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**Natural trumpet parts in compositions of M. J. Żebrowski
in light of other works from The High Point of Clarino Playing**

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Between 1720 and 1770, chiefly in Germany and Austria, natural trumpet playing reached its pinnacle. Pieces of such composers as J.S. Bach, J.F. Fasch, J.M. Molter, L. Mozart or J.W. Hertel feature virtuoso trumpet parts using the clarino register up to the 18th partial. Still, as we know, there is a group of compositions striving even further in its use of the highest register. The group includes compositions by F.X. Richter, J. Riepel, G. Reutter or J.M. Haydn, where the trumpet part reaches sounding g''' or even a''' , i.e. the 21nd or even 24th partial (overtone) of a trumpet in D. Traces of similar to some extent utilization of the highest trumpet register can also be found in the works of the most illustrious composer of Jasna Góra, and at the same time one of the best composers of the 18th century Poland, Marcin Józef Żebrowski¹. Before presenting the aforementioned compositions, we should briefly outline the place where Żebrowski worked, as well as introduce the artist himself.

Overtone series (in C)



¹ On this topic see also: Maciej Jochymczyk, *Wind Music Tradition at the Pauline Fathers Monastery at Jasna Góra (Poland)*, in: *Kongressbericht Echternach, Luxemburg 2008* (Alta Musica 28), ed. Bernhard Habla, Damien Sagrillo, Tutzing 2010, p. 239–252

For centuries, the Pauline monastery of Jasna Góra in Częstochowa has been, and still remains, Poland's primary Marian sanctuary, owing to the miraculous painting of the Black Madonna. The monastery, dating back to the 14th century, gained nationwide recognition following the period of Polish-Swedish Wars, during which the key event from the religious and social point of view was the defence of the monastery from the Swedish attack. At that time, increased development of the cult, numerous pilgrimages and visits from Polish kings and nobility contributed to the multifaceted cultural advancement of the sanctuary. First inscriptions regarding the vocal-instrumental band, active at the monastery continuously until the early 20th century, date back to the end of the 16th century². The names of the first trumpeters appear in the archive from the 1630s, although they are sporadic occurrences, perhaps due to the fact that the trombonists present in the ensemble starting ca. 1580 served as trumpeters as well, even though the fact passed without records. Such a hypothesis is quite probable because in the 1680s, as the trombonists nearly disappear from the records, they are replaced by the regular mentions of subsequent trumpeters. Unfortunately, due to the fire of 1690, practically no 17th century compositions have been preserved, so we cannot clearly state the moment in which vocal-instrumental compositions using the trumpet started appearing. The most significant phase, both for music at the monastery and for our ruminations, was the period approximately between 1717 and 1770. At that time, owing to the involvement of provincial Konstanty Moszyński and the inheritors of his ideological legacy, the monastery of Jasna Góra enjoyed its cultural heyday. One of the most momentous events in the aforementioned years was the ceremonial crowning of the painting of the Black Madonna of Częstochowa, the musical setting of which was provided by three ensembles: the Kraków band (most likely of the Wawel Castle), the royal ensemble of Warsaw (Augustus II's band), and the music chapel of Jasna Góra. The act of coronation additionally solidified the significance of the monastery and certainly contributed to the implementation of many cultural initiatives of provincial Moszyński and his successors. Those involved with music are worth mentioning here. In 1722, one of the most respected Silesian organ makers, Adam Horacy Casparini, constructed an organ at the Chapel of the Black Madonna, while in 1725, he made the large organ in the adjacent basilica. Both of Casparini's instruments were adjusted to play both in chorton and cammerton (the former had a movable keyboard, while some of the registers of the latter were tuned in the chamber pitch). The practice of performing vocal-instrumental music in the cammerton is also confirmed by the preserved repertory, in which we will not find the typical transposed notation for one or more instruments. From 1719 on, we can also observe an increased inflow of musicians to the ensemble

² The monastery has an impressive library containing about 2500 musical manuscripts, see: Paweł Podejko, *Katalog tematyczny rękopisów i druków muzycznych kapeli wokalnie-instrumentalnej na Jasnej Górze* [Thematic catalogue of music manuscripts and prints of the vocal-instrumental ensemble at Jasna Góra], (= *Studia Claromontana* vol. 12), Kraków 1992.

