

JOHANN
SEBASTIAN
BACH

SUITES NOS. 1-4 BWV 1066-1069

I BAROCCHISTI • DIEGO FASOLIS



SUPER AUDIO CD



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Technical information:

Microphones: Sennheiser MKH20 (2), Schoeps MK2s (3), Neumann KM140 (4), DPA 4011 (2)

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Monitoring: Focal proline MC-210 using Studer-power-amplifiers

Headphones: Sennheiser HD-600

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Authoring SADiE DSD-8

The signal was not compressed or equalized at any stage during production.

JOHANN SEBASTIAN BACH

(1685-1750)

Suite No. 3 in D Major BWV 1068 (*D-Dur, Ré majeur, Re maggiore*)

for 2 Oboes, 3 Trumpets, Timpani, Strings and Continuo (1730-1738)

1	Ouverture	6'04
2	Air	3'36
3	Gavotte I & II	3'37
4	Bourrée	1'08
5	Gigue	2'23

Suite No. 2 in B Minor BWV 1067 (*h-moll, si mineur, si minore*)

for Flute (Traversiere), Strings and Continuo (1738-1739)

6	Ouverture	5'45
7	Rondeau	1'57
8	Sarabande	2'37
9	Bourrée I & II	1'36
10	Polonaise-Double	3'01
11	Menuet	1'11
12	Badinerie	1'19

Suite No. 1 in C Major BWV 1066 (*C-Dur, Do majeur, Do maggiore*)

for 2 Oboes, Bassoon, Strings and Continuo (1719-1720)

13	Ouverture	5'23
14	Courante	2'03
15	Gavotte I & II	2'42
16	Forlane	1'07
17	Menuet I & II	2'34
18	Bourrée I & II	2'10
19	Passapied I & II	2'28

Suite No. 4 in D Major BWV 1069 (*D-Dur, Ré majeur, Re maggiore*)

for 3 Oboes, Bassoon, 3 Trumpets, Timpani, Strings and Continuo (1725)

20	Ouverture	7'09
21	Bourrée I & II	2'43
22	Gavotte	1'51
23	Menuet I & II	3'35
24	Réjouissance	2'25

I BAROCCHISTI

Violin leader

Duilio Galfetti

Violin

Franco Andrini, Marinella Cassarino, Svetlana Fomina, Luca Giardini
Denise Gruber, Claudio Mondini, Alberto Stevanin

Viola Gianni Maraldi

Cello Marco Testori

Violone Vanni Moretto

Flute Stefano Bet

Oboe Esther Baumberger, Guido Campana, Francesco Capraro

Bassoon Leonardo Dosso

Trumpet Andreas Lakner, Martin Patscheider, Herbert Walser

Timpani Dieter Seiler

Harpsichord Francesco Cera

Conductor and Harpsichord (in Suite No. 2)

Diego Fasolis

Johann Sebastian Bach's **Orchestral Suites**

In our imagination the picture of Johann Sebastian Bach as the most important baroque composer and Cantor of the Thomaskirche is predominant. The more worldly stages of his career - before he took over this post - seem to matter less than his life as a church musician dedicated to spiritual music. Nevertheless, Bach was much more in his element as a Kapellmeister (director of music) in Weimar and Köthen than as a Latin teacher and a Cantor in Leipzig. It was not accidental that in 1722 he doubted whether to take office as a Cantor at all, because "at the beginning it didn't seem proper [to him] to become a Cantor after having been a Kapellmeister". And he never seems to have really managed the change of positions, as an alderman of Leipzig reflects shortly after Bach's death: "...the school needs a Cantor and not a Kapellmeister".

