Leopold HOFMANN
Flute Concertos • 3
Uwe Grodd, Flute
Czech Chamber Philharmonic Orchestra
Pardubice
Michael Halász
**Leopold Hofmann (1738–1793)**

Leopold Hofmann was among the most prominent Viennese composers of his generation. Although employed primarily as a church musician, Hofmann was also a prolific and successful composer of instrumental music whose symphonies, concertos and chamber works were performed all over Europe. His contemporary popularity is attested to by the frequency with which his works appear in 18th-century catalogues, and both the number and geographic spread of the extant surviving manuscript copies. For such a prominent figure in Viennese musical life it is surprising that so little is known about his professional activities beyond the positions he held. Of his private life we know even less, although it is clear that his immediate family background was rather more distinguished than was typical for professional musicians of the period.

Georg Adam Hofmann (1698–1769), the composer's father, was a highly-educated official of Bohemian origin who, at the time of Leopold's birth, was employed as Hofkammerdiener to Count Johann Adam Questenberg. The extensive archives of the Questenberg family, now held in the Moravian State Archive in Brno, contain numerous letters from Hofmann senior to Count Questenberg reporting on Viennese musical life. These letters paint a picture of a man who was vitally interested in music and who likely knew many of the leading musical figures in Vienna. He would certainly have noticed that his seventh son, Leopold, showed unusual musical talent and may have personally organised an audition for him with his fellow Bohemian, Franz Tuma, Kapellmeister to the Dowager Empress Elisabeth Christine. The extensive archives of the Questenberg family, now held in the Moravian State Archive in Brno, contain numerous letters from Hofmann senior to Count Questenberg reporting on Viennese musical life. These letters paint a picture of a man who was vitally interested in music and who likely knew many of the leading musical figures in Vienna. He would certainly have noticed that his seventh son, Leopold, showed unusual musical talent and may have personally organised an audition for him with his fellow Bohemian, Franz Tuma, Kapellmeister to the Dowager Empress Elisabeth Christine. Leopold joined the chapel as a chorister at the age of seven and remained there until its dissolution in 1750. As a member of the chapel he received a thorough musical education. Although his violin teacher is unknown, an obvious candidate is Giuseppe Trani, one of Dittersdorf's teachers, who was also a member of the Dowager Empress's chapel. His most important teacher and mentor, however, was the chapel's organist, Christoph Wagenseil, one of the most progressive composers of instrumental music in Vienna at this time. Hofmann studied keyboard with Wagenseil and later composition. His influence on Hofmann's artistic development is clear to see in much of his music, but Wagenseil also seems to have played a significant role in helping Hofmann to establish his professional career.

Hofmann's earliest known compositions date from the late 1750s and include symphonies, flute concertos and at least one small-scale sacred work, a setting of an Alleluja for bass solo, choir, two violins and organ. Sieber's publication in Paris of a set of six symphonies by Hofmann is evidence that his reputation as a composer was well established by 1760 and further proof of this can be found in the regular acquisition of his works by a number of the great Austrian monastic foundations, including Gmüthig, which also began around this time.

Hofmann's first known professional post – as musicus (probably a violinst) at St Michael's (1758) – was followed quickly by the musical directorship of St Peter's (c. 1764) and, in 1769, an appointment as Klaviermeister at court, possibly on the recommendation of Wagenseil. Three years later he secured the prized position of Domkapellmeister but declined the directorship of the Hofkapelle on learning that Wagenseil had been appointed to Count Johann Adam Questenberg. Hofmann's resignation from the cathedral would open the way to Tobias Gsur succeeding to the position. Gsur was evidently considered unsuitable and the decision was made to leave Hofmann where he was and bring Giuseppe Bonno out of retirement to fill the court post.

The politicking involved in the court appointment may have effectively blocked Hofmann's immediate career.

### Flute Concertos • 3

<table>
<thead>
<tr>
<th>Flute Concerto in D (Badley D5)</th>
<th>15:22</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allegro</td>
<td>6:15</td>
</tr>
<tr>
<td>Andante ma non molto*</td>
<td>4:33</td>
</tr>
<tr>
<td>Allegro spirtoso</td>
<td>4:31</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Flute Concerto in G (Badley G1)</th>
<th>14:00</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tempo giusto</td>
<td>5:10</td>
</tr>
<tr>
<td>Adagio un poco andante*</td>
<td>4:47</td>
</tr>
<tr>
<td>Vivace</td>
<td>4:00</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Flute Concerto in A (Badley A1)</th>
<th>15:36</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allegro moderato</td>
<td>6:02</td>
</tr>
<tr>
<td>Andante ma non molto*</td>
<td>5:13</td>
</tr>
<tr>
<td>Allegro</td>
<td>4:21</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Flute Concerto in G (Badley G4)</th>
<th>17:42</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tempo giusto</td>
<td>6:50</td>
</tr>
<tr>
<td>Adagio un poco andante*</td>
<td>5:49</td>
</tr>
<tr>
<td>Allegro molto</td>
<td>4:59</td>
</tr>
</tbody>
</table>

* Flute solo and strings
Hofmann’s contemporary reputation, as we understand it from the few references to him, was that of a multi-talented composer equally at home in the realms of church music and secular instrumental music. It is tempting to think of him first and foremost as a composer of sacred music on account of the positions he held, but the sheer volume of instrumental music attributed to him suggests that he may have viewed the writing of church music more as a professional obligation than a vocation. His fascination with the concertino is apparent not only from the number of concertos he composed but also from the influence its stylistic and structural conventions exercised on many of his other compositions. Hofmann was not alone among his Viennese colleagues in cultivating the concerto during the 1760s and early 1770s although he was more prolific in this respect than most. During these years he composed around 60 concertos for various instruments, including 13 for flute.

