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Notes & Instrumentation Video Related Products Reviews Also Appearances Other details Composed to demonstrate the versatility of the textual trumpet, Hummel's concerto is an important milestone in the trumpet repertoire. Genre: Solo Trumpet with Band | # of players: Standard Level: 3/5 solo | Duration: 10:00 InstrumentsOlo Trumpet in B-level Piccolo Flute 1 Flute 2 Oboe B-level Clarinet 1 B-level Clarinet 2 B-level Clarinet 2 B-level Clarinet 2 F-level Clarinet 2 F Horn 1 F Horn 2 Trom Trombone 2 Trombone 3 Euphonium (TC Baritone) Tuba String Bass TimpaniProgram NotesJohann Nepomuk Hummel (1778-1837) was born in Pressburg which was part of Hungary in 1778, but is now known as Bratislava and is now part of Slovakia. From an early age he looked promising as a pianist and when he was eight years old he had lessons from Mozart and later Clementi and Salieri. While on tour as a pianist in London he met haydn who composed a sonata in A-flat for him and on his return to Vienna developed a friendship with Beethoven who was also taking lessons from Haydn. It was around this time that Hummel composed his trumpet concerto in E-flat major. This trumpet concerto was composed for the trumpet virtuoso Anton Weidinger in 1803 and for the first time in 1804, when Hummel replaced Joseph Haydn as Konzertmeister at Prince Esterhazy Court in Eisenstadt. Anton Weidinger was the inventor of the trumpet that allowed this instrument to play a color scale and not just the harmonic order and, as with Haydn's trumpet concerto, this concerto was composed to demonstrate the flexibility of this new invention. It was originally composed in E major, but most of the time it is not now played in E-flat major which makes fingering a little more accessible to modern E-flat and B-flat trumpets. 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Find sources: Hummel Trumpet Concerto - news · books · scholar · JSTOR (June 2010) (Learn how and when to remove this template message) Johann Nepomuk Hummel wrote Concerto of a Trombee Principale (Trumpet Concerto in E Major) for Viennese trumpet virtuoso and inventor of the trumpet keys, Anton Weidinger (as had Joseph Haydn). It was written in December 1803 and presented on New Year's Day 1804 to mark Hummel's entry into the orchestra of Nikolaus II, Prince Esterházy as Haydn's successor. There are places, mainly in the second movement, where Weidinger is believed to have changed the music due to the performance of the instrument. It's unknown if this was in agreement with Hummel. Originally this piece was written in E major. [1] The piece is often performed at the e-level important, which makes fingering less difficult on modern E-level and B-level trumpets. The duration is about 17 minutes. Format The work consists of three movements (typical of a concerto) and are marked as follows: I. Allegro con spirito II. Upstream III. Rondo Instrumentation The work is rated for solo trumpet, flute, 2 oboes, 2 clarinets, 2 horns, timbani and strings. Notes ^ Koehler, Elisa (January 2003). In search of Hummel: Perspectives for the 1803 Trumpet Concerto (PDF). International trumpet guild magazine. Retrieved May 4, 2013. See also Joseph Haydn also wrote a trumpet concerto for Anton Weidinger. External links MIDI archives Hummel Trumpet Concerto - Maurice André, Ozawa, London Symphony Orchestra This article about a concerto is a stub. You can help Wikipedia by expanding it.vte Retrieved from ⇒ 17 more: Flute • Oboe 1 • Oboe 2 • Clarinet 1 (A) • Clarinet 1 (B♭) • Clarinet 2 (A) • Clarinet 2 (B♭) • Horn 1 (E) • Horn 1 (F) • Horn 2 (E) • Horn 2 (F) • Timpani • Violins I • Violins II • Violas • Cellos • Basses ⇒ 15 more: Trumpet solo (E♭) • Trumpet solo (B♭) • Flute • Oboe 1 • Oboe 2 • Clarinet 1 • Clarinet 2 • Horn 1 • Horn 2 • Timpani • Violins I • Violins II • Violas • Cellos • Basses Born in Pressburg, now Bratislava, Slovakia, November 14, 1778; died in Weimar, Germany, October 17, 1837 Living around the same time as Beethoven, Johann Nepomuk Hummel held an interesting place in the pantheon of the great. A piano prodigy, he studied for a time with Mozart-who particularly thought of his talent-and then became a touring child performer