Buhl, Dauverné, Kresser, and the Trumpet in Paris, ca. 1800–1840

Bryan Proksch

The modern trumpet traces its pedagogical roots back to Jean-Baptist Arban (1825–1889) and the Paris Conservatoire in the second half of the nineteenth century.[1] François-Georges-Auguste Dauverné (1799–1874), Arban's teacher at the conservatoire, has received some attention, particularly in conjunction with his work as a teacher at the Paris Conservatoire.[2] However, apart from a few recent efforts to catalog the numerous method books written for trumpet and cornet in early nineteenth-century Paris, little is known about the lives and work of Dauverné and his colleagues during the decades that witnessed the transition from natural trumpet to valved instruments.[3]

Most research on the trumpet during this era has examined only Dauverné's 1856 natural trumpet method as the final and comprehensive—if anachronist—method written for that instrument. An examination and contextualization of the lives and work of some of the authors of method books from this era will provide a more complete picture of the educational circumstances surrounding these many didactic works, the personal and professional relationships between their authors, and the musical and political environments experienced by the trumpeters of this innovative generation. This will make it possible to reinterpret Dauverné's method as an effort to consolidate the pedagogical developments made over the course of a generation of trumpet instruction.

This article commences with a biographical examination of three of the most important trumpeters in Paris in the first half of the nineteenth century: F.G.A. Dauverné, Joseph-David Buhl (1781–1860), and Joseph-Gebhardt Kresser (d. 1849). While the broad outline of Dauverné's career at the Conservatoire is well-known, this study examines a variety of overlooked sources in an effort to show that the first fifty years of his life were highly innovative yet fraught with professional failure, and that all the while he lived in the shadow of his more famous uncle, Buhl. The lives of Buhl and Kresser have remained unexplored to the point of not knowing such simple details as their full names, birth and death dates, or accurate publication dates for their methods and compositions.[4] Yet as will be seen, both Buhl and Kresser exerted a great deal of influence as trumpeters in Paris at the height of their careers. An examination of the lives of these trumpeters will make it clear that there was, in fact, a blossoming "Parisian School" of trumpet at this time. These musicians were highly experimental and innovative both in instrument development and pedagogy. The three members addressed below—Buhl, Kresser, and Dauverné—each played vital roles in the development of this environment. Finally, their innovations came about through the confluence of favorable performance and educational conditions that were unique to Paris despite the prevailing climate of revolution, war, and societal upheaval.

DOI: 10.2153/0120080011004

Joseph-David Buhl (1781–1860)

Of all the trumpeters working in and around Paris in the early nineteenth century, David Buhl, the "dean of French trumpeters" who put in "forty years of loyal service" to French military music, was by far the most important in terms of lasting impact.[5] Fortunately, F.J. Fétis wrote an entry on him in his biographical dictionary of French musicians and Georges Kastner's treatise on French military music (*Manuel général de musique militaire à l'usage des armées françaises*, 1848) includes a substantial amount of information on Buhl's contributions to military music. Kastner received a certain amount of help from Buhl in writing his book, so the essential details of Buhl's life gleaned from this source are most likely reliable.[6] His name also appears occasionally in the French musical press, a less partial source that confirms his standing as the most respected trumpeter of his era.[7]

Buhl was born to a German family and by age eleven was a capable trumpeter, perhaps even a child prodigy of sorts. Sometime in his teens or early twenties Buhl served in the army on the actual field of battle, as Kastner describes him as a "brave soldier," though the details of his service are unknown.[8] In 1805, with Napoleon at the height of his power, the twenty-four-year-old Buhl, "already one of the more skillful trumpeters in France," was appointed professor of trumpet at a cavalry school in Versailles.[9] He would teach there—with one significant interruption—for the rest of his life. During his time in Versailles he taught over 600 trumpeters, though the musical aspects of this program were secondary to the functional training of trumpeters for service in the army.[10]

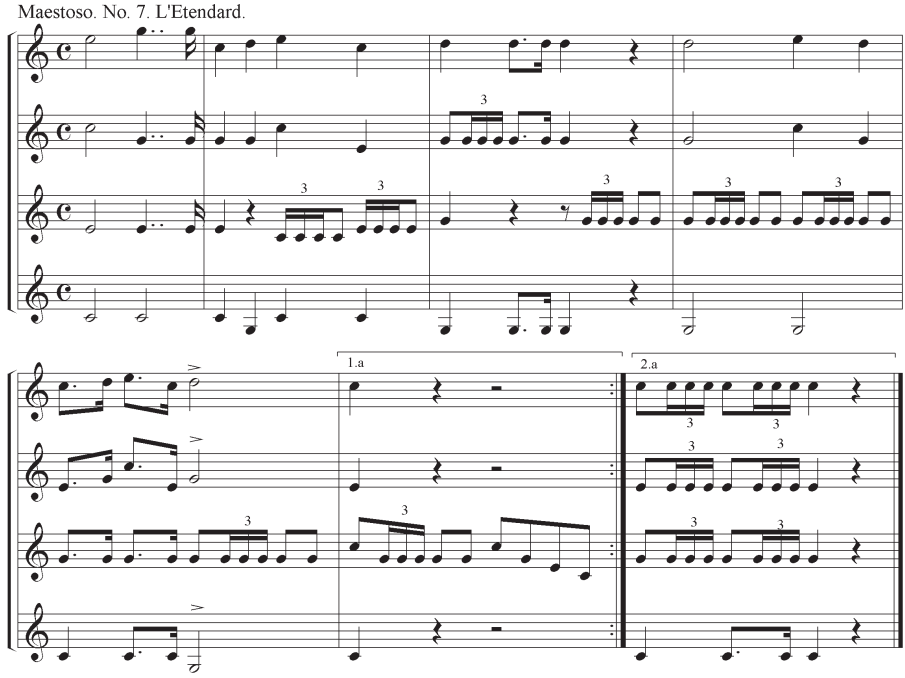
With Napoleon's exile to the island of Elba, Buhl successfully navigated the painful transition from imperialist to royalist government. On 1 July 1814 he was nominated as head of music and major of the Gardes du Corps du Roi Louis XVIII, and was given the *Légion d'honneur*. After the 100 Days, Waterloo, and Napoleon's final abdication, Buhl worked as principal trumpet at the Paris Opéra and at the Royal Italian Opera, posts which he held from 1816 to 1825. On or about 28 May 1825, while fulfilling his duties with the Gardes du Corps du Roi, Buhl was badly injured when he was hit by one of the carriages in the royal entourage in Rheims for the coronation of Charles X. Fétis states that this accident forced him into retirement, though apparently the retirement was short-lived.[11]

It seems likely that Buhl's "retirement" in the late 1820s was more of a temporary withdrawal from service with the Gardes du Corps and a retreat from city life back to his old teaching post in Versailles than it was an end to professional music-making.[12] In March 1828, nearly three years after the accident—and apparently sufficiently recovered from it—Buhl became a founding member of the Société des Concerts du Conservatoire in Paris, where he played second trumpet behind his nephew, Dauverné.[13] For reasons unknown he resigned from this position after the 1829 concert series, hardly a year later. This resignation is quite odd, considering that obtaining a membership in this prestigious organization was rather difficult. Most *Sociétaires* remained active members in the organization until their retirement.[14] Buhl's service is the last surviving evidence placing him within Paris. From 1828 until his death in April of 1860 at age seventy-nine

Buhl experimented in instrument design, performed abroad, and apparently continued to teach in Versailles.[15]

Buhl's lasting claim to fame was, without a doubt, his composition, arrangement, and standardization of the regimental trumpet calls for the French army, over forty of which are readily available in Kastner's 1848 treatise. The original manuscript of Buhl's work is still extant in the Bibliothèque Nationale, Paris.[16] Kastner also credits Buhl with standardizing the tempo of military calls by designing a special metronome for trumpeters that had nine different settings. Each call was assigned a tempo number and note duration (e.g., "tempo No. 1 at the half-note"), so that every trumpeter throughout the army would play the calls at the exact same tempo.[17] This valuable—if inartistic—innovation helped the army avoid a potential source of confusion on a chaotic battlefield and allowed trumpeters to transfer within the army without forcing troops to get used to a new style of playing.

