

Bach Incarnated

Original, arranged and reimagined works for solo recorder and orchestra by Bach and contemporaries

Johann Sebastian Bach's keyboard concertos are generally agreed to be transcriptions of now lost instrumental concertos. Many of the movements had previous incarnations in Leipzig cantatas written ten or more years prior to the autograph manuscripts from the end of the 1730's.

A situation which invites the keen arranger of new repertoire for the recorder to reimagine Bach's keyboard concertos for an instrument the composer himself knew well. Whereas the recorder is frequently used to an effect-full extend in his cantatas and instrumental concertos such as the 4th Brandenburg concerto (which Bach himself reworked to the F-major keyboard concerto no 6 (BWV 1057)), the recorder is not blessed with an original solo concerto as we know it by the like of Georg Philipp Telemann or Antonio Vivaldi. In *Bach Incarnated* two keyboard concertos will be heard as such solo works for recorder, reimagining them as they if they would have been arranged by the master himself.



The pieces are contextualised with original works for recorder and orchestra by Telemann, Vivaldi and an arrangement of an oboe concerto by Tomaso Albinoni. Virtuoso concertos we know Bach was aware of and might have studied, however, the mastery and complexity of his own compositional style remains without equal.

Programme proposal

Johann Sebastian Bach
(1675 - 1750)

Concerto in E-flat major
after BWV 1053, BWV 169 and BWV 49
[Allegro], Siciliano, Allegro

Tomaso Albinoni
(1671 - 1751)

Concerto a cinque in d-minor
after op. 9, no. 2
Allegro e non presto, Adagio, Allegro

Antonio Vivaldi
(1678 - 1741)

Concerto in c-minor
RV 441
Allegro non molto, Largo, [Allegro]

Georg Philipp Telemann
(1681 - 1767)

Concerto in C-major
TWV 51:C1
Allegretto, Allegro, Andante, Tempo di Minue

Johann Sebastian Bach

Concerto in B-flat major
after BWV 1055

Tomaso Albinoni

Concerto in C-major
after op. 7, no. 2
Allegro, Adagio, Allegro

Johann Sebastian Bach

Wenn wir in höchsten Nöthen sein
after BWV 641 („Orgelbüchlein“)

Ensemble Odyssee

Min. 7 musician

Recorder solo Anna Stegmann

Violins 2 (Eva Saladin leader)

Viola 1

Cello 1

Violone 1

Harpsichord 1 [organ optional]

Theorbe [optional]

Bassoon [optional]