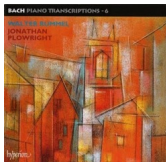


Bach - Piano Transcriptions Vol. 6

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Sobota, 12 Czerwiec 2010 11:59 - Zmieniony Poniedziałek, 05 Marzec 2012 19:39

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CD 1

Jesus nahm zu sich die Zwölfe, BWV22, Movement 5: Ertödt' uns durch dein' Güte
Ach wie flüchtig, ach wie nichtig, BWV26, Movement 1: Overture
Liebster Jesu, wir sind hier, BWV731
Vater unser im Himmelreich, BWV760
Was Gott tut, das ist wohlgetan, BWV99, Movement 1: Was Gott tut, das ist wohlgetan
Das alte Jahr vergangen ist, BWV614
Christ lag in Todesbanden, BWV4, Movement 4: Jesus Christus, Gottes Sohn
Jesu, der du meine Seele, BWV78, Movement 2: Wir eilen mit schwachen, doch emsigen Schritten
Weinen, Klagen, Sorgen, Zagen, BWV12, Movement 1: Sinfonia
Also hat Gott die Welt geliebt, BWV68, Movement 2: Mein gläubiges Herze, frohlocke, sing, scherze
Das neugeborne Kindelein, BWV122, Movement 2: O Mensche, die ihr täglich sündigt
Ich hab in Gottes Herz und Sinn, BWV92, Movement 6: Das Brausen von den rauden Winden
Was frag ich nach der Welt, BWV94, Movement 2: Die Welt ist wie ein Rauch und Schatten
Der Streit zwischen Phoebus und Pan 'Geschwinde, ihr wirbeln den Winde', BWV201, Movement 7: Zu Tanze, zu Sprunge 'Pan's dancing song'

CD 2

Wir müssen durch viel Trübsal, BWV146, Movement 1: Overture
Durchlauchtster Leopold, BWV173a, Movement 7: Dein Name gleich der Sonnen geh
Amore traditore, BWV203, Movement 3: Lass dich nimmer von der Liebe berücken 'Chi in amore ha nemica la sorte'
Erhalt uns, Herr, bei deinem Wort, BWV126, Movement 4: Stürze zu Boden
Ich geh und suche mit Verlangen, BWV49, Movement 6: Dich hab ich je und je geliebt
Was frag ich nach der Welt, BWV94, Movement 1: O Gott, du frommer Gott!
Magnificat, BWV243, Movement 9: Esurientes implevit bonis
Gelobet sei der Herr, mein Gott, BWV129, Movement 5: Gelobet sei mein Gott
Herr Jesu Christ, wahr' Mensch und Gott, BWV127, Movement 3: Die Seele ruht in Jesu Händen
Herr Gott, dich loben alle wir, BWV130, Movement 1: Herr Gott, dich loben alle wir
Oratorium tempore Nativitatis Christi 'Christmas Oratorio', BWV248, Part 1 Movement 9: Vom Himmel hoch, da komm' ich Her

Jonathan Plowright, piano

This sixth volume in Hyperion's voyage through the distinguished legacy of piano transcriptions of Bach masterpieces brings us to a fascinating programme presenting the twenty-five surviving transcriptions by Walter Rummel.

Pupil of Godowsky, friend of Debussy and favourably compared to Cortot and Horowitz, Rummel left us recordings instantly conveying that essential combination of robust articulation and sensitive flexibility which must inform the outlook of the master-transcriber. The majority of Rummel's transcriptions turn away from the standard fare of organ preludes, rather delving into the immeasurable riches to be found among Bach's choral works, and at the same time mastering the difficulties inherent in condensing the numerous musical lines of a choir and orchestra into a meaningful piano score.

Jonathan Plowright's exquisite performances embody the tradition of that golden age of pianism from which these transcriptions emerged—in Rummel's own words: 'The composer bewitches music, holding it captive behind the prison of five lines; but the interpreter breaks the spell that holds the bewitched princess, he frees Music.' Walter Rummel (1887–1953) was the personification of romanticism, a free-spirited individualist drawn constantly to the past, a dreamer always in pursuit of lofty ideals. He was an avid reader of Greek philosophy and medieval poetry, but he also had a lifelong scholarly interest in religion, filling many of his notebooks with passages copied from Thomas Aquinas, St Augustine, Bede and others. He also read books on medieval music, Spanish musical mysticism of the sixteenth century, and spirituality in Bach's works. Given these preoccupations it is not surprising that he was drawn to Bach and especially to his vocal music.

Rummel's transcriptions, published between 1922 and 1938 by J & W Chester in London, were among the first of their kind. Previous transcribers—from Liszt to Tausig, d'Albert, Siloti, Friedman, Busoni and Szántó—had devoted themselves almost entirely to Bach's works for organ or violin. Saint-Saëns was the sole major transcriber to turn his attention to the vocal music, producing eight transcriptions from the cantatas. By contrast, twenty-two of Rummel's twenty-five surviving transcriptions are drawn from Bach's vocal works. --- Charles Timbrell, hyperion-records.co.uk

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