



August · 2009





JOSEPH HAYDN (1732—1809)

8 CONCERTI

for harpsichord, piano and organ · für Cembalo, Hammerklavier und Orgel

CHRISTINE SCHORNSHEIM

Neue Düsseldorfer Hofmusik

Mary Utiger

2CD · PC: 21 · C5022 · UPC: 845221050225

At least since her much acclaimed and distinguished recording of Haydn's piano sonatas performed on period instruments, CHRISTINE SCHORNSHEIM is believed to be one of the most vaunted interpreters of this genre. A series of concerts will bring her to various countries world-wide during the Haydn-Year 2009. This highlights her commitment and it is therefore no surprise that it has been her desire for quite some time to be able to present her piano concerti to a wider public. This has now been made

possible: on this new double CD Christine Schornsheim presents Haydn's „8 CONCERTI“ performed on period instruments: Cembalo, piano and organ. The „Neue Düsseldorfer Hofmusik“ under the direction of Mary Utiger not only accompanies the piano but enables this recording to surprise with a colourful and profound interpretation. A rare musical experience!

COMPACT DISC 1 [71'40]

- [1] – [3] Konzert für Orgel und Orchester C-Dur Hob XVIII Nr.1
Concerto for organ and orchestra in C major Hob XVIII No.1
- [4] – [6] Konzert für Cembalo und Orchester D-Dur Hob XVIII Nr.2
Concerto for harpsichord and orchestra in D major Hob XVIII
- [7] – [9] Konzert für Cembalo und Orchester C-Dur Hob XVIII Nr.5
Concerto for harpsichord and orchestra in C major Hob XVIII
- [10] – [12] Konzert für Hammerklavier und Orchester G-Dur Hob XVIII
Concerto for fortepiano and orchestra in G major Hob XVIII

COMPACT DISC 2 [61'41]

- [1] – [3] Konzert für Hammerklavier und Orchester D-Dur Hob XVIII
Concerto for fortepiano and orchestra in D major Hob XVIII
- [4] – [6] Konzert für Orgel und Orchester C-Dur Hob XVIII Nr.10
Concerto for organ and orchestra in C major Hob XVIII No.10
- [7] – [9] Konzert für Cembalo und Orchester F-Dur Hob XVIII Nr.3
Concerto for harpsichord and orchestra in F major Hob XVIII
- [10] – [12] Konzert für Orgel und Orchester C-Dur Hob XVIII Nr.8
Concerto for organ and orchestra in C major Hob XVIII No.8



BACKCATALOGUE:

JOSEPH HAYDN The Piano Sonatas

Complete Recording on Period Instruments

CHRISTINE SCHORNSHEIM (Cembalo / Clavichord / Hammerflügel)

Special Price: 14CD-Set · PC: 26 · C49 404 · EAN: 4006408494041





JOSEPH HAYDN (1732—1809)

CANZONETTEN

Selected Songs Hob XXVIa

RUTH ZIESAK, soprano · Gerold Huber, piano

1CD · PC: 21 · C5025 · UPC: 845221050256

Most of Joseph Haydn's 46 Songs survive as original editions: published 1781 and 1784 in Vienna as well as 1794 and 1795 in London. It has always been Haydn's aim to achieve a balanced mix of seriousness and humour, shade and light. Several songs focus on the topic of disappointed or rejected love; others feature religious or philosophical content. Apart from a selection of German songs this recording also contains all of Haydn's songs with lyrics in English: the twelve „Canzonettas“ – the then common name of piano songs – as well as The Spirit's Song and O tuneful voice, which were published separately only in 1806 respectively 1806. As an interpreter Haydn tried to promote his compositions emphatically. Therefore he did inform his publisher Artaria that he intended to perform the songs, immediately after their release, in front of a critical audience „to show them to their best advantage by

performing them correctly“. One of his English admirers was raving about it later: „I had the great pleasure to hear the famous Duct. Haydn plays & sings his beautiful Canzonetts ... Oh! What a treat it was! “



