

РУССКАЯ РЕГУЛЕНТАЦИЯ

**VOL. I**

VICTOR EWALD  
& OSKAR BÖHMÉ

**THE PRINCE REGENT'S BAND**



# Russian Revolutionaries

## Vol. I: Victor Ewald and Oskar Böhme

### The Prince Regent's Band

Richard Fomison *soprano cornet-à-piston in E-flat, cornet-à-piston in B-flat & rotary valve trumpet in B flat*

Richard Thomas *cornet-à-piston in B-flat & rotary valve trumpet in B-flat*

Fraser Tannock *cornet-à-piston in B-flat & rotary valve trumpet in B-flat*

Anneke Scott *rotary valve althorn in E-flat & rotary horn in E-flat*

Phil Dale *rotary valve tenorhorn in B-flat, baritone in B-flat, rotary valve tenor trombone & slide trombone*

Emily White *tenor slide trombone*

Jeff Miller *bass slide trombone in B-flat/F & rotary valve bass tuba in F*

About The Prince Regent's Band:

*'[...] I felt I was taking a sumptuous bath in nothing but golden syrup [...]  
everything here is nimble and bright, and well worth a listen'*

BBC Music Magazine

*'The playing is superb, the five players producing an excellent consort sound'*

Early Music Review

Oskar Böhme (1870–1938)

#### **Trompeten Sextett, es-Moll, Op. 30**

for cornet in B-flat, two trumpets in B-flat,  
althorn in E-flat, tenorhorn in B-flat and tuba

1. Adagio ma non tanto – Allegro molto [6:05]
2. Scherzo [2:20]
3. Andante cantabile [3:59]
4. Allegro con spirito [4:08]

#### **Rokoko Suite, Op. 46**

for two cornets in B-flat, althorn in E-flat  
and baritone in B-flat

5. Kleiner-Marsch [1:38]
6. Gavotte [1:58]
7. Menuett [1:43]
8. Deutscher Reigen [1:56]

#### **Nachtmusik, Op. 44**

for two cornets and three trombones

9. Nokturno [2:56]
10. Barkarole [5:02]

Victor Ewald (1860–1935)

#### **Quintet, es-Dur, Op. 6**

for two cornets in B-flat, althorn in E-flat,  
tenorhorn in B-flat and tuba

11. Allegro risoluto [7:07]
12. Thema con Variationi [7:03]
13. Allegro vivace [4:49]

Oskar Böhme

#### **Zwei Dreistimmige Fugen, Op. 28**

for cornet in B-flat, althorn in E-flat and trombone

14. Praludium, c-Moll, Op. 28, No. 1 [3:11]
15. Fugue, c-Moll, Op. 28, No. 1 [2:24]

16. **Fantasie über russische**

#### **Volksklänge, Op. 45, No. 1**

for three cornets in B-flat, althorn in E-flat  
and baritone in B-flat

[3:54]

#### **Zwei Dreistimmige Fugen, Op. 28**

for trumpet B-flat, horn in E-flat and tenor trombone.

17. Präludium, Es-dur, Op. 28, No. 2 [2:31]
18. Fuga, Es-dur, Op. 28, No. 2 [2:08]

Victor Ewald

#### **Quintet, b-Moll, Op. 5**

for two cornets in B-flat, althorn in E-flat, tenorhorn  
in B-flat and tuba.

19. Moderato [4:41]
20. Adagio [3:33]
21. Allegro moderato [3:45]

Total playing time

[77:02]



ОКТЕТЬ ЕГО ИМПЕРАТОРСКОГО ВЫСОЧЕСТВА ГОСУДАря НАСЛЕДВИКА ЦЕСАРЕВИЧА  
АЛЕКСАНДРА АЛЕКСАНДРОВИЧА  
въ 1872 году.

The Octet of the Imperial Highness Cesarevich Aleksandr Aleksandrovich, 1872

Standing (l-r): Prince Alexander Petrovich Oldenburg, Franz Osipovich Berger, Grand Duke Alexander,  
Count Alexander Vasilyevich Olsufiev, Fyodor Andreyevich Schreder, Franz Osipovich Turner.

