

Baroque works for oboe have long been fertile ground for transcription to the trumpet and there are several examples here of this refashioning. The sequence of concertos and sonatas include examples from Handel's Italian years, and from Johann Gottfried Stölzel, who was strongly influenced by Vivaldi. Telemann's marvellously inventive *Concerto in D major* is performed on the modern flügelhorn. In addition, there is the only known surviving work from Johann Michael Fasch, younger brother of the more famous Johann Friedrich.

GERMAN BAROQUE TRUMPET CONCERTOS

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|--------------|--|--------------|
| 1–3 | Johann Gottfried STÖLZEL (1690–1749)
Concerto in D major for trumpet and strings (before 1739) | 8:14 |
| 4–6 | Johann Michael FASCH (1695–c. 1770)
Concerto à 6 ex Dis in E flat major (before 1731) * | 11:21 |
| 7–10 | Georg Philipp TELEMANN (1681–1767)
Concerto in C minor, TWV 51:c1 (c. 1740) | 8:32 |
| 11–13 | Concerto in D major, TWV 51:D8 (c. 1740) | 8:50 |
| 14–16 | Franz REINHART (1682–1727)
Sonata con Tromba in C major (before 1727) * | 7:54 |
| 17–20 | George Frideric HANDEL (1685–1759)
Concerto in B flat major, HWV 301 (between 1706 and 1710) | 6:25 |
| 21–22 | Heinrich Ignaz Franz BIBER (1644–1704)
Sonata tam aris quam aulis servientes No. IV in C major (1676) | 5:27 |
| 23 | Johann Christian SCHICKHARDT (1682–1762)
Piece for Trumpet Solo, Op. 17, No. 12 (1712) | 1:51 |

*** WORLD PREMIERE RECORDING**

Thomas Reiner, Trumpet • Interpreti Veneziani

A detailed track list can be found inside the booklet

Recorded: 20–24 September 2021 at Santa Maria della Visitazione, Venice, Italy

Producer: Thomas Reiner • Recording engineer: Eckhard Steiger

Mixing, digital editing and mastering: Eckhard Steiger, Janine Boesecke-Beckmann

Artist photos: Miriam Milencovici (cover) • Booklet notes: Linda and Thomas Reiner • Translation: Naxos

Editor: Parida Wali • Artwork: Manila Design



DDD

8.551419

Playing Time
59:49



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Booklet notes in English • Kommentar auf Deutsch
Made in Germany