of Jasna Góra. Oftentimes, they were musicians of some renown, e.g. alto castrato (Józef) Fr Paweł Weisgärber who, prior to joining the band of Częstochowa, had worked at Paul Esterhazy in Hungary, or treble castrato (Piotr) Fr Michał Polakowski, who would repeatedly amaze Augustus III and papal dignitaries. One of them even proposed, at his own expense, to send Polakowski to continue his vocal studies in Rome. Eventually, he was sent to Dresden in 1737 to develop his vocal technique. This was not the sole acknowledged case of sending the ensemble's musician to study in a famous musical center. In the years of 1749-50, Fr Uriel Tuligłowski – an exceptional violinist – took classes in Vienna. The construction of the aforementioned new organ was in turn accompanied by the arrival of a group of oboists and bassoonists in 1722. At that time, the band included foreign musicians, most of whom came from Bohemia, Silesia, and Germany (e.g. Dresden). The band's repertoire, therefore, was certainly shaped on, among others, compositions from the scope of the musical traditions of Vienna – transmitted directly or, to a larger extent, via Bohemian contacts and Dresden – through musicians of Augustus II's and Augustus III's ensembles. We should also mention that thanks to the ensemble's instrument collection, preserved until today, we are able to determine the class of instruments used by the band in the period in question. Unfortunately, out of the 18th century brass instruments only the natural trumpet by Hieronimus Starck of Nurnberg from 1693 has survived. If, however, we look closely at the collection of woodwind instruments, among which we shall find such names as Oberlender, Gresner, Grundmann, and Crone, it can be assumed with high probability that trumpets and horns were also made in some of the then best workshops.

Marcin Józef Żebrowski appears in the monastery's archive in 1748 and remains mentioned continuously until 1765, following which his name reappears briefly around 1780. The monastery sources indicate he was a splendid violinist and bass vocalist, addressed as “Noster in Claro Monte Częstochoviensis Maestro, Dominus Martinus Concert Majster or Virtuosus Dominus Martinus Zebrowski.” His mastery of the violin is also confirmed by the mention of his performance at the Royal Castle in Warsaw on Stanisław August Poniatowski's name day, on May 8, 1768. Żebrowski was the only one among the most famous and illustrious composers and musicians of the ensemble of Jasna Góra. His compositions enjoyed great popularity which extended into the 19th century, while some of them, e.g. *Sinfonia Es* and sonatas for two violins and basso continuo were issued in 1757-58 by J.J. Hummels publishing house in Amsterdam. Until today, 30 of M.J. Żebrowski's compositions survived, including the church vocal-instrumental pieces (masses, vespers, Magnificat, arias, duos) and instrumental works (procession works labelled in manuscripts as Sonatas, Andante or Adagio *pro processione*). Twenty two of them feature trumpet parts. They are compositions of various degree of complexity, from simple parts up to the 12th partial, through decent ones to the 16th partial, all the way up to the parts more advanced technique-wise, spanning through the 16th partial and higher. A good example of how Żebrowski used the solo trumpet, at the

same time displaying the technical abilities of the Jasna Góra trumpeters, can be found in *Andante pro procession Ex D* (call number III-739):



As mentioned before, the compositions preserved in the Jasna Góra archive include a group of works labelled as *pro processione*. They are usually one-part – sometimes in da capo form – instrumental pieces written for two violins, two oboes, two trumpets or horns and basso continuo. The compositions were most likely used during the ceremonial entrance to the basilica of Jasna Góra prior to the beginning and following the end of the mass. Interestingly, the earliest works of this type preserved in the Jasna Góra archive were written by Marcin J. Żebrowski and Joseph

Riepel. Returning to the aforementioned *Andante*, the trumpet part in this composition does not exceed the 16th partial, yet certainly remains a fine display of technical ability of clarino playing by the band's trumpeters. Another of Żebrowski's compositions belonging to the same genre maintains similar stylistic features. In *Sonata pro processione ex E flat* (call number III – 752), Żebrowski again entrusts the first trumpet with the solo part, this time even more florid, yet still not exceeding the 16th partial:



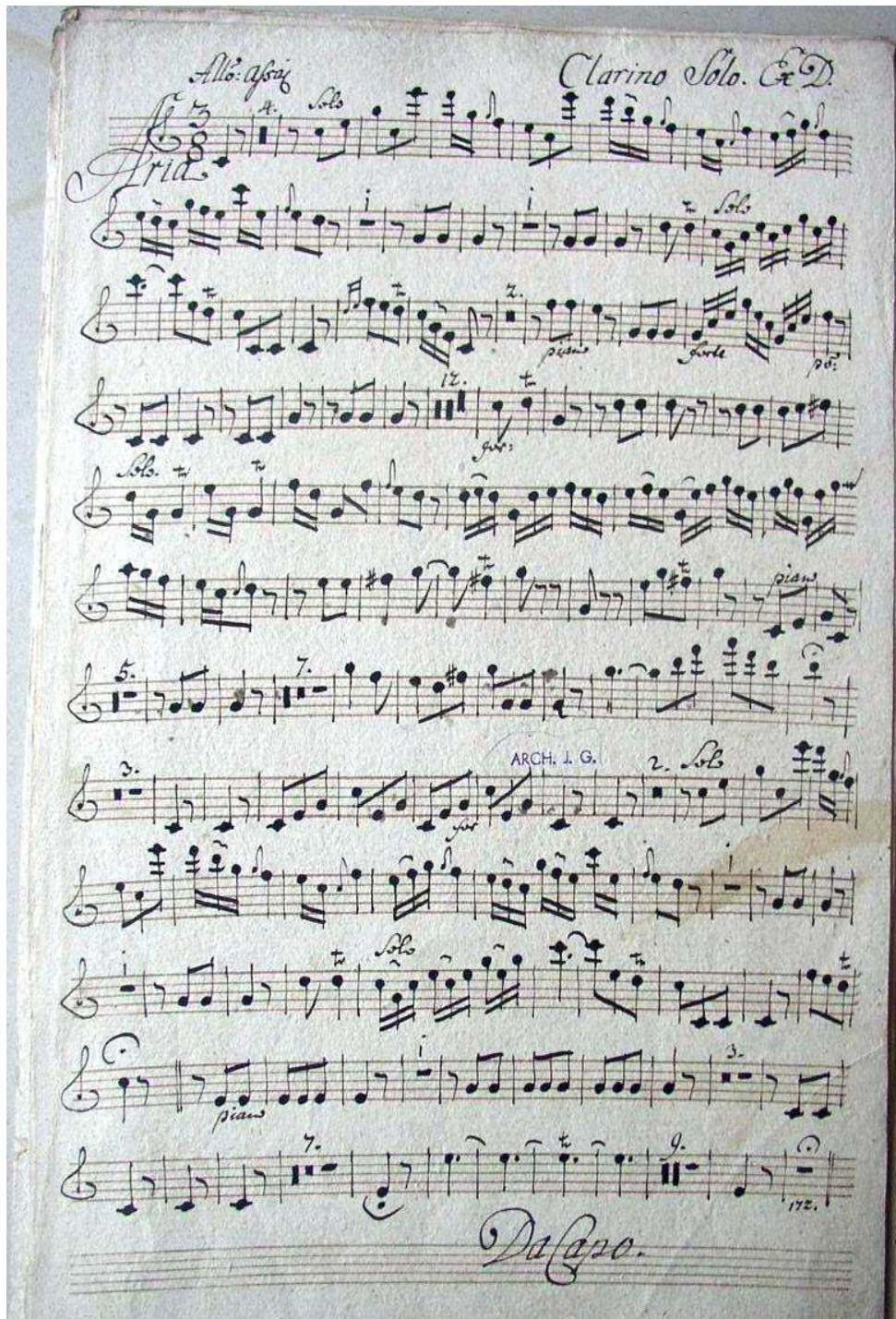
It needs to be pointed out that the part is scored for the E flat trumpet (D sharp in the original transcription). An F trumpet was most likely used which was crooked to E flat. Still, records were preserved, e.g. in the inventory of the Augustinian ensemble of Warsaw of 1752 which mention the use of short trumpets ex D sharp by the band. Another possibility is to use a mute transposing up a semi-tone, which the "ex Dis" designation could stand for, yet usually in such a case, the additional designation of con sordino would be placed in the score, too.

