

1 / G.P. Telemann
/ Fantasie Nr.1

2-4 / G.B. Pergolesi
/ Flute Concerto in G major

5 / Fanny Hensel
/ Neue Liebe, Neues Leben

6 / C. Debussy
/ Syrinx

7-8 / R. Strauss
/ Horn Concerto No. 2 in Eb major

9 / Frank Zabel
/ Nightsong

10 / Andrea Hobson
/ Gazella

11-13 / Maho Kato
/ Three Dances

Recorded at

**Royal Birmingham
Conservatoire**

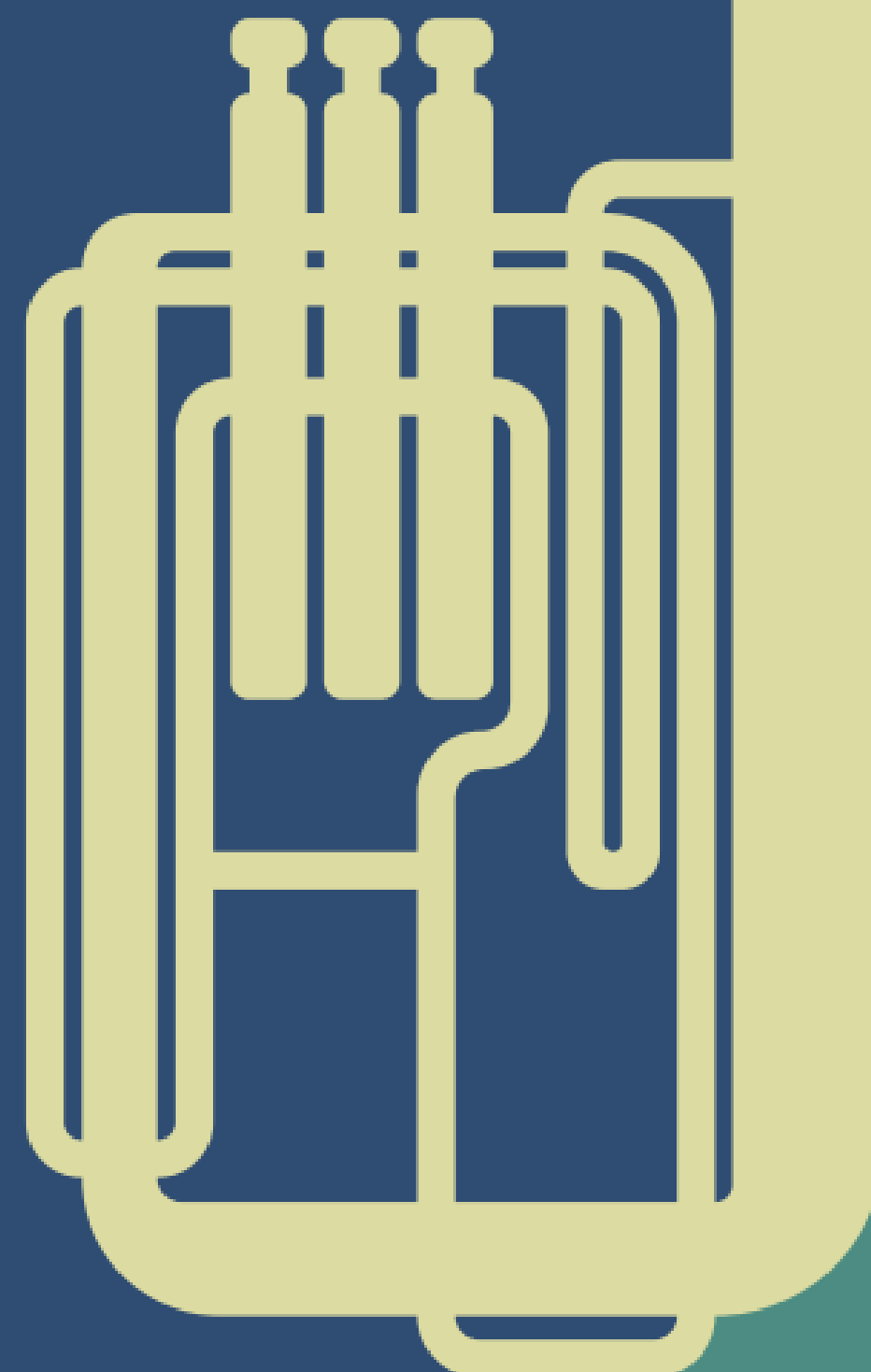
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Aberbeeg**

22nd February 2024

**CRAXTON
MEMORIAL TRUST**

FARBENSPIEL



FARBENSPIEL

a colourplay through time and genres

Farbenspiel is the German word for “colourplay” and it represents what I want to achieve on my instrument, that is to say, to play music with colours and to produce colourful sounds. The spectrum of colours offers up a huge variety, something that music does as well. Every piece has its own character, style and mood. The different colour palettes for each piece are represented in the tracklist before the name.

