JOHANN PEZEL: STADTPFEIFER-COMPOSER

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CHAPTER I

INTRODUCTION

From the fourteenth century through the seventeenth century there
existed, principally in Germany, a branch of music called tower music.
Small bands of wind players called Stadtpfeifer (literally, town pipers)
were hired by towns to perform concerts from town hall towers, take part
in religious and municipal ceremonies, play at town dances, and entertain
at various social events.[1] Initially, tower music in medieval times was a
function of trumpeters to signal townspeople of imminent danger. This use
of trumpeters playing from towers still exists today in Krakow, Poland.[2]

The two most perilous dangers to towns of medieval Europe were hostile
and invading armies from without and fire from within. High walls were con-
structed around cities to impede assaulting armies and towers were built
within cities for watchmen to locate and report fires. Türmer (tower
watchmen) of small towns communicated enemy and fire danger to the populace
by sounding a bell from their tower positions. In larger cities this infor-
mation was signalled to centrally located bell ringers by trumpeters placed
in high towers. This civic security function of trumpeters sounding alarms
from towers is the beginning of one of the most important extra-court

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[1] Homer Ulrich, Chamber Music (New York and London: Columbia Univer-
sity Press, 1966), p. 11.

[2] Don Smithers, The Music and History of the Baroque Trumpet Before
1721 (Letchworth-Herts: Aldine Press for Syracuse University Press, 1973),
p. 130.

musical activities in the Baroque era, that of municipal music.[3]

As medieval towns and cities came to rely more on the sounding of trumpets for warnings of fire and other hazards, rules had to be made to prevent false alarms and misinterpretations of unofficial trumpet playing. In 1372, Paris police regulations stated that unofficial trumpet blowing after curfew was a crime, except at weddings. In 1604, Cologne law forbade trumpet playing after dark.[4] Elaborate rules concerning wages, training, morals, and job rights were established for the Türmer trumpeters (and later the stadtpfeifers) via the guild system, i.e., unionism.

As in other craft guilds of medieval Europe, a prospective tower musician started as an apprentice, then after five years moved to journeyman, after which he graduated to master. Master trumpeters had special privileges and received higher wages. They attained phenomenal skill playing the trumpet and were used in civic and church orchestras to play extremely high and difficult music such as found in Johann Sebastian Bach's B Minor Mass.[5]

Duties of the Türmer became more formalized in the sixteenth and seventeenth centuries and their quasi-military function was altered to provide musical entertainment for official city proceedings. With this change the number of town musicians expanded to as many as six or seven. Ensemble performances from city towers were limited, but the use of a single trumpeter as tower watchman persisted into the eighteenth century.[6]

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[3]Smithers, pp. 116-119.

[4]Ibid., p. 119.

[5]Sidney Finkelstein, record jacket notes for Tower and Festive Music of the Seventeenth Century, Gunther Schuller, conductor (EMS-7).

[6]Smithers, p. 121.

The stadtpfeifers of seventeenth-century Leipzig stand out as being the most remarkable town musicians of all time.[7] Leipzig in the last half of the seventeenth century was a busy, proud, and colorful town. Although suffering from the devastations of the Thirty Years War, Leipzig maintained itself as a renowned commercial center. Devoutly Lutheran and thriving in the pageantry of the Baroque era, Leipzig sustained many brilliant festivals centering around religious celebrations, academic ceremonies, civic holidays, and weddings. As an aid to this devotion and pageantry the town council had, since the beginning of the seventeenth century, authorized a town orchestra of seven players.[8]

The town orchestra consisted of two groups, three Kunstgeiger (violinists) and four stadtpfeifers. The stadtpfeifers also had an assistant (apprentice) who helped out when a fifth player was needed. The two groups played together only once a week, on Sunday, when the cantor at St. Thomas' Church called upon them to assist with the music during the service. The rest of the week they went their separate ways. Like the stadtpfeifers, the Kunstgeiger were governed by rules of the music guild.

Of the two groups, the Kunstgeiger occupied a definitely inferior position. They were less skilled, poorly paid, and allowed to participate only in relatively unimportant festivities. The stadtpfeifers were a very privileged group. They were extremely contemptuous of the Kunstgeiger, even though most stadtpfeifers were, at one time, Kunstgeiger themselves. The musical pre-eminence of the stadtpfeifers resulted from their partici-

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[7]Smithers, p. 123.

