

In his day Johann Caspar Ferdinand Fischer (1656–1746) was renowned as one of the major musicians in southern Germany, especially for his distinctly French keyboard music. His vocal music, by contrast, which has been far less thoroughly explored, looked to Italy for its models, as his captivating 1701 setting of the Vespers reveals. In keeping with the practice of the time, this first recording of Fischer's Vespers includes music from elsewhere in his output, as well as two sonatas by the Munich-based Johann Christoph Pez (1664–1716).



TOCC 0364

JOHANN CASPAR FERDINAND FISCHER *Vesperae, Op. 3*

1 Blumen-Strauss: Preludium VIII	1:15	18 Johann Christoph Pez Sonata in G minor	14:43
2 Domine ad adjuvandum	1:06	19 Fischer Magnificat	6:31
3 Beatus vir	3:23	20 Pez <i>Duplex Genius sive Gallo-Italus Instrumentorum Concertus</i> (1696): Sonata Quinta	9:08
4 <i>Ariadne Musica</i> : Praeludium et Fuga IV	1:51	24 Fischer <i>Lytaniae Lauretanae VII</i> (1711): Salve Regina	5:27
5 Confitebor	4:17		
6 Praeludium et Fuga XVIII	1:41		
7 Credidi	2:03		
8 Praeludium et Fuga VIII	1:46		
9 Nisi Dominus	3:28		
10 Praeludium et Fuga III	1:44		
11 Lauda Jerusalem	5:20		
12 Praeludium et Fuga XVII	1:54		

Exsultemus

Shannon Canavin, director

Newton Baroque

Andrus Madsen, director, organ

TT 63:35

FIRST RECORDING

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MADE IN GERMANY

FISCHER *Vesperae, Op. 3* ~ Exsultemus/Newton Baroque

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