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Rendez-  
Vous  
Royal

Otto Sauter  
*piccolo trumpet*

Christian Schmitt  
*organ*

Albinoni  
J.S. Bach  
Corelli  
Marcello  
Muffat  
Pachelbel  
A. Scarlatti  
Telemann  
Vivaldi

## Rendez-Vous Royal

<b>CD1 *</b>	<b>55'22</b>		<b>CD2 *</b>	<b>57'13</b>		
<b>Antonio Vivaldi 1678-1741</b>		<b>Tomaso Albinoni 1671-1750</b>	<b>Roberto Valentino 1680-1735</b>		<b>Georg Philipp Telemann 1681-1767</b>	
<b>Concerto in G RV310</b>		<b>11. Adagio in G minor</b>	<b>Sonata in D minor</b>		<b>Sonata in B flat TWV41:f1</b>	
1. I. Allegro	2'05		1. I. Adagio	2'05	12. I. Cantabile	1'41
2. II. Largo	2'07	<b>Johann Georg Albrechtsberger</b>	2. II. Allegro	1'18	13. II. Allegro	2'02
3. III. Allegro	2'19	1736-1809	3. III. Adagio	1'34	14. III. Grave	2'18
		<b>Concertino in E flat</b>	4. IV. Allegro	1'36	15. IV. Vivace	2'27
<b>Nicolaus Bruhns 1654-1740</b>		12. I. Moderato				
4. Prelude in E minor	8'27	13. II. Menuett	<b>Georg Muffat 1653-1704</b>		<b>Johann Sebastian Bach</b>	
		14. III. Largetto	5. Toccata Octava	6'12	<b>Fantasy and Fugue in G minor</b>	
<b>Johann Sebastian Bach 1685-1750</b>		15. IV. Vivace			16. Fantasy	4'04
<b>Sonata in E flat BWV1033</b>			<b>Alessandro Scarlatti 1660-1725</b>		17. Fugue	5'39
5. I. Andante	1'22	<b>Alessandro Marcello 1684-1750</b>	<b>Sinfonia in G</b>			
6. II. Allegro	1'37	16. Adagio from Oboe Concerto	6. I. Grave	3'14	<b>Arcangelo Corelli 1653-1713</b>	
7. III. Adagio	1'28	in D minor	7. II. Allegro	1'02	<b>Sonata in E flat</b>	
8. IV. Menuett	2'46	4'04	8. III. Allegro	0'53	18. I. Preludio	1'31
			9. IV. Sarabande	2'29	19. II. Allegro	1'48
<b>Prelude &amp; Fugue in D BWV532</b>			10. V. Gigue	1'07	20. III. Adagio	0'52
9. Prelude	4'34				21. IV. Vivace	2'03
10. Fugue	5'47		<b>Johann Pachelbel 1653-1706</b>		22. V. Gavotte	0'56
			11. Ciaconna in F minor	3'39		
					<b>Tomaso Albinoni</b>	
					23. Adagio in G minor	6'27

CD3	63'37		
<b>Juraj Filas</b> b.1955		<b>Jan Koetsier</b> 1911-2005	
1. Adagio (Editions BIM) **	3'56	<b>Echo Concert Op.124 **</b>	
		<i>For 2 piccolo trumpets and organ</i>	
<b>Apassionata **</b>		(Editions BIM)	
2. I. Grave	9'31	8. I. Allegro	4'35
3. II. Allegro	10'08	9. II. Larghetto	4'27
		10. III. Allegro Moderato	3'51
<b>Felix Mendelssohn-Bartholdy</b> 1809-1847			
<b>Sonata in F minor Op.65 No.1</b>		Franz Wagnermeyer <i>piccolo trumpet II</i>	
4. I. Allegro moderato e serioso	5'33	<b>Partita "Lobe den Herren, den</b>	
5. II. Adagio	3'18	<b>mächtigen König" Op.4</b>	
6. III. Andante Recitativo	2'59	(Hänssler Verlag)	
7. IV. Allegro Assai Vivace	3'47	11. I. Allegro	1'57
		12. II. Andante Sostenuto	2'59
		13. III. Vivace	1'56
		14. IV. Moderato	2'03
		15. V. Andante Maestoso	2'27

