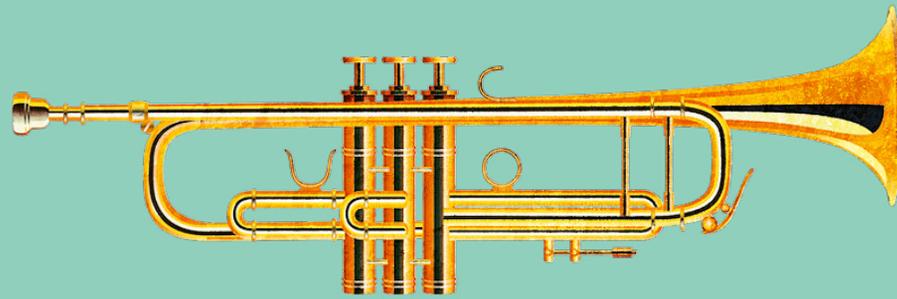


# Terrific Trumpet



BEST LOVED  
classical trumpet music

## Terrific Trumpet

### Best loved classical trumpet music

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|--|--|
| <p>1 <b>Jean-Joseph MOURET (1682–1738)</b><br/>Rondeau et Fanfares 1:54<br/>(Suite de Symphonies) – I. Rondeau<br/><i>John Roderick MacDonald, trumpet</i><br/><i>Martin Stephan, organ (8.551217)</i></p>   | <p>7 <b>Paul HINDEMITH (1895–1963)</b><br/>Trumpet Sonata – II. Mässig bewegt 2:31<br/><i>Huw Morgan, trumpet • Patricia Ulrich, piano</i><br/>(8.573995)</p>  |
| <p>2 <b>Franz Joseph HAYDN (1732–1809)</b><br/>Trumpet Concerto in E flat major, 4:37<br/>Hob.VIIe:1 – III. Finale: Allegro<br/><i>Jürgen Schuster, trumpet</i><br/><i>Cologne Chamber Orchestra</i><br/><i>Helmut Müller-Brühl (8.570482)</i></p> | <p>8 <b>Arcangelo CORELLI (1653–1713)</b><br/>Sonata a 4 in D major, WoO 4 – I. Grave 0:42<br/><i>Niklas Eklund, trumpet</i><br/><i>Wasa Baroque Ensemble • Edward H. Tarr</i><br/>(8.555099)</p>  |
| <p>3 <b>Tomaso ALBINONI (1671–1751)</b><br/>Concerto Saint Marc – II. Allegro 1:39<br/><i>John Roderick MacDonald, trumpet</i><br/><i>Martin Stephan, organ (8.551217)</i></p>   | <p>9 <b>Johann Nepomuk HUMMEL (1778–1837)</b><br/>Concerto for Trumpet and Orchestra 4:19<br/>in E major, S49 – Andante<br/><i>Niklas Eklund, trumpet</i><br/><i>Swedish Chamber Orchestra • Roy Goodman</i><br/>(8.554806)</p>                      |
| <p>4 <b>Gioachino ROSSINI (1792–1868)</b><br/>Guillaume Tell – Overture (excerpt) 3:35<br/><i>Prague Sinfonia • Christian Benda</i><br/>(8.570934)</p>   | <p>10 <b>George Frideric HANDEL (1685–1759)</b><br/>Water Music: Suite No. 2 in D major, 2:55<br/>HWV 349 – II. Alla Hornpipe<br/><i>Capella Istropolitana • Bohdan Warchal</i><br/>(8.550109)</p>   |
| <p>5 <b>Antonio VIVALDI (1678–1741)</b><br/>Concerto for two trumpets in C major, 2:56<br/>RV 537 – I. Allegro<br/><i>Michael Meeks, Crispian Steele-Perkins, trumpet</i><br/><i>City of London Sinfonia • Nicholas Kraemer</i><br/>(8.554040)</p> | <p>11 <b>Leopold MOZART (1719–1787)</b><br/>Trumpet Concerto in D major – 4:27<br/>II. Allegro moderato<br/><i>Miroslav Kejmar, trumpet</i><br/><i>Capella Istropolitana • Peter Škvor</i><br/>(8.550243)</p>  |
| <p>6 <b>Bedřich Diviš (Friedrich Dionys) WEBER (1766–1842)</b><br/>Variations for Trumpet and Orchestra 1:50<br/>in F major – Largo<br/><i>Niklas Eklund, trumpet</i><br/><i>Swedish Chamber Orchestra • Roy Goodman</i><br/>(8.554806)</p>        | <p>12 <b>Giuseppe TORELLI (1658–1709)</b><br/>Sinfonia for Trumpet in D major, G. 4 – 1:02<br/>III. Allegro<br/><i>Thomas Reiner, trumpet</i><br/><i>South West German Chamber Orchestra, Pforzheim</i><br/><i>Sebastian Tewinkel (8.570501)</i></p> |

