

Johann David Heinichen - Dresden Concerti (Goebel) [1993]

Wpisany przez bluesever

Sobota, 12 Marzec 2011 09:38 - Zmieniony Wtorek, 07 Styczeń 2014 12:41

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Cd1

- 01 - Concerto F-dur Seibel 234 - Vivace
- 02 - Concerto F-dur Seibel 234 - Adagio
- 03 - Concerto F-dur Seibel 234 - Un poco Allegro
- 04 - Concerto F-dur Seibel 234 - Allegro
- 05 - Concerto F-dur Seibel 235 - Vivace [play](#)
- 06 - Concerto F-dur Seibel 235 - Andante
- 07 - Concerto F-dur Seibel 235 - Presto
- 08 - Concerto F-dur Seibel 235 - Alla breve
- 09 - Concerto F-dur Seibel 235 - Allegro
- 10 - Concerto G-dur Seibel 215 - Andante e staccato
- 11 - Concerto G-dur Seibel 215 - Vivace
- 12 - Concerto G-dur Seibel 215 - Largo
- 13 - Concerto G-dur Seibel 215 - Allegro
- 14 - Concerto G-dur Seibel 214 - Vivace
- 15 - Concerto G-dur Seibel 214 - Largo [play](#)
- 16 - Concerto G-dur Seibel 214 - Allegro
- 17 - Concerto D-dur Seibel 226 - Allegro
- 18 - Concerto D-dur Seibel 226 - Adagio
- 19 - Concerto D-dur Seibel 226 - Allegro
- 20 - Concerto G-dur Seibel 213 - Allegro
- 21 - Concerto G-dur Seibel 213 - Larghetto
- 22 - Concerto G-dur Seibel 213 - Allegro
- 23 - Concerto G-dur Seibel 213 - Entrée
- 24 - Concerto G-dur Seibel 213 - Laoure. Cantabile
- 25 - Concerto G-dur Seibel 213 - Tempo de Menuet - Air italienne

Cd2

- 01 - Concerto F-dur Seibel 233 - Allegro
- 02 - Concerto F-dur Seibel 233 - Andante piu tosto un poco allegro
- 03 - Concerto F-dur Seibel 233 - Presto
- 04 - Concerto C-dur Seibel 211 - Allegro

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- 05 - Concerto C-dur Seibel 211 - Pastorell
- 06 - Concerto C-dur Seibel 211 - Adagio
- 07 - Concerto C-dur Seibel 211 - Allegro assai
- 08 - Concerto F-dur Seibel 231 - Vivace
- 09 - Concerto F-dur Seibel 231 - Arioso
- 10 - Concerto F-dur Seibel 231 - Allegro
- 11 - Concerto F-dur Seibel 232 - Allegro [play](#)
- 12 - Concerto F-dur Seibel 232 - Andante
- 13 - Concerto F-dur Seibel 232 - Allegro
- 14 - Concerto G-dur Seibel 217 - Allegro
- 15 - Concerto G-dur Seibel 217 - Largo e staccato
- 16 - Concerto G-dur Seibel 217 - Grave
- 17 - Concerto G-dur Seibel 217 - Vivace
- 18 - Concerto G-dur Seibel 214 (Venezia 1715) - Vivace
- 19 - Concerto G-dur Seibel 214 (Venezia 1715) - Andante e staccato [play](#)
- 20 - Concerto G-dur Seibel 214 (Venezia 1715) - Vivace
- 21 - Serenata di Moritzburg Seibel 204 - Allegro-Adagio-Allegro
- 22 - Sonate A-dur Seibel 208 - Allegro
- 23 - Sonate A-dur Seibel 208 - Adagio e staccato
- 24 - Sonate A-dur Seibel 208 - Allegro
- 25 - Konzertsatz c-moll Seibel 240 – Vivace

Cologne Musica Antiqua

Reinhard Goebel – director

Heinichen's Dresden Concertos created quite a stir when they were first released a couple of years ago, and for good reason. This is vital, colorful music scored for a large and varied ensemble. Like most composers of his day, Heinichen spent the majority of his compositional talent in the service of vocal music, for either the opera house or church. These pieces represent his only surviving set of concertos, and anyone who enjoys, for example, Bach's Brandenburg Concertos or the orchestral works of Zelenka will certainly want to hear these as well. These performances are simply the last word in style and virtuosity. --David Hurwitz

It's a few years since this set won the Gramophone Award, but hearing it again very recently, it still provides a thrilling listening experience. I'm not normally a lover of prominent brass

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instruments in early music where the sonorities are often too lean and bright for my taste. Well, there's plenty of brightness here, but it all comes from the sparkle and energy of an orchestra at the very top of its form. I wouldn't say this is a set to listen to at one sitting. Better to pick and choose two or three concertos at a time. Or better still, go for the excitement of programming just the allegros and hold on to your seat as the rhythms and stratospheric brass catapult you into the midst of the hunt. Great stuff. ---Gary J. Wright

This is a superb recording. The performances are vibrant and the quality of the recording is stunning. There is a warmth and fullness that is often missing in recordings of period instruments. The ensemble sounds HUGE. I particularly like the second movement of the Concerto in F (S. 234). Oboes are used instead of strings as the accompaniment to the flute solo. A must have for any lover of baroque music. ---„blueharp”

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