

## CHERUBINI IN WIEN

Der Marsch aus *Les deux journées* als antinapoleonische Durchhalteparole in Kaiserin Marie Thereses Wien 1802–1805

The march from *Les deux journées* as anti-Napoleonic exhortation in Empress Marie Thereses Vienna 1802–1805

JOHANN NEPOMUK HUMMEL Concerto a Tromba principale E-Dur

Orchestermusik aus | orchestral music from

ANTON FISCHER «Raul der Blaubart»

ANDRÉ-ERNEST-MODESTE GRÉTRY (Bearbeitung ANTON FISCHER)

«Raoul Barbe-bleue» | «Raul der Blaubart»

LUIGI CHERUBINI (Bearbeitung N.N.) «Les deux journées» | «Die Tage der Gefahr»

LUIGI CHERUBINI «Les deux journées» | «Lodoiska» (Zwischenakte) | «Faniska»


IGNAZ VON SEYFRIED Serenata con una Cantatina

CONCERTO STELLA MATUTINA

HERBERT WALSER-BREUSS Klappentrompete | keyed trumpet

MARTIN SKAMLETZ Dirigent | conductor

**FIRST RECORDINGS** except HUMMEL

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<b>CHERUBINI IN WIEN</b> <b>Orchestral music from Fischer, Modeste Grétry et al.</b>  Concerto Stella Matutina Herbert Walser-Breuss Martin Skamletz	<b>FB 1811678</b>	<b>PC: 01Q</b>
	1 CD  2017	

The works of this production with the Austrian ensemble **Concerto Stella Matutina** are closely connected with Luigi Cherubini's (1760-1842) visit to Vienna in the summer of 1805, whose opera *Faniska*, which premiered there, became a triumphant success. In Vienna he not only composed the new interlude music for the successful piece *Lodoiska*, the young Hummel also paid him a special homage. The soloist **Herbert Walser-Breuss** plays this popular work on a historical keyed trumpet, as the interpreter of the world premiere had used it.