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| 13 | <p><b>Georges BIZET (1838–1875)</b><br/>           Carmen Suite No. 2: IV. Chanson du toreador 2:39<br/> <i>Slovak Philharmonic Orchestra</i><br/> <i>Anthony Bramall</i><br/>           (8.550061)</p>  | 19 | <p><b>Pyotr Il'yich TCHAIKOVSKY (1840–1893)</b><br/>           Swan Lake – Danse napolitaine 2:10<br/> <i>Slovak Philharmonic Orchestra • Michael Halász</i><br/>           (8.553271)</p>  |
| 14 | <p><b>Johann Sebastian BACH (1685–1750)</b><br/>           Brandenburg Concerto No. 2 in F major, 3:18<br/>           BWV 1047 – III. Allegro assai<br/> <i>Capella Istropolitana • Bohdan Warchal</i><br/>           (8.550047)</p>                             | 20 | <p><b>Giovanni Buonaventura VIVIANI (1638–1692)</b><br/>           Trumpet Sonata No. 2 6:31<br/> <i>Niklas Eklund, trumpet</i><br/> <i>Knut Johannessen, organ (8.553593)</i></p>  |
| 15 | <p><b>Georg Philipp TELEMANN (1681–1767)</b><br/>           Trumpet Concerto in D major, TWV 51:D7 – 1:59<br/>           I. Adagio<br/> <i>Niklas Eklund, trumpet</i><br/> <i>Drottningholm Baroque Ensemble • Nils-Erik Sparf</i><br/>           (8.553531)</p> | 21 | <p><b>Henry PURCELL (1659–1695)</b><br/>           The Indian Queen, Z. 630 – 3:21<br/>           Trumpet Overture<br/> <i>Norman Engel, trumpet</i><br/> <i>Aradia Ensemble • Kevin Mallon</i><br/>           (8.556839)</p>                                       |
| 16 | <p><b>Arthur HONEGGER (1892–1955)</b><br/>           Intrada, H. 193 4:27<br/> <i>Huw Morgan, trumpet • Patricia Ulrich, piano</i><br/>           (8.573995)</p>   | 22 | <p><b>Giuseppe TORELLI</b><br/>           Sonata a 5 in D major – II. Allegro 1:44<br/> <i>Niklas Eklund, trumpet</i><br/> <i>Drottningholm Baroque Ensemble</i><br/> <i>Nils-Erik Sparf</i><br/>           (8.553531)</p>  |
| 17 | <p><b>Benedetto MARCELLO (1686–1739)</b><br/>           Trumpet Sonata, Op. 2, No. 11 – 2:21<br/>           I. Adagio<br/> <i>Miroslav Kejmar, trumpet</i><br/> <i>Capella Istropolitana • Peter Škvor</i><br/>           (8.550243)</p>                         | 23 | <p><b>George Frideric HANDEL</b><br/>           Messiah, HWV 56 (1751 Version) – 8:41<br/>           Part III: Aria: The trumpet shall sound<br/> <i>Eamonn Dougan, bass</i><br/> <i>Academy of Ancient Music</i><br/> <i>Edward Higginbottom (8.570131-32)</i></p> |
| 18 | <p><b>Pietro BALDASSARE (1683–1768)</b><br/>           Trumpet Sonata No. 1 in F major – 2:12<br/>           I. Allegretto<br/> <i>Laura Vukobratović, trumpet</i><br/> <i>Cologne Chamber Orchestra • Christian Ludwig</i><br/>           (8.551265)</p>        |    |   |

**Total Timing: 73:04**

## **Terrific Trumpet**

### **Best loved classical trumpet music**

The trumpet is one of the oldest known instruments, dating as far back as 2000 BC. The earliest trumpets were made from animal horns or conch shells which, when air was blown through them, could create a loud, resonant sound which carried across great distances. Trumpets were therefore heard most often either in hunting or during battle, as a signal of victory or a warning of oncoming attack. The animal horns eventually gave way to man-made recreations – trumpets made in silver or brass – and the sound of these new instruments was greatly amplified.

Trumpets are made from two parts – the mouthpiece, and the main body of the instrument. To make a sound, the player must purse their lips inside the mouthpiece, forming a seal around the edge, and blow air through a small hole in their lips. This set-up is what we call an 'embouchure'. The air travelling through the mouthpiece creates a vibration in the air column inside the trumpet, and it emerges from the bell as a loud, clear sound.

