



LINN

# Handel for Trumpet

JONATHAN FREEMAN-ATTWOOD  
ANNA SZAŁUCKA  
*with* TOM FREEMAN-ATTWOOD

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## **Handel for Trumpet**

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Recorded in the Duke's Hall,  
Royal Academy of Music, London, UK,  
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[stoempstudio.com](http://stoempstudio.com)

*Cover Image*  
'Arctic Warming' (2016)  
by Ian Ritchie CBE

# Handel for Trumpet

78:41

[MENU](#)

Concertos and Arias re-imagined  
for trumpet by Jonathan Freeman-Attwood  
and Timothy Jones

JONATHAN FREEMAN-ATTWOOD  
trumpet  
ANNA SZAŁUCKA  
piano  
with TOM FREEMAN-ATTWOOD  
trumpet <sup>15, 21 & 27</sup>

- 1 — **Ritorna, o caro** (Aria from *Rodelinda*, HWV 19) 3:35
  
- Sonata No. 1 in F major** (after Concerto grosso in F major, Op. 3 No. 4, HWV 315)
- 2 — Andante 1:05
- 3 — Allegro 2:15
- 4 — Andante 2:08
- 5 — Allegro 1:34
- 6 — Menuetto 2:21
  
- 7 — **Nel passar da un laccio all'altro** (Aria from *Giove in Argo*, HWV A14) 5:11
  
- 8 — **Prelude, Allemande and Fugue** (from Suite No. 3 in D minor, HWV 428) 6:59

**Sonata No. 3 in E flat major** (after Organ Concerto in F major  
'The Cuckoo and the Nightingale', HWV 295)

- 9 — Larghetto 2:02
- 10 — Allegro 2:57
- 11 — Larghetto 3:03
- 12 — Allegro 2:41
  
- 13 — **Where'er you walk** (Aria from *Semele*, HWV 58) 3:55
  
- 14 — **Vezi, lusinghe, e brio** (Aria from *Ariodante*, HWV 33) 1:51
  
- 15 — **Se il mio amor fu il tuo delitto** (Duet from *Berenice*, HWV 38) 4:28

**Sonata No. 2 in F minor**

(after Concerto grosso in A minor, Op. 6 No. 4, HWV 322)

- 16 — Larghetto affettuoso 2:23
- 17 — Allegro 2:28
- 18 — Largo e piano 1:47
- 19 — Allegro 2:25
  
- 20 — **With thee th'unsheltered moor I'd tread**  
(Aria from *Solomon*, HWV 67) 1:43

- 21 — **Brilla nell'alma** (Duet from *Alessandro*, HWV 21) 5:48
- Sonata No. 4 in A major** (after Concerto a due cori in B flat major, HWV 332)
- 22 — Ouverture 1:04
- 23 — Allegro ma non troppo 2:05
- 24 — Allegro 2:13
- 25 — Alla breve moderato 2:10
- 26 — Minuet 2:09
- 27 — **To thee, thou glorious son of worth** 3:50  
(Duet from *Theodora*, HWV 68)
- 28 — **Bel piacere** (Aria from *Agrippina*, HWV 6) 1:28

COVER IMAGE: 'ARCTIC WARMING' BY IAN RITCHIE CBE  
'INSPIRED BY IMAGES OF FLOATING LIQUID SOUNDS, WATER AND ICE FLOWING THROUGH THE ARCTIC'S LANCASTER SOUND AND PRINCE REGENT INLET FRAMED BY GRAND GEOLOGICAL ARCHITECTURAL FORMS AND MAGNIFICENT LIGHT RIPPLING UPON SKY AND OCEAN.'

THIS RECORDING IS DEDICATED TO SUSIE, INSPIRING MENTOR AND THE DEAREST OF FRIENDS.

