

Charamelas and Royal Shawms:

The Music of

Portugal's Court Trumpet and Kettledrum Corps



Read & Hear More

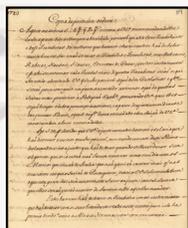


Dr. David Burt



18th Century: Origins and Context

- March 11, 1721: Secretary of State, Diogo de Mendonça instructs the diplomat (Hague), João Gomes da Silva to hire trumpeters and kettledrummers, and to buy trumpets, kettledrums, and ornamental clothing and accessories.



Request for musicians and instruments.

- October 7, 1723: Correspondence of João Gomes da Silva includes:
 - Service contract for trumpeters and kettledrummers (written in French and Portuguese).
 - List of names of hired trumpeters and kettledrummers (also their religious affiliation)
 - The shipping manifest detailing instruments and accessories.



Names of musicians

- February, 1724: Trumpeters, Kettledrummers, instruments, and accessories arrive in Lisbon.



Service Contract



Manifest

What is, "Charamela Real"...what does it have to do with trumpets, timpani, or the Portuguese language?



20th Century: Discovery & Anonymity

- May 23, 1905: Inauguration of the *Museu Nacional dos Coches*; holdings include 22 silver natural trumpets and 26 music part-books.



- February 28, 1913: "A Charamela" written by Michel' Angelo Lambertini provides a description and history of the alta-capella formation in Portugal and an inventory of the trumpet and music collection in the *Museu Nacional dos Coches*.

- 1975: Dr. Edward Tarr visits Lisbon and authors:
 - 1980 - "Die Musik und die Instrumente der Charamela Real in Lissabon."
 - 1982-3 editions (13 of 54 total works) entitled, "Charamela Real."
 - 1979, 1980, 1990-3 recording projects containing 14 separate works.



- 2001: "Nach Lissabon-mit Pauken und Trompeten! Die Verpflichtung eines deutschen Trompeterkorps an den Hof Johans V. (1723)" written by Gerhard Doderer.

- 2023: 6 volume collection of the repertoire of Portugal's Trumpet and Kettledrum Corps (David Burt and Hickman Music Editions).



Music: Innovation, Relevance, Importance

- The only collection of music that represents the complete working repertoire, spanning decades, of a court trumpet and kettledrum corps.



- The almost singular, uniquely innovative, use of trumpets of differing pitches (E-flat and B-flat).



- Organizational format illustrating a compositional evolution of music:
 - Nº 1-23: 6 trumpets, 1 timpani (1 choir), E-flat trumpets.
 - Nº 24-26: 12 trumpets, 2 timpani (2 choirs), E-flat trumpets.
 - Nº 27-46: 6 trumpets, 1 timpani (1 choir), E-flat & B-flat trumpets.
 - Nº 47-53: 12 trumpets, 2 timpani (2 choirs), E-flat and B-flat trumpets.
 - Nº 54: 24 trumpets, 4 timpani (4 choirs), E-flat & B-flat trumpets.
 - Choirs 1 and 3 are paired together; choirs 2 and 4 are paired together.



- Unparalleled examples documenting the evolution of dynamics, articulations, styles, and personal markings from the composer and performers of this group, providing insight into the musical decision-making of this specific formation.

- The musical companion to Johann Altenburg's recollections regarding court trumpet and kettledrum guilds.

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