



DISCOVERY

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# TRUMPET CONCERTOS

HAYDN • LOVELOCK • HUMMEL • WEBER  
MILLS • TOMASI • BELLINI • AND MORE

Geoffrey Payne • Melbourne Symphony Orchestra  
Hopkins • Halász



## TRUMPET CONCERTOS

### CD1

- WILLIAM LOVELOCK 1899-1986 [66'47]  
**Concerto for Trumpet and Orchestra** [16'41]
- 1 Allegro 5'52
  - 2 Moderato 5'27
  - 3 Allegro 5'11
- HENRI TOMASI 1901-1971 [14'37]  
**Concerto for Trumpet and Orchestra** [14'37]
- 4 Vif 7'22
  - 5 Nocturne (Andantino) 4'08
  - 6 Finale (Allegro) 2'57
- RICHARD MILLS b.1949 [20'05]  
**Concerto for Trumpet and Orchestra** [20'05]
- 7 Allegro 7'34
  - 8 Larghetto e cantabile 6'32
  - 9 Vivace 5'42
- ALEXANDER ARUTYUNYAN b.1920  
**Concerto for Trumpet and Orchestra** (in one movement) 14'55  
 Andante – Allegro energico – Meno mosso – Allegro

### CD2

- VINCENZO BELLINI 1801-1835 [64'23]  
**Concerto in E-flat for Oboe and Orchestra** (adapted for trumpet) 7'50  
 Maestoso e deciso – Larghetto cantabile – Allegro (*alla polonese*)
- JOSEPH HAYDN 1732-1809 [14'52]  
**Concerto in E-flat for Trumpet and Orchestra, Hob. VIIe:1** [14'52]
- 2 Allegro 6'31
  - 3 Andante 3'10
  - 4 Allegro 5'11
- DOMENICO CIMAROSA 1749-1801 arr. Arthur Benjamin [10'38]  
**Concerto for Oboe and Strings** (adapted for trumpet) [10'38]
- 5 Introduzione (Larghetto) 2'29
  - 6 Allegro 2'41
  - 7 Siciliana 2'37
  - 8 Allegro giusto 2'51
- JOHANN NEPOMUK HUMMEL 1778-1837 [16'31]  
**Concerto in E for Trumpet and Orchestra** [16'31]
- 9 Allegro con spirito 9'21
  - 10 Andante 3'11
  - 11 Rondo 3'59
- CARL MARIA VON WEBER 1786-1826 7'36  
**Concertino in C for Oboe and Wind Ensemble** (adapted for trumpet) 7'36  
 Adagio – Polacca
- JEAN-BAPTISTE ARBAN 1825-1889 arr. David Stanhope  
**Fantasy and Variations on a Cavatina from Beatrice di Tenda by Bellini** (adapted for trumpet and orchestra) 6'42

**Geoffrey Payne trumpet • Melbourne Symphony Orchestra  
 John Hopkins (CD1) • Michael Halász (CD2) conductors**

**William Lovelock** was born in London in 1899. While at school he served as chapel organist from the age of 12, and at 16 won an organ scholarship to Trinity College of Music, London. During the 1930s, while teaching at the same institution, he wrote the first of his numerous popular textbooks for college music students, some of which are still in use. Later, as a roving examiner for the College he spent a six-year stint in Asia, ending up in the Indian Army for a period during the Second World War. While stationed in Benares (now Varanasi) in 1945 he sketched the beginning of the first of his many concertos, this one for piano: 'though why,' he later wrote, 'that fascinating, holy and abominably smelly place should have inspired me I have no idea.'

Lovelock came to Australia in 1956 to become first director of the Queensland Conservatorium of Music, a post which he relinquished only three years later. However, he chose to stay on in Brisbane where, for the first time, he found he had the time and freedom to compose seriously. Despite the fact that Lovelock was nearing 60 when he arrived in this country, and therefore an unlikely contender for the title 'Australian composer', the almost three decades he subsequently spent in Australia (and especially the 1960s and 1970s) were his most productive.

Though Lovelock was able to overcome his early ambition to be a cathedral organist, 'which I now feel would have been a fate worse than death', he remained a staunch musical conservative. Once, addressing the problems of contemporary composers, he admitted: 'In the strict sense of the word, I am a "contemporary" composer myself, but the only problems I find are (a) trying to satisfy whatever I possess by way of an artistic conscience, and (b) giving pleasure, entertainment, or whatever you like to call it, to any potential audience; and incidentally to write for the performers, rather than against them.'

