

Trumpet Concertos

Haydn (Joseph) Haydn (Michael)
Torelli Telemann Humphries Neruda



*Crispian
Steele-Perkins*

English Chamber Orchestra
Anthony Halstead

alto

From its first use the primary function of the trumpet was its overpowering volume. During the 17th century however, when the trumpet began to be used in combination with other instruments, it became necessary to broaden its emotional range: its ability to cut through swathes of sound with stridency and power still applied, but as the concertos on this CD demonstrate, the trumpet's tender and liquid tones began to come to the fore. Nowhere is this more apparent than in the hugely popular concerto by **Franz Joseph Haydn** (1732-1809), composed in 1796 for the renowned virtuoso Anton Weidinger who was court trumpeter to Prince Anton Esterházy. Haydn had retired from the employment of the Esterházy's some years earlier but, as can be seen from this memorable concerto, continued to compose grateful music for his former colleague. Weidinger modified his instrument to cope with some of the demands placed on it by Haydn in this justly famous work, which like the concerto by his brother described below, makes much use of the trumpet in its uppermost register.

A critic later wrote of Weidinger's trumpet that it 'has yet its full, penetrating tone, but at the same time one so soft and tender, that one cannot render it softer on a clarinet.'

Giuseppe Torelli (1658-1709) was born in Verona, the sixth of nine children of whom the youngest, Felice, became famous as a painter. When Giuseppe was in his early twenties the family moved to Bologna and he gained a place in the academy as a violinist, becoming their official composer in 1692. In addition he played in the orchestra of the church of San Petronio between 1686 and 1696 (when the orchestra was disbanded). He also played in other orchestras without the permission of his superiors. Torelli then left Bologna in company with the castrato Pistacchi with whom he performed in Berlin, Ansbach and Vienna, and in each of these Torelli established his reputation as an innovative composer. By 1701 Torelli had returned to San Petronio where he died in 1709. It has not been possible for scholars to date Torelli's works with confidence but it is thought that the important works for trumpet were composed during his first period in Bologna as an excellent player named Giovanni Pellegrino Brandi resided there between 1679 and 1699.

Johann Michael Haydn (1737-1806), younger brother of Franz Josef Haydn, was

a chorister at St Stephen's Cathedral in Vienna between 1745 and 1755. He moved to Salzburg and from 1763 until his death held a number of positions with the Archbishops including deputy organist at the Cathedral and Konzertmeister (which position required him to produce compositions on demand). In later life he became a successful teacher and among his pupils were Diabelli and Weber. Like his brother he wrote prolifically, his compositions including some 40 symphonies, a number of operas, a vast quantity of church music and chamber music and some fine concertos including two trumpet concertos, the second of which is included on this disc. On the evidence of this concerto, (which is probably the most testing concerto for this instrument), the standard of trumpet playing in Salzburg must have been extremely high and Leopold Mozart left gushing impressions of two players, J B Resenberger and Caspar Kostler, either of whom may have been the original recipients of the work.

The concerto, scored unusually for two flutes and strings alongside the soloist, is in two movements. Beginning with an *Adagio*, the flutes add background flourishes to the leaping trumpet line. In the *Allegro molto* the soloist uses the fast repeated notes to act as a springboard in order to leap ever higher.

The highly prolific **Georg Philipp Telemann** (1681-1767) was perhaps more highly regarded during his lifetime than is the case now. Nevertheless it is recognised that in his treatment of melody and his reluctance to hold fast to rigid rules and geographical boundaries, he became an important link between the Baroque and Classical periods. His numerous concertos, though tuneful and lively, are not simply virtuoso exercises but are expertly crafted, often for unusual combinations of instruments. His *Concerto in D for Trumpet & Two Oboes* is an ideal example here. They also aroused the admiration of his peers, not least from Handel who borrowed extensively from them.

