



# Trumpet Concertos

DDD  
8.554806

Haydn • Hummel • Neruda

Niklas Eklund, Trumpet  
Swedish Chamber Orchestra • Roy Goodman



## Trumpet Concertos

**Joseph Haydn (1732-1809): Concerto in E flat major**

**Johann Nepomuk Hummel (1778-1837): Concerto in E major**

**Jan Křtitel Jiří (Johann Baptist Georg) Neruda (c1707-c1780): Concerto in E flat major**

**Bedřich Diviš (Friedrich Dionys) Weber (1766-1842): Variations in F major**

By 1796 Joseph Haydn was once again actively in the service of the Esterházy family. The death of his old employer Prince Nikolaus I in 1790 had released him from the great palace complex of Esterháza and allowed him two extended and highly successful visits to London. The new Prince, Paul Anton, had outlived his father by only four years and his son Prince Nikolaus II had followed the former in making his principal residence Eisenstadt, where Haydn had started his career with the family in 1761. Haydn now lived for most of the year in Vienna, moving to Eisenstadt only for a short period in the summer, there providing a number of Mass settings, while in Vienna occupied with the composition of oratorios, influenced by his stay in London, and of his last string quartets. The inspiration for the *Trumpet Concerto* that he completed in 1796 was a newly modified instrument, the keyed trumpet.

An earlier limitation of the Baroque *clarino* was its inability to play consecutive notes in a lower register, confined as it was to the notes of the harmonic series, widely spaced in the lower register and more closely adjacent in the higher. Experiments had been made with the further development of the slide trumpet, on the principle of the trombone, and of the technique of hand-stopping to adjust the pitch, as with the French horn. It was, however, the invention in 1793 of a more effective form of keyed trumpet by Anton Weidinger, a friend of Haydn and a member of the Vienna court orchestra since 1792, that offered even wider possibilities, coming after less successful experiments in Dresden in

the 1770s. Keys, operated by the player's left hand, were added to the instrument, covering holes which could each raise the pitch a semitone. The keyed trumpet was later replaced by the valve trumpet of 1813 and fell into disuse. Weidinger introduced the new instrument and Haydn's concerto to Vienna in a benefit concert in 1800. The concerto starts with an orchestral exposition during which the soloist is provided the means of warming up before the solo entry with the principal subject, later developed, before returning in a recapitulation leading to a virtuoso cadenza. French horns, orchestral trumpets and drums are not included in the scoring of the A flat major slow movement, with its effective use of the lower chromatic range of the keyed trumpet. The concerto ends with a brilliant rondo, witness both to Haydn's unflinching powers of invention and to the technical prowess of Weidinger.

Johann Nepomuk Hummel was born in Pressburg, the modern Bratislava, in 1778, the son of a musician. Moving with his family to Vienna at the age of eight, he became a piano pupil of Mozart, before embarking on a public career as a virtuoso in 1788, on the latter's advice. By 1793 he had returned once more to Vienna, studying, like Beethoven, with Albrechtsberger, Salieri and Haydn. It is said to have been on the recommendation of this last that Hummel was appointed Konzertmeister to Prince Nikolaus Esterházy, effectively performing the duties that Haydn had now relinquished, while retaining the title of Kapellmeister. He remained in the service of the

Esterházy until 1811, when his contract, after a series of complaints, was ended. Thereafter he resumed his career as a virtuoso pianist before settling in Stuttgart as Kapellmeister and, eventually, in Weimar in the same capacity, while continuing, as far as he could, his concert tours. His *Trumpet Concerto in E major* was also written for the keyed trumpet and its inventor, Anton Weidinger, who gave the first performance at a court concert on New Year's Day 1804. Unusual in its key, and often played in E flat rather than E, the concerto, more lightly scored, explores even more than Haydn's work the possibilities of the new instrument. The orchestral exposition of the first movement again leads to the formal entry of the soloist with his version of the principal theme, followed by the return of the second subject, in the soloist's exposition, a central development and a recapitulation. The slow movement, starting in the minor, allows the soloist a prolonged trill before the introduction of the principal theme, finally shifting to the major before the final rondo, which is ushered in by the repeated notes of the solo trumpet, a movement that brings taxing technical demands and bravura display.