The trumpets played in the Baroque era are what we now refer to as 'natural trumpets'. These instruments consist of long pieces of tubing, around 8 feet in length and usually bent twice

into a long, rounded shape, with a mouthpiece at one end and a flared bell at the other. The only notes that could be played on these trumpets were those of the natural harmonic series. Natural harmonics are quite spaced out in the lower range of the instrument, so there were limited notes to choose from. However, in the upper range of the instrument, the harmonics are clustered much closer together, allowing for many more note possibilities. Players moved between harmonics purely by adjusting the tightness of their lips while blowing the air: the higher they wanted to play, the tighter their lips needed to be and the more difficult it was.

Trumpeters historically only played fanfares based around the lower harmonics of the instrument. However, in the Baroque period, composers began to write music for the trumpet which explored the upper register and the greater variety of notes available here. This means that a lot of trumpet music from the Baroque period is especially high-pitched and both technically and physically demanding. Composers of this time, such as J.S. Bach and G. P. Telemann, must have known some exceptionally skilled trumpeters capable of playing the challenging parts that they wrote for them.

Although the high register allowed for trumpeters to play consecutive tones of the scale, a chromatic scale could not be achieved in any register of the trumpet. This all changed at the end of the 18th century, when a trumpeter called Anton Weidinger created the 'keyed trumpet'. He drilled holes in the metal tubing and then created keys, much like those on a flute, which could cover the holes when pressed down by different fingers. These holes, depending on whether they were open or closed, created new pitches on the trumpet and thus allowed for a chromatic scale to be played across the whole range of the instrument. This was a pivotal moment in the trumpet's development and inspired composers such as Haydn and Hummel to explore these new chromatic possibilities.

In the early 19th century valves were invented. By pressing down the three valves, either separately or in combination, air is directed into different parts of the trumpet and the resulting pitch changes. Trumpeters still had to move between harmonics by altering the tightness of their lips, but the introduction of valves meant that moving chromatically between these harmonics became simpler and more accurate. The 'piston valve' system, which was developed in 1838 by François Périnet, is the system still used in most brass instruments today.

1 **Mouret: Rondeau et Fanfares (Suite de Symphonies) – I. Rondeau**

Despite his prolific contribution of works during the Baroque period, the music of French composer Jean-Joseph Mouret is rarely heard today. However, he is most well-known for the *Fanfare – Rondeau* from his *Suite de Symphonies, No. 1*, which is a very popular musical choice for wedding ceremonies. This lively fanfare was composed in 1729 and is in the key of D major. Heralded as 'the key of glory' during the Baroque period, music for the trumpet was often written in this key. In this *Rondeau* or '*Rondo*' (a piece where the main theme returns several times), this sparkling melody is more highly ornamented on the final hearing, with added dotted rhythms, repeated notes and trills.

2 **Haydn: Trumpet Concerto in E flat major, Hob.VIIe:1 – III. Finale: Allegro**

Franz Joseph Haydn was one of the most prominent composers of the Classical period. Haydn's musical output included 107 symphonies, 83 string quartets, 62 piano sonatas and 26 operas. He composed his *Trumpet Concerto* in 1796 and it has remained a core piece in the trumpet repertoire. Haydn wrote the

*Concerto* for his friend Anton Weidinger (inventor of the keyed trumpet) and clearly enjoyed exploring the chromatic capabilities of this new instrument. The premiere in 1800 was the first time that audiences would have heard the trumpet playing such melodic material in the mid-low registers and the story goes that Weidinger performed with a cloth over his hands so as not to give away his secret! The final movement of this *Concerto* is in rondo form, with the playful and memorable main melody frequently returning between other musical interludes.

- 3] **Albinoni: Concerto Saint Marc – II. Allegro**  
Famous in his day as an opera composer, Tomaso Albinoni is much better known today for his instrumental music and, in particular, his concertos. This *Concerto* (dedicated to the Patron Saint of Venice, where Albinoni was born), is in four movements: *Grave – Allegro – Andante – Allegro*. The second movement opens with a burst of joyful energy, and the rising sequences towards the end reach the highest range of the trumpet. This performance is played on a piccolo trumpet – a modern trumpet made of much shorter tubing and, therefore, pitched higher than

the normal trumpet. The bright and brilliant tone of the piccolo trumpet perfectly suits Baroque trumpet writing and makes the demanding trumpet parts more achievable for the modern player.

