

Johann Fasch – Orchestral Music (2008)

Written by bluesever

Wednesday, 05 January 2011 23:13 - Last Updated Saturday, 09 November 2013 15:36

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Ouverture grosso in D, FWV K: D 8 24:49
in D-Dur - en ré majeur

1 I *Ouverture* 9:50

2 II *Rigaudon* 2:00 [play](#)

3 III *Siciliano* 3:15

4 IV *Menuet & Trio* 2:23

5 V *Aria en Pologneise* 7:19

Concerto in B flat, FWV L: B 3 18:25

in B-Dur - en si bémol majeur

6 I *Un poco allegro* 4:00

7 II *Aria andante* 8:43

8 III *Bourée & Trio* 3:03

9 IV *Passepied & Trio* 2:36 [play](#)

Concerto in D, FWV L: D 15 12:36

in D-Dur - en ré majeur

10 I *Allegro* 4:58

11 II *Andante* 3:20

12 III [*Allegro*] 4:16

13 *Andante in D, FWV L: D 15 (bis)* 3:43

Gwyn Roberts • Richard Stone, artistic directors

Emlyn Ngai, concertmaster

Tempesta di Mare (Orchestra)

These are all premiere recordings. This disc celebrates Fasch's 250th anniversary. In January 2007 Tempesta di Mare premiered in modern times four large-scale orchestral works by Johann Friedrich Fasch, a contemporary of Bach and Telemann. Richard Stone of Tempesta di Mare

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describes the pieces as 'fantastic, true discoveries... they have the breadth and complexity of J.S. Bach without the austerity, and have a much more evolved sense of orchestral colour that's truly extraordinary'. The Philadelphia based period instrument band Tempesta di Mare eschews the driven, highly rhetorical style of some European ensembles, and instead prefers a more relaxed and elegant approach. It sustains Fasch's longer movements well by listening to what the composer has to say rather than overlaying a strong interpretative varnish of its own.

Fasch is one of those "forgotten" Baroque composers that is now being rediscovered. His music is top-notch, absolutely masterful, extremely interesting, utilizing instrumental resources to their fullest capability. Fasch was a member of the Dresden school, and composed for what was probably the most virtuosic orchestra in Europe between 1710-1740. This recording brings all these musical superlatives to life: the playing, phrasing, dynamics, and excitement of Fasch's music -- I have listened to it many times over the past few weeks. One slight criticism: I would like the tempi to be a bit faster; Fasch writes truly exciting music, and a slightly faster pace would bring this out better. I have 14 CD's of music by Fasch (plus a few LP's) and this recording presents new, until now unrecorded music, not duplicating anything recorded before.

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