True to the English organist in him, Lovelock is at his best in music with ceremonial or pastoral overtones, such as the Sinfonia Concertante for organ, the Viola Concerto and the Trumpet Concerto. Lovelock's Trumpet Concerto was written in 1968 (with funds from the Australasian Performing Right Association) for Sydney-based trumpeter John Robertson to record for RCA Records with the Sydney Symphony Orchestra, conducted by Joseph Post.

Of its three movements, the first and longest alternates a fanfare-like main theme (first heard in the orchestral introduction, then repeated by the soloist) with slower, lyrical episodes. These are precursors of the mood of the second movement (*Moderato*), which begins in G minor – its

distinctively English pastoral mood set by the horn in the opening bars. The main theme of the final *Allegro* is based on the same melodies as made up that of the first movement, this time cast in triple metre. Momentary variety is introduced in a short waltz-like interlude (based on music from the second movement), but it does little more than interrupt the movement's gradual *accelerando* towards the *Vivo* cadenza for the solo trumpet and the final swirling *Presto*.

Of the work, Lovelock himself wrote: 'It is designed largely as a virtuoso work, to display as many aspects as possible of the soloist's technique, and does not pretend to any great seriousness of thought. Its aim, apart from giving the soloist plenty to do, is simply to entertain.'

The French composer **Henri Tomasi** was born in Marseilles in 1901 and died in 1971. In 1927 he won the *Prix de Rome*, France's most coveted prize, offered to composers under 30 years of age until as recently as 1968, when it was finally discontinued. Berlioz, Bizet, Lili Boulanger, Debussy, Gounod and Massenet were among the previous winners (though not Ravel, who failed not once but each of the many times he attempted to take the prize), which gives an idea of the competition's importance; however it is worth noting that almost none of the winning works they wrote – all cantatas to set texts – survive in the repertoire.

Tomasi's winning work, too, has all but disappeared. Indeed, most of his music is little known outside France and Germany, where his chief reputation was as an opera composer. His major works in this field include *L'Atlantide*, *Don Juan de Mañara* (premiered in Munich in 1956) and *Le Silence de la mer*.

Like so many other French composers of the first half of the 20th century (Durufle and Canteloube come immediately to mind), Tomasi was a brilliant orchestrator with a penchant for exotic sounds. But his evocations in music of distant places, mainly former French colonies, were as much inspired by his political conscience as mere pictorialism. One of his last major works was a substantial *Ode to Vietnam*. On a more personal level, the dedication of his Guitar Concerto (1967) to the memory of the assassinated poet Lorca says even more about the man.

Despite a long and reasonably productive career, Tomasi's Trumpet Concerto is one of his few works to have reached a truly international audience. It dates from 1949, and was written for Ludovic Vaillant, the principal trumpet with the Orchestre National in Paris. The work opens with a brief fanfare, described in the score as being 'like a cadenza'. But, curiously, it is not this aspect of the trumpet's personality that is predominant in the concerto. The contrasting slow theme (*Lento*) which

follows is by far more typical of Tomasi's somewhat introverted, almost quizzical, treatment of the instrument. Here, as in the opening of the slow movement (where it's barely heard above the harp), the trumpet is muted and sounds 'as if from afar'. This slow theme is played over a harmonic ostinato which recurs frequently throughout the work.

The *Nocturne*, which has begun quietly, grows into an expansively orchestrated movement with definite exotic overtones, chiming in with reminders of the composer's orchestral evocations of such places as Laos and Cambodia. Again, Tomasi evokes the improvisational freedom of oriental music in the trumpet writing before returning to the simple, melancholy melody of the opening.

The *Finale* begins with a long orchestral introduction, which sets up the familiar harmonic ostinato as an accompaniment to the trumpet's theme. In the last moments, Tomasi returns to the music that began the concerto, with a varied version of the opening notes of the first movement.

During the 1980s, **Richard Mills** established a reputation as one of Australia's most regularly commissioned and frequently performed composers. Perhaps it is his own extensive orchestral experience that has endeared him to programmers and musicians alike. He himself is trained as an orchestral percussionist and was soloist in the first performance of his own *Soundscapes for Percussion and Orchestra* in 1983. An arranger, his work is heard almost daily by Australians. In 1987 he made a number of re-orchestrations of the *Majestic Fanfare* by English composer Charles Williams, used as the theme for ABC radio news services.