- 4] **Rossini: Guillaume Tell: Overture** (excerpt)  
By the age of 38, Gioachino Rossini had already composed 39 operas. He wrote his final opera, *Guillame Tell*, in 1829, and was not to write another opera before his death in 1868. Today, 'William Tell' is mainly known for its *Overture*, which comprises four parts: *The Prelude (Dawn)*, *The Storm*, *Call to the Dairy Cows* and *The Finale (March of the Swiss Soldiers)*. This final section begins abruptly with a triumphant trumpet fanfare. The intense energy continues to build throughout the whole orchestra until the very last bars where the trumpets conclude with a final flourish.
- 5] **Vivaldi: Concerto for two trumpets in C major, RV 537 – I. Allegro**  
The *Concerto for Two Trumpets in C major* is Vivaldi's only concerto featuring the trumpet. It has become one of his best-known works, yet very little is actually known about when or for whom it was written, and whether Vivaldi ever even heard it in his lifetime. This

*Concerto* is typical of both Vivaldi's writing and the Italian-style Baroque concerto: the outer two *Allegro* movements brim with flashy fanfares and highly virtuosic passages for the soloists while the shorter middle movement (scored just for strings) provides a slower contrast. The solo parts alternate between playing together and imitating one another. This creates an exciting, florid texture which is enhanced by the energetic strings.

6 **B.D. Weber: Variations for Trumpet and Orchestra in F major – Largo**

The Bohemian composer Bedřich Diviš Weber was an influential figure in Prague during his lifetime. He was the first director of the Prague Music Conservatory and was greatly supportive of, and influenced by, the music of Mozart. Although a contemporary, he is of no relation to the well-known German composer Carl Maria von Weber, whose music he found to be objectionable. B.D. Weber's trumpet solo *Variations in F* is the earliest surviving piece to have been played on the valve trumpet. The grand orchestral introduction of the first movement utilises question and answer motifs between the soloist and orchestra. This is followed by a *Thema larghetto* and then four variations

on this theme. Sustained woodwind parts provide added warmth on top of the trumpet's legato tune, and the end of this extract leaves the listener anticipating the first of the four variations.

7 **Hindemith: Trumpet Sonata – II. Mässig bewegt**

During his lifetime the German composer Paul Hindemith wrote a total of 26 sonatas for winds, strings, piano, organ and harp. Remarkably (with the exception of the harp), Hindemith could play all of the other instruments he wrote for. The *Trumpet Sonata*, composed in 1939, has three movements, each one taking on a different character. The first and last movements are powerful and serious, while the second movement ('moving smoothly') has a much lighter, more playful feel to it. Hindemith was particularly pleased with this *Sonata*, writing to a friend that 'it is maybe the best thing I have succeeded in doing in recent times'.

8 **Corelli: Sonata a 4 in D major, WoO 4 – I. Grave**

Arcangelo Corelli was a prominent Italian violinist and composer during the Baroque era. He spent most of his life living and working in Rome and moved in the highest

of aristocratic circles. Corelli was held in such high regard, in fact, that he is buried in the Pantheon in Rome. Corelli's *Sonata a 4 in D major* is scored for trumpet, two violins and basso continuo (double bass and harpsichord). It comprises five short movements: *Grave – Allegro – Grave – Allegro – Allegro*, the middle movement being for strings alone. The opening *Grave* is a wonderful example of the trumpet's lyrical, expressive qualities and demonstrates how far it's come since its role as a signal of war. The trumpet and violins elegantly match each other here with the most delicate beauty. Great sensitivity is required here by the player, who must then change gear for the following, florid *Allegro*.

9 **Hummel: Concerto for Trumpet and Orchestra in E major, S49 – Andante**

As a student of Haydn and Mozart and a friend of Beethoven, Hummel is a composer whose style straddles both the Classical and early-Romantic eras. His *Trumpet Concerto in E major* was written in December 1803 and first performed on New Year's Day in 1804 to celebrate Hummel succeeding Haydn in the court orchestra of Nikolaus II, Prince Esterházy. Just as Haydn had done seven years earlier, Hummel wrote his

*Concerto* for trumpeter Anton Weidinger and his recently-invented keyed trumpet. Hummel made the most of the keyed trumpet's chromatic nature, and particularly so in the second movement, *Andante*. This serious and dramatic (especially when compared to the final movement) aria displays the keyed trumpet's ability to sing expressive melodies and play flowing runs and trills, qualities much more associated with woodwind instruments at the time. Alongside Haydn's *Concerto*, Hummel's *Trumpet Concerto* is a staple part of the trumpet repertoire.

10 **Handel: Water Music: Suite No. 2 in D major, HWV 349 – II. Alla Hornpipe**

Handel's *Water Music* was composed in 1717 and first performed on 17 July that year, after a request by King George I for a concert on the River Thames. Handel composed an extravagant three-part suite for a huge (at that time) orchestra of 50 musicians and conducted the performance himself. He chose to add horns, woodwinds and trumpets to the score so that the sound would carry across the river. One of the most well-known movements is the *Hornpipe* from *Suite No. 2* – a lively version of the traditional British sailor's dance. Strings and

woodwinds provide the opening musical themes before being overtaken by trumpets and horns playing glorious, regal fanfares. It was received with great delight by the King who, according to *The Daily Courant*, demanded at least three back-to-back performances on the night of the premiere.

