences on the Concerto's evolution were those of instrumental technique (developed as a result of many factors) and audience expectation. Trumpeters had developed techniques – aided by instrumental development – to play much louder, in order to meet the demands of both composers and performance venues.²⁶ They had also developed techniques that better suited the smaller, valved instruments that had been introduced. These developments were exploited by both editors and performers when re-creating the Concerto. (This is not surprising, given that this was the era when, for instance, Mahler and Beecham modified the orchestrations of other composers to match contemporary tastes.²⁷) The result is that, in both articulation and dynamics, modern performances have largely ignored the nature of the instrument for which Haydn wrote, which has had significant implications.

Similarly, unconstrained by the physical limitations inherent in the outer movements, the *Andante* was recreated in the twentieth century in the mould of a Romantic concerto's slow movement, evidenced in the Concerto's recorded legacy. Although challenged by a few performers, this 'slow movement syndrome' still persists in the twenty-first century, over a hundred years after the

²⁶ The effect on instrument technology of the demand of the increased size of venues is well documented.

²⁷ This tradition continued through Goehr's 1938 retouching of Haydn's orchestration in the Haydn Concerto. (See Landon 1977, 238)

Concerto's rediscovery. It is my hope that this interpretation will be increasingly challenged.

It is also to be regretted that editions are still available which misrepresent Haydn's intentions to the extent of omitting or transposing what he actually wrote. Where Haydn's intentions are unambiguous, it would be preferable for such editions to be withdrawn, revised, or clearly labelled as distorting what Haydn wrote.

In the twentieth century Haydn's Trumpet Concerto has, in effect, had a dual identity: that implied by Haydn's manuscript (and preserved in the 1932 BBC materials), and that contained in editions such as Hall's and exemplified by dozens of recordings.²⁸ In the hundred-or-so-years after Weidinger's performances, the role of the trumpet had changed, as had the techniques to play it; in addition, concepts of tempo had altered. There is a curious symmetry about the history of the Concerto: first performed in 1800, it was rediscovered around 1900; the beginning of the twenty-first century, with the re-exploration of historic instruments, playing techniques and concepts of tempo, seems to be an appropriate time to reconsider the identity of Haydn's Trumpet Concerto.

²⁸ See Thom (2003) and Dodd (2004).

Bibliography

(See separate listings for discography and editions.)

Altenburg, J. 1974. *Essay on an introduction to the heroic and musical trumpeters' and kettledrummers' art.* 1795. Transl. by E. H. Tarr. Nashville, Tennessee: The Brass Press.

Arban, J. 1907. *Complete Cornet Method.* 1864, Transl. By E. Ruch. London; New York; Berlin; Sydney: Boosey and Hawkes.

Attwood, J. 2002. Classic Trumpet Concertos [Record review]. *The Gramophone*, April 2002.

Baines, A. 1976. *Brass instruments: their history and development.* London: Faber and Faber.

Barth, V. 2005. The role of the trumpet as classical solo instrument in Europe from 1900 until today. [Doctoral thesis, in preparation].

Bendinelli, C. 1975. *Tutta l'arte della trombetta.* MS 1614, facs. with commentary by E.H. Tarr. Nashville, Tennessee: The Brass Press.

Blandford, W., Morley Pegge, R. & Carse, A. 1940. Letters to the Editor: Clarino and Trumpet. *The Musical Times*, 81, 32-33.

Blom, E. 1932. Some Music of the Month. *The Listener*, 13 April 1932, 543.

Bobel, D. 1975. A comparison of four editions of the Haydn trumpet concerto with the original manuscript. [Masters Thesis]. Bowling Green State University.

Brown, P. 1990. Options: Authentic, Allowable and Possible in Performing Haydn's The Creation. *The Musical Times*, 131;1764, 73-76.

Bullock, D. 1979. Articulations for the Haydn Trumpet Concerto. *International Trumpet Guild Journal*, 1979, 26-28.

Dodd, J. 2004. Types, Continuants, and the Ontology of Music. *British Journal of Aesthetics*, 44:4, 342-360.

Fantini, G. 1978. *Modo per imparare a sonare di tromba.* 1638, facs. with translation by E. H. Tarr. Nashville, Tennessee: The Brass Press.

Geiringer, K. 1940. Haydn's Trumpet Concerto. [Letter to the Editor]. *The Musical Times*, 81-83.