Buhl wrote and published at least twelve separate collections of military fanfares for multiple trumpets, with dates ranging from 1799 to 1829.[18] The latter date coincides with Buhl's departure from Paris, a further indication of his retirement from official military duties. Most of the collections were published in Paris by either Sieber or Janet, and a



Example 1: David Buhl's *L'Etendard* for four trumpets, as published by Kastner. This fanfare was adopted by the French army in 1829 for use with the cavalry.

few of them were later reprinted by Kastner. Buhl's compositions include both solo calls and multiple-trumpet fanfares. In certain cases Buhl simply provided a standardized arrangement for an established call, while in other cases he actually composed pieces from scratch. Perhaps the most famous of his works is the cavalry fanfare *L'Etendard* for four mounted trumpeters (see Example 1), which was adopted by the French army in 1829. "Maestoso" is given as "tempo marking No. 2 at the half note" on Buhl's metronome, while "No. 7" simply indicates that this is the seventh trumpet call as printed by Kastner. Americans may be familiar with this particular call through its association with the television broadcasts of the Olympics and in the popular "Summer Games" series of video games in the 1980s.

In addition to regimental calls and military fanfares, Buhl wrote a number of other works for trumpet, *cornet à pistons*, and horn; Albert Hiller lists twenty trumpet duets.[19] To this can be added two lost works, *Quadrille chevaleresque* for two cornets, published in 1835 and costing three francs, and *Fantaisie militaire* for two trumpets and piano.[20] An 1847 concert review notes a performance of the latter work by Arban for Buhl's benefit.[21] Finally, the Koninklijke Bibliotheek in the Netherlands owns a copy of a work entitled *Duo et pot-pourri pour cor et piano* published in 1813, which lists Buhl and the otherwise unknown "Belvaux" as its composers.[22] The duet is particularly interesting in that it is one of only a few indications of Buhl's interest in the horn.

The trumpet method authored by David Buhl in 1825 was at least well-circulated and well-respected enough to be plagiarized by José de Juan Martinez in Madrid five years later and to be cited by Kastner as an authoritative method twenty years later.[23] Thus Buhl's method was likely Martinez' primary source for hand-stopping. The circumstances surrounding the writing and publication of Buhl's method raise more questions than answers. First, it was not published until 1825, so it is unclear what Buhl used for instruction for the first twenty years of his time as an instructor at Versailles. Given the large number of students he had over the years (at least fifteen per year if he had 600 students over a forty-year span), it stands to reason that he would have used some kind of published method book in lieu of manuscript copies.

A second and more perplexing problem is that Buhl's title page states that the method was written for the trumpet school in Saumur, not his long-time employer in Versailles. Saumur is nearly 200 miles from Paris, so there is no way he could have taught at both institutions at the same time. Saumur is only some sixty miles from Amboise, Buhl's apparent birthplace, but nothing besides the method connects Buhl to Saumur. The three-year gap in Buhl's biography between his 1825 accident and his 1828 induction into the Société des Concerts provides a possible answer: he may have arranged to retreat to the countryside to recuperate from his injuries, spending his free time teaching in Saumur. It would have been odd for Buhl to write a method for use at a school with which he was not affiliated, of course, but it may simply be that method was designed as a standard text for all cavalry schools throughout France. He dedicated the book to the Marquis Oudinot, the Commandant of the Royal School for the Cavalry, after all,

and if Buhl's metronome is any indication of personality he was surely interested in the standardization and military exactness that a single method book would encourage.

After 1829 Buhl took an increasing interest in designing and constructing brass instruments. Fétis notes that Buhl "worked hard to attain perfection on the large [low-octave] trumpet" and states that his tone was "like that of a high-pitched trombone.[24] In fact, Fétis understates the amount of effort Buhl put into instrument design. In 1832 Buhl designed a military trumpet that was produced by Davrainville in Paris. The instrument received favorable reviews: "Its force and beauty of sound, the cleanness of its tonguing, the promptness of its articulation, and the justness of its intonation leave nothing to be desired; one could say that this first production by M. Davrainville has attained perfection."[25] The reviewer even went so far as to claim the instrument as a national triumph of French ingenuity in an area where previously the Germans had reigned supreme.

Hoping to reproduce his success in instrument design, in 1833 Buhl released a much-maligned slide trumpet which, despite its flaws, was fully chromatic and a potential long-term replacement for the natural trumpet. Its reception in the French press was lukewarm.[26] An anonymous reviewer argued that the instrument was not worth using because the slide mechanism was too difficult to operate effectively, mostly because the slide itself had too much resistance. Tuning individual notes was also difficult, perhaps for the same reason. Yet these technical problems did not stop Buhl from getting a ringing endorsement from the French musical establishment. A favorable review signed by Cherubini, Auber, Rossini, Paër, Berton, and Lesueur, noted that the instrument's chief advantage and *raison d'être* was that, unlike valved and keyed trumpets, the slide trumpet sounded like a natural trumpet regardless of the pitch played. They hoped that the instrument would soon be available widely so that they could use it in their compositions. While Buhl's second foray into instrument design was a theoretical triumph, it was a total failure in practice. Undoubtedly, given the slide problems, poor construction played a significant role in the instrument's demise.

After 1833, the details of Buhl's biography become much more sporadic. In 1835 he published the aforementioned cornet duet, the only specific composition that we know of from this period. A brief 1844 concert review provides a rare glimpse into his activities at age sixty-three, which included summer concerts in Baden, trumpet instruction (presumably in Versailles), and a respectable amount of compositional activity.

> The evening of 27 September [1844], Mr. Buhl played a grand cavalry fanfare (the last piece of the evening), and the *cor anglais* [of the 1st Ca(r)lsruhe regiment] accompanied it along with the full orchestra. It was a complete success. Mr. Buhl, distinguished artist, modest and without pretension, is advantageously known through his several elegant compositions for horn and trumpet; under the empire he enjoyed a high reputation as both master and artist. The best imperial cavalry trumpeters studied under him. For several years Mr. Buhl has directed summer music concerts in Baden, with

> consistent success. His efforts warrant public recognition commensurate with his deserving efforts.[27]

This is impressive work from a semi-retired professor, and the article presents him as the "elder statesman" of the trumpet. Apparently the only thing that changed between 1829 and 1844 was that Buhl had left musically metropolitan Paris for a more relaxed lifestyle of winter teaching and summer concerts.

Upon his death in April 1860, Buhl's brief obituary noted only his lasting impact on military music, his long-time post in the Gardes du Corps du Roi, and that he died in Versailles.[28] That he died in Versailles is significant in that it provides further evidence of Buhl's retreat from Paris concert life back to his post as a military music instructor. In any case, the 1825 carriage accident did not cut short his career as much as it redefined his employment situation. In fact, the accident probably was more of a watershed moment in his life that encouraged his activities in instrument making, publishing, and composition.

Dauverné described Buhl as "the outstanding trumpet player of his era" and noted his importance in introducing the valved trumpet to France ca. 1823.[29] In fact, Buhl's accomplishments in the realm of French military music were so influential that they even overshadowed Dauverné's life in the latter's own obituary. Two of the obituary's six lines discuss Buhl, his accomplishments, and his familial ties to Dauverné.[30] This is all the more noteworthy considering that Buhl had been dead for fourteen years and had been relatively inactive as a professional trumpeter in Paris for decades. He may not have died as the Paris Opéra's principal trumpeter or as an emeritus member of the Société des Concerts, but Buhl's legacy as the most important military trumpeter and teacher in French history was widely acknowledged.

Joseph-Gebhardt Kresser (d. 1849)

Considering all the prestigious ensembles in which he played and the fact that he, like Buhl and Dauverné, took an active interest in trumpet pedagogy, little information on the life of Joseph-Gebhardt Kresser (d. 1849) has survived. His date and place of birth are unknown, and even his full name was unknown until it resurfaced recently in the archives of the Société des Concerts du Conservatoire.[31] There has been speculation that he may have been somewhat older than Dauverné, who was born in 1799, but there is no evidence to support this.[32] Given the paucity of the letter "k" in French surnames, and with a part of a first name like Gebhardt, it seems reasonable to presume that he was, like Buhl, of German origin.

Two method books by Kresser have survived, one each for the natural trumpet, with hand stops, and the valved cornet.[33] The undated title pages of these manuals describe the author as a professor at the Gymnase de Musique Militaire and a trumpeter in the Académie Royale de Musique. The present-tense dedication of the trumpet method to Fredrich Berr, who died on 24 September 1838, indicates that it was published sometime

between 1836, when Kresser's instruction at the Gymnase began, and 1838, when Berr died.[34] Berr was a highly regarded clarinetist as well as a recognized authority on French military music.

