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COMPOSER(S): Haydn/Hummel/M Puccini

WORKS: Trumpet Concerto in E flat; Trumpet Concerto in E; Concerto for Flute, Clarinet, Trumpet & Horn

PERFORMER: Reinhold Friedrich (keyed trumpet)Wiener Akademie/Martin Haselböck

LABEL: Capriccio CATALOGUE NUMBER: 10 598 DDD

PERFORMANCE: 4*/5* SOUND: 3*/5*

The keyed trumpet is a fiendish instrument. Invented by the Viennese trumpeter Anton Weidinger at the end of the 18th century, it astonished contemporary audiences by its ability to produce a full chromatic scale, thereby extending the melodic possibilities of the trumpet quite considerably. Although it could produce a 'gentle' tone, the instrument nevertheless had inherent sound problems, and the more promising valve mechanism soon came into use. It seems ironic, then, that the trumpet's two best-known works, the concertos by Haydn and Hummel, were conceived for this instrument. Trumpeter Reinhold Friedrich's previous recording of these two concertos – on a modern instrument – is the best in the catalogue and, unsurprisingly, this new release displays equally his thoughtful, original interpretative powers and technical assurance. The performance of the Wiener Akademie under Martin Haselböck is marred somewhat by the recessed recording, which loses some of the clarity and immediacy offered by the English Concert, accompanying Mark Bennett in his rival version of the Haydn. A curiosity lies in wait at the end of the disc in the form of the concerto by Michele Puccini (father of Giacomo). Dating from 1838, this piece provides evidence that the keyed instrument remained popular in Italy long after the appearance of the valve trumpet. Deborah Calland

AllMusic Review by James Manheim [-] Rating: 3 1/2*/5*

This 1990 recording was a Grammy winner and a consistent audience pleaser, which isn't a surprise: the combination of Telarc's snappy digital sound with the triumphant, all's-right-with-the-world mood of the Baroque and Classical trumpet concerto was a winning one. **Smedvig** is one of the world's great virtuosos on the trumpet, with a smooth sound that seems to be almost effortless but of course is not -- the earlier works here, written for a valveless trumpet, require the player to jump around in the trumpet's top register, which was the only portion of the instrument's range that could produce a passable scale at the time. In fact, the concertos by **Torelli** and **Tartini** come off as just a bit too smooth in these performances; the charm of the galant **Tartini** work, which doesn't sound much like the composer's well-known violin piece The Devil's Trill, lies in its combination

of what should be a very piercing trumpet line with the graceful pleasantries of the orchestral parts. On the more spacious concertos by **Haydn**, and especially **Hummel**, however, **Smedvig** really shows his stuff with faultless performances that are well planned in both details and overall structure. The **Scottish Chamber Orchestra** under **Jahja Ling** adapts itself seamlessly to **Smedvig**'s playing, and the disc makes for pleasant listening for everyone from professional trumpeters to calisthenicians looking for a lift.