

Alison Balsom – Bach Works for Trumpets (2006)

Written by bluesever

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Konzert Für Cembalo D-dur Bwv 972 (nach Antonio Vivaldis Konzert Für Violine Rv 230)
(bearb. Für Trompete Und Orgel) 1 1. *Allegro* 2 2. *Adagio* 3 3. *Allegro assai* Suite
Für Violoncello Solo Nr. 2 D-moll Bwv 1008 (bearb. Für Trompete, Orgel Und Streicher)
(auszug)

4 1. *Sarabande* 5 2. *Gigue* 6 *Aria Variata Alla Maniera Italiana A-moll Bwv 989*
(bearb. Für Trompete Und Orgel)

Partita Für Violine Solo Nr. 3 E-dur Bwv 1006 (bearb. Für Trompete) (auszug)

7 *Gigue*

Trionsonate Für Orgel Nr. 5 C-dur Bwv 529 (bearb. Für Trompete, Violine, Viola Da Gamba
Und Cembalo)

8 1. *Allegro* 9 2. *Largo* 10 3. *Presto*

Konzert Für Cembalo D-moll Bwv 974 (nach Alessandro Marcellos Konzert Für Oboe Nr. 2)
(bearb. Für Trompete Und Orgel)

11 1. *Allegro* 12 2. *Largo* 13 3. *Presto*

Notenbüchlein Für Anna Magdalena Bach (arien Und Lieder Bwv 508-518) (bearb. Für
Trompete, Viola Da Gamba Und Cembalo) (

14 *Bist Du Bei Mir Bwv 508*

Konzert Für Cembalo, Streicher Und Basso Continuo Nr. 4 A-dur Bwv 1055 (bearb. Für
Trompete Und Orgel)

15 1. *Allegro* 16 2. *Larghetto* 17 3. *Allegro ma non tanto*

Suite (ouvertüre) Für Orchester Nr. 2 H-moll Bwv 1067 (bearb. Für Trompete) (auszug)

18 *Badinerie*

Messe H-moll Bwv 232 (bearb. Für Trompete, Violine, Viola Da Gamba Und Cembalo)
(auszug)

19 *Agnus Dei*

Alison Balsom (trumpet), Colm Carey (organ), Alina Ibragimova (violin), Alistair Ross
(harpsichord & chamber organ) Mark Caudle (viola de gamba)

None of the music on this disc was originally intended for trumpet. All of it in Bach's days went first to singers, keyboardists and string players. But this point shrinks to a minor historical

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technicality when British trumpeter Alison Balsom plays. Her case for this music on trumpet is largely irresistible, enough to make one wonder whether Bach shouldn't have written it her way instead. Incredible sensitivity is Balsom's secret. In her hands, the trumpet rivals the human voice for expressivity and tonal coloring. Nary a note comes off as harsh or blaring, qualities typically associated with the instrument, and tenderness abounds. It's hard to split musical hairs at this level of artistry. What's more, Balsom retains at least part of the music's original format, collaborating with soloists every bit her equal: organist Colm Carey, violinist Alina Ibragimova and harpsichordist Alistair Ross. Ross is a spry partner in the lengthy but fascinating Italian Variations while Carey more than compensates for the missing ensemble in the Bach-Vivaldi concerto transcriptions and other would-be orchestral works.

Balsom falls short only in the selections from a Violin Partita and a Cello Suite. Even a player as marvelous as she is cannot match the chordal richness of those instruments on the trumpet; much original depth is lost in translation. These two missteps aside, Balsom and Bach are an ideal combination. ---Zachary Lewis, St. Petersburg Times correspondent

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