

IMPERIAL FANFARES

MONTEVERDI • LULLY • SALIERI

The Art of Trumpet, Vienna • Leonhard Leeb



Imperial Fanfares

Fanfares have always exercised a fascination for mankind. The loud, penetrating sounds of the fanfare serve to alarm, to warn, to rouse and to summon attention. For hundreds of years this function of fanfares and signals has not changed. At the present time too they call for public attention. They sound out as signals from the distance or at the opening of cultural and sporting displays, the inaugurations of statesmen, events, parties and presentation of products.

When we speak of imperial fanfares, we think inevitably of imperial and princely courts. Trumpeters and drummers in the later Middle Ages constituted an indispensable element of the princely court establishment. Court trumpeters exercised their function whenever the monarch appeared in public and on his withdrawal. They accompanied him similarly for imperial council meetings, at coronations and acts of homage. To guarantee an impressive effect, it was usual at coronation and marriage festivities to offer the imperial sound of the court trumpeter as a tribute. As the climax of such events of high ceremony it was the practice to have the trumpeters of the various imperial and princely courts playing at once. From the meeting of King Ladislaus II of Bohemia and Sigismund I of Poland with the Holy Roman Emperor Maximilian I at Schwechat, when, on 17th July 1515, two of his grandchildren married the children of the two kings, there survives the account of the court commentator Cuspinian: 'that it was during the later celebration in Vienna Neustadt that it first happened that the Emperor appeared with 45 trumpeters and six drummers' (*Musik in Österreich*, ed. Gottfried Kraus).

La Marche Italienne or *Bruit de Guerre* (Noise of War) are exceptional examples of how ceremony and festivity were celebrated in France in its heyday in the seventeenth century under André Danican Philidor, Marc-Antoine Charpentier and Jean-Baptiste Lully.

Fanfares at official occasions at the Imperial Habsburg court served not only to add splendour to a ceremony, but were also functional music at imperial receptions, baptisms, dynastic name days and birthdays

and other royal festivities. Church celebrations were introduced by *Intrade*. The musical morning prayer *Prière du Matin* by Altenburg belongs to court church ceremonial.

Entertainment and amusement at the Vienna court in no way took second place. Examples of this are the divertimento fanfares, the *Tocatta* by Monteverdi and Schmelzer's *Equestrian Ballet* performed at the Hofburg in Vienna in 1667 on the occasion of the betrothal of Leopold I and the Infanta Margareta of Spain, resounding evidence. In the state rooms there was also dance music from the court trumpeters. A fine example of dance fanfares is the *Festtafelmusik* (Festive Table Music). The brass at the imperial table were known as *Trombet-undt musikalischen Tafeldienst* (Trumpet and Musical Table Service). At court banquets and ceremonial meals it was the task of the trumpeters to signal the entry of each new course with a musical table fanfare.

In the open air in city squares and market-places trumpets blared out in loud and vulgar tones. In ballrooms, churches or places of ceremony the fanfares were more cultivated and refined in sound. The different sizes of ensemble and the pace of performance were arranged with reference to each occasion. All trumpets used for official occasions were of silver and richly decorated; for everyday purposes trumpets of brass were used.

A special feature of the court in Vienna was the different employment of fanfare players as *musikalischer Trompeter* (music trumpeter) or *Feldtrompeter* (Field trumpeter). Already about 1566-76 we find in Vienna, of the fifteen there employed, four music trumpeters. This indicated a trumpeter with a higher level of training, who could also read music and boast some virtuosity on the instrument. These were later called also *Cammer-Trompeter* (Chamber Trumpeter) or *Concert-Trompeter*. The non-musical trumpeter or Field Trumpeter was employed as a messenger with the sole task of giving signals. They rode to enemy lines to carry despatches.

As in the past so today the sound of the solo trumpet sounds a note of contemplation and mourning at ceremonies for the dead and at funerals. *Wrapped in Mystery* is dedicated to the memory of the victims of the terrorist attack on the World Trade Center in New York

on Tuesday, 11th September, 2001. This was composed by Leon Bolten at Grado, in Italy, on this day, under the influence of this terrible event.

Leonhard Leeb

English version by Keith Anderson

The Art of Trumpet, Vienna

The ensemble The Art of Trumpet, Vienna, under its leader Leonhard Leeb has enjoyed success in its performances and exceptional interpretations of trumpet music of all periods. All the players belong to the young generation of soloists in Vienna, with an extensive repertoire of original fanfares from past centuries. Since its international festival appearances at the Carinthian Summer and Bregenz Festivals it has won a reputation with the public.