[8]Mary Rasmussen, historical notes for Sonata No. 2, by Johann Pezel, edited by Robert King (North Easton: Robert King Music Company, 1957), inside cover.

pation in important festive ceremonies. Here the music of natural trumpets, cornetts, and trombones was highly esteemed for its contribution to Baroque pageantry. Because of their prestige, the stadtpfeifers had certain economic advantages over the Kunstgeiger: free lodging from the town, more students, and better free-lance job opportunities.[9]

The training of a stadtpfeifer was rigorous, and the emphasis was on versatility. A stadtpfeifer was required to play at least eight different instruments including the lip-vibrated instruments (cornett, trombone, and natural trumpet), double-reed instruments (shawm, dulcian, and crumhorn), and stringed instruments (violin, viola, and possibly bass).[10]

The most important function of the stadtpfeifers in Leipzig was the Turmblasen, the playing of a chorale or similar short, sustained piece from a small balcony of the town hall (Rathaus) tower. This took place twice a day, at 10:00 a.m. and at 6:00 p.m. To this was added the playing of one or more chorales from the town churches on important festivals. The Turmblasen of Leipzig was the most famous in all Germany, mainly because of the work of one man, Johann Pezel (1639-1694).[11]

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[9]Rasmussen, historical notes, Sonata No. 2.

[10]Smithers, p. 120.

[11]Rasmussen, historical notes, Sonata No. 2.

CHAPTER II

JOHANN PEZEL

Johann Pezel (1639-1694), a contemporary of Buxtehude, belongs with the group of composers who kept German music alive during and after the Thirty Years War.[1] Pezel was born in Glatz, Austria (since 1945, Klodzko, Poland). Little is known of his youth except that he grew up as a Catholic and later converted to Protestantism. His early association with Catholicism would later prove to be an obstacle in his chance to become cantor of St. Thomas' Church (a post later held by J. S. Bach).[2]

Pezel is first encountered in Leipzig in 1664 as an aspiring Kunst-geiger with intentions of becoming a stadtpfeifer. Because of his prowess as a clarin (high trumpet) player, he was promoted to the stadtpfeifers in 1669 and by 1680 was appointed head stadtpfeifer. During his tenure in Leipzig, Pezel was often called upon to perform the clarin parts in the music of Johann Schelle, then cantor of St. Thomas'.[3]

As well as being a clarin player of some repute, Pezel was the author of three literary works: Infex musicus, Musica politico-practica, and Observationes musicae. The Latin titles imply that Pezel may have had a classical education. A stadtpfeifer who was also an author with a classical education was quite exceptional, for stadtpfeifers, despite their local

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[1]Finkelstein, record jacket notes.

[2]Rasmussen, historical notes, Sonata No. 2.

[3]Smithers, p. 150.

prestige, were considered an uncultured lot.[4]

Pezel's most prominent claim to enduring fame is that he was a composer of some of the most delightful and charming tower sonatas (Türmsonaten) and dance pieces for five-part wind ensemble. His published music for winds includes three collections: Musica Vesperina (Leipzig, 1669), Hora Decima (Leipzig, 1670), and Funff-stimmigte blasende Musik (Frankfurt a.M., 1685).[5]

In 1677, Pezel applied for the position of cantor of St. Thomas' Church. Although he was apparently the most outstanding candidate in musical ability and composition, he was turned down because he had previously been a Catholic and his background as a stadtpfeifer was considered insufficient for such a post. This disappointment, followed by the loss of income resulting from the suspension of public festivities during the plague of 1680, resulted in Pezel's moving to Bautzen in 1682. He lived out his life there, a highly esteemed (though not as prestigious as at Leipzig) town musician, and died on October 13, 1694.[6]

Johann Pezel, then, was no mere town musician. He was a hard-working, educated, ambitious stadtpfeifer-composer who stands out as a shining example of the extra-court musicians of the seventeenth century. Arnold Schering states, in his Musikgeschichte Leipzigs, vol. II, p. 273, "Of all the German stadtpfeifers of the Baroque period, he [Pezel] was without doubt the most significant and original personality."

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[4]Rasmussen, historical notes, Sonata No. 2.

[5]Arnold Schering, editor for Turmmusiken und Suiten by Johann Pezel, Denkmaler deutscher Tonkunst [D.d.T.], vol. 63 (Leipzig: Breitkopf and Härtel, 1928).

[6]Rasmussen, historical notes, Sonata No. 2.

CHAPTER III

THE FIVE-PART WIND MUSIC

Johann Pezel was by far the most prolific stadtpfeifer-composer in history. His compositions include music for winds, strings, and voices. His output of instrumental music was large and many of his pieces display a keen imagination and appreciation of specific instrumental techniques. A list of Pezel's twenty-two known collections and individual compositions is given by Arnold Schering in Die Leipziger Ratsmusik von 1650 bis 1775 (1921, pp. 41-42).[1] However, we are concerned here only with his five-part sonatas and dance pieces for winds.

As a composer, Pezel was influenced by (and in turn influenced) the instrumental dance suite of the German middle Baroque. He was also influenced by the Italian ricercar and canzona. But throughout, Pezel remains an individual composer whose works combine a feeling of popular musical forms with theoretical learning. His constant concern with rhythmic figures, pedal points, fast tonguing figures, and idiomatic instrumental writing mark his wind music with an unmistakable personal stamp.[2]

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[1] Smithers, p. 151.

