

HAYDN

Trumpet Concerto • Horn Concerto No. 1 Double Concerto • Harpsichord Concerto

Babanov • Hoeren • Daskalakis • Schuster
Cologne Chamber Orchestra • Helmut Müller-Brühl



Joseph
HAYDN
(1732-1809)

Trumpet Concerto • Horn Concerto No. 1
Double Concerto • Harpsichord Concerto

Horn Concerto No.1 in D major, Hob. VIId:3	15:52
1 Allegro	5:54
2 Adagio	6:05
3 Allegro	3:53
Harpsichord Concerto in D major, Hob. XVIII:2	24:49
4 Allegro moderato	8:55
5 Adagio molto	9:40
6 Allegro	6:14
Double Concerto in F major for Violin and Fortepiano, Hob. XVIII:6	18:03
7 Allegro moderato	7:03
8 Largo	7:25
9 Presto	3:35
Trumpet Concerto in E flat major, Hob. VIIe:1	14:10
10 Allegro	6:17
11 Andante	3:14
12 Finale: Allegro	4:39

Dmitri Babanov, Horn • Harald Hoeren, Harpsichord/Fortepiano
Ariadne Daskalakis, Violin • Jürgen Schuster, Trumpet
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Joseph Haydn (1732-1809)

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Born in 1732 in the village of Rohrau, near the modern border between Austria and Slovakia, Joseph Haydn was the son of a wheelwright. He had his musical training as a chorister at St Stephen's Cathedral in Vienna and thereafter earned a living as best he could from teaching and playing the violin or keyboard. During these earlier years he was able to learn from the old composer Porpora, whose assistant he became. Haydn's first regular employment came in 1759 as Kapellmeister to a Bohemian nobleman, Count von Morzin. This was followed in 1761 by appointment as Vice-Kapellmeister to one of the richest men in the Empire, Prince Paul Anton Esterházy, succeeded on his death in 1762 by his brother Prince Nicolaus. On the death in 1766 of the elderly and somewhat obstructive Kapellmeister, Gregor Werner, Haydn succeeded to his position, remaining in the same employment, nominally at least, until his death in 1809.

Much of Haydn's service of the Esterházs was at the new palace of Eszterháza on the Hungarian plains, a complex of buildings to rival Versailles in magnificence. Here he was responsible for the musical establishment and its activities, including regular instrumental concerts and music for the theatre, opera and church. For his patron he provided a variety of chamber music, in particular for the Prince's favourite instrument, the baryton.

On the death of Prince Nicolaus in 1790 Haydn was able to accept an invitation from the violinist-impresario Salomon to visit London, where he already enjoyed a considerable reputation. He was in London for a second time in 1794 and 1795, after which he returned to duty with the Esterházy family, now chiefly at the family residence in Eisenstadt, where he had started his career. Much of the year, however, was passed in Vienna, where he spent his final years, dying as the city fell once more into the power of Napoleon's army.

Of the possible half dozen concertos Haydn wrote for wind instruments only two survive. His *Concerto per il*

cornò di caccia in D major, Hob.VIII:3, was written in 1762, possibly for Mozart's friend Joseph Leutgeb, for whom Mozart wrote his horn concertos. In 1760 Leutgeb had married in Vienna the daughter of an Italian cheesemonger, whose business he was to inherit, and in 1762 Haydn's wife had stood godmother to their daughter, in the absence of her husband, who would at this point have been in Eisenstadt. The concerto, in any case, is written for a horn-player accustomed to the higher possible range of the instrument, as Leutgeb was. At the same time there are passages in the lower register that would have called for lip adjustment at a period when hand-stopping to produce notes outside the harmonic series was still unusual. The two oboes included with the strings in the instrumentation are silent in the *Adagio*, with its excursion into the very lowest range of the horn, but return for the cheerful final *Allegro*.

The inspiration for Haydn's *Trumpet Concerto in E flat major, Hob.VIII:1*, which 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 with the means of warming up before the solo entry with the principal subject, later developed, and returning in recapitulation to lead 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.

