



A COURTLY GARLAND

for BAROQUE TRUMPET

ROBERT FARLEY
TRUMPET

ORPHEUS BRITANNICUS

ANDREW ARTHUR
DIRECTOR

A Courtly Garland for Baroque Trumpet

Robert Farley *Baroque trumpet*
Orpheus Britannicus
Andrew Arthur *director*

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Organists' Review

Gottfried Reiche (1667–1734)

1. **'Abblasen' in D for Solo Trumpet** [0:34]

Andrea Grossi (c. 1660–c. 1696)

Sonata a 5 in D, Op. 3, No. 11

2. Vivace [1:18]

3. Adagio [3:45]

4. Grave [1:38]

5. Allegro e spiritoso [1:35]

Giovanni Bonaventura Viviani (1638–c. 1693)

Sonata No. 1 in C for Trumpet and Organ

6. [Andante] [1:38]

7. [Andante] [0:57]

8. [Allegro] [0:44]

9. [Allegro] [0:58]

10. [Adagio] [1:17]

Gottfried Finger (c. 1655–1730)

Sonata in C for Trumpet, Violin and Continuo

11. [Andante] [1:21]

12. [Adagio] [1:05]

13. [Andante] [2:15]

14. [Adagio] [2:10]

15. [Allegro] [1:26]

Bernardo Pasquini (1637–1710)

16. **Toccata for Solo Organ** [2:04]

Giovanni Bonaventura Viviani

Sonata No. 2 in C for Trumpet and Organ

17. [Andante] [1:00]

18. [Allegro] [2:03]

19. Adagio [1:54]

20. Aria [1:46]

21. Presto [0:55]

Arcangelo Corelli (1653–1713)

Sonata a 4 in D

22. Grave [0:55]

23. Allegro [1:22]

24. Grave [1:47]

25. Allegro [0:40]

26. Allegro [1:03]

Girolamo Fantini (1600–1675)

27. **Corrente detta dell'Elce** [1:49]

Heinrich Ignaz Franz Biber (1644–1704)

28. **Sonata a 5, No. 10 in G minor** [6:22]

Johann Heinrich Schmelzer (c. 1620/3–1680)

29. **Sonata a 5 in C** [8:45]

Girolamo Alessandro Frescobaldi (1583–1643)

30. **Canzona Prima for Organ (1627)** [4:10]

Girolamo Fantini (1600–1675)

**31. Sonata No. 1 in C for Trumpet and Organ
(detta del Colloredo)** [1:40]

Girolamo Alessandro Frescobaldi

32. Canzona Quarta for Organ (1627) [4:09]

Girolamo Fantini

**33. Sonata No. 2 in C for Trumpet and Organ
(detta del Gonzaga)** [2:47]

Heinrich Ignaz Franz Biber

34. Sonata a 5, No. 4 in C [4:49]

Girolamo Fantini

35. Balletto detto il Lunati [1:52]

Giuseppe Torelli (1658–1709)

Sonata in D (G.6)

36. Vivace [1:34]

37. Adagio – Largo – Adagio [1:31]

38. Allegro come stà [1:58]

Total playing time [79:57]

A Courtly Garland for Baroque Trumpet

Until the middle of the seventeenth century, composers had rarely utilised the trumpet within art music; more readily associated with the military, trumpeters had previously been called upon to improvise relatively primitive fanfares (in battle and during ceremonial occasions) such as were naturally suited to the limited widely-spaced lower notes of the harmonic series. But as players began to successfully cultivate the upper *clarino* register where the harmonics fell closer together, composers increasingly saw an opportunity to employ the instrument's newly found melodic capabilities within concerted instrumental music.