Jan Křtitel Jiří Neruda (rather better known by his German name Johann Baptist Georg Neruda c 1707-80) came from a well-travelled Czechoslovakian family of musicians. He was educated in Prague and played violin in the theatre orchestra there, later moving to

Dresden where he became leader of the Court Orchestra. His Concerto in E flat has a lengthy string introduction in 4/4, from which, following its repeat by the soloist, the second syncopated theme comes as something of a surprise. The second movement has a nocturnal feel to it with sensuously weaving lines in the strings whilst the third movement contains the spirit of the syncopated theme from the opening movement. Here Neruda makes much of sudden changes in tempo and differences in legato and staccato phrasing.

Musicologists have long been confused over attributions of work to **John Humphries** since there were two English violinist/composers of that name active at the same time during the 18th century. The concerto played here is by the Humphries who died in his late twenties c 1730 (the other, known as J S Humphries, died c 1780). A set of 12 concertos in seven parts for strings and various wind instruments (of which this is the 12th) was published posthumously in 1740. and are notable for their rhythmic energy and clearcut short phrases, and as such are remarkably un-English in style.

© 2001 James Murray

Crispian Steele-Perkins is a trumpet soloist who is world-renowned for the quality of his performances and wide-ranging musical experience. On graduating from the Guildhall School of Music, Crispian spent his early career playing with the English National Opera and Royal Philharmonic Orchestra. He then spent 15 years working in recording, TV and film studios, developing a body of work which is universally recognizable today, from Handel to *James Bond* themes and pop classics. His interest in collecting and restoring antique trumpets led him to begin performing on them - you may have heard Crispian's playing introducing the BBC's *'The Antiques Roadshow'*. His unique performances and recordings on genuine historic instruments led *Continuo Magazine* to describe him as 'the world's leading player of the Baroque trumpet'. Playing alongside some of the world's greatest singers, Crispian's purity of tone and artistic subtlety has received critical acclaim for more than three decades. Recordings of Handel's *Let the Bright Seraphim* with Dame Kiri te Kanawa and *Eternal source of Light Divine* with James Bowman are familiar to many. More recently his performances with Emma Kirkby, Lynne Dawson, Carolyn

Sampson, Bryn Terfel and Lesley Garrett have firmly established his reputation.

His work in the studios has included more than 80 film, TV scores and commercials, appearing alongside Sir Cliff Richard, Sir Bob Geldof, Sir Harry Secombe, Kate Bush, Elaine Page, Chris Rea and Lulu. His many Solo recordings extend from Purcell to Gershwin and his largest “live” audience was 133,000 at the Edinburgh International Festival.

alto = a label of Musical Concepts: www.musicalconcepts.net
(43-40 Thirty-Fourth St., Long Island City, NY 11101 (USA))

Cover image: *Fame* by Giovanni Giacomo Sementi, courtesy Bridgeman Art Library
Design produced by Imergent Images Ltd (info@imergent.co.uk)

Project Co-ordinator: Robin Vaughan (musicalmerit@blueyonder.co.uk)

Others available: (*Baroque Bohemia and beyond* series by Czech Chamber Philharmonic):

- ALC 1001 (Benda, Bárta, Richter, Stamic, Vaňhal) **ALC 1002** (Vaňhal, Dušek, Brixl, Vranický)
- ALC 1003 (Linek, Koželuh, Brixl, Rejcha) **ALC 1014** (Mysliveček; Gallina; Vent; Bárta; Fiala)
- ALC 1005 Shostakovich & Tchaikovsky Piano Trios / Rosamunde Trio (new rec.)
- ALC 1007 Jussi Björling: In Concert (Carnegie Hall) plus great duets
- ALC 1009 Puccini Love Duets: de los Angeles/ Callas/ Tebaldi/ di Stefano/ del Monaco
- ALC 1010 Sonatas with Richter: Haydn, Mozart, Beethoven (also Oleg Kagan)
- ALC 1011 Liszt: Piano Concertos 1,2 / Sonata B minor / Mephisto Waltz/ Jorge Bolet
- ALC 1012 MacDowell: Pno Concs 1,2 / To a Wild Rose/New England Sketches/ Donna Amato
- ALC 1013 Holst: Planets / Brook Green / St. Paul's Suite / RPO/ Handley/ Wordsworth
- ALC 1015 Music for Tudor Kings (Henry VII & VIII) / Hilliard Ensemble
- ALC 1016 Beethoven “Named Piano sonatas” Moonlight, Appassionata, Pathétique”/ Brendel
- ALC 1017 John Marsh: 6 Symphonies / Chichester Concert/ Ian Graham-Jones
- ALC 1018 The Art of Alfred Deller / highlights from his classic Vanguard recordings
- ALC 1019 Khachaturian: Widow of Valencia/ Battle of Stalingrad/ Masquerade/ Armenian PO
- ALC 1020 La Boheme highlights / Maria Callas/ Di Stefano / Panerai / Karajan
- ALC 1021 Myaskovsky: Symphonies 15, 27 / Russian Academic F.O/ Svetlanov)
- ALC 1022 Myaskovsky: Symphonies 16, 19 / Russian Academic F.O/ Svetlanov

