The Godfather
Masters of the German & Italian Baroque

Adrian Chandler director/violin  La Serenissima
THE GODFATHER

MASTERS OF THE GERMAN AND ITALIAN BAROQUE

Concerto for 3 trumpets, timpani, 2 oboes, bassoon, strings & continuo in D, TWV 54 D3
Georg Philipp Telemann (1681-1767)
1 Intrada-Grave [2.43]
2 Allegro [2.54]
3 Largo [2.31]
4 Vivace [3.08]

Concerto movement for violin, strings & continuo in a, Jung - Johann Georg Pisendel (1687-1755)
5 Allegro [4.18]

Concerto movement for 2 oboes, bassoon, strings & continuo in E flat, Jung II, 1 Johann Georg Pisendel
6 Allegro [6.13]
7 Allegro [6.31]

Concerto for violin, bassoon, strings & continuo in B flat
Giuseppe Antonio Brescianello (c.1690-1758)
8 Allegro [4.04]
9 Adagio [5.07]
X Allegro [2.55]

Concerto for violin & strings in B flat, RV 745
Antonio Vivaldi (1678-1741)
11 Allegro [3.52]
11 Allegro [3.24]

Concerto for strings & continuo in A, RV 158
Antonio Vivaldi
12 Allegro molto [2.40]
13 Andante molto [2.15]
14 Allegro [3.34]

Concerto for violin, 2 oboes, bassoon, 3 trumpets, timpani, strings & continuo in D, FaWV LD3
Johann Friedrich Fasch (1688-1758)
15 Allegro [3.55]
16 Allegro [2.15]
17 Allegro [5.13]

Total timings: [66.09]

LA SERENISSIMA
ADRIAN CHANDLER DIRECTOR / VIOLIN

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INTRODUCTION

The musical world of eighteenth-century Europe was a small one. Despite the problems presented by contemporary standards of transport, it was quite normal for composers in one part of Europe to be entirely au fait with what was happening elsewhere. This is borne out by the closeness of three German composers: Telemann, godfather to C.P.E. Bach; Pisendel; and J.S. Bach, who admired both his compatriots and composed some astoundingly difficult music for the violinist Pisendel.

This programme celebrates their music as well as the music of those who contributed to their musical heritage. Included alongside the German triumvirate are works by Vivaldi who physically helped with the composition of Pisendel’s a minor concerto movement, Fasch who was a great friend of Pisendel and Telemann, and Brescianello, an Italian who helped in the dissemination of Italian instrumental music throughout the German-speaking lands and whose concertos were played in Dresden by Pisendel.

THE GODFATHER

Telemann controversially declared in his 1718 autobiography that his concertos ‘mostly smell of France’; he complained that the form as a whole generally contained ‘many difficulties and awkward leaps…little harmony and even poorer melody’. There can be little doubt that these scathing remarks were directed principally at certain celebrated Italian composers; the irony is that Telemann’s concertos imitate the Italian style so well, fused as they are with German and French elements in the manner of his famous ‘mixed taste’. His 1740 autobiography indicates a change of heart asserting that of all the national styles, he had absorbed that of Italy the last; his eventual acceptance of the Italian style led to many such works being performed at his public concerts, and for concertos by Vivaldi, Albinoni and Tessarini being included as entr’acte entertainments between the acts of his comic opera Pimpinone in Hamburg, 1725.

Telemann probably started composing concertos during his period at Eisenach, where he was in the employ of Duke Johann-Wilhelm of Saxe-Eisenach. It is also during this period that he initially met Johann Sebastian Bach (whose
Johann Georg Pisendel, for whom Telemann composed an ode when news reached him of his friend’s death.

