EIGHTH NOTE PUBLICATIONS

Alexis
Grand Fantasia

John Hartmann
Edited by H.M. Lewis

John Hartmann, born in Auleben, Prussia, was part of a large musical family. His grandfather had been an enthusiastic amateur musician, and left the family a large collection of music and instruments, on which John, who showed the most talent of all the children, enjoyed experimenting. After service in the Prussian Army, as cornetist for the band of the Cuirassiers, Hartmann moved to England, where he became a cornet player in the Crystal Palace Band. Shortly thereafter, Hartmann accepted a position as bandmaster for a British Army regiment, which set the pattern for the rest of his professional career. During his lifetime, he served as Bandmaster to several British regiments, producing many band works and a large number of cornet solos, many of which are among the most difficult in the repertoire. When the order came that all bandmasters must be enlisted, and that they had to attend and graduate from Kneller Hall (the British military school of music), Hartmann retired. He died in Liverpool in 1897.

Hartmann's solos are marked by *cantabile* introductions, difficult variations (usually including one in the parallel minor key), and a triple–tongued finale. *Alexis*, first published by Carl Fischer in 1883, also includes an unexpected surprise; a couple of pedal tones in the second variation. Bohumir Kryl (1878–1961) made a career of using pedal tones in his cornet solos, and claimed that such tones had never been heard before, and were produced by means of a secret that he alone knew. Hartmann's *Alexis* disproves Kryl's publicity statements, since it is obvious that pedal tones were known and used by cornetists in England even before 1883. An advertisement for the Conn "Wonder" cornet from *Trumpet Notes* (the Conn company's advertising publication) of 1886, also proves that pedal tones were known to American cornetists, since Conn mentions them in his advertisement.

