

DELOS DIGITAL MASTER SERIES

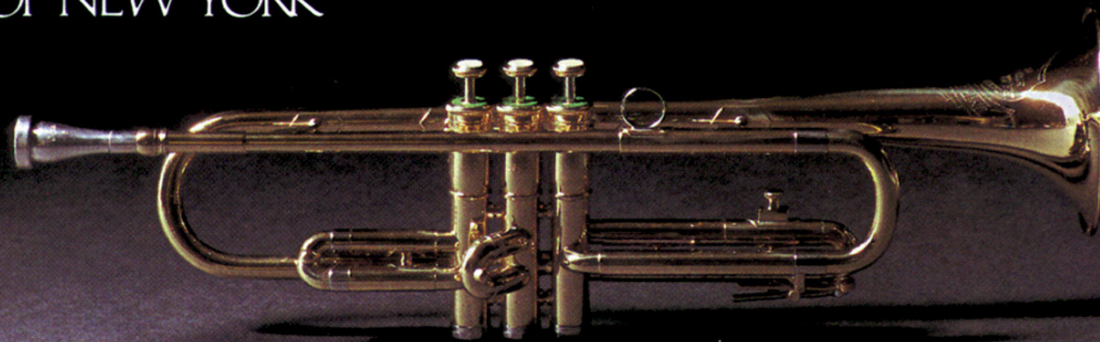
DE 3001



# THE CLASSIC TRUMPET CONCERTI OF HAYDN/HUMMEL

GERARD SCHWARZ  
CONDUCTOR/ TRUMPET SOLOIST

Y CHAMBER  
SYMPHONY  
OF NEW YORK



DE 3001



ORIGINAL DIGITAL RECORDING

**THE CLASSIC TRUMPET CONCERTI OF  
HAYDN / HUMMEL**

DE 3001

**Gerard Schwarz, conductor and trumpet soloist  
New York Chamber Orchestra**



**Joseph Haydn**

Trumpet Concerto in E flat Major [14:58]

1 Allegro (6:50)

2 Andante (3:55)

3 Allegro (4:08)

**Johann Nepomuk Hummel**

Trumpet Concerto in E Major [18:00]

4 Allegro con spirito (9:50)

5 Andante (4:34)

6 Rondo (3:32)

TOTAL PLAYING TIME: 32:58



© © 1983 Delos Productions, Inc., P.P. Box 343, Sonoma, California  
Made in U.S.A. • [www.delosmusic.com](http://www.delosmusic.com)

## THE CLASSIC TRUMPET CONCERTI OF HAYDN/HUMMEL

Gerard Schwarz, conductor and Trumpet soloist  
Y Chamber Symphony of New York

### Joseph Haydn

Trumpet Concerto in E flat Major (14:58)

1. Allegro (6:50)
2. Andante (3:55)
3. Allegro (4:08)

### Johann Nepomuk Hummel

Trumpet Concerto in E Major (18:00)

4. Allegro con spirito (9:50)
5. Andante (4:34)
6. Rondo (3:32)

---

Producer: *Amelia Haygood*  
Assistant Producer: *Ellen Taaffe Zwilich*  
Chief Engineer: *Stan Ricker*  
Assistant Engineer: *Fred Miller*  
Production Assistant: *Douglas Stone*

Digital Recording, Editing and Mastering by Soundstream, Inc.: *Jules Bloomenthal, Bob Ingebretsen, Bruce Rothaar, Thomas Stockham, Jim Youngberg*

*Recorded in Masonic Temple Auditorium, New York City March 14-15, 1979*

---

© & © 1983 Delos Productions, Inc., P.O. Box 343, Sonoma, California 95476-9998  
(707) 996-3844 • Fax (707) 320-0600 • (800) 364-0645 • Made in USA • [www.delosmusic.com](http://www.delosmusic.com)

## Y CHAMBER SYMPHONY PRINCIPALS

Syoko Aki, concertmistress, *violin*  
Carolyn Voigt, *viola*  
Frederick Zlotkin, *cello*  
Richard Fredrickson, *bass*  
Thomas Nyfenger, *flute*  
Ronald Toseman, *oboe*  
Charles Russo, *clarinet*  
Loren Glickman, *bassoon*  
Earl Chapin, *horn*  
Norman Smith, *trumpet*  
Gordon Gottlieb, *timpani*

## TECHNICAL INFORMATION

For this recording we used three omni B & K condenser microphones, capsule #4124, and B & K pre-amplifier 2319S. The specially constructed low noise, low distortion power supply and line driver amplifiers were designed and built by John Meyer of Meyer Sound Laboratories, Inc., San Leandro, California.

