

In Freundschaft

Festive German Baroque Concertos and Suites with Orchestra

Georg Philipp Telemann (1681-1767)	Suite in e , TWV 55:e2 (undated) <i>for winds + orchestra</i> Ouverture, Rondeaux, Bourrée, Menuet I alternativement Menuet II, Gigue	14:00'
Johann Friedrich Fasch (1688-1785)	Concerto in d , FaWV L:d2 <i>for concertino oboe + orchestra</i> Allegro, Andante, Allegro	13:00'
Johann Sebastian Bach (1685-1750)	Concerto in d , BWV1052R (c. 1730) <i>reconstruction after harpsichord concerto BWV1052 for violin + orchestra</i> Allegro, Adagio, Allegro	20:00'
Intermission		
Christoph Graupner (1683-1760)	Ouverture in F , GWV 447 (c. 1741) <i>for recorder + orchestra</i> [Ouverture]-Allegro, La Speranza: Tempo giusto, Air en Gavotte, Menuet, Air, Plaisanterie	28:00'
Johann Sebastian Bach	Concerto no 6 in F , BWV 1057 (c. 1719-1721) <i>version of the 4th Brandenburg Concerto by Bach, for harpsichord solo, two recorders + orchestra</i> [...], Andante, Allegro assai	18:00'

Ensemble Odyssee

www.ensembleodyssee.com

Anna Stegmann, recorder solo
Georg Fritz, recorder & oboe solo
Eva Saladin, violin solo
Andrea Friggi, harpsichord solo

Ivan Iliev, Nadine Henrichs, violins
David Alonso Molina, viola
Agnieszka Oszańca, cello
Carina Cosgrave, violone

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With music by J.S. Bach, G. Ph. Telemann, Ch. Graupner and J.-F. Fasch

Johann Sebastian Bach is for many the most appreciated baroque composers of our time. But he was not without competitors in his own time. In a programme alongside his friends and rivals – Telemann, Fasch and Graupner, all composers who competed to become the new Thomaskantor in Leipzig in 1722 - Ensemble Odyssee offers a surprising twist featuring the historic opponents:

Choosing from the enormous repertoire left by the four protagonists, this programme brings some of the often neglected orchestral music to the center of the stage. Odyssee's soloists – Anna Stegmann (recorder), Eva Saladin (violin), Georg Fritz (oboe, recorder), and Andrea Friggi (harpsichord) - combine the highlights of the genre with seldomly played suites and ouvertures by Graupner and Fasch for solo wind instruments and orchestra.

Highlights of the programme include the original arrangement by Bach of his 4th Brandenburg Concerto for solo harpsichord, and his famous d-minor harpsichord concerto in an unknown and reconstructed version for solo violin and orchestra. The variety of sounds and orchestration fits the diversity of styles present in the German music of the 18th century, which was under the musical influence of France and Italy as well of earlier German styles.

A unexpected and refreshing perspective on the grandeur of German eighteenth-century orchestral music.
Eva Saladin