# Handel for Trumpet

This is the tenth solo project for Linn ‘re-imagining’ repertoire for trumpet and piano as it might have been had history been different. *Handel for Trumpet* follows lines similar to a recording from a decade ago – *A Bach Notebook for Trumpet* (CKD 418) – which went against the grain by presenting a variety of musical genres from a major figure (although also included were works by ten other members of the Bach clan). These were performed on a modern chromatic trumpet and a grand piano, instruments that did not exist for a century or more after Johann Sebastian had died.

Within a long-established understanding that Bach can be metamorphosed successfully into many idioms and mediums, the ambition was to see whether these two instruments, together, could add to the ‘argument’ of how such works might be experienced afresh. Could a trumpet bring a new and convincing perspective to the sultry *empfindsamer Stil* of Wilhelm Friedemann’s Polonaise No. 10 in F minor or, more controversially, an irrepressible energy to J. S. B.’s celebrated Prelude and Fugue in G major, BWV 541, played at a tempo simply unachievable on the organ?

Because of the range of original sources in that Bach journey – from devotional song, chorale prelude, *stylus phantasticus*, cantata, oratorio, keyboard suite and orchestral overture to ‘galant’ character pieces – the transcriptional task required a particular awareness of ‘style’, even ‘period’ sensibility, in how the voices could be shared and the textures negotiated between

the trumpet and piano. Put succinctly, for each project we have had to ‘invent’ a performance practice where the original work’s defining ingredients are viewed through a fresh critical lens.

What implications does this have for Handel? As with the Bach project I have chosen pieces which I believe can bear idiomatic reassigning, with close attention given to how dialogues and textures for this duo can best serve the composer’s original spirit and intention. Unlike the Bach programme, there is only one Handel, not eleven! The music here is divided relatively straightforwardly between concertos and arias and duets (from nine different operas and oratorios), with the brief excursion of an abridged keyboard work from one of the eight ‘Great Suites’.

Of the main pieces, four concertos have been redrawn as trumpet sonatas, an example from each of the two published collections of *Concerti grossi* Opus 3 and 6, the ‘Cuckoo and the Nightingale’ Organ Concerto, written for the intermission of *Israel in Egypt* in 1739 and the Concerto a due cori in F major, with five movements selected here from the original seven.

Sonata No. 1 in F major (after Concerto grosso in F major, Op. 3 No. 4) is, as Handel scholar Stanley Sadie observed, a magnificent essay in ‘sturdy cheerfulness and extroversion’. After its introductory flourishes, Handel throws himself into a fugue so infectious that one soon forgives the kind of wilful fancies and excursions which would have had Bach running for a flagon of his favourite Moselle wine. The *Andante* is a charming oboe solo whose reassignment for trumpet requires little or no work from the arranger, as is also the case with the concise final two movements.

More Arcadian is the Sonata No. 2 in F minor (after Concerto grosso in A minor, Op. 6 No. 4), a work which is essentially orchestral, without the concertante interactions of many of the other eleven examples in this boundlessly resourceful Opus 6 collection. This piece offers the arrangers the chance to invent new melodic and motivic exchanges between the trumpet and piano. The contours of the opening *Larghetto* are as affecting in their unabashed and graceful yearnings as the consequent *Allegro* is impressively rigorous (Bach can smoke his pipe happily to this). Such is the compression of motivic working that the trumpet must play different roles in quick succession – either emphatically central to the action or observing from a distance. The contrast to the soft-grained tranquillity of the following *Largo* is palpable. Likewise, the final movement’s incorrigible, pithy declamations celebrate the trumpet’s incisive articulation and Handel’s rattling sabre.

Sonata No. 3 in E flat major (after Organ Concerto in F major ‘The Cuckoo and the Nightingale’, HWV 295) is an altogether more recreational work, predominantly redisposed from earlier sources, namely the Trio Sonata, Op. 5 No. 6, and a concerto movement from Op. 6 No. 9. There’s a sense that it was thrown together as a loosely conceived entertainment, and yet it is no less agreeable for its carefree treatment of charming and effervescent material. Indeed, it’s the relatively inconsequential signposting by Handel which gives the arranger scope to re-define, and even tighten, the dialogues between the trumpet and piano. Our edition ignores the stated improvisation of the solo organ after the first *Allegro* and proceeds to the guileless *Siciliana* before a rollicking *Allegro* finale – a fugue outwardly but, as so often with Handel, contrapuntal orthodoxy is abandoned for more immediate favours.