As the first German Solo CD for Tenor Horn the main idea of the album is to present primarily newly arranged and lesser-known pieces. The CD thereby intends to show the versatility and possibilities of the Tenor Horn by recording pieces from the great musical epochs as well as new compositions and, thus, showing the range of producible timbres. To widen the Tenor Horn repertoire I didn't just want to

commission all new pieces but also give new impulses with the transcriptions and arrangements of other already well know compositions, genres and styles. Who would normally associate Tenor Horn with baroque music, for instance?

The album will be featuring 8 pieces, 2 according to each type of accompaniment: with piano, with string ensemble and harpsichord, with Brass Band and solo/unaccompanied. All representing different colours of sound and moods. Furthermore, the pieces span from the Baroque period to the present with the oldest one being composed in 1732/33 and the newest of the commissions from 2024.

This combination of pieces on a CD is a unique feature which has never been done before on the Tenor Horn. In my opinion this offers up new possibilities and a rare listening experience. Additionally, one of my goals was also to commission new pieces that are exciting and fun to play for everyone.



Anabel Voigt

Anabel Voigt (*2001) began playing the Tenor Horn at the age of 6 at her local music school (Orchesterschule KLANGwelt) with Alexander Richter. As a recipient of the Royal Birmingham Scholarship Award and also the first German Tenor Horn player, 2020 she began her Bachelor of Music in Instrumental Performance at the Royal Birmingham Conservatoire under the direction of Helen Varley and Ian Porthouse. In autumn 2022 she went to Switzerland to do an exchange semester at the HSLU Luzern to study with Thomas Rüedi and Glenn van Looy.

Currently Anabel is playing 1st Horn with Tredegar Town Band. 2022 she was part of the European Youth Brass Band as well as the 1st World Youth Brass Band.

In 2023 she was one of the few being awarded the Craxton Memorial Trust award.

So far, she had the pleasure of having Masterclasses with Tenor Horn specialists like Sheona White, Owen Farr and Tim deMaeseneer, as well as Roger Webster, Bastien Baumet and Sarah Willis.



Growing up with the influences of the German classical world leads Anabel to see what is possible on the Tenor Horn by always trying to explore repertoire from all genre's, eras and other instruments.

A stylized, handwritten signature of Anabel Voigt in white ink, featuring a large, flowing 'A' and 'V'.

G. P. Telemann - Fantasie Nr. 1

This piece is part of the 12 Fantasias for solo flute composed by Telemann and published in 1732-1733. One of the exemplars published contained a spurious title page stating: “12 Fantasie per il violino solo”. As far as this might be simply regarded as a printing mistake, it is still interesting to acknowledge the versatility of this works by Telemann and their performability on many instruments. This is the main reason that supported the choice to provide a transcription for it for the Tenor Horn, demonstrating, once again, the versatility of such an instrument dealing with very flexible repertoire. As an unaccompanied piece from the Baroque period, this work demands purity of sound as well as stylistic playing while being a technical challenge on the instrument.

Fanny Hensel - Neue Liebe, Neues Leben

Fanny Hensel (b. Mendelssohn) was the sister of Felix Mendelssohn. Her compositional output usually tended to be less known and less performed than that of her brother, mainly for ideological opinions due to the fact that she was a woman. However, in the last century, many efforts have been done to rediscover her repertoire that also notably consisted of almost 300 Lieder. Goethe’s poem ‘Neue Liebe, neues Leben’ has formed a core part of Lieder repertoire being set to music as well by Beethoven in two different versions. The arrangement proposed by this CD aims both to promote the movement in rediscovering the music of female composers as well as to demonstrate the possibilities of the Tenor Horn in terms of flexibility of repertoire performable on it.

G. B. Pergolesi - Flute Concerto in G major

1. Spiritoso
2. Adagio
3. Allegro spiritoso

The importance and prestige obtained by Pergolesi through his opere and his sacred works might bring one to ask why he would have dedicated himself to the composition of instrumental concerti. It is, in fact, still in doubt whether it would be possible to consider Pergolesi himself as the composer of this work since, in a 18th music collection list this concerto appears under the name of Johann Adolf Hasse (1699-1783). Both of the composers were related to the Naples composition school and were equally famous, however, the clear lively and at times operatic influences identifiable in this concerto might allow to ascribe its composition to Pergolesi himself.

C. Debussy - Syrinx

This piece was supposed to be performed in a play by Gabriel Mourey about the myth of Psyche. Debussy had many difficulties in the composition of it, not to mention that he considered this myth overused in theatrical repertoire. The piece should have accompanied the death of the god Pan in the play. Pan was not loved back by the nymph Syrinx and therefore, to escape him, she threw herself in a cane thicket and became, by divine intervention, a cane herself. This piece is characterised by a strong use of chromaticism and fragmentary melodic ideas, evocating, therefore, the desperation of Pan for the metamorphosis happened to the nymph Syrinx.