The *Harpichord Concerto in D major, Hob.XVIII:2*, belongs to the earlier period of Haydn's creative life, the 1750s, but is first mentioned in the Breitkopf catalogue of 1767. It is one of a group of such works apparently designed initially for the organ, as may be gathered from the keyboard range expected in the solo part, and consequently possibly for church use. Haydn's own employment as an organist in various Vienna churches at this period strengthens the attribution. The original version seems to have been for organ and strings, although early versions exist with wind and timpani parts that are probably not by Haydn. It was, in any case,

described in Haydn's catalogue of his music as *Concerto per il clavicembalo*. The concerto was at one time attributed to Galuppi and it is not until the last movement that Haydn comes into his own.

Haydn's only surviving concerto for two solo instruments, the *Double Concerto in F major for Harpsichord, Violin and Strings, Hob.XVIII:6*, was probably also intended originally for the organ. In later years Haydn himself seemed to remember it as having been written and performed for the solemn profession of Therese Keller, his future sister-in-law, as a nun in 1756. Others have preferred a slightly later date, presuming that Haydn had confused the work with the *Organ Concerto in C major, Hob.XVIII:1*, which was certainly played on that occasion. It appeared in the Breitkopf catalogue in 1766. The initial scoring for organ of what is a relatively extended work, is again suggested by the relatively limited range of the keyboard used, fitting Viennese organs of the period, while apparently avoiding notes possible on the contemporary harpsichord.

Keith Anderson

Dmitri Babanov



Dmitri Babanov was born in St Petersburg and began horn lessons at the age of eleven. He studied first at the Rimsky-Korsakov Conservatory with Vitali Buyanovsky, and in 1994 moved to the Frankfurt am Main Hochschule für Musik und Darstellende Kunst as a pupil of Marie-Luise Neunecker. He also had lessons with Erich Penzel and attended master-classes with Frøydis Ree-Wekre in Oslo. He had early experience in various orchestras and was assistant in the St Petersburg Staatskapelle. After a period in 1998 as assistant third/first horn in the Münster State Theatre, in 1999 he became principal horn in the Halle Philharmonic State Orchestra. Since 2003 he has played in the same position in the Berlin Konzerthaus Orchestra, while making appearances with various German orchestras and collaborating in chamber music. With his Chantilly Quintet he was a prize-winner in the 2006 ARD Competition, and has appeared with the same ensemble at home and abroad. As a soloist he has won various international competitions and since 2004 has taught at the Berlin Hanns Eisler Musikhochschule.

Harald Hoeren



Harald Hoeren began his musical career with the Cologne Camerata. As harpsichordist and on the fortepiano he has made over fifty recordings with music from the early Baroque to the Viennese Classical. In addition to his activities as a soloist has devoted himself, as a member of the Trio 1790, to the chamber music repertoire from the early classical to the early romantic periods. Concert tours have taken him to almost all the countries of Europe, to Asia and to North and South America. His collaboration with the Cologne Chamber Orchestra has continued for many years, during which he has appeared as a soloist and ensemble-player in many concerts and recordings. In 1983 and 1990 he was Guest Professor at the University of the Philippines in Manila. Since 1984 he has led a class for historical keyboard instruments at the Frankfurt am Main Musikhochschule, where he was appointed Professor in 1999.

Ariadne Daskalakis



Ariadne Daskalakis was born to Greek parents in Boston. Her teachers were Eric Rosenblith in Boston, Szymon Goldberg at The Juilliard School and Ilan Gronich and Thomas Brandis in Berlin. She holds degrees with honours from Harvard and the Hochschule der Künste Berlin, and is prizewinner of such competitions as the ARD Munich International Competition 1998 and the St Louis Symphony Young Artists Competition 2000. The same year she became Professor for Violin at the Hochschule für Musik Cologne. Her repertoire ranges from early baroque to modern, and she has appeared in concert worldwide as soloist and chamber musician. She has collaborated with orchestras including the English Chamber Orchestra, the Munich Radio Symphony, the Ensemble Oriol Berlin, the Prague Chamber Orchestra and the Cologne Chamber Orchestra, and has recorded for the Tudor, Naxos and Carpe Diem labels.

