



ENSEMBLE NOUVELLE ÉPOQUE

conducted by the composer, Lawrence Axelrod

Fantasia No. 1 - for three violins, three violas, three violoncellos and double bass [7:18]

1. *mm=54 - mm=69 - (5:19)*
2. *Allegro ma non troppo (2:01)*

Fantasia No. 2 - for solo flute, solo violin, harpsichord and strings [10:35]

Mary Stolper, flute; Desiree Ruhstrat, violin; Robert McConnell, harpsichord

3. *I. Murmurando e misterioso (3:43)*
4. *II. mm = 52 (4:05)*
5. *III. Con forza (2:51)*

Fantasia No. 3 - for three oboes, bassoon, two French horns and strings [7:40]

6. *Percussive and strident/Andante - (5:45)*
7. *Movendo con forza (1:50)*

Fantasia No. 4 (in tempore belli) [6:06]

for two flutes, solo violin and strings

Janice MacDonald and Caroline Pittman, flutes; Desiree Ruhstrat, violin

8. *Andante moderato*

Fantasia No. 5 - for two violas, two violas da gambas (or violoncellos), violoncello and double bass [13:02]

9. *Furioso - (1:58)*
10. *Lento - (3:10)*
11. *Andante - (3:39)*
12. *Cadenzas - (2:51)*
13. *Tempo primo (1:26)*

Fantasia No. 6 - for solo flute, solo oboe, solo trumpet, solo violin and strings [11:31]

Mary Stolper, flute; Andrew Nogal, oboe; Kevin Hartman, trumpet; Desiree Ruhstrat, violin

14. *Con brio - (3:21)*
15. *mm = 60 - (2:51)*
16. *Passacaglia (mm = 76 - poco più mosso - ancora più mosso - ancora più mosso) (5:20)*

—56:11—

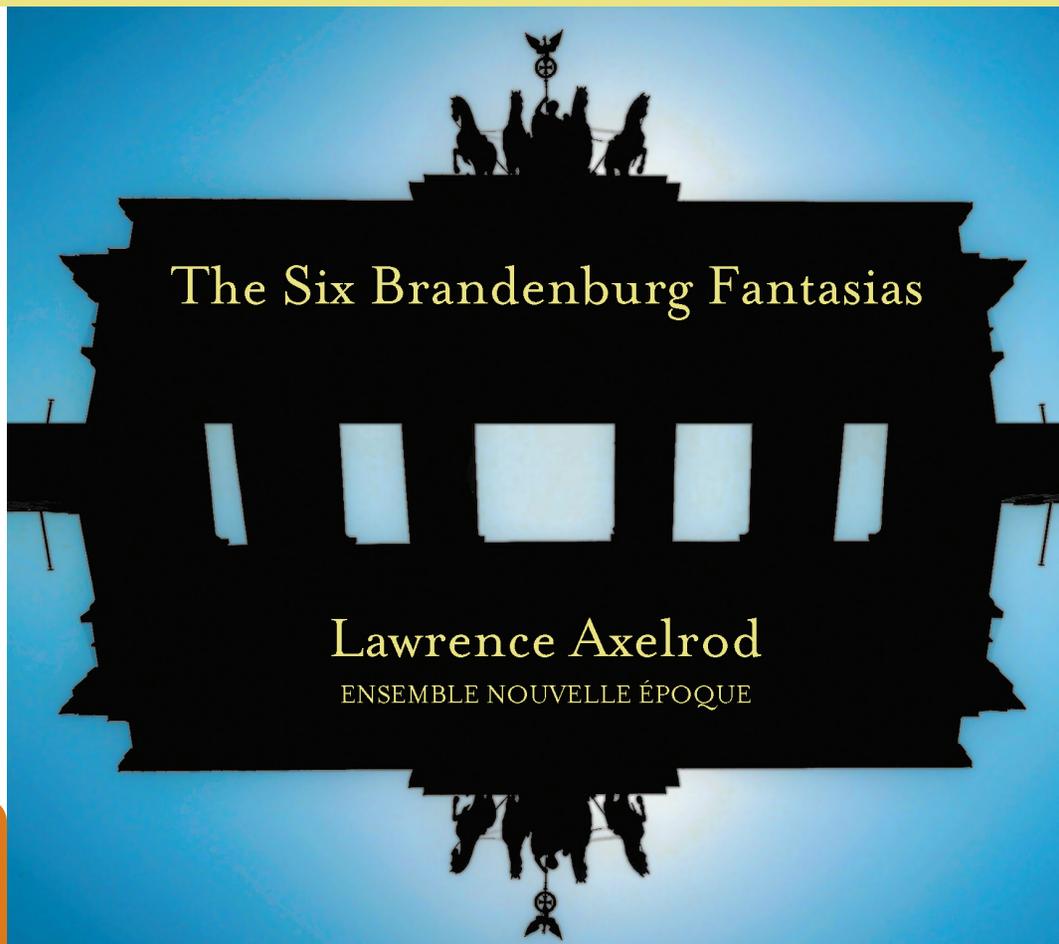
Certain compositional techniques are shared in several of the pieces. Almost all contain aleatoric passages - given notes or motifs, whose arrangement and repetition are left to the discretion of the musician, making each live performance slightly different. Several use musical forms popularized in the Baroque era, such as the fugue and passacaglia. There are, however, no thematic or harmonic links among the Fantasias. I wrote the series in the order in which I prefer the original Bach pieces and numbered them accordingly.

In 2002 I decided to write a series of works that would be companion pieces to each of J.S. Bach's Brandenburg concert. These would not be Baroque imitations, but simply take their inspiration from the great possibilities inherent in Bach's unique and interesting orchestra-for-chamber orchestra. I made only two changes with the instrumentation: I omitted the violino piccolo from the companion to Bach's No. 1 (my No. 3) and I used the harpsichord only in the companion to Bach's No. 5 (my No. 2). While I don't expect these pieces to be played by period instrument ensembles (the French Horn parts are too chromatic for the valvesless instruments at the very least), I felt that the violino piccolo was too much of an oddity to include. With the harpsichord, I couldn't think of it in a purely accompanying role, so I saved it for the piece where it could shine as a soloist.

LAWRENCE AXELROD

THE SIX BRANDENBURG FANTASIAS

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