The Gymnase de Musique Militaire was founded in 1834/5 as a concert organization similar in conception to the Société des Concerts.[35] In 1836 it began operation as a school dedicated to the instruction of military musicians, of which France had a substantial need.[36] As such, the school was an important institution for the French military, thus further information on it and its role is available in Kastner's treatise on military music.[37] In addition to serving educational and performance needs, the Gymnase also commissioned books to fill perceived gaps in the literature. Besides sponsoring Kresser's method book, the Gymnase had a second edition of a French-Italian music dictionary printed in 1839.[38] Kresser's colleagues at the Gymnase included Berr on clarinet, organist Victor Cornette (1795-1868), the Italian composer Michele Carafa de Colobrano (1787-1872), who succeeded Berr as director of the institution, and Jean-François Barthélemy Kocken (1801-75), a bassoonist who by 1847 had also initiated saxophone instruction there.[39] The Gymnase was absorbed by the Paris Conservatoire in 1856.[40]

There is ample evidence that Kresser was a superlative trumpeter, even though there are no first-hand accounts of his abilities. He played at the Académie Royale de Musique, part of what is today commonly referred to as the Paris Opéra, though his dates of service are unknown apart from the fact that he worked there in the 1830s. In his method book, Kresser's discussion of the range of the natural trumpet includes notes up to the eighteenth partial, and his exercises occasionally go up to the thirteenth partial.[41] In one instance he even includes the sixteenth partial on trumpet crooked down to *b♭''*.[42] As will be seen later, the way in which his method focuses on accuracy and intonation shows his dedication to artistry on the instrument. Finally, his etudes for the hand-stopped cornet have been described as "rather difficult" relative to contemporaneous methods.[43]

Kresser's involvement with the Société des Concerts began on 17 December 1843, when he was appointed as a part-time junior member or "aspirant."[44] As an aspirant he played as third trumpeter on occasion and would have filled in as a replacement for an absent member when necessary. Aspirants were typically recent Conservatoire graduates, though this would not have been the case for Kresser, who had already been a professor in his own right for seven years. On 17 November 1844 Kresser became a full member, a *sociétaire*, "on the condition that he play the first trumpet part."[45] His appointment as first trumpeter ahead of Dauverné, who had been a member since the outset and was serving as the group's treasurer, is surprising to say the least. The "conditional" aspect noted in the minutes could indicate any number of reasons for his appointment above Dauverné. Perhaps there was some negotiation or Kresser was unwilling to play second trumpet, but it seems likely that the stipulation was made by the people making the appointment (i.e., they felt Kresser was better suited to first trumpet than Dauverné). Kresser had a working relationship with Dauverné that extended back to the 1830s, when both played trumpet with the Académie Royale de Musique.[46] Dauverné, as will be seen, had

a rocky relationship with the Société and may not have been the virtuoso he is typically assumed to have been, so political or musical factors could have been decisive.

Kresser's abilities as an orchestral trumpeter would not have been seriously challenged by the repertoire of the Habeneck-conducted Société from the time in question, as they played mostly older canonical works. Beethoven's symphonies dominated their series, and other works performed, for example in 1846, included Mendelssohn's Third Symphony, various symphonies by Haydn, Mozart's Symphony No. 40, and Weber's *Oberon* Overture. The group also performed works requiring singers, such as Mozart's Requiem, and oratorios such as Haydn's *Creation* and Handel's *Judas Maccabaeus*. Certainly Dauverné would have been just as capable of playing these relatively straightforward first trumpet parts as Kresser; nevertheless Kresser took the first part for himself.

The only extant pieces of information concerning Kresser after his 1844 appointment to the Société are two notices of his death: his obituary in the *Revue et Gazette musicale de Paris* for Sunday, 24 June 1849, and a statement in the Société minutes for 30 June 1849. His *Revue* obituary notes simply that the "esteemed member of the Opéra orchestra" had died the previous week of cholera.[47] This was a particularly bad time for Paris musicians, as a cholera epidemic had also taken another Gymnase professor, the otherwise unknown Blancou, and a number of Société members. The Société disbursed money to the wives and young children of the deceased, as was expected of this early musicians union, but there is no mention of any funds given to Kresser's next of kin.[48] This indicates that Kresser's children, if indeed he had any at all, were adults by 1849 and that his wife, if indeed he was married, had predeceased him. Dauverné succeeded Kresser as professor of trumpet at the Gymnase de Musique Militaire on 1 July 1849, just ten days after Kresser died.[49] He would hold that position until 1856, when the Gymnase was absorbed into the Conservatoire, where conveniently enough he was already the professor of trumpet. Thus Kresser and Dauverné were the only two professors of trumpet the Gymnase ever had. Dauverné also apparently took over Kresser's first trumpet part at the Société, but only for a very brief—and scandalous—time.

François-Georges-Auguste Dauverné (1799–1874)

Certain aspects of Dauverné's biography are commonly known, for example his service at the Conservatoire (thanks to the thorough if occasionally unreliable Constant Pierre) and the broad outline of his life (thanks to a biographical sketch in his own method book).[50] In the 1856 method book Dauverné described himself as the "grandson of an artist on this instrument, from birth I awoke to the sound of the trumpet. Nephew and student of David Buhl, who deserves to be called the outstanding trumpet player of his era, I drew from the spring of the best precepts."[51] Dauverné also stated that in late 1826 he and Buhl became the first trumpeters in France to be introduced to the Stoezel valve system, by way of a gift from Spontini.[52] The instrument was first used publicly in a performance of Chelard's *MacBeth* at the Académie Royale de Musique. While valuable in its own right, this source is problematic in two regards. First, it presents us with

Dauverné as he wished to present himself, leaving out negative aspects of his career and others' opinions of him. Second, it does not show the personal side of his career as a trumpeter, nor his relationships with contemporary trumpeters. As will be seen, other sources demonstrate that his early method books received a mixed reception and that he had a particularly rocky career as a performer.

In the 1820s Dauverné attempted to capitalize on the Stoezel valve by making his own foray into instrument construction, which included the design of a two-valve trumpet. The instrument won him a French medal as well as a hefty dose of German condemnation. In 1835 Gottfried Weber wrote a brief history of the valve in which he essentially accused Dauverné of plagiarizing an outdated German design.

> Our German invention was, as usual, modified and pretentiously improved upon by a Frenchman, Mr. A. Dauverné, and a Parisian instrument maker won a "medal for meritorious work and a reward for the inventor" (!) with it at the 1827 Parisian exposition. He [Dauverné] soon reproduced it [the award] on the cover of his meager little tract, *Mèthode de Trompette à pistons* (Paris: chez A. Halary), next to an illustration of the instrument he constructed. The first figure in the above drawing shows, and at the same time proves, that the decorated inventor had not even once seen a third valve.[53]

The note on the absence of a third valve on Dauverné's instrument adds insult to injury, but Weber was only partly correct in this regard. Dauverné probably did steal the basic German design of the instrument, but he had also at least seen a three-valved trumpet. His tiny *Théorie ou Tablature de la Trompette à Pistons* (ca. 1827/8) shows a three-valve Stoezel instrument and includes a fingering chart for it.[54] It is nevertheless curious that Dauverné neglected to mention the existence of a third valve in his 1835 *Méthode de Trompette à Pistons*.[55] Weber's description of the *Méthode* as "meager" is a bit unfair, considering that the thirty-nine-page book was twice as long as Dauverné's original fifteen-page effort, but even his larger text was short when compared to other contemporary trumpet methods.

In the 1820s Dauverné seems to have made a name for himself as an innovative musician who advocated the move to valved instruments. The aforementioned introduction of the valved cornet to the Académie Royale de Musique in 1826 saw Dauverné playing the instrument. He reinforced his position as an innovator with the 1827/8 method book, which was intended more as a treatise than as a comprehensive method book, hence its title as a *Théorie*. Buhl presumably aided the young Dauverné in his efforts to attain prominence during this decade as well. For instance, Dauverné served in the Buhl-led Gardes du Corps at this time. His dedication of the 1827/8 book to Buhl reinforces this notion of indebtedness.

