



NORTHSTAR
RECORDING
by BRUNNEN & SONO WOLFF

CHRISTOPH FÖRSTER
CARL HEINRICH GRAUN
JOHANN JOACHIM QUANTZ

Horn Concertos



Frédéric Franssen horn
Members of Netherlands
Radio Philharmonic Orchestra



SUPER AUDIO CD

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CHRISTOPH FÖRSTER (1693-1745)

Horn Concerto in E-flat Major [Concerto ex Dis-dur]*

[1]	I. Allegro / con discrezione	5:34
[2]	II. Adagio	3:29
[3]	III. Allegro	5:04

ANONYMOUS (attr. **CARL HEINRICH GRAUN**)

Concerto in E-flat Major [Concerto ex E-dur]*

[4]	I. Largo	1:10
[5]	II. Allegro	2:11
[6]	III. Siciliano	1:25
[7]	IV. Allegro	1:55

CARL HEINRICH GRAUN (1704-1759)

Trio sonata in E-flat Major [Trio ex D-dur]*

[8]	I. Allegretto	3:02
[9]	II. Andante	2:20
[10]	III. Allegro	3:49

Trio sonata in D Major [Concerto ex D-dur]*

[11]	I. Adagio	1:06
[12]	II. Allegro	2:08
[13]	III. Largo	1:27
[14]	IV. Menuet	2:04

ANONYMOUS

Concerto in E-flat Major [Concerto ex Dis]*

[15]	I. (Allegro)	3:01
[16]	II. Largo	2:42
[17]	III. Allegro	2:49

JOHANN JOACHIM QUANTZ (1697-1773)

Horn Concerto in E-flat Major [Concerto ex Dis]*

[18]	I. Allegro	4:07
[19]	II. Siciliano, Larghetto	3:00
[20]	III. Allegro	2:43

Total time 55:20

* Original titles of lost manuscripts' handwritten copies

Lund

From among the enormous choice of horn repertoire available in the early stages of my study of the instrument, my interest was piqued by the very earliest horn music. The music from that era did and still does exert its magic on me due to the pure beauty of its clear and transparent sound world.

One of my first finds on this quest of discovery through the Baroque period was a concerto by an unknown hand, which appears on this album and comes from a very special collection – the ‘Wenster’.

The library at the University of Lund in Sweden contains one of the largest collections of horn music from the first half of the 18th century, under the name of ‘Wenster’. The manuscript contains 18 works, with virtually all of the composers having some sort of connection to the city of Dresden, and it may have been transcribed by a Traveling horn player during a visit to that city.

The six works on this recording are all taken from this collection.

I have been planning this project for some time. Once I was able to realise it with my own choice of musicians, everything fell into place for me. It has been a wonderful experience recording this repertoire with my own colleagues from the Netherlands Radio Philharmonic Orchestra. I invited harpsichordist Siebe Henstra – an authority on this repertoire and a fabulous musician – to join us on continuo. The instruments I play are by the contemporary master horn builder Klaus Fehr. In my opinion he has brought the modern horn to a stage of

perfection, which undoubtedly allows me to perform this music to better effect. Our collaboration when we were developing my instruments has also led to a highly rewarding friendship.

Dresden

The appearance of all of this special horn music in and around Dresden was the result of an unusual combination of propitious circumstances, not least a music-loving aristocracy.

While the first horn players who played in orchestras – or perhaps more accurately in the same room as the orchestras – were players of the hunting horn who had been ‘borrowed’ from local hunts, for instance to play a hunting motif in the familiar 6/8 metre, these horn players rapidly improved their skills by absorbing new knowledge, styles and indeed finding new instruments by Traveling throughout Europe (for instance to the court of King Louis XIV of France). The court in Dresden had a rich and varied musical life in the era when the likes of Johan Dismas Zelenka (1679-1745) and David Heinichen (1683-1729) were at work there. They were Traveling musicians who accompanied their masters on foreign trips to centres such as Venice, Vienna, Prague and Berlin, again prompting a healthy exchange of styles and knowledge. One result of this was that musical life in Dresden gained a far-reaching renown.