Pisendel had studied the violin with Torelli whilst he was a chorister at the court of Ansbach. On leaving Ansbach, Pisendel journeyed to the University of Leipzig (where Telemann also studied) stopping off en route in Weimar where he met Bach. He then proceeded to the court of Dresden in 1712, in whose employ he remained for the rest of his life. It was whilst accompanying the electoral prince on one of his many tours that he met and befriended Vivaldi. Pisendel spent nine months studying with Vivaldi in Venice in 1716, before returning to continue his studies in 1717. In addition to violin lessons, Pisendel also studied composition with Vivaldi as proven by the concerto movement for violin in a minor; this manuscript shows several corrections in Vivaldi’s hand. Vivaldi may have set this piece as a compositional exercise for Pisendel as it borrows material from the second and sixth concertos of Vivaldi’s ground-breaking L’estro armonico (Opus 3). It also provides links with Bach’s concertos: there is a striking resemblance between the ritornello of Pisendel’s work and that of the first movement of Bach’s double violin concerto. Additionally, the concluding bariolage passage possesses parallels in terms of technique, key and harmonic structure with an episode towards the end of Bach’s violin concerto in a minor (BWV 1041). Given the quality of Pisendel’s music, it is unfortunate that he produced so little; most of his surviving oeuvre features the solo violin; the concerto movement for 2 oboes, bassoon and strings is unique.

Due to the aforementioned correspondences between the works of Bach and Pisendel, it seems logical to assume that Bach saw the manuscript of his friend’s violin concerto movement before composing his own violin concertos. It has long been supposed that Bach composed his unaccompanied works for violin with Pisendel in mind; the gargantuan nature of these pieces certainly matches the Herculean technique possessed by Pisendel. Indeed, it is conceivable that Pisendel’s playing style contributed towards anything of virtuosity that Bach composed for the violin, such as the concerto movement in D (BWV 1045); it is hard to imagine anyone other than Pisendel playing this work. Bach was frequently in contact with the court at Dresden and made a visit there in 1741, shortly in advance of the work’s proposed compositional date of 1743. It is not unreasonable to suppose that Bach may have penned this single-movement work for the Dresden court (where such works appear to have been popular) before recycling the material in an introductory sinfonia to a lost cantata (the alternative title of Sinfonia appears squeezed into the space between the original title and the first stave of the manuscript).

Another musician in Pisendel’s circle – and who also had Vivaldian connections – was Johann Friedrich Fasch, who spent most of his career at the court of Anhalt-Zerbst (where he became acquainted with Princess Sophie Friederike Auguste von Anhalt-Zerbst-Dornburg, who later became known as Catherine the Great). Fasch had attended the famous Leipzig Thomasschule where Bach was to become kantor in 1723 (after both Telemann and Christoph Graupner had declined the post). Much of his career from 1708 until 1721 was spent either in Leipzig or travelling throughout Germany, but in 1721, he moved to Prague to become Componist to Count Wenzel von Morzin who granted Vivaldi the title of Maestro di Musica in Italia; it was the virtuoso bassoonist of Morzin’s famous orchestra, Antonin Reichenauer, for whom Vivaldi penned most of his bassoon concertos.
soloist who required the work to be tailored to his or her particular strengths. Concertos that show such reworkings include the concerto in e minor (RV 281) and the concerto in B flat (RV 365). To these may be added the concerto movement in B flat (RV 745) which probably served as a replacement to a concerto finale; the use of bariolage and upbow staccato are typical of his late concertos. Also belonging to this late period is the Concerto ripieno in A (RV 158) which is one of around sixty such works that were composed for strings and continuo without soloist. This piece shows Vivaldi moving towards the classical style with its embryonic use of sonata form.

Given the reverence in which Vivaldi was held in Morzin’s establishment, it seems certain that Fasch would have encountered many of Vivaldi’s concertos there, possibly including Le Quattro Stagioni which was already in the repertoire of Morzin’s orchestra before its publication and dedication (to Morzin) in 1725. It is therefore unsurprising that much of Fasch’s solo violin music bears a distinctively Vivaldian touch. This would have been particularly welcomed by Bach (who is known to have possessed instrumental music by Fasch) and Pisendel, who received regular instalments of music from Fasch for the Dresden court; Pisendel sent manuscripts by return in way of recompense. The present concerto is one of two surviving concertos that share a similar scoring; whilst we can’t be certain that this work was one of those sent to Dresden, a fragment of its sibling currently resides amongst the archives of the Dresden court orchestra.

