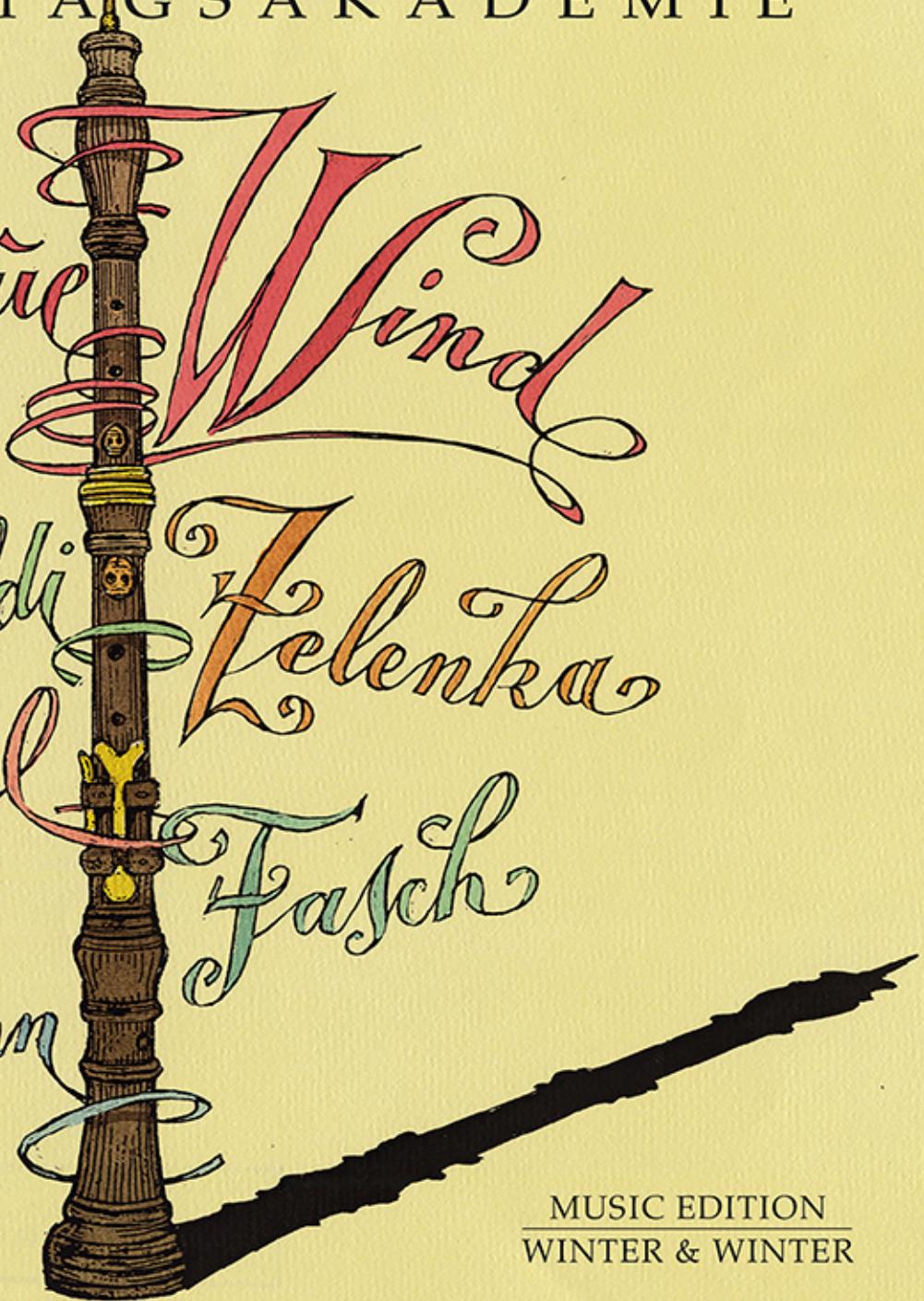


DIE FREITAGSAKADEMIE

Baroque Wind

Vivaldi Telenka
Händel Fasch
Telemann



MUSIC EDITION
WINTER & WINTER

DIE FREITAGSAKADEMIE: BAROQUE WIND

1. - 4. ANTONIO VIVALDI

Sonata in C-major, RV 801

for 2 oboes, bassoon and basso continuo

5. - 8. JAN DISMAS ZELENKA

Sonata II, G-minor, ZWV 181,2

for 2 oboes, bassoon and basso continuo

9. GEORG FRIEDRICH HÄNDEL

Aria in F-major, HWV 410

for 2 horns, 2 oboes and bassoon

10. - 13. JOHANN FRIEDRICH FASCH

Sonata in G-minor, FaWV N:g1

for 2 oboes, bassoon and basso continuo

14. GEORG FRIEDRICH HÄNDEL

Aria in F-major, HWV 411

for 2 horns, 2 oboes and bassoon

15. - 19. GEORG PHILIPP TELEMAN

Ouverture ("La Chasse"), F-major, TWV 44:10

for 2 horns, 2 oboes, bassoon and basso continuo

KATHARINA SUSKE, STEFANO VEZZANI: *baroque oboes*

CARLES CRISTÓBAL: *baroque bassoon*

CHRISTIAN HOLENSTEIN, DANIEL LIENHARD: *baroque horns*

JÁN KRIGOVSKÝ: *violone* · JONATHAN RUBIN: *archlute, baroque guitar* · MAREK ČERMÁK: *harpsichord, organ*