Seated (l-r): General Mikhail Viktorovich Polovtsov, Count Adam Vasilyevich Olsufiev, Alexander Alexandrovich Bers.

К.В. Колокольцов Хор любителей духовой музыки, состоящий под августейшим  
государя императора покровительством 1858-1897 (Санкт-Петербург; скоропеч. "Надежда", 1897).

## Russian Revolutionaries

### Vol. I: Victor Ewald and Oskar Böhme

From St Petersburg: The musical soirées for brass instruments, established by the Emperor Alexander III when hereditary grand duke, are to take place again regularly every three weeks during the winter. The participants are the amateur grand dukes, the bandmasters of the regiments of the guard, and *dilettanti* of the first families of the nobility, altogether about 50 people.

*Boston Evening Transcript,*  
12 December 1881

The enjoyment of music, as listener or participant, has often been an element of aristocratic leisure time. For the Grand Duke Alexander of Russia (1845–94), an enthusiastic cornet player, it was his pleasure to meet every Thursday evening at 8pm at the Grand Hall of the Admiralty, with fellow aristocrats, other nobles and the bandmasters of the guard bands, to rehearse and perform brass chamber music. The 'Society of Wind Music Lovers' was founded in 1872 and had grown out of an earlier smaller ensemble known as the 'Octet of His Imperial Highness the Sovereign of the Tsarevich Alexander Alexandrovich' founded by the Grand Duke (playing a cornet made by his favoured maker – Courtois), along with Count Adam Vasilyevich Olsufiev (cornet), Count Alexander Vasilyevich Olsufiev (cornet), Fyodor Andreyevich Schreder (cornet),

Prince Alexander Petrovich Oldenburg (alto horn), General Mikhail Viktorovich Polovtsov (alto), Franz Osipovich Berger (alto), Franz Osipovich Turner (baritone) and Alexander Alexandrovich Bers (bass). The Grand Duke continued to participate in his ensemble until his ascension to the throne in 1881 as Tsar Alexander III and was also known to play a tuba made by Courtois and the helicon, an instrument that he was reported to have taken up when the pressures and responsibilities of being Tsar meant that regular cornet practice was no longer an option.

The interest in brass instruments and participation in brass chamber music illustrates a view of brass instruments in Russia in the second half of the nineteenth century as 'cutting edge technology'. This era had seen a drive towards improving standards and status in the music profession in Russia, with Anton Rubinstein (1829–94) and the Grand Duchess Yelena Pavlovna (1806–73) establishing the influential Russian Musical Society in 1859 which was followed by the pair founding the St Petersburg Conservatory in 1862. This new conservatoire was followed by both sister (Kiev and Kharkov in 1864, the Moscow Conservatory in 1866) and rival institutions (such as the anti-Germanic, pro-Russian institution, the Free Music School of St Petersburg in 1862). Earlier

in the century Tsar Alexander II (1818–81) had sent Count Vladimir Alexandrovich Sollogub (1813–82) on a fact-finding mission to Paris and Brussels to study their conservatoires where he consulted musicians on how one would go about running such a venture, for example questioning the composer Giacomo Meyerbeer (1791–1864) on his views on potential candidates for director of a Russian conservatoire. Eager to ensure the best from the start, Rubinstein ordered wind and brass instruments from the top makers in Vienna with which to furnish his new school. This order for new instruments was linked to an ambitious plan, an Imperial Order, to impose a new pitch standard throughout the empire. The desire to improve standards was not limited to the conservatoires. In 1873 Rimsky-Korsakov (1844–1908) blended his two careers in the navy and as a composer in his appointment as ‘Inspector of Naval Bands’, a role designed to professionalise and improve the military ensembles. Throughout this period Russia looked to the rest of Europe for inspiration, though many, such as Balakirev (who believed that the new Conservatoire ‘threatened to turn Russian music into an outpost of Germany rather than a flourishing centre in its own right’) feared it risked losing its own identity through slavish imitation of foreign styles.

