NEW RELEASE

Release Date: 03.02.2023

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Johann Sebastian Bach **Recovered Chamber Concertos** Michael Form; Au Pieds du Roy

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AL	X PIEDS DU ROY	MICHAEL FORM

ŧ	J.S. Bach Recovered		
PANCLASSICS	Chamber Concertos		
1-3 4-6 7-9	Concerto da Camera a 6 in D minor BWV1063R for recorder oboe, violin, viola, violoncello & bc. Concerto in B flat major after BWV525 & 1032 for recorder oboe & basson Concerto da Camera in D major BWV1064R for 3 violins, viola & bc.	9:04	
10-12	Concerto da Camera a 5 in G major after BWV 592 & 592a after a violin concerto by Johann Ernst Prinz von Sachsen-Weimar for recorder, violin, viola, bassoon & b.c.	7:05	
13	Passacaille after BWV78 for recorder, oboe, violin, viola & b.c.	4:28	
14	Concerto a 6 in D minor BWV 1059R reconstruction of a 9-bar fragment for recorder, 3 violins, viola & b.c.	6:26	
15-17 Concerto da camera a 5 in F major BWV 1047R 11:01 original version of the 2 rd Brandenburg Concerto for recorder, obose, horn, violin & b.c. all works are reconstructions and transcriptions by Michael Form			
Aux Pieds du Roy			
Emmanuel Laporte oboe · Alexandre Zanetta horn · Jeremie Papasergio bassoon Anaïs Chen, Eva Saladin, Sonoko Asabuki violin Bernadette Verhagen viola · Hyngun Cho violoncello · Johannes Keller harpsichord			
Michael Form recorder & direction			
PG 10443	te invalid Recorded at Parish church St. Paritaleon. Nugler Re-Paritaleon (Switzerlend). 1 SRC Nugler Re-Paritaleon (Switzerlend). 1 music gratch 1 in The Natherstands Booklet essay: (Datasch : English - Français 7	319990 104457	





Johann Sebastian Bach was an incredibly good "recycler" of his own music and reused much of what he had already composed in a different form. For the concerts of the Collegium Musicum, which had been taken over from Telemann, in the famous Café Zimmermann, he needed a large number of instrumental pieces. This was also a special opportunity to perform music for up to four harpsichords - a field of experimentation that must have been extremely appealing to Bach as a legendary keyboard virtuoso. These harpsichord concertos in particular probably all have a Weimar prehistory as chamber concertos for various solo instruments in versions that are unfortunately lost today.

Michael Form sets about reconstructing these original versions with great detective instinct. However, the focus is not only on the reconstruction of the works, but also on the rediscovery of an entire genre: the concerto da camera, in which several solo instruments perform together without orchestral accompaniment.