Girolamo Fantini (1600–1675) was, by all accounts, one of the most celebrated trumpet virtuosos of his era. One contemporaneous author wrote of him that he 'Makes knights and ladies [alike] languish with joy, his martial talent put to Love's use [...] He is today the monarch of the trumpet on earth!' At the age of twenty-six, Fantini entered the service of Cardinal Scipio Borghese in Rome and, just five years later, was appointed chief court trumpeter to Ferdinando II, Grand Duke of Tuscany. During a return visit to Rome in 1634, he is known to have

performed in concert with Girolamo Frescobaldi (1583–1643), organist of St Peter's Basilica in Rome and the most famous Italian keyboard player of his day. In attendance was the physician and writer on music, Pierre Bourdelet, who later reported in a letter to Marin Mersenne that 'Girolamo Fantini is the most excellent trumpeter in all of Italy'. But aside from the prestige of the performers themselves, this concert would seem to have been an event of historical significance, it being the first ever documented recital of music for trumpet and organ. Fantini evidently found the combination of instruments appealing as he subsequently composed eight sonatas for the same forces, together with a series of dances for trumpet and continuo (for organ or harpsichord). These works, each dedicated to a family of nobility, remain the earliest known music for trumpet and continuo and form the lion's share of the composer's 1638 treatise *Modo per imparare a suonare di Tromba*, published in Frankfurt. Fantini is also credited with encouraging two further developments in natural trumpet playing: firstly, having the ability to 'so regulate the breath' (Mersenne) as to produce non-existent notes (namely those lower notes which do not form part of the harmonic series). An example of this can be heard in the triple-metre section of the *Sonata seconda detta del*

Gonzaga, where a low 'A' (above 'middle C') is briefly required; secondly, he is seemingly the first to have extended the previously expected range of the natural trumpet from high 'A' up to high 'C', as repeatedly called for in his *Balletto detto il Lunati*.

Giovanni Bonaventura Viviani (1638–c. 1693) was born in Florence but spent much of his working life, as violinist and, subsequently, as music director, at the Austrian Court of Innsbruck under the rule of the Emperor, Leopold I. In 1678, Viviani returned to Italy and after a stint working on two operas in Venice, he moved on to Rome where he collaborated over an oratorio at *San Marcello* with Arcangelo Corelli (1653–1713) and Bernado Pasquini (1637–1710). That same year, forty years after the publication of Fantini's treatise, Viviani published his two sonatas for trumpet and organ. Like Fantini, he utilised the C trumpet whose more 'earthy' timbre contrasted with the brilliance of the D trumpet which had by then become so fashionable in Italy. As one would expect, however, these much later works are on a far grander scale than those of Fantini, each of them offering five contrasting movements, juxtaposing declamatory recitative-like fanfares with elegant melodic writing, developed imitative dialogue between treble and bass line and expressive *Adagio* passages

of true note.

In 1682, during his tenure as violinist to the Duke of Mantua, Andrea Grossi (c. 1660–c. 1696) published his Opus 3 in the relatively nearby city of Bologna – a set of twelve sonatas for two, three, four and five instruments (of which the last three employ a trumpet). The eleventh sonata of the set, recorded here for the first time on period instruments, looks both forwards and backwards stylistically speaking. Its primitive fanfare-like opening, displaying the trumpet in alternation (rather than in combination) with the strings is a clear call to the instrument's martial heritage. But the wonderfully sustained *cantabile* writing for the trumpet featured in the 'Adagio' is quite remarkable for its time, and both the ensuing 'Grave' for strings and the final 'Allegro e spirituosu' display an almost reckless 'modernity' in their use of harmonic modulation – the composer seemingly determined in his regular forays into the most extreme of sharp keys, at one point travelling all the way to the desperately stretched tonality of C-sharp/F-sharp major – a long way indeed from the comfortable 'home' key of D!

Just one year prior to the publication of Grossi's Op. 3, the celebrated violinist-composer, Giuseppe Torelli (1658-1709)

arrived in Bologna where he would remain for all but three years of his life. He studied composition with Giacomo Antonio Perti and by 1684 had become a member of the *Accademia Filarmonica* (as a violinist). For nearly ten years, he was also active as a viola player in the orchestra of the *Basilica di San Petronio* and it was this latter context in which he made the acquaintance of the virtuoso trumpeter Giovanni Pellegrino Brandi. Torelli's evident interest in the trumpet was, no doubt, fuelled by this meeting and around 1690 Torelli began composing his first works for the instrument: the *Suonate con stromenti e tromba*. He would go on to compose over thirty concertos for one, two, three or four solo trumpets, making him the most prolific Italian baroque composer for the instrument. He is also recognised, alongside Corelli, as having made an immense contribution to the formal development of the seventeenth-century instrumental sonata and concerto.