_____. 1955. Haydn: Trumpet Concerto in E-flat. [Record Review]. *The Musical Quarterly*, 41:3, 402-404.

- _____. 1986. Konzerte für ein Blasinstrument und Orchester. [Music Review]. *Notes*, 42:4, 847-849.
- Greene, W.T. 1985. The Haydn trumpet concerto in performance. [Masters Thesis] San Jose State University.
- Hoboken, A. 1957. *Joseph Haydn : thematisch-bibliographisches Werkverzeichnis*. Mainz: Schott.
- Krumpfer, H. 1991. 1796-1908: The long sleep of the Haydn Trumpet Concerto. *Brass Bulletin*, 75:3, 36-39.
- Landon, H. 1977. *Haydn: The Years of 'The Creation', 1796-1800*. London: Thames & Hudson.
- Lockspeiser, E. 1944. Haydn, Trumpet Concerto, edited and arranged by Ernest Hall. [Music Review]. *Music & Letters*, 25:2, 121.
- Malloch, W. 1988. Carl Czerny's Metronome Marks for Haydn and Mozart Symphonies. *Early Music*, 16:1, 72-82.
- _____. 1993. The Minuets of Haydn and Mozart: Goblins or Elephants. *Early Music*, 21:3, 437-444.
- McNaught, W. 1939. Haydn's Trumpet Concerto. [Record Review]. *The Musical Times*, 80:1161, 749-750.
- _____. 1940. Clarino and Trumpet. [Letter to the Editor]. *The Musical Times*, 81:1164, 83.
- _____. 1949. Haydn's Trumpet Concerto. [Record Review]. *The Musical Times*, 90:1272, 54.
- Montgomery, D. 1992. Views, Reviews, and Nonviews: Two Studies in Historical Performance Practice. *The Musical Quarterly*, 76:2, 264-282.
- O'Loughlin, N. 1983. Trumpeting Haydn. [Review of Tarr edition (1982)]. *The Musical Times*, 124:1686, 495.
- Scott, M. 1948. Dr. Haydn and Dr. Geiringer. [Book Review]. *The Musical Times*, 89:1259, 9-11.
- Smithers, D. L. 1978. The baroque trumpet after 1721: some preliminary observations 2. *Early Music*, 6, 356-361.
- _____. 1988. *The music and history of the baroque trumpet before 1721*. 2nd. edn. Carbondale, Illinois: Southern Illinois University Press.
- Steele-Perkins, C. 2001. *The Trumpet*. London: Kahn & Averill.

Swain, J. 1988. Form and Function of the Classical Cadenza. *Journal of Musicology*, 6:1, 27-59.

Tarr, E. 1996. Haydn's Trumpet Concerto and its Origins. *International Trumpet Guild Journal*, 1996, 30-43.

Temperley, N. 1991. Haydn's Tempos in "The Creation". *Early Music*, 19;2, 235-245.

Thom, P. 2003. The Interpretation of Music in Performance. *British Journal of Aesthetics*, 43:2, 126-137

Utne, O. 2005. Recordings of the Joseph Haydn Trumpet Concerto.
<http://abel.hive.no/haydn/Recordings_of_Haydn.html>

Willener, A. 1981. The Haydn Trumpet Concerto (Part 1) *Brass Bulletin*, 35, 33-40.

____ 1981. The Haydn Trumpet Concerto (Part 2) *Brass Bulletin*, 36, 34-41.

____ 1982. The Haydn Trumpet Concerto (Part 3) *Brass Bulletin*, 37;1, 30-38.

____ 1990. *Pour une sociologie de l'interprétation musicale: le cas du Concerto pour trompette de Haydn*. Lausanne: Editions Payot.

Dated references without attributed author

1914. Foreign Notes: Dresden. *The Musical Times*, 55:855, 340-341.

1944. Music in the Provinces. *The Musical Times*, 85:1218, 349-350.

1947. Music in the Provinces: Leicester. *The Musical Times*, 88:1249, 107.

1948. Haydn: A Creative Life in Music. [Book Review]. *Music & Letters*, 29:2, 179-182.

1952. Miscellaneous: Ernest Read Orchestral Concerts for Children. *The Musical Times*, 93:1314, 377.

1960. George Salisbury Eskdale. [Obituary]. *The Musical Times*, 101:1405, 175.

1984. Ernest Hall. [Obituary]. *The Times*, 9 October 1984, 18, columns g-h.

Interviews

Steele-Perkins, C. 2005. Interviewed by the author. Minidisk recording.