What was this post Bach had always been proud of? As a Kapellmeister in Köthen he would conduct the orchestra, compose music for celebrations, give weekly concerts and accompany the court on journeys together with some other musicians. And it was with this post that he had the happiest time of his life after his inglorious dismissal from Weimar in 1717 where he had been arrested for four weeks "in contumaciam" (due to unruliness). The young Prince Leopold was a musician himself and appreciated Bach's talents. Moreover, the court orchestra consisting of 18 musicians offered Bach the opportunity to play orchestra music on a first-class level. And after the sudden death of his first wife in 1720, he met the musically gifted singer Anna Magdalena, whom he married in 1721. We will never know what would have happened, had not Leopold married his "phillistine" (according to Bach) cousin Friderica in 1721, which made his interest in Bach and his music wane. Would Bach have ever become Cantor at the Thomaskirche? In any case, it was during his time as a Kapellmeister that

Bach wrote his orchestral works, the Brandenburg concertos as well as three of the four orchestral suites - one had already been finished in Weimar. The many other compositions for orchestra and chamber music which he must have composed back then, have got lost (Among those there are surely numerous orchestral suites - Bach's friend Telemann wrote altogether hundreds of such works; "only" 130 of them are preserved!) This is what would have happened to Bach's surviving four orchestral suites, too, had he not taken them back out of the drawer in Leipzig, revised them and adapted them to the new conditions. Thus a violin suite which originally was composed in a-minor was transposed to b-minor in 1738, probably for a flute-player who came passing through. In Suite No. 4 Bach added kettledrums and trumpets in 1725, and in Suite No. 3 he added oboes, kettledrums and trumpets.

Bach himself called his four suites "overtures" after the first movement, which opens the suite and at the same time signifies the function of the music. It was used as opening for several events such as celebrations, operas, orchestral concerts or cantatas. As an art-form the overture came into existence in the 17th century in France, where Jean-Baptiste Lully used to introduce his operas and ballets with special orchestral pieces. This French overture is marked by a dotted rhythm, the succession of a quick, a slow and again a quick movement and a festive character. For concerts and dances different dance tunes were added to these overtures, and thus created suites. The enthusiasm for everything French which was prevailing in Europe during the late 17th and early 18th century also brought the suite to Germany. Here some artists, such as Georg Muffat, but above all Georg Philipp Telemann got their inspiration to compose many of those orchestral works. It was only gradually that the orchestral suite lost its character as dance music - even Georg Muffat's overtures in 1695/97 were still meant for dancing. Later on, the suite's origin from dance music could still be

recognized by the titles for the movements. This also applies to Bach's suites. However, Bach did not only use French dances such as the gavotte, the courante, the bourree or the minuet for his suites, but also English dances such as the paspy (passepied) or the gigue, the Serbo-Croat forlana or the Spanish sarabande. Yet by being used in a suite, the dances experienced a strong change in character: "An allemande for dancing and one for playing are as different as heaven and earth", wrote Bach's contemporary Johann Mattheson. With this development the tempi of the dances became more and more slower - the wild, exuberant and erotic sarabande for example, which was forbidden in 16th century Spain, turned into the awe-inspiring and solemn sarabande movements, as we know them from Bach's suites. And according to Mattheson the minuet, which originally was very quick, requires a "moderate cheerfulness" - in this case the aging king Louis XIV is said to have had his way with a slower tempo for the minuet, because he was not able to dance so quickly anymore!

*Klemens Hippel
Translation: Anne Busch*

Johann Sebastian Bachs Orchestersuiten

In unserer Vorstellung ist das Bild des bedeutendsten Barockkomponisten und Thomaskantors Johann Sebastian Bach übermächtig. Die weltlichen Etappen seiner Karriere, bevor er dieses Amt übernahm, verschwinden meist im Schatten des stets mit seiner geistlichen Musik beschäftigten Kirchenmusikers. Dabei ist Bach als Kapellmeister in Weimar und Köthen viel mehr in seinem eigentlichen Element gewesen als in seiner Funktion als Leipziger Kantor und Lateinlehrer. Nicht zufällig war er 1722 im Zweifel, ob er das Kantorenamt überhaupt antreten solle, weil es ihm „anfänglich gar nicht anständig seyn wolte, aus einem Capellmeister ein Cantor zu werden“. Und dass ihm der Wechsel niemals wirklich gelungen ist, bezeugt ein Ratsherr der Stadt Leipzig kurz nach Bachs Tod ... „die Schule braucht einen Cantorem und keinen Kapellmeister“.

