

GLOSSA

CROSS-DRESSING BACH

Chamber rarities and alternative versions

Johann Sebastian Bach (1685–1750)

1-4	Sonata in D major (BWV 1028) for violin & harpsichord <i>(originally for viola da gamba)</i>	13:33
5-8	Partita in G minor (BWV 1013) for solo violin <i>(originally for traverso)</i>	13:27
9-12	Sonata in D minor (BWV 964) for solo harpsichord <i>(original transcription from the solo violin sonata BWV 1003)</i>	18:18
13	Trio in D minor (BWV 583) for violin & harpsichord <i>(originally for organ)</i>	4:13
14-16	Sonata in G minor (BWV 1029) for violin & harpsichord <i>(originally for viola da gamba)</i>	14:17
17	Fuga in G minor (BWV 1026) for violin & harpsichord	4:55
total playing time:		68:56

Erico Gatti violin
Rinaldo Alessandrini harpsichord

Recorded in Longiano (Castello Malatestano), Cesena, Italy, in June 2017
Engineered and produced by Rino Trasi
Executive producer: Carlos Ester
Booklet essay by Francesco Zimei

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Johann Sebastian Bach CROSS-DRESSING BACH Chamber rarities and alternative versions Enrico Gatti Rinaldo Alessandrini	GCD 921210	PC: 01Q
	1 CD 2017	

The musical partnership of violinist Enrico Gatti and harpsichordist Rinaldo Alessandrini now goes back a number of decades to when this pair of Italians, both with a voracious appetite for early music, were setting out on their careers. The years pass and both artists make fabulous recordings, often directing their own ensembles.

Now with the natty title of Cross-dressing Bach, these Baroque music chamber musicians par excellence have reunited to produce a fascinating sound essay in different scorings, or dressings, for a range of works by Johann Sebastian Bach – a composer who was ever revising and refining his works and whose musical output can never be tidied away neatly as “all considered and understood”. As well as including alternative versions, this new recording revisits works with known scorings for other instruments and clothes them anew: there is a flute partita here, a pair of viola da gamba sonatas there. For all their affinity and interpretative skill with music from their own lands, this performance from Gatti and Alessandrini sees them clearly relishing rummaging in the never-ending supply of clothes from Bach’s musical wardrobe.

It is one joy to welcome Enrico Gatti once again on Glossa, another to greet Rinaldo Alessandrini for the first time. Francesco Zimei provides thoughtful, carefully-argued and scholarly background arguments for both the overall programme of violin and harpsichord collaborations but also the potential origins of the individual works.