[2] For a discussion of Pezel's style, see Mary Rasmussen, historical notes for Three Pieces from Funff-stimmigte blasende Musik, by Johann Pezel, edited by Robert King (North Easton: Robert King Music Company, 1960), inside cover.

Hora Decima

Pezel's wind music appears in collections, i.e., books containing several pieces. Hora Decima Musicorum Lipsica, oder Mussicalissche Arbeit zum abblasen (tenth-hour music), published in Leipzig in 1670, is a collection of forty sonatas for five-part wind ensemble. The term sonata was used by Pezel to indicate merely music to be sounded or to be played by instruments, as opposed to music to be sung.[3] The scoring is for two cornetts and three trombones with alternative scoring for two violins, two violas, and violone.[4]

These sonatas are dignified slow movements in binary form, i.e., two distinct sections, and they are similar in melody and harmony to the Lutheran chorals of the period.[5] Both major and minor keys are incorporated. They are also quite typical of other tower music pieces of the period. As indicated by the title, these Türmsonaten were intended to be performed at 10:00 a.m. from the town hall (Rathaus) tower.[6] The alternate scoring for strings would indicate that they were presumably performed at indoor occasions, too, such as church services, weddings, or the like. This is not to say the wind versions could not have been performed indoors, but it is unlikely that the strings played from the tower.

The last remaining copy of the original edition was in the Prussian State Library in Berlin, but it apparently did not survive the Second World War. Excerpts from the Hora Decima collection have been reprinted in

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[3]Finkelstein, record jacket notes.

[4]D.d.T., vol. 63, p. 5.

[5]Finkelstein, record jacket notes.

[6]Rasmussen, historical notes, Sonata No. 2.

volume 63 of the Denkmäler deutscher Tonkunst (editor, Schering) and in the Sächsische Posaunenmission (editor, Miller).[7] Musica Rara has recently published the entire forty sonata set in two volumes.[8]

Four compositional characteristics prevail throughout the entire Hora Decima collection: (a) homophonic choral style with traces of poly-phony (Example 1), (b) strict chordal style (Example 2), (c) homophonic instrumental tonguing style (Example 3), and (d) homophonic chordal style in the lower three parts combined with virtuosic, high, florid instrumental style in the upper two parts (Example 4).[9]

Example 1. Sonata No. 2, m. 38-49 (D.d.T., vol. 63, p. 5).

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[7]Rasmussen, historical notes, Sonata No. 2.

[8]Alan Lumsden, introductory notes to Hora Decima, by Johann Pezel (London: Musica Rara, 1967), inside cover.

[9]There is little mixing of compositional characteristics within a single sonata. One exception is Sonata No. 30, the first half being (d) and the second half being (a).

Example 2. Sonata No. 5, m. 1-18 (D.d.T., vol. 63, p. 11).

Example 3. Sonata No. 2, m. 1-16 (D.d.T., vol. 63, p. 7).

Example 4. <u>Sonata No. 30</u>, m. 7-20 (D.d.T., vol. 63, p. 21).

It may have been that these sonatas were originally performed in pairs, since from number 4 through number 39 the collection alternates between duple and triple meter, each pair being unified by the same key. Sonatas No. 1 and No. 2 are organized as if they were two sonatas in one with the duple and triple metered sections already paired together.[10]

Funff-stimmigte blasende Musik

Funff-stimmigte blasende Musik (five-part brass music) was published in 1685 after Pezel had left Leipzig, although it is most likely that some of the pieces from the collection were written while Pezel was still there. This collection contains 76 dance pieces including 40 intradas, five courentes, twelve sarabandes, three arias, ten bals (French dances), one galliard, and one gigue.[11] As in the sonatas, the scoring is for two cornetts and three trombones, but without the alternative string parts.[12]

The movements from the collection are in the usual binary (sometimes tri-part) form and are generally quite short and gay in character. The writing of dance pieces by Pezel, as well as others, indicates the interest of German composers of the period in the suite or partita, i.e., several dance pieces strung together to form a single work. J. S. Bach would later culminate this kind of musical form in his keyboard partitas and orchestral suites.[13] The dance pieces of Pezel were presumably intended for the less official duties of the stadtpfeifers, such as local dances, social events, and the like.

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[10] Lumsden, introductory notes, Hora Decima.

[11] Rasmussen, historical notes, Three Pieces.

[12] D.d.T., vol. 63, p. 27.

[13] Finkelstein, record jacket notes.

A complete printing of the 76 dances is found in the Sachsische Posaunenmission (editor, Miller) and excerpts from the collection appear in the Denkmäler deutscher Tonkunst, volume 63 (editor, Schering). Musica Rara publishes the complete set in three volumes.