Was war das für ein Posten, auf den Bach immer stolz gewesen ist? Als Kapellmeister in Köthen leitete er das Orchester, komponierte Werke zu festlichen Gelegenheiten, gab wöchentliche Konzerte und begleitete mit einigen anderen Musikern den Hofstaat auf Reisen. Und in dieser Funktion hat er die glücklichste Zeit seines Lebens verlebt, nach dem unruhmlichen Abschied aus Weimar 1717, wo er wegen Unbotmäßigkeit 4 Wochen Arrest bekommen hatte. Mit dem jungen Prinz Leopold hatte er einen ebenso musikverständigen wie angenehmen Arbeitgeber gefunden, die aus 18 Musikern bestehende Hofkapelle bot ihm die Möglichkeit, auf erstklassigem Niveau Orchestermusik zu spielen. Und nach dem plötzlichen Tod seiner ersten Frau 1720 fand er in seiner zweiten Frau, der Sängerin Anna Magdalena, die er 1721 heiratete, eine musikverständige Partnerin an seiner Seite. Wer weiß was geschehen wäre, hatte Leopold nicht 1721 seine (laut Bach) „amüsische“ Cousine Friderica geheiratet, was sein Interesse an Bach und seiner Musik erlahmen ließ. Hätte es den Thomaskantor Bach

jedem gegeben? Wie dem auch sei, es war diese Zeit als Kapellmeister, in der Bach seine Orchesterwerke schrieb, die Brandenburgischen Konzerte ebenso wie drei der vier Orchestersuiten - eine war bereits in Weimar entstanden. Die zahlreichen weiteren Orchester- und Kammermusikkompositionen, die er damals komponiert haben muss, sind verloren gegangen (Darunter sicherlich viele Orchestersuiten, Bachs Freund Telemann schrieb insgesamt Hunderte solcher Werke, „nur“ 130 davon sind erhalten!) Dasselbe Schicksal hätte auch die vier uns bekannten Orchestersuiten Bachs ereilt, hätte er sie nicht in Leipzig aus der Schublade geholt, überarbeitet und veränderten Bedingungen angepasst. Eine ursprünglich in a-moll stehende Suite für Violine wurde so 1738, wohl für einen durchreisenden Flötisten, nach h-moll transponiert - bei der 4. Suite fügte Bach 1725 Pauken und Trompeten hinzu, bei der dritten 1730/31 Oboen, Pauken und Trompeten.

Als „Ouvertüren“ hat Bach selbst seine vier Suiten bezeichnet, nach dem die Suite eröffnenden Satz, der gleichzeitig die Funktion der Musik kennzeichnet. Sie diente als Beginn verschiedener Veranstaltungen, ob festlicher Zusammenkünfte, Operaufführungen, Orchesterkonzerte oder Kantaten. Entstanden war die Ouvertüre im 17. Jahrhundert in Frankreich, wo Jean-Baptiste Lully seine Opern und Ballette mit Orchesterstücken einleitete, die durch einen punktierten Rhythmus, die Abfolge eines schnellen, eines langsamen und wieder eines schnellen Teiles und einen festlichen Charakter geprägt sind. Diese Ouvertüren wurden dann für Konzert- bzw. Tanzveranstaltungen mit verschiedenen Tanzsätzen aus dem jeweiligen Werk zu Suiten zusammengefügt. Die Begeisterung für alles Französische, die in Europa im späten 17. und zu Beginn des 18. Jahrhundert herrschte, brachte die Suite auch nach Deutschland, wo sich Künstler wie Georg Muffat, vor allem aber Georg Philipp Telemann zu zahlreichen solcher Orchesterwerke inspirieren ließen. Nur allmählich