Handel's last orchestral creations constituted three Concerti a due cori, perhaps designed for entertainment 'en plein air', with their deliberately scored timbral exchanges between choirs of winds. Sonata No. 4 in A major (after five movements from Concerto a due cori in B flat major) is perhaps more obviously vocal than any multi-movement instrumental piece Handel ever wrote. Recasting music from recent oratorios of the late 1740s, the spirit of regeneration makes for a particularly open-shouldered and uplifting duo. The 'due cori' element inspires a part reallocation from oboe to trumpet, but it is un-slavishly applied to create something reintegrated into its new context. After the opening French overture of *Alexander Balus*, Handel revisits 'And the glory of the Lord' from *Messiah*, an allegro culled from *Belshazzar's* splendid chorus 'See, from his post Euphrates flies!', a similar adaptation of 'Lucky omens bless our rites' – the chorus of priests from *Semele* – and finally a scintillating minuet from the aria 'Non t'inganni la speranza' from the opera *Lotario*, whose da capo cries out for sizzling embellishments.

The nine arias survey Handel's unrivalled skill of writing great tunes, from the simplest utterance to the show-stopping glories that sit at the heart of almost all of Handel's dramatic works. Without the text, it could be claimed that any instrumental performance is a compromise too far. But how bereft we would be without the chance for instruments to imitate or replace the voice, to put their mark on a piece by exploring an expressive world of implication and beauty for its own sake? What is considered a rarity or a 'standard' in Handel's oeuvre depends on individual perspective but 'Nel passar da un laccio all'altro' is unquestionably both. Extracted from the pasticcio opera *Giove in Argo*, the primary conceit is one of fear (of being ensnared) but – in parallel – the sighing

of assuaging beauty gradually becomes irresistible. Physical danger and sensuality become a heady cocktail.

Handel's ability to balance and fuse French and Italian taste and idiom is as masterful – albeit applied markedly differently – as Bach's. Bach adopts French manners and provenances according to his own developing keyboard invention from the early English Suites (very French) to the French Suites (quite French) to the mature Partitas (sui generis). With Handel, the gallic accent in his 'Eight Great Suites', published in 1720 but written years before, draws on earlier 'claveciniste' practices – as in the exquisitely conceived Allemande from the substantial seven-movement Suite in D minor, HWV 428. Timothy Jones's compressed tableau uses a portion of the original Prelude as a preamble to the languid Allemande and culminating in a Fugue with a subject of exceptional character. It is in this movement, especially, that one draws on an observation of Handel's contemporary and first biographer, John Mainwaring: 'What distinguishes him from all other players was that amazing fullness, force and energy which he joined with uncommon brilliancy and command of finger.' Bach scholar Christoph Wolff makes a point that Bach would probably have been unimpressed with Handel's relatively short-winded fugues and clear impatience with developed contrapuntal priorities.

Of the three duets, 'Brilla nell'alma' from *Alessandro* is a significant study in ecstatic joy (with its hyperbolic line 'my heart is floating in a sea of bliss'). Rossane (Alessandro's lover) delivers as brilliant a vocal exhibition as you'll hear in a Handel opera. Handel was forced on occasion to allow his singer's egos and high jinks to eclipse his own dramatic desires. *Alessandro* was such

a case with the two greatest divas of their generation on the stage, Francesca Cuzzoni and Faustina Bordoni (joined by the celebrated castrato Senesino!), and Handel clearly wanted his money's worth from both of them. The aria is scoped like a concerto in its contrasting melodic and harmonic frames, so it seemed an ideal opportunity (especially as Rossane had just made peace with Lisaura) to imagine the prima donnas together in duet.