The Bohemian composer Jan Křtitel Jiří Neruda, often known by the German form of his forenames, Johann Baptist Georg, was born about the year 1707 and trained in Prague. In 1750 he moved to Dresden as a member of the court orchestra, of which he subsequently became Konzertmeister, serving there through the difficult conditions brought about in Saxony by the Seven Years War. Charles Burney visited Dresden during the course of his tour through Germany in 1772 and remarks on Neruda's continued presence in an orchestra in which his two sons were also employed, having served first under the Court Kapellmeister Johann Adolf Hasse and then under his

successors. Neruda left a quantity of music of various kinds, including some fourteen concertos. The *Trumpet Concerto* belongs to an earlier musical world than Hummel's work. Scored for an orchestra of strings, with continuo harpsichord, it is pre-classical in form, with an orchestral introduction, followed by the solo trumpet with the principal theme and its characteristic use of sequence in motifs expanded by successive repetition. The principal theme returns in the dominant in an orchestral *ritornello* before the trumpet entry with new material, a procedure followed in the following *ritornello* and final return of the principal theme in its original key, leading to a trumpet cadenza and coda. The orchestra offers the first statement of the main theme of the slow movement, followed by the solo trumpet with an elaboration and extension of the same material. A cadenza precedes the second orchestral section of the movement and the soloist leads the way back to the original key and to a second cadenza, before the *Largo* comes to a close. The concerto ends with a triple metre *Vivace*, its principal theme proposed by the orchestra, a *ritornello* that returns in different keys to frame a series of solo episodes, culminating in a trumpet cadenza.

Bedřich Diviš Weber, a Bohemian composer widely known by the German form of his forenames, Friedrich Dionys, had a particular interest in new developments in brass instruments and was himself responsible for a form of chromatic French horn. Born near Karlovy Vary (Karlsbad) in 1766, he studied philosophy and law in Prague, before turning his attention definitively to music. He had met Mozart, a composer who influenced him very greatly, and profited from instruction by Carl Maria von Weber's later teacher, the versatile Abt Vogler. In 1811 he became the first director of the new Prague Conservatory, retaining

that position until his death in 1842. Conservative in taste, he took objection to the music of Beethoven, as he did to that of Carl Maria von Weber, but nevertheless had his Conservatory students perform a symphony by Wagner, of which he apparently approved. He also served as director of the Prague Organ School, effectively controlling higher musical education in the region for many years. Weber's *Variations for trumpet and orchestra* seems to have followed his own experiments with keyed instruments and the use of a keyed horn of his devising by a Prague student, Joseph Kail, who introduced the instrument to Vienna. Kail went on to develop the double piston Vienna valve for

the French horn. It is reported that in 1828 a certain Herr Chlum played the present *Variations* on a chromatic trumpet of Kail's invention, presumably the valve trumpet, making this work the earliest surviving example of such music. There is a slow introduction to the work, leading to the theme, marked *Larghetto*. The first variation introduces rapider figuration, with virtuoso triplets in the second and a demonstration of chromatic expertise in the third. The fourth and last variation is a *Tempo di Polacca*, with a satisfying concluding coda.

**Keith Anderson**

## Niklas Eklund

Acclaimed as probably the most phenomenally gifted baroque trumpeter in the world today, Niklas Eklund boasts beautiful tone, technical brilliance and great musicianship, which have made him much sought after as a soloist around the world. Besides giving concerts in Sweden and the rest of Europe, he has appeared in the United States, Australia, New Zealand, Ukraine and Russia. After five years as solo trumpeter of the Basel Radio Symphony Orchestra, he left his position there in the autumn of 1996 to pursue a career as a soloist. He has since appeared with leading ensembles and conductors, including John Eliot Gardiner, Nicholas McGegan, Joshua Rifkin, Eric Ericson, London Baroque, La Stagione (Frankfurt), the Bach Ensemble (New York), the Drottningholm Baroque Ensemble, and English Baroque Soloists. Niklas Eklund was born in Göteborg in 1969. His first teacher was his father, Bengt Eklund, after which followed studies at the School of Music and Musicology there. He received further education at the Schola Cantorum Basiliensis, under the direction of Edward H. Tarr. On this recording Niklas Eklund plays instruments from Edwards Trumpets: for Haydn and Neruda an E flat, for Hummel an E (specially built for him) and for Weber a B flat trumpet.