verlor die Orchestersuite dabei ihren Charakter als Tanzmusik - noch Georg Muffats Ouvertüren von 1695/97 waren zum Tanze bestimmt. Später blieb die Herkunft der Suite aus der Tanzmusik insbesondere an den Satzbezeichnungen zu erkennen. So auch in Bachs Suiten, der nicht nur französische Tänze wie die Gavotte, die Courante die Bourree oder das Menuett in seinen Suiten verwendete, sondern ebenso englische Tänze wie das Passepedio oder die Gigue, die serbokroatische Forlana oder die spanische Sarabande. In ihrem Charakter haben sich die Tänze dabei allerdings stark verändert: „eine Allemande zum Tanzen und eine zum Spielen sind wie Himmel und Erde verschieden“ schrieb der Bach-Zeitgenosse Johann Mattheson. Vor allem immer langsamer in den Tempi wurden die Tänze in dieser Entwicklung - auch der in Spanien im 16. Jahrhundert verbotenen, ausgelassenen, wilden und erotischen Sarabande zum Beispiel wurden die Ehrfurcht gebietenden, gravitätischen Sarabanden-Sätze, wie wir sie aus Bachs Suiten kennen. Und das ursprünglich ziemlich schnelle Menuett erfordert laut Mattheson eine „mäßige Lustigkeit“ - hier soll es angeblich der älter werdende Ludwig XIV. gewesen sein, der ein langsames Menuetttempo durchsetzte, weil er nicht mehr so schnell tanzen konnte!

Klemens Hippel

Suites pour orchestre de Jean-Sébastien Bach

L'image que nous nous faisons de Jean-Sébastien Bach est avant tout celle du compositeur baroque par excellence et du cantor de Saint-Thomas. Les étapes profanes de sa carrière, avant qu'il n'endosse cette fonction, disparaissent le plus souvent dans l'ombre du musicien d'église se consacrant sans relâche à ses compositions sacrées. Pourtant, Bach fut beaucoup plus dans son élément en qualité de directeur de la musique à Weimar et Köthen que dans sa fonction de cantor et de professeur de latin à Leipzig. Il n'est pas fortuit qu'il eût émis des doutes en 1722 sur son entrée en fonction de cantor car «il ne lui semblait pas bon tout d'abord de faire d'un directeur de la musique un cantor». Et ce changement ne lui réussit pas vraiment, comme en témoigne un conseiller de la ville de Leipzig peu après la mort de Bach... «l'école a besoin d'un cantor et non d'un directeur de la musique».

Quelle était donc cette fonction dont Bach fut fier toute sa vie? En sa qualité de directeur de la musique à Köthen, il dirigeait l'orchestre, composait des œuvres pour des occasions cérémonielles, donnait des concerts hebdomadaires et accompagnait la cour dans ses déplacements avec quelques autres musiciens. Cette fonction correspond à l'époque la plus heureuse de sa vie, après son départ peu glorieux de Weimar en 1717, où il avait été condamné à 4 semaines de cachot pour insubordination. Il avait trouvé en la personne du jeune prince Leopold un patron aussi mélomane qu'agréable, l'orchestre composé de 18 musiciens lui offrait la possibilité de jouer de la musique d'orchestre à un très haut niveau. Et après la mort soudaine de sa première femme en 1720, il eut à ses côtés une compagne comprenant la musique, avec la cantatrice Anna Magdalena qu'il épousa en secondes noces en 1721. Qui sait comment les choses auraient tourné si Leopold n'avait pas épousé en 1721 sa cousine Friderica «amusicale» (selon Bach), ce qui éteint son intérêt