Whilst Corelli spent much of his working life (from c. 1675) in Rome, he was born in the small town of Fusignano, some thirty-five miles due east of Bologna. At the age of thirteen, he moved to Bologna itself, where he received much of his early musical training. 'Proof of [Corelli's] regard for Bologna and its musical institutions is the

fact that on the title pages of his Op. 1-4 *Sonate*, published at Rome, Modena and Bologna, he refers to himself as "Arcangelo Corelli da Fusignano detto il Bolognese". Considering his associations with Rome this was a great compliment to Bologna and an indication of that city's musical reputation' (Smithers). Corelli's singleton sonata for trumpet, two violins and continuo (surely inspired by the Bolognese trumpet tradition) does not appear within his six printed collections and no autograph manuscript survives. However, it would seem to have enjoyed considerable fame in its time as contemporary manuscripts and printed versions still exist today in Naples, Vienna and London (the latter edition published by John Walsh in 1704). The lively, yet elegant fugal themes heard in the second and fifth movements are reminiscent of works by Torelli and others, including Alessandro Stradella and Henry Purcell, and the third movement displays Corelli's exquisite mastery of the string trio sonata texture. The five-movement work is an adapted version of a *Sonata da Chiesa* whose usual four-movement scheme (with alternating tempi: slow/fast/slow/fast) is here expanded by the insertion (before the final movement) of an additional strikingly militant movement for trumpet and continuo.

Gottfried Finger (c. 1655–1730) was known principally as a virtuoso upon (and composer for) the viol. Born in the Moravian town of Olmütz (now Olomouc), he moved to England in 1685 where he served at the Court of James II before working successfully as a freelance musician in London's theatres and new concert halls. In 1700, in response to an announcement in the 18 March edition of the *London Gazette*, Finger entered a contest to set William Congreve's libretto *The Judgment of Paris* as a fully-sung opera. Unfortunately, his composition achieved only fourth place (last) to John Weldon, John Eccles and Daniel Purcell. Seemingly outraged by this outcome, and 'blaming Weldon to have "fixed" the result through bribing the jury' (Smithers), he departed England for Germany in 1701. Finger's sonata, scored for trumpet, violin and continuo survives, alongside various instrumental works, in an early eighteenth century manuscript in the British library (Add. MS 49599). For the most part, Finger presents an equally melodious dialogue between trumpet and violin. However, the work's multi-sectional single movement form – an attestation of the composer's Bohemian heritage – allows Finger to demonstrate his skills in the *stylus phantasticus*. Two harmonically adventurous solo violin passages are incorporated, the second of

which weaves its way effortlessly to an extended 'Adagio' section which stands in stark contrast to the rest of the sonata; set in the mournful key in C minor and somewhat funereal in nature, the trumpet returns to join the violin in its expressive explorations but here it is largely restricted to simple slow-moving notes which, with one momentary exception, act less as an equal partner to the solo violin and more toward a textural realization (albeit distinctive in timbre) of the continuo bass-line. It is a remarkable lament which provides a perfect foil to the sonata's otherwise cheerful affect.

Johann Heinrich Schmelzer (c. 1620/23–1680) was engaged as a musician at the Habsburg court in Vienna throughout his working life. His fame as a virtuoso violinist (a field which, up to then, had been largely dominated by Italians) spread quickly throughout Europe and he became the foremost Austrian composer of his generation. In 1662 he published the highly influential collection of sonatas *Sacro-profanus concentus musicus* upon which Heinrich Biber's *Sonatae tam aris quam aulis servientes* appears to have been modelled. Two years later he released the *Sonatae unarum fidium* – the first ever collection of sonatas for violin and basso continuo to be published by a German-speaking composer. Schmelzer