Following are excerpts of five dances from the Schering scores in an order, as printed, that follows the basic plan of the dance suite of the period: (a) No. 60--Allemande (Example 5), (b) No. 61--Courente (Example 6), (c) No. 62--Bal (Example 7), (d) No. 63--Sarabande (Example 8), and (e) No. 64--Gigue (Example 9).[14]

Example 5. Allemande, m. 1-7 (D.d.T., vol. 63, p. 34).

Example 6. Courente, m. 1-10 (D.d.T., vol. 63, p. 34).

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[14]The four compositional characteristics that prevail throughout Hora Decima also prevail throughout Funff-stimmigte blasende Musik even though the dance pieces are less difficult to play.

Example 7.   Bal, m. 1-4 (D.d.T., vol. 63, p. 35).

Example 8.   Sarabande, m. 1-8 (D.d.T., vol. 63, p. 35).

Example 9.   Gigue, m. 1-14 (D.d.T., vol. 63, p. 36).

As shown above, some of the dance movements from the collection fall into a suite form, but the pattern is not consistent throughout. The first sixteen pieces are all Intradas. Presumably the performers could select any of the pieces to suit their particular needs at any given performance.

Musica Vesperina

The last available collection of Johann Pezel's wind ensemble music is Musica Vesperina Lipsica oder Leipziche Abend Musik (Leipzig evening music), published in Leipzig in 1669. This collection contains twelve suites of from five to twelve movements including sonatas and dance pieces.[15] Although these suites are specifically scored for strings and continuo, Pezel's preface to the work states that winds can perform the music also.[16]

The formal plan of each suite is a sonata movement followed by several dance pieces. The sonata (first) movements are somewhat more involved (usually tri-part, sometimes approaching an A-B-A plan[17]) than the sonatas from Hora Decima; however, the dance movements are in the same manner as Funff-stimmigte blasende Musik although they are usually in four parts rather than five.[18]

As a whole, the wind ensemble music of Johann Pezel was not only to be regularly performed by stadtpfeifers, but was to serve as a model and instructional material for aspiring tower music composers.[19]   Even Ludwig

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[15]D.d.T., vol. 63, pp. 43-73.

[16]D.d.T., vol. 63, p. 41.

[17]William S. Newman, The Sonata in the Baroque Era (Chapel Hill: The University of North Carolina Press, 1959), p. 229.

[18]D.d.T., vol. 63, pp. 43-73.

[19]Finkelstein, record jacket notes.

van Beethoven, more than a century later, would look at Pezel's scores for help in writing some brass figures in _Missa Solemnis_.[20]   At any rate, Pezel's work-a-day music stands paramount in its own genre.

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[20]Warren Kirkendale, "New Roads to Old Ideas in Beethoven's _Missa Solemnis_," _Music Quarterly_, LVI, no. 4 (1970), p. 686.

CHAPTER IV

THE ORIGINAL WIND INSTRUMENTS

Johann Pezel's five-part wind sonatas and dance pieces are specifi-
cally scored for two cornetts and three trombones.[1] However, there is
some evidence that one or both of the cornett parts may have been performed
on natural trumpet.[2] In any case, all the instruments involved are of the
lip-vibrating variety and utilize a cup-shaped mouthpiece for production of
sound.

Cornett

The cornett (cornetto, Cornet-a-bouquin, zink) is a conical bored
tube, shaped either straight, slightly curved, or in an S, and is usually
made of wood (sometimes ivory) covered with leather. The cornett has six
front finger holes with a seventh underneath for the thumb and uses a nar-
row rimmed mouthpiece (like the modern trumpet).[3] Fingering patterns for
the cornett are similar to that of the recorder, giving a diatonic succes-
sion of tones which correspond to the major scale. Intermediate semitones
can be produced by fork-fingering and half-holing (much the same as playing

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[1]D.d.T., vol. 63, p. 5 and p. 27.

[2]The upper two parts in Intrada No. 71 of Funff-stimmigte blasende
Musik employs the usual characteristic figures of seventeenth-century
natural trumpet music, i.e., using only those tones found in the harmonic
overtone series. The second part has only one non-harmonic tone, a neigh-
boring tone F at the final cadence.

