



## Baroque Duet/Baroque Duet

**Edita Gruberova, Soprano**  
**Gábor Boldoczki, Trumpet**  
**Chamber Orchestra**

**At the beginning of its history the trumpet was the instrument that represented the military, the religious or royal splendour. On such ceremonial occasions trumpets were normally used in the open air until about 1600. After this time they were also allowed in the “chamber”, although they remained connected to military, royal and religious ceremonies.**

The 18<sup>th</sup> century formed the highpoint in the trumpet’s history, because during that time composers treated this most glorious and triumphant of all instruments with the honour that it deserved.

The trumpet’s tone quality and its symbolic power let its combination with quieter instruments and singing voices seem absurd at first, but later a quieter, softer way of playing in a high register (“clarino”) was developed. This enabled composers of the 17<sup>th</sup> and 18<sup>th</sup> centuries to combine the trumpet with not only singing voices, but also with instruments such as the recorder, like Bach did in his Second Brandenburg Concert.

Singing voices were considered an especially good match for the trumpet. In “**Baroque Duet**” the world famous soprano **Edita Gruberova** and the exceptional young trumpet player **Gábor Boldoczki** take up the tradition of the famous singers and trumpeters of the 17<sup>th</sup> and 18<sup>th</sup> centuries and present masterful works of Baroque composers. This unique blend of vocals with the high-pitched Bach trumpet offers the audience a very special kind of acoustic pleasure.

### **Selected Program Points**

Few composers have shown reverence to the trumpet in a more noble way than Henry Purcell. His "Ode for the Birthday of Queen Mary", 1694 (Come Ye Sons of Art) was the last in his series of birthday homages to the queen. **"Sound the Trumpet"** was a duet for high tenor vocals, of which each imitated the fluid trumpet voice to the following words: "Sound the trumpet, till around.../You make the list'ning shores rebound.../To celebrate the glories of this day".

Like Purcell, Haendel also composed musical homages to the reigning British sovereigns of his time. In 1714 Haendel opened his Ode for the Birthday of Queen Anne **"Eternal Source"** with a solo movement for vocals and trumpet. It was a duet to the following words: "The eternal source of holy light, let your rays shine with twice the warmth .../And with exceptional lustre to add to this day a brighter shine.../On the day the great Anna was born, who gave the Earth everlasting peace"... .

**"Let the Bright Seraphim" is taken from Samson, the powerful oratorio that Haendel created from John Milton's tragedy Samlon Agonistes, a work written in Greek metre. This piece is a bravura aria modelled on the Venetian style, and serves as a solo etude for the virtuoso trumpet.**

Bach's "Jauchzet Gott" (BWV 51) is certainly the most famous work for vocal, trumpet and string orchestration and closes this exceptional concert project brilliantly.

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