Sadly, only around thirty per cent of Fasch’s output has survived, as is shown by an inventory of court musical sources compiled in 1743; Fasch is the composer who appears most frequently, followed by Vivaldi, and then by Telemann – Fasch’s idol – in third place.

Whilst the influence of the Italian style on German composers has received much musicological discussion, little has so far been written on the impact that the German style had on the Italians. The Italians were not immune to German tastes, as chamber works by Telemann in the hand of Giovanni Battista Vivaldi (Antonio’s father) show; further evidence can be found in the music of the Munich-based Evaristo Felice Dall’Abaco and Giuseppe Antonio Brescianello, who worked alongside Dall’Abaco in Munich before taking a post at the Württemberg court in Stuttgart. Brescianello is almost the only Italian to have composed orchestral suites (a form in which Telemann and Fasch excelled); he also composed concertos such as that for violin and bassoon, predominantly Italian in their outlook, yet fused with a German harmonic twist.

Despite this more cosmopolitan approach favoured by some Italians, there was still a large demand for Vivaldi’s concertos, particularly amongst the European virtuosi. Along with Tartini, Vivaldi stood at the forefront of advances in violin technique with many of his violin concertos demanding technical wizardry from the soloist. Occasionally, Vivaldi would find himself adapting a concerto for a different

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La Serenissima
Adrian Chandler director

Simon Munday trumpet
Barlow & Martin, UK, 2016, after JC Kodish c1700

Matthew Wells trumpet
Barlow & Martin, UK, 2016, after JC Kodish c1700

Paul Sharp trumpet
Matthew Parker, UK, 2014, after Leonhard Ehe II c1710

Tommy Foster timpani
Lefima & Aehnelt, Germany, 2006, after Leipzig 1739

Rachel Chaplin oboe
Wolfgang Kube, Germany, 2018, after Anciuti

Mark Baigent oboe
Wolfgang Kube, Germany, 2018, after Anciuti

Peter Whelan bassoon [tracks 6, 8, 10, 17]
Peter de Koningh, The Netherlands, 2007, after anonymous Venetian model

Andrew Watts bassoon [tracks 5, 4]
Paul Hailperin, Germany, early 18th century, after M Deper

Inga Maria Klaucke bassoon [tracks 7, 15, 16]
Laurent Verjat, France, 2012, after Eichentopf

Adrian Chandler violin & director
Rowland Ross, UK, 1981, after Amati

Oliver Cave violin I
Martin Hiisden, UK, 1985, after anonymous c1650

Agata Daraskaite violin I
Anon, c1780

Guy Button violin I
Joannes Jais, Germany, c1750

Camilla Scarlett violin II
Rowland Ross, UK, 1996, after Amati

Simon Kodurand violin II
Christopher Rowe, UK, 1993, after Guarneri del Gesu

Claudia Norz violin II
Georg Aman, Germany, 18th century

Ellen Bundy violin II
Kloz family, Mittenwald, c1780

Elitsa Bogdanova viola
Jan Pawlikowski, Poland, 2012, after Amati

James O’Toole viola
Eric Mawby, UK, 2012, after Guarneri

Thomas Kirby viola
Bernd Hiller, Germany, 2006

Vladimir Waltham continuo cello
Nicola Gagliano, Italy, c1770 on loan from the Jumpstart Jr. Foundation

Carina Drury cello
Maker unknown, Italy, c1850

Carina Cosgrave double bass
Maker unknown, Germany, c1870

Lynda Sayce theorbo & baroque guitar
Theorbo in A by David Van Edwards, Norwich, 2007, after Matteo Buchenberg, Rome 1614
Baroque guitar in E by Ivo Magherini, Bremen, 2002, after Giovanni Tesler, Ancona 1620

Giulia Nuti harpsichord
Malcolm Greenhalgh, UK, 1989, after Grimaldi c1680
La Serenissima was formed in 1994 for a performance of Antonio Vivaldi’s *La Sena festeggiante* and has now firmly established itself as one of the leading exponents of the music of eighteenth-century Venice and connected composers.