‘Russian’ chamber music for brass instruments abounds during the late-nineteenth century, though much of it was created by musicians who had travelled to Russia to forge their careers, such as the French composer Antoine Simon (1850–1916) and the German composer Ludwig Wilhelm Maurer (1789–1878). Alexander II, in his role as Grand Duke of Finland (Finland then being an autonomous part of the Russian Empire), oversaw a number of re-organisations of the Finnish Guards Band which morphed from a mixed wind and brass ensemble to a solely brass ensemble and included the particularly popular Finnish septet formation known as the *torviseitskko*, which consisted of cornet in E-flat, two cornets in B-flat, althorn in E-flat, tenorhorn in B-flat, euphonium and tuba — an instrumentation not dissimilar to that of the Böhme **Trompeten Sextett es-Moll**, Op. 30 included on this disc.

Artists from the rest of Europe began to visit Russia more frequently, with the two ‘schools’ of French and of German music vying for dominance. The visits in 1873 and subsequent years of Jean-Baptiste Arban (1825–89) and an ensemble of twelve soloists from the Chapelle in Paris were an perfect exercise in the promotion of French music and musicians. Arban was an ideal ambassador given that in 1859 he had been named as one of the ‘must-see attractions’

for discerning Russian tourists visiting Paris. On one of these visits an elegant presentation copy of Arban’s *Grande Méthode* was given to the Grand Duke Alexander, presumably to complement the cornet lessons that Alexander had been having with Wilhelm (Vasily) Wurm (1826–1904), the German born ‘Cornet Soloist to His Imperial Majesty’ and director of Grand Duke Alexander’s band mentioned earlier. Many musicians, such as Wurm, travelled to Russia and stayed. The life of Oskar Böhme illustrates both the migration of such German musicians to Russia and the tragic impact of the Russian political situation on many of those who were innocently caught up in it.

Oskar Böhme was born on 24 February 1870 in Potschappel near Dresden and, like many musicians of this era, followed his father into a musical career. Böhme traveled and studied widely, initially in Hamburg (studying piano and theory with Cornelius Gurlitt, 1820–1901), Berlin (studying with Horowitz), both performing (in the Budapest Opera Orchestra) and studying (with Victor von Herzfeld, 1856–1919) in Budapest in 1894–96, which was followed by a year (1896–97) at the Leipzig Conservatory studying with Salomon Jadassohn (1831–1902). Böhme finally emigrated to St Petersburg in 1897 where, by 1902, he was employed as a cornet

player in the Imperial Mariinsky Theatre orchestra remaining there until 1921 when he began teaching at the music school of the Leningrad Military College on Vasilevsky Island. In 1930–34 he was a member of the orchestra of the Leningrad Drama Theatre.

In the period immediately after the October Revolution very little changed in terms of repertoire for musicians; however, the demographic of their audiences changed greatly, with free or cheap tickets being distributed. Workers, students, soldiers attended concerts, reacting with great respect and enthusiasm. The public appetite for music and participation in music making grew, though music was slower than other art forms to take the opportunity for new and experimental developments. The music scene changed drastically with the death of Vladimir Lenin (1870–1924) and the rise of Joseph Stalin (1878–1953), under whose rule music was subject to increasing control, with a growing range of music and musicians that were deemed unacceptable.

For Böhme things took a turn for the worse in the 1930s when he was swept up in Stalin’s ‘Great Terror’. These systematic purges inflicted between 1936 and 1938 identified many artists as dissenters or saboteurs and banished them to the inhospitable outskirts of the country. Böhme was first arrested in

1930 and then again on 13 April 1935. This second arrest led to his trial at a special meeting of the Narodnyĭ Komissariat Vnutrennikh Del (NKVD, the People's Commissariat for Home Affairs) on 20 June of that year in which he was convicted of 'participating in a counter-revolutionary organisation'. He was sentenced to three years exile in Orenburg (then known as Chkalov) where he continued to work, conducting the orchestra at the local cinema and teaching the local music school. Böhme was arrested for a third and final time on 15 June 1938. This time he was sentenced by a local NKVD troika to death on 30 October 1938 and shot soon afterwards. This swift and brutal end is just one of many hundreds of thousands inflicted, often on spurious or non-existent evidence, under the notorious NKVD 'Order No. 00447' which had been issued on 30 July 1937. Order No. 00447 set out 'a campaign of punitive measures against former kulaks, active anti-soviet elements, and criminals.' It is thought that in the short period in which the Order was being acted upon, from August 1937 until mid-November 1938, in the region of 387,000 people were executed.