## Swedish Chamber Orchestra

The Swedish Chamber Orchestra, based in the city of Örebro, is the only full-time Scandinavian chamber orchestra. The Örebro Concert Hall, on the Black River in the historic centre of Örebro, is the orchestra's home. From this base it gives over a hundred performances a year divided between subscription concerts and tours, national and international. The rapid development of the Swedish Chamber Orchestra, attracting attention from leading international conductors and soloists, has focused on intensive recording and increasingly on touring. In 1996 the orchestra toured Europe with Barbara Hendricks and Eric Ericson's Chamber Choir, appearing in 1997 in Spain and Norway, and in 1998 in Germany, Norway and the Kennedy Centre in Washington DC, followed by a tour in 2001 to Germany. Collaboration with the Scottish Chamber Orchestra has established a composer-in-residency for a Swedish composer, Karin Rehnqvist, and a British composer, Sally Beamish. The Swedish Chamber Orchestra has made critically acclaimed recordings for labels such as BIS, Hyperion, Simax and Naxos. Its earlier recording of Kraus symphonies for Naxos (8.553734) was named record of the month in Diapason and was awarded the Cannes Classical Awards prize for best recording of eighteenth century music in 1998. The Principal Conductor of the orchestra is Thomas Dausgaard.

## Roy Goodman

An invitation to conduct the Finnish Radio Symphony Orchestra in 1985 was the catalyst for Roy Goodman's thriving international career. Within a few years Goodman, with the Hanover Band, had recorded for CD the first ever performances on historic instruments of the complete symphonies by Beethoven, Cherubini, Schubert, Schumann, and Weber as well as sixty symphonies by Haydn. He has conducted well over 100 CDs ranging from Monteverdi's sacred vocal music to Holst's *The Planets*, including further orchestral and choral works by Mozart, Mendelssohn and Berwald, as well as important baroque works by Purcell, Corelli, Handel and Bach. Goodman now holds the posts of Principal Conductor of the Manitoba Chamber Orchestra of Winnipeg and Musical Director of the European Union Baroque Orchestra. Opera work includes repertoire by Handel and Mozart in Lisbon, at Opera North in Leeds, Opera Northern Ireland in Belfast, Flanders Opera in Ghent and Antwerp, the Staatstheater Mainz and as annual guest from 1990 to 1998 at the Badisches Staatstheater in Karlsruhe. In 1999 he made his debut at the English National Orchestra with Gluck's *Orpheus* and at the Drottningholm Court Theatre for a new production of *Giulio Cesare*, with invitations to the Stuttgart and San Francisco Opera companies for a production of *Alcina*.

The Haydn and Hummel Concertos were composed for a brand new instrument invented by Anton Weidinger – who was a member of the court orchestra in Vienna – a trumpet with keys which increased both the range and flexibility of the instrument. The remaining two works are by Bohemian composers, the concerto by Neruda dating from a slightly earlier period, and the *Variations* of B. D. Weber the earliest work in this form composed for the valve trumpet.

## Trumpet Concertos

**Johann Nepomuk Hummel (1778-1837)**

**Concerto in E major**

for trumpet and orchestra, s49 17:40

- |                       |      |
|-----------------------|------|
| 1 Allegro con spirito | 9:35 |
| 2 Andante             | 4:19 |
| 3 Rondo               | 3:45 |

**Jan Křtitel Jiří (Johann Baptist Georg)**

**Neruda (c1707-c1780)**

**Concerto in E flat major**

for trumpet and orchestra 13:57

- |           |      |
|-----------|------|
| 4 Allegro | 5:19 |
| 5 Largo   | 4:19 |
| 6 Vivace  | 4:21 |

**Bedřich Diviš (Friedrich Dionys)**

**Weber (1766-1842)**

**Variations in F major**

for trumpet and orchestra 10:30

- |                    |      |
|--------------------|------|
| 7 Largo            | 1:50 |
| 8 Theme: Larghetto | 1:32 |
| 9 Variation I      | 1:42 |
| 10 Variation II    | 0:56 |
| 11 Variation III   | 1:54 |
| 12 Variation IV:   | 2:38 |

**Tempo di Polacca**

**Joseph Haydn (1732-1809)**

**Concerto in E flat major for trumpet  
and orchestra, Hob. VIIe:1 14:44**

- |            |      |
|------------|------|
| 13 Allegro | 6:44 |
| 14 Andante | 3:22 |
| 15 Allegro | 4:39 |

**Niklas Eklund, Trumpet • Swedish Chamber Orchestra • Roy Goodman**

Recorded at the Örebro Concert Hall, Sweden, from 27th to 29th October, 1999

Executive Producer: Bengt Eklund • Producer: Edward H. Tarr

Engineer: Torbjörn Samuelsson • Booklet Notes: Keith Anderson

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