The two remaining duets convey feelings of a different kind. 'Se il mio amor' from *Berenice* concludes Act 1 with another example of emotional dissonance, this time Berenice vowing to Demetrio that her quest for revenge on the Egyptians will be as strong as her love for him. 'To thee, thou glorious son of worth' is the ultimate in haloed resignation and resolution at the end of Part 2 of *Theodora*. In a duet of enormous dignity and selflessness, Theodora and Didymus bid farewell to one other in the face of imminent danger.

As with 'Nel passar' and 'Se il mio amor', 'Ritorna, o caro' – the title role's beguiling testament of love in the face of prolonged absence (*Rodelinda*) – demands deft ornamentation to intensify the heightened longing to be reunited. For each of these arias, we have transcribed the elegant solutions provided by the inspirational Handelian, Alan Curtis, with some minor alterations to fit the new instrumental context, and likewise from Allan Clayton in the amorous persuasions of 'Where'er you walk' (*Semele*). If that opera has a famously narcissistic mirror aria, so does *Ariodante* in the opening number, 'Vezzi, lusinghe, e brio'. Ginevra preens herself in front of the mirror for her beloved Ariodante, reflecting on her considerable charms. It is deliciously portrayed by Handel.

The remaining arias are concise reflections of hymnal steadfastness from the Queen of Sheba ('With thee th'unsheltered moor I'd tread' from *Solomon*) to the frenetic skipping of Poppea's celebration of fidelity in 'Bel piacere' from *Agrippina*. The main mood here is combined with a menacing undertow; the lean and mean textures and metrical wrong footings here are also about the wiles of scheming. They lie beyond the words and sit at the heart of the music, ready to be projected in many forms.

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# Jonathan Freeman-Attwood

## *trumpet*

Jonathan Freeman-Attwood is the fourteenth Principal of the Royal Academy of Music. His commitment to education spans over thirty-five years, within which time he has also established himself as a recording producer, freelance trumpet player, writer and broadcaster. In the early years of his career, he was awarded the Healey Willan Memorial Scholarship at the University of Toronto, from which he graduated with First Class Honours, before embarking on research at Christ Church, Oxford.

As a trumpet soloist, Jonathan has released thirteen solo albums, the majority of them with Linn, and they have attracted wide critical acclaim for their musical originality and effective re-imagining of the trumpet as a chamber instrument in reconstructions of works from around 1600 to the twentieth century. He is Series Editor for Resonata Music's 'The Re-Imagined Trumpet' in which, amongst other pieces from his catalogue, newly configured sonatas by Schumann, Mendelssohn and Fauré have been published. In 2020, he created with composer Thomas Oehler a Sonata 'after Richard Strauss' for Boosey & Hawkes, recorded for Linn as part of *Richard Strauss and the Viennese Trumpet*.

Jonathan has produced over 250 commercial recordings for many of the world's most prestigious independent labels. His productions have won major awards, including several Diapasons d'Or, Gramophone and BBC Music Awards (including Record of the Year in 2023), and numerous nominations over the last

twenty years with artists and ensembles including Rachel Podger, The Cardinal's Musick, Trevor Pinnock, Phantasm, La Nuova Musica, I Fagiolini, Orchestra of the Age of Enlightenment, Daniel-Ben Pienaar, and various leading cathedral choirs, including St Paul's Cathedral and Christ Church Cathedral, Oxford.

From 1991 to 1995, Jonathan served as Dean of Undergraduate Studies at the Royal Academy of Music, then thirteen years as its Vice-Principal and Director of Studies. In 2001, he was conferred Professor of the University of London and in 2008 was appointed Principal at the Academy. For over a quarter of a century in senior posts, he has played a leading role in launching pioneering programmes and fostering major international relationships including leading the Sir Elton John Global Exchange Programme with twelve major international conservatoires. He has been instrumental in nurturing a twenty-year collaboration with The Juilliard School in New York as well as masterminding several major artistic and professional development initiatives, including founding the Academy's recording label in 1997.