In 1833 Dauverné became the first professor of trumpet at the Conservatoire. From that time until his retirement thirty years later on 1 January 1869, he would be responsible for teaching the instrument to generations of French trumpeters. His most

prominent students included J.B. Arban (in the mid 1840s) and Jules Cerclier (who was hired as professor of trumpet at the Conservatoire in February 1869 following Dauverné's retirement).[56] There is no indication as to which method book Dauverné employed for instruction on the natural trumpet at the beginning of his service at the Conservatoire. Buhl's method would have been too rudimentary for use there, and Kresser had not yet written his method book. In addition, Dauverné's early method books were both for valved trumpet, and would not have been usable on valveless instruments. In any event, the fact that he wrote his larger 1834/5 method just after he began teaching at the Conservatoire—which appeared shortly afterwards in a revised second edition—hints at the importance he placed on valved cornet instruction in comparison to the natural trumpet. If Dauverné emphasized the valved instrument as an instructor at the Conservatoire, as now seems likely, his influence on Arban's approach to the cornet would have been great indeed.

Dauverné performed with both Buhl and Kresser in a few very important ensembles over a span of some thirty years. He played at the Opéra with the Académie Royale de Musique from 1820 to 1851, during which time both Buhl and Kresser came and went. Similarly his work with the Société des Concerts, which began with the founding of the institution in 1828 and lasted until 1851, encompassed the tenures of the other two trumpeters. There would thus have been at least a working professional relationship between Dauverné and Kresser, and undoubtedly a very close personal relationship with Buhl.

It is not a coincidence that Dauverné abruptly quit both the Société and the Opéra late in 1851. He also resigned as captain of music for the Garde Nationale shortly afterward. This spiral of events has been overlooked and bears closer examination, even though there is no clear-cut answer as to why this prominent fifty-two-year-old musician suddenly abandoned concert life entirely. The sources make it obvious that Dauverné was forced to resign from these positions against his will but avoid stating any motivating factors.

There may have been legitimate musical reasons for his resignations: comments by Berlioz, Mendelssohn, and others on the quality of French trumpet players, possibly even directed at Dauverné without mentioning him by name, hint that he might not have been as good a player as his English and German counterparts.[57] Berlioz, however, noted in his *Memoirs* that Dauverné—cited by name—made "no mistakes" playing at the 1840 premier of the Requiem.[58] Yet Berlioz noted his anxiety that the proper crooks be selected by the players; indeed beyond crooking changes and spatial issues relating to the multiple-choir setting of the work the trumpet and cornet parts are fairly straightforward. In any case, it seems unlikely that Dauverné would have played in these ensembles to begin with were he not at least a competent player. Thus musical ability does not seem a likely reason for these resignations.

The timing of these resignations to 1851, a year of political upheaval that saw the proclamation of the Second Empire in December, hints at a non-musical cause for Dauverné's changing circumstances. The suddenness of his resignations and the relatively short span of time in which they occurred both support this explanation. Neither of these scenarios, however, explain how he managed to keep his post at the Conservatoire,

which was surely an important post politically and most definitely required an outstanding trumpet teacher.

Dauverné's first resignation occurred on 1 July 1851 when he quit the Opéra. This was followed by retirement from the Société at the end of November and his departure from the Garde Nationale effective 1 January 1852. In his book on the Société, D. Kern Holoman provides a brief account of events, which can be summarized as follows.[59] The recently appointed head of personnel, flautist Gabriel Leplus, visited Dauverné and explained the need for his retirement to "rejuvenate the [trumpet] section." Naturally Dauverné did not take the news well. He immediately fired off a series of now-lost inflammatory letters to a number of prominent *sociétaires*. Besides his status as a founding member of the group, Dauverné had also served a five-year term as treasurer of the Société, so he was very much entitled to be outraged. Moreover, Dauverné had only recently been given the position of first trumpeter in the wake of Kresser's death. He probably felt twice jilted to begin with. In any case the letters only made matters worse, as they pushed the membership committee to consider revoking his retirement benefits. Fortunately, Joseph Émile Meifried, the Conservatoire's horn professor and the Société's secretary at that time, interceded on Dauverné's behalf to ensure that he was at least retained as an honorary member with full retirement benefits. In the end, the brother of Edmond Dubois (who had replaced Kresser, playing second trumpet under Dauverné), stepped in to replace Dauverné. This brother-brother tandem on trumpet lends further credence to the political nature of Dauverné's forced resignation. Perhaps Meifried and Dauverné had enough clout at the Conservatoire to avoid a similar resignation there.

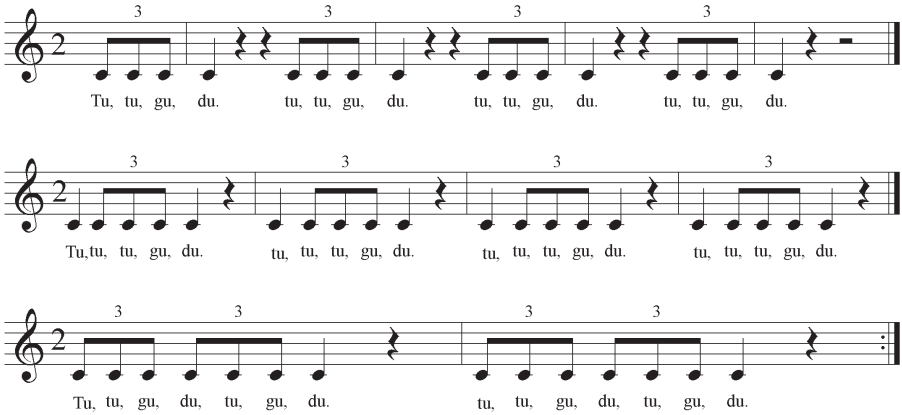
Although 1851 marked the end of Dauverné's career as a top-tier performer, the 1850s would see his pedagogical activities reach their zenith. His 1856 trumpet method (published in 1857), the last such book written primarily for the natural trumpet, was well received in Paris and abroad. Dauverné first announced the method in April 1856, noting its outline, its adoption by the Conservatoire administration, and making special mention of its inclusion of the famous Altenburg seven-trumpet concerto.[60] In February of the next year François-Joseph Fétis, renowned musicologist and director of the Brussels Conservatory, published a letter notifying the public that Dauverné's "excellent" method was being adopted by his institution as well.[61] Fétis would later pay Dauverné further homage by giving him a lengthy entry in his *Biographie universelle des musiciens*. The continuing popularity of Dauverné's final method book is evident in an 1864 advertisement for a reprinted edition of the method.[62] And, of course, the method book remains in use even today as the most effective and comprehensive means of instructing those interested in playing the natural trumpet.

Trumpet Instruction in Early Nineteenth-Century Paris

What we know of trumpet instruction in France during the first half of the nineteenth century comes exclusively from surviving method books. These have been little examined, however, partly because they are not readily available and partly because they are all fairly

similar on a superficial level. There are only so many ways of practicing basic natural trumpet skills in the low register, after all. Nevertheless there are differences among these methods in that they were often directed at very different audiences (e.g., military vs. conservatory students or even amateurs) and in some cases they emphasize different pedagogical points (e.g., tonguing ability vs. tone production). As will be seen, Buhl and Kresser approach trumpet instruction from opposite ends of the spectrum, while Dauverné offers a synthesis of both approaches in what is the first and only "grand method" for natural trumpet.

Even the most superficial examination of Buhl's method book reveals that he designed it with the practicalities of teaching rudimentary-level military trumpeters in mind. Buhl emphasizes tonguing from start to finish, beginning with a set of twenty-five triple-tonguing exercises (see Example 2). Only after numerous exercises does he venture above the eighth partial.[63] The twenty-eight trumpet calls Buhl places immediately after this section remain exclusively in this range as well. Surely he included these here because his students would be expected to know and use them upon the completion of their studies. Buhl ingeniously presents the calls in ascending order of difficulty so the student could learn to play the trumpet while simultaneously memorizing the calls they were required to know. All of this is indicative of the very functional and perhaps even cursory nature of trumpet instruction at Versailles, as might be expected of a military institution interested more in communication than musicality.

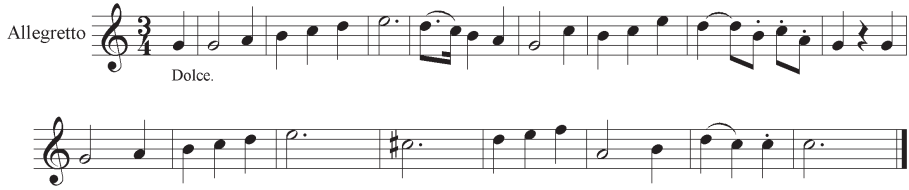


Example 2: The first three exercises in Buhl's trumpet method.

