

“Jauchzet!”

Steven E. Plank

Musicians well know the painter Elias Gottlob Haussmann for his beautiful oil portrait of J.S. Bach, the Scheibe version of which was newly returned to Leipzig in 2014. However, trumpeters in particular will also know Haussmann for his iconic portrait of the Leipzig trumpeter Gottfried Reiche, now in the Leipzig *Stadtbibliothek*. Both Bach and Reiche are depicted holding a music manuscript in one hand: for Bach it is a six-voice, triple canon (BWV 1076) that proclaims his prowess as a composer; for Reiche it is a virtuoso *Abblasen* that heralds the heights of his achievement as Bach’s esteemed trumpeter. In no little part, I suspect, we are drawn to both of these portraits out of an eagerness to grasp and savor the human face so often veiled in our encounters with history. We wish at some level to understand the actors in the historical landscape as figures with whom we might identify, and in the identification, better grasp the texture of the history in which they played a part. But the Reiche portrait likely invites celebration as well. Dating from 1727, Reiche’s sixtieth year, it is suggestive of a birthday salute, and doubly so with engravings of the image by C. F. Rosbach extending the congratulatory gesture. Mindful then of portraiture as a congratulatory form, we pause here to offer a verbal “portrait” to mark the eightieth birthday of Edward H. Tarr, and with it to salute him on this venerable attainment.

Thanks to a number of interviews and biographical articles that have appeared over the decades, much of Tarr’s biography is well-known, and needs little reiteration here. Its basic arc moves from early studies in the U.S. at Oberlin College and Northwestern University and privately with Roger Voisin and Adolph Herse to musicological study in Basel with Leo Schrade beginning in 1959. With that foothold in Europe begins a long and noted career, diverse in its range, pioneering in its accomplishments, and distinctive in its artistic achievements. His work as a trumpet soloist, often in collaboration with organist Irmtraud Krüger-Tarr, his decades of teaching at the Schola Cantorum Basiliensis, his tenure as Director of the Trompetenmuseum in Bad Säckingen, his organological work with instrument builders such as Meinel und Lauber of Geretsried and Adolf Egger und Sohn of Basel, and his indefatigable research into the history of the trumpet and its repertory have garnered not only a number of major awards—among them an honorary doctorate from his alma mater, Oberlin College, the Historic Brass Society’s Christopher Monk Award, the Premio Cesare Bendinelli from the Accademia Filarmonica of Verona, and the Solistenpreis der Europäischen Kulturstiftung Pro Europa—but also a most devoted and grateful following.

By any measure, his fabled career has been one of unusual range. The counterpoint of performance, scholarship, and curatorial work mark his legacy as one of distinctive breadth, but equally distinctive is that within those categories themselves, he ranges so far and wide. As a case in point, his extensive scholarly engagement of the baroque trumpet is complemented by his peregrinations into the history of the trumpet in early-modern Russia, and his performances of old music find significant counterparts in his association

with the avant-garde, particularly with works such as Mauricio Kagel's "Acustica," "Atem," and "Morceau de concours," and the eponymous TARR by Dexter Morrill. This breadth may reflect the influence of his teachers—Schrade, for instance, possessed a characteristic "striving for universality" (Richard Crocker)—but I suspect in the end it is Tarr's own animated curiosity and quest for the expressive in all things that has prompted him to cast his net so widely.

If his work has been wide-ranging, it also reveals a prescient sense of the needs of the field. It is difficult for historical trumpeters today, surrounded by the easy access to instruments, editions, recordings, literature, and pedagogical materials, to imagine a time when these things were rare. But until recent decades, their relative scarcity meant that learning the historical trumpet and the nurturing of its revival was an especially challenging undertaking. Early on, Tarr seems to have had these pressing needs in sight and provided for them one by one: the instruments developed under his supervision have been ubiquitous in period performance, and have also helped spur the activities of a number of other makers; his prolific editing, which combines an insightful concern for practical matters with an astute source-critical eye, have facilitated the performance and study of the widest swath of the baroque trumpet repertory; his monograph, *Die Trompete*, remains a foundational text for the history of the instrument; and with the publication of his three-volume *The Art of Baroque Trumpet Playing* and (with Bruce Dickey) *Bläserartikulation in der Alten Musik*, he has provided a pedagogical bridge between historical sources and the teaching studio. For many then, the instruments upon which we play, the scores from which we play, the texts that shape our understanding, and the material with which we have been taught all bear his stamp.

Recently, in reflecting upon Tarr's writing, I was struck by the frequency with which his work turns biographical, the frequency with which the frames for his historical discussions are the people of history themselves. For instance, Vincent Bach, Hugo TÜRPE, Theodore Hoch, and Ferdinand Weinschenk are all the subject of article-length studies. In *East Meets West*, many of the chapters focus on individual players, such as Wilhelm Wurm, Willy Brandt, the Böhme brothers, Max Schlossberg, and Vladimir Drucker; indeed, the book includes around 120 pages in the form of a "Lexicon of Trumpeters." In a similar way the portions of *The Trumpet* devoted to national schools of playing and the revival of the natural trumpet are also rich in the number of people that Tarr brings into view. Perhaps here he takes a page from Johann Ernst Altenburg, whose iconic treatise, *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-kunst*, includes a chapter "On Famous Trumpeters, Past and Present." But regardless of its inspiration, the point remains that for Ed, the historical landscape is one where the human face comes into view, a view that he interprets with interest, respect, and a sense of kindred affection. In turn, in this brief verbal portrait of our colleague, friend, and teacher, we see his own "face" emerge in the details of a long and distinguished career; on the occasion of his eightieth birthday, the Society offers him its warmest congratulations, and dedicates this volume of the *Journal* in his honor.

Vivat magister!