The output of the line driver amplifiers was fed directly into the line level input of a Studer Model 169 Stereo Mixer, which was fed directly into the Digital Tape Recorder. The portable Studer console is batter-powered. There is no AC and therefore no chance of hum. The power supply for the Studer 169 console is a sophisticated battery charger.

The B & K microphones were originally designed for high pressure or very loud sound measurement. It is because of this design characteristic that the microphone is able to withstand the very high sound pressure level encountered in music, especially brass and percussion. The highest quality music recording microphones will typically go into "crashing", i.e. gross distortion, at a sound pressure level of 120-130 dB SPL. The B & K microphones typically reach 3% distortion at 1160 dB, thus giving approximately 30 dB headroom for peaks. The music of brass instruments is full of such peaks. The listener who has performed in any kind of wind and percussion ensemble will understand that the sounds generated by these instruments, experienced close up, are very strong indeed.

The way in which the strings were placed — violins and double basses on the left, and second violins and violas on the right — as well as the fact that the conductor was also the performing soloist playing a directional instrument, dictated an unorthodox microphone placement. Three microphones were used in a variation of the classic left-center-right microphone setup.

*Stan Ricker*

## NOTES ON THE PROGRAM

**V**IRTUOSO PERFORMERS have through history inspired the creation of masterpieces. It was one Anton Weidinger, a Viennese court trumpeter renowned throughout Europe at the turn of the nineteenth century, who provided just such an inspiration for two concerti still considered the most important in the trumpet repertoire — Haydn's Concerto in E flat Major and Hummel's Concerto in E Major. Besides exerting considerable aesthetic influence, the remarkable Weidinger actually developed the keyed trumpet for which these masterpieces were written.

During the High Baroque, trumpet playing witnessed a golden age as court and guild trumpeters, possessing formidable technique and agility, exploited the natural instrument's stratospheric clarino range. But changing fashion and the decline of many courts following the French Revolution put an end to clarino playing. Experimenters were at that time attempting to develop a more serviceable instrument, since a complete diatonic scale was available to the natural trumpet only in its top register. Weidinger, intrigued by Koebel's and Woeggel's independent experiments with keyed and sliding brass instruments, developed his own four-keyed trumpet pitched in E flat. Side holes (closed by keys similar to those of modern woodwind

instruments) allowed some chromatic movement, and for the first time trumpets could play diatonic and chromatic melodies in the lower registers. It was for this specific four-keyed instrument, also capable of thrilling bravura displays, that Haydn wrote his trumpet concerto in 1796.

Franz Joseph Haydn (1732-1809) had just returned to Vienna from his second successful visit to London when he composed his trumpet concerto for Weidinger. Considered by many to be his finest opus in the concerto genre, this composition also proved to be the sixty-four-year-old master's last symphonic work, although the great oratorios *The Creation* and *The Seasons* still lay ahead. Scored for solo trumpet in E flat, strings, two flutes, oboes, bassoons, horns, closely follows the formal patterns found in his pre-London symphonies. The first movement, a moderately-paced *Allegro* in sonata form, is a model of integration. The solo trumpet commands with noble splendor, yet joins and blends with the orchestra in spirited diatonic melodies. Brilliant scale and arpeggio passages and newly-possible chromatic tones emerge from lyrical themes to spotlight the soloist. Subtle contrasts are provided by alternating the string and trumpet timbres, and by juxtaposing an exquisitely dark C Minor tonality with the warmer, primary E flat Major. Mr.