Stringer, A. 2005. Interviewed by the author. Minidisk recording.

List of Editions of the Haydn Trumpet Concerto

Editions used for comparison in bold.

<u>Editor</u>	<u>Year/ref.</u>	<u>Publisher</u>	<u>Place of publication</u>	<u>Type</u>
Beyer, F.	1976	Amadeus Verlag	New York	
Bowman, C.	1963	Schirmer	New York	T/PR
Bullock, D.	1979	International Trumpet Guild	New York	T
Dutoit	1948	Chappell	London; New York	T/MB
Goeyens, A.	1929a	Carl Fischer	New York	PR
Goeyens, A.	1929b	Le Métronome; Ch. Walpot	Brussels	PR
Goeyens, A.	1929c	Tierolff-Muziekcentrale	Rosendaal, NL	T/PR
Goeyens, A.	1941	Carl Fischer	New York	T/PR
Hall, E.	1943	Boosey & Hawkes	London; New York	T/PR
Hall, E	1945	Boosey & Hawkes	London; New York	T/PR
Hamilton, H.	1932a	[Unpublished BBC manuscript]		T/P
Hamilton, H.	1932b	[Unpublished BBC manuscript]		S
Handke, P.	1967	Schilke	Chicago	T
Kronholz	1983	[Unpublished]	Florida	
McAlister, C.	1989	Kalmus	Florida	S
Mills, F.	1989	Hal Leonard	Milwaukee	T/PR
Mölich, T.	1978	Litolff; Peters	Frankfurt; New York	T/PR
Novak	1971	Editio Supraphon	Prague	

List of Editions of the Haydn Trumpet Concerto

Editions used for comparison in bold.

<u>Editor</u>	<u>Year/ref.</u>	<u>Publisher</u>	<u>Place of publication</u>	<u>Type</u>
Ohmiya, M. & Gerlach, S.	1985a	Henle Verlag	Munich	S
Ohmiya, M. & Gerlach, S.	1985b	Bärenreiter	Kassel	MS
Perry, H.	1949	Boosey & Hawkes	London; New York	MS
Raphael, G.	1969	Breitkopf & Härtel	Wiesbaden	S
Redlich, F.	1951	Eulenburg	London; New York	MS
Tarr, E. & Landon, H.C.R.	1982a	Universal Edition		T/PR
Tarr, E. & Landon, H.C.R.	1982b	Universal Edition		S
Thilde, J.	1973	Billaudot	Paris	T/PR
Trevenna, P.	1945	[Unpublished BBC manuscript]		S
Tustin, W.	1970	Schirmer	New York	S
Voisin, R.	1960	International Music	New York	T/PR
Voisin, R.	2002	International Music	New York	T/PR
Wiggins, B.	2003	Kevin Mayhew	Stowmarket	T/PR
Wollheim	1931	Afa Verlag	Berlin	S/P
Wright, F.	1946	Boosey & Hawkes	London	T/BB
[Unknown]	1989	Kalmus	Florida	T/PR
[Unknown]	1949	W.Hansen	Koberhazn	MS
[Unknown]	1976	Musical Evergreen		T

List of Editions of the Haydn Trumpet Concerto

Editions used for comparison in bold.

<u>Editor</u>	<u>Year/ref.</u>	<u>Publisher</u>	<u>Place of publication</u>	<u>Type</u>
[Unknown]	1990	Luck's Music Library	Detroit	S
[Unknown]	1989	Belwin Mills	Miami	T/PR
[Unknown]	1990	Luck's Music Library	Detroit	T/PR
[Unknown]	1978	Crown Music Press	Chicago	T
[Unknown]	1970	Belwin Mills	New York	T/PR

Key to type of edition:

T = Trumpet

PR = piano reduction

P = parts

S = score

MS = miniature score

BB = brass band

MB = military band

Discography

Selected comparison recordings of the Haydn Trumpet Concerto

<u>Soloist</u>	<u>Year</u>	<u>Orchestra</u>	<u>Label</u>	<u>Record No.</u>
André, M.	1963	Jean Francois Paillard Orchestra	Erato	EFM 18018
André, M.	1966	Munich Chamber Orchestra	Archiv	198-415
André, M.	1974	Bamberg Symphony Orchestra	Erato/RCA	CRL 2-7002
André, M.	1979	London Philharmonic Orchestra	Angel/Capitol	S-37513
André, M.	1979	Franz Liszt Chamber Orchestra	EMI Classics	5 55231 2
Eskdale, G.	1939	[Unknown Orchestra]	Columbia	DX 933
Eskdale, G.	1954	Vienna State Opera Orchestra	Vanguard	VRS 454
Friedrich, R.	1992	Academy of St.-Martin-in-the Fields	Capriccio	10 436
Friedrich, R.	1995	Wiener Akademie	Capriccio	10 598
Hardenberger, H.	1986	Academy of St.-Martin-in-the Fields	Philips	420 203-2
Immer, F.	1987	Academy of Ancient Music	L'Oiseau Lyre	417 610-2
Mortimer, H.	1946	London Philharmonic Orchestra	Columbia	DX 1535-6
Nakariakov, S.	1993	Lausanne Chamber Orchestra	Teldec	4509-90846-2
Steele-Perkins, C.	1986	English Chamber Orchestra	IMP Classics	6600662
Steele-Perkins, C.	2001	The King's Consort	Hyperion	CDA 67266
Stringer, A.	1967	Academy of St.-Martin-in-the Fields	Argo	ZRG 543
Wobisch, H.	1951	Vienna State Opera Orchestra	Haydn Society	HSLP 1038

A fuller list of recordings can be found at Utnes (2005)

APPENDICES

Appendix 1

The solo trumpet part of Haydn's Trumpet Concerto.

This solo part is reproduced to aid with references to this part in the text. It is not intended as a critical edition. For critical editions, the reader is recommended to consult a scholarly edition such as Ohmiya & Gerlach 1985b

Appendices 2 - 10

Reproduced excerpts from Hamilton 1932a and 1932b, Trevenna 1945.

Appendix 10

List of tempo measurements from recordings

Appendix 11

Tempo markings from Malloch 1988 and 1993, and Temperley 1991.

Trumpet in Eb

I

Allegro

7 4

f

17 7 13

41 *tr*

47

54 *tr*

61 *tr*

67

74

81 *tr* 9

97

102

106

110

125

130

136

144

149

154

162

[Cadenza]

II

Andante

8

Musical staff 1: Treble clef, 6/8 time signature, key signature of one flat. Measure 8 contains a whole note chord. Measures 9-11 contain eighth notes with slurs.

12

Musical staff 2: Treble clef, 6/8 time signature, key signature of one flat. Measures 12-15 contain eighth notes with slurs. Measure 16 contains a sixteenth-note triplet.

16

Musical staff 3: Treble clef, 6/8 time signature, key signature of one flat. Measures 16-17 contain eighth notes with slurs. Measure 18 contains a whole rest. Measures 19-21 contain eighth notes with slurs.

22

Musical staff 4: Treble clef, 6/8 time signature, key signature of one flat. Measures 22-25 contain eighth notes with slurs. Measures 26-27 contain eighth notes with slurs.

27

3

Musical staff 5: Treble clef, 6/8 time signature, key signature of one flat. Measure 27 contains a triplet of eighth notes. Measures 28-30 contain eighth notes with slurs. Measures 31-32 contain eighth notes with slurs.

35

Musical staff 6: Treble clef, 6/8 time signature, key signature of one flat. Measures 35-38 contain eighth notes with slurs. Measure 39 contains a sixteenth-note triplet.

39

Musical staff 7: Treble clef, 6/8 time signature, key signature of one flat. Measures 39-42 contain eighth notes with slurs. Measure 43 contains a whole rest. Measures 44-45 contain eighth notes with slurs.

43

Musical staff 8: Treble clef, 6/8 time signature, key signature of one flat. Measures 43-46 contain eighth notes with slurs. Measures 47-48 contain eighth notes with slurs.

47

Musical staff 9: Treble clef, 6/8 time signature, key signature of one flat. Measures 47-50 contain eighth notes with slurs. Measures 51-52 contain eighth notes with slurs.

FINALE
Allegro

III

44

51

58

65

80

89

98

109

121

131

142

Musical staff 142: Treble clef, starting with a quarter rest, followed by eighth and quarter notes, ending with a quarter rest.

150

Musical staff 150: Treble clef, starting with a half rest, followed by quarter notes and eighth notes, ending with a quarter rest.

161

Musical staff 161: Treble clef, starting with a quarter rest, followed by eighth notes, a triplet of eighth notes, and ending with a quarter rest. A forte (*f*) dynamic marking is present.