After the military calls, Buhl begins a set of exercises dedicated to developing the ninth and tenth partials. This section includes the first instances of long-tone studies and also marks his first use of the *b♭′* seventh partial. Next he includes ten exercises that extend the range up the twelfth partial. This is the limit of Buhl's upper register. Nowhere in the method does he venture above this note, and he even goes so far as to list partials

above the thirteenth as *peu praticables* (impractical).[64] He quickly moves on to a section on alternating articulations and variations on tongued and slurred combinations and then includes a variety of duets and quartets for natural trumpet.

Buhl closes with fifteen exercises and two quartets using hand-stopped trumpets. In many ways, this section does not fit with the rest of the method. The exercises are in contrasting styles, and in a few cases are very lyric and expressive (see Example 3). To be sure, hints of the military style appear in the section, but it is in a markedly different character, as Buhl eschews lyrical and expressive playing in the earlier portions of the method.

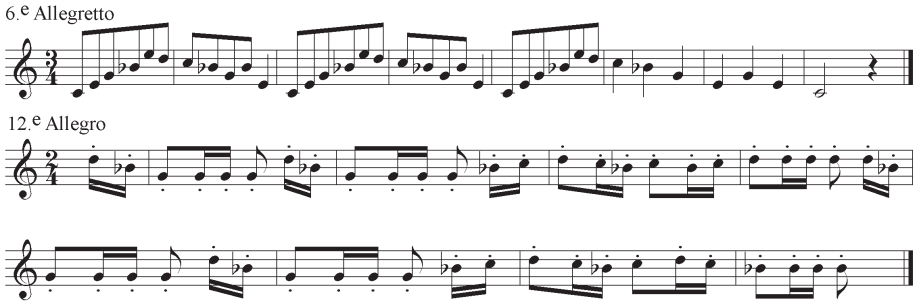


Example 3: One of Buhl's exercises for the hand-stopped trumpet **(***Méthode,* 57**).**

On the whole, Kresser's method is more well-rounded than Buhl's bare-bones approach in that it includes a wider variety of exercises that are more musical in conception. There is a sense that the method was meant to train musicians, not just military trumpeters, even though Kresser's teaching at the Gymnase de Musique Militaire would have required him to teach the military aspects of the trumpet. The first hint of Kresser's broader scope comes well before the exercises themselves: the title indicates that the method is for the orchestral trumpet (*trompette d'harmonie*), and the first sentence of the introduction emphasizes the trumpet's role in the orchestra rather than on the battlefield. He is also concerned with mastery of the instrument and its complexities from the outset: "the instrument presents difficulties of execution that are complicated enough to embarrass even the best artists."[65] Even though his method book is approximately the same length page-wise as Buhl's, by the end of the book, Kresser asks his students to do much more with their instrument.

One might suspect that Kresser designed his book as a sequel to Buhl's more rudimentary method, but from the outset Kresser's approach to the instrument is strikingly different. His exercises emphasize tone production and range through long-tone exercises that quickly develop the register up to the twelfth partial, unlike Buhl's use of tonguing as a fundamental skill. Kresser also includes interval studies, something avoided by Buhl entirely. The purpose of these exercises, as stated by Kresser himself, is to develop the ability "to execute long tones and large intervals with the precision so necessary for an orchestral trumpeter, because, I repeat, the greatest merit consists of hearing [and playing] a given pitch without hesitation."[66]

Only after exhausting the possibilities of long-tone studies on the instrument does Kresser introduce tonguing techniques. He requires triple-tonguing on notes up to the twelfth partial, whereas Buhl never requires triple-tonguing above the tenth. Kresser next includes a section on the use of the *b♭'* seventh partial in which he treats this awkward note as if it were routinely used (see Example 4). This is again indicative of his way of getting students to be precise about hearing and executing notes in tune without missing them. Half of these exercises are in G minor. Kresser's interest in the seventh partial is also evident in his duets and trios, where it reappears much more often than would be expected normally. Its frequent appearance results from the use of trumpets in different keys, making the partial a useful and even necessary note.



Example 4: Two of Kresser's exercises emphasizing *b♭'* (the seventh partial).

Like Buhl, Kresser includes a section on various uses of the slur, but by this point in the method he is already using a mid-clarino register more typical of the Baroque than of the nineteenth century. After an extensive section of etudes and a number of duets for differently pitched trumpets, Kresser includes a few pages of exercises for the *petit cornet*, a natural instrument tuned an octave higher than the normal natural trumpet.[67] He closes with a section demonstrating the ways in which the instrument can be hand-stopped to make it fully chromatic. The section is analogous to Buhl's in many ways, but while Buhl shows exactly how much stopping is required for commonly encountered pitches, Kresser adopts an easily readable notation that distinguishes clearly between three-quarter- and fully-stopped pitches (see Example 5).

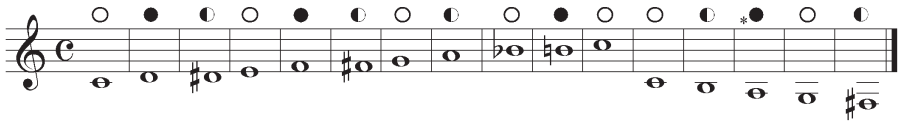
ÉTENDUE DU CORNET BOUCHÉ.
[Range of the stopped cornet]

Cet instrument se bouche avec trois doigts parceque le pavillon ne pourrait contenir toute la main. [This instrument is stopped with three fingers because the bell cannot hold the entire hand]

– Signifie note ouverte, c'est à dire execute sans le secours de la main
[Denotes an open note, i.e., played without the help of the hand.]

– Signifie note bouchée aux trois quarts.
[Denotes a note that is stopped three-fourths of the way.]

– Signifie note bouchée aux tout à fait.
[Denotes a note that is completely stopped



* Le *La* au dessous des lignes est la note la plus difficile et la moins sonore du cornet.
[The A below the staff is the most difficult and quietest note on the cornet.]

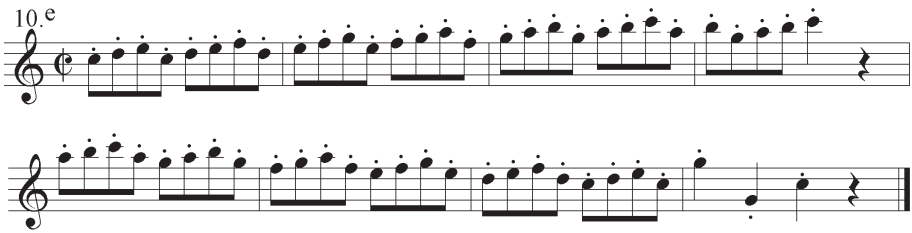
Les notes entierement bouchées sont tres peu sonores et produisent un effet disparate à coté des notes ouvertes, il faut les éviter le plus possible et ne s'en server que comme notes de passage. [The completely stopped notes produce a sound and effect that is different compared to the open notes. It is therefore necessary, as much as possible, to avoid them, except as passing notes.]

Example 5: Kresser's explanation of hand-stopping on the cornet (*Méthode,* 71)**.**

A comparison of Buhl's and Kresser's approaches to long tones and the fundamentals of tonguing with that of other contemporary method books reveals that their respective approaches were at opposite ends of a spectrum. For example, Cam's admittedly brief method opens with a few tonguing exercises in the low register before moving on to long-tone studies in the high register.[68] Here the two are placed side-by-side and treated as equals. The more thorough Gobert also puts tonguing and low-range long-tone stud-

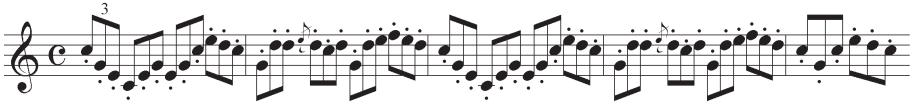
ies side by side and then quickly moves to long tones in the high register.[69] Only then does he settle into a protracted series of exercises using the full range of notes up to the twelfth partial.

If the method books of Kresser and Buhl show opposite ends of the pedagogical spectrum between functional playing and artistry, Dauverné's 1856 method book takes the middle road and offers a highly systematic approach to the trumpet more akin to the methods written by Cam and Gobert. Where his uncle was content with thirty-some exercises at a time, Dauverné's sections sometimes reach 100 exercises. Where Kresser used somewhat difficult mid-clarino range writing, Dauverné writes exercises with varying degrees of difficulty, including a number in that range designed as endurance challenges. The high-range section of Dauverné's method is significantly more involved than Kresser's in that it frequently and repeatedly uses notes as high as *c"* (see Example 6). Nevertheless, Dauverné opens that very section with the same types of long-tone exercises typical of Kresser before moving on to regular exercises.



