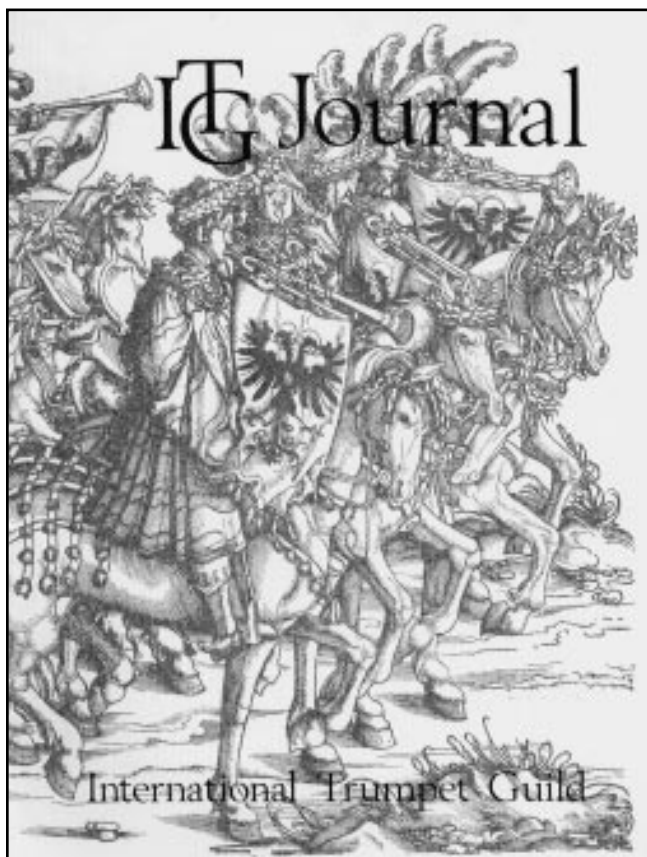


*Reprints from the*

# **International Trumpet Guild Journal**

**Anne Hardin – *The First International Altenburg Competition (May96)***



*to promote communications among trumpet players around the world and to improve the artistic level of performance, teaching, and literature associated with the trumpet*

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**For membership or other information, please contact:**

**Bryan Goff, Treasurer  
International Trumpet Guild  
School of Music  
Florida State University  
Tallahassee, FL 32306-2098 USA**

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# The First International Altenburg Competition

ANNE HARDIN

The International Altenburg Competition, the first ever held for Baroque trumpet, bears the name of Johann Ernst Altenburg (1734-1801), whose *Essay on an Introduction to the Heroic and Musical Trumpeters' and Kettledrummers' Art* was published in 1795, thus just a few months over 200 years ago. In December 1994 it was decided in an officers' meeting of the Euro-ITG, and after consultation with Mayor Dr. Günther Nufer, to put on the competition. The announcement was sent out in February 1995 to the 6500 ITG members.

Twenty-two participants from ten countries – Finland, France, Germany, Great Britain, Netherlands, Norway, Spain, Sweden, Switzerland, United States – registered for the first taped round. The required selections were the Purcell *Sonata No. 1 in D* (Robert King edition) and the Handel *Suite in D* (Musica Rara edition). A jury consisting of Crispian Steele-Perkins (chairman), Anthony Halstead, Stephen Keavy, Michael Laird (Great Britain), and Max Sommerhalder (Switzerland) chose eight to compete in the two semi-final rounds. Of these, four were chosen for the final round. The semi-finals and finals jury was comprised of Dr. Peter Reidemeister (chair, Germany/Switzerland), Leonard Candelaria (USA), Gabriele Cassone (Italy), Friedemann Immer (Germany), Juhani Listo (Finland), Jan Schultz (Netherlands/Switzerland), and Marc Ulrich (France).

The competition was sponsored by the Bad Säckingen Trumpet Museum and the Euro-ITG, with help from ITG, the Historic Brass Society, Radio DRS 2, Studio Basel, the Schola Cantorum Basiliensis, and Yamaha Europa.

## The Semi-Final Rounds

The eight semi-finalists gathered in the Bad Säckingen Kursaal on the morning of January 5, 1996 to compete in the first of two semi-final rounds. They were David Blackadder (Great Britain), Stanley Curtis (USA/Spain), Niklas Eklund (Sweden), Guy



Courtyard of The Trumpet Museum, former Bad Säckingen Castle.

Ferber (France), Patrick Henrichs (Germany), Robinson Pyle (USA), Adrian Woodward (Great Britain), and Will Wroth (Great Britain). Each was to perform two sonatas by Fantini, No. 2, which was required, and any one from Nos. 3 - 18 (McNaughtan edition). The contestants were accompanied on a positive organ, a'=415, either by their own accompanist or by Irmtraud Krüger. The rules stipulated that these sonatas were to be performed without vent holes, in their entirety, with ornamented repeats. After hearing 16 Fantini sonatas played by natural trumpets with no vent holes, a deeper appreciation for those adjustments was voiced by more than one trumpeter in attendance!