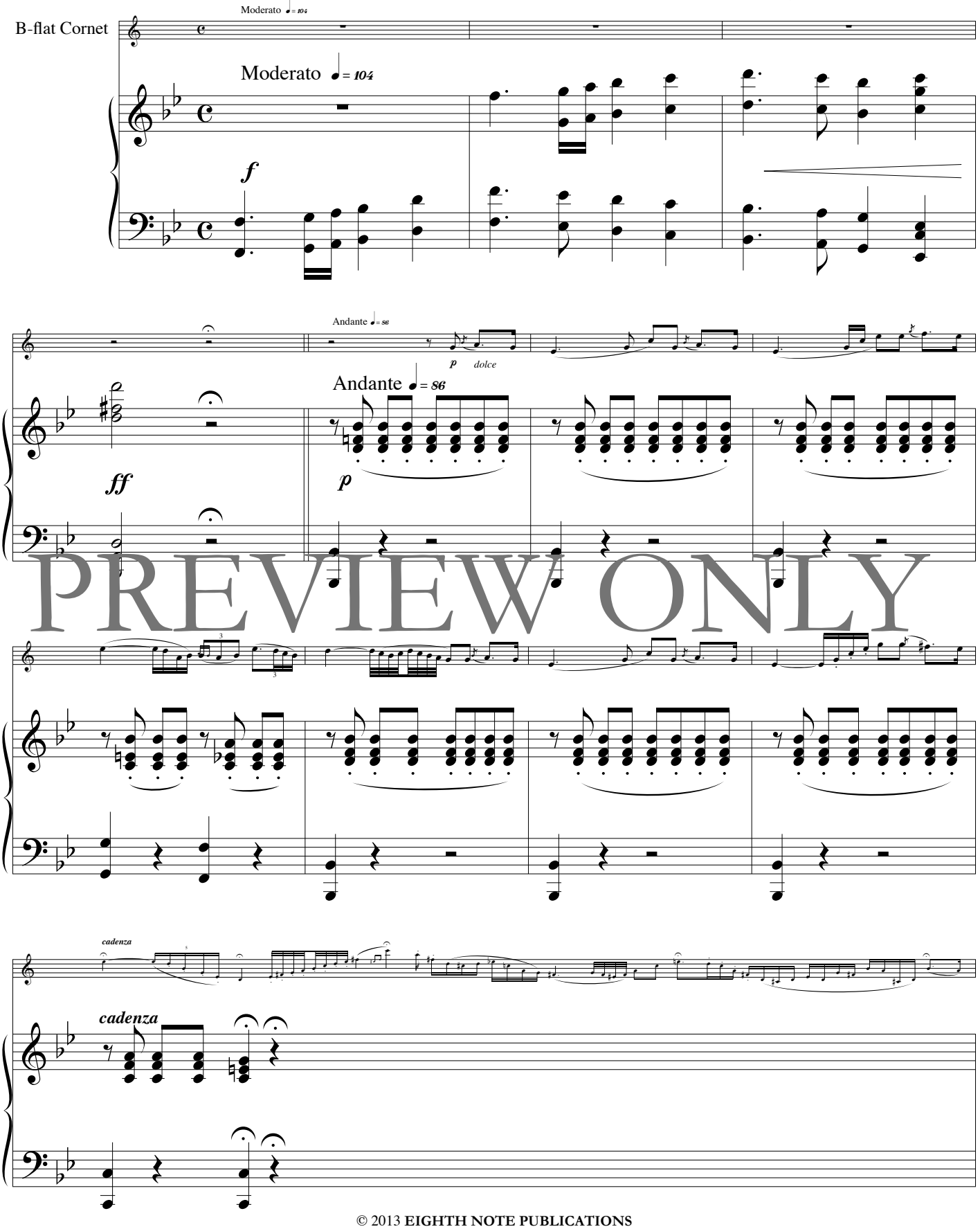
PREVIEW ONLY

Like most cornet solos of the time, *Alexis* should be played with *rubato*, and the tempos should not be taken too literally. The theme, 1st variation, finale, and all interludes in the *polonaise* rhythm should be played at the same tempo, if possible, although the tempo of the finale will depend on the player's triple-tonguing ability.

ISBN: 9781771570107 COST: $9.00 DIFFICULTY RATING: Medium-Difficult
CATALOG NUMBER: ST1376 DURATION: 6:30 Cornet and Keyboard

ALEXIS
Grand Fantasia

John Hartmann
(1829-1897)
Edited by H. M. Lewis (ASCAP)



PREVIEW ONLY

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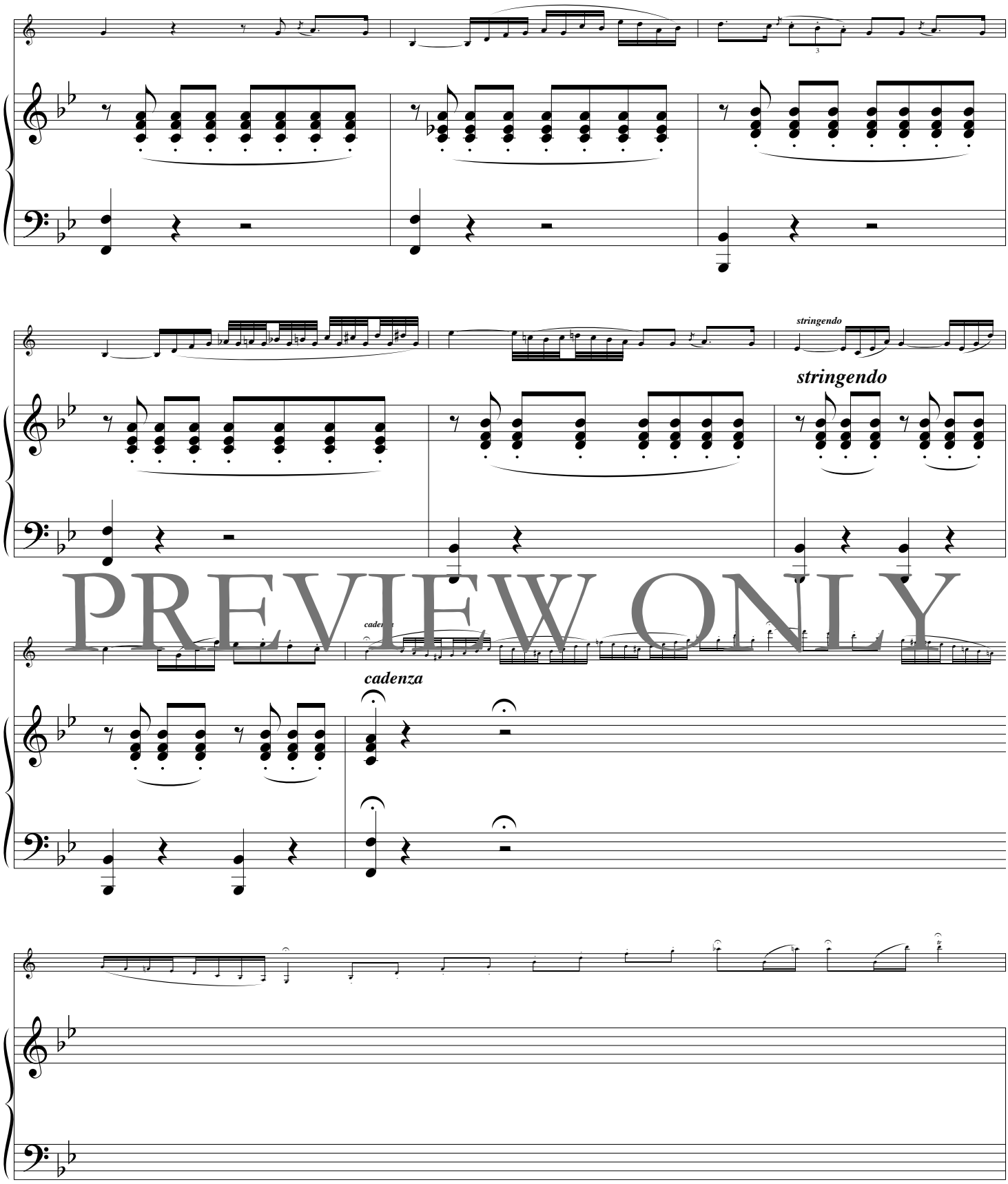