He is also a conductor with a special commitment to contemporary music, and has recorded a number of discs of his own and other composers' works for ABC Classics. These include works by Australian composers Conyngham, Broadstock and Banks with the Melbourne Symphony Orchestra and a collection of Mills' pieces where he appears as soloist in his *Soundscapes*.

Mills' orchestral craftsmanship, virtually unmatched among Australian composers of any generation, is demonstrated especially in two concertos written during his time as Artist-in-Residence with the ABC in 1989-90. They are a Flute Concerto for James Galway, and a Cello Concerto for Raphael Wallfisch, both of whom were ABC touring artists during 1990. Mills' Trumpet Concerto, his first mature essay in concerto form, was completed in 1982. It was written for Bruce Lamont, principal trumpet of the Tasmanian Symphony Orchestra, and commissioned with funds from the Tasmanian Arts Advisory Board.

The composer writes: 'The material on which the first movement is founded is heard at the very beginning of the piece played by solo trumpet, flutes and percussion. Soloist and orchestra expand this material, which develops into the march rhythm preceding the second subject – a more lyrical and expansive theme based on the characteristic "trumpet call" intervals of the 3rd, 4th and 5th. The central section of the movement is formed from the interplay of the soloist and orchestra based on the opening gestures of the movement. The march rhythm returns and leads to a restatement and elaboration of the second subject and the climax of the movement, which finishes as it began, with the solo trumpet, flutes and percussion.'

'The second movement, *Larghetto e cantabile*, is a continuous variation of the melody first played by the trumpet. There are some important sections of the development undertaken by the orchestra alone which lead to a restatement of the opening theme with an expressive *obbligato* for the soloist.

'The finale, *Vivace*, is an extended type of sonata-rondo with much contrapuntal treatment of the basic tune – first heard on the trumpet at the beginning of the movement. This movement is a celebration of the rhythmic and melodic energy which are part of the trumpet's instrumental personality and the coda unashamedly exploits the virtuoso technique of the soloist.'

The Armenian **Alexander Arutyunyan's** Trumpet Concerto is the only work the composer is known for outside the Soviet Union. It dates from 1950, when he was one of a number of young composers from outlying Soviet Republics whose works were promoted first in Moscow and then throughout the USSR.

Arutyunyan (or Hartut'unyan) completed his studies at the House of Armenian Culture in Moscow, and thereafter was appointed artistic director of the Armenian Philharmonic Orchestra in 1954. He was made a People's Artist of the USSR in 1970.

Though Arutyunyan's training was largely in his home city of Yerevan, where he graduated from the conservatorium in 1941, his study in piano and composition was according to the standard curriculum then in place throughout the whole of the Soviet Union. His Armenian nationalism, as expressed in his graduation piece *Kantat Hayreniki masin*, a typical patriotic 'cantata on the homeland', was thus tempered with the current Soviet orthodoxies, the musical result of which was a lyrical mix of Armenian folk-inspired elements in the context of a cosmopolitan, principally Russian, orchestral style. A similar result can be found in the orchestral music of his countryman

Khachaturian. Only later, well after the period of the Trumpet Concerto, did he make more systemic use of Armenian music, particularly the improvisatory style of the *ashughner*, Armenian folk minstrels, in his opera *Sajat'-Nova*.

As well as the concerto, Arutyunyan has also composed for trumpet and orchestra a *Concert Scherzo* (1954) and *Theme and Six Variations* (1972). Though the concerto opens with an introductory fanfare in an evocative, decidedly Eastern, idiom, it is interesting to note that the main part of the movement begins (on the strings) in a manner almost reminiscent of Shostakovich. The first slower section reveals close stylistic parallels with Khachaturian. A quirky clarinet solo introduces the central section, which begins like a scherzo but works towards an almost militaristic orchestral climax. Another melancholy theme for muted trumpet stands in for the slow movement, which is followed by a muscular entrée to the brief finale from the strings. A long virtuoso cadenza for the trumpeter brings the single-movement concerto to an abrupt, but stylish, close.