Since its first CD release in 2003, La Serenissima has been universally applauded by publications including BBC Music Magazine, Diapason, Gramophone Magazine, The Guardian, The Sunday Times, Fanfare Magazine, American Record Guide, The Strad, La Stampa and Goldberg Magazine. Its records have been nominated for Gramophone Awards (on multiple occasions), included in an elite Forbes List and featured on a hit American television soundtrack. In 2010 the group’s release *Vivaldi: The French Connection* was awarded the Gramophone Award for Baroque Instrumental and their 2017 release *The Italian Job* repeated this success. La Serenissima celebrated its 21st birthday in 2015 by recording Vivaldi’s *The Four Seasons* (Manchester version) alongside works for violino in tromba marina: a reconstruction project undertaken by violinist Adrian Chandler, luthier David Rattray and the musicologist Michael Talbot which was a first in modern times. The record spent several weeks in the UK Specialist Classical Chart, featured as ‘Editor’s Choice’ Gramophone Magazine, ‘Concerto Choice’ BBC Music Magazine, voted ‘Classical Album of the Year’ by the Irish Times and ranked in the Top 3 Picks of Radio 3’s ‘Building a Library – The Four Seasons’ from a catalogue of albums dating back to the 1940s. The ensemble’s 2018 release *Vivaldi: x2* was a disc of double concertos for pairs of horns and oboes, and violin and cello, which achieved wide recognition: ‘They really put the rock into baroque!’ John Suchet, Classic FM July 2018.

The ensemble prides itself on bringing seldom-heard works to the concert platform, including Vivaldi’s operas *Ottone in villa*, *Giustino*, *Tito Manlio*, *La Fida Ninfa*, *Catone in Utica*, *L’Olimpiade* and *Teuzzone*, and it has recently given the UK premieres of Brescianello’s opera pastorale *Tisbe* and Caldara’s *Lucio Papirio Dittatore* for the Buxton International Festival. A host of instrumental rarities feature in the touring repertoire, many of which have been committed to disc.

La Serenissima has appeared at many of the UK’s leading festivals including Bath, Beverley, Buxton, Cheltenham, Lichfield, South Bank, Spitalfields, Swansea and York Early Music festivals, and venues including St George’s Bristol, Snape Maltings, Cadogan Hall, St John’s Smith Square and Wigmore Hall. The group has also performed in Belgium, Estonia, France, Germany, Ireland, Israel, Italy, Malta, Mexico and Spain to great acclaim. A long-standing affiliation with Martin Randall Travel has enabled La Serenissima to perform numerous bespoke programmes at music festivals throughout Europe.

The entire repertoire of La Serenissima is edited by director Adrian Chandler from manuscript or contemporary printed sources, a testament to its commitment and passion for rare and exciting Italian music; a feat which makes it unique amongst its peers.

La Serenissima is privileged to have the support of its Honorary Patron, His Excellency The Italian Ambassador to the UK. Follow La Serenissima on Twitter @LaSerenissimaUK and on Facebook; visit the website www.laserenissima.co.uk for up-to-date news.
Born on Merseyside in 1974, Adrian Chandler is recognised internationally as a leading interpreter of Italian baroque music. He was introduced to Vivaldi’s *Four Seasons* at the age of ten via a broadcast given by Iona Brown and the Academy of St Martin in the Fields: the experience resulted in a lifetime’s dedication to Italian baroque music. While still a student at London’s Royal College of Music, Adrian founded the ensemble La Serenissima which he has subsequently directed in multiple programmes at high-profile UK venues (from Bridgewater to Wigmore halls), and internationally for major festivals (from Belgium to Mexico) and prestigious concert series (from Denmark to Spain). Adrian has directed seven Vivaldi operas for La Serenissima, in Bath, Buxton, London, Venice and Eilat (Israel), and has directed UK premieres of Brescianello’s only opera *Tisbe* and Caldara’s masterpiece *Lucio Papirio Dittatore* for the Buxton International Festival.