enjoyed great success during his lifetime and was ultimately ennobled by the Emperor, Leopold I, whose patronage he had enjoyed throughout his career. He was appointed *Kapellmeister* in 1679, but a few months later his tenure was cut brutally short by the plague. The *Sonata a 5* recorded here is scored for trumpet, two violins, bassoon, and continuo. Schmelzer assigns the greater part of the latter role to the keyboard alone (the viola da gamba only being granted occasional appearances). The bassoon is also largely freed from its typical continuo function and is instead given a prominent *obligato* role which frequently engages in characterful dialogue with the trumpet and two violins. But perhaps the jewel of this work lies centrally between the two substantial fully-scored outer sections, where Schmelzer demonstrates his invention in the *stylus phantasticus* with a triptych of solo passages for each of the treble instruments. Two thematically-linked solos are offered by each of the violinists in turn, as if to serenade one another with their art. But it is the trumpeter who is then given centre-stage, exhibiting a passage of staggering virtuosity – Schmelzer's seemingly clear objective being to firmly establish the trumpet's melodic and technical capabilities on a par with those of the violin.

The highly distinguished violinist-composer, Heinrich Ignaz Franz Biber (1644-1704), was born in the small Bohemian town of Wartenberg (now Stráž pod Ralskem). Little is known of his early education but before 1668 he worked at the court of Prince Johann Seyfried von Eggenberg in Graz before gaining employment under the Bishop of Olmütz, Karl II von Lichtenstein-Kastlehorn, in Kremsier (now Kroměříž). There he would meet, for the first time, the virtuoso trumpeter and composer, Pavel Josef Vejvanovský, who also worked in Kremsier as director of the *Kapelle*. In 1670, Biber left his employment without permission, settling in Salzburg under the new employ of the Prince-Archbishop, Maximilian Gandolph von Kuenburg, to whom the *Sonatae tam aris quam aulis servientes* are dedicated. Issued by the Salzburg publisher J.B. Mayr in 1676, these twelve colourful instrumental sonatas 'as much for the altar as for the table' – i.e. for sacred or secular use, were Biber's first published works and, no doubt, they made a strong impression. The two multi-sectional five-part sonatas recorded here (IV and X) offer ample insight into the abundant musical variety and sense of theatre which permeates the collection: battlefield cameos, virtuosic violin riffs, rhetorical dialogue, studious fugal passages, dance-rhythms, expressive passages for string-consort,

colourful scoring and distinctive cadences are all in evidence. *Sonata X* makes an especially memorable impression given its unusual key (for the natural trumpet) of G minor whose characteristics of 'yearning' and 'tempered joyfulness' (Mattheson) are captured perfectly by Biber. The sonata was likely inspired by the composer's former colleague in Kresmier, Pavel Vejvanovský, who had himself written a trumpet sonata in the same key. Evidently, 'Vejvanovský had mastered the art of lipping the flat seventh harmonic ('b' flat) into tune and obtaining the non-harmonic tone e'' flat so as to be able to play in G minor on a normal C trumpet' (Holman).

The eminent trumpeter, Gottfried Reiche (1667–1734) was born in the Saxon town of Weissenfels. Little is known of his life and early musical training prior to his arrival in Leipzig in 1688, other than that he served his apprenticeship with a local *Stadtpfeifer* (city piper) as a teenager. In Leipzig he worked his way through the ranks, initially as assistant and, later, as senior *Stadtpfeifer* before eventually succeeding the trumpeter, Johann Genzmer, as senior *Stadtmusicus* in 1719. Four years later, Reiche became Johann Sebastian Bach's principal trumpeter in Leipzig for the first eleven years of the

composer's tenure as Cantor of the Thomaskirche. Judging from the unparalleled *clarino* parts written for him by Bach, there can be no doubt that Reiche was a player of exceptional skill. As a product of the eighteenth century, Reiche's virtuosic *Abblasen* (fanfare) which opens this recording forecasts the culmination of the huge developments in trumpet technique which took place during the latter half of the previous century. The music itself is depicted in Elias Gottlob Haussman's famous portrait of Reiche (which now hangs in the council chamber of the old Leipzig town hall), painted in 1727 to publicly honour the musician on the occasion of his sixtieth birthday.