ALC 1023 Myaskovsky: Symphonies 17, 21 etc / Russian Academic F.O / Svetlanov
ALC 1024 Myaskovsky: Symphonies 23, 24 / Russian Academic F.O / Svetlanov
ALC 1025 Vaughan Williams: On Wenlock Edge (Maran) / Serenade to Music (Wood)/ etc etc
ALC 1026 Walton: Façade (Sitwell, Pears) / Henry V music & Olivier speech ETC
ALC 1027 Sacred Brass (Gabrieli, Bach, Clarke, etc) / LSO Brass / Eric Crees
ALC 1028 Maria Callas sings Bel Canto: Donizetti, Bellini, Rossini, Spontini
ALC 1029 Sviridov: Choral Music: 3 Choruses Pushkin's Garland, Troubled Times etc
ALC 1030 Rachmaninov Symphony 3/ Slavonic Dances/ Moscow State Orch/ Pavel Kogan
ALC 1031 Rachmaninov Symphony 2 / Vocalise/Scherzo/ Moscow State/ Orch Kogan
ALC 1032 Rachmaninov Symphony 1 / Isle of the Dead / Moscow State/ Orch Kogan
ALC 1034 Gluck Opera highlights (Orfeo & Alceste) Kathleen Ferrier & Kirsten Flagstad
ALC 1035 Vaughan Williams String Quartets 1,2 & Phantasy Quintet / English String Qt
ALC 1036 Weinberg: Chamber syms 1 & 4 / Umea Symphony Orch/ Thord Svedlund
ALC 1037 Weinberg: Chamber sym 2 & Sym.2 / Umea Symphony Orch/ Thord Svedlund
ALC 1038 Dvořák: Cypresses (String Qt and Songs) + Terzetto/ English SQ/ Langridge/Kvapil
ALC 1039 English Madrigals (22 favs) from the Oxford Book / Pro Cantione Antiqua
ALC 1040 Brendel plays Schubert: Sonatas D840, 958, German Dances
ALC 1041 Myaskovsky: Links; Slav Rhapsody; Serenade Op32, Sinonietta Op10 / Svetlanov
ALC 1042 Myaskovsky: Silence; Sinfonietta Op32/2, Divertissement Op80 / Svetlanov
ALC 1043 Myaskovsky: Alastor; Lyric Concertino Op32/3; Sinfonietta Op68/2 / Svetlanov
ALC 1044 Dvořák Piano music played on Dvorak's own Bosendorfer piano/ Kvapil
ALC 1045 Cavatina: Classical Guitar Gems / Marcelo Kayath
ALC 1046 Brendel plays Schumann: Fantasy in C; Symphonic Studies
ALC 1047 Brendel plays Mozart in Vienna: Pno.Concs 9 (K271), 14 (K449), Sonata K310
ALC 1048 Dowland (& other) Lute Songs / James Bowman (ctr-ten) & Robert Spencer (lute)
ALC 1049 Golden Operetta of Vienna: Wunderlich / Schwarkzopf/ Gueden/ Tauber / etc etc
ALC 1050 Segovia plays *Lo Mestre* (Catalan folksong) plus Bach, Villa Lobos, Rodrigo etc
ALC 1052 Bartók: Concerto for Orchestra/ Music for Strings etc/ Minnesota / Skrowaczewski
ALC 1055 Elgar: Enigma Variations /LSO/Mata; In The South / RPO Menuhin / Allegro
ALC 1056 Dinu Lipatti plays Chopin Waltzes ect Legendary Recordngs
ALC 1057 Martinů: Works for cello and piano Karine Georgian (Vc) & Ian Munro (Pf)
ALC 1058 Dvořák: Piano Trio in F minor & "Dumky" Trio / Rosamunde Trio (new rec)
ALC 1059 Vivaldi Flue Concertos op10 & more/ Jennifer Stinton/ Harry Christophers
ALC 1061 Palestrina: Stabat Mater/ Missa Assumpta / Missa L'Homme Armee / Pro Cantione