A major breakthrough in the history of the modern trumpet occurred during the last decade of the 18th century, when Anton Weidinger (1766-1852), a trumpeter in the Imperial Court Orchestra in Vienna, developed the first successful keyed trumpet. Weidinger's new 'organisierte Trompete' (organised trumpet) was capable of playing a full chromatic scale, filling in many notes missing especially from the lower range of the 'natural' (or unkeyed) trumpet of the past. He launched this invention, on which he had been working for seven years, at a public concert at the Burgtheater on 28 March 1800, performing for the first time **Joseph Haydn's** Trumpet Concerto (Hob. VIIe:1), written especially for him in 1796, in anticipation of this event. Haydn's opening phrase for the trumpet must have come as something of a surprise to most of Weidinger's audience, who would never before have heard a trumpet play a complete scale so low in its register. Haydn makes even more effective use of this new lyrical, full-voiced capacity in his lovely aria-like *Andante*, probably the first occasion ever on which the trumpet proved worthy of the epithet *bel canto*. However, to show that Weidinger's new instrument could also perform like a more traditional trumpet, the open-air theme of final rondo is set for the most part in the higher 'natural' range of the old parade-ground trumpet.

Though **Domenico Cimarosa** may have heard of Weidinger's plans for a new trumpet (he spent the year 1792 in Vienna to conduct performances at the Burgtheater of his immensely popular opera *Il matrimonio segreto*, and it is conceivable that Weidinger played under him) he certainly did not live to see Weidinger's invention, or its successor the modern piston trumpet, introduced to the orchestras of the Neapolitan theatres where he worked for a large part of his career. Indeed, on the

day of Weidinger's Vienna concert, Cimarosa was languishing in a Neapolitan prison, coming to the end of a four-month sentence (on account of his republican sympathies). Only narrowly escaping execution, he was exiled to Venice, where his health failed, and he died within a year. Cimarosa left over 60 operas, plus a large amount of other vocal music, sacred and secular. However, only two instrumental concertos by him survive, one for harpsichord, and another for two flutes. It is curious then, that an oboe concerto attributed to him is probably today his most famous work. In fact, the concerto was the brainchild of the Australian-born English composer Arthur Benjamin (1893-1960) who, in 1942, selected four keyboard pieces by Cimarosa and freely arranged them for the oboist Evelyn (Rothwell) Barbirolli, with string accompaniment. A further arrangement, here, for trumpet and strings is strangely appropriate, for in Cimarosa's Italy, the oboe had occasionally been viewed as a quieter, indoor cousin of the trumpet, and referred to as the *tromba da camera* (trumpet of the chamber). In the concerto's two slower minor-keyed movements, *Introduzione* and *Siciliana*, Cimarosa's melodies would have been impossible to play on the natural trumpets he usually worked with. However, the two fast movements in the bright key of C do seem to recall the fiery agility of the high-pitched trumpets of his era.

From our vantage point, **Johann Nepomuk Hummel** is a figure on the periphery of musical history, removed in importance and relevance from those of his contemporaries we esteem more highly, like Mozart, Haydn or Beethoven. Yet Hummel was once a leader of Viennese musical life, beside whom a relatively unknown quantity like Franz Schubert (who dedicated his last three piano sonatas to Hummel) was judged the lesser talent. In his early teens, Hummel was lucky enough to be apprenticed to Mozart for two years. Mozart not only gave him free lessons, but lodgings with his own family. Given Mozart's rather disorganised lifestyle, the lessons did not take place as regularly as they might have in a better-ordered household. Nevertheless, Hummel's time with Mozart was important to the formation of his musical profile. It was his skill as a pianist that, from first to last, was the main attraction for Mozart, and later in life Hummel was considered to be the chief exponent of the Viennese piano style which Mozart had brought into being. After Mozart's death, Joseph Haydn also took an active interest in the young Hummel's career, recommending him for a number of musical positions. It was a result of the elder composer's own lobbying that Hummel was contracted to occupy Haydn's erstwhile position as Kapellmeister to the princely Esterházy household in Eisenstadt. Hummel's Trumpet Concerto, completed on 8 December 1803, was one of the first works he composed for his new employers. It was performed at a concert at the Esterházy court on

1 January 1804 by Anton Weidinger on his 'organised trumpet'. (Among the other composers featured on the program that day was Cimarosa.) Close on the heels of Haydn's Weidinger concerto, Hummel's work is perhaps an even better realisation of the potential of the developing trumpet, with its greater capacity for agility and lyricism in its lower register.