Böhme's biography clearly indicates the importance that Böhme put on the study of composition, something which is reflected in his output. Like many performers of his era

the focus is clearly on compositions for cornet or trumpet and includes a number of solo works for these instruments such as his Trumpet Concerto in E minor, Op. 18 and works for cornet/trumpet and piano such as the *Berceuse*, Op. 7, *Entsagung*, Op. 19, *Serenade & Liebeslied*, Op. 22, *Soirée de St-Pétersbourg (Romanze)*, Op. 25, *Ballet-Scene*, Op. 31, and *Russischer Tanz*, Op. 32. These works exploit both the vocal lyricism of the instruments as well as a flamboyant virtuosity and would have been the mainstay of much of Böhme's solo performances, given in extensive tours throughout Germany each year during his allocated four months of vacation from the Imperial Theatre orchestra.

The chamber works of Böhme cover a wide range of genres. Some, such as the **Rokoko Suite**, Op. 46 (published around or before 1928) and the **Fantasie über russische Volksklänge**, Op. 45 (also published around or before 1928) incorporate folksong, popular tunes and offer an early-twentieth-century interpretation of older forms such as the gavotte and minuet. Themes from the *Fantasie über russische Volksklänge*, Op. 45, may be recognisable to those familiar with Jules Levy's (1838-1903) *Grand Russian Fantasia* which incorporates two of the same themes as the Böhme, opening with Aleksandr Varlamov's (1801–1848)

*Krasnyĭ sarafan* ('The Red Dress') and also including the song *Yekav Kozak za Dunai* ('The Cossack riding to the Danube'). Grand Duke Alexei Alexandrovich of Russia (1850–1908) had heard British born cornetist Levy performing in New York in 1871 and invited the virtuoso to visit Russia. Later in life Levy detailed the inspiration behind this piece:

During a pause between Parts I and II of the programme a number of the ladies came to the piano besides which I stood and offered me their congratulations. They asked me whether I played Russian music, to which I was obliged to confess, that I was practically a stranger. They then asked me whether I would play a Russian song if they found the music for me, and I agreed to try. The sheet of music was produced, and I found that I should not only have to read it at sight, but transpose as well. The good humor and condescension of the ladies emboldened me, and I played it through without a mistake... The applause and honours were enthusiastic. I was told I played Russian music like a born Russian.

Jules Levy, 'At the court of the Czar' in *Philharmonic: A Magazine Devoted to Music, Art, Drama*, 1902

In addition to the two themes appropriated by Levy, the *Fantasie* opens with a famous *Thème russe* known as *Slava na nebe solntsu vyskomu* ('Glory to the Sun') which appears in Beethoven's Second 'Razumovsky' Quartet as well as in Mussorgsky's *Boris Godunov*. The *Fantasie* also includes the songs

*Vozle rechki, vozle mostu* ('By the river, by the bridge'). Given the small-scale ensemble and the simplicity of some of the *Rokoko Suite* in particular, these compositions may reflect Böhme's pedagogical work.

The two **Dreistimmige Fugen**, Op. 28 (Präludium und Fuge, No. 1 in C minor, No. 2 in E-flat major), are much more thoughtful works, displaying Böhme's thorough understanding of counterpoint. A choice of instrumentation has been given for these works; cornet or trumpet, althorn or horn and either tenorhorn, baritone or trombone. PRB have used these two pieces to explore the tonal contrasts between an ensemble of cornet, althorn and valve trombone (the dominant design of trombone in the nineteenth century) and a more 'symphonic' ensemble of rotary valve trumpet, rotary valve horn and slide trombone. These two works, published in 1904, were not Böhme's first explorations of these forms — as the *Musikalisches Wochenblatt* of 24 February 1898 reports a performance of a *Praeludium, Fuge und Chorale* by Böhme for two trumpets, horn and trombone, performed by a group of Leipzig Conservatory students on 8 February that year.