In these early concertos for our instrument, themes tend to be placed in the high register, where the natural overtones are closer to each other, facilitating melodic lines. Changing conical shape and mouthpieces for later, more modern instruments bring their own challenges to this high register.

The 'Lund' collection also contains two concertos setting the horn in its medium and lower registers. The concertos 'Lund 17a' by Johann Christian Reinhardt and 'Lund 13', most likely written by Anton Joseph Hampel, are thought to have been intended for the 2nd horn player in the orchestra. Anton Joseph Hampel (ca. 1705-1771) was employed as the 2nd horn player in the Dresden orchestra. He is also credited as the man who discovered the *inventionshorn* as well as the technique of hand-stopping, which suddenly allowed horn players to produce a much wider range of notes by adjusting the shape of their right hand in the bell of the instrument, yet a further step in the instrument's development.

Christoph Förster (1693-1745)

The German composer Christoph Förster was born in Bibra on 30 November 1693. His first music lessons were from his father, Christian Förster, while he also studied the organ with Johann Philipp Pitzler. He met Johan David Heinichen in 1710, with whom he started continuo and composition lessons. When Heinichen moved to Venice, Förster in turn moved to Merseburg, where he continued his studies with Georg Friedrich Kaufmann. Förster became a violinist in the court orchestra in his new home town in 1717, under the *kapellmeister* Johann Gottlieb Graun, whom he succeeded in that position some time later. By the end of his life in 1745, he was concert master in Rudolstadt.

He met and maintained contact with many musicians during his travels, one of the best-known being Georg Philipp Telemann. He was accomplished in composing in the Italian style, which he had learned from Heinichen on his travels to Leipzig and Dresden (in 1719) and Prague (in 1723). Out of the 18

works that make up the 'Lund' collection, only the horn concerto by Christoph Förster has a separate extant copy, held by the Dresden University library. There are a few minor discrepancies between the two manuscripts, which have made the exercise of comparing and researching them extremely interesting for me.

Carl Heinrich Graun (1704-1759)

Carl Heinrich Graun was born in Wahrenbrück on 7 May 1704, the son of a tax collector. His brothers were August Friedrich and Johann Gottlieb and all three of them ended up being composers. From 1714, Graun studied singing, organ and composition at the Kreuzschule in Dresden, before moving to Leipzig in 1718 to continue his studies.

He was appointed as a singer at the opera in Braunschweig in 1725, where he soon made his compositional talents known and was later appointed as assistant *kapellmeister*. Graun became acquainted with Frederic the Great during this period, who appointed him in 1740 to be *kapellmeister* for the new opera house being built in Berlin (what was later known as "Unter den Linden").

Two of the four works at the heart of this recording are known, with a fair degree of certainty, to have been written by one of the Grauns. The manuscript bears the inscription "Sign. Graun", although we cannot be sure whether the copyist was here referring to Johan Gottlieb Graun (1702/03-1771) or his younger brother Carl Heinrich Graun. These are probably early works by Carl Heinrich, dating from the period when he was living in or around Dresden.

Johann Joachim Quantz (1697-1773)

Quantz, who was born on 30 January 1697 in Oberscheden, is remembered nowadays mostly as being one of the most important composers for the flute. His first music lessons were from an uncle, and he pursued his musical education in Merseburg, taking lessons in organ and musical theory. In 1718, Quantz was appointed to the Dresden court orchestra as an oboist. His employers allowed him to travel widely, which led to him studying counterpoint with Zelenka and flute with Pierre-Gabriel Buffardin, after which he returned to the orchestra to play that instrument. He travelled a great deal in his later years, acquiring a reputation as the finest flautist in Europe. He became the principal flautist at the court in 1727, where he also gave lessons twice a year to the young crown prince, who would later become Frederick II (*the Great*) of Prussia. In 1741, he was appointed as composer to the court of Frederick the Great, as well the latter's flute teacher, at a very substantial salary. Quantz wrote the famous flute method book "*Versuch einer Anweisung die Flöte traversiere zu spielen*" and was also on friendly terms with many renowned composers, including Georg Philipp Telemann. The Breitkopf catalogue of 1763 mentions this work, albeit in the key of F major and without oboe.