As an educator and scholar Jonathan continues to be active as a lecturer, critic, and contributor to journals (including *Gramophone* since 1992) and publications such as *The New Grove Dictionary of Music and Musicians* (2001, 2nd edition) and *The Cambridge Companion of Recorded Music*, as well as broadcasting regularly on BBC Radio 3. He is an established authority on Bach interpretation.

Jonathan is a trustee of Christ Church Cathedral, Oxford, Music Trust, the Associated Board of the Royal Schools of Music (ABRSM), the Countess of

Munster Musical Trust, The British Library's SAGA Trust and Garsington Opera (where he is Chair of the Artistic Advisory Committee). He is also on the Advisory Board of the Academy of Ancient Music, is Patron of London Youth Choirs, holds fellowships at the Royal College of Music, Royal Northern College of Music and King's College London, and was made a Distinguished Visiting Professor at Tokyo University of the Arts in 2017. Jonathan was appointed CBE in the New Year's Honours List in 2018.



# Anna Szafucka

*piano*

An active soloist and chamber musician, Anna Szafucka is an exciting Polish pianist recognized for her exceptional musicality, natural virtuosity and the range of character in her playing. The most important aspects of her work include cross-arts productions, education and finding new formats for classical music concerts. 2021 saw the birth of the Piano Phase Project which brings music installations to contemporary venues, helping people from all walks of life to connect with and make music. Anna is also a co-founder and pianist in the Bukolika Piano Trio.

Her newest release, *The Hourglass*, was released in 2022 on October House Records. Her discography also includes *A Century of Polish Piano Miniatures*, released by Naxos, and *Four Trumpet Sonatas after Mozart*, recorded with Jonathan Freeman-Attwood for Linn.

Anna has given numerous concerts and recitals around the world, collaborating with such institutions as the National Fryderyk Chopin Institute, Wiener Beethoven-Gesellschaft, Arthur Rubinstein International Music Foundation and The Musicians' Company, as well as broadcasting on BBC Radio 3 and 4, Classic FM and Polish Radio. She was the winner of the First Prize (together with four Special Awards) at the Tallinn International Piano Competition in Estonia in 2016.

Anna's work is supported by the Imogen Cooper Music Trust and she teaches and coaches at the Royal Academy of Music. In Poland, she was awarded the Ministry of Culture and National Heritage Prize for outstanding achievements in music.



# Tom Freeman-Attwood

## *trumpet*

Tom Freeman-Attwood is a British freelance professional trumpet player. Orchestras he has played with include the London Symphony Orchestra, Royal Philharmonic Orchestra, English National Opera, Academy of St Martin in the Fields, Sinfonia of London, BBC Philharmonic, City of Birmingham Symphony Orchestra, Ulster Orchestra and Royal Northern Sinfonia. He has performed regularly in the West End, most notably for *The Phantom of the Opera*. Tom also has a passion for early music which has seen him perform on the natural trumpet with the Orchestra of the Age of Enlightenment, Concerto Copenhagen, The Sixteen, The Hanover Band, Irish Baroque Orchestra, L'arpa festante and with Rachel Podger at the Brecon Baroque Festival.

Tom began the trumpet aged eight at the Aylesbury Music Centre and was taught by Kathy Gifford and James Watson. During his time at Ampleforth College, he studied with Brian Kingsley and gained a place in the National Youth Orchestra before studying at the Royal Academy of Music under the tuition of Mark David, Robert Farley, John Hutchins, Paul Beniston and Gareth Small, amongst others.

As a soloist, Tom has recorded under Oliver Knussen and has recently released an EP with fellow trumpeter Richard Blake, whom he met with the European Brass Ensemble at the Schagerl Brass Festival in 2016. The programme, *Dialogues: I Symmetry*, was released in May 2023 on Luminare Records.