Trumpets:

Sepp Bammer
Michael Bednarik
Tibor Csik
Simon Ertl
Michael Gönitzer
Helmut Hackner
Eva Haiden
Normen Handrow
Claus Huber
Gernot Kahofer
Laszlo Kovacz

Gerhard Kreuzer
Claudia Krones
Leonhard Leeb
Susanne Leitner
Christian Löw
Ulrich Ramharter
Johannes Riedl
Paul Rintelen
Eva-Maria Schlander
Michael Steinlechner

Jürgen Suranyi
Simone Thiel
Christof Zellhofer

Trombone:

Stefan Singer

Timpani:

Maria Meller
Thomas Schindl

Leonhard Leeb

Artistic Director, The Art of Trumpet, Vienna

Born in 1962, Leonhard Leeb studied with the international trumpet soloist Carole D. Reinhart and the principal trumpet of the Vienna Philharmonic Orchestra Josef Pomberger at the Vienna Musikhochschule. He owed his further cultural development to master-classes with Maurice André and Ludwig Güttler, and completed his studies with Arturo Sandoval, Edward Tarr and Friedemann Immer. He has collaborated with the Berlin Brass Ensemble, the New York Orpheus Chamber Orchestra and the Moscow Virtuosi and appeared at major Austrian festivals and in concert tours that have taken him to music centres in Switzerland, Italy and Germany. He has been the recipient of several dedications by contemporary composers. In 1994 he established the ensemble The Art of Trumpet, Vienna, whose repertoire ranges from the baroque to the contemporary.

The sheet music of works composed and arranged by anonymous composers, Leon Bolten, Leonhard Leeb and Joel Modart is available from Music Publishing Leeb, Große Stadtgutgasse 21/28, 1020 Vienna, Austria

www.leebmusic.com

Fanfares from 17th-19th Centuries:

Imperial Fanfares

- | | | |
|---|---|------|
| 1 | Antonio Salieri (1750-1825): Imperial Fanfare | 1:12 |
| 2 | Anonymous (Vienna): Royal Entry | 0:48 |
| 3 | Anonymous (Salzburg): Ceremonial Procession | 1:03 |
| 4 | Bartolomäus Riedl (? –1688): Heroic Procession | 0:55 |

Processional and Occasional Music at the Imperial Court

- | | | |
|---|---|------|
| 5 | Anonymous (Salzburg): Festive Procession | 1:05 |
| 6 | Anonymous (Salzburg): Elector's Procession | 0:55 |
| 7 | Anonymous (Salzburg): Galant Procession | 0:37 |
| 8 | Anonymous (Salzburg): Majestic Procession | 0:52 |

Fanfares for Court Church Ceremonies

- | | | |
|----|---|------|
| 9 | Johann Ernst Altenburg (1734-1801): Prière du Matin (Morning Prayer) | 1:36 |
| 10 | Moritz, Landgraf von Hessen (1572-1632): Intrada | 2:13 |
| 11 | Antonio Salieri: Largo-Allegretto | 1:09 |
| 12 | Johann Pezel (1639-1694): Intrada | 1:11 |

Divertimento Fanfares

- | | | |
|----|---|------|
| 13 | Francesco Cavalli (1602-1676): Festive Overture | 0:48 |
| 14 | Claudio Monteverdi (1567-1643): Toccata (Prelude to <i>Orfeo</i>) | 1:38 |

Arias for Equestrian Ballet

- | | | |
|----|--|------|
| 15 | Johann Heinrich Schmelzer (c1628-1680):
Courante for the Entry of His Imperial Majesty and All the Cavalry | 2:26 |
| 16 | Johann Heinrich Schmelzer:
Follia for New Entry of the Sprinter and Other Equestrian Manœuvres | 1:33 |
| 17 | Johann Heinrich Schmelzer: Sarabande for the End of the Ballet | 1:40 |

Table Fanfares for chamber or concert trumpeters

- | | | |
|----|--|------|
| 18 | Heinrich Ignaz Franz von Biber (1644-1704): Trumpet Duet | 0:47 |
| 19 | Heinrich Ignaz Franz von Biber: Intrada for the <i>Trombet undt musicalischen Tafeldienst</i> | 2:14 |
| 20 | Anonymous (Salzburg, 1750/70): Menuet (Trumpet Duet No.82) | 0:47 |
| 21 | Heinrich Ignaz Franz von Biber: Trumpet Duet No.8 | 0:38 |
| 22 | Heinrich Ignaz Franz von Biber: Trumpet Duet No.3 | 0:55 |
| 23 | Anonymous (Vienna): Festive Table Music No.1 | 1:05 |
| 24 | Anonymous (Vienna): Festive Table Music No.2 | 1:04 |

Official Fanfares

- | | | |
|----|---|------|
| 25 | Anonymous (Vienna): Procession at the Imperial Court | 0:52 |
| 26 | Michael Gottmann (court trumpeter c1714): Procession No.3 | 0:36 |
| 27 | David Cramer: Festive Procession: The Entry of the Emperor, 1631 | 0:58 |
| 28 | Anonymous: Intrada from Bruck an der Mur | 0:49 |