Otto Sauter *piccolo trumpet* · Christian Schmitt *organ*

\* Live recordings    \*\* World premiere recordings

Recording: Provost St. Gerold, Austria (CD1 & 2); St. Peter & Paul Church, Lustenau, Austria (CD3)  
 Sound engineer: Christoph Maria Holzer  
 Artist photos: Otto Sauter only, and Otto Sauter with Christian Schmitt, by Sabine Kierdorf  
 Christian Schmitt only, by Uwe Arens  
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**Rendez-Vous Royal - The Instrument of the Kings meets the Queen of Instruments**  
 Otto Sauter's programme "Rendez-Vous Royal - The Instrument of the Kings meets the Queen of Instruments" presents trumpet concerts and organ works of famous composers from the 17th up to the 21st century.

Europe in the 17th and 18th century - life at court is full of festivities and music, not merely only for pomp and circumstances but also as personal outlet for the royal "Joie de vivre". Down the ages, the trumpet above all other instruments becomes the instrument of Princes, Kings and Emperors. In keeping with the trumpet's value, its practitioners acquire their own prestige in military rank and royal sponsorship for professional musicians and so the works written for the instrument are bold pieces which demand the service of outstanding musicians.

For centuries already, the organ is known as queen of the instruments with magnificent tonal diversity and is presented in this CD collection by the renowned German organist Christian Schmitt.

A Rendez-Vous Royal, full of compositional richness and playfulness, that fascinates all music enthusiasts.

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### Recordings of Baroque Trumpet & Organ Works

For a present-day trumpet virtuoso it is a fascinating challenge to take on the wonderful pieces written by the outstanding composers of the Baroque era for two important solo instruments - the recorder and the violin. Two of the works on this CD originally intended to be played on the violin, namely the pieces by Valentino and Corelli, come from Italy, one of the strongholds of Baroque music. **Arcangelo Corelli**, himself brilliant violinist, was well aware of how to bring out the best in his instrument. His music radiates Mediterranean warmth and is full of high-spirited dance rhythms.

**Roberto Valentino**, now all but forgotten, was a violinist, flautist and composer,

and lived in London around 1730 like his German contemporary Handel, which brought him the nickname “l’inglese”. His sonata is written very much in the spirit of the small-scale instrumental sonatas of the time, with four movements, alternately slow-fast-slow-fast. It is a little musical gem with the delightful aura characteristics of the Italian school, to which German composers like Handel and Telemann looked primarily for inspiration.

The pieces recorded here that were originally written for the recorder are likewise imaginatively written, full of warmth and light dance rhythms. The originally-minded **Alessandro Scarlatti**, father of the famous keyboard composer Domenico Scarlatti, surpasses the listener time after time with what were for the time daring harmonies. The great German composer Telemann, had a great affinity with the Italian school. However his sonatas are formally more mature, already evolving towards the Classical sonata form.

The **Georg Philipp Telemann** sonata, taken from the collection “Der getreue Music-Meister”, exudes Mediterranean esprit, combining the melodic element in brilliant fashion with dance-like elegance and well-honed sense of form. The arranger of pieces for trumpet and organ has the responsibility of finding an appropriate dialogue for the two instruments. The organ principally adopts the continuo role, but it can also give the trumpet-player a little “breather” from time to time by taking over the melody line with attractive-sounding solo registers.

The high point of this recital is the piece of **Johann Sebastian Bach**, originally written as a sonata for transverse flute and continuo, in which the great Baroque master overwhelms us time and again with his boundless creative power.

The Venetian composer **Antonio Vivaldi** enchants as always with a gentle melancholy of his slow passages and his wealth of ideas in the faster movements.

