

# The Art of the Baroque Trumpet, Vol. 1

TELEMANN • MOLTER • FASCH • L. MOZART  
TORELLI • PURCELL • HANDEL

Niklas Eklund, Baroque Trumpet  
The Drottningholm Baroque Ensemble  
Nils-Erik Sparf



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### Virtuoso Trumpet Music

Telemann • Molter • Fasch • Leopold Mozart • Torelli • Purcell • Handel

Few instruments have changed as much with time as the trumpet. Before the introduction of valves in the earlier part of the 19th century, only the notes of the harmonic series were available, with widely separated notes in the lower register and notes closer together in the higher. The modern valve trumpet can play consecutive notes in the lower register and is shorter in length than the Baroque trumpet, the descriptive name now given to trumpets surviving from the 17th and 18th centuries and modern copies.

The nature of the Baroque trumpet allowed the playing of melodies with consecutive notes only from c" upwards and made severer technical demands on a performer. In addition to other problems, the harmonic series contains higher notes that are slightly out of tune and need correction. This means that the strength of breath must be carefully controlled.

The differences of technique between the earlier and modern trumpet mean that it is difficult for one player to have equal mastery of both. The introduction of finger holes by Otto Steinkopf in 1960 has made correction of some notes easier, but the natural trumpet still remains a demanding instrument. The difficulty of the instrument is the probable reason that the works here included by Molter and Fasch are now recorded for the first time on natural trumpet.

The earliest use of the trumpet in concert ensemble seems to have been at the beginning of the 17th century in Germany and then specifically in church music. About 1630 the Italian player Girolamo Fantini wrote sonatas for trumpet and for trumpet and basso continuo which he published in 1638 in his *Modo per imparare a sonare di tromba*. It was not, however, until about 1660 that the trumpet made an appearance in polyphonic instrumental music probably first in Vienna and a little later in the Moravian town of Kromerick (Kromeric) and

in Dresden. In Bologna Maurizio Cazzati published three sonatas for trumpet, strings and basso continuo in his *Op. 35*, but regular composition of trumpet sonatas in Bologna began only in 1680.

Most compositions for one or more trumpets were written at this period in Kromerick and Bologna where the two most important composers were Vajvanovsky and Torelli respectively. Giuseppe Torelli and Tomaso Albinoni began to develop the solo concerto about 1690, a form later varied and perfected by Vivaldi, but after 1710 relatively few trumpet concerti were written by Italian composers suggesting that the trumpet had by then lost its position as a solo instrument. Several trumpet concerti were written in Germany, however, until the beginning of the 1760s.

Georg Philipp Telemann, more respected in his day than Bach, was employed in Hamburg for the greater part of his prolific career. On his death in 1767 he was succeeded as music director of the five city churches by his godson Carl Philipp Emanuel Bach. His *Concerto for trumpet, two violins and basso continuo* has the traditional four-movement form of the Baroque church sonata, a slow movement leading to a fast followed by a further slow movement and a fast final movement. In the first movement the melody is entrusted to the trumpet with a more equal share of melodic material in the second and fourth movements. A full manuscript score has been handed down to posterity by the collector J.S. Endler who made a complete copy of it. O. Bill of the Hesse County and University Library suggests that the score would have been written about 1720 when Endler was active in Leipzig or at least before he moved to Darmstadt in 1723. In his own first autobiography written in 1718 Telemann says that he wrote several concerti during his stay at the court of Eisenach from 1708 to 1712, but continued writing

for Eisenach while he was employed at Frankfurt-am-Main and during the first ten years of his residence in Hamburg. It might therefore be conjectured that the present concerto was written for Eisenach as the stylistically similar *Concerto for trumpet, two oboes and basso continuo*. The soloist was almost certainly Nikolaus Schreck who was employed at Eisenach between 1710 and 1716 and after that until his death at Gotha where he was described as concert trumpeter. It would seem that Telemann's concerto is the first such composition in Germany.