171

Musical staff 171: Treble clef, starting with a quarter rest, followed by eighth notes, a sextuplet of eighth notes, and ending with a quarter rest.

184

Musical staff 184: Treble clef, starting with a quarter rest, followed by eighth notes, a quarter note, and ending with a quarter rest.

190

Musical staff 190: Treble clef, starting with eighth notes, a quarter rest, a septuplet of eighth notes, and ending with a quarter rest.

202

Musical staff 202: Treble clef, starting with eighth notes, a quarter rest, eighth notes, and ending with a quarter rest.

208

Musical staff 208: Treble clef, starting with eighth notes, a quarter rest, eighth notes, and ending with a quarter rest.

215

Musical staff 215: Treble clef, starting with a half rest, followed by eighth notes, a quarter note, a trill, and ending with a quarter rest. A four-measure rest is at the end.

225

Musical staff 225: Treble clef, starting with eighth notes, a quarter rest, eighth notes, a quarter note with a sharp sign, eighth notes, and ending with a quarter rest. A five-measure rest is at the end.

238

6 *tr* *tr* *tr* *tr* *tr*

254

14 *f* 3

277

2

285

p

292

f



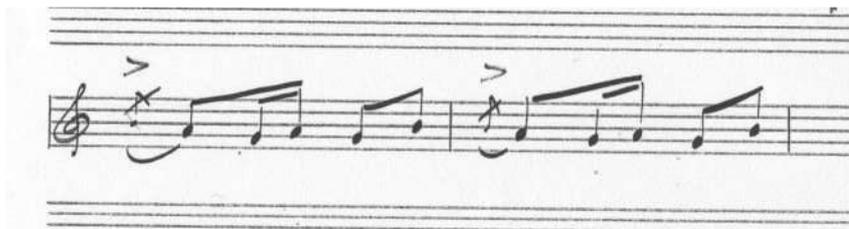
App.2

Extract from the first movement from Hamilton (1932b) showing pencilled-in 'TACET'. The middle-C in bar 8 is also crossed out in the score. It is not clear when these alterations were made.

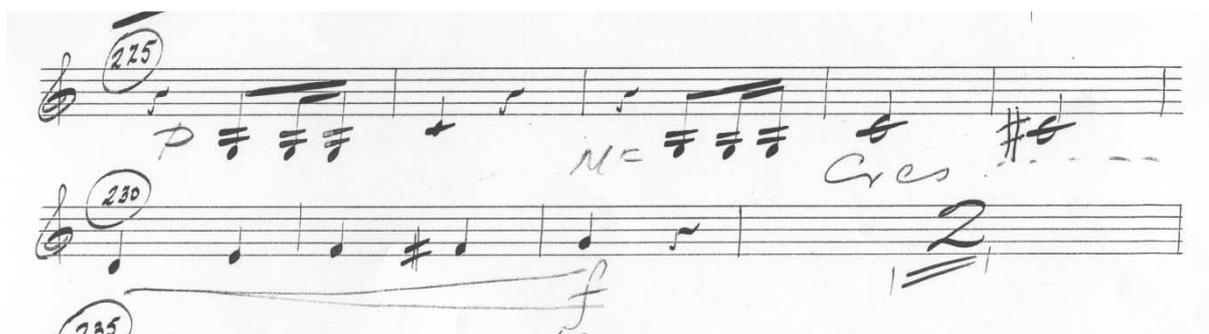


App.3

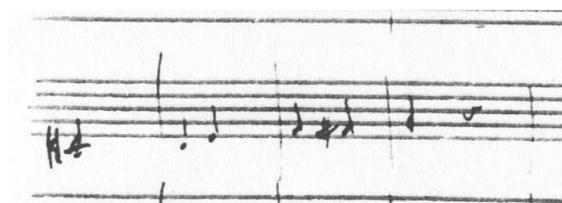
First movement cadenza, reproduced from Hamilton (1932b) - an earlier form of the cadenza in Hall (1945). The cadenza in this form is to be heard on Eskdale (1939 and 1954). Mortimer (1946) plays the cadenza as in Hall (1945).



App.4
Bars 107-108 of the solo trumpet line in the third movement, reproduced from Hamilton (1932b), showing the erroneous extra B at the end of bar 108.



App.5
Reproduced extracts from Hamilton (1932a), Hamilton (1932b) and Trevenna (1945), showing pencilled-in sharps in front of the C in bar 229. Trevenna (1945) remains uncorrected. Eskdale (1939) plays the uncorrected version.



