

## Hampel, A: Trios for 3 horns Volumne 2: No.34-60

- First Edition -

-

“- First Edition -

Anton Joseph Hampel came from Bohemia. His name is mentioned in the sources as Hampl, Hampla and limp. The information on his birth year vary between 1700 and 1711. It was 1737 in the court orchestra at Dresden 2 Bugler employed. Maurice Fuerstenau, in his 1861 published work on the court orchestra, which he and his brother Johann Adam Hampel was what violist, came to Dresden. From 1757 to 1766 he played first Horn and then switched back to the 2nd Position. At 30.3. In 1771 he died in Dresden.

Hampel was among other teachers by Johann Wenzel Stich, called Giovanni Punto. His horn method and technique of the plug and Abdämpfens of tones on the horn had a crucial impact the playing technique of his time. He worked with the Dresden instrument maker Johann Werner and Werner for his idea to have first introduced around 1753 in the valveless natural horn a Inventionszug. This train was the instrument to be tuned better and more accurately. Also reported that various Hampel damper (mutes) developed for the horn.

Hampel's compositions of the few surviving obtaining. His pupil Giovanni Punto published a horn method "Seule vraie et méthode pour apprendre facilement les éléments du premier et du second cor", with the addition that this would have been made by Hampel and completed by Punto. The Dresden State Library kept under Ms. qu4 30 °. "Lesson per Cornui, Sigr. A. J. H." on which, however, led a war loss.

In the Paris National Library (BNF) has now found the template for this edition.

In the trios 34-61, which can be edited as Volume 2 under the name of jumping here in the first edition, the trio have no numbering. In No. 34 - 37 no mood is prescribed. 43 is the first - in No. 38 + 2. Horn "in F or Dis" is obligatory, the 3rd Horn "in D or C", No. 44 - 51 with the first + 2. Horn in F and 3 Horn in C. The source now follow once copies of the trio 38 - 42, they are only on 1 + 2. Horn in F and 3 Horn in D, respectively. This second copy was used for comparison with the edition. In No. 52-61, the horns are the same, but not specifically prescribed mood. No. 52 surprised by citing mutes (damper), in 55 - 57 is "echo" required, possibly what happened with appropriate dampers. According to No. 37 in the 1st Horn noted the beginning (8 bars) of another trio, but not finished. As No. 61 there is an Adagio, in which only the first Horn has been executed and is edited in the here presented with score.”