R. Strauss - Horn Concerto No. 2

1. Allegro - Andante con moto
2. Allegro molto

This Concerto - composed in 1942 and forming part of the last cycle of works by Richard Strauss which were said to be just ‘wrist-exercises’ for him - can be seen as post-romantic mainly because it is an homage to his famous first Horn Concerto 1882/83 that was written for his father Franz Strauss, one of the most important horn players of his time. The similarities between these two major works are striking, with, for example, the cadenza-like opening, the same tonality, as well as big and broad musical phrases showing off the sound of the instrument and challenging the performer. Written in Eb major, this work is and always was on the radar of Tenor Horn players. This is why I decided now to arrange it for Brass Band and give Tenor Horn players the opportunity to perform this amazing work.

Andrea Hobson - Gazella

This new composition was written by the upcoming South-African and ABRSM featured composer and it is a rhythmic and upbeat composition with the use of extended techniques. This piece is titled “Gazella” after gazelle as it is an animal both present in Germany and South Africa. The words than come to mind related to this piece are flexibility, strength, inspiration and femininity. To infer feminine, the “a” is added to Gazelle. This composition and collaboration represents my roots in Jena and in the Orchesterschule KLANGwelt where I started my musical journey and where now Andrea is a teacher for low Brass.

Frank Zabel - Nightsong

Possibly being the first piece written for Tenor Horn and String Quintet. This piece represents the Tenor Horn in a modern light and a contrasting atmosphere. The individual lines of the string ensemble weave together and create a mysterious, intriguing and at the same time calming atmosphere, over which the line of the Tenor Horn appears and disappears when merging with the accompaniment. I commissioned this piece in search for a contemporary contrast to all the other works on this album. I found this variety in Frank’s music and his mastery of creating a sound landscape which draws the listener in and offers up some moments of admiration. I believe this work is a great addition for the instrument and another milestone in my ambition to add to the Tenor Horn repertoire written by German composers.

Maho Kato - Three Dances

1. Waltz in a dream
2. Nightpark
3. Tarantella

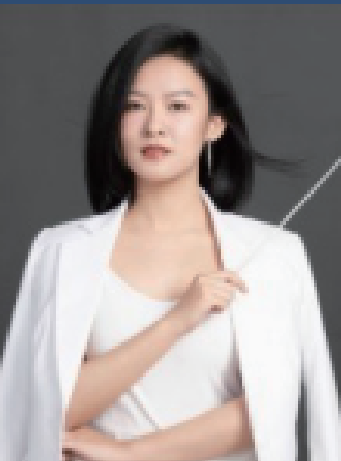
These three pieces depict the combination of the Japanese and European style. The journey starts with a ‘Waltz in a Dream’ which sets the listener in a calm and imaginative state, then the scene changes in the second movement ‘Nightpark’ towards a more jazzy and relaxing feeling before ending with a fast ‘Tarantella’ including a catchy rhythm as well as a beautiful slower melody with romantic nuances. I met Maho on my exchange term in Switzerland and not only is she a fantastic euphonium player and person but also an incredible talented composer and this is why I wanted to feature her on this CD.

This CD wouldn't have been possible without the commitment of all the musicians involved helping me to create the musical idea I wanted. I have to thank all of them for their patience and effort they put into this project.

Additionally, I have to thank all my teachers for supporting my idea of taking on such a huge major project for my bachelor degree: My two teachers Helen Varley and Ian Porthouse for all those lessons and working on the pieces as well as for giving me advise

The Musicians

- Violin 1 Federico Pezzilli
- Violin 2 Yijie Qu
- Violin 2 Erin Vinter
- Cello Cara Van Der Berg
- Double Bass Samuel Nolan
- Harpsichord Paul Kowal



Conductor
Xinyue Liu

Flute Concerto in G major
Nightsong

on the organisational side; Sue Addison for being this amazing baroque expert, Andy Littlemore and Simon de Souza for the very helpful lessons on the Horn Concerto.

As this was a huge project for me in my final year at the Royal Birmingham Conservatoire, I also have to thank everyone else who always supported me throughout this year whether that was with giving advice or just lending a helping hand to make my life less stressful!

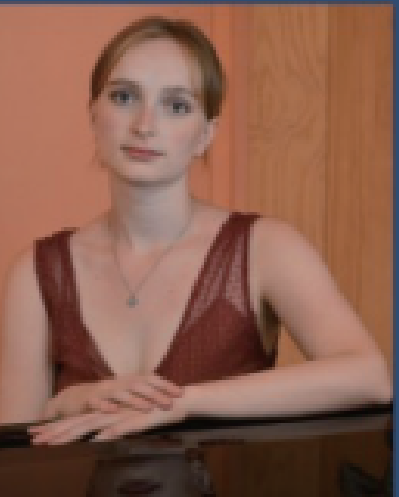


Piano Ella Cordon Vieito

Neue Liebe, Neues Leben
Three Dances

Brass Band Tredegar Town Band
Ian Porthouse

Horn Concerto No. 2
Gazella



Big thank you to the soundengineers who helped me bring this album to life:

Jackson Day (RBC recordings)

Jordan Day-Williams (Brass Band recordings)

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For the final design particularly to:

Design by Jing Guan, MA VisCom BCU



And last but not least, thank you to my sponsors, particularly the Craxton Memorial Trust for believing in me and giving me the financial support without which this project wouldn't have been possible.