Johann Melchior Molter was born at Tiefenort near Eisenach in 1696 and entered the service of the Margrave of Baden-Durlach in Karlsruhe. The latter sent him to study in Venice and Rome appointing him Kapellmeister on his return in 1722. The disbanding of the orchestra in the difficult years of the War of the Polish Succession led to Molter's appointment as Kapellmeister at Eisenach. In 1753 he returned to Karlsruhe where he re-established a small orchestra and taught. His compositions include concerti for several instruments and some 40 of these are preserved among them five concerti for two trumpets written at Eisenach and three for single trumpet written about 1750. These latter are generally similar in form with a homophonic style and simple, clear harmonies in music that is in part imbued with energy and in part with strong feeling. The solo trumpet has a larger part in the first two movements while third movements are shorter with shorter solo passages. Technically the concerti are demanding and considerable sustaining power is needed in the slow movements. These works were written for Carl Pfeiffer of the Karlsruhe court orchestra.

Johann Friedrich Fasch was born in 1688 at Büttelstadt near Weimar and was trained at the Thomasschule in Leipzig under Kuhnau later studying with Graupner and Grünwald at Darmstadt. After various appointments he became, in 1722, Kapellmeister in Zerbst where he remained until his death in 1758. Fasch wrote music of all kinds including a quantity of church music much of which is now

lost. In common with some of his contemporaries he began to move away from Baroque style towards a pre-Classical style of composition. In the concerto he starts with the form developed by Vivaldi but develops a style of his own with less distinction between the solo and tutti parts. An example of this may be heard in his *Concerto for trumpet, two oboes, strings and basso continuo*. Compared with other music of the period from 1740 to 1745 the concerto shows some of the traits of the newly developing style. It may have been composed for a trumpeter at the court of Zerbst or a visiting performer.

A native of Augsburg where he was born in 1719 Leopold Mozart, father of Wolfgang Amadeus, was a prolific composer. By 1757 he is said to have written a large quantity of church music, oratorios, theatre pieces, sinfonias, 30 large serenades and many concerti, the last especially for transverse flute, oboe, bassoon, French horn and trumpet. He was employed in the court orchestra in Salzburg from 1743 becoming court composer in 1757 and assistant Kapellmeister in 1763. His *Trumpet Concerto in D major* dates from 1762. It has only two movements and is scored for trumpet, two horns and strings. The introductory movement, an *Andante*, starts with a main theme, an ornamented scale, developing into sequences until the entry of the solo trumpet. There is no real second theme and the movement is like some kind of rudimentary sonata. In homophonic writing the highest part, generally the trumpet, dominates almost completely with a more melodious solo line in the first movement and shorter melodies for the soloist in the second. There are at the same time fanfare and signal themes very much like those to be found in the contemporary sinfonia concertante. It is supposed that the concerto was written for the Salzburg court trumpeter Johann Andreas Schachtner, a friend of the Mozart family, but it might equally have been written for some other trumpeter in Salzburg such as Caspar Köstler.

Giuseppe Torelli, born in Verona in 1658, was employed in the orchestra of the basilica of San

Petronio in Bologna first in 1686 as a viola player until the disbanding of the orchestra in 1696 and then from 1701 to 1709 as a violinist. Between 1696 and 1701 he was active in Vienna and Ansbach. Torelli's *Suonata con stromba e tromba* of 1690 is his first known work for solo trumpet. The composition has the same order of movements as the church sonata, the first beginning with a theme that recurs several times in the manner of a ritornello. The theme is taken up by the trumpet which has several distinctive passages. The second movement is a fugue with a subject that occurs in the work of other composers such as Alessandro Stradella and Arcangelo Corelli and in a slightly different form, Vincenzo Albrici. The third movement is for strings only, but in the fourth movement the trumpet returns. The concerto is Torelli's finest contribution to the repertoire and also his technically most exacting.