**11 L. Mozart: Trumpet Concerto in D major – II. Allegro moderato**

From Handel's *Water Music* to his *Music for the Royal Fireworks* – the popular movement *La Réjouissance* sounds remarkably similar to the second movement of Leopold Mozart's *Trumpet Concerto in D major*. The *Concerto* was composed 13 years after Handel's masterpiece, so it is possible that Mozart could have heard and been inspired by *La Réjouissance*. Leopold Mozart was the father and teacher of Wolfgang Amadeus Mozart and had a large portfolio of compositions, most of which have now sadly been lost or are unattributed to him. However one of the pieces he is best known for is his *Trumpet Concerto in D major*. The *Concerto* is, unusually, written in only two movements (*Largo – Allegro moderato*) and is scored for solo trumpet, two horns in D and strings.

**12 Torelli: Sinfonia for Trumpet in D major, G. 4 – III. Allegro**

Giuseppe Torelli was an Italian violinist and composer. He wrote a large number of works for the trumpet, one of which was his *Sinfonia for Trumpet in D major*. The last of three movements (*Presto – Adagio e spiccato – Allegro*) feels like a gigue with its dancing 12/8 time signature. The trumpet introduces the fanfare theme at the very opening, which is then taken over by the strings for the rest of the movement. The trumpet part includes many echoed phrases and flamboyant ornaments, creating added sparkle.

**13 Bizet: Carmen Suite No. 2: IV. Chanson du toreador**

The opera *Carmen* by Georges Bizet is a story of love, jealousy and betrayal. It is one of Bizet's most beloved works due to its abundance of recognisable tunes and famous arias, including the *Toreador Song* (song of the bullfighter). This tune is sung in the opera by bullfighter Escamillo as he enters the stage. In Bizet's orchestral suite it is the trumpet that takes on this role. Escamillo is singing a toast to his fellow toreadors in a bid to gain Carmen's attention and impress her, his words

describing an epic bullfight, the cheering of the crowds and the adoration he receives when he emerges victorious. This tale is depicted in the music by the orchestra's grand opening (laced with machismo), the trumpeter's enticing melody (with its wide vibrato giving a truly Spanish flavour) and, finally, the famous 'Toreador' chorus.

**14** **Bach: Brandenburg Concerto No. 2 in F major, BWV 1047 – III. Allegro assai**

J.S. Bach is the most celebrated and influential composer of the Baroque period. Among his most famous works are his *Brandenburg Concertos* – a collection of six pieces for multiple soloists, composed between 1708–21 and dedicated to Christian Ludwig, Margrave of Brandenburg. Bach originally gave them the title of 'Six Concertos for Several Instruments' and it wasn't until 150 years later that they were re-christened the *Brandenburg Concertos*. In *Concerto No. 2*, Bach writes for his most unusual combination of soloists: recorder, oboe, violin and trumpet. This concerto only lasts 13 minutes in total, but it is packed full of virtuosic writing for each instrument – the trumpet in particular. Bach wrote this part for a *clarino* (a high-pitched

natural trumpet) which can only play in major keys, thus the trumpeter does not play in the minor second movement (this is certainly a relief for the performer, considering the stratospheric writing of the upcoming third movement!) Nowadays this *Concerto* is usually performed on a piccolo trumpet, the brilliant tone of which can cut through the texture but also adds a bright, festive quality to the sound. In this final movement, Bach writes a fugue which brings all of the contrasting colours of the instruments together at once and displays the performers' extraordinary virtuosity.

**15** **Telemann: Trumpet Concerto in D major, TWV 51:D7 – I. Adagio**

The composer G.P. Telemann wrote a number of concertos for the trumpet, but these usually involved other soloists such as oboists, violinists, or sometimes multiple trumpeters. This rare *Concerto*, for single trumpet soloist, is in the 'sonata da chiesa' ('church sonata') form, where its four movements are written in a slow-fast-slow-fast pattern. In this opening *Adagio* the trumpet writing is incredibly expressive and beautiful in its simplicity. This movement in particular presents a challenge for the performer, due to its virtuosic range and

the breath control and stamina required to be able to sustain such high playing at this slow tempo.

**16 Honegger: Intrada, H. 193**

Arthur Honegger was a Swiss composer and a member of 'Les Six' – a group of six composers and friends who lived and worked in Paris in the 1920s. 'Intrada' music is traditionally used to announce the entrance of a character on to the stage in a play or opera. Here, the audience's attention is immediately summoned by a heavy opening piano chord, followed by the entrance of the trumpet with a solemn cadenza. There follows a chorale-like section, where the trumpet and piano parts weave in and out of each other and then a lively *Allegretto* section, with virtuosic writing for both instruments. For trumpeters, a notable part of the piece is just before the final reprise, where the soloist is required to play notes in such quick succession that it is necessary to use a technique called 'triple tonguing'. *Intrada* is often used in auditions and competitions as a test of candidates' stamina and technical ability.