Böhme's **Nachtmusik**, Op. 44 offers two miniatures for brass quintet — not for the

standard brass quintet instrumentation of the mid/late twentieth century (two trumpets, French horn, trombone, tuba), but instead for two cornets and three trombones. The 'night-music' is evoked in two nocturnal movements, a 'Nokturno' and a 'Barkarole', the traditional Venetian gondoliers' song which was a popular form in Russia with many composers, including Tchaikovsky, Rimsky-Korakov, Balakirev, Rubinstein and Rachmaninov.

The Böhme **Trompeten Sextett in E-flat major**, Op. 30 was the work that inspired the PRB to begin researching and performing late-nineteenth- and early twentieth-century Russian chamber music for brass. It is not, despite its title, scored for a sextet of trumpets but for cornet, two trumpets (rotary instruments), bass trumpet or althorn, tenorhorn or trombone, and tuba. Whilst the sextet has remained in the repertoire it is more usually heard with bass trumpet/althorn part performed on the French horn and the tenorhorn part on the trombone. The particular sonic world created by Böhme's original instrumentation was something that PRB particularly wanted to explore.

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If Oskar Böhme can be seen as a professional musician émigré to Russia then Victor Ewald

can be seen to represent the choices native Russian citizens had in terms of musical careers. Victor Ewald was born in St Petersburg on 27 November 1860. In late-nineteenth-century Russia the status of musicians was very precarious. Other artistic professions, such as painters, sculptors and actors were deemed *svobodnyi khudozhnik* ('free artists'), which exempted them from various taxes and military service, and enabled them to settle anywhere in the country. Musicians were less fortunate and, in effect, held the same status as a peasant. This may go some way to explain the number of leading composers and musicians during this period who pursued another professions in addition to their musical careers such as César Cui (a military engineer, 1835–1918), Modest Mussorgsky (a civil servant, 1839–81), Nikolai Rimsky-Korsakov (officer in the Imperial Russian Navy, 1844–1908), Alexander Borodin (a chemist, 1833–87), Mily Balakirev (1837–1910, who worked for a time in the goods department of the Warsaw railway) and Victor Ewald (a civil engineer, 1860–1935).

In the same way as the Grand Duke Alexander participated in regular brass ensemble evenings, Victor Ewald found himself participating in the chamber music evenings organised by Mitrofan Petrovich

Belyayev (1836–1904). Belyayev was the head of a highly successful timber business and an active supporter of Russian music, having established a concert series dedicated to Russian music and having founded his publishing house (Edition M.P. Belaïeff, Leipzig) which was dedicated to the publication of Russian music. The publications of M.P. Belaïeff included that Ewald's Quintet in B-flat minor, Op. 5. Belyayev also organised his regular Friday evening string quartets at his house in St Petersburg, performing on the viola and joined by Professor Nikolai Aleksandrovich Gesekhus (1845–1919) and Dr. Aleksandr F. Gelbke (b.1848) on violin and Ewald on cello. Ewald was not the initial cellist for this ensemble, his predecessor being Mikhail Nikolsky (1848–1917) who was embroiled in the fallout of the assassination attempt on Alexander II and forced to flee to Kiev, later being exiled to Siberia. This ensemble performed both the classics of composers such as Haydn, Mozart, and Beethoven and new compositions by friends and members of their circle including Borodin, Glazunov, and Rimsky-Korsakov, as well as works by the quartet's members themselves.

Ewald's musical training took place from the age of twelve at the St Petersburg School of music where, according to André Smith, the young Ewald had lessons on the cornet

from Wilhelm Wurm (the teacher mentioned earlier of the Grand Duke, later Tsar Alexander III) in addition to studying piano, horn, cello, harmony and composition. This musical education went alongside his studies at the St Petersburg School of Construction (later known as the Institute for Civil Engineers, and later still the Leningrad Communal Building and Engineers Institute) from which Ewald graduated in 1883. Ewald went on to complete his doctorate at this institution and then joined the faculty rising to the position of 'Honoured Professor'.