ALC 1062 Shostakovich: Sym 15 / Violin Conc 2 / Kondrashin/ Oistrakh
ALC 1064 Berlioz: Symphonie Fantastique/ Overtures & Marches/ RPO / Mackerras
ALC 2001 Puccini: Manon Lescaut / Björling / Albanese/ Perlea (2CD)
ALC 2002 Handel: Judas Maccabeus/ Harper/ Watts/ Shirley-Quirk/ ECO /Somary (2CD)
ALC 2003 Handel: Semele / Armstrong / Watts / Diaz / Tear / Palmer/ ECO / Somary (2CD)
ALC 2004 Verdi: Il Trovatore / Callas / di Stefano/ Gobbi / etc / Vienna / Karajan (2CD)
ALC 2005 Handel: Theodora / Harper / Forrester etc /Somary (2CD)
ALC 2006 Donizetti: Lucia di Lammermoor / Callas/ Di Stefano / Berlin / Karajan (2CD)
ALC 2007 Tchaikovsky Eugene Onegin / Milashkina/ Arlantov/Nesterenko/Bolshoi (2CD)
ALC 2008 Britten: Peter Grimes / Pears/ Watson/ Evans/ Brannigan / ROHO/ Britten (2CD)
ALC 5001 (5CD set) Complete Sibelius Piano Music / Annette Servadei



SIX TRUMPET CONCERTOS: CRISPIAN STEELE-PERKINS
English Chamber Orchestra, (cond) Anthony Halstead

Concerto in E flat (Franz Joseph Haydn, 1732-1809)

- | | | |
|-----|----------------------|------|
| [1] | (i) <i>Allegro</i> | 6.28 |
| [2] | (ii) <i>Andante</i> | 3.53 |
| [3] | (iii) <i>Allegro</i> | 4.48 |

Concerto in D (Giuseppe Torelli, 1658-1709)

- | | | |
|-----|--------------------------------------|------|
| [4] | (i) <i>Allegro</i> | 2.04 |
| [5] | (ii) <i>Adagio / presto / adagio</i> | 2.28 |
| [6] | (iii) <i>Allegro</i> | 1.39 |

Concerto in C (Michael Haydn, 1737-1806)

- | | | |
|-----|---------------------------|------|
| [7] | (i) <i>Adagio</i> | 4.45 |
| [8] | (ii) <i>Allegro molto</i> | 4.34 |

Concerto in D (George Philip Telemann, 1681-1757)

- | | | |
|------|----------------------------------|------|
| [9] | (i) <i>Allegro</i> | 3.07 |
| [10] | (ii) <i>Grave / aria / grave</i> | 6.03 |
| [11] | (iii) <i>Vivace</i> | 2.36 |

Concerto in E flat (Jiří “John Baptist” Neruda, c1707-80)

- | | | |
|------|---------------------|------|
| [12] | (i) <i>Allegro</i> | 5.32 |
| [13] | (ii) <i>Largo</i> | 5.12 |
| [14] | (iii) <i>Vivace</i> | 4.59 |

Concerto in D (John Humphries 1701-30)

- | | | |
|------|-----------------------------|------|
| [15] | (i) <i>Allegro</i> | 2.01 |
| [16] | (ii) <i>Adagio staccato</i> | 0.41 |
| [17] | (iii) <i>Vivace</i> | 1.52 |

Producer: Mark Brown: Engineer: Antony Howell

Mastered for *alto* by Paul Arden-Taylor (www.dinmore-records.co.uk)