**17 Marcello: Trumpet Sonata, Op. 2, No. 11 – I. Adagio**

Born into a highly aristocratic family, Benedetto Marcello lived and worked in Venice. As well as being a composer, he was also a magistrate. Marcello was a younger contemporary of Vivaldi and some of Vivaldi's influence can be heard in his music. The *Adagio* which begins Marcello's *Trumpet Sonata* captures the listener with an immediately powerful intensity. The opening descending sequences in the trumpet's melody evoke a feeling of yearning. Marcello writes in the higher range of the trumpet, which challenges the player to mask this difficulty and achieve a seemingly-effortless vocal quality.

**18 Baldassare: Trumpet Sonata No. 1 in F major – I. Allegretto**

Not much is known about the Italian composer Pietro Baldassare, and not many of his compositions have survived, but this *Trumpet Sonata* in F major is one of the most well-known works attributed to him. It was originally written for a cornetto (or 'little horn'), which would have been made from an animal horn. The more modern cornetto is more of a hybrid instrument, with finger

holes like a recorder but a mouthpiece like a trumpet. The cornetto was a popular melody instrument in the Baroque era because of its lyrical capabilities but the violin soon usurped the cornetto in this role, since violinists didn't need to break up the melody with breaths and could navigate large leaping intervals more easily. This *Allegretto* is the joyful opening movement of the *Sonata* and is played here on a natural trumpet. The movement ends with a final, embellished reprise of the trumpet's opening statement.

**[19] Tchaikovsky: Swan Lake – Danse napolitaine**

Tchaikovsky is one of the most famous composers of the 19th century. His ballets, operas and symphonies are beloved around the world, with his ballet *Swan Lake*, premiered in 1877, being one of the most popular ballets ever written. The premiere, however, did not go down well with the audience or with the dancers, who complained that Tchaikovsky's music was too difficult to dance to. *Act III* of the ballet is set in an opulent palace ballroom, where six princesses perform a series of dances, including a *Hungarian Dance*, *Spanish Dance*, *Polish Dance* and a

*Neapolitan Dance* (from Naples); it is in this tune that the cornet is given a famous solo. A grand orchestral introduction sets the mood, which suddenly changes into a light, elegant dance.

**[20] Viviani: Trumpet Sonata No. 2**

Viviani was an Italian composer who also worked as a violinist in the court of Innsbruck between 1656 and 1660. He is most well-known for his operas and solo cantatas but other compositions include sonatas for violin and sonatas for trumpet. His *Trumpet Sonata No. 2* is written in five short movements: *Allegro – Allegro – Adagio – Aria – Presto*. The opening *Allegro* is a jaunty tune, followed by a second, more elaborate *Allegro* – whenever the melody is repeated in this movement it is embellished with ornaments and other decorative motifs. The central *Adagio* section demonstrates the trumpet's lyrical nature, preceding a lively *Aria*. This is followed by a vivacious *Presto* bringing the *Sonata* to a rousing conclusion.

**[21] Purcell: The Indian Queen, Z. 630 – Trumpet Overture**

*The Indian Queen* is a semi-opera based on the play by Sir Robert Howard, with

music by English composer Henry Purcell. Unfortunately Purcell only wrote the music for the *Prologue* and *Acts II* and *III* before he died. The music was completed by his brother, Daniel, and the work premiered at the Theatre Royal, Drury Lane in 1695. The famous *Trumpet Overture* (*Canzona and Adagio*) appears halfway through *Act III* and opens with a dancing tune for the trumpet, equally regal and lively in its character. The *Overture* ends with a final *Adagio* played by the strings alone, full of heart-wrenching suspensions and rich harmonies.

- 22 **Torelli: Sonata a 5 in D major – II. (Allegro)**  
Among Torelli's many works for the trumpet is his *Sonata a 5 in D major*. In this second movement, *Allegro*, the trumpeter begins unaccompanied and is gradually joined by the other instruments until they are all playing together. Throughout this movement, the trumpet introduces new ideas which are then taken on and imitated by the rest of the ensemble.