## **CKD 668**

Jonathan Freeman-Attwood  
Anna Szałucka

**Four Trumpet Sonatas after Mozart  
created by Timothy Jones**

## **CKD 621**

Jonathan Freeman-Attwood  
Chiyang Wong

**Richard Strauss and the Viennese Trumpet**

## **CKD 588**

Jonathan Freeman-Attwood  
Daniel-Ben Pienaar

**An English Sett for Trumpet**

## **CKD 448**

Jonathan Freeman-Attwood  
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**The Neoclassical Trumpet**

## **CKD 418**

Jonathan Freeman-Attwood  
Daniel-Ben Pienaar

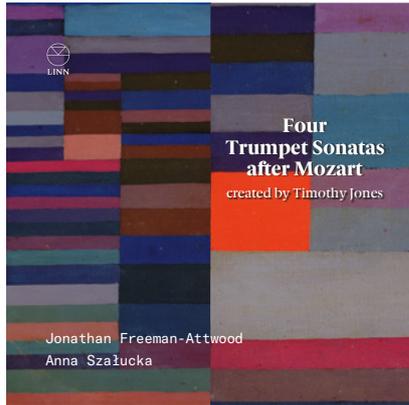
**A Bach Notebook for Trumpet**

## **CKD 370**

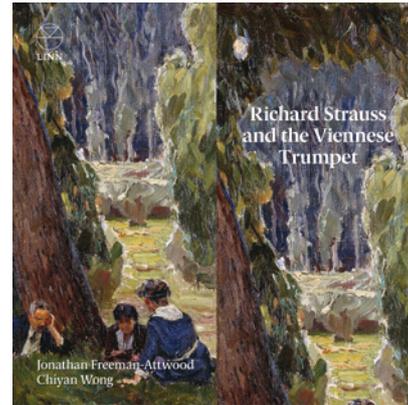
Jonathan Freeman-Attwood  
Daniel-Ben Pienaar

**Romantic Trumpet Sonatas**

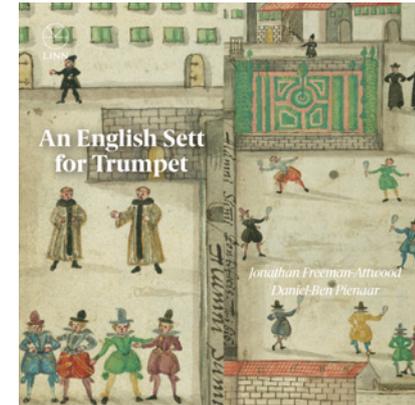
‘Richly lyrical and bright as starlight, Jonathan Freeman-Attwood’s outstanding playing is accompanied with flair by Anna Szałucka. Indeed, there is exuberance about the whole enterprise – both in the recording itself and the enjoyably playful sleeve notes.’ (*Four Trumpet Sonatas after Mozart*)  
– *BBC Music Magazine* (2021),



**CKD 668**



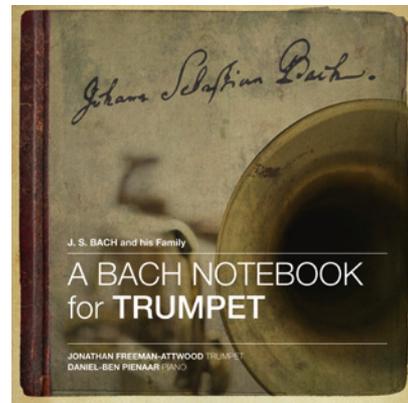
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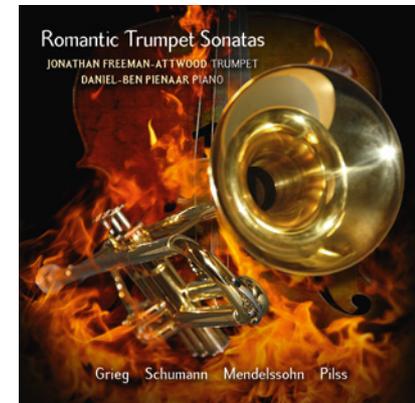
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