

The Trumpet as a Solo Instrument in European Art Music since 1900 – with a special Focus on the Development from 1980 onwards, as exemplified in the three Soloists Håkan Hardenberger, Ole Edvard Antonsen, and Reinhold Friedrich (Die Trompete als Soloinstrument in der Kunstmusik Europas seit 1900, mit besonderer Berücksichtigung der Entwicklung ab 1980 am Beispiel der Solisten Håkan Hardenberger, Ole Edvard Antonsen und Reinhold Friedrich)

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This dissertation focuses on the historical causes for the development in acceptance of the trumpet as a solo instrument from the beginning of the twentieth century, when as a solo instrument it was played mainly in the entertainment genre, to the present day, where it is respected and used more and more in the field of 'art music'.

The starting point is the instrument's ambiguous position and the resulting tension: on the one hand it is laden with the out-dated symbolic content of an earlier royal culture, and on the other hand it is associated with nineteenth-century light entertainment.

In the course of the century under discussion the instrument has gradually been linked to new elements of content. As the trumpet has been used in other genres as well, new clichés have been formed, which expand the trumpet's range of expression and influence the expectations of its audience.

Several factors added to its emancipation as a solo instrument of art music: the newly gained interest in baroque music, the rediscovery of Joseph Haydn's trumpet concerto, and the influence of a few charismatic soloists, such as Adolf Scherbaum and Maurice André.

The 1980s saw the beginning of a considerable process of development for the trumpet as a solo instrument. Consequently, it became possible for many trumpet players to play more often as soloists. A compensation for the gap in romantic repertory was created by important contemporary composers in the field of art music, who, by their compositions, were able to enlarge the attainable number of trumpet concertos and therefore helped to raise the esteem of the instrument.

The increasingly more important focus on a personal profile is made clear in the examples of the soloists Håkan Hardenberger, Ole Edvard Antonsen, and Reinhold Friedrich. The analysis of three trumpet concertos demonstrates that the historical references lead to a conscious treatment of tradition and, consequently, its relationship with the trumpet's idiomatic language.

Key words: Trumpet, solo instrument, solo repertory, solo concerto, Maurice André, Ole Edvard Antonsen, Reinhold Friedrich, Heinz-Karl Gruber, Håkan Hardenberger, Helge Iberg, Willi Liebe, Adolf Scherbaum, Eduard Seifert, Caspar Johannes Walter, Aerial, Dromo Dance, Vier Stücke gegen den Stillstand