It is arguable that Henry Purcell is the foremost English composer since William Byrd and until the 20th century the last of the great English composers. He was a pupil of John Blow and succeeded him as organist at Westminster Abbey in 1679. Among his compositions are odes for chorus and orchestra, cantatas, songs, sacred music, chamber sonatas, music for harpsichord and theatre music. Most compositions for trumpet by Purcell occur as episodes in vocal or dramatic compositions in interludes for use in the theatre. This is probably the case with his *Trumpet Sonata in D major* thought to have been written in 1694, the year before his early death, as part of such a work.

## Virtuose Trompetenkonzerter von Torelli, Purcell, Telemann, Händel, Fasch, Molter, L. Mozart

„Ganz weit, im Land der dunklen Sage, ward sie erdacht“, erklärte sich Wolfram von Eschenbach die Herkunft der Busine, einer Frühform der Trompete. Dach das ist nur eine Vermutung. Vielleicht entstand sie nur aus dem Bedürfnis mancher Naturvölker, ihre Stimme zu verstärken. Und so kam man eines Tages auf die Idee, in hohle Gewächse, etwa ein Bambusrohr,

A pupil of Zachow in his native Halle where he was born in 1685, George Frideric Handel, as he later became showed early promise as a musician. From 1702 to 1706 he was employed at the theatre in Hamburg followed by four years in Italy. In 1710 he became Kapellmeister to the court of Hanover, but in the same year made his first visit to London where he took up permanent residence in 1712. He enjoyed considerable success at first with his Italian operas later turning his attention to the new form of English oratorio. His trumpet solos are mostly associated with arias such as *The trumpet shall sound from Messiah* and *Let the bright Seraphim* from the oratorio *Samson*. There is, however a five-movement suite for trumpet and orchestra with the title *Mr Handel's Celebrated Water Piece* published in 1733 by D. Wright of London. A second edition followed between 1740 and 1745 published by J. Johnson. The overture is from the second suite of the *Water Music* written in 1717. The fifth movement is a re-arrangement of a march in B flat major from the opera *Partenope* composed in 1730. The origin of the other movements is unknown, but it is quite possible that Handel left a set of pieces with the publisher for further re-arrangement. It was not uncommon for him to re-use music from earlier works or in theme or substance from the works of others.

**Reine Dahlqvist**

*English translation: Kerstin Swartling*

hineinzuschreien. Somit war das Anblasen entdeckt.

Trompetenartige Instrumente finden sich schon im alten Ägypten, Griechenland und China. Dort waren sie den Priestern und den Königen vorbehalten, während der niedere Adel und das Kriegsvolk das krumme Horn zugeteilt bekam. Mit dem Verfall des Rittertums schlossen sich die Trompeter zu einer

privilegierten Zunft zusammen, die sich wesentliche Vorrechte zu sichern wußte. Die Trompete wurde von nun an zum Instrument des höfischen Lebens, der Begleitung diplomatischer Missionen und der offiziellen Feiern und Aufzüge in den freien Reichsstädten. Allen Komödianten, Gauklern und Vaganten war der Gebrauch der Trompete strengstens verboten.

Der gesellschaftlichen Vorrangstellung mag es zu danken sein, daß die Vervollkommnung der Trompete sich rascher vollzog, als die irgend eines anderen Instrumentes. Im Jahre 1240 erteilte Kaiser Friedrich II. den Befehl, die Trennung zwischen einem kleineren Typus, der Diskanttrompete (und späteren Trompete), und einer größeren Baßtrompete (der späteren Posaune) zu vollziehen. Um die langen Röhren vor dem Verbiegen zu schützen, formte man das Diskantinstrument S- oder Z-förmig; um 15. Jahrhundert erhielt es schließlich die moderne Bügelwindung. Die Hauptstimmung war D, später, besonders beim Militär Es. Zum Umstimmen nahm man Krumbügel oder (Mund)-Setzstücke. Die tieferen Register hießen *Principali*, die höheren *Clarini* (mit engem flachen Mundstück).