A less advanced technique-wise trumpet part, yet reaching the 20th partial can be found in another *Sonata pro processione* (call number I-168). No detailed solo fragments are present here, though it is interesting that e''' should be played without preparation. Żebrowski reaches much further in terms of using the highest trumpet register in his *Missa Pastoritia* (call number III-747):



The movement most interesting to our ruminations is *Quoniam*. The composer entrusted the concertante parts to two trumpets accompanying the solo vocal parts.: tenor and bass, with basso continuo accompaniment. The first trumpet's part reaches the 20th partial (in D) in sixteenths. The other movements regularly feature the 18th partial. In several places, Żebrowski requires the trumpeter to perform rather courageous jumps up the scale: g' to b'' and g' to c''''. The composer's works include one more piece demanding the trumpeter to meet much higher expectations regarding the scale than the compositions discussed so far, namely the *Ave Maris Stella* aria for solo bass,

clarino solo Ex D, two violins and basso continuo (call number III-740). The trumpet's ambitus spans from the 4th to the 22nd partial; additionally, two demanding jumps from c'' to e''' at short note values were interwoven in the main trumpet melody:



We should also take into account the character of the aria, striving for stately elegance characteristic of the gallant style, which requires the musician to effortlessly and freely operate the highest trumpet register. The discussed examples explicitly indicate that in the period between 1748 and

1765, the ensemble of Jasna Góra incorporated musicians boasting outstanding trumpet playing abilities. In the context of our deliberations so far, two questions surface: who were the specific parts written for and where could Żebrowski possibly come across such a style of trumpet compositions?

Among the trumpeters employed by the Jasna Góra ensemble in the discussed period, two names deserve particular attention – Wincenty Piński and Andrzej Wróblewski. The former played for the band from 1748 to 1783, while the latter was hired between 1761 and 1763. Both charged some of the highest fees in the amount ranging from 100 to 125 polish zloty. In comparison, Żebrowski, the band's concertmaster and composer received 100 zlp. Not much is known about Wróblewski, while we can say a lot more about Wincenty Piński. He was most likely taught by Józef Piński, his father, trumpeter active at Jasna Góra from 1713 to 1753. In 1749, Wincenty was sent to Cracow to continue his education; unfortunately, so far we have not been able to establish where and by whom he was taught. He appears again in the monastery's account books in 1759. Piński enjoyed great esteem, which was attested to by, among other facts, his ceremonial burial in the monastery's most prestigious site – the crypt underneath the chapel of the Miraculous Painting of the Black Madonna. It can thus be assumed that it was for Wincenty Piński that Marcin Żebrowski wrote his most challenging trumpet parts. The hypothesis is additionally supported by the fact that Piński's father also had the ability to perform the parts ranging above the 16th partial. If we scrutinize the compositions utilizing the trumpet written for the artists working at the monastery prior to Marcin Żebrowski, we shall find two among the total number of 7 preserved parts which were composed by Józef Korbierkowicz, active in the years of 1731-36, which, to a certain extent, allow us to have an insight into Józef Piński's range of abilities. The compositions in questions are: *Adoratio Pastorum* for CATB 2 vn, 2 cln i b.c. and *Cantilena Patris stupenda* for CATB 2 vn, 2 cln, fg, org. In the former, the first trumpet's part reaches the 18th partial, while in the latter, the solo fragment reaches the 20th partial three times. Both parts were written for the C trumpet. Unfortunately, even if there had been more demanding trumpet parts in the period preceding Żebrowski's works, they have not been preserved until the present. Based on the discussed pieces by Korbierkowicz, we can assume that the ability to play in the highest clarino register was passed from father to son.

As mentioned before, the monastery of Jasna Góra remained influenced both by Dresden and Vienna. During the numerous visits at the sanctuary paid by Augustus II and Augustus III, it witnessed repeated performances by musicians from Dresden, thus – more than once – both the musicians and composers of Jasna Góra had a chance to acquaint themselves with the abilities of the royal trumpeters. Also probable is Fr. Tuligłowski's opportunity to see some of the Viennese virtuosos while studying in the Austrian capital. It should be noted that, despite maintaining