	Loud Signal and Alarm Fanfares	
29	Giovanni Battista Gordigiani (1795-1871): Procession No.4	0:45
30	Pater Ignatius: Procession No.1	0:57
31	Pater Ignatius: Procession (brilliant, bright)	0:41
	Ceremonial and Gala Fanfares at the French Court	
32	Jean-Baptiste Lully (1632-1687): Marche des Nations de Flore(March of the Nations of Flora)	1:09
33	Jean-Baptiste Lully: 2e Air du combat de lance d'Amadis (Second Combat Air of Amadis)	0:57
34	Jean-Baptiste Lully: La descente de Mars (The Descent of Mars)	1:02
35	Jean-Baptiste Lully: La Marche Italienne (Italian March)	0:44
36	André Danican Philidor (l'Aîné) (c.1647-1730): Prélude des Divertissements (Prelude to the Divertissements)	0:22
37	André Danican Philidor (l'Aîné): Chaconne du Palais Royal (Chaconne of the Royal Palace)	1:07
38	André Danican Philidor (l'Aîné): Menuet Royal (Royal Minuet)	0:37
39	André Danican Philidor (l'Aîné): Marche pour les Trompettes Seules (March for Solo Trumpets)	1:01
40	Marc-Antoine Charpentier (1634-1704): Bruit de trompettes (Noise of Trumpets)	0:27
41	Anonymous (c.1830): L'Etendard (The Standard)	0:47
42	Marc-Antoine Charpentier: Fanfare à deux trompettes (Fanfare for Two Trumpets)	0:31
43	André Danican Philidor (l'Aîné): Bruit de Guerre (Noise of War)	1:01
	Processions of the Electoral Court Trumpeters	
44	Anonymous (Dresden): Allemande	1:40
45	Anonymous (Dresden): Molto moderato	0:58
46	Milos Betko: Signature Tune of the Old Town of Bratislava, 1996	1:13
	Trumpet Fanfares from Prague	
47	Jiří Ignác Liněk (1725-1792): Fanfára 1	0:38
48	Jiří Ignác Liněk: Fanfára 2	0:46
49	Johann Dismas Zelenka (1679-1745): Marcia per la Cavalleria, No.1 (Cavalry March No.1)	1:43
	Contemporary Fanfares:	
	Event Fanfares I	
50	Joel Modart (b.1960): Entrée Fanfare	0:24
51	Joel Modart: Modern Fanfare	0:18
52	Joel Modart: Signature Fanfare	0:18
53	Joel Modart: Convention	0:30

Fanfares for Solo Trumpet		
54	Leonhard J. Leeb (b.1962): Fanfare Solo I	0:28
55	Leonhard J. Leeb: Fanfare Solo II	0:18
56	Leonhard J. Leeb: Fanfare Solo III	0:20
57	Leonhard J. Leeb: Fanfare Solo IV	0:22
58	Leonhard J. Leeb: Fanfare Solo V	0:15
59	Leonhard J. Leeb: Fanfare Solo VI	0:12
Event Fanfares II		
60	Leon Bolten (b.1962): Opening Fanfare	0:22
61	Leon Bolten: New Palace Fanfare	0:37
62	Leon Bolten: Welcome Fanfare	1:02
63	Leon Bolten: Excitement	0:40
Short Fanfares		
64	Leonhard J. Leeb: Short and concise	0:13
65	Leonhard J. Leeb: Short Fanfare No.1	0:11
66	Leonhard J. Leeb: Short Fanfare No.2	0:11
67	Leonhard J. Leeb: Short Fanfare No.3	0:23
68	Leonhard J. Leeb: Short Fanfare No.4	0:12
69	Leonhard J. Leeb: Flourish	0:11
Modern Fanfares		
70	Joel Modart: Il Giorno del silenzio (The Day of Silence)	1:55
71	Leonhard J. Leeb: Fanfare for Solo Trumpet and Drum - V	0:35
72	Leonhard J. Leeb: Fanfare for Solo Trumpet and Drum - II	0:24
73	Leon Bolten: Wrapped in Mystery	2:59
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Imperial Fanfares		
74	Giovanni Battista Gordigiani: Marcia maestoso (1836)	1:17
75	Anonymous/ Leonhard J. Leeb: Imperial Procession in Vienna	1:22
76	Antonio Salieri: Procession No.8: Allegretto	0:58

The use of the trumpet for martial and ceremonial occasions has a long history. *Imperial Fanfares* ranges from the heyday of the Habsburg Empire to the contemporary, from banquet music and equestrian ballet to a sombre reaction to the events of 11th September, 2001.

IMPERIAL FANFARES

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A complete tracklist can be found in the booklet
The Art of Trumpet, Vienna • Leonhard Leeb

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with the plebiscite votes for union with the kingdom of Italy*, (19th century watercolour)
(The Art Archive / Museo del Risorgimento Venice / Dagli Orti (A))



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