[3]Charles Terry, Bach's Orchestra (London: Oxford University Press,
1932), p. 37.

the modern oboe). Intonation is adjusted by either relaxing or compressing lip pressure.[4]

This medieval instrumental invention has a variety of names depending on shape and size:

    a.   the curved cornettino or Kleinzink, with a range of two octaves from e' to e'''.

    b.   the curved cornetto curvo or Rechtzink, with a range from a' to a'' (and up to c''). This is the ordinary "black" cornett.

    c.   the straight cornett diritto or Geraderzink, with a range similar to (b).

    d.   the straight cornett muto or Stillzink, without a detachable mouthpiece and a range down to f.

    e.   the S curved cornetto torto or Grossezink, with a range from d to d'', and possibly extending down to c.[5]

The ordinary curved cornett is commonly made of wood, rarely of ivory. The conical tube is about two feet long with a bore of under one-half inch at the narrow end, increasing gradually to about one inch at the wide end. The exterior of the tube is octagonal and between the uppermost finger-hole and the mouthpiece an ornamental design is usually inscribed by the maker to enhance its appearance. The end of the tube is sometimes protected by a decorative plating of brass or silver. The curve of the tube is generally to the right-hand side, but a matching pair may be curved

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[4]Adam Carse, Musical Wind Instruments (London: McMillan and Company, Ltd., 1939), pp. 265-266.

[5]Ibid., p. 264.

In opposite directions so that they incline towards each other.[6] Examples
of cornetts can be found on page 22.

The decline of the usage of the cornett began towards the end of the
seventeenth century, although some eighteenth-century composers, including
Bach, Handel, and Gluck did specify cornett in some of their scores.[7] The
cornett, then, was perhaps the most popular of all the medieval wind
instruments, it being the soprano voice (melody instrument) of the civic
"wind band," and it having a quality of sound that emulates the human
voice.[8]

Trombone

The trombone (sackbutt, posaune, large tromba) is a hollow tube,
approximately nine feet long and made of brass. It is both cylindrically
(upper two-thirds) and conically (lower one-third) bored, the lower one-
third flaring out into the shape of a bell. A cup-shaped mouthpiece is
utilized to produce sound. There are two U-shaped bends evenly spaced on
the tube to compact its overall length. A sliding mechanism is attached
from the mouthpiece end around the first U-bend and back to the area of the
mouthpiece. This slide can be extended to seven positions, each a semi-
tone lower, to obtain all the chromatic pitches available in the range of
the instrument. The bell of the medieval trombone is smaller and more
funnel-shaped than that of the modern trombone, giving the older instrument
a relatively softer sound. Except for the smaller bell, the trombone has

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[6]Carse, p. 265.

[7]Ibid., p. 267.

[8]Ulrich, pp. 101-102.

retained its basic shape to the present.[9]

In medieval times there were four sizes of trombone:

a. Alto trombone (presumably) in F.

b. Tenor trombone in B^b.

c. Bass trombone in E^b or F.

d. Contrabass trombone in BB^b.[10]

The standard size of the medieval trombone is, as now, the nine foot B^b tenor, the contrabass instrument being the least common. The bell was often decorated by the maker to enhance its appearance.[11] The trombone, unlike the cornett, continued to flourish in musical settings through the eighteenth, nineteenth, and twentieth centuries and is today an integral part of the musical scene. Examples of the four sizes of the medieval trombone can be found on page 22.

Natural Trumpet

The Baroque or natural trumpet is a metal (usually copper, bronze, brass or silver) tube between seven and eight feet long. The bore is predominantly cylindrical, although the lower section is conical and flares out into the shape of a bell or a cone. A cup-shaped mouthpiece is used to produce sound; and since the natural trumpet is valveless, only the notes of the harmonic overtone series can be produced.[12] It is in the fourth octave of the overtone series that the "natural" intervals lie in seconds;

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[9]Willi Apel, editor of Harvard Dictionary of Music (Cambridge: Harvard University Press, 1944), p. 767.

[10]Carse, p. 254. Since exactness of pitch of medieval instruments cannot be made with certainty, the pitches of the four sizes of trombones given by Carse may be subject to variation.

[11]Carse, p. 253.   [12]Smithers, pp. 21-22.

therefore, only the highest (clarin) register of the instrument can be used to produce diatonic melodies.[13]

There are two basic shapes of the natural trumpet: (a) long trumpet, and (b) coiled (Jägertrompete) trumpet. The long natural trumpet is about twice as long as the modern valved trumpet. The tubing, from mouthpiece to bell, has two U-shaped bends in it to compact its overall length, for ease of holding, and to maintain a forward pointing bell. The coiled variety has the same length of tubing but is circularly wrapped (modern French horn style) with the bell pointing down and to the side of the player.[14] A distinct advantage of the coiled trumpet is that the performer can insert his free hand into the bell and therefore shade intonation and produce semitones. Examples of natural trumpets can be found on page 22.

The natural trumpet, normally pitched in D, was the instrument of royalty and was used in ceremonies and pageants. A reliable indication of a nobleman's importance was the number of trumpeters he maintained. The attention given the natural trumpet by composers of its day was remarkable, and the skill of the trumpeters was not easily acquired. The art of clarin trumpet-playing declined during the last half of the eighteenth century and by mid-nineteenth century, during the Bach and Handel renaissance, musicians could not believe that the difficult trumpet parts were actually performed.[15]

Johann Pezel's town band, then, consisted of two cornett players

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[13]Edward Tarr, record jacket notes for The Art of the Baroque Trumpet, Edward Tarr, soloist, Fritz Lehan, conductor (Nonesuch--H 71217).