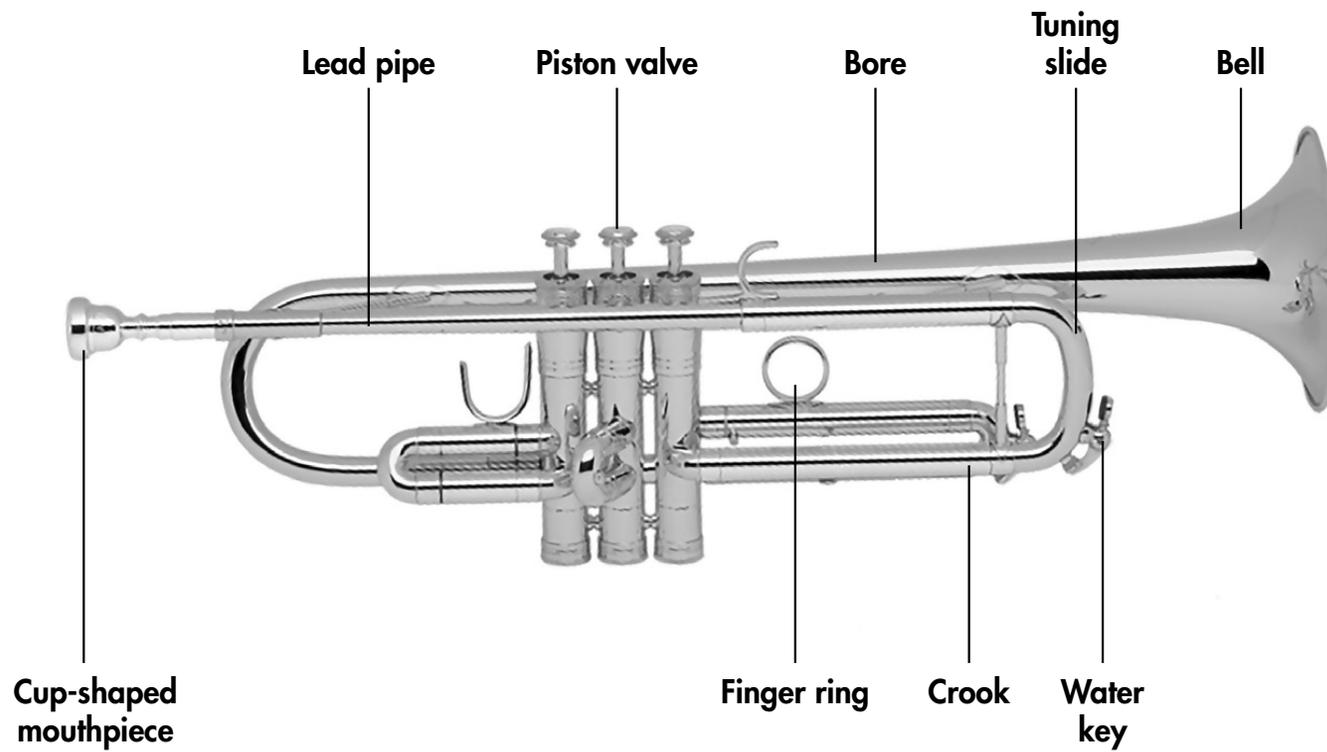
- 23 **Handel: Messiah, HWV 56 (1751 Version) – Part III: Aria: The trumpet shall sound**

Although Handel never wrote a solo piece for the trumpet, he employed the instrument masterfully in many of his other works. He used the trumpet as a solo instrument with the voice in pieces such as *Let the Bright Seraphim* and *Eternal Source of Light Divine*, and also famously in his 1741 oratorio, *Messiah*. *The trumpet shall sound* from *Part III* is a movement for trumpet, bass singer and strings. It is the only movement in the entire work featuring an instrumental solo and is in the form of a 'da capo aria'. The trumpet part fluctuates between fanfare motifs and more lyrical writing, weaving in and out of the vocal part and often embellishing it with flourishes and trills.

Imogen Hancock  
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## **The parts of the trumpet**

<b>Bell</b>	The bell-shaped opening-out at the end of most wind and all brass instruments, e.g. recorders, clarinets, oboes, trumpets, horns, etc.
<b>Bore</b>	As with guns, the hollow part of tubular instruments such as the wind and brass, and the measurement thereof – thus an instrument with a straight cylindrical exterior may have a ‘conical’ bore, narrower at one end than at the other.
<b>Crook</b>	A detachable section of tubing used to extend the length of the vibrating column of air in brass instruments, thus enabling them to play in various keys and increasing their range.
<b>Lead pipe</b>	The lead pipe is the part of the trumpet to which the mouthpiece is attached. This section needs regular cleaning because of saliva that can deposit there.
<b>Mouthpiece</b>	The mouthpiece is a removable part that is placed onto the lips to create sound.
<b>Piston valves</b>	When the first piston is pressed, air flows through the first slide. Pressing the second piston or the third piston causes air to pass through the second or third slide respectively. Pressing a piston lengthens the path of the air.
<b>Tuning slide</b>	The tuning slide is a small slide that raises and lowers on the instrument, changing the key and pitch of the instrument.
<b>Water key</b>	The water key is a simple valve or tap, and this allows any fluid to drain out of the instrument.