**Johann Georg Albrechtsberger** is better known as music theorist than as a composer. In 1772, aged 36, he was appointed court organist and then, 20 years later, Kapellmeister at St. Stephen’s Cathedral in Vienna. In 1794 he gave Beethoven lessons in composition.

His essay “a brief method of learning the basso continuo” is still used to teach theory of music today. Albrechtsberger’s four-movement Concertino in E flat for trumpet, harpsichord and strings follows to a large degree the Baroque concerto grosso model.

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The Venetian Baroque composer **Tomaso Albinoni** was already famous in his live time. Johann Sebastian Bach was inspired by Albinoni’s works and wrote e.g. 2 fugues on Albinoni’s themes. When the Dresden State Library was destroyed in the World War II a part of Albinoni’s work was lost. The manuscript of the Adagio in G minor for violin, strings, and organ continuo could not be handed down completely to our time. So it is claimed that in the 20th century, Remo Giazotto finished the work that became one of the most popular and beautiful Adagios, although other voices have doubts about his authorship.

The Oboe Concerto in D minor, S D935 for oboe, strings and continuo became famous as arrangement for cembalo, written by Johann Sebastian Bach. When Bach was arranging works by the Italian composer Vivaldi, he found the oboe concerto, which was first attributed to Benedetto Marcello. Later researchers found out, that the origin lies in **Alessandro Marcello**’s feather.

Alessandro Marcello was an Italian musician, composer, philosopher, poet and contemporary of Tomaso Albinoni. Alessandro’s brother was Benedetto Marcello, also a composer.

### **World Premiere Recordings of Trumpet & Organ Works**

Besides the baroque repertory, Otto Sauter dedicates himself to the enlargement of contemporary original literature for solo piccolo trumpet. He commissioned works by Julien Francois Zbinden, Harald Genzmer and Jan Koetsier.

In the Berlin and Cologne Philharmony, Otto Sauter premiered the trumpet concerto for piccolo trumpet and symphony orchestra, the international renowned

Greek composer Mikis Theodorakis wrote for him, in October 2008 (directed by Gert Hof/arrangement Robert Gulya). In 2016 he premiered *Ikarus, Desire for Light* - Concert for piccolo trumpet and symphony orchestra, written by the German composer Enjott Schneider for Otto Sauter in a Ring Premiere at the Amazon Opera House in Manaus/Brazil, followed by the Philharmonies in Kiev and Dnipro, Ukraine. During the Trans-Siberian Art Festival 2017 in Novosibirsk and Krasnojarsk, Russia Otto Sauter and Sergei Nakariakov performed the world premiere of Enjott Schneider's "Dreamdancers" Concert for piccolo trumpet, flugelhorn and symphony orchestra.

In 2004 he presented three world premieres of pieces of the Czech composer **Juraj Filas**, whose teacher was a student of Dvorák. Two of them took place during the Beethoven Fest Bonn: The concert for piccolo trumpet and symphony orchestra, with the Beethoven Orchester Bonn, that was characterized as "Music as emotional vehement as Mahler and melodic as beautiful as Puccini" (Bonner Rundschau) and Filas' "Apassionata" for trumpet and organ.

In this CD collection, two works by Juraj Filas are recorded:

#### **Juraj Filas: Appassionata, Sonata for Piccolo Trumpet and Organ**

Juraj Filas: "Ludwig van Beethoven was one of my favorite composers since childhood. His destiny touched me deeply: A childhood with a difficult father, the loss of his mother, bad luck with women, progressive deafness, and much solitude. Nevertheless, he was able to transcend these personal issues through the divine harmony and beauty of his music. This *Appassionata* was inspired by my emotional feelings for Beethoven, and, as in the case of most of my works, it is in two movements. A dramatic beginning is followed by a deep meditation. Destiny and instability: two polarities of themes. The second movement, composed in sonata form, represents an homage to the inexhaustible energy, vitality and relentlessly positive message of the master's works. *Appassionata* is dedicated to trumpeter Otto Sauter

and was written for him. He played the premier performance in Bonn, the city of Beethoven, during its Beethoven Festival."