Die besondere Fertigkeit, virtuos die höchsten Töne zu blasen (Clarinblasen), wurde nur innerhalb der exklusiven Zünfte weitergegeben und ging aufgrund dieser Ausschließlichkeit nach dem Barock wieder verloren. Die Instrumentalisten taten sich schwer – bis zur Erfindung der Ventilmechanik (um 1830) war es noch weit. Für die Aufführung barocker Musik verwendet man heute speziell konstruierte, kleine, daher auch bei Tönen niedriger Ordnung hoch klingende Trompeten.

Giuseppe Torelli stammte aus Verona und lebte von 1658 bis 1709. Aus der Praxis im Orchester der Basilika San Petronio kommend, entwickelte er die Form des italienischen Concerto weiter und richtete es auf die spezifischen klänglichen und spielerischen Möglichkeiten ein. Wie bewußt er die gesammelten Erfahrungen (Kontrastidee, Ritornellgedanke und Musizierpraxis) in seinem Werk verarbeitete, belegt

seine *Suonata con Stromenti e Tromba in D-Dur* aus dem Jahre 1690. Der Komponist bevorzugt instrumentengerechte, gutklingende, auf Dreiklängen basierende Themen und die Tonart D, in Anlehnung an die Naturtonreihe der Trompete.

Die *Sonate in D-Dur* komponierte der berühmteste unter den englischen Komponisten, Henry Purcell (1659–1695), womöglich ein Jahr vor seinem frühen Tod im Alter von sechsunddreißig Jahren. Mit gleicher Wahrscheinlichkeit ist anzunehmen, daß sie als Einlage für Purcells Ode *Light of the World* von 1694 diente. In ihrer Folge von schnellen (fugierten) und langsamen (meist homponohen) Abschnitten huldigt sie dem italienischen Vorbild. Purcell, der ursprünglich der englischen Musiktradition mit ihren vielstimmigen, kontrapunktisch verastelten "Phantasien" anhing, findet hier Anschluß an den von der italienischen Musik bestimmten europäischen Spätbarock.

Georg Philipp Telemann, der am 14. März 1681 in Magdeburg geboren wurde und am 25. Juni 1767 in Hamburg verstarb, schlug die Brücke zwischen zwei Epochen und war der Prototyp dieser Zwischenzeit. Er beherrschte den überlieferten kontrapunktischen Stil, bekannte sich weltoffen aber auch zur neuen Idee der „Vermischung der Nationalstile“. Sein *Konzert für Trompete in D-Dur*, das um 1720 entstand, vermutlich noch während seines Aufenthaltes am Hof zu Eisenach und vor seiner Übersiedlung nach Hamburg, hat die traditionelle Form der viersätzigen Kirchensonate: langsam – schnell – langsam – schnell. Womöglich schrieb Telemann es für den Trompetisten Nikolaus Schreck, der von 1710 bis 1716 in Eisenach wirkte.

Georg Friedrich Händels (1685–1759) im Jahre 1733 komponierte fünfsätzige Suite *Mr. Handel's Celebrated Water Piece* stammt aus seiner wechselvollen Zeit in London. Die Ouvertüre entnahm Händel der zweiten Suite in D-Dur aus der *Wasser-Musik* (1717). Der fünfte Satz ist eine Neubearbeitung des 1730 komponierten *Marsches in B-Dur* aus der Oper *Partenope*. Die Herkunft der restlichen Sätze ist unbekannt.

Als einer jener „Neuerer, welche die Instrumentalmusik ganz auf eigene Füße stellten und die fugierte Schreibweise durch die moderne thematische verdrängten“, charakterisierte der Musikforscher Riemann den Weimarer Kornponisten Johann Friedrich Fasch (1688–1758). Sein *Concerto in D-Dur* von 1750 folgt zwar noch der dreißigtigen Konzertform Vivaldis, das Verhältnis von Tutti und Concertino indes erfährt eine höchst individuelle Lösung.