In the musical sphere Ewald's earliest publications were via Belyayev's publishing house and included the String Quartet in C major, Op. 1 (1894), a *Romance* for cello and piano, Op. 2 (1894), *Deux Morceaux* for cello and piano, Op. 3 (1894) and a Quintet for two violins, two violas and cello, Op. 4 (1895). The String Quartet in C major, Op. 1 is thought to have originally been a brass quintet. Ewald admitted to his son-in-law Yevgeny Gippius (1903–85) that he had been inspired by visiting virtuoso brass players of the time such as Julius Kosleck (1825–1905), a cornet player and promoter of Václav Frantisek Červený's (1819–96) Kaiser-Cornets. Ewald believed this had led to him being too adventurous in his writing in this composition. Rather than abandon the work, Ewald chose to recycle



Photography: Jeff Miller



Instrument details on Page 18

it later as a string quartet, entering the latter version into the St Petersburg Quartet Society competition of March 1893. This competition was judged by Tchaikovsky (1840–93), Rimsky-Korsakov and Herman Laroche (1845–1904) who awarded Ewald joint third place.

Despite this apparent early Ewald quintet it is the **Quintet in B-flat minor**, Op. 5 (published by M.P. Belaïev in 1912), which is colloquially known as the 'first' of Ewald's quintets and which was thought for many years to be the only brass quintet by Ewald. As it is the only one of the four quintets to have been published during his lifetime it is the only one of these works that we can offer up a date (of publication rather than composition) that is not highly speculative.

The story of the 'second' **Quintet in E-flat major**, Op. 6, is a little more uncertain. Much of the information on Ewald that we have today is thanks to the musicologist, and former bass trombonist of the Metropolitan Opera House in New York, André Smith. In the late 1950s/1960s Smith's interest in Russian music was encouraged by Gustave Reese (1899–1977) to whom Smith was a teaching assistant at the Julliard School of Music in New York. Given the difficulties of obtaining

information from Russia directly at this time, Reese encouraged Smith to make contact with Boris Schwartz (1906–83). One of Schwartz's correspondents in Russia was composer and Soviet musicologist Viktor Mikhaylovich Belyayev (1888–1968) who had studied with friends of Ewald's and who knew of the existence of brass quintets (plural) by Ewald. Smith recounts that Belyayev took the initiative and contacted Ewald's son-in-law, Yevgeny Gippius who decided to give the manuscripts of three additional works to Smith. Smith held off publishing or otherwise disseminating these three quintets, initially citing the importance of first verifying the authenticity of the newly discovered works. Unfortunately, to date, Smith has not published his sources and his publication on Ewald, announced in 1994, has yet to appear.

In 1972 the American Brass Quintet (ABQ) approached Smith with a view to including the additional Ewald Quintets in their 1974–75 season as the quintet was keen to focus on nineteenth-century repertoire in their programming. The first event in this celebration was a performance of the Quintet in E-flat Major, Op. 6, as part of an ABQ concert at the Carnegie Recital Hall on the 18th of November, 1974. Following performances of all four quintets Smith

was contacted by the principal horn of the Leningrad Philharmonic, Vitaly Buyanovsky (1928–93), who was eager to see the quintets. Smith sent his parts to the second (Op. 6) and third (Op. 7) quintets, retaining the fourth quintet (Op. 8) as he was 'not yet satisfied with their accuracy' and because the ABQ had exclusivity on this quintet for a year. Apparently Buyanovsky misinterpreted Smith's insistence that the parts not be shared further and made his own copies of the two quintets which he then shared freely.

One of Buyanovsky's pupils was the eminent Norwegian horn player Frøydis Ree Wekre (b. 1941). Ree Wekre made numerous copies of music she encountered during her studies. This included the Ewald Op. 6 and Op. 7 quintets which she later shared with the Empire Brass Quintet. Many contemporary editions of the second and third quintets appear to be offshoots of the Ree Wekre sources and make the fundamental change of altering the instrumentation from two cornets, althorn, tenorhorn and tuba to the more standard modern brass quintet of two trumpets, French horn, trombone and tuba. This raises the question of what other alterations have occurred. It would be erroneous to suggest that Ree Wekre's sources were necessarily of Buyanovsky's