[14]Tarr, record jacket notes.

[15]Mary Rasmussen, record jacket notes for Music for Trumpet and Orchestra, Roger Voisin and Armando Ghitalla, soloists, Harry Ellis Dickson, conductor (Kapp--KCL 9017).

Example 10. Terry, _Bach's Orchestra_, p. 36-A, Cornetts, Trombones, and Trumpets.
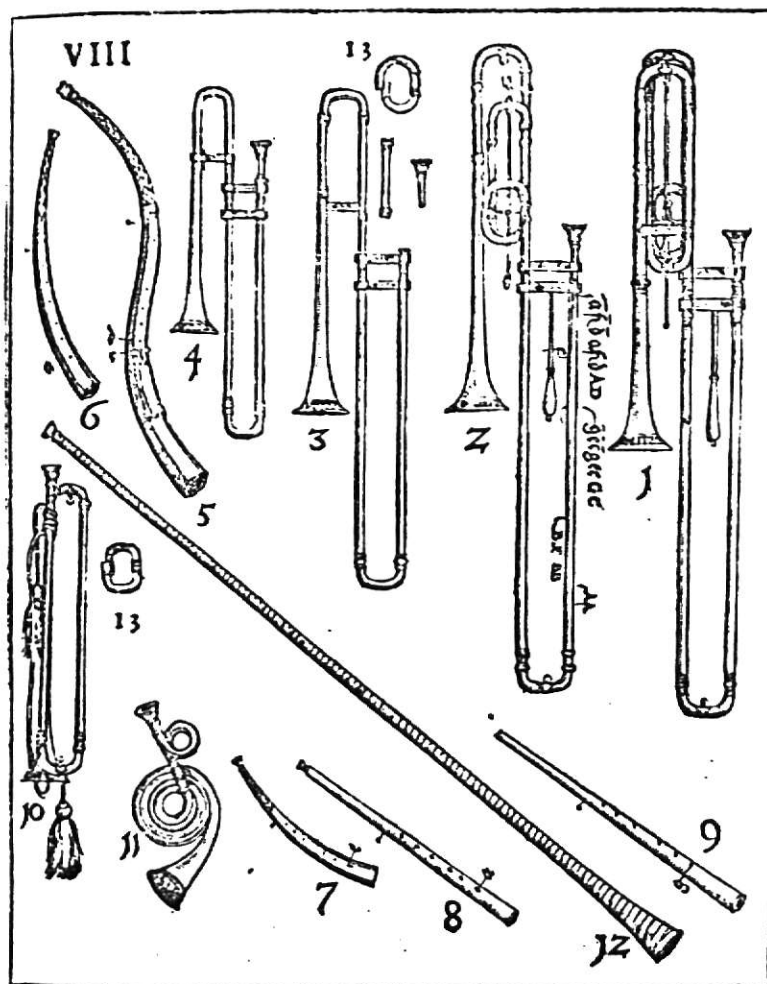
1.	Contrabass trombone	7.	Cornettino
2.	Bass trombone	8.	Cornetto muto
3.	Tenor trombone	9.	Cornetto diritto
4.	Alto trombone	10.	Straight trumpet
5.	Cornetto torto	11.	Jägertrompete
6.	Cornetto curvo	12.	Uncurved trumpet

13. Crooks (tube extensions) for changing keys

(doubling on natural trumpet) and three trombone players. Actually, because of their versatility, any member of the ensemble could play any of the required instruments, a feat that would probably unnerve many a contemporary brass player. At any rate, the Leipzig stadtpfeifers of Pezel's day were a five-piece band (the assistant presumably playing second cornett) playing daily from the Rathaus tower for the service of the town council and free-lancing various local events for the pleasure of the populace.

CHAPTER V

TWO TWENTIETH-CENTURY EDITING
APPROACHES OF THE WIND MUSIC

Since the cornett and the medieval trombone are, for the most part,
obsolete, the nearest approximation to the sound of the Medieval and Baro-
que era "wind band" is an ensemble comprised of the modern brass family,[1]
i.e., valved trumpet or cornet, French horn, "modern" trombone, baritone
horn, and tuba. However, Smithers states in his Music and History of the
Baroque Trumpet, p. 152, "There is no substitute for the timbre of the
cornetto, but since there are now very few cornettos and fewer cornettists,
the oboe would be a better choice than the trumpet." Smithers' choice is
quite valid, and for a more historically correct performance of the origi-
nal cornett parts using contemporary instruments the oboe would make a
better choice; but oboes in consort with modern, louder sounding trombones
might cause some balance problems unless performed by exceptionally skilled
musicians. At any rate, contemporary publishers of Johann Pezel's wind
music, most notably Musica Rara and The Robert King Music Company, favor
the modern "brass ensemble" without scoring for oboe. The value of their
viewpoint in the practical situation existing at most schools is obvious.

