

## Albrecht Mayer - Vocalise (2016)

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- George Frideric Handel (1685 - 1759) Trio Sonata For 2 Violins And Continuo In G Minor, HWV 393 "Dresden" No. 2 1.Largo (Arr. Andreas Tarkmann) 2:55 Maurice Ravel (1875 - 1937) 2.Pavane Pour Une Infante Defunte, M.19 5:50
- Robert Schumann (1810 - 1856) 3 Romances, Op.94  
3.2. Einfach, innig 4:38
- Gabriel Fauré (1845 - 1924)  
4.Pavane 5:52
- Wolfgang Amadeus Mozart (1756 - 1791) Ma che vi fece... Sperai vicino, K.368  
5.Andantino - Allegro 7:23
- George Frideric Handel (1685 - 1759) Rinaldo, HWV 7a, Act 2  
6."Lascia ch'io pianga" 4:02
- Johann Sebastian Bach (1685 - 1750) Magnificat in D Major, BWV 243  
7.Aria: "Esurientes implevit bonis" (Arr. Andreas Tarkmann) 2:49
- George Frideric Handel (1685 - 1759) Suite No.11 In D Minor, HWV 437  
8.Sarabande (Arr. by Andreas Tarkmann For Oboe, Oboe d'amore And English Horn) 2:40
- Claude Debussy (1862 - 1918)  
9.Clair de Lune, L.75 5:09
- George Frideric Handel (1685 - 1759) Concerto For Oboe, Strings And Basso Continuo "Voli per l'aria"  
10.Largo ("Will The Sun Forget To Streak" From Oratorio 'Solomon', HWV 67) 4:32
- Engelbert Humperdinck (1854 - 1921) Hänsel und Gretel  
11.Abends will ich schlafen gehn (Hänsel und Gretel) 4:03
- Antonio Vivaldi (1678 - 1741) Violin Concerto in F Minor, Op. 8, No. 4, RV 297 "L'inverno"  
12.2. Largo (Arr. Albrecht Mayer) 2:05
- Benedetto Marcello (1686 - 1739)  
13.Se Morto Me Brami ("Canzone Quarta") 3:56
- George Frideric Handel (1685 - 1759) Alcina, HWV 34, Act 2  
14.Verdi prati 4:14
- Reynaldo Hahn (1874 - 1947)  
15.A Chloris 4:06
- Alessandro Marcello (1673 - 1747) Oboe Concerto in D Minor S.Z799  
16. 2. Adagio 4:07
- Julius Weissman (1879 - 1950)

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### *17. Variations For Oboe & Piano, Op.39 1:56*

Albrecht Mayer (oboe) (5) Jakub Haufa (violin) (1, 10, 14) Monika Razynska (harpsichord) (1, 6, 10, 14) Markus Becker (piano) (3, 17) Academy of St Martin in the Fields (Mathias Mönius) (2, 4, 9, 15) Sinfonia Varsovia (1, 6, 7, 10, 14) Mahler Chamber Orchestra (Claudio Abbado) (5) The King's Singers (11) New Seasons Ensemble (13, 16)

“Breathing is key – it carries the soul and with it, the oboe starts to sing.” – Albrecht Mayer about his quest for the perfect cantabile line

Vocalise is a compilation of favourite pieces from Albrecht Mayer's recent releases in which the oboe more than lives up to its reputation as a wind instrument remarkable for its singing tone.

The artist personally selected this collection ranging widely from Baroque arias of great virtuosity to the charm of the French chanson.

Even as a boy soprano with the Bamberg Cathedral Choir, Albrecht Mayer was already fascinated by the human voice, and although he later decided against pursuing a career as a singer and chose instead to become an oboist, he is unquestionably a magician who as soon as he breathes life into his instrument casts his spell on his listeners' hearts and minds with the beauty of his playing, transforming the oboe into an irresistible vox humana.

“Albrecht achieves these incredible textures and beauty of tone which no other oboist seems to come close to ...” – Nigel Kennedy ---prestomusic.com

This 2016 release by oboist Albrecht Mayer is an anthology, containing selections from his previous recordings dating back as far as 2003. Unlike most such albums, where you do better to go back to the originals and find a more cohesive concept, this one, with selections picked by Mayer himself, works on its own terms. The title indicates the organizing principle: in many of

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the pieces, the oboe is a stand-in for a singing voice, and the strength of the idea is suggested by the fact that Rachmaninov's Vocalise is actually not included. Mayer structures the program well, setting the mood with a pair of well-known pavaues and a couple of other lyrical pieces, including a genuine Schumann oboe work that you may not have heard, before the first aria appears. That one is by Mozart, and there are a few Romantic melodies, but most of Mayer's "arias" are Baroque selections, and he introduces gentle contrasts by including oboe-readied Baroque instrumental movements among the arias without breaking the consistent, fetchingly lyrical tone. Mayer's oboe does truly seem to be on the edge of breaking out into words at times: sample the "Esurientes implevit bonis" from the Magnificat in D major, BWV 243 for an impression of his liquid, expressive tone. Mayer effectively switches off between symphonic, Baroque ensemble, and piano accompaniment without losing the thread, but the sudden appearance of the King's Singers in Humperdinck's "Abends will ich schlafen gehn" (from Hänsel und Gretel) may have you reaching for the remote to see if the program has changed. Deutsche Grammophon's remastering job is reasonable, though, and this will serve the needs of anyone looking to sample Mayer's substantial talent. ---James Manheim, AllMusic Review

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