edition from Smith (thus providing an intriguing thread of Ewald–Gippius–Smith–Buyanovsky–Ree Wekre–Empire Brass) given that Ree Wekre's studies in the autumn of 1967, the spring of 1968, and visits in subsequent years appear to be prior to Smith sharing his version with Buyanovsky (post 1974 at the earliest), thus suggesting another source. Indeed a set of parts to the Quintet in E-flat major, Op. 6 exist in the music library of the St Petersburg Philharmonic and it is these, with the kind permission of the library, that PRB have used. The parts are hand written on manuscript paper from the hugely productive printing firm of Ivan Dmitrievich Sytin (1851–1934) based in Valovaya ulitsa ('Gross Street') Moscow. This publishing house ('The Association of Printing, Publishing and Book Trade ID Sytin and Co.') was subsumed by the State Publishing House in 1919 and this set of parts was consigned to the Philharmonic library in 1950.

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The twin influences of Germany and France can be seen in the instruments popular in late-nineteenth- and early-twentieth-century Russia. In 1862, Anton Rubinstein turned to Viennese makers to supply brass instruments for the fledgling St Petersburg Conservatory. The instruments of Julius Heinrich



Zimmermann (1851–1922) were favoured by players including cornet player Willy Brandt (a.k.a. Vasily Georgievich Brandt, 1869–1923) and trumpet player Mikhail Innokentevich Tabakov (1877–1956) though some, such as Adolf Fredrik Leander (1833–99) director of the Helsinki Guards Band, criticised them due to their weight, preferring instead instruments by the German maker Kruspe (Erfurt) or the Parisian maker Courtois. Willy Brandt's preference for German instruments extended to his choice of trumpet — a B-flat rotary valve instrument by Heckel. German born Zimmermann set up his business in St Petersburg in 1876 supplying military instruments to the Russian army. The firm grew rapidly, supplying instruments and sheet music and with branches in Leipzig, Moscow, London, Riga and Berlin. A preference for Austro/Germanic makers could be seen in the appointment of Franz Eschenbach as maker to Tsar Alexander III in around 1882. Business for Franz must have been thriving as Carl August Eschenbach (1821–98), the Royal Saxon Court instrument maker and father of Franz, sold up his Dresden business in 1897 in order to move to St Petersburg and join his son.

The French style of instrument, and in particular the instruments chosen by

'cornet-à-piston' players, reflect the influence of Arban and other French performers. Courtois, mentioned above, was a favoured maker of many including Tsar Alexander III, Oskar Böhme, Jean-Baptiste Arban, Wilhelm Wurm (Courtois made a Modele W. Wurm mouthpiece) and Jules Levy. In 1888 the Belgian maker Mahillon was commissioned to provide all the brass instruments for the newly formed St Petersburg Philharmonic.

This mixture of French and German makers is reflected in PRB's choice of instruments for this 'Russian Revolutionaries' disc. French cornet-à-pistons by Couesnon and Besson were chosen alongside German-made trumpets, horns, trombones and tubas. Russian performance practice embraced both the rotary and piston valve to an equal extent as can be seen by the inclusion of illustrations of both designs of instruments in trombonist Vladislav Mikhailovich Blazhevich's (1881–1942) 1939 series of instruction manuals for all wind and brass. As is common with other geographical areas of this period, the nomenclature of some of the inner parts can initially be confusing as the term 'althorn' indicated the German/Eastern European instrument in E-flat (i.e. the same pitch as the British tenor horn), an instrument similar to a mirror-imaged Wagner Tuba i.e. with the valves operated by the right hand. Frequently Waldhorn, a generic term for the

French horn, is given as an alternative for the althorn with the specification that it is pitched in E-flat. Similarly the term tenorhorn indicates the same instrument but at the lower pitch of B-flat (i.e. the same pitch as the British baritone), and is often used interchangeably with the term baritone, an instrument of the same pitch but with a larger bore, bell profile and, in some designs, a fourth valve. The trombone is also given as an alternative instrument.