Musica Rara

Musica Rara has published the entire forty-sonata Hora Decima collec-
tion in two volumes and the entire 76-dance piece Funff-stimmigte blasende

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[1]Finkelstein, record jacket notes.

Musik collection in three volumes. Both collections are rescored for two trumpets in B^b, two tenor trombones, and bass trombone with a substitute horn in F for the sometimes-quite-high first trombone part.

Example 11. <u>Sonata No. 1</u>, m. 1-6 (D.d.T., vol. 63, p. 5).

Cornetto vel Violino primo

Cornetto vel Violino secondo

Trombone vel Viola prima

Trombone vel Viola seconda

Basso Trombone vel Violone

Example 12. <u>Sonata No. 1</u>, m. 1-7 (M.R., <u>Hora Decima</u>, vol. 1, p. 2).

Trumpet I in B^b

Trumpet II in B^b

Trombone I or Horn in F

Trombone II

Trombone III

Example 13. Intrada No. 13, m. 1-5 (D.d.T., vol. 63, p. 27).

Example 14. Intrada No. 13, m. 1-7 (M.R., Five-part Brass Music, vol. 1, p. 2).

The entire Hora Decima collection has been transposed down a major third (see Example 12) to minimize range and endurance problems, and to preserve totally the key relationship throughout. Dynamic markings have been added by the editor, Alan Lumsden, in light of knowledge of seventeenth-century performing practices, the original edition being almost completely devoid of such markings. Obvious misprints have been corrected and accidentals rationalized, but no attempt has been made to correct "mistakes" in part-writing (e.g., the parallel fifths in Sonata No. 18, measure 17).[2]

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[2] Lumsden, introductory notes to Hora Decima.

Example 15. <u>Sonata No. 18</u>, m. 16-21 (M.R., <u>Hora Decima</u>, vol. 1, p. 44).

The edition of <u>Funff-stimmigte blasende Musik</u> by Musica Rara is based on the 1685 part books located, at present, in the British Museum. This entire work has been transposed one tone lower (see Example 13). The justification by the editor, Lumsden, is that this is probably nearest the pitch at which they originally sounded in the seventeenth century, and that, with modern trumpet players taking the cornett parts, it is the most satisfactory pitch to preserve the original brilliance of tone color.[3] An endurance factor is probably a factor here, too.

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[3]Alan Lumsden, introductory notes to <u>Five-part Brass Music</u> (Funff-stimmigte blasende Musik), by Johann Pezel (London: Musica Rara, 1960), inside cover.

Musica Rara's aim in publishing the two collections has been to present not only the first complete edition of each since the originals, but also the first authentic editions for practical performance.[4]

Robert King

The Robert King Music Company, a publisher and distributor of brass literature exclusively, has transcribed many of the sonatas and dance pieces of Johann Pezel. King's transcription method is more suitable than Musica Rara's for younger, less experienced musicians, as will be noted in the following examples.

In many instances King has transposed Pezel's sonatas down as much as a perfect fifth.

Example 16. Sonata No. 2, m. 1-4 (R.K., from Hora Decima).

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[4]Ibid.

Example 17. <u>Sonata No. 2</u>, m. 1-8 (D.d.T., vol. 63, p. 5).

A prominent feature of King's rescoring method is the utilization of substitute parts (see Example 16). The original cornett parts are always scored for two trumpets in B^b, while the original alto trombone part is designated for horn in F with either trumpet in B^b or tenor trombone as substitutes. The original tenor trombone part usuaully remains a trombone part, although horn in F can be used alternatively. A special King stamp marks the rescoring of the original bass trombone part. Here he utilizes baritone horn and tuba in the same manner as 'cello and double bass in string music. This octave writing on the bass part tends to give the music more sonority. Even so, the fifth part can be played by a single trombone, a single baritone horn, or in some instances a single tuba. This "multi-purpose" scoring is quite useful in school music programs where personnel does not always fit a required instrumentation, and where large ensemble playing, involving doubling, may occur.

To maintain practical playing tessituras for younger and less experienced musicians, King sometimes switches parts from one instrument to another. In No. 62, Bal, from <u>Funff-stimmigte blasende Musik</u> (see Examples 18 and 19), measures 7 and 8 have been altered considerably:

trumpet II has the original alto trombone line an octave higher; the horn
switches to the original tenor trombone part, with some octave changes in
measure 7, then, in measure 8, has the original cornett II part; and the
trombone begins measure 7 on cornett II's part, ending with the original
tenor trombone part in measure 8, some notes an octave higher. The last
note of the bass line has been lowered an octave.