Schwarz has fashioned his own virtuosic cadenza for this movement. The subdominant A flat colors the flowing second movement, which is a 6/8 *Andante* in simple ternary form. A gorgeous *cantabile* theme is first presented by the orchestra before being further developed by the solo trumpet, whose occasional chromatic tones provide harmonic tension. An overall mood of serenity prevails, reminiscent of Mozart's quiet, introspective arias. Dazzling soloistic displays of trills, turns, arpeggios, and fanfares highlight the concluding movement. Free modulation occurs in extended developmental sections, the trumpet now actively participating with its new chromatic capabilities. This lively rondo unifies the concerto's spirit and brings it to a joyous close.

Despite its musical importance, this composition brought disappointment to Haydn, who evidently felt that he had written his finest concerto for an imperfect instrument. Haydn never was to hear the valved trumpet since Bluehmel's invention made its appearance in 1813.

In the meantime Weidinger had been working to better his trumpet. After adding two more keys to improve the muffled sound, insecure intonation, and limited chromatic capabilities, he went on a concert tour throughout Germany to promote interest in his new instrument. And in 1803 Johann Nepomuk Hummel

(1778-1837) obliged Weidinger by writing the Trumpet Concerto in E Major for him.

Hummel was a great piano virtuoso as well as a widely renowned composer who acquired his musical training as a student of Mozart, Albrechtsberger, Haydn, Salieri, and Clementi. Residencies as orchestra conductor at the courts of Stuttgart and Weimar sharpened Hummel's musical instincts, and in 1804 he replaced his mentor Haydn as the court conductor and composer in Esterhazy. A composing career was to prove highly successful for Hummel. Thus he was a prime target for the flagrant piracy of the times and in 1825 was forced to make proposals to the *Bundesversammlung* requesting the abolition of "injurious piracy." Significantly, these proposals formed the basis of future laws protecting composers' rights.

Premiered by Weidinger at an Esterhazy New Year's Day royal dinner in 1804, the Hummel concerto is scored for solo trumpet, strings, two flutes, oboes, clarinets, bassoons, horns, and timpani. It is built along classical lines similar to the Haydn, yet diverges in spirit, resembling the piano concerti of Mozart in dramatic content. As opposed to Haydn's gently and reflective music, the Hummel is more extroverted in effect — perhaps due to the difference in orientation between Haydn, the master composer, and Hummel, the young virtuoso. An *Allegro con spirito* in E Major



opens the concerto and immediately establishes its forthright mood. Primary melodic motives are first announced in a long orchestral introduction, before being restated and brilliantly developed by the solo trumpet. Bold trills, arpeggios, and other ornamentations attest to the greater flexibility of Weidinger's vastly improved trumpet, now almost entirely chromatic and capable of virtuosic runs and wide skips throughout the registers. Far-reaching harmonic explorations and variety in thematic development make this a most fascinating example of sonata form. A lilt-ing *Andante* in the subdominant follows, featuring long singing trumpet lines and major-minor interchanges in the accompaniment. This spacious moment of repose is marked by a free progressive modulation which finally establishes the dominant B Major to lead *attacca subito* into the closing, dance-like *Rondo* in E Major. Highlighted by virtuosic trumpet figures, this light-hearted movement emphasizes the soloist's versatility by including controlled dynamic shadings as an integral part of the composition. A more lyrical middle section with its own repeating theme contrasts

and momentarily shifts the key to E Minor, but a final return to E Major once again exhibits flashing trumpet runs and brings the work to its fiery conclusion.

Discouraged by the keyed trumpet's waning popularity and ultimate limitations, Hummel set this concerto aside and did not publish it during his lifetime. Neglected in the later nineteenth and early twentieth centuries, the manuscript was rediscovered in the British Museum and first published in 1957. Soon thereafter it was performed and recorded by a number of modern trumpet virtuosos, mostly in the key of E flat. Mr. Schwarz uses Edward Tarr's edition for this recording, and restores the concerto to its original key of E Major.

*June Le Bell*

*Mary Lou Humphrey*