pour Bach et sa musique. Le cantor de Saint-Thomas aurait-il jamais existé? Quoi qu'il en soit, c'est à cette époque de directeur de la musique que Bach écrivit ses œuvres pour orchestre, les Concertos brandebourgeois ainsi que les trois des quatre Suites pour orchestre – une ayant déjà été écrite à Weimar. Les nombreuses autres compositions pour orchestre et musique de chambre qu'il dut écrire alors sont perdues (Parmi elles sans aucun doute beaucoup de suites pour orchestre, l'ami de Bach, Telemann, écrivit en tout des centaines d'œuvres de ce genre, dont 130 «seulement» ont été conservées!). Les quatre Suites pour orchestre de Bach que nous connaissons auraient connu le même destin s'il ne les avait pas sorties de son tiroir à Leipzig, remaniées et adaptées à un nouveau contexte. Une Suite pour violon, à l'origine en la mineur, fut transposée en si mineur en 1738, sans doute pour un flûtiste de passage – dans la 4^{ème} Suite, Bach ajouta en 1725 timbales et trompettes, dans la troisième en 1730/31, haubois, timbales et trompettes.

Bach a qualifié lui-même ses quatre Suites d'«Ouvertures», d'après le mouvement introductif de la Suite qui caractérise en même temps la fonction de la musique. Elle servait d'introduction aux événements les plus divers, rencontres cérémonielles, représentations d'opéra, concerts d'orchestre ou cantates. L'Ouverture avait vu le jour au 17^{ème} siècle en France où Jean-Baptiste Lully introduisait ses opéras et ballets par des pièces orchestrales qui possédaient un caractère solennel par un rythme pointé et la succession de mouvements rapide-lent-rapide. Ces Ouvertures furent alors agencées en des Suites pour des soirées de concert ou de danse avec différents mouvements de danse de l'œuvre respective. L'enthousiasme pour tout ce qui était français régnant dans l'Europe de la fin du 17^{ème} siècle et du début du 18^{ème} siècle, amena aussi la Suite en Allemagne où des artistes comme Georg Muffat, mais surtout Georg Philipp Telemann se laissèrent inspirer pour nombre d'œuvres orchestrales

ce genre. Ce n'est que peu à peu que la Suite pour orchestre perdit son caractère de musique de danse – les Ouvertures de Georg Muffat de 1695/97 étaient encore destinées à la danse. Plus tard, l'origine de la Suite de la musique de danse se reconnut notamment aux titres de mouvements. Il en va ainsi dans les Suites de Bach, qui reprend dans ses Suites non seulement les termes de danses françaises comme Gavotte, Courante, Bourrée ou Menuet mais aussi des danses anglaises comme le Passepied ou la Gigue, la Forlana serbo-croate ou la Sarabande espagnole. Les danses ont toutefois beaucoup évolué dans leur caractère: «Danser une Allemande et en jouer une est aussi différent que le ciel et la terre», écrit Johann Mattheson, contemporain de Bach. Les danses évoluèrent surtout vers des tempi toujours plus lents – de la Sarabande exubérante, sauvage et érotique, interdite en Espagne au 16^{ème} siècle, naquirent les mouvements de sarabande graves et exigeant le respect tels que nous les connaissons des Suites de Bach. Et le Menuet à l'origine assez rapide demande, selon Mattheson, «une gaieté mesurée» - ici, c'est apparemment Louis XIV qui, en prenant de l'âge, imposa un tempo de menuet plus lent parce qu'il ne pouvait plus danser aussi vite!