Example 6: One of Dauverné's high-register studies.

Various commentators have noted certain "borrowings" in Dauverné's method, and it seems that he got a little help in writing some of his more involved exercises from Gobert's book.[70] One might expect similarities in the low register, where all triads sound alike, but the connections include lengthy exercises in higher registers as well. The opening four and a half measures of Gobert's exercise no. 70 in part 2, for example, are identical (down to the grace note) to Dauverné's exercise no. 41 from his own part 2 (see Example 7).[71] The only differences between the two are their staccato markings (where Gobert uses the "stroke" and Dauverné uses the "dot"). The exercises diverge for the final three and a half measures, but the borrowing is too specific to be coincidental. It is curious that Dauverné appropriated only the first half of Gobert's exercise, however. Perhaps



Example 7: The shared opening measures of an exercise in both Dauverné's and Gobert's methods.

both Gobert and Dauverné were borrowing from a folksong or from some unidentified third source.

The format of Dauverné's book also closely resembles Gobert's, as the first 200 or so exercises from both methods are similar in nature. In this respect, Dauverné's method could be perceived as a revised version of Gobert, in so far as their basic studies are concerned.

There is unfortunately no way of placing Dauverné's borrowing from Gobert in a larger context, especially since we know nothing of Gobert apart from his method book. The borrowing could be simple plagiarism or could be evidence that Dauverné studied under or—more likely—was friends with Gobert. It is safe to say, however, that Dauverné was closely acquainted with Gobert's method, either through research or personal experience, and that he held it in high enough esteem to borrow Gobert's ideas for his own method over thirty years later. Thus it would not be surprising if Dauverné used Gobert as the basis for his instruction at the Conservatoire prior to 1856. Gobert's method represents the lengthiest and most exhaustive treatment of the trumpet available before Dauverné's book in any case, making it a likely favorite of the ever-methodical Dauverné.

The differences between Dauverné's method and those of Buhl and Kresser are almost to be expected, given the educational climate and intended audience surrounding this much later book. Dauverné also had the benefit of knowing both of the other methods first-hand and would have realized that these books were designed as short introductions to the instrument intended to fill specific needs at their respective institutions. Similarly, Dauverné's own early valve trumpet methods were designed as French-language introductions to the intricacies of the newly invented instrument. In producing his later natural trumpet method, Dauverné spoke to a very different audience, conservatory students, with a different set of interests and goals than their military counterparts. It was a method designed for study over the course of years rather than a short introduction. In this sense the method was as much a forerunner to the later "grand methods" written by Arban and others as it was a culmination of early nineteenth-century French practice.

Conclusion: A Parisian "School" of Trumpet Playing

Buhl, Dauverné, and Kresser—undoubtedly together with other trumpeters such as Cam and Gobert—formed a Parisian "school" of trumpeting in that they shared common performance and pedagogical experiences and that they had the same basic innovative urge to experiment with their instrument. Beyond the familial ties between Buhl and Dauverné, the three not only played in many of the same ensembles, they also performed together in the most important ensembles of the day: the Opéra via the Académie Royale de Musique, the Gardes du Corps du Roi, and the Société des Concerts. At a time when conservatory instruction for trumpet players was in its infancy, these teachers all shared the experience of instructing students at military academies. Kresser and Buhl experi-

mented with hand-stopping, while Buhl and Dauverné played a vital role in introducing the valve to France. Buhl standardized military music and designed his own metronome while Kresser and Dauverné preserved as much as possible the eighteenth-century clarino register. Each of their method books also reflects their individual approaches to the trumpet. Buhl was a practical teacher most interested in streamlining the development of his students into functional military trumpeters. Kresser taught a similar set of students but had the freedom to help them along the path to artistry. Dauverné managed to integrate the two approaches by systematically and exhaustively presenting the instrument to his conservatory students. With all of this information in hand, it is now possible to speak of a lineage of trumpet playing that extends back beyond the Dauverné-Arban relationship. Hopefully with time it will be possible to further expand our knowledge of trumpeting during this era by uncovering information on a number of other forgotten trumpeters from this same pivotal generation.

Special thanks to Edward H. Tarr for assisting me with access to the methods cited in this paper and for his helpful and supportive comments, Jean-François Madeuf for his numerous insights into the music of David Buhl, Susan M. Malecki (music librarian at University of Iowa) for providing me with access to Kresser's method, Paul Drake (interlibrary loan librarian at McNeese State University) for his help in obtaining many of the nineteenth-century periodicals cited herein, Alicia Levin (University of North Carolina at Chapel Hill) for assisting me by double-checking the Société des Concerts records related to Kresser housed in the Bibliotèque nationale de France, and Nicholas Proksch (Bethany Lutheran Seminary) for his assistance with the Gottfried Weber translation.

Bryan Proksch is Assistant Professor of Music at McNeese State University. He has published various essays on Mozart's use of cyclic integration, Schoenberg's reception of Haydn, and the history of the trumpet. He earned his Ph.D. in musicology from the University of North Carolina at Chapel Hill in 2006.

NOTES

[1] For an overview of Arban see Jean-Pierre Mathez, *Joseph Jean-Baptiste-Laurent Arban (1825-1889): Portrait d'un Musicien Français du XIX^e Siècle* (Vuarmarens, Switzerland: Editions BIM, 1977).

[2] For an overview of Dauverné see Edward H. Tarr, "The Romantic Trumpet," *Historic Brass Society Journal* 5 (1993): 213–61 and 6 (1994): 110–215.

[3] Most of this work has been done by Friedrich Anzenberger; see for example idem, "Method Books for Trumpet and Cornet Using Stopped Notes in the 19th Century: An Annotated Bibliography," *Historic Brass Society Journal* 7 (1995): 1–11; idem, "Method Books for Natural Trumpet in the 19th Century: An Annotated Bibliography," *Historic Brass Society Journal* 5 (1993): 1–21; and idem, "Method Books for Valve Trumpet to 1850: An Annotated Bibliography," *Historic Brass Society Journal* 9 (1997): 50–62. For a broader overview of the era, see: Anthony Baines, *Brass Instruments:*

Their History and Development (London: Faber and Faber, 1978; rpt., Mineola, New York: Dover, 1993), 178–206.

[4] Buhl's date of death is typically listed as "after 1829" (thirty years before he actually died), while Kresser's method has been listed as published "ca. 1850" (by which time he was already dead).

[5] Georges Kastner, *Manuel général de musique militaire a l'usage des armées françaises* (Paris, 1848; rpt., Geneva: Minkoff, 1973), 173. "Nous aurons encore don't la carrière a été si bien remplie, et qui, après quarante ans de loyaux services, put être regardé aujourd'hui, à bon droit, comme le doyen des trompettes de France." Kastner's *Traité général d'instrumentation* (Paris: Meissonnier, 1837; [2]Paris: Prilipp, 1844) mentions Buhl's method, but does not provide any biographical information.

[6] Kastner, *Manuel*, xv. "Enfin, nous sommes encore redevable à MM. Buhl et Massart d'un grand nombre de pièces intèressantes et de documents inèdits qui sont venus enrichir notre Manuel."

[7] François Joseph Fétis, *Biographie universelle des musiciens* (Paris: Firmin-Didot, 1877), s.v. "Buhl (Joseph-David)"; Kastner, *Manuel*, 172–73, 338–39, 368, 389. Beyond Fétis and Kastner, scattered details of Buhl's life (many apparently based on Fétis) are available in Albert Hiller, *Music for Trumpets from Three Centuries (c. 1600–after 1900)* (Cologne: Wolfgang G. Haas Musikverlag, 1993), 204–06; Beryl Kenyon de Pascual, "José de Juan Martinez's Tutor for the Circular Hand-Stopped Trumpet," *Brass Bulletin* 57 (1987): 50–65; Edward H. Tarr, *The Trumpet*, trans. S.E. Plank (London: B.T. Batsford, 1988), 148; idem, "Romantic Trumpet [I]," 221, 229; and *The New Grove Dictionary of Music and Musicians*, 2nd rev. edn., s.v. "Buhl, Joseph-David" by Edward H. Tarr.

[8] Kastner, *Manuel*, 172. "M. David Buhl, artiste français, aussi bon musician que brave soldat."

[9] Fétis, "Buhl," 104. "Une école de trompette pour la cavalerie ayant été instituée à Versailles, au commencement de 1805, David Buhl, alors le plus habile trompettiste de France, y fut appelé comme professeur."

