

Heinrich Schütz
(1585-1672)

Resurrection of Christ

Motetten / Motets

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| 1 | Easter dialogue »Weib, was weinst du?« SWV 443, (before 1625) | 4:04 |
| 2 | »Ich bin die Auferstehung und das Leben« SWV 464, (c.1620) | 2:37 |
| 3 | »Ich weiss dass mein Erlöser lebte« SWV 393, from: Geistliche Chormusik (1648) | 2:46 |
| 4 | »Singet dem Herren ein neues Lied« SWV 35, from: Psalmen Davids (1619) | 4:35 |

5-12 **Historia der Auferstehung Jesu Christi** SWV 50 42:55

La Petite Bande

Anna Gschwend, Yeree Suh, Marie Kuijken *soprano*
Daniel Schreiber, Søren Richter, Baltazar Zuñiga, Stephan Scherpe *tenor*
Jens Hamann *baritone* · Stefan Vock *bass*

Thomas Baeté, Kaori Uemura, Marleen Thiers *viola da gamba*
Sigiswald Kuijken *violin, violone* · Mario Sarcchia *organ*

Sigiswald Kuijken
direction

ACCENT
ACC 24355
Total Time: 57:00

note 1 music
note 1 music gmbh
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(Belgium) in April 2018
Essay: English · Français · Deutsch
Made in the Netherlands

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Heinrich Schütz Resurrection of Christ

Auferstehungshistorie SWV 50
Ostermotetten

La Petite Bande
Sigiswald Kuijken

4 015023 243552

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| <p>Heinrich Schütz RESURRECTION OF CHRIST</p> <p>La Petite Bande Sigiswald Kuijken</p> | ACC24355 | PC: 01Q |
| | <p>1 CD</p> <p>2018</p> | |
| <p><u>Also available:</u> ACC24299 Heinrich Schütz – MUSIKALISCHE EXEQUIEN Sigiswald Kuijken/La Petite Bande</p> | | |
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The 'History of the Joyous and Victorious Resurrection of Our Only Saviour and Redeemer Jesus Christ', composed by Heinrich Schütz in 1623, is regarded as the first oratorio in the German language. When Schütz had taken up his functions at the Dresden court in 1617, it was the tradition to sing the "Resurrection History" of his predecessor Scandello at Easter. The new Kapellmeister gave several performances of this work before deciding to compose a new work on the same text. The Thirty Years War had broken out in 1618, plunging Germany into a long period of tragedy. It was in this context that Schütz was to compose his most luminous works, those most imbued with faith, and those which most clearly echo the experience he had acquired in Italy, which had already been completely conquered by the modern style. The Resurrection History, like no other work of Schütz, is packed with feats of harmonic derring-do – frequent use of augmented chords and surprising chord progressions juxtaposing distant keys after the manner of the stile concitato invented by Monteverdi, to mention only the most striking.