World Première Recording

ERNST EICHNER (1740 – 1777)

SINFONIEN · SYMPHONIES

Ensemble l'arte del mondo · Werner Ehrhardt

1CD · PC: 21 · C5021 · UPC: 845221050218

„...it is very difficult for me to think of a new (symphony), more admirable than those of Eichner; Alas, Eichner is dead and I am searching desperately for excellent symphonies and find (...) nothing! (Carl Friedrich Cramer, 1783)

Ernst Eichner was one of the early masters of symphonic composition whose work had a lasting effect on composers for a long time, but who is almost completely forgotten nowadays. He was highly appreciated by his contemporaries for striving to combine various local traditions. Cramer writes the following on his way of composing: “(Eichner, who)...is an inventive, agreeable composer (who) – what a rarity! – writing most gallantly understands his composition...”

Eichner was borne in Arolsen, the seat of the Princes of Waldeck-Pyrmont in today's Hesse. He was introduced to music at an early age through his father who acted as court musician and bassoonist. Eichner learned to play the violin and keyboard instruments. Later, the bassoon was most certainly added to his education.

Eichner's first engagement was at the court of Duke Christian IV. of Zweibrücken-Birkenfeld, the brother of Princess Christiane of Waldeck. Eichner joined Christian IV. on his journeys to Paris as concertmaster every year, thereby gaining access to the highest circles of society. There Eichner triumphed with his “Concerts Spirituel”, also appearing as bassoonist in the performance. Charles Burney reports the occasion: “Mr. Eichner is a first-class bassoonist himself. The notes he extracts from his instrument are full and virile.”

Later on Johann Christian Bach invited him to the famous Bach-Abel-concerts in London, where he performed as bassoonist not later than February 1773.

Despite his success he left London in August 1773 to join the court orchestra of the Prussian crown prince Friedrich Wilhelm as first bassoonist. Surprisingly he accepted the position without being made concertmaster. Anyhow, Eichner was “an attraction of the orchestra of the crown prince” and many music critics came to Berlin to hear him play. Eichner died in Berlin in the early months of 1777. His death was hardly noticed by the public, perhaps a result of his reduced work as a composer which no longer put him at the centre of his time.





World Première Recordings

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HAYDN TRIO EISENSTADT

3CD · PC: 03 · C7020 · UPC: 845221070209

Each of the 18 new compositions focuses on one aspect of Joseph Haydn's life or work. The composers dedicated their works to Joseph Haydn and commemorate him in very distinctive ways, influenced by their individual cultural background.

In co-operation with the Haydn-Festival Eisenstadt Six Austrian composers, six from Europe, another six from various parts of the world (USA / Australia / Japan et al.) worked under the conceptual leadership of project manager Harald Kosik, pianist with the Haydn-Trio Eisenstadt.

ÖSTERREICH

Johanna Doderer: „2. Klaviertrio DWV 52“

Jury Everhartz: „Haydntrio“

Elisabeth Harnik: „schatten.risse“

Helmuth Hödl: „An Haydn“

Gerhard Krammer: „...und Licht...“

Gernot Schedlberger: „Übermalung 1, op.20 für Klaviertrio“

José María Sánchez-Verdú: „HEKKAN II“

John Woolrich, UK: „The Night will not draw on“

EUROPA

Jacqueline Fontyn, Belgien: „Lieber Joseph!“

Márton Illés, Ungarn: „Torso VI“

Betsy Jolas, Frankreich: „Ah! Haydn“

Dieter Schnebel, Deutschland. „Haydn-Destillate“

KONTINENTE

William Bolcom, USA: „Rondo: HAYDN GO SEEK“

Elena Kats-Chernin, Australien: „Calliope Dreaming“

Yui Kakinuma, Japan: „KAGETSU -Etude on the name of Haydn“

Bongani Ndodana-Breen: „Two Nguni Dances“

Lalo Schifrin, Argentinien: „Elegy and Meditation“

Xiaogang Ye, China: „Piano Trio, op.59“