[10] Kastner, *Manuel*, 172; Ralph T. Dudgeon, *The Keyed Bugle*, 2nd edn. (Lanham, MD: Scarecrow Press, 2004), 25.

[11] Fétis, "Buhl," 104. "une blessure grave qu'il reçut à Reims, au sacre du roi Charles X, en 1825, par le choc d'une voiture du cortége royal, l'obligea de prendre sa retraite."

[12] Dauverné lists Buhl as the head of the Gardes du Corps in the dedication of his first method book (*Théorie ou Tablature de la Trompette à Pistons* [Paris: Janet et Cotelle, ca. 1827/8], 7), which can be dated no earlier than 1827.

[13] D. Kern Holoman, *The Société des concerts du conservatoire, 1828-1967* (Berkeley: University of California Press, 2004), 67. A complete list of members, including their dates of induction and resignation, is available on the website accompanying this book: <http://hector.ucdavis.edu/sdc/>. Buhl was member number 15.

[14] On membership in this organization see Holoman, *Société,* 24ff.

[15] Buhl's obituary appears in: *La Revue et Gazette musicale de Paris* 16 (15 April 1860): 146.

[16] Bibliothèque Nationale de France, Bibl. du Conservatoire L 9630, "Ordonnance des trompettes / Pour toutes les troupes à cheval. / Adoptée en l'an treize par / le Ministre de la Guerre. / Composée et arrangée par David Buhl / Instructeur à l'Ecole des trompettes / à Versailles." According to Madeuf (correspondence with the author), this is the manuscript version of Buhl's calls as published by Kastner (*Manuel*, 16).

[17] Kastner, *Manuel*, 389 (note) and music appendix 16–23. Unfortunately Kastner does not pro-

vide specific tempi for each setting on the metronome, so one must have Buhl's device in order to determine the exact speed.

[18] Tarr, Hiller, and Jean-François Madeuf have been working on these various collections, and will soon publish a few of them in modern editions, David Buhl, *48 Pieces for Four Trumpets*, ed. Edward H. Tarr and Jean-François Madeuf (Cologne: Wolfgang G. Haas, forthcoming); and idem, *Pieces for Mixed Brass Ensemble*, ed. Jean-François Madeuf (Cologne: Wolfgang G. Haas, forthcoming). Some of these works are undated.

[19] Hiller, *Music for Trumpets*, 218.

[20] Joseph-David Buhl, *Quadrille Chevaleresque, pour 2 Cornets à Pistons* (Paris: A. Petit, 1835). Apparently all that survives of this piece is an advertisement published in *Le Pianiste* 2 (5 January 1835): 42.

[21] *La Revue et Gazette musicale de Paris* 5 (31 January 1847): 146.

[22] Belvaux and David Buhl, *Duo et pot-pourri pour cor et piano avec une partie de violon à défaut de cor* (Paris: Jouve, 1813), cataloged in WorldCat as OCLC #67759450.

[23] David Buhl, *Méthode de Trompette Adoptée Pour l'Enseignement de l'Ecole de Trompette établie à Saumur* (Paris: Janet et Cotelle, 1825); Edward H. Tarr, review of *Método de Clarín* by José de Juan Martinez, ed. Beryl Kenyon de Pascual, *The Galpin Society Journal* 45 (1992): 183–84; Kastner, *Manuel*, 368. For a detailed outline of Buhl's method see Anzenberger, "Stopped Notes," 3. It has been argued that Martinez also obtained some information from an article on hand-stopping by Karl Bagans, but Bagans' article was not published until nearly a decade after Martinez published his method (1830). Dudgeon (*Keyed Bugle*, 48 and n. 90) cites the Bagans article as in *Allgemeine Musikalische Zeitung* 43 (1841): col. 337. Tarr (review, 184) feels that the hand-stopping portion was not among those sections plagiarized.

[24] "Buhl travailla longtemps au perfectionnement de la grande trompette droite, qu'il considérait avec raison comme la voix aiguë du trombone." Fétis, Biographie universelle, s.v. "Buhl (Joseph-David)."

[25] *Revue Musicale* 6 (30 June 1832): 175–76. "La force et la beauté du son, la netteté du coup de langue, la promptitude de l'articulation et la justesse de l'intonation ne laissent rien à desirer; on pout dire que du premier coup M. Davrainville a atteint la perfection."

[26] The instrument was announced and given two opposing reviews side-by-side in *Revue Musicale* 7 (18 May 1833): 122–24. Anzenburger ("The Earliest French Tutor for Slide Trumpet," *Historic Brass Society Journal* 4 [1992]: 106) briefly mention that the instrument was unwieldy, just as noted by its 1833 reviewer. Tarr ("Romantic Trumpet [I]," 228–29) notes that Buhl's instrument was designed as an improvement on the instrument patented by Legram in 1821. It seems likely that Buhl's slide trumpet was similar to (if not actually) the one depicted by Dauverné (Plate 3, Figure 7). If this is in fact the case, Dauverné further notes that this instrument's range extended from *c* up to *c'''*; see François Georges Auguste Dauverné, "Method for Trumpet," trans. Gaetan Chenier, Ruby Miller Orval, and Jeffrey Snedeker, in *Historic Brass Society Journal* 3 (1991): 179–261, here 216.

[27] *La Revue et Gazette musicale de Paris* 11 (3 November 1844): 369. "Le soir du 27 septembre, M. Bulh [*sic*] joua une grande fanfare de cavalerie (le dernier morceau de la soirée), et les cors anglais [la musique de 1er regiment de Ca[r]lsruhe] l'accompagnant à grand orchestre, elle obtint à juste titre un success complet. M. Bulh, artiste distingue, modeste et sans prétention, est avantageusement connu par plusieurs élégantes compositions pour cor et trompette; il jouissait sous l'empire d'une haute reputation comme maître et artiste. De son école sortirent les meilleurs trompettes de la cava-

lerie impériale. M. Bulh dirige depuis plusieurs années cette partie de la Musique d'été, à Bade[n], avec un success constant, et ses efforts méritent la publicité, qui en est la plus digne recompense." Baden, Germany, seems a more likely place than Bade, France for two reasons: 1) Carlsruhe is fairly close to Baden, but quite distant from Bade and 2) just below the Bade entry the *Revue* shortened Dresden to "Dresde."

[28] *La Revue et Gazette musicale de Paris* 27 (15 April 1860): 146. "Un artiste dont le nom restera dans l'histoire de la musique militaire, Joseph-David Buhl, ancien chef de la musique des gardes du corps du roi, vient de mourir à Versailles dans sa quatre-vingtième année."

[29] Dauverné, "Method for Trumpet," trans., 184

[30] Dauverné's obituary appears in *La Revue et Gazette musicale de Paris* 45 (8 November 1874): 259. "Dauverné (François-Georges-Auguste), virtuose sur la trompette, premier professeur de cet instrument au Conservatoire lorsque l'enseignement en fut fondé par Cherubini en 1833, est mort à Paris le 5 novembre; il y était né le 15 fevrier 1800 [*sic*, but obviously incorrect]. Cet artiste de grand mérite était le neveu de David Bühl, auteur des sonneries réglementaires de l'armée. Il a écrit une excellente mèthode de trompette." This obituary, while short, is actually substantially longer and more detailed than the average *Gazette* obituary.

[31] Holoman, *Société*, 192, and accompanying website, <http://hector.ucdavis.edu/sdc/>.

[32] A summary of the prior state of knowledge on Kresser appears in Edward H. Tarr's editorial commentary in his recent edition of Kresser's *12 Trios, 12 Quatuors en deux Suites* (Cologne: Wolfgang G. Haas, 2004); see also William Takacs, review of Kresser/Tarr, *Trios*, *International Trumpet Guild Journal* 30 (2005): 76.

[33] [Joseph-Gebhardt] Kresser, *Méthode Complète Pour La Trompette d'Harmonie* (Paris: E. Troupenas, [1836–38]). Copies of the method are preserved in the British Library, Bibliothèque Nationale de France, and the University of Iowa Library. A short description of this method and its use of stopped notes is available in Anzenberger, "Stopped Notes," 7–8. [Joseph-Gebhard] Kresser, *Méthode complète pour la trompette chromatique à cylindres ou à pistons* (Paris: J. Meissonnier & Fils, [1836–49]). A copy of this method survives in the Bibliothèque Nationale.

[34] *The New Grove Dictionary of Music and Musicians*, 2nd rev. edn., ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), s.v. "Berr [Beer], Friedrich," by Pamela Weston.