The second semi-final round was held later that evening, again in the Kursaal. This time, the contestants played either the first or second Viviani *Sonata in C* (McNaughtan), and they were allowed to use the vent holes. The difference in their tone quality, technique, and overall security on the instrument was so amazing that one might think eight new contestants



**Niklas Eklund and Imtraud Krüger**

Leonard Candelaria, set the tone for the concert with a rousing performance of the Altenburg *Concerto a VII Clarini con Tympani*. Both choirs and soloist acquitted themselves admirably with superb phrasing and dynamics. Bravo!

The Baroque Orchestra of the Schola Cantorum Basiliensis, directed by Jan Schultz, then came to the stage. The audience became very quiet, and the air was filled with nervous tension. Again, the contestants could select the piece of their choice from the finals list, and after intermission, each would play the Fasch *Concerto à 8* in D (McNaughtan). All the points won

in the previous rounds were erased, and the contestants now had one more chance to make the best impression on the jury.

had walked on stage. Guy Ferber's performance was characterized by a gentle, flute-like tone, especially in the *piano* passages, gracefully executed lip trills, and clean articulation in the 16th-note passages. He performed the Viviani I by memory, as he had done in the first semi-final round. Niklas Eklund displayed confidence and security, which, added to his musicality made for a very fine performance of the Viviani II. He displayed a nice building of tension with dynamics in sequential patterns, and his style seemed modeled after a vocal style. Patrick Henrichs performed the Viviani I, and he presented his concept of Baroque performance practice with grace. Stanley Curtis gave a very musical performance with a nice, flowing style in the upper register and elegant dynamic contrast in the Viviani I. It was not surprising that the jury selected these four individuals to compete in the final round.

### **The Final Round**

The final round of competition was held two days later, on January 7, and presented as the final event for the European Trumpet Days. There can be no doubt that the city of Bad Säckingen supports its trumpet events, because one could pass hardly any merchant's window without seeing some type of trumpet prominently displayed and a card explaining its historical significance. The entire city must have turned out to support this final round concert, because the Kursaal was full of eager listeners.

The Texas Trumpets, a Baroque trumpet ensemble from the University of North Texas, directed by

Stanley Curtis selected the Torelli *Sonata*, G. 1. He displayed a fluid sound and gentle approach to the instrument. Some technical passages were played so cleanly that you could almost imagine his trumpet had valves. He showed excellent stage presence, and he returned to the stage for a second bow to accept the tumultuous applause from the audience.

Niklas Eklund performed the Telemann *Concerto No. 1* in D. He came to the stage with a very distinct poise, and it was clear that he was a soloist to be accompanied by the orchestra. He again showed the very musical, vocal phrasing we had heard earlier. His lip trills were measured perfectly, and they enhanced an already secure performance.

Guy Ferber also played the Telemann *Concerto No. 1*, and again the audience was impressed that he played from memory. He seemed to favor more notes in the beginning of the Telemann, but played with much more confidence in the second movement. His tonguing technique in the rapid passages was quite good.

Patrick Henrichs had a nice opening in the Torelli *Sonata*, G. 1 and added ornamentation on his echo passages. He seemed to lose a little stamina during the second movement, and a hint of tightness could be heard in his sound. He regained control of his sound and still managed a bit of flash at the end of the last movement.

The intermission had arrived, and the audience seemed charged as they defended their now "favor-





Niklas Eklund  
First Prize



Guy Ferber  
Second Prize



Stanley Curtis  
Third Prize



Patrick Henrichs  
Fourth Place

ite” player. Questions were asked of us who played trumpet. “What does the jury listen for? How does one know what is an authentic sound? Which is preferable – to play with emotion or maintain restraint? Should the soloist strive for a chamber sound or assume a more soloistic approach?” In a concert, perhaps, there are many answers; in this contest there would be only one.

The second half began with another performance by the Texas Trumpets, but this time they gave the German premiere of a work called *Canzona, op. 114*, (1993) composed by Giselher Klebe. The work, which had been commissioned by the Euro-ITG for the Göteborg Conference, was characterized by equal difficulty in all parts and high, pointillistic entrances as the melody was passed from player to player.

### And Now to the Fasch Concerto à 8

Performing again in the same order, Stanley Curtis generally maintained the quiet approach he had established earlier, but he occasionally pushed the sound slightly. His blend with the oboes was so exact at times that it was impossible to discern the two timbres. Niklas Eklund again assumed a more soloistic approach, one that imposed his own style on the

orchestra. Guy Ferber showed more emotion in the music, but again one had to question if this were the right course for the jury. He seemed to “underplay” just a bit in the final movement, but saved his best for last, showing excellent flexibility and accuracy in the closing 16th note passage. Patrick Henrichs started well, but seemed to lose his focus in the second movement in the mid and lower register. He did not allow these problems to affect his overall performance, and he finished well.

The judges left for what seemed an interminable period of time, but soon they returned with their results. While they deliberated, the Texas Trumpets performed Biber’s *Sonata Sancti Polycarpi*.

