

## Music Views and Reviews by Kathy Wolfe

### Original instruments cantabile

*The Hyperion Haydn Edition  
"Complete Symphonies";  
Vol. 9 Nos. 101-2, CDA 66528  
Vol. 10 Nos. 9-12, CDA 66529  
Vol. 11 Nos. 42-44, CDA 66530*

*Nimbus Records*

*"Beethoven: The Complete Symphonies on Original Instruments";  
NI 5144-8 (five CDs), and singly*

*"The Hanover Band Plays Haydn," Symphonies Nos. 31, 94, 95, 100, and 104, Horn Concerto No. 1 in D, and works of Michael Haydn and Leopold Mozart; NI 1789 (three CDs), and singly*

The Hanover Band, one of today's best orchestras playing original classical instruments tuned at the Mozart pitch of C=256 (A=430), made a U.S. concert tour Nov. 1-13. *EIR*'s Howard Giske was able to hear them, and speak with conductor Roy Goodman.

*EIR* asked Goodman about the relationship between his childhood experience as a boy soprano, and the "cantabile" (singing) line of his orchestra. This is unusual in original instrument performances, most of which are so fixated on "authenticity" that they produce a strict metronomic "play back" of all the right notes—with no poetry.

Goodman said that while he had no formal voice training as a boy in the Cambridge King's College Choir, singing has moved him to try to bring a "singing style" to his orchestra. For example, he has the string instruments "breathe" between musical phrases, and pause as a human singer would at new ideas, to make each entrance clear.

He also had the fascinating news that Giuseppe Verdi will finally get the A=432 he demanded in the law

Verdi himself drafted in 1884 for the Italian government, still preserved at Verdi Conservatory in Milan. Conductor Christopher Hogwood, Goodman said, will perform Verdi's great "Requiem" in London during December at the Verdi pitch on original instruments.

### The performance

The concert, Giske reports, certainly showed off the capabilities of the instruments. As Goodman told *EIR* afterward, he is "quite conscious" of the distinct registers (different qualities of voice in lower, middle, and high ranges) that his instruments have. Here they are very different from modern ones, which have a homogenized sound, because Wagner and others who "rebuilt" the instruments for the higher pitch deliberately removed much of the registration.

Goodman said it is important to know exactly where the instruments shift register, and to bring out these different registers in the orchestra clearly, to understand a composer's musical idea. In concert, the most clearly audible difference was the wind instruments, especially apparent in the flute and oboe solos and, in the ensemble, the distinct registral voices of the French horns.

Most interesting was the Flute Concerto in G major by Mozart, with Rachel Brown as flute soloist. The "original instrument" flute really showed off its distinct qualities with its deep lower register, its slightly fuzzy middle register, and its bright third register. This added another dimension to the beautiful solo, which Brown used well to give a poetic voicing.

An oboe concerto in C major by LeBrun was a special treat. This piece was only recently unearthed from European archives, Goodman told the audience. The oboe solo by Frank de

Bruine was played with such enthusiasm and an easy "looseness" in phrasing, that it sounded as though he were improvising. Although this was a lighter piece, it really highlighted the registration and sweet tone of the Mozart-era oboe.

### Hanover Band recordings

The Hanover Band, named for the instruments of the Hanover era 1714-1830, when an orchestra was still a "band," has a growing discography. The Hyperion Haydn Edition's "Complete Haydn Symphonies" by the Hanover Band has two releases for the tour, Vol. 10, Symphonies Nos. 9-12 (CDA 66529) and Vol. 11, Symphonies Nos. 42, 43, and 44 (CDA 66530), played with great sparkle.

Because Haydn's later works after the 1782 Haydn-Mozart "musical revolution" are so much more complex, my Haydn favorite remains Hyperion's Vol. 9, with Symphonies Nos. 101 and 102 (CDA 66528), reviewed in *EIR* on Aug. 14.

Of great interest are the Hanover Band's Beethoven "Complete Symphonies on Original Instruments" on Nimbus Records (NI 5144-8), all nine symphonies on five CDs. Beethoven is rarely done this well on original instruments, because he requires much backbone, to be polite, and much humor. This collection proves we can have both Beethoven's instrumental voices, and his great musical ideas—that original instrument Beethoven need not be brain dead.

Also for the U.S. tour, Nimbus has just re-issued a three-CD collection, "The Hanover Band Plays Haydn," including Symphonies Nos. 31, 94, 95, 100, and 104, the Horn Concerto No. 1, and works of Michael Haydn and Leopold Mozart (NI 1789).