*Klemens Hippel
Traduction: Sylvie Coquilhat*

Suites per orchestra di Johann Sebastian Bach

L'immagine di Johann Sebastian Bach che ci s'impone per prima è quella del compositore barocco per eccellenza e del Cantor di san Tomaso. Le tappe profane della sua carriera, prima che assumesse quest'incarico, spariscono il più delle volte nell'ombra del musicista di chiesa che si dedica senza tregua alle sue composizioni sacre. Eppure Bach è stato molto più a suo agio in qualità di direttore di musica a Weimar e a Köthen che nel suo incarico di Cantor e di professore di latino a Lipsia. Non a caso, nel 1722 espresse dubbi sulla sua nuova funzione di Cantor, perché "non gli sembrava giusto innanzitutto fare di un direttore di musica un Cantor". E non si può dire che questo cambiamento sia stato un vero successo, secondo quanto testimoniato da un consigliere della città di Lipsia poco dopo la morte di Bach. "La scuola ha bisogno di un Cantor, e non di un direttore di musica".

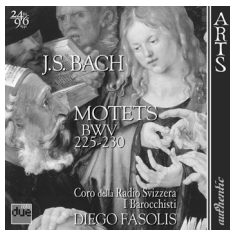
Quale era dunque quest'incarico di cui Bach andò orgoglioso per tutta la sua vita? A Köthen, in qualità di direttore di musica, dirigeva l'orchestra, componeva opere per cerimonie, dava concerti settimanali e con alcuni altri musicisti accompagnava la corte nei suoi spostamenti. Quest'incarico corrisponde al periodo più felice della sua vita, dopo la poco gloriosa partenza da Weimar nel 1717, dove era stato condannato a quattro settimane di carcere per insubordinazione. Aveva trovato nella persona del giovane principe Leopoldo un mecenate tanto melomane quanto piacevole, l'orchestra formata da 18 musicisti gli offriva la possibilità di suonare musica orchestrale ad altissimo livello. E dopo la morte improvvisa della prima moglie nel 1720, nella cantante Anna Magdalena, sposata in seconde nozze nel 1721, ebbe al suo fianco una compagna che capiva la musica. Chissà come sarebbero andate le cose se Leopoldo non avesse sposato nel 1721 la sua cugina Friderica "amusicale" (secondo Bach), con il conseguente affievolire del suo interesse per Bach e per la sua musica. Il Cantor di San Tomaso

sarebbe mai esistito? Comunque sia, è nel periodo della direzione di musica che Bach scrisse le sue opere per orchestra, i Concerti Brandeburghesi e tre delle quattro Suites per orchestra - una era già stata scritta a Weimar. Le numerose altre composizioni per orchestra e musica da camera che deve senz'altro aver scritto allora sono andate perdute (tra le quali sicuramente molte Suites per orchestra; Telemann, l'amico di Bach, scrisse in tutto centinaia di opere di quel genere, di cui "soltanto" 130 si sono tramandate!). Le quattro Suites per orchestra di Bach che conosciamo avrebbero subito la stessa sorte se egli non le avesse tirate fuori dal cassetto a Lipsia, rimaneggiate e adattate ad un nuovo contesto. Una Suite per violino, in origine in la minore, fu trasposta in si minore nel 1738, verosimilmente per un flautista di passaggio - nella quarta Suite, Bach aggiunse nel 1725 timpani e trombe, nella terza nel 1730/31 oboe, timpani e trombe.

Bach stesso diede alle sue quattro Suites il nome di "Ouvvertures", per via del movimento introduttivo della Suite che caratterizza nello stesso tempo la funzione del brano. Essa faceva da introduzione ai più svariati eventi, ricevimenti ufficiali, rappresentazioni operistiche, concerti o cantate. L'Ouverture era nata nel XVII secolo in Francia dove Jean-Baptiste Lully introduceva le sue opere e balletti con pezzi orchestrali il cui ritmo puntato e il succedersi di movimenti rapido-lento-rapido conferivano loro un carattere solenne. Tali Ouvvertures furono allora strutturate in Suites per serate destinate a concerti o balli con diversi movimenti di danza rispetto alla rispettiva opera. L'entusiasmo vigente in Europa dalla fine del XVII all'inizio del XVIII secolo per tutto ciò che era francese fece sì che la Suite approdasse anche in Germania dove artisti come Georg Muffat, ma soprattutto Georg Philipp Telemann, trassero ispirazione per numerose opere orchestrali di questo genere. La Suite per orchestra perse soltanto a poco a poco il suo carattere di musica da ballo