As guest soloist, Adrian has toured with the Orchestre National des Pays de la Loire and given performances of Mozart and Beethoven sonatas in Japan. As guest director, he has played Bach and Vivaldi with the Oslo Chamber Music Festival and toured with the Norwegian Wind Ensemble. Adrian was awarded a three-year Arts and Humanities Research Council fellowship at Southampton University to research the development of the North Italian violin concerto between 1690 and 1740, and subsequently held a two-year post as a Turner Sims Professor at the University.

Adrian’s extensive discography with La Serenissima, which documents his unique editorial and research activities, features virtuoso sonatas by Albinoni, Pisendel and Vivaldi, Vivaldi concertos, arias, cantatas and sonatas, three discs charting the development of the North Italian violin concerto, and *The Four Seasons*. *French Connection 2* was released in 2011 and was described by one critic as ‘an eye-opening ear-flattering delight from start to finish’. *Venice by Night*, *Vivaldi: A Tale of Two Seasons* and *Vivaldi x2* have all featured in the Top 10 of the UK Classical Charts, with *Vivaldi x2* spending several weeks at No 1. His recordings received Gramophone Award nominations in 2008, 2009 and 2012; the CDs *Vivaldi: The French Connection* and *The Italian Job* won Gramophone Awards in the Baroque Instrumental category in 2010 and 2017 respectively.

Rachel Chaplin received her musical training from Cambridge University, the Royal Academy of Music and Leipzig Hochschule für Musik, alongside formative years in the European Union Youth Orchestra and European Union Baroque Orchestra. She performs and records regularly with many leading period instrument ensembles including English Baroque Soloists, Orchestre Révolutionnaire et Romantique, Classical Opera Company, The King’s Consort and Orchestra of the Age of Enlightenment, also playing an active role in their education and outreach projects. Her own area of musicological interest is the music of Carl Philipp Emanuel Bach, which was the subject of her doctoral research.

Rachel Chaplin
OBOE

Rachel Chaplin
OBOE
MARK BAIGENT
OBOE

Mark specialises in music from baroque to modern using period instruments. He regularly records, performs and broadcasts throughout Europe with leading period instrument orchestras including Orchestre Révolutionnaire et Romantique, English Baroque Soloists, Orchestra of the Age of Enlightenment, The King’s Consort and Classical Opera. As a chamber musician he has premiered and recorded new works with his oboe trio Pipers 3, and with his ensemble Charme du Hautbois explores 19th and early 20th century repertoire; in 2017 Mark released a CD of chamber music for oboe by Rutland Boughton.

PETER WHELAN
BASSOON

Irish-born Peter Whelan is an exciting and versatile exponent of historical performance with a remarkable career as a conductor, keyboardist and solo bassoonist. He is Artistic Director of the Irish Baroque Orchestra and founding Artistic Director of Ensemble Marsyas. In 2018 Peter joined Irish National Opera as artistic partner, conducting Mozart’s Marriage of Figaro and Gluck’s Orfeo et Euridice, and made his debut with English Touring Opera. Peter has directed Ensemble Marsyas in concerts throughout Europe and developed an impressive discography with the group; in 2017 its disc of Barsanti was Editor’s Choice in Gramophone Magazine, and ‘Recording of the Year’ in MusicWeb International.

SIMON MUNDAY
TRUMPET

Simon Munday is a versatile trumpet player, equally at home on modern and baroque trumpets. He has performed widely as a soloist with Orchestra of the Age of Enlightenment, Academy of Ancient Music, Les Arts Florissants, Gabrieli Consort, Ex Cathedra and La Serenissima, among others. Simon is also an avid chamber musician, and has performed with Alberti Brass, London Brass and the Hallé Brass. Simon regularly appears in the West End, and has been seen on the big screen as well as on TV. He has enjoyed tours with Peter Gabriel and has performed on Peter’s latest albums. Simon is a professor at Royal Holloway, University of London.
La Serenissima wishes to acknowledge the patronage of His Excellency The Italian Ambassador to the UK, as well as core funding from The Foyle Foundation which has supported the orchestra’s activities during 2019. The recording sessions, which took place in February 2019, were made possible by a generous grant from Mr and Mrs J A Pye’s Charitable Settlement.

