



DDD

Olivier Messiaen (1908–1992)
Cinq rechants
O sacrum convivium
& A-cappella-Werke von Debussy, Ravel und Mahler (arr. Clytus Gottwald)

Vokalsolisten Kammerchor Stuttgart • **Frieder Bernius**

Olivier Messiaen (1908–1992)		Maurice Ravel (1875–1937)	
<i>Cinq rechants, Chant d'amour</i>		<i>