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Andrew Arthur & Robert Farley

Robert Farley (Baroque trumpet)

Robert Farley studied Baroque trumpet at the Royal College of Music, where he won several prizes including the Ernest Hall Memorial Prize. He currently holds the position of Principal Trumpet with The Orchestra of the Sixteen, Orpheus Britannicus, The Hanover Band, Concerto Copenhagen, and the Carmel Bach Festival California. He is also a regular Guest Principal with Stuttgart Baroque Orchestra and Oregon Bach Festival. With these ensembles he has appeared as Principal Trumpet on numerous critically acclaimed recordings, including J.S. Bach's Mass in B Minor and Orchestral Suites and Handel's *Messiah* & *Coronation Anthems*. He has also played as a soloist and as Guest Principal with The Orchestra of the Age of Enlightenment, Academy of Ancient Music, The English Concert and the Canadian ensemble, Tafelmusik. Robert's solo work includes recordings of Bach's Brandenburg Concerto No. 2, Vivaldi's Concerto for Two Trumpets, Mozart's 'Queen of the Night' aria from *The Magic Flute*, Handel arias with Emma Kirkby and Bach's Cantata, BWV 51.

Robert is Professor of Baroque Trumpet at both The Royal Academy of Music and Trinity Laban in London, and has given

masterclasses at many of the world's leading conservatories. He has also published a number of books, including *Natural Trumpet Studies* by Brass Wind Publications.

Robert plays on a Baroque trumpet made for him by Matthew Parker, based on an instrument by Johann Leonhard Ehe II from Nürnberg, circa 1700.

Andrew Arthur (director, organ & harpsichord)

Andrew Arthur is Fellow, Director of Music and Director of Studies in Music at Trinity Hall, Cambridge where, in addition to his College responsibilities, he is also an Affiliated Lecturer in the University's Faculty of Music. An acknowledged specialist in the music of the Baroque and Classical periods, he has toured extensively across Europe and the USA as a keyboard soloist, continuo-player and conductor. He is currently Associate Director of The Hanover Band, Musical Director of Orpheus Britannicus and Principal Organist & Harpsichordist at the Carmel Bach Festival in California where he also sits on the Committee of Artistic Directors.

www.andrewarthur.com



Orpheus Britannicus

Director: Andrew Arthur

Orpheus Britannicus was founded by Andrew Arthur in 2002; consisting of a period-instrument ensemble and vocal consort, its players and singers are drawn from some of the UK's leading performers in their field and the ensemble has developed a reputation for its expressive and historically informed approach to the rich vocal and instrumental chamber repertoire of the seventeenth and eighteenth centuries. The name 'Orpheus Britannicus' is taken from the title of Henry Purcell's two great volumes of songs, published by Henry Playford in 1698 and 1702 respectively.

Keyboard instruments loaned by kind permission of Jesus College, Cambridge.

Bass Violin loaned by kind permission of Louise Jameson.

† soloist for tracks 11–15
* tracks 28 & 34

Pitch: *a=415'*
Werkmeister I/III (tracks 1-5, 11-15, 22-26, 28-29, 34 & 36-38)
¼-comma Meantone (tracks 6-10, 16-21, 27, 30-33 & 35)

Trumpet

Robert Farley

Trumpet by Matthew Parker, 1996, after Johann Leonhard Ehe II, c. 1700

Violin I

Theresa Caudle†

Violin by Edward Pamphilon, c. 1685

Violin II

Kelly McCusker

Violin by Chris Johnson, 2003, after Guarneri del Gesù, seventeenth-century

Viola I

Kate Fawcett

Viola by Anon. German, attributed to Johann Georg Voigt, eighteenth-century

Viola II

Emilia Benjamin*

Viola by Anon. English eighteenth-century

Bass Violin & Viola da gamba

Henrik Persson

Bass Violin by Mark Caudle, 2015, after Anon.
North Italian School, late seventeenth-century
Viola da gamba by Jane Julier, 2012, after M. Colichton, 1695

Bassoon

Zoe Shevlin

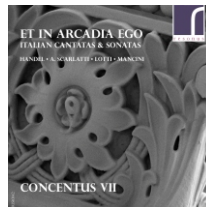
Bassoon by Matthew Dart, 1999, after Denner, c. 1705

Organ & Harpsichord

Andrew Arthur

'Rawlinson' Chamber Organ by Kenneth Tickell & Company, 2010
Harpsichord by Philip Kennedy, 2012, after Christian Zell, 1728

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