

Edition Eulenburg
No. 798

HAYDN

TRUMPET CONCERTO

E^b major/Es-Dur/ Mi^b majeur
Hob. VIIe:1



Eulenburg

JOSEPH HAYDN

TRUMPET CONCERTO

E^b major/Es-Dur/ Mi^b majeur
Hob. VIIe:1

Edited by
Hans Ferdinand Redlich



Ernst Eulenburg Ltd

London · Mainz · Madrid · New York · Paris · Prague · Tokyo · Toronto · Zürich

CONTENTS

Preface	III
Vorwort	V
I. Allegro	1
II. Andante	17
III. Allegro	21

© 2010 Ernst Eulenburg & Co GmbH, Mainz
for Europe excluding the British Isles
Ernst Eulenburg Ltd, London
for all other countries

All rights reserved.

No part of this publication may be reproduced, stored in a retrieval system,
or transmitted in any form or by any means,
electronic, mechanical, photocopying, recording or otherwise,
without the prior written permission of the publisher:

Ernst Eulenburg Ltd
48 Great Marlborough Street
London W1F 7BB

PREFACE

Haydn's trumpet concerto must have caused some considerable astonishment at its premiere; the solo instrument confronted the audience with an entirely new soundscape never previously imagined. Such a phenomenon was due partly to Haydn's composition, but also to an innovation in instrumental construction. In the 1790s the Viennese trumpeter Anton Weidinger – after more than 20 years' experiment – introduced a trumpet that because of its technology as a keyed instrument afforded completely new ways of playing. Previously it had only been possible to perform the natural tone series on the trumpet; now, thanks to Weidinger's technological improvements the complete chromatic scale was available to the player. The new Eflat trumpet did, however, have one deficiency: the dullness of the sound quality. This drawback would only be remedied with the introduction of the valve trumpet in 1813. But with this further innovation, the significance of Weidinger's achievement would also be eclipsed.

Haydn, in his trumpet concerto, did, however, erect a lasting musical monument to Weidinger's achievements. Haydn had returned in 1796 from his extraordinarily successful second trip to England only a few months before Weidinger approached him with his new instrument and the request for a first composition to exploit its musical potential. The new technology and the compositional challenges associated with it seem to have awakened Haydn's interest. Thus he started work to create a solo concerto that would exploit to the full the musical possibilities of the keyed trumpet: cantabile elements could now determine its musical course instead of the three-note calls especially familiar in the trumpet repertory until then. In his concerto Haydn now naturally incorporates previously impossible parts of the scale in the low register of the instrument, and there seem to be no limits to the instrument's flexibility in chromatic passages.

The new technical achievements are apparent at the beginning of the *Allegro*. Following the orchestral introduction the solo trumpet (b37ff) introduces a diatonic scale passage placed very low in its register, the realization of which would previously have been unrealistic. The first movement of the concerto – in sonata form – progresses monothematically, at first with typical trumpet fanfare motifs, but followed by a contrasting cantabile passage. The development – in C minor – impresses not least because of its fast semiquaver runs culminating in a high D flat (b110) followed almost immediately by a descent to the lowest note of the movement B flat (b117), such an extreme of register being hitherto unplayable. The extended leaps in the reprise outline the available tonal space before renewed semiquaver figuration exploits the new-found technical ease afforded by the instrument. The descending chromatic course leads to the cadenza and the brief closing coda.

The second movement begins with a cantabile melody whose opening is reminiscent of the Emperor's Hymn composed only a few months before. The *Andante* is shaped as a three-part lied form, the middle section of which would have impressed its first audience especially because of its modulation to C flat major; until this time, such a key would have been completely out of range for brass players.

In the final movement Haydn effectively displays the assets of the new instrument in a favourable light, not least thanks to the successively brilliant runs each surpassing the other. However, a recollection of the original signaling function of the trumpet is not overlooked with the fanfare-like sounds of the *Allegro* allowing those origins to be recognized within the rondo-structure.

Despite its maturity the work belatedly received its premiere four years after its compo-

IV

sition, on 28 March 1800 as part of a benefit concert by the trumpeter Weidinger. Even after its premiere the work failed to establish itself in the concerto repertory. More than a century had to pass before the work met with a sustained

success and could finally join the most popular of Haydn's works.

Sandra Borzikowski
Translation: Margit McCorkle