Blasinstrumente revolutionieren die Barockmusik. Am Hofe Ludwigs XIV. erfindet Jean de Hotteterre die Oboe, die einen unvergleichlichen Siegeszug durch die Musikwelt antritt. Weitere einfallsreiche Instrumentenbauer verhelfen den Hörnern zu ganz neuen, atemberaubenden Möglichkeiten. Begeistert greifen Komponisten wie Vivaldi, Zelenka, Händel, Fasch und Telemann diese klanglichen Neuerungen auf. Leider sind diese so berauschenden Werke selten zu hören, doch es ist eine wahre Bereicherung, diese Juwelen der Barockliteratur zu erleben.

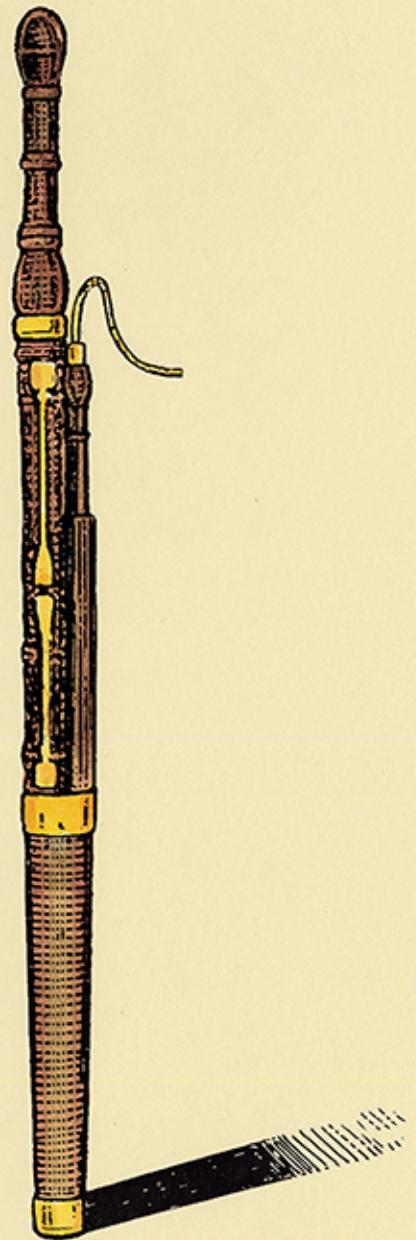
Wind instruments revolutionize Baroque music. At the court of Louis XIV, Jean de Hotteterre invents the oboe, which begins an incomparable triumphal procession through the world of music. Other resourceful instrument makers help the horns to achieve completely new, breathtaking possibilities. Composers like Vivaldi, Zelenka, Händel, Fasch and Telemann enthusiastically took up these tonal innovations. Unfortunately, these intoxicating works are rarely heard, but it is a true enrichment to experience these jewels of Baroque literature.