**THOMAS REINER**  
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The trumpet is one of the oldest known instruments, descending from animal horns or shells used for signalling over great distances. This clarity of tone has been prized by composers through the ages, with brilliance and virtuosity a feature of works by Albinoni and Bach, and Handel's regal *Water Music* composed to sound superb in the open air. The invention of the keyed trumpet enhanced the instrument's lyrical, expressive qualities which were fully exploited by Hummel and Haydn, while its macho character was used to full effect in Bizet's *Toreador Song*.

## Terrific Trumpet

BEST LOVED classical trumpet music

- |   |   |  |   |
|---|---|--|---|
| <p>1 <b>Jean-Joseph MOURET (1682–1738)</b><br/>Rondeau et Fanfares<br/>(Suite de Symphonies) – I. Rondeau</p> <p>2 <b>Franz Joseph HAYDN (1732–1809)</b><br/>Trumpet Concerto in E flat major,<br/>Hob.VIIe:1 – III. Finale: Allegro</p> <p>3 <b>Tomaso ALBINONI (1671–1751)</b><br/>Concerto Saint Marc – II. Allegro</p> <p>4 <b>Gioachino ROSSINI (1792–1868)</b><br/>Guillaume Tell – Overture (excerpt)</p> <p>5 <b>Antonio VIVALDI (1678–1741)</b><br/>Concerto for two trumpets in C major,<br/>RV 537 – I. Allegro</p> <p>6 <b>Bedřich Diviš (Friedrich Dionys)<br/>WEBER (1766–1842)</b><br/>Variations for Trumpet and Orchestra<br/>in F major – Largo</p> <p>7 <b>Paul HINDEMITH (1895–1963)</b><br/>Trumpet Sonata – II. Mässig bewegt</p> <p>8 <b>Arcangelo CORELLI (1653–1713)</b><br/>Sonata a 4 in D major, WoO 4 – I. Grave</p> <p>9 <b>Johann Nepomuk HUMMEL (1778–1837)</b><br/>Concerto for Trumpet and Orchestra<br/>in E major, S49 – Andante</p> <p>10 <b>George Frideric HANDEL (1685–1759)</b><br/>Water Music: Suite No. 2 in D major,<br/>HWV 349 – II. Alla Hornpipe</p> <p>11 <b>Leopold MOZART (1719–1787)</b><br/>Trumpet Concerto in D major –<br/>II. Allegro moderato</p> <p>12 <b>Giuseppe TORELLI (1658–1709)</b><br/>Sinfonia for Trumpet in D major, G. 4 –<br/>III. Allegro</p> | <p>1:54</p> <p>4:37</p> <p>1:39</p> <p>3:35</p> <p>2:56</p> <p>1:50</p> <p>2:31</p> <p>0:42</p> <p>4:19</p> <p>2:55</p> <p>4:27</p> <p>1:02</p> | <p>13 <b>Georges BIZET (1838–1875)</b><br/>Carmen Suite No. 2: IV. Chanson du toreador</p> <p>14 <b>Johann Sebastian BACH (1685–1750)</b><br/>Brandenburg Concerto No. 2 in F major,<br/>BWV 1047 – III. Allegro assai</p> <p>15 <b>Georg Philipp TELEMANN (1681–1767)</b><br/>Trumpet Concerto in D major, TWV 51:D7 –<br/>I. Adagio</p> <p>16 <b>Arthur HONEGGER (1892–1955)</b><br/>Intrada, H. 193</p> <p>17 <b>Benedetto MARCELLO (1686–1739)</b><br/>Trumpet Sonata, Op. 2, No. 11 –<br/>I. Adagio</p> <p>18 <b>Pietro BALDASSARE (1683–1768)</b><br/>Trumpet Sonata No. 1 in F major –<br/>I. Allegretto</p> <p>19 <b>Pyotr Il'yich TCHAIKOVSKY (1840–1893)</b><br/>Swan Lake – Danse napolitaine</p> <p>20 <b>Giovanni Buonaventura VIVIANI (1638–1692)</b><br/>Trumpet Sonata No. 2</p> <p>21 <b>Henry PURCELL (1659–1695)</b><br/>The Indian Queen, Z. 630 –<br/>Trumpet Overture</p> <p>22 <b>Giuseppe TORELLI</b><br/>Sonata a 5 in D major – II. Allegro</p> <p>23 <b>George Frideric HANDEL</b><br/>Messiah, HWV 56 (1751 Version) –<br/>Part III: Aria: The trumpet shall sound</p> | <p>2:39</p> <p>3:18</p> <p>1:59</p> <p>4:27</p> <p>2:21</p> <p>2:12</p> <p>2:10</p> <p>6:31</p> <p>3:21</p> <p>1:44</p> <p>8:41</p> |
|---|---|--|---|

**Total Timing: 73:04**

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