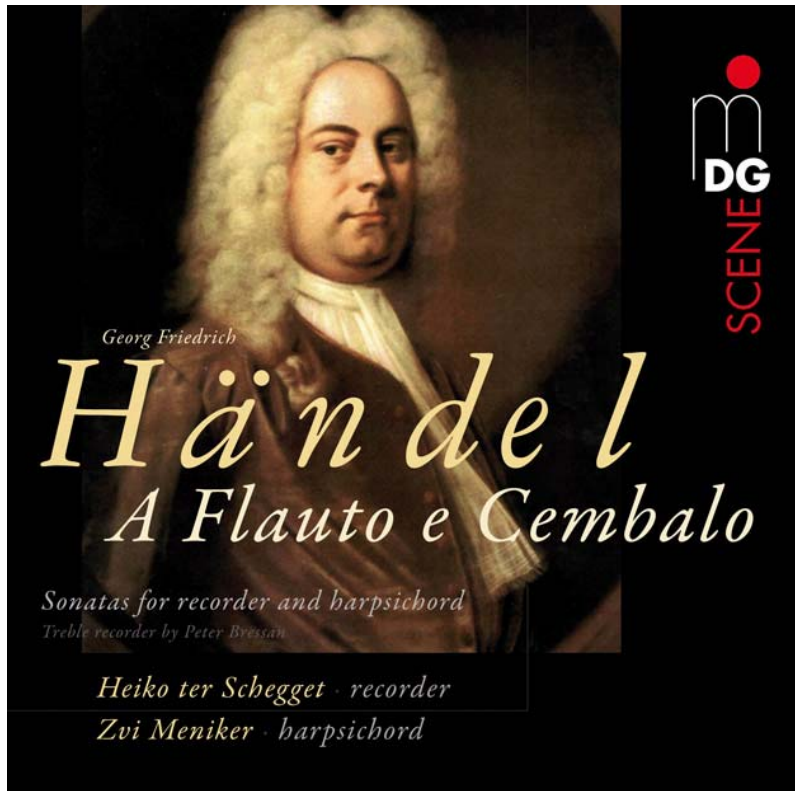


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05/09-(4)

Title:

G. F. Händel (1685-1759)

A Flauto e Cembalo

Sonatas

for recorder and harpsichord

Musicians:

Heiko ter Schegget, recorder

Zvi Meniker, harpsichord

1 Hybrid-SACD

Order Number:

MDG 905 1564-6

UPC-Code:



Recorder Star

The real star of this recording is an alto recorder from the 18th century. The boxwood instrument was made in London by Peter Bressan during Handel's lifetime and is preserved in Frans Brügger's collection in Amsterdam. The sound of this three-hundred-year-old gem and the sound of the true-to-the-original copies by Heiko ter Schegget result in extremely appealing comparisons for the listeners of this Super Audio CD.

Fundamental Repertoire

Handel's recorder sonatas have always belonged to the flutist's fundamental repertoire. They were published and widespread already during the eighteenth century. Handel himself valued them very highly and is known to have used them for the purposes of instruction. Heiko ter Schegget and his harpsichord partner Zvi Meniker present a special work that may possibly never have been recorded before and has not yet been assigned a number in Handel's work catalogue.

Environmental Influences

When Handel composed his recorder sonatas, he was in his mid-twenties and a lively young man, a musician with an international reputation, with opera successes in Italy and a lucrative conducting post in Hanover. He had only been in London a short time when he discovered the sweet side of English life: the enjoyment of port wine, the rich music life, the English school of recorder making. No wonder that he, a baroque composer, wrote some unusually "romantic" music in this environment

Stolen Goods

The enormous success of Handel's works attracted the greatest villain among London's music publishers. John Walsh got his hands on the manuscripts of the sonatas and published them during the late 1720s, even though Handel had held a royal privilege for the publishing of his own works ever since 1720. The great composer was not stopped by such dirty tricks. He used the recorder sonatas throughout his life; their motifs, melodies, and movements as well as entire sonatas reappear in his operas, oratorios, organ concertos, and cantatas.