

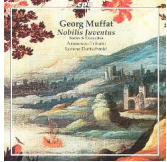
## Georg Muffat – Nobilis Juventus (Suites and Concertos) [1999]

Wpisany przez bluesever

Poniedziałek, 05 Październik 2015 16:12 -

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**"Indissolubilis Amititia" Oder "Vnzertrennliche Freundschaft"** 11:04 1 *Ouverture* 3:33  
2 *Un Fantôme* 2:23 3 *Les Canaries* 0:39 4 *Les Païsans* 1:19 5 *Les Gendarmes* 1:20 6  
*Sarabande Pour L'esprit De L'amitie* 1:50 "Saeculum" Oder "Hundert Jährige Gedächting"  
10:44 7 *Sonata: Grave* 1:14 8 *Allegro* 1:11 9 *Allemanda: Largo* 4:10 10 *Grave* 1:09 11  
*Gavotta: Alla Breve Ma Non Presto* 1:05 12 *Menuet: Allegro* 1:55

### **"Nobilis Juventus" Oder "Adeliche Jugend"**

13:34

13 *Ouverture* 3:28 14 *Air Pour Les Hollandois* 2:03 15 *Gigue Pour Des Anglois* 1:45 16  
*Menuet, Pour Des François* 1:12 17 *Entrée De Maitres D'armes* 1:18 18 *Jeunes Espagnols*  
0:54 19 *Menuet Pour Des Amazones* 1:16 20 *Bourée De Marly Imitée* 1:38

### **"Ciacona Propitia Sydera" Oder "Günstiges Gestirn"**

8:50

21 *Un Poco Grave - Adagio - Allegro - Adagio - Allegro - Adagio* 8:50

### **"Quis Hic?" Oder "Wer Da?"**

7:57

22 *Sonata: Allegro - Presto* 1:04 23 *Aria: Allegro* 2:30 24 *Grave / Aria: Allegro* 2:45 25  
*Borea: Alla Breve Un Poco Grave* 1:38

### **"Coronatio Augusta" Oder "Die Majestätische Krönung"**

10:56

26 *Sonata: Grave* 1:44 27 *Allemanda: Largo* 3:41 28 *Grave* 1:33 29 *Gavotta: Alla Breve*  
*Ma Non Presto* 1:39 30 *Rondeau: Allegro* 2:19

Bassoon [Baroque] – Alberto Grazzi Cello – Balázs Máté Composed By – Georg Muffat  
Harpichord, Organ – Norbert Zeilberger Oboe [Baroque] – Alfredo Bernardini, Andrea Mion  
Percussion – Michel Claude Recorder – Michael Oman Theorbo – Luciano Contini Viol [Viola  
Da Braccio] – Eva Posvanecz, Peter Aigner Viol [Viola Da Gamba] – Johann Valencia, Jorge  
Daniel Valencia Violin [I] – Chiharu Abe, Gunar Letzbor, Ilija Korol, Wolfhart Schuster Violin [II]  
– Barbara Erdner, Brigitte Täubl, Martin Jopp Violone – Walter Rumer Orchestra – Armonico  
Tributo Conductor, Viol [Viola Da Gamba] – Lorenz Duftschmid

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Georg Muffat's highly evocative suites and concertos are a concentrate of what (good) baroque music is all about: basic tunes developed with handy counterpoint, lively rhythms, a touch of melancholy, and some unexpected instrumental effects here and there. Actually, most of these works were written for strings alone, but Muffat specifically asked for more instruments if they were available. The Austrian Armonico Tributo ensemble, named after the composer's most famous group of works, opts for a rich instrumentarium in addition to the strings: oboes, bassoon, recorder, theorbo, harpsichord or organ, and percussion. The percussionist is particularly at feast with some funny timpani and gun parts in the "Les Gendarmes" episode from the Indissolubilis Amititia (Indissoluble Friendship) suite. Muffat's strange Latin titling goes on with a "Centennial" suite (Saeculum), a "Lucky Star" Chaconne (Ciacona Propitia Sydera), a "Who is there?" (Quis hic?) concerto and a more common "Imperial Coronation" (Coronatio Augusta) suite. The beautiful Chaconne retains a noble gravity closer to the French style than to the Italian one. Nevertheless, Corelli's own concerti grossi probably inspired the very original "Quis hic?" suite, though no one other than Muffat could imagine those expressive rests in the Grave movement. Conducted by viola da gamba virtuoso Lorenz Duftschmid, Armonico Tributo plays with accurate ensemble and beautiful tone. After a while, the constant bellows-like phrasings can provoke some dizziness, but the performers have enough qualities otherwise to compensate for this mannerism. The sound recording is as spacious as it is velvety.  
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