'You seem to find in me an imitator of Beethoven and, flattering as this might appear to some, it is far from agreeable to me.' So wrote **Carl Maria von Weber** in response to a double-edged critique of his music in 1809. As composer already of two symphonies and a variety of instrumental music, much of it of somewhat 'Beethovenian' cast, Weber was stung by such observations. Fortunately, he soon carved out a career (albeit a peripatetic one) in an area where Beethoven held little sway, namely as a composer for the theatre. In Stuttgart, he wrote incidental music to *Turandot* (1809) before being thrown out of town for alleged embezzlement. In Darmstadt he was a fellow student with Giacomo Meyerbeer of the revered teacher, the Abbé Vogler. From 1813 he directed the opera in Prague, then in Dresden, where he expanded the repertory of German-texted operas, though against some opposition from supporters of Italian opera. With *Der Freischütz*, premiered in Berlin in 1821, the tide began to turn in his favour. A German folk fantasy, both macabre and moral, its cast of huntsmen, hermits and devils made it instantly popular. The same could not be said of Weber's next opera, *Euryanthe*, mounted in Vienna in 1823 with a libretto by the eccentric Helmina von Chézy (1783-1856). 'Das Chéz', as Weber called her, never claimed to be a dramatist, yet in a single year penned not only the overlong libretto for *Euryanthe* (described by John Warrack in his Weber biography as 'the rock upon which a potential masterpiece became wrecked'), but the play *Rosamunde*, another failure, for which Schubert provided music. Being in Vienna, Weber finally met Beethoven, who, though he did not see *Euryanthe* (he was too deaf, anyway, to hear it), expressed pleasure that the music, at least, was tolerably well received: 'Yes, the German can still hold his own above all their Italian sing-song!' The brief but melodious Concertino for oboe (here adapted for trumpet) and *Harmoniemusik* (namely the woodwind and brass sections of the orchestra only) is an especially Germanic inspiration, albeit casting a glance across its eastern borders in its second section, the *Polacca* (Polish dance).

In the generation after Beethoven and Weber, the music of **Vincenzo Bellini** would come to epitomise what the German master dismissed as 'Italian sing-song', but what its advocates more felicitously call *bel canto*. Beethoven was dead only a year when, in 1828, the young Italian's fourth opera *Il pirata* had its foreign premiere in Vienna. And within the next seven years, Milan, Venice and Paris saw the creation of *La sonnambula* (1831), *Norma* (1831) and *I puritani* (1835). Alas, that

was all the time allotted to Bellini, for he died (cholera was suspected) in Paris in 1835, a mere ten years into what might have been a phenomenal operatic career. At the time of Weber and Beethoven's meeting in 1822, however, Bellini was still a student at Naples Conservatory. His studies there of the music of the Classical masters generated a number of works which though student exercises, have lasting charm. For a 'sing-song' Italian, his short Concerto in E-flat for Oboe and Orchestra (here adapted for trumpet) is remarkably similar in form to the German Weber's Concertino, consisting (after a brief *Maestoso* introduction) of just two linked sections, a lyrical *Larghetto cantabile* and a concluding *Allegro* which (like Weber's) is also *alla polonese*.

The experimentation which led Weidinger to perfect his 'organised trumpet' in 1800 continued over the coming decades with the invention of various modern valve-type instruments. In 1826, the Parisian trumpeter Dauverné was given a new German valve trumpet by Spontini, and 20 years later he passed even more up-to-date technology on to his student, trumpeter-composer **Jean-Baptiste Arban**. Arban, in turn, became a popular exponent of a new instrument, the piston cornet, whose inventors applied the latest advances in trumpet-making to the age-old posthorn. In order to show off his instrument in the salons of Paris, Arban composed many flashy display pieces, often based on themes from popular operas, including Verdi's *La traviata* and Bellini's *Norma*. His virtuosic Fantasy and Variations, based very loosely on the opening of the cavatina 'Ma la sola, ohimè!' from Bellini's 1833 opera *Beatrice di Tenda*, has been arranged for trumpet and orchestra by David Stanhope.

Graeme Skinner

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**Editors** Garry Havrillay, Jim Atkins

**Cover and Booklet Design** Imagecorp Pty Ltd

**ABC Classics** Robert Patterson, Martin Buzacott, Hilary Shrubbs, Natalie Shea

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