La Serenissima acknowledges the generous support of its Friends, Patrons, Chair Sponsors and The Ambassador’s Circle. In particular we wish to thank the following who have contributed specifically to support the release of this recording:

Antoine Bommelaer *
Nathan Burkey *
Richard Chandler
Gillian Charlesworth *
Simon Edelsten
John & Joanne Hindle *
Mary Kane *

Tony Loader *
Ben Mazower *
Hilary McGowan
Glenys Phillips *
Bill Sellwood
South Square Trust *
Mark Tousey

Mark West *
Alison Wilkinson *
Big Apple Baroque *
& four anonymous donors
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The release of this CD has also been supported by a crowdfunding campaign through Global Giving www.globalgiving.org: La Serenissima is extremely grateful to the c.100 individual donors who contributed to this vital funding initiative.

If you would like to help bring to life La Serenissima’s next CD recording, please contact Camilla Scarlett, General Manager, camilla@laserenissima.co.uk, who would be delighted to give you more information.

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**TRACK SPONSORS**

**Telemann Concerto in D, TWV 54 D3 1-4**
Glenys Phillips [tracks 1-2], South Square Trust [track 3], John & Joanne Hindle [track 4]

**Pisendel Concerto movement in a, Jung - 5**
Mark West

**Pisendel Concerto movement in E flat, Jung II, 1 6**
Mary Kane & Tony Loader in loving memory of Bridget Kane

**JS Bach Concerto movement in D, BWV 1045 7**
Big Apple Baroque

**Brescianello Concerto in B flat 8-10**
Antoine Bommelaer

**Vivaldi Concerto movement in B flat, RV 745 11**
Alison Wilkinson

**Vivaldi Concerto in A, RV 158 12-14**
Ben Mazower [track 12], Gillian Charlesworth [tracks 13 & 14]

**Fasch Concerto in D, FaWV LD3 15-17**
Nathan Burkey
A New Venetian Coronation, 1595  
Gabrieli  
Paul McCreesh conductor  
SIGCD287

“If possible, it’s even more atmospheric than the original, with additional pyrotechnics, and the Doge’s jubilatory cornets and sackbuts are splendidly brazen and carnivalesque. What remains constant, however, is McCreesh’s abiding passion for the works of his ensemble’s namesakes...full-blooded, evocative music-making which oozes dedication and enthusiasm.”  

Presto

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The Sunday Times
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1-4 Concerto for 3 trumpets, timpani, 2 oboes, bassoon, strings & continuo in D, TWV 54 D3
Georg Philipp Telemann (1681-1767) [11.16]

5 Concerto movement for violin, strings & continuo in a, Jung - Johann Georg Pisendel (1687-1755) [4.18]

6 Concerto movement for 2 oboes, bassoon, strings & continuo in E flat, Jung II, 1
Johann Georg Pisendel [6.13]

7 Concerto movement for violin, 3 trumpets, timpani, 2 oboes, bassoon, strings & continuo in D, BWV 1045
Johann Sebastian Bach (1685-1750) [6.31]

8-10 Concerto for violin, bassoon, strings & continuo in B flat
Giuseppe Antonio Brescianello (c.1690-1758) [12.06]

11 Concerto movement for violin & strings in B flat, RV 745
Antonio Vivaldi (1678-1741) [3.52]

12-14 Concerto for strings & continuo in A, RV 158
Antonio Vivaldi [8.29]

15-17 Concerto for violin, 2 oboes, bassoon, 3 trumpets, timpani, strings & continuo in D, FaWV LD3
Johann Friedrich Fasch (1688-1758) [11.23]

Total timings: [66.09]

In the 18th century, the great musical ‘movers and shakers’ worked and travelled widely across Europe; they influenced their peers, taught the next generation, forged strong social bonds, and disseminated national styles. This CD showcases their legacy.

LA SERENISSIMA
ADRIAN CHANDLER DIRECTOR / VIOLIN

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