contacts with Dresden, Heinichen's and Zelenka's compositions were not likely played at Jasna Góra, as no composition authored by either of the two has been preserved in the archive, nor are the two mentioned in any of the then inventories. The list of composers known for writing virtuoso parts for trumpet present in the Jasna Góra archive includes: Joseph Riepel and Georg Reutter II. As we know, having left Dresden in 1745, Riepel travelled extensively and spent a short spell in Poland. During this time, he might have visited the monastery of Jasna Góra. Riepel's compositions preserved at the monastery do not feature trumpet parts reaching further than the 12th partial and usually limit them to deliver harmonic and rhythmic amplification. It is only in *Symphonia Pro Processione Solemni*, that the Clarino Principale part is given two solo fragments. The other composer's works appear as slightly more interesting. Among the five works preserved in the archive, two feature trumpet parts spanning through to the 16th partial, one of them including significant solo fragments (*Missa B. Salomea*). However, as we can see, these parts bear no resemblance whatsoever to the ones typical of G. Reutter II. Hence, based on the compositions preserved at the Jasna Góra archive, it is difficult to point out the direct sources of Żebrowski's inspiration within the scope, in which his compositions utilized the trumpet. Unfortunately, we have no information regarding the whereabouts of Żebrowski's education and activity prior to his employment at Jasna Góra. We are in possession of just one of his compositions which was most likely written shortly before his arrival at the monastery, namely *Concerto Grosso* for horn, two oboes and a string ensemble, created in 1748, preserved as a manuscript in British Library in London. The aforementioned fact is attested to by Żebrowski's employment of the horn. Contrary to all of his works preserved at Jasna Góra, the horn's part in *Concerto Grosso* features sounds from beyond the harmonic series which require advanced note bending or the use of some sort of hand stopping. Everything seems to indicate that by the time he was hired by the monastery's ensemble, Żebrowski had already matured as composer and acquainted himself with various instrumental techniques. As mentioned before, Jasna Góra also hosted musicians from Dresden, and the monastery's archive include a letter written in 1743 by Jan Hantke, former musician at the band, at the time playing in the Dresden's ensemble, in which, among others, he pledges to send an exquisite violinist and composer to Jasna Góra. Could that have been Żebrowski? If we examine the range of trumpet pitches in vocal-instrumental works, in which Żebrowski mainly uses the trumpet (except for one, all of them are pitched in D), then this would indeed indicate influences of the Dresden tradition, rather than the Viennese. Also, it would not be difficult to account for the horn part in the aforementioned *Concerto Grosso*, as well as the moderate use of 20th partial in trumpet parts in the mass cycle. One such example can be found in J.D. Zelenka's *Missa Nativitatis Domini* (ZWV 8). On the other hand, the Aria *Ave Maris Stella* features a motif which Peter Brown defines as typical of baroque Viennese composers. Also interesting is the fact that, prior to Żebrowski's appearance in

the ensemble of Jasna Góra, almost all compositions featuring the trumpet had been written for trumpet in C.

It seems that, in his compositions for trumpet, Żebrowski drew from different traditions of using the trumpet, combining the elements manifested in the works of the leading composers of church music, with tendencies pronounced in instrumental works. As witnessed above, the trumpet was granted particular attention in Żebrowski's works, most likely as a result of his cooperation with the alleged performer of those parts, Wincenty Piński. However, on examination of the works of the other two composers active in Jasna Góra at that time – Wawrzyniec Naumann (1747-58) and Franciszek Perneckher (1759-69) – it appears only Żebrowski set such high technical requirements for trumpeters. The preserved repertoire of the 18th century Poland lacks in another composition of similar degree of difficulty. In European literature, on the other hand, several eminent composers and centers boasting long-lasting trumpet traditions can be pointed out. Naturally, Żebrowski's pieces are not as technically advanced as those by Franz Xaver Richter, Joseph Riepel, Georg Reutter II, to mention just these few. Still, against the grain of church music, these works constitute some of the most challenging ones, which – as it is the case in the *Aria Ave Maris Stella* – utilize the techniques reserved for the most difficult concertante compositions.

To sum up, in light of the presented information, we may acknowledge the monastery of Jasna Góra as a vital center continuing florid clarino writing in the second half of 18th century, using the highest natural trumpet register. At the same time, M.J. Żebrowski can be added to the narrow group of mid-18th century composers writing advanced clarino parts, not only in strictly instrumental pieces but also in vocal-instrumental church music.

Translation: Józef Jaskulski, Mike Diprose