Photo by Frank Niemetz (Berlin)

Jürgen Schuster



Jürgen Schuster was born in Bamberg and had his first trumpet lessons at the age of ten. After training as an alto in the Bamberg Cathedral Choir he studied the trumpet from 1979 to 1983 at the Munich Musikhochschule, completing his state examination and master-classes. From 1982 to 1989 he was principal trumpet of the Munich Symphony Orchestra. In addition he was leader of the Augsburg Augusta Clarin Ensemble. Since 1989 he has been acting solo trumpet of the Cologne West German Radio Orchestra. In 1993 he was senior teacher of brass at the Schloss Weikersheim International Orchestra Week and in 1994 there followed concerts and teaching activities with the internationally renowned German Brass. Concerts and solo appearances with the Cologne Chamber Orchestra at home and abroad have made Jürgen Schuster a sought-after master of the trumpet and of the baroque trumpet.

Cologne Chamber Orchestra

Helmut Müller-Brühl



The Cologne Chamber Orchestra was founded in 1923 by Hermann Abendroth and gave its first concerts in the Rhine Chamber Music Festival under the direction of Hermann Abendroth and Otto Klemperer in the concert-hall of Brühl Castle. Three years later the ensemble was taken over by Erich Kraack, a pupil of Abendroth, and moved to Leverkusen. In 1964 he handed over the direction of the Cologne Chamber Orchestra to Helmut Müller-Brühl, who, through the study of philosophy and Catholic theology, as well as art and musicology, had acquired a comprehensive theoretical foundation for the interpretation of Baroque and Classical music, complemented through the early study of conducting and of the violin under his mentor Wolfgang Schneiderhahn. In the autumn of 1964 the orchestra, under Helmut Müller-Brühl, embarked on a concert tour of Switzerland with the great pianist Wilhelm Kempff, the start of collaboration with international soloists. Since then there have been guest appearances throughout Europe, North and South America and Asia, with numerous recordings, broadcasts and television appearances. From 1976 until 1987 the ensemble played on period instruments under the name Capella Clementina. With this Baroque formation Helmut Müller-Brühl, in

numerous concerts and opera and oratorio performances, set a standard for historical performance-practice and the revival of Baroque music-theatre. Since 1987 the orchestra, as the Cologne Chamber Orchestra, has played according to the principles of historical performance-practice on modern instruments and so can meet the needs of modern concert halls. The presentation of the rising generation of young musicians has always been a particular concern of Helmut Müller-Brühl and many now well-known soloists enjoyed their first success with the Cologne Chamber Orchestra. In 2001 the Cologne Chamber Orchestra won a Cannes Classical Award for its recording of Telemann's *Darmstadt Overtures* (Naxos 8.554244), one of a number of acclaimed recordings in association with Naxos. In 2003 the Cologne Chamber Orchestra could look back on an existence of eighty years, of which forty had been under the artistic direction of Helmut Müller-Brühl. More recently they have successfully collaborated with Takako Nishizaki on the remarkable and delightful 'discovery' album of violin concertos by the Chevalier de Saint-Georges (Naxos 8.555040).

Photo by Klaus Rudolph

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Haydn's popular *Trumpet Concerto* is best known for its thrilling first movement cadenza and brilliant and inventive *Rondo finale*. The *Horn Concerto No. 1* is also notable for the technical demands made on the soloist, not least the large octave leaps in the lower range of the instrument. The *Harpisichord Concerto in D major* is one of a group of such works apparently designed initially for the organ. The relatively extended and rarely recorded *Double Concerto for Harpsichord, Violin and Strings* is Haydn's only surviving concerto for two solo instruments.

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Horn Concerto No.1 in D major, Hob. VIIId:3 **15:52**

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|---|---------|------|
| 1 | Allegro | 5:54 |
| 2 | Adagio | 6:05 |
| 3 | Allegro | 3:53 |

Harpisichord Concerto in D major, Hob. XVIII:2 **24:49**

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|---|------------------|------|
| 4 | Allegro moderato | 8:55 |
| 5 | Adagio molto | 9:40 |
| 6 | Allegro | 6:14 |

Double Concerto in F major for Violin and Fortepiano, Hob. XVIII:6 **18:03**

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|---|------------------|------|
| 7 | Allegro moderato | 7:03 |
| 8 | Largo | 7:25 |
| 9 | Presto | 3:35 |

Trumpet Concerto in E flat major, Hob. VIIe:1 **14:10**

- | | | |
|----|-----------------|------|
| 10 | Allegro | 6:17 |
| 11 | Andante | 3:14 |
| 12 | Finale: Allegro | 4:39 |

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des Landes Nordrhein-Westfalen



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