[35] Holoman (*Société*, 152, 211) lists both 1834 and 1835 for the first Gymnase concerts.

[36] A similar school was contemplated in Belgium, but was deemed unnecessary due to the smaller size of the Belgian army and the "number of fine musicians" provided by students at the conservatories in Liège and Brussels. *La Revue et Gazette musicale de Paris* 13 (13 December 1846): 146

[37] Kastner, *Manuel*, 223, 261, 309ff. Kastner is, of course, writing years after Kresser's death, and many of his comments apply to the Gymnase as run by Carafa in the 1840s.

[38] Gaetano Moreali, *Dictionnaire de musique Italien-Français*, 2nd edn. (Paris: Renard, 1839).

[39] *La Revue et Gazette musicale de Paris* 14 (29 August 1847).

[40] Scant information on the Gymnase de Musique Militaire itself survives, though biographical information on its more renowned members (including Berr) is available. The following provide a cursory look at its history: Frederick A. Stokes, *Stokes' Encyclopedia of Music and Musicians*, rev. edn. (New York: Frederick A. Stokes, 1914), s.v. "Gymnase de Musique Militaire," by L.J. de Bekker; George Grove, *A Dictionary of Music and Musicians* (London: MacMillian, 1880), s.v. "Gymnase de

Musique Militaire"; Kastner, *Manuel*, passim.

[41] Kresser, *Méthode*, 7, 29 no. 22, and 30 no. 26. "Notes aigües qu'on peut executer dans les tons graves."

[42] Ibid., 36 no. 29. Cam and Dauverné also include this partial in their respective methods, indicating that nineteenth-century trumpeters had more high-register ability than typically credited to them today.

[43] Anzenberger, "Stopped Notes," 7–8.

[44] The biographical information in this paragraph is taken from Holoman's website. Information on the position of "aspirant" is from Holoman, *Société*, 29ff.

[45] This date differs slightly from Holoman's, but is correct. The Société's minutes for 17 November 1844 (Bibliothèque Nationale call number D.17345 [3], p. 134) record: "La nomination de M. Kreisser [*sic*] au titre de Sociétaire est decidé à condition qu'il se chargera de la 1er parti de trompette." The Société records consistently spell Kresser as "Kreisser."

[46] We know that Dauverné served with this group in the 1830s through the listing of his participation on the title page of his 1834/5 method book (*Méthode de Trompette à Pistons* [Paris: Antoine-Halary, ca. 1834/5]).

[47] *La Revue et Gazette musicale de Paris* 16 (24 June 1849): 199. "M. Blancou, professeur au Gymnase musical militaire, et M. Kresser, artiste estimé de l'orchestre de l'Opéra, sont morts cette semaine du cholera."

[48] Holoman (*Société*, 192-93) notes that three Société performers (including Kresser) as well as one Société employee died in May and June of 1849. Kresser was the last to die; Holoman's book lists June 27 as his date of death, though given the 24 June obituary, this is off by at least four days. Holoman's more up-to-date website lists 21 June, which is in all likelihood correct but could not be confirmed independently.

[49] Fétis, s.v. "Dauverné (Francois-Georges-Auguste)."

[50] Dauverné "Method for Trumpet," trans., 179–261; Constant Pierre, *Le Conservatoire National de Musique et de Déclamation* (Paris: Imprimerie Nationale, 1900), 441.

[51] Dauverné, "Method for Trumpet," trans., 184.

[52] Ibid., 208. On Dauverné's description see Reine Dahlqvist, "Some Notes on the Early Valve," *The Galpin Society Journal* 33 (1980): 116.

[53] Gottfried Weber, "Ueber Ventilhorn und Ventiltrompete mit drei Ventilen," *Caecilia* 17 (1835): 103. "Nacherfunden und anmaslich ameliorirt hat unsere teutsche Erfindung wie gewöhnlich ein Franzose, Herr A. Dauverné; und ein Pariser Instrumentenmacher hat damit bei der Exposition von 1827 bei der Pariser Ausstellung eine – "médaille d'encouragement et recompense à l'inventeur" (!) erworben, welche jener demnächst seinem magern Tractätlein: ("Mèthode de Trompette à pistons," Paris, chez A. Halary,) auf dem Umschlage in effigie beidrucken liess, nebst der Abbildung eines Instrumentes seiner Construction, wie solche die erste Figur der voranstehenden Zeichnungen zeigt, und zugleich beweist, dass der belorbeerte inventeur noch nicht einmal das dritte Ventil kannte."

[54] Dauverné, *Théorie ou Tablature de la Trompette à Pistons*, 7.

[55] Dauverné, *Méthode de Trompette à Pistons* (Paris: Antoine-Halary, ca. 1834/5).

[56] On Cerclier see Jules Cerclier, *30 Marches pour Trompette d'Ordonnance*, ed. Bryan Proksch (Vuarmarens, Switzerland: The Brass Press, 2005); Pierre, *Conservatoire*, 439.

[57] Tarr, "Romantic Trumpet [I]," 236

[58] Hector Berlioz, *Memoirs of Hector Berlioz*, ed. Ernest Newman, trans. Rachel Holmes (Mineola NY: Dover, n.d.), 241; Dauverné's younger brother also played trumpet at this concert, and at a later concert conducted by Berlioz. See Hector Berlioz, *Berlioz's Orchestration Treatise: a Translation and Commentary*, ed. and trans. Hugh Macdonald (Cambridge: Cambridge University Press, 2002), 192.
[59] Holoman, *Société*, 200–01
[60] *La Revue et Gazette musicale de Paris* 23 (13 April 1856): 118. Altenburg must have enjoyed a certain amount of prestige in France in the mid-nineteenth century, as Kastner (*Méthode*, 123) also mentions this work.
[61] *La Revue et Gazette musicale de Paris* 24 (22 February 1857): 62.
[62] Ibid., 31 (1 May 1864): 143.
[63] Buhl, *Méthode*, p. 23, nos. 27 and 29 touch on the ninth partial.
[64] Ibid., 6.
[65] Kresser, *Méthode*, 3. "La Trompette est un instrument très brillant, adopté dans tous les orchestres et qui présente des difficultés d'exécution assez compliquées pour embarasser de bons artistes."
[66] Ibid., 4. "Il ne faut pas se presser de jouer des airs, des passages qui chantent, mais au contraire s'exercer sur des notes de longue dureé, des sons droits; changer souvent de tons et attaquer des notes isolées, des intervalles eloignés, afin d'acquérir cette précision si nécessaire aux Trompettes d'orchestre; car je le répète leur plus grand mérite consiste à faire entendre un son quelconque sans hésitation."
[67] All eighteen of Kresser's etudes have been reprinted recently in Edward H. Tarr, *The Art of Baroque Trumpet Playing*, vol. 1 (Mainz: Schott, 1999), 63–68.
[68] Cam, *Méthode de Trompette d'harmonie, Trompette à Clefs dans tous les Tons, et de Cornet* (Paris: Arnaud, ca. 1825). I have attempted to find further information on "Cam" without success. Dudgeon (*Keyed Bugle*, 145-6) thinks that "Cam" is a pen name due to its being printed as "CAM." (n.b., the period afterwards) and due to the apparent lack of any surviving information on this person. It might be pointed out, however, that the use of all capital letters was common for author's names on title pages (including Buhl, Dauverné, Kresser, and Gobert). By the same token, the period in question replaces the customary comma used to delineate between the author's name and his accolades (cf. Buhl and Dauverné), of which Cam apparently has none. There is also no apparent reason for the author to hide his identity. In addition, there is no information on any trumpet player at the time whose name could be abbreviated or initialized into CAM. Finally, on page 5 of his method book, a footnote lists a collection of marches published under the name Cam, again in all caps just like the other authors and editors mentioned in the same place (e.g., Othon Vandenbroeck).
[69] A. Gobert, *Méthode de Trompette d'ordonnance Trompette a Clefs* (Paris: Halary, ca. 1822). Much as with Cam, I have been frustrated in my attempts to uncover information on Gobert (outside of what he provides on his title page). A violinist named Gobert performed under the baton of Arban in an 1859 concert (*La Revue et Gazette musicale de Paris* 26 [13 February 1859]: 51), but this was probably Henri Gobert.
[70] Tarr, *Art*, 76.
[71] This particular connection was found by Tarr but is unpublished so far as I know. I came across it because he had noted it in the photocopy of Gobert he graciously provided me.