

BAROQUE TRUMPET CONCERTOS

BAROQUE
H/87 +

John Wilbraham
Solo Trumpet

Academy of St. Martin-in-the-Fields

director
Neville Marriner





JOHN WILBRAHAM was born in 1944 and went to school in London. He began playing the trumpet at 14 and soon afterwards became a member of the National Youth Orchestra of Great Britain. In 1962 he began his studies at the Royal Academy of Music where he won several wind prizes including the Silver Medal of the Worshipful Company of Musicians. He joined the New Philharmonia Orchestra in 1966, and two years later became co-principal trumpet of the Royal Philharmonic Orchestra.

As a soloist, he has appeared frequently throughout Great Britain as well as on radio and television. His special interest lies in the performance of trumpet music of the baroque period.

Side One

TELEMANN: CONCERTO in D

1st Mov. Allegro
2nd Mov. Grave: Poco Andante
3rd Mov. Vivace

ALBINONI: CONCERTO in C

1st Mov. Allegro moderato
2nd Mov. Affettuoso
3rd Mov. Presto

Before the application of keys (by Anton Weidinger in the early 1790s) and of valves (by Friedrich Blühmel in 1813), the notes available on the trumpet—and on the 'natural' horn—were those of the harmonic series, which meant that in the lower register the only notes were at wide intervals, of an octave, a fifth, a fourth and a third (in order of ascent), a diatonic scale only being attainable in the fourth, uppermost octave. It appears that the first trumpeters to exploit this high *clarino* register were the city musicians of Bologna where it had been customary, ever since the sixteenth century, for them to play at the beginning of Mass in the church of S. Petronio, particularly on high feast days; by the 1660s what had originated as short, fanfare-like pieces had developed into fully-fledged *sonate*, *sinfonie* and *concerti*. By the turn of the century the brilliant, *clarino* style had moved its home to Germany and engendered a whole series of concertos and concerto-like works exploiting this highly specialised and exacting technique. The most notoriously difficult of these high trumpet parts is that in Bach's second Brandenburg Concerto, but the four works featured on this record show that a virtuoso technique of a brand quite unknown in the nineteenth century was expected as a natural accomplishment in Bach's and Handel's day.

Telemann: Concerto in D

After close on two centuries of almost complete neglect, the music of Georg Philipp Telemann (1681–1767) is at last coming into its own. A highly respected musician in his own day—Bach was only offered the post of Cantor at St. Thomas's in Leipzig after Telemann had declined it—he was the most engaging, professional and voluminous of composers; his friend Handel said that he could 'write a church piece in eight parts with the same expedition another would write a letter'. The concerto recorded here, published for the first time in 1959 from a manuscript score in Darmstadt, is not so much a solo concert as a concerto grosso, with a concertino of a trumpet and two oboes set off against a ripieno string orchestra. Two vivacious quick movements enclose a central *Aria* for oboes and strings, which is itself framed by a solemn introduction and coda.

Albinoni: Concerto in C

Tommaso Albinoni (1671–1750) was a Venetian, like his contemporaries Vivaldi and Marcello, but not being obliged to make his living by composing he described himself as a 'dilettante Veneto'. As Hawkins put it, he was 'originally a maker of cards, but having an early propensity to music, and having been taught the violin in his youth, he became not only an excellent performer on that instrument, but also an eminent composer'. Most of his concertos, for violin and for oboe(s), are fairly conventional in

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JOHN WILBRAHAM *trumpet*

The Academy of St. Martin-in-the-Fields

Directed by Neville Marriner

Colin Tilney *harpsichord continuo*

Side Two

HERTEL: CONCERTO a CINQUE

1st Mov. Allegro
2nd Mov. Cantabile
3rd Mov. Menuet
4th Mov. Plaisanterie

FASCH: CONCERTO in D

1st Mov. Allegro
2nd Mov. Largo
3rd Mov. Allegro

layout, but the one featured on this record is quite unusual in being scored for trumpet, three oboes, bassoon and continuo. The first movement is in ritornello form, with each of the instruments except the third oboe emerging in a solo capacity during the course of the episodes; the other two movements, however, an *Affettuoso* in D minor in the style of a *siciliano*, and a rousing *Presto*, are more 'orchestral' conceived, with little or no element of display.

Hertel: Concerto a cinque in D

Johann Wilhelm Hertel (1727–89) came from a musical family and was a violinist and harpsichordist of note as well as a composer; he was also something of a writer, producing an autobiography five years before his death and acting as court councillor and secretary to Princess Ulrike of Mecklenburg from 1770 onwards. He studied in Berlin with Georg Benda and knew Bach's second son Carl Philipp Emanuel, and his compositions include oratorios, operas and songs as well as instrumental works. The 'concerto' recorded here is in a style suggestive of C. P. E. Bach: midway between the baroque manner of the earlier part of the eighteenth century and the classicism of Haydn and Mozart. It is not really a concerto at all, but a quintet, scored for the unlikely combination of trumpet, two oboes and two bassoons. The formal plan is somewhat reminiscent of the suite. First comes a colourful *Allegro*, whose distinct 'recapitulation' gives it a feeling of sonata form; next a slow movement in D minor for oboes and bassoons only; then a minuet in three parts (trumpet, oboes, bassoons) with an imitative D minor trio for the oboes and the first bassoon; and finally a jolly *Plaisanterie*, also with a 'trio' in D minor—actually a duet for the two bassoons.

Fasch: Concerto in D

J. S. Bach's esteem for the music of Johann Friedrich Fasch (1688–1758) may be gauged by the fact that he copied out five of his orchestral suites; and it is believed that Fasch withdrew his application for the cantorship of St. Thomas's in Leipzig out of respect for Bach. He founded a 'Collegium Musicum' in the city that was probably the ancestor of the celebrated Gewandhaus concerts. His concerto for trumpet, two oboes, strings and continuo, which was published for the first time in 1964, from a manuscript in Darmstadt, is a true solo concerto, in spite of the active participation of the two oboes. The repeated notes in the first movement's lively ritornello are reminiscent of Bach's fifth Brandenburg Concerto; the second movement is a short but dignified *Largo* (still in the tonic key), the last a free rondo with a minuet-like refrain whose appearances are separated by some brilliant flourishes on the trumpet.

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