#### **Juraj Filas: Adagio for Piccolo Trumpet and Organ**

The *Adagio for Piccolo Trumpet* was premiered in the same year as the *Apassionata* but not on the Beethovenfest Bonn. Otto Sauter invited Juraj Filas to play a trumpet and piano concert tour with him on the classic festival cruises of the MS Europe, going from the colourful Chilean city Valparaiso to Haiti. They visited the Robinson Crusoe Island – where in the early 18th century, Alexander Selkirk spent many years in complete isolation, and Daniel Defoe turned his story into world literature – its biosphere reserve with the charming Magellan penguins, went swimming with domesticated dolphins, saw wild dolphins in the Pacific and wild horses on the Easter Island, with the mysterious Moai statues weighing up to 250 t each, where James Cook landed in 1774. On Pitcairn Island they heard stories about the mutiny on the *Bounty* and the inhabitants of today, that are descendants of the stranded crew and took a break at the grave of Paul Gauguin in Hiva Oa, French Polynesia with the wonderful view of the sea. One of their concert programs focussed on world famous *Adagios* like the *Adagio of the Oboe Concerto in D minor of Alessandro Marcello* and the *Adagio in G minor of Tomaso Albinoni*. Inspired by those works, and the impressions of their journey, Juraj Filas started to compose his *Adagio for Otto Sauter*, which they both performed somewhere on the endless waters of the Pacific and the Caribbean Sea.

#### **Jan Koetsier: Echo Concert for 2 Piccolo Trumpets and Organ**

The Dutch composer and conductor Jan Koetsier was first Kapellmeister of the Bavarian Radio Symphony Orchestra and taught conducting at the Hochschule für Musik und Theater München. He wrote chamber music, orchestral and choral works, as well as the opera *Frans Hals*. He composed the *Echo Concert for 2 Piccolo*

Trumpets and Organ for Otto Sauter, who played the World Premiere on the first International Trumpet Days Bremen in 1991 together with his Swedish Professor Bo Nilsson. The Partita “Lobe den Herren, den mächtigen König” Op.41/2 was also performed by Otto Sauter in concert on this occasion.

### Recordings of Organ Works

The french baroque composer and organist **Georg Muffat** was inspired by his journeys. He studied in Paris, was organist in Molsheim and Sélestat, France. Later he moved to Ingolstadt in Germany, Vienna and Salzburg, Austria, where he stayed for about a decade. During his late studies in Italy he met Arcangelo Corelli, whose Sonata in E flat major for trumpet and organ is also in this CD collection.

**Johann Pachelbel's** Chaconne in F minor is one of the six surviving chaconnes by the German composer and organist and considered as one of his most important and finest works. The manuscript of the work is lying in the Royal Library of Belgium in Brussels.

From Danish-German composer, organist and violinist **Nicolaus Bruhns** only survived a few works, but nevertheless he is considered one of the most renowned composers and organists of his time. Being a musician and composer was in the family tradition. His grandfather was a lutenist, his father organist as well as his brothers who all became musicians. Bruhns composed four preludia and a chorale fantasia. His E minor preludia is considered one of the greatest works of the organ tradition of Northern Germany.

**Felix Mendelssohn-Bartholdy** was a German composer, pianist, organist and conductor of the early Romantic period. The six Organ Sonatas Opus 65 by Felix Mendelssohn-Bartholdy were published in 1845. "Next to Bach's works, Mendelssohn's Organ Sonatas belong to the required repertory of all organists", Mendelssohn's biographer Eric Werner wrote about them (Werner (1963), 424).

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**Otto Sauter**, the worldwide well-known soloist on the piccolo trumpet has appeared in all major concert halls. He played with the Philharmonia Orchestra London in the presence of HRH Prince Charles at St. James's Palace, in St. Peter's Square for Pope John Paul II. and with the China National Symphony Orchestra in the Forbidden City in Beijing.