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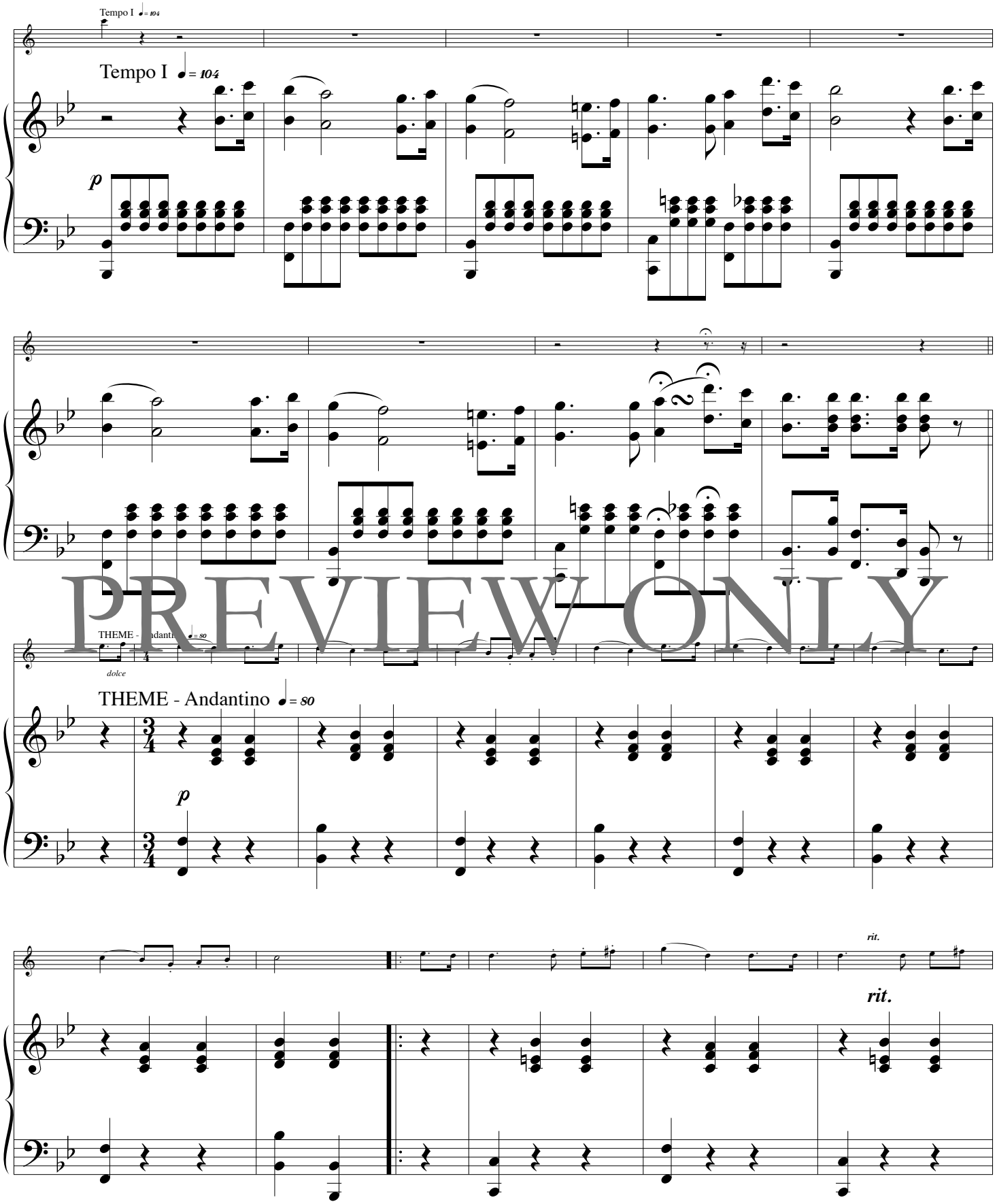

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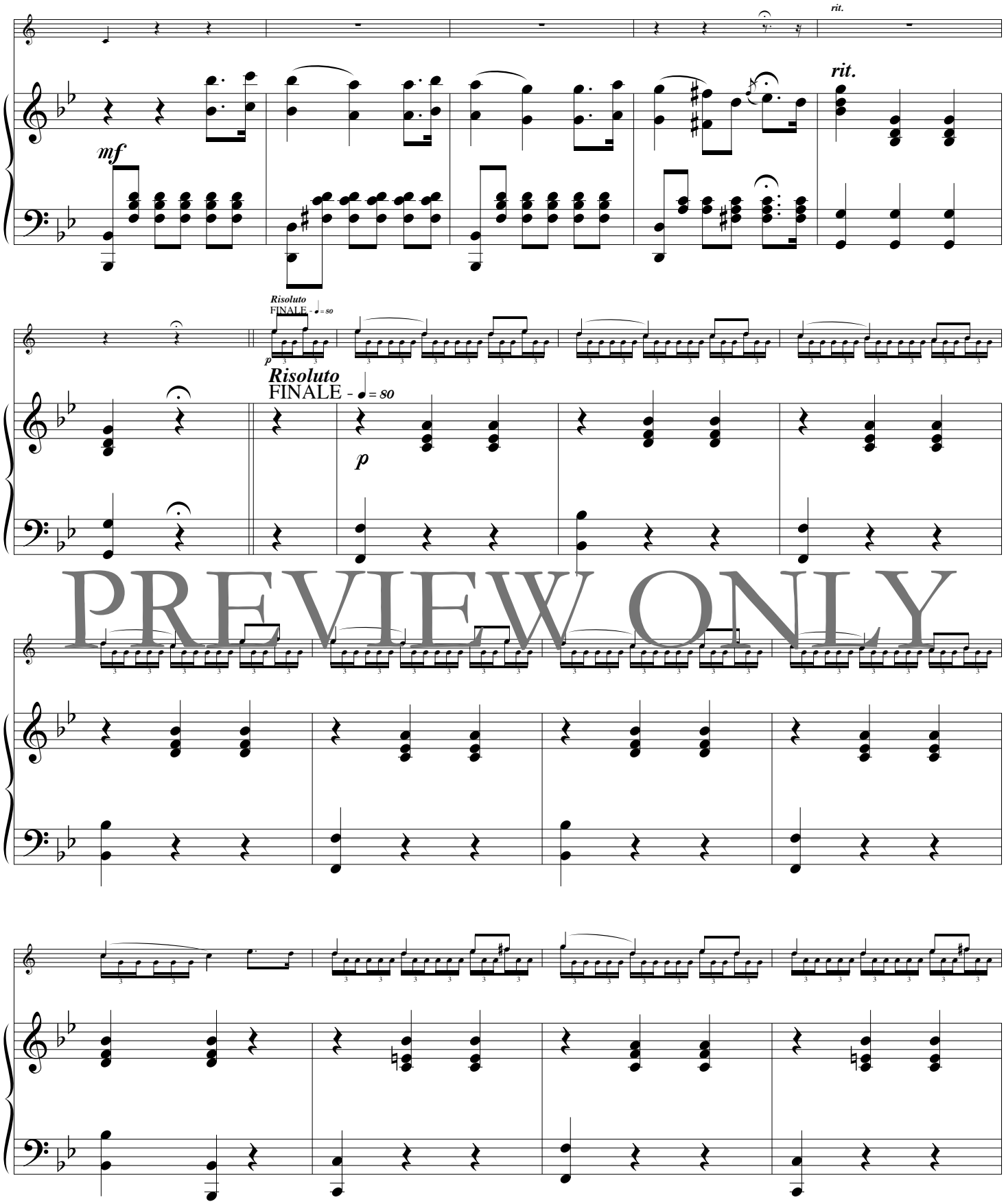

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