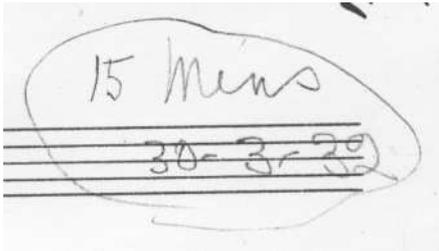
App.6
Bars 229-232 reproduced from Haydn's original manuscript score, clearly showing C-sharp. (Bar 228 is on the previous page of the score.)

Date of Performance	Conductor	Soloist	Movements	TIME	
				With Repeat	Without Repeat
30 7/ 45	Bani Carteron	Eskdale	1.		5' 15"
			2.		2' 50"
			3.		1' 30"
			4.		12' 38"
			5.		12' 38"
			6.		
			Total		

BBC/P/186
3-0-41

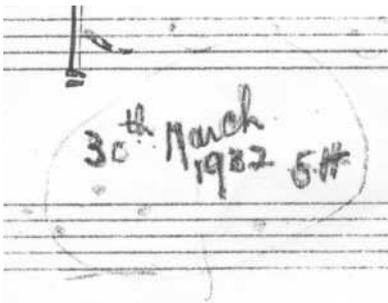
App.7

Form pasted into Trevena (1945) showing details of Eskdale's performance of 30 July 1945.



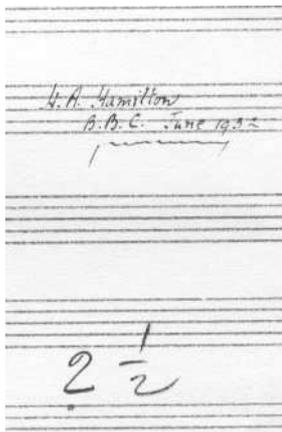
App.8

Inscription from the Second Bassoon part from Hamilton (1932a). The timing is that of Hall's performance on 30 March 1932.



App.9

Inscription from the Solo Trumpet part from Hamilton (1932a). The original 'E.H.' appears to have been erroneously re-pencilled 'S.H.' by a later hand.



App.10

Horace Hamilton's inscription at the end of the second movement in Hamilton (1932b). The figure '2½' is timing in minutes for the movement, and implies a tempo of quaver equals 120. However, it is not clear from which performance this timing was taken.

App.11

List of tempo measurements from recordings

<u>Performer</u>		<u>Date</u>	<u>1: Allegro</u>	<u>2: Andante</u>	<u>3: Allegro</u>
Andre	w	1963	116	78	124
Andre	w	1974	134	69	132
Berinbaum	w	1971	132	72	136
Calvayrac	w		120	78	136
De Ley	w		136	78	140
Delmotte	w		136	93	132
Dokschitzer	w	1979	136	72	128
Eskdale	a	1939	132	92	126
Eskdale	t	1945	135	106	136
Eskdale	a	1954	132	104	132
Friedrich	a	1995	132	96	138
Geisle	w	1959	136	72	140
Hovaldt	w		128	78	132
Jeannoutout	w	1963	132	78	136
Krug	w	1970	124	90	124
Longinotti	w	1958	120	78	128
Mertens	w	1965	132	87	132
Mortimer	a	1946	138	92	130
Preis	w	1968	132	99	136
Scherbaum	w	1960	128	75	136
Schetsche	w	1970	128	78	128
Schneidewind	w	1964	126	72	134
Steele-Perkins	a	1986	130	76	134
Steele-Perkins	a	2001	126	94	130
Stevens	w	1974	132	81	140
Stringer	a	1967	142	104	144
Wobisch	a	1951	142	82	140
Average			131.0	84.2	133.5
Standard deviation			6.1	10.9	5.1

Sources of measurements:

a: author; t: Trevenna 1945 (see App.7); w: Willener 1981b

App.12

Metronome markings from Malloch 1988 & 1993 and Temperley 1991 for 6/8 Andantes

<u>Work</u>		<u>Quaver =</u>	<u>Source</u>
Haydn	Symphony no. 95	104	Czerny
Haydn	Symphony no.96	116	Czerny
Mozart	Symphony no.38	126	Czerny/Hummel
Mozart	Symphony no.40	116	Czerny/Hummel
Haydn	The Creation, no.8	120	Neukomm
Haydn	The Creation, no.21	132	Neukomm