1988 - 1998 he was principal trumpet in the Bremen State Philharmonic Orchestra. 1991 he founded the annual Bremen International Trumpet Festival, the world's leading brass festival with guests like Ray Charles, Maynard Ferguson and Maurice André. 1994 he opened up the Bremen Int. Trumpet Academy, for the most gifted young trumpet players. 2014 he founded the World Brass Association, a worldwide cooperation of festivals, orchestras, universities and cultural institutions.

When UNICEF-Germany celebrated its 50th anniversary, he initiated a series of concerts. Each year he invites renowned artists like Montserrat Caballé or Bobby McFerrin, to give a joint concert for the „Otto Sauter Foundation“.

In 2007/8 he initiated the „Little Amadeus Live“ concert series in cooperation with Volkswagen, and the worldwide successful children's TV series with 80 concerts in Germany, Austria and Switzerland.

He is artistic director of the annual „Wartburg-Festival“ on the legendary Wartburg, where Martin Luther translated the bible, „Musica Sacra a Roma“ in Rome and at the Vatican, the „Playtime Live City Concert Tour“ of his Ensemble „Ten of the Best“ supported by the Organising Committee FIFA World Cup 2006 and in 2014 of the Neuschwanstein Castle Festival.

[www.ottosauter.com](http://www.ottosauter.com)



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**Christian Schmitt** has given concerts on many of the historic organs of Europe. He has recorded the complete organ works of Handel and Buxtehude.

Since September 2014 he is 'Principal Organist' and curator of the organ series of the Bamberg Symphony Orchestra. In this role he appears as soloist with the Bamberg Symphony. In addition, he played with the Bochumer Symphoniker, the NSO Taiwan, gave recitals at the Melbourne Town Hall, Shanghai Oriental Arts Center, Konzerthaus Dortmund and Cankarjev Dom Ljubljana, as well as Lieder recitals with baritone Michael Volle in Bamberg and at the Ludwigsburger Festspiele.

As one of the most sought-after concert organists of his generation, Christian Schmitt has given concerts around the globe and across Europe, including the Salzburg Festival, Lucerne Festival, Tonhalle Zurich, Berlin Philharmonie, Gewandhaus Leipzig, Vienna Konzerthaus,



Philharmonie Cologne, Mariinsky Theatre Concert Hall St. Petersburg, and the Vienna Musikverein. As soloist he has appeared with the Berliner Philharmoniker, leading radio orchestras (NDR, RSB, MDR, WDR, SR and RSO Vienna), the Camerata Salzburg and the Staatskapelle Weimar under conductors such as Sir Simon Rattle, Marin Alsop, Philippe Herreweghe, Cornelius Meister, Martin Haselböck and Giovanni Antonini.

Christian Schmitt's discography comprises more than 30 CD recordings. His interpretation of Widor's organ symphonies Op. 42,3 and 69 with the Bamberg Symphony was awarded an ECHO Klassik in 2013.

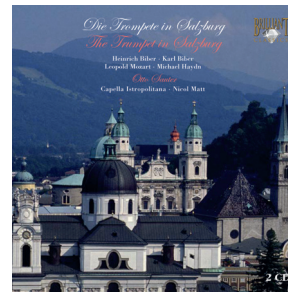
Christian Schmitt studied church music and concert performance at the University of Music Saarbrücken, and organ in Paris. He also studied musicology and catholic theology at Saarland University.

[www.christianschmitt.info](http://www.christianschmitt.info)

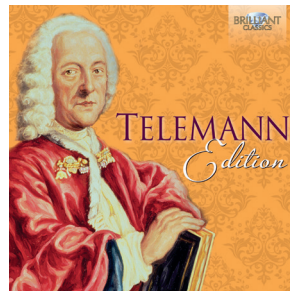
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