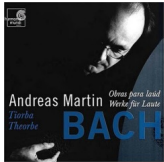


Bach - Obras para laúd (Andreas Martin)



01. Suite g-Moll (BWV 995) - Prelude 02. Suite g-Moll (BWV 995) - Allemande 03. Suite g-Moll (BWV 995) - Courante 04. Suite g-Moll (BWV 995) - Sarabande 05. Suite g-Moll (BWV 995) - Gavotte 06. Suite g-Moll (BWV 995) - Gigue 07. Suite c-Moll (BWV 997) - Prelude 08. Suite c-Moll (BWV 997) - Fuga 09. Suite c-Moll (BWV 997) - Sarabande 10. Suite c-Moll (BWV 997) - Gigue 11. Präludium c-Moll BWV 999 12. Fuge g-Moll BWV 1000 Andreas Martin – tiorba

Bach's Lute Suites were either original compositions for that instrument, or transcriptions of other works for unaccompanied violin or cello; the selections on this CD fall evenly into these categories. Those initially conceived for the lute are the Suite in C minor, BWV 997, and the Prelude in C minor, BWV 999, while the Suite in G minor, BWV 995, was arranged from the Cello Suite, BWV 1011, and the Fugue in G minor was similarly taken from the Violin Sonata, BWV 1001. Bach's choices of uncomfortable keys, his unfamiliarity with tablature, and ignorance of other aspects of the lutenist's practice can be discerned in his awkward voicings and cumbersome chords, which often seem more idiomatic for the harpsichord. All of this might be academic, except that the process of transcription is complicated further in Andreas Martin's renditions, performed on the theorbo or bass lute, which is most often heard as a harmony component in basso continuo parts. Martin's performances are expressive and clean, though the theorbo's tone is quite dark and heavy. This instrument's rich bass-tenor range may appeal to some, but others may find the low register gloomy and slightly murky here, due to the highly resonant acoustics. ---Blair Sanderson, Rovi

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