- le Ouvvertures di Georg Muffat del 1695/97 erano ancora destinate alla danza. Più tardi, l'origine della Suite di musica da ballo si poteva riconoscere soprattutto dai titoli dei movimenti. La stessa cosa vale per le Suites di Bach, che riprende in esse non soltanto i termini francesi di danza come Gavotte, Courante, Bourrée o Menuet, ma anche quelli delle danze inglesi come il Passepied o la Giga, la Forlana serbo-croata o la Sarabanda spagnola. Tuttavia il carattere delle danze ha subito una forte evoluzione: "Ballare una Allemande è differente dal suonarla quanto il cielo dalla terra", scrive Johann Mattheson, contemporaneo di Bach. Le danze adottarono soprattutto dei tempi sempre più lenti - dalla Sarabande esuberante, selvaggia ed erotica, vietata in Spagna nel XVI secolo, ebbero origine i movimenti di sarabanda gravi, che incutono rispetto, come quelli che troviamo nelle Suites di Bach. E il minuetto, all'origine piuttosto rapido, richiede secondo Mattheson "una misurata allegria" - e qui sembra che sia stato Louis XIV - non potendo più ballare così velocemente per ragioni di età - ad imporre un tempo più lento.

*Klemens Hippel
Traduzione: Christiane Ghier*



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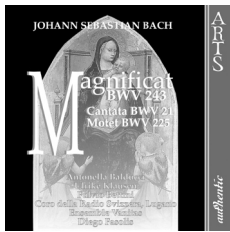
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Johann Sebastian Bach (1685 – 1750)

Suites for Orchestra (Overtures) BWV 1066-1069

I BAROCCHISTI

Diego Fasolis

Conductor / Dirigent / Chef d'orchestre / Direttore

Recording: **Auditorium "Stelio Moro" RSI, Lugano (Switzerland) 5/2001**

Production: **Carlo Piccardi and Gian Andrea Lodovici**

Sound Engineer and Producer: **Ulrich Ruscher**

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I Barocchisti - Diego Fasolis

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JOHANN SEBASTIAN BACH (1685-1750)

- [1] [5] **Suite No. 3 in D Major BWV 1068** (*D-Dur, Ré majeur, Re maggiore*)
for 2 Oboes, 3 Trumpets, Timpani, Strings and Continuo (1730-1738)
Ouverture - Air Gavotte I & II - Bourrée - Gigue 16:48
- [6] [12] **Suite No. 2 in B Minor BWV 1067** (*h-moll, si mineur, si minore*)
for Flute (Traversiere), Strings and Continuo (1738-1739)
Ouverture - Rondeau - Sarabande - Bourrée I & II - Polonaise-Double - Menuet - Badinerie 17:26
- [8] [19] **Suite No. 1 in C Major BWV 1066** (*C-Dur, Do majeur, Do maggiore*)
for 2 Oboes, Bassoon, Strings and Continuo (1719-1720)
Ouverture - Courante - Gavotte I & II - Forlane - Menuet I & II
Bourrée I & II - Passapied I & II 18:27
- [20] [24] **Suite No. 4 in D Major BWV 1069** (*D-Dur, Ré majeur, Re maggiore*)
for 3 Oboes, Bassoon, 3 Trumpets, Timpani, Strings and Continuo (1725)
Ouverture - Bourrée I & II - Gavotte - Menuet I & II - Réjouissance 17:43

I BAROCCHISTI

Diego Fasolis *Conductor / Dirigent / Chef d'orchestre / Direttore*DSD
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SACDBACH • SUITES NOS. 1-4 BWV 1066, 1067, 1068, 1069
I Barocchisti - Diego Fasolis