### Awards Ceremony

Mayor Dr. Günther Nufer is as enthusiastic a supporter of the trumpet as anyone could hope to find. His desire to share his city’s Trumpet Museum with the world is evident in every action. His voice rang with exuberance as he expressed his pleasure at seeing all those in attendance. He introduced Edward Tarr, Bengt Eklund, and Joyce Davis to the audience, and each spoke words of gratitude to the Mayor, the city, the jury, and the contestants. Dr. Peter

Jury and finalists:  
Leonard Candelaria,  
Marc Ulrich,  
Juhani Listo,  
Friedemann Immer,  
Gabriele Cassone,  
Peter Reidemeister,  
Jan Schultz,  
Guy Ferber,  
Patrick Heinrichs,  
Niklas Eklund,  
& Stanley Curtis.



Reidemeister, chairman of the jury, came forward and spoke of each contestant's strong points. He said the jury had paid particular attention to the areas of tone quality, intonation, and artistic personality. He then announced the results:

- First Prize of DM 8000 – Niklas Eklund
- Second Prize of DM 4000 – Guy Ferber
- Third Prize of DM 3000 – Stanley Curtis
- Fourth Place – Paul Henrichs.

The audience was long with its praise and applause for these young men who had performed so well.

### The Johann Ernst Altenburg Award

The Johann Ernst Altenburg Award, recognizing achievement in trumpet performance and teaching, was presented to Walter Holy and Pierre Thibaud following the announcement of the competition winners.

Michael Laird also sent this message, as he could not be present for the ceremony: "I wish I could be with you to honour Walter Holy – a fine man and an inspiring trumpet player. I first heard him performing the J.S. Bach *Magnificat* in Wuppertal in 1963. He was playing the coiled Finke trumpet and I was so impressed with the beauty of his playing that I bought the same instruments and took lessons from the man himself! He inspired me with the beauty of playing and his enthusiasm for the instrument and the music. I send him my best wishes."

### The Finalists

**Stanley Curtis** (b. 1963, USA) studied classical trumpet with Bernard Adelstein and Charles Gorham at Indiana University and Baroque trumpet with Friedemann Immer at the Sweelinck Conservatory in Amsterdam. He has soloed with different Baroque orchestras in Hamburg and the Netherlands, performing concertos or works by Biber, Hertel, and Bach (*Brandenburg Concerto No. 2*). Since August 1995 he has been the principal trumpet with Orquesta Sinfonica in La Coruña, Spain.

**Niklas Eklund** (b. 1969, Sweden) studied with his father, Bengt Eklund, and with Bo Nilsson and Pierre Thibaud. He studied Baroque trumpet with Edward Tarr. Currently, he is principal trumpet of the Basel Radio Symphony Orchestra. He also plays with various brass ensembles and Baroque orchestras directed by J. Rifkin, among others. He is featured on solo CDs.

**Guy Ferber** (b. 1966, France) studied in Colmar, Mulhouse, and Lyon. He studied Baroque trumpet with Jean-Pierre Canihac and Edward Tarr. He is the professor of trumpet at the Conservatory in Colmar. He also plays in various Baroque orchestras

## Johann Ernst Altenburg Awards

### To Walter Holy

"In recognition of his successful pioneering efforts with the Baroque trumpet, awarded by the European Section of the International Trumpet Guild. Bad Säckingen, January 7, 1996.

"Walter Holy (b. 1921) played the trumpet in the symphony orchestras of Herford (1945), Bielefeld (1945-50), Frankfurt (1950-51), and Hanover (1951-56). In 1956 he joined the Cologne RO, and in 1968 was appointed as trumpet teacher at the Staatliche Folkwang Hochschule, Essen. Holy was the first trumpeter in the 20th century to play successfully on valveless Baroque trumpets. From 1960, as principal trumpet of the Cappella Coloniensis, he made recordings and demonstrated Baroque instruments in travels throughout the world."

### To Pierre Thibaud

"In recognition of his great contribution both as a trumpeter and as a pedagogue. Bad Säckingen, January 7, 1996.

"Pierre Thibaud (b. 1929) studied the violin at the Bordeaux Conservatory and won a *premier prix* for the trumpet at the age of 18, after only one year's study with Eugène Foveau. He joined the Israel Philharmonic Orchestra as first trumpeter in 1960, played with the band of the Garde Républicaine from 1964-66, and became first trumpeter of the Paris Opéra in 1966. From 1975-94 he was the professor of trumpet at the Paris Conservatory. He has had unusual success with his method of instruction, and he commutes to give master classes between France and Italy, Spain, Germany, Japan, as well as other countries."

directed by J. Savall and M. Gester, among others. In addition, he holds an organist's position on one of the most famous Alsatian instruments made by J.A. Silbermann. He is featured on solo CDs.

**Patrick Henrichs** (b. 1973, Germany) studied with Horst-Dieter Bolz at the Hochschule Trossingen and Baroque trumpet with Michael Laird and Paul Plunkett. In 1985 he won first prize in the "Youth Competition" and since 1991 he has been a member of the Youth Philharmonic Orchestra in Stuttgart.