Etwa zur gleichen Zeit, um 1750, komponierte Johann Melchior Molter (1695–1765) sein *Concerto per Clarino concertato in D-Dur*. Molter wirkte in der Hauptsache im alten Schloß zu Durlach und im neuen Schloß zu Karlsruhe als Kapellmeister der Hofmusik. Aufgrund dieser Erfahrungen verstand er es trefflich, für

fast alle Instrumente charakteristisch und gut liegend zu schreiben. In seinen späteren Schaffensjahren, in die auch das *Concerto* fällt, schloß er sich den Mannheimer Bestrebungen an. Das Konzert ist dem Trompeterin der Hofkapelle zu Karlsruhe Karl Pfeiffer gewidmet.

Leopold Mozart (1719–1787) jener kluge, gebildete und weitsichtige Vater, Lehrer und Mentor Wolfgang Amadeus Mozarts war selbst ein ausübender Musiker (Geige) und Komponist. Mit seinem Sinn für das „Populare“ war er als Schöpfer von Sinfonien, Divertimenti, Serenaden, Oratorien und Kirchenmusiken bis in die Anfänge der 1760er Jahre sehr fruchtbar und sehr erfolgreich. Sein *Concerto per il Clarino solo in D-Dur* stammt von 1762.

**Teresa Pieschacón Raphael**

## L'art de la trompette baroque – Vol. 1

### Concerti virtuosos de Telemann, Molter, Fasch, Leopold Mozart, Torelli, Purcell et Händel

Peu d'instruments ont au fil du temps connu une évolution aussi importante que la trompette, la grande rupture dans son histoire consistant en l'introduction des pistons vers 1815. Véritable révolution, ce nouveau système permettait de parcourir chromatiquement une étendue de deux octaves et demie. Les exécutants se trouvèrent donc en possession d'un instrument très différent de la trompette qu'ils avaient connue jusqu'alors et qui utilisait les harmoniques naturels. Du fait de son caractère plus rudimentaire, la trompette « naturelle » réclame une grande maîtrise de l'exécutant dont l'art est aussi de savoir compenser les imperfections pour atteindre le jeu le plus juste possible, mais, on le constatera ici, l'instrument apparaît d'un timbre d'une saveur particulière.

Les premières apparitions de la trompette en concert remontent vraisemblablement aux débuts du XVIII<sup>e</sup> siècle en Allemagne, dans la musique d'église en particulier. Puis elle affirma sa position dans la création

musicale pour devenir, au XVIII<sup>e</sup> siècle, un instrument très prisé des compositeurs baroques.

Créateur le plus prolifique sans doute de l'histoire de la musique Georg Philipp Telemann (1681–1767) fut un musicien dont la popularité dépassait en son temps celle de Jean-Sébastien Bach – avec lequel il entretenait de solides relations amicales. Parmi ses innombrables partitions instrumentales figure le *Concerto pour trompette, deux violons et basse continue* qui demeure fidèle au schéma en quatre mouvements – lent-vif-lent-vif – de la sonate d'église. Les points communs de cet ouvrage avec le *Concerto pour trompette, deux hautbois et basse continue* que Telemann écrivit durant son séjour à la cour de Eisenach (1708–12) permettent de supposer qu'il fut également élaboré à cette époque et destiné au trompettiste Nikolaus Schreck installé à Eisenach depuis 1710.

C'est d'ailleurs près de cette cité, à Tiefenort, que Johann Melchior Molter vit le jour en 1696 avant de

travailler au service du margrave de Baden-Durlach à Karlsruhe. Ce dernier permit au musicien d'aller étudier à Venise et à Rome dont il revint en 1722. Mais les troubles engendrés par la guerre pour la succession sur le trône Pologne l'empêchèrent de retrouver son poste et Molter devint alors Kapellmeister à Eisenach. En 1753 cependant il retrouva Karlsruhe où il fonda un petit orchestre.

Très attiré par la trompette, Molter écrivit cinq concertos pour deux trompettes et trois pour trompette solo. Datés de 1750, ces derniers comprennent le *Concerto en ré majeur* où dans le cadre de la forme tripartite que Bach avait amplement contribué à imposer en Allemagne, le compositeur livre un bel exemple d'une écriture claire, simple et lumineuse que Carl Pfeiffer, trompettiste de la cour de Karlsruhe, fut le premier à faire entendre.