It is especially important to note the sonic differences between the symphonic brass instruments (trumpets, horns, trombones) of the time and the instruments more traditionally associated with bands (cornets, althorns and baritones). Today the Ewald Quintets in particular are very well known as a mainstay of the 'modern' brass quintet repertoire and are frequently heard performed on two trumpets, horn, trombone and tuba instead of the original instrumentation of two cornets, althorn, baritone and tuba. The combination of these five conical-bored instruments provides a much more mellow and homogeneous timbre than the modern incarnation. Many of the Böhme works on this disc give alternatives, cornet or trumpet, althorn or horn, baritone or trombone; PRB have often chosen to favour the conical band instruments over the symphonic counterparts

in part due to the scarcity of interpretations on these rarer instruments. The contrast between the two options can be most clearly heard in Böhme's *Dreistimmige Fugen* Op. 28, the first using cornet/althorn/valve trombone and the second trumpet/horn/slide trombone.

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*A footnoted version of the sleeve notes is available at [www.princeregentsband.com](http://www.princeregentsband.com)*

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1. Soprano Cornet in E-flat — Couesnon (94 Rue d'Angoulême, Paris. Exposition Universelle de Paris 1900), PRB
2. Cornet in B-flat /A — F. Besson (44292, 96 Rue d'Angoulême, Paris. c. 1892), PRB
3. Cornet in B-flat/A — Couesnon (no maker's address or serial number, Paris), PRB
4. Cornet in C/B-flat - Henry Distin (New American Model, 9580, Williamsport, PA, c. 1895), PRB
5. Rotary trumpet in B-flat — Anonymous. On loan from the collection of Jeremy Montagu
6. Rotary trumpet in B-flat — Lidl (Brno, First half 20th century), PRB
7. Althorn in E-flat — Franz Xaver Hüller (Graslitz. First half 20th century), PRB
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10. Baritone in B-flat — Gebrüder Alexander (Mainz. c. 1900), PRB
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12. Tenor slide trombone — Eugen Mürl (Augsburg. Late-19th century), PRB
13. Tenor/bass slide trombone in B-flat/F — Friedrich Alwin Heckel (Dresden. 1845-1915), PRB
14. Tenor/bass slide trombone in B-flat/F — Alexander Glier (Warsaw. c. 1900), PRB
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A = 440

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19. RF 1 & 2, RT 3, AS 7, PD 9, JM 16
20. RF 1 & 2, RT 3, AS 7, PD 9, JM 16
21. RF 1 & 2, RT 3, AS 7, PD 9, JM 16



## The Prince Regent's Band

The Prince Regent's Band was formed to explore the wealth of historic chamber music for brass and wind instruments from a period roughly defined as between the French Revolution of 1789 and the end of First World War in 1918.

The group takes its name from the early-nineteenth-century elite wind ensemble known as 'The Prince Regent's Band' (1811–1820), formerly known as 'The Prince of Wales' Private Band' (c. 1795–1811) and later known as 'The King's [i.e. George IV's] Household Band' (1820–1830). This ensemble was 'composed entirely of picked skilled musicians, elected without regard for nationality from any source where good wind players were to be found' (Adam Carse 'The Prince Regent's Band' *Music & Letters*, Vol. 27, No. 3, July 1946).

Members of the current The Prince Regent's Band are specialists in the period performance field and perform regularly with internationally renowned specialist ensembles such as the Orchestre Révolutionnaire et Romantique, English Baroque Soloists, Florilegium, Gabrielli Consort and Players, Hanover Band, Ex Cathedra, Academy of Ancient Music,

Orchestra of the Age of Enlightenment, Freiburg Baroque Orchestra, Amsterdam Baroque Orchestra, Armonico Consort, Drottingholm Baroque, Tafelmusik Baroque Orchestra, Le Concert Lorrain, Dunedin Consort, The Sixteen, The Kings Consort, QuintEssential, The City Musick, Europa Galante, Irish Baroque Orchestra, Concerto Copenhagen, Il Giardino Armonico, Concentus Musicus Wien, Les Musiciens du Louvre and many more.

2016 saw the release of The Prince Regent's Band's debut disc *The Celebrated Distin Family* (Resonus RES10179) featuring recreations of the repertoire of one of the most famous brass ensembles of the nineteenth century.

[www.princeregentsband.com](http://www.princeregentsband.com)



Photography: Thomas Bowles



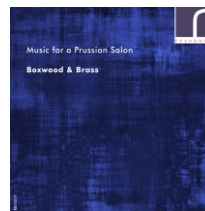
Frontispiece of Ewald's Quintet Op. 5

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