who visited almost as many European courts as Mozart had in his legendary youth. Hummel succeeded Haydn as head musician at Prince Esterházy's court in Hungary and later held a similar position at the grand jury in Weimar, where he and Goethe reigned together as weimar world-class celebrities. It was sometimes seen by Beethoven as an opponent, although the had come to terms with Beethoven's death in 1827. Hummel was one of the greatest pianists of his time, a brilliant improviser, and perhaps the best piano educator of the early 19th century, with a piano method still in use today. As a composer, his music sums up the aesthetic principles of late Classicism without reaching the heights of Mozart, Haydn and Beethoven. While he wrote productively for his instrument, Hummel is best known today for his only trumpet concerto, composed in 1803 for Anton Weidinger, the virtuoso of the recently invented keyed trumpet. (Seven years earlier, Haydn also wrote a concerto for Weidinger; today both the Hummel and Haydn concertos are pillars of the repertoire of every virtuoso trumpet.) In the late 18th century, the trumpet underwent a series of improvements to allow it to play all the stadiums, not just those of its natural harmonic range. First, the keys - like those on a clarinet - were added to allow the trumpetists to play a full color scale. Until 1814, the most reliable valve system we use today was introduced. Hummel takes advantage of the possibilities of Weidinger's keyed trumpet, especially in the concerto's second movement: an aria over a triple-paced accompaniment in which the trumpet displays her new ability to sing a melody as compellingly as any soprano - delight in the expressive half steps now in her administration. The long sonata-form opening move emphasizes brilliant writing fanfare, while the fast tempo rondo finale revolves around a jaunty, off-the-table trumpet theme. Notes by Janet E. Bedell copyright 2018 In December 1803 followed a concerto for Weidinger. It was composed by Johann Nepomuk Hummel (1778-1837), who had been nominated by Haydn to become the Konzertmeister of Prince Esterhazy in Eisenstadt. A student and ultimately a close friend of Mozart who also knew Beethoven well, Hummel stands stylistically on the brink between classic and romantic times. If haydn's concerto were to turn out to be the last concerto written for the old clarino or baroque style of trumpet, Hummel was to prove to be the first contemporary, demonstrating the technical range of the instrument and the ability to play in the keys far from its house key. Weidinger had developed a new version of the trumpet whose fundamental pitch was put into E: his new trumpet had at least five keys. The key to the composition, E major, was an unusual one, and the work turned out to be technically as difficult, if not more, than Haydn's work. Many versions have then transferred it to the easiest key of E flat; Our performance retains hummel's original key. Opening the is perfectly contemporary in perspective, and large in scale, form and orchestration, requiring an important orchestra. With the color and toss flexibility of Weidinger's new solo instrument, Hummel was able not only to the ability of the trumpet to play expressively in its low register, but also to shape into extreme keys. The result is a wonderful move for both soloists and orchestra, which contrasts with the impressive opening with a more light second theme. The following Andante-serious, often quite dramatic in character-shows the key trumpet to have many of the properties of a wind instrument, providing it with flowing runs and new trills. The Finale, the lightest of the three, hides a course of Cherubini, which at the time of the first performance would have been known, no longer familiar with us, the joke is currently usually lost. The writing throughout the movement provides the trumpeter with tril virtuosos and flourishes in a variety of keys. This concerto clearly suits Weidinger, because he kept it in his repertoire for many years ©. Hummel, Johann Nepomuk Orchestra(s): New York Chamber Symphony Artist(s): Schwarz, Gerard Label: DelosGenre: ConcertoPeriod: Classic List No.

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