Presque exactement contemporain de Molter, Johann Friedrich Fasch était venu au monde à Büttelstadt, non loin de Weimar et avait été formé à la Thomasschule de Leipzig sous la conduite de Kuhnau, puis auprès de Graupner et Grünewald à Darmstadt. Après avoir occupé de nombreux postes, il fut nommé Kapellmeister à Zerbst, fonction qu'il occupa jusqu'à son décès en 1758.

Dans sa vaste production, le genre instrumental occupe une place de choix et ses concertos reflètent une conception originale de cette forme. Comme l'atteste le *Concerto en ré majeur pour trompette, deux hautbois, cordes et basse continue*, Fasch a cherché à atténuer l'opposition entre tutti et soli propre au modèle vivaldien.

La fierté que le génie de son fils procurait à Leopold Mozart et l'énergie qu'il déploya pour faire entendre le jeune prodige partout en Europe, occultent parfois le créateur non négligeable qu'il fut aussi. Fort d'un métier très solide, Leopold signa une grande variété de partitions durant ses années d'activité à Salzbourg en tant que compositeur de la cour, puis second Kapellmeister. Wolfgang Amadeus avait six ans quand, en 1762, Leopold rédigea son *Concerto pour*

*trompette en ré majeur* – l'une des ses réalisations les plus fameuses avec la *Symphonie des jouets*. Destiné à une trompette, deux cors et cordes, cet ouvrage ne comporte que deux mouvements. On y trouve d'abord un *Andante* qui s'ouvre par le thème principal que l'orchestre exploite jusqu'à l'entrée d'un soliste auquel Mozart confie d'assez longues interventions, à la différence du second épisode *Allegro moderato* où la partie de trompette apparaît plus fragmentée. On suppose que la partition fut écrite pour Johann Andreas Schachtner, un ami des Mozart, mais elle pourrait aussi avoir été destiné à Caspar Köstler, un instrumentiste salzbourgeois.

Autre terre d'élection pour la trompette, l'Italie vit naître Giuseppe Torelli en 1658 à Vérone. Après avoir travaillé à Bologne dans sa jeunesse comme altiste et violoniste, il séjourna de 1696 à 1701 à Vienne et à Ansbach.

Intitulée *Suonata con stromenti e tromba*, la partition que l'on découvre ici est la première que l'on connaisse de cet auteur pour trompette solo. Datée de 1690, elle est construite selon le modèle de la sonate d'église en quatre parties et fait entendre dans son premier épisode un motif que l'on retrouve plusieurs fois par la suite. Après un second mouvement en forme de fugue, le troisième fait appel aux cordes seules, avant le brillant retour de la trompette dans le finale.

Figure de premier plan de la musique baroque anglaise, Henry Purcell consacra en premier lieu sa courte existence à la musique vocale et de théâtre. Souvent dans ses partitions destinées à la scène, l'artiste insérait des passages instrumentaux et il est fort probable que c'est dans ce but que fut écrite la *Sonate pour trompette en ré majeur*, d'un an seulement antérieure à la précocité disparition de Purcell en 1695.

Cette perte marqua profondément les mélomanes britanniques. Georg Friedrich Händel put le constater, lui qui, en 1712, décida de s'installer en Grande Bretagne et d'entreprendre la conquête de la vie musicale britannique. Il y parvint on le sait au long d'une existence riche en rebondissements qui reflètent

sa personnalité débordante d'énergie créatrice. Auteur d'une foison d'opéras et d'oratorios, il lui arriva souvent d'y confier d'importants solos à la trompette. Par ailleurs en 1733 fut publiée à Londres, par les soins de D. Wright, la première édition d'une suite intitulée *Mr Händel's Celebrated Water Piece* – une seconde édition fut publiée une douzaine d'année plus tard par J. Johnson. L'ouverture de cette suite provient de la

*Water Music*; son cinquième mouvement, *March*, est une adaptation d'une marche de l'opéra *Parténope* (1730). Quant aux trois autres épisodes, leur provenance n'est pas connue mais il pourrait s'agir de pièces que Händel aurait confié à l'éditeur en le laissant libre de les adapter comme il lui plairait.