Example 18. No. 62, Bal, m. 5-8 (Sächsischen Posaunenmission [S.P.],
            Funff-stimmigte blasende Musik, p. 61).

Example 19. Bal (No. 62), m. 5-8 (R.K., Three Pieces).

One last prominent feature of Robert King's transcribing method is
reducing note values in pieces that might cause some sight-reading prob-
lems (see Examples 20 and 21). The note values in the only gigue found in
Funff-stimmigte blasende Musik have been reduced to one-third their ori-
ginal length.

Example 20. No. 64, Gigue, m. 1-8 (S.P., p. 62).

Example 21. Gigue (No. 64), m. 1-7 (R.K., Six Pieces).
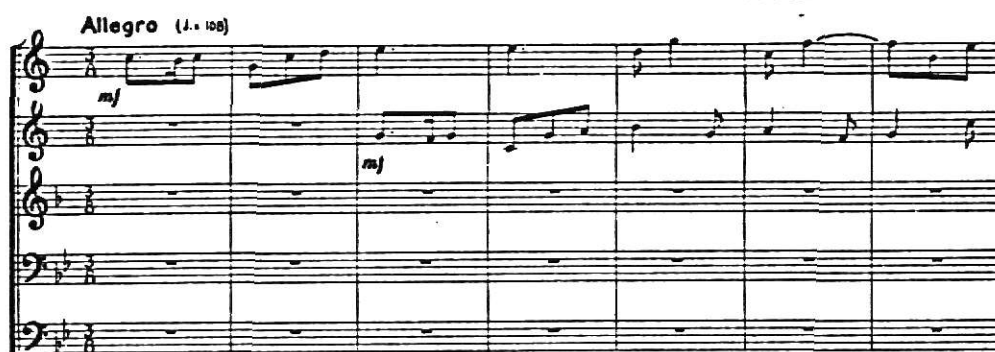
King has also added dynamic, tempo, and phrase markings to his publications.

New publications of music by a rather obscure composer, for professionals and amateurs alike, show the desire of publishers to bring unfamiliar and fresh music to the public. Musica Rara's approach tends to be more historically sound and is really for better trained musicians. Even with the lower keys, Musica Rara's editions are quite demanding on modern brass players. On the other hand, Robert King's editions, with their "multi-purpose" substitutions and quite low transpositions, are more useful to more performers than Musica Rara's. King has not published the entire two collections, which may be a drawback in performing more of Pezel's music in school situations, but maybe there are plans to publish more in the future.

The availability of Johann Pezel's wind music is not exclusive to Musica Rara and the Robert King Music Company. Individual pieces and groups of pieces are published by others; therefore, a list of publishers of Pezel's music with addresses is included in the appendix.

APPENDIX

LIST OF PUBLISHERS[1]

Brightstar Music Publications, c/o Western International Music, 2859 Holt Avenue, Los Angeles, California 90034.

Cor Publishing Company, 67 Bell Place, Massapequa, New York 11758.

Ensemble Publications, Box 98, Buffalo, New York 14222.

International Music Company, 511 Fifth Avenue, New York, New York 10017.

Maurer, J., 7, avenue du Verseau, Brussels, Belgium.

Merseburger, c/o C. F. Peters Corporation, 373 Park Avenue South, New York, New York 10016.

Mills Music Company, c/o Belwin-Mills Publishing Corporation, Melville, New York 11746.

Musica Rara, 2 Great Marlborough Street, London, W1, England.

Robert King Music Company, 112A Main Street, North Easton, Massachusetts 02356.

Rubank, Incorporated, 16215 Northwest Fifteenth Avenue, Miami, Florida 33169.

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[1]This list was compiled from The Brass Players' Guide--1975, published by The Robert King Music Company.

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JOHANN PEZEL: STADTPFEIFER-COMPOSER

by

WAYNE C. PETERSON

B. M., University of Montana, 1963

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AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1975

Johann Pezel (1639-1694) was perhaps the most significant and original German Stadtpfeifer-composer of the Baroque era. This master's report discusses the kind of musician he was (Stadtpfeifer), surveys his life and times in the middle Baroque, examines the five-part wind music he wrote (Turmsonaten), describes the wind instruments he wrote for and played (cornett, trombone, and natural trumpet), and presents two twentieth-century editing approaches by Musica Rara and Robert King of his "brass ensemble" music.

Pezel, a hard-working, educated Stadtpfeifer-composer, stands out as a shining example of the extra-court musicians of the seventeenth century. His work-a-day music stands paramount in its own genre. New publications of his wind music show the desire of publishers to bring unfamiliar and fresh music to the public's attention. With the revival of seventeenth-century wind music in this generation, Pezel's music is receiving an excellent hearing through numerous recordings and brass ensemble recitals.