Caldara – Trio Sonatas (2015)



Sonata a 3 in B flat major. Op. 1, No. 4 : *01. I. Grave (2:27) 02. II. Allegro (2:09) 03. III. Adagio (2:47) 04. IV. Allegro (1:33)* Sonata da camera in G minor. Op. 2. No. 4:
05. I. Alemanda (3:27) 06. II. Corrente (1:48) 07. III. Gavota (1:33) 08. IV. Giga (0:59)
Sonata a 3 in D minor. Op. 1. No. 12 :
09. I. Adagio - Presto - Adagio - Presto - Adagio (2:27) 10. II. Allegro assai (3:10) 11. III. Adagio (2:09) 12. IV. Allegro (1:34)
Sonata da camera. Op. 2. No. 11 :
13. I. Preludio (3:15) 14. II. Alemanda (1:39) 15. III. Sarabanda (2:46) 16. IV. Giga (1:39)
Sonata a 3 in E minor. Op. 1. No. 5 :
17. I. Grave (2:45) 18. II. Vivace (1:44) 19. III. Adagio (2:27) 20. IV. Vivace (1:16)
Sonata da camera in F major. Op. 2. No. 8 :
21. I Preludio (1:36) 22. II Alemanda (1:54) 23. III. Corrente (1:46) 24. IV. Tempo di sarabanda (3:38)
Trio Sonata in C Minor. Op. 1 No. 6 :
25. I. Grave (2:42) 26. II. Presto (2:09) 27. III. Adagio (2:04) 28. IV. Allegro (2:04)
Sonata da camera in B-Flat Major. Op. 2 No. 2 :
29. I. Preludio. Largo (1:54) 30. II. Allemanda. Allegro (1:11) 31. III. Corrente. Allegro spiritoso (2:12) 32. IV. Gavotta. Allegro (0:54) 33. Chiaccona in B flat major. Op. 2, No. 12 (4:44)
Amandine Beyer – violin Leila Schayegh – violin Jonathan Pesek – cello Jörg-Andreas Bötticher –harpsichord, organ Matthias Spaeter – lute

The Italian baroque composer Antonio Caldara (1670-1736) is known for his rather bland sacred music (when I played some in a lecture, a well-known conductor said afterwards: “If I ever try to programme some of his music, remind me not to”). But these trio sonatas are full of colour and sonority, even though the scoring is for just two violins and continuo. Corelli is clearly the model; the Op 1 sonatas are mostly church style slow-fast-slow-fast, the Op 2 set use a variety of dance forms. Right at the end comes the gem: a Chiacona where Caldara throws caution to the winds and these lively players sound as if they are improvising. --- btclassics.net

I think this is terrific. I wasn't very familiar with Caldara, having just heard a few oddments on the radio from time to time, and these pieces were entirely new to me. They turned out to be a delight.

These are sonatas for two violins and continuo, and they are full of very fine, varied music. The influence of Corelli seems plain but the sonatas have their own individual style and identity and make a really satisfying listen. Much of this is due to the playing of Amandine Beyer, Leila Schayegh and their continuo group, which is quite excellent. Beyer is brilliant in this repertoire and I have admired her work for some time. This is well up to standard and her fellow musicians are just as good. They generate real zing and power when needed, and genuine tenderness and beauty in other places. It's exemplary Baroque and chamber playing, I think, and a real pleasure to listen to.

Glossa do their usual excellent job of both sound recording and presentation, making this an all-round gem of a disc, I think. Very warmly recommended. --- Sid Nuncius, amazon.com

download (mp3 @320 kbs):

yandex 4shared mega mediafire zalivalka cloudmailru oboom uplea

back