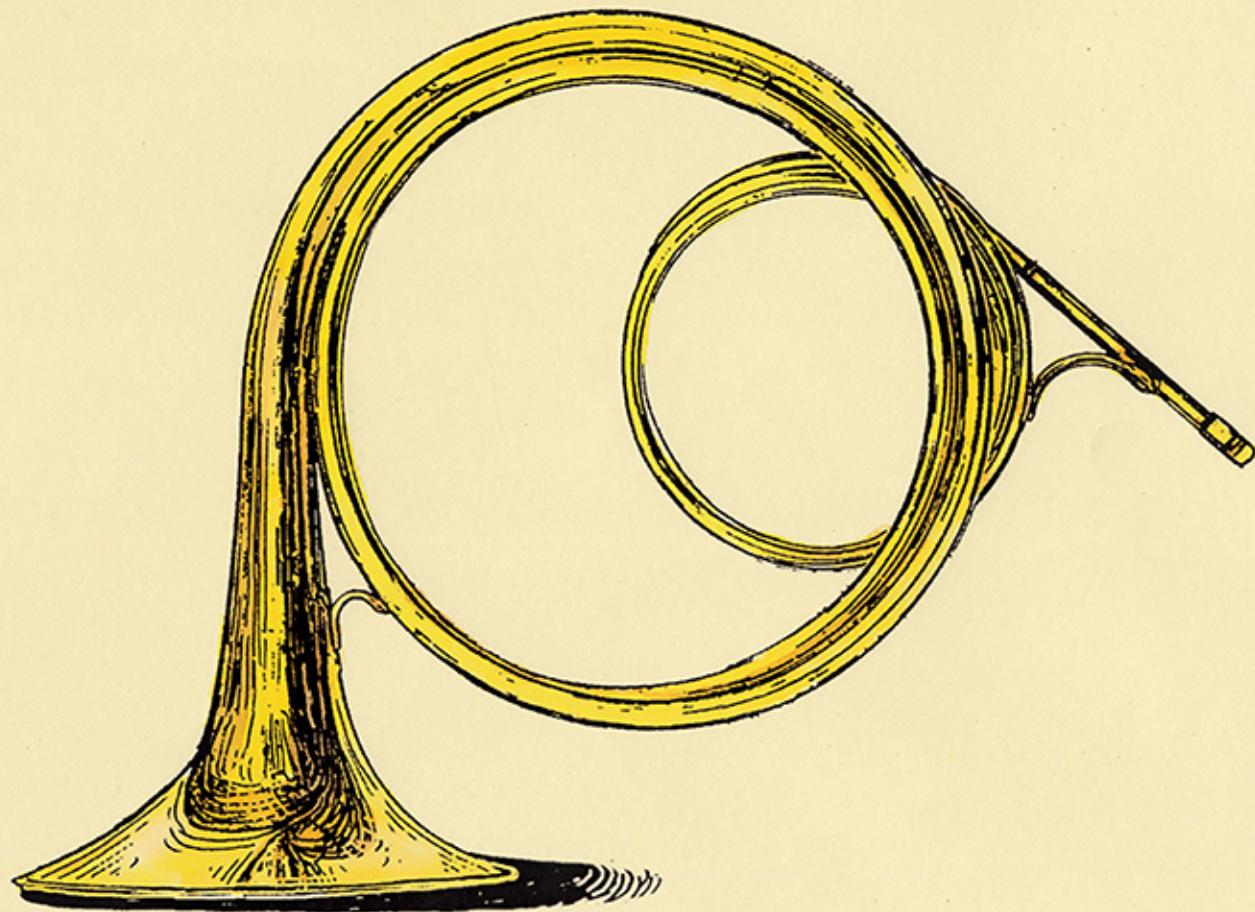


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ANTONIO VIVALDI (1678 – 1741)

Sonata in C-major, RV 801

for 2 oboes, bassoon and basso continuo

1. Largo.....	2:38
2. Allegro.....	2:20
3. Largo.....	2:03
4. Allegro.....	2:42

JAN DISMAS ZELENKA (1679-1745)

Sonata II, G-minor, ZWV 181,2

for 2 oboes, bassoon and basso continuo

5. Andante.....	4:20
6. Allegro.....	7:17
7. Andante.....	5:35
8. Allegro.....	5:29

9. GEORG FRIEDRICH HÄNDEL (1685 -1759)

Aria in F-major, HWV 410

for 2 horns, 2 oboes and bassoon..... 5:01

KATHARINA SUSKE: *baroque oboe*
(after Thomas Stanesby Jr., 1720,
by Pau Orriols, Villanova i la Geltrù,
Spain, 2010)

STEFANO VEZZANI: *baroque oboe*
(after Thomas Stanesby Jr., 1720,
by Pau Orriols, Villanova i la Geltrù,
Spain, 2018)

CARLES CRISTÓBAL: *baroque*
bassoon (after G. P. Wietfelt, 1740,
by Pau Orriols & Alfons Sibila,

Villanova i la Geltrú, Spain, 2008)

CHRISTIAN HOLENSTEIN: *baroque*
horn (after J. Leichamschneider, 1715,
by Andreas Jungwirth, Plank am
Kamp, Austria, 2014)

DANIEL LIENHARD: *baroque horn*
(after J. Leichamschneider, 1715,
by Andreas Jungwirth, Plank am
Kamp, Austria, 2010)

JÁN KRIGOVSKÝ: *violone* (Anony-
mus, 18th century, Vienna, Austria)

JOHANN FRIEDRICH FASCH (1688-1758)

Sonata in G-minor, FaWV N:g1

for 2 oboes, bassoon and basso continuo

10. Largo.....	2:05
11. Allegro.....	2:33
12. Largo.....	1:52
13. Allegro.....	2:23

14. GEORG FRIEDRICH HÄNDEL (1685 -1759)

Aria in F-major, HWV 411

for 2 horns, 2 oboes and bassoon..... 1:47

GEORG PHILIPP TELEMANN (1681-1767)

Ouverture ("La Chasse"), F-major, TWV 44:10

for 2 horns, 2 oboes, bassoon and basso continuo

15. Ouverture.....	3:41
16. Passepied I & II	2:15
17. Sarabande.....	1:40
18. Rigaudon.....	1:25
19. Le Plaisir	2:02

JONATHAN RUBIN: *archlute* (after

Koch 17th century, by Jiri Cepelak,
Horomerice, Czech Republic, 2017),
Baroque guitar (after Anonyme 17th
century Italy, by Jiri Cepelak,
Horomerice, Czechia, 2009)

MAREK ČERMÁK: *harpsichord* (after
Andreas Ruckers, Antwerp, Belgium,
ca. 1650, by Jiří Výmola, 2001),
organ (after Jan Výmola, Brno, Czechia,
1748, by Dlabal & Mettler, 2007)