**Frédéric Castello**

## **Niklas Eklund**

Niklas Eklund, winner of the First Prize in the First International Altenburg Competition for Baroque Trumpet held in 1996 in the Kursaal of the German resort of Bad Säckingen, represents the fourth generation of trumpeteers in his family. Born in Göteborg in 1969, he started the trumpet at the age of five taught by his father, Bengt Eklund. At the age of 16 he entered his father's class at the Conservatory of Göteborg University, studying privately with Bo Nilsson in Malmö and with Pierre Thibaud in Paris. He undertook later study with Edward H. Tarr at the Schola Cantorum Basiliensis and is at present principal trumpet in the Basle Symphony Orchestra. With the Baroque trumpet he has performed throughout Europe and the US appearing with the Ensemble Köln, London Baroque, the Cologne Collegium Cartusianum, the Drottningholm Baroque Ensemble and Joshus Rifkin's New York based Bach-Ensemble. The Altenburg Competition in which Eklund won such significant success was sponsored by the Bad Säckingen Trumpet Museum and the European Section of the International Trumpet Guild with the help of the Historic Brass Society, the Schola Cantorum Basiliensis and Yamaha.

## **The Drottningholm Baroque Ensemble**

The Drottningholm Baroque Ensemble was formed in 1971. The musicians use authentic instruments and many of Sweden's leading experts on early music belong to the ensemble. The Ensemble tours abroad and has also made a great number of recordings for labels such as BIS, Caprice, EMI, Erato and Musica Sveciae. In recent years, the ensemble has worked with conductors like Christopher Hogwood and Sigiswald Kuijken.



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<b>Georg Philipp TELEMANN (1681–1767)</b>			
Trumpet Concerto No. 1 in D major (c. 1720)		<b>7:28</b>	
1	Adagio	1:59	13
2	Allegro	2:01	14
3	Grave	1:42	15
4	Allegro	1:46	16
<b>Johann Melchior MOLTER (1696–1765)</b>			
Trumpet Concerto No. 1 in D major (c. 1750)		<b>11:21</b>	
5	Allegro	3:29	17
6	Adagio	5:16	18
7	Allegro	2:36	19
<b>Johann Friedrich FASCH (1688–1758)</b>			
Trumpet Concerto in D major (c. 1750)		<b>6:15</b>	
8	(Allegro)	2:07	
9	Largo	1:09	20
10	Allegro	2:59	21
<b>Leopold MOZART (1719–1787)</b>			
Trumpet Concerto in D major (1762)		<b>10:57</b>	
11	Andante (Cadenza: Niklas Eklund)	5:13	22
12	Allegro moderato	5:44	23
			24
<b>Giuseppe TORELLI (1658–1709)</b>			
Sonata in D major (1690)		<b>8:31</b>	
		2:28	
		1:43	
		2:37	
		1:43	
<b>Henry PURCELL (1659–1695)</b>			
Sonata in D major (1694)		<b>4:41</b>	
		1:16	
		2:02	
		1:23	
<b>George Frideric HANDEL (1685–1759)</b>			
Mr Handel's Celebrated Water Piece (Suite in D major) (1733)		<b>7:47</b>	
		1:48	
		1:46	
		1:57	
		1:07	
		1:09	

Niklas Eklund, Baroque Trumpet  
The Drottningholm Baroque Ensemble  
(on authentic instruments)  
Nils-Erik Sparf

Recorded: 8–11 August 1995 at Petruskyrkan, Stocksund, Stockholm, Sweden

Executive producer: Bengt Eklund • Producer: Edward H. Tarr • Engineer and digital cutting: Morten Lindberg  
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Cover image: *Niklas Eklund* (Bildservice, Göteborg)

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Playing Time  
57:00



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Texte en français  
Made in Germany

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