Frédéric Franssen

Translation: Bruce Gordon/Muse Translations



Frédéric Franssen (1977) is a member of the Netherlands Radio Philharmonic Orchestra. He studied with the renowned professor Erich Penzel at Maastricht Academy of Music where he graduated in 2002 with honors.

He performed as a guest player with orchestras in Germany such as the Rundfunk Sinfonieorchester Berlin. Furthermore he was a member of the Gustav Mahler Youth Orchestra, where he played with conductors such as Claudio Abbado, Pierre Boulez and Seiji Osawa.

Since 2000 Frédéric has been working in the Netherlands; first with the Radio Symphony Orchestra and since 2005 with the Radio Philharmonic Orchestra.

In addition to his orchestral work, he performs as a soloist.

Together with Klaus Fehr Frédéric has developed the instruments he now plays and which are also more and more in use among his colleagues.

Since 2017 he has been professor French Horn at the Academy of Music and Performing arts (Fontys School of Fine and Performing Arts, Tilburg, the Netherlands)

Musicians of the Netherlands Radio Philharmonic Orchestra

Violin

Joris van Rijn (8-10)

Cello

Michael Müller (8-10, 15-17)

Oboe

Hans Wolters (15-20)

Maxime Le Minter (15-17)

Oboe d'amore

Hans Wolters (4-7, 11-14)

Bassoon

Jos Lammerse (4-7, 11-14)

Harpichord (1-20)

Siebe Henstra (special guest)

1st violin (1-3, 18-20)

Joris van Rijn

Dimiter Tchernookov

Pedja Milosavljevic

Roswitha Devriendt

Gerrie Rodenhuis

2nd violin (1-3, 18-20)

Michiel Eekhof

Dana Mihailescu

Alexander van de Tol

Nina de Waal

Viola (1-3, 18-20)

Huub Beckers

Annemarie Konijnenburg

Lotte de Vries

Cello (1-3, 18-20)

Michael Müller

Eveline Kraaijenhof

Double Bass (1-3, 18-20)

Walter van Eggeraat

This High Definition Surround Recording was Produced, Engineered and Edited by Bert van der Wolf of NorthStar Recording Services, using the 'High Quality Musical Surround Mastering' principle. The basis of this recording principle is a realistic and holographic 3 dimensional representation of the musical instruments, voices and recording venue, according to traditional concert practice. For most older music this means a frontal representation of the musical performance, but such that width and depth of the ensemble and acoustic characteristics of the hall do resemble 'real life' as much as possible. Some older compositions, and many contemporary works do specifically ask for placement of musical instruments and voices over the full 360 degrees sound scape, and in these cases the recording is as realistic as possible, within the limits of the 5.1 Surround Sound standard. This requires a very innovative use of all 6 loudspeakers and the use of completely matched, full frequency range loudspeakers for all 5 discrete channels. A complementary sub-woofer, for the ultra low frequencies under 40Hz, is highly recommended to maximally benefit from the sound quality of this recording.

This recording was produced with the use of Sonodore microphones, Avalon Acoustic & Musikelectronic Geithain monitoring, Siltech Mono-Crystal cabling and dCS - & Merging Technologies converters.



**NORTHSTAR
RECORDING**
by **BERT VAN DER WOLF**



www.northstarconsult.nl

**This production is also available as High Resolution digital download
at www.spiritofturtle.com**

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