



Saturday 15 June 2024, 7.30pm

St. Cecilia's Hall

Les Cuivres Romantiques

Jean-François Madeuf · natural (cavalry) trumpet,
cornet & soprano néocor

Jean-Daniel Souchon · natural (cavalry) trumpet,
cornet & alto néocor

Pierre-Yves Madeuf · natural horn, valve horn,
valve trombone & alto ophicléide

Cyrille Grenot · natural horn & valve horn

Andrew Kershaw · slide trombone & bass ophicléide

'Serenade for brass to salon'



Programme

Mr Génard (*musician of the Dragons from Imperial Guard*)

Marche [no.4] & La charge [no.5]

quartet version: natural (cavalry) trumpet, 2 natural horns & (tenor) slide trombone

(published in Paris between 1807 and 1811)

Joseph David Buhl (1781-1860)

Trumpet signal (extinction des feux)

Antoine Clapisson (1779-1857)

Sérénades op.75 nos. 12 & 4:

Romance - Boléro

for cornet, 2 valved horns & (tenor) slide trombone

(published in Paris around 1841)

Gustave Carulli (1801-1876) arranged by H. Schiltz (1807-1868)

Sérénades nos. 5 & 4:

Prestissimo - Andante-Vivace-Andante

Gaetano Donizetti (1797-1848) arranged by H. Schiltz

Sérénade no.5 after Lucia di Lamermoor (1835)

for 2 cornets, (valved) trombone & bass *ophicléide* or 2nd trombone

(published in Paris in 1837)

Carulli - Schiltz

Sérénade no.3

François (Franz) Schubert (1797-1828) arranged by A. Lemoine (1813-1895)

2 Mélodies (Lieder):

Du bist die Ruhe (You are Repose) op. 59 no.3 / D.776 (1823)

Lob der Tränen (The Praise of Tears) op.13 no.2 / D.711 (Décembre 1822)

for 2 cornets, valve horn or 3rd cornet & bass *ophicléide* or trombone or *Clavicorn*

(published in Paris in 1843)

Edmond Juvin (1811-?)

Grand Quatuor op. 2:

Allegro moderato - Andante - Tempo di minuetto - Finale allegro

for 2 cornets (soprano & alto) or saxhorns, alto *ophicléide* or alto saxhorn or *clavicorn* & bass *ophicléide* or saxhorn

(written around 1841 and published in Paris around 1847-8)

? Clausz (?)

1^{ère} Sérénade: Introduction (Andante) & Polacca - Andante - Valse - Introduction (moderato)- Chasse (allegro)- Marche triomphale- Lent écho

for 2 cornets, 2 (valve) horns & trombone or *ophicléide*

(published in Paris in 1842)

“Serenade for brass to salon”

Chamber music program from the 1840s for 5 brass instruments

“[...] I regret that we gave up playing Mr. Strunz’s Quintet for cornet, trumpet and three French horns; apart from the fact that this quintet is very well written, it would have shown us the advantages that instrumentation must derive from the piston mechanism. [...]”

(Joseph d’Ortigue, article on Concert at the Vauxhall in *La Quotidienne* of March 30, 1833)

No one has yet found this quintet by Mr. Strunz, apparently famous in its time as being one of the first pieces of chamber music written exclusively for brass instruments... But we still have enough other pieces of chamber music for brass in Paris during the reign of Louis-Philippe (1830-1848) for you to discover!

Indeed, in this era of modernization in France, probably inspired by our large neighbouring country on the other side of the Channel, numerous industrial patents are filed, particularly in the field of instrumental manufacturing. Thus brass instruments, thanks to the new inventions of keys and pistons, become completely chromatic.

The Napoleonic fanfare is the basis of this type of training at the beginning of the 19th century, using horns and natural trumpets that are limited in their range, the only chromatic instrument being the slide trombone. Then under the restoration, it was enriched with chromatic keyed instruments (flugelhorn

*** INTERVAL (20 minutes) ***

or *clavie-tube* as well as alto and bass ophicleide). The widespread use of the first piston systems (of the Stoëlzel type) in the 1830s revolutionized writing for existing brass instruments such as the horn, the trumpet or the trombone. But we also see the arrival of new instruments such as the cornet, a sort of small trumpet which is becoming very popular in dance music, and other instruments with raised bells developed for military bands such as *néocors* and *clavicors*. And thanks to these new melodic possibilities, a chamber music repertoire is emerging.

Certainly, this music is not written by first-rate composers and also relies heavily on the transcription of vocal works or works designed for other instruments. Initially it is more commonly accompanied solos but then comes real pieces of more elaborate chamber music like that of a string quartet: so the brass can have their own space in *salon* music!

Les Cuivres Romantiques

The members of Les Cuivres Romantiques are experienced players of historic brass instruments and play regularly together in various ensembles specialising in early music, either baroque, classic or romantic.

Some of them belong to regular orchestras such as the Orchestre Philharmonique de Radio-France, Orchestre National d'Île-de-France, police or army bands...

They are passionate about discovering old brass instruments as well as forgotten ancient repertoires, and they spend time researching collections of brass music, chamber or larger ensembles.

One can discover many special sounds from natural trumpets and horns along with their chromatic versions with various valve systems like cornopeans, along with saxhorns, keyed bugles and ophicleides.

www.cuivresromantiques.com

Instruments from the University's Musical Instrument Collection used in this concert:

Cavalry trumpet, Michael Saurle, Munich, early 19th century, MIMEd 5859

Cavalry trumpet, Rudall Carte, London, 1896, MIMEd 6520

Orchestral hand horn, Charles Kretschmann, Strasbourg, c1830, MIMEd 0531

Orchestral hand horn, Courtois neveu aîné, Paris, c1840, MIMEd 4668

This series of concerts is generously supported by Dr George and Dr Joy Sybert. Thanks also to the staff of St Cecilia's Hall and the Friends of St Cecilia's Hall.