

Wassenaer – Concertini Armonici, Pergolesi – Flute Works (1965)

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Count Unico Wilhelm van Wassenaer: 1 *Concertino Armonico no.3 in A* 9:15 *grave assai sostenuto - da cappella (alla breve): presto - largo: andante - vivace* 2 *Concertino Armonico no.5 in B* 9:37 *largo: andante - da cappella (alla breve): presto - adagio affettuoso - allegro moderato* 3 *Concertino Armonico no.4 in f* 9:56 *adagio - da cappella (alla breve): presto - a tempo comodo - a tempo giusto* 4 *Concertino Armonico no.6 in Es* 8:53 *Affettuoso - presto - largo – vivace*

Kammerorchester Berlin Helmut Koch - director Robert Köbler - harpsichord Giovanni Battista Pergolesi:

5 *Flute concerto in G* 11:58 *spiritoso - adagio - allegro spiritoso*

Johannes Walter, flute; Kammerorchester Berlin Helmut Koch - director Robert Köbler - harpsichord

6 *Flute sonata in D* 8:32 *amoroso - allegro moderato - grave – presto*

Johannes Walter - flute Ilsa Brähler - harpsichord Ernst-Ludwig Hammer - viola da gamba

In 1908 the Library of Congress in Washington purchased a nineteenth century copy of the concertos now renamed as Concertini and attributed to Pergolesi. In 1979 the musicologist Albert Dunning was dining with a party of Dutch art historians. After a chance remark concerning the Concerti armonici a fellow diner mentioned how he had just come across several musical manuscripts while making an inventory of the contents of the Twickel castle in The Netherlands. Dunning tracked down what turned out to be the Concerti armonici in the hand of Count Unico Wilhelm van Wassenaer. The musical world can be thankful to him for his tireless efforts in this regard.

The six Concerti armonici are difficult to classify into any genre. As we have seen Unico Wilhelm van Wassenaer took in many influences throughout his life and Grand Tour. The tone is undoubtedly Italian, in the tradition of Corelli, but it is the variation of style between movements that sets the Concerti armonici apart. Unico Wilhelm had an obvious understanding

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of texture and may have refined these compositions over years. Were they party pieces for himself and the violinist Ricciotti? These works are concertos for four violins, with the first and second violin parts shouldering much of the musical burden, but what also sets them apart is that as well as the four violin parts, the texture can rise to seven-part writing with equal parts also for the viola, obbligato cello (track 3) and continuo. The style is often a mixture of late baroque or Galant (track 5) and early baroque in the style of simple fugues. In the manuscript the composer frequently writes notes to himself. Of the third movement of the first concerto he writes: 'Ce morceau est un peu trop long', and of the last movement of the second concerto: 'L'allegro suivant est trop uniforme'. This suggests that Unico Wilhelm van Wassenaer was not just a part-time musician, but a serious composer, a matter that may be left to the listener to discover for himself. --- naxos.com

The Flute Concerto represents one of the few examples of Pergolesi's instrumental compositions—if, indeed, Pergolesi wrote the work; musical scholarship is uncertain about its origin. Its style and structure are still very close to those of the operatic stage. --- hyperion-records.co.uk

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