Hofmann’s fascination with the flute is perhaps surprising given that he is not known to have played the instrument himself, but he would have been well aware of its popularity and the constant demand for new music. Hofmann was not alone among his Viennese colleagues in cultivating the concerto during the 1760s and early 1770s although he was more prolific in this respect than most. During these years he composed around 60 concertos for various instruments, including 13 for flute.

Hofmann’s contemporary reputation, as we understand it from the few references to him, was that of a multi-talented composer equally at home in the realms of church music and secular instrumental music. It is tempting to think of him first and foremost as a composer of sacred music on account of the positions he held, but the sheer volume of instrumental music attributed to him suggests that he may have viewed the writing of church music more as a professional obligation than a vocation. His fascination with the concertino is apparent not only from the number of concertos he composed but also from the influence its stylistic and structural conventions exercised on many of his other compositions. Hofmann was not alone among his Viennese colleagues in cultivating the concertos during the 1760s and early 1770s although he was more prolific in this respect than most. During these years he composed around 60 concertos for various instruments, including 13 for flute.

Hofmann’s fascination with the flute is perhaps surprising given that he is not known to have played the instrument himself, but he would have been well aware of its popularity and the constant demand for new music. Three unidentified flute concertos listed in the inventory of the Estherházy Hofmusikkapelle in Eisenstadt are among the very earliest of Hofmann’s instrumental works and possibly represent his first major works for the flute. Over the course of the next 20 years he composed solos, duos, trios, quartets and concertos for flute as well as incorporating prominent flute parts in several concertinos and cassations. A good deal of this music may have been performed in the manner of chamber music with one player per part (matches at every turn the sureness of touch evident in the solo writing, while the more richly scored tutti sections serve as a reminder that Hofmann also was a prolific and popular composer of symphonies. It is little surprise that a flautist of Agostinelli’s pedigree found these concertos so beguiling and it is tempting to ascribe to him not only their acquisition for the princely Kapelle, but also perhaps the commissioning of the authentic flute concertos. The solo writing in these four works is characterised by lightness, grace and agility, and the intricate detail of Hofmann’s thematic ideas and their expansion is well suited to the instrument’s musical strengths. It is heard to particular advantage in the lovely slow movements with their delicate, filigree solo lines that at times have an almost rhapsodic quality to them. The finales, with their simpler thematic ideas and faster tempos, exploit the lightness and grace of the solo instrument with rapid scales, large intervallic leaps and spiky dotted figures, which imbue the music with tremendous verve. The flute parts utilise the instrument’s full effective range, avoiding the lowest register where projection is a problem, but nonetheless ensuring that the soloist does not spend the entire time playing in the high register. The radiance of Hofmann’s flute writing owes a great deal to his masterful control of the surrounding textures; his deft handling of the modest accompanying forces (these works would frequently have been performed in the manner of chamber music with one player per part) matches at every turn the sureness of touch evident in the solo writing, while the more richly scored tutti sections serve as a reminder that Hofmann also was a prolific and popular composer of symphonies. It is little surprise that a flautist of Agostinelli’s pedigree found these concertos so beguiling and it is tempting to ascribe to him not only their acquisition for the princely Kapelle, but also perhaps the commissioning of several new works.

Aidan Badley
The Czech Chamber Philharmonic Orchestra Pardubice is valued for its stylistic interpretations and the extraordinary quality of its orchestral sound, and it is rightly ranked amongst the world’s leading representatives of Czech musical culture. It often performs at the most prestigious festivals in the Czech Republic and venues throughout Europe such as the Concertgebouw, Amsterdam, the Grosses Festspielhaus, Salzburg, the Herkulesaal and the Gasteig, Munich, the Musikverein Wien, the Brucknerhaus, Linz, and the Meistersingerhalle, Nuremberg among many others. Outside Europe the orchestra has performed in Japan and toured extensively around America. The orchestra has collaborated with many leading conductors including Jiří Bělohlávek, Marco Armiliato and Mariss Jansons, and also numerous world-renowned soloists such as Isabelle van Keulen, Vladimir Spivakov, Ludwig Güttler, Radek Baborák, Gábor Boldoczki and Sergei Nakariakov. Aside from concerts, the orchestra regularly engages in operatic and theatre projects and has recorded dozens of successful albums on record labels including Naxos, ArcoDiva, Supraphon, Classico, Monitor-EMI and Amabile.

Michael Halász's first engagement as a conductor was at the Staatstheater am Gärtnerplatz, Munich, where, between 1972 and 1975, he directed all operetta productions. In 1975 he moved to Frankfurt to work as principal Kapellmeister with Christoph von Dohnányi, and here he conducted the most important works of the operatic repertoire. Many engagements as a guest conductor followed and in 1977 Dohnányi took him to the Staatsoper Hamburg as principal Kapellmeister. From 1978 to 1991 he was GMD (general music director) of the Hagen Opera House and in 1991 he took up the post of resident conductor at the Wiener Staatsoper for 20 years. Michael Halász’s recordings for Naxos include ballets by Tchaikovsky, operatic excerpts of Wagner, symphonies by Beethoven, Schubert and Mahler, Rossini’s overtures, three volumes of Liszt’s symphonic poems (the latter critically acclaimed by the Penguin Guide), Fidelio (8.660070-71), Don Giovanni (8.660080-82), Le nozze di Figaro (8.660102-04), Die Zauberflöte (8.660030-31), and a pioneering recording of Schreker’s opera Der ferne Klang (8.660074-75). He has also recorded Pergolesi’s Stabat Mater and Orfeo (8.550766), Richard Strauss’s Le Bourgeois Gentilhomme (8.553379), Rubinstein’s Don Quixote (8.555294) and, for Marco Polo, ballet music by Rubinstein (8.220451) and Schmidt’s Symphony No. 1 (8.223119).

Uwe Grodd is a flautist, conductor, editor and teacher. He has made world premiere recordings of more than 80 works of 18th and early 19th-century music. Grodd initially gained worldwide attention when awarded First Prize at the Cannes Classical Awards 2000 for ‘Best 18th-century Orchestral Recording’ for his album of Vaňhal Symphonies (8.554341), and twice earned Gramophone magazine’s Editor’s Choice accolade as well as the International Record Review ‘Outstanding Industry’ award. A graduate of the University of Mainz, Germany, Grodd studied with teachers of international repute including André Jaunet, Robert Aitken and Sergiu Celibidache. Grodd was invited to become music director of the Auckland Choral Society in 2008, has been music director of the Manukau Symphony Orchestra since its inception in 1993 and in 2017 was invited to become music director of the Albany School of Music and Remuera Music Academy. As professor emeritus of the University of Auckland, Grodd’s reputation as an inspiring teacher is well documented by his students’ international performances and prizes. His editions of music by Vaňhal, Hummel, Beethoven and Ries are increasingly in demand.

www.uwe-grodd.com
The orchestral parts and scores of the following works are available from:

www.artaria.com

Sources

The sources upon which the editions used in this recording have been made are:

**Flute Concerto in D (Badley D5)**
Edited by Allan Badley - Artaria Editions AE556 a
Cadenzas (Uwe Grodd) - Artaria Editions AE556a
Regensburg, Fürst Thurn und Taxis’sche Hofbibliothek (Hofmann 19)

**Flute Concerto in G (Badley G1)**
Edited by Allan Badley - Artaria Editions AE553
Cadenzas (Uwe Grodd) - Artaria Editions AE553a
Regensburg, Fürst Thurn und Taxis’sche Hofbibliothek (Hofmann 23)

**Flute Concerto in A (Badley A1)**
Edited by Allan Badley - Artaria Editions AE552
Cadenzas (Uwe Grodd) - Artaria Editions AE552a
Regensburg, Fürst Thurn und Taxis’sche Hofbibliothek (Hofmann 21)

**Flute Concerto in G (Badley G4)**
Edited by Allan Badley - Artaria Editions AE554
Cadenzas (Uwe Grodd) - Artaria Editions AE554a
Regensburg, Fürst Thurn und Taxis’sche Hofbibliothek (Hofmann 20)
Leopold Hofmann was among the most prominent Viennese composers of his generation, his music performed all over Europe. Hofmann’s radiant flute concertos follow the conventions of the day with superlative elegance and a deceptive facility. The solo writing has a lightness, grace and agility perfectly suited to the instrument’s strengths, particularly in the lovely and often rhapsodic slow movements. It is hardly surprising that musicians and audiences found these concertos so beguiling, and they have lost none of their magic today.

Leopold

HOFMANN

(1738–1793)

Flute Concertos • 3

1–3 Flute Concerto in D (Badley D5) 15:22
4–6 Flute Concerto in G (Badley G1) 14:00
7–9 Flute Concerto in A (Badley A1) 15:36
10–12 Flute Concerto in G (Badley G4) 17:42

WORLD PREMIERE RECORDINGS

Uwe Grodd, Flute
Czech Chamber Philharmonic Orchestra Pardubice
Michael Halász

Recorded: 26–28 February 2018 at The House of Music, Pardubice, Czech Republic
A detailed track list can be found inside the booklet • Producer: Jiří Štilec
Engineer: Václav Roubal • Booklet notes: Allan Badley • Publisher: Artaria Editions
Cover: View of Vienna as seen from the Spinnerin am Kreuz (c. 1840) by an anonymous painter