

Editor's Notes for *Solo original para trompa en Mi bemol y piano*

Antonio Romero y Andía (1815-1886) was an accomplished clarinetist, inventor, teacher, writer, prolific publisher, musical instrument purveyor, and impresario. Born in Madrid, Spain, Antonio Romero was also an excellent self-taught oboe and English horn player, as well as proficient in other wind instruments, including the bassoon and French horn. Romero and Eslava probably first met in 1841, just as Eslava was reaching the apogee of his musical career in Sevilla, with the premiere of his first and highly popular opera,



Antonio Romero y Andía, from a contemporary engraving

As Romero was getting ready to publish his method for the French horn in 1871 (“Método de trompa de pistones ó cilindros, con nociones de la mano”), reflecting the still relatively recent addition of pistons to the instrument, he asked some of his Spanish colleagues to write a few solo pieces, to be appended to his new book. Along with Baltasar Saldoni, Emilio Arrieta, Francisco Asenjo Barbieri, and José Inzenga, Hilarión Eslava was naturally one of his choices. The maestro obliged with this beautiful *Solo original para trompa en Mi bemol y piano*, especially written for Romero’s book. Although modern French horns are typically pitched

Il Solitario. Their careers would often later intersect; they both taught at the Royal Conservatory in Madrid, and both were employed by the Royal Chapel; Eslava as Master of the Chapel and Romero as a musician. Professionally, Eslava became Romero’s much-admired mentor, and a close friendship developed between the two men. Evidence of that close personal bond is Hilarión Eslava’s appointment of Antonio Romero as trustee in his last will and testament.

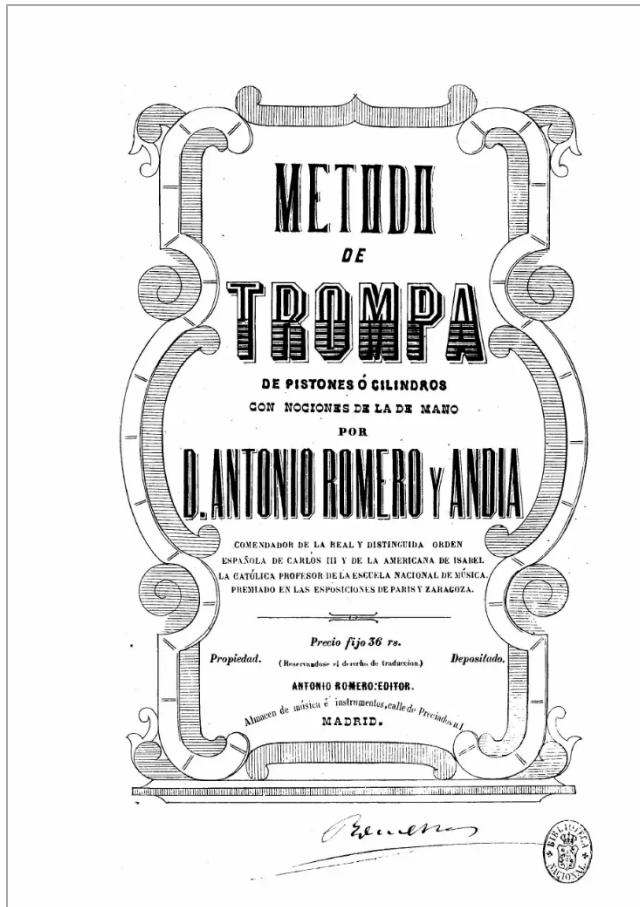
Antonio Romero authored multiple instrument learning methods: for the clarinet (the best-known and most enduring of his methods), for the bassoon, and for the French horn. This was a time when these instruments were undergoing significant development, and Romero was at the forefront of that work, particularly for the clarinet. In his *Escuela de Composición – Tratado 4º* (“De la Instrumentación”), Eslava makes a ringing endorsement of Romero’s innovative clarinet design.



Ed. Kruspe (Germany) single F horn with E-flat crook (1900-1915)

in the keys of F or B-flat, piston-equipped E-flat single horns were not uncommon in Eslava's time or, if differently pitched, could usually be re-pitched with the help of crooks (sections of coiled tubing that, when inserted into the horn can change the overall length of the instrument and thus, its pitch).

This revised edition of Eslava's solo for horn is directly based on Romero's published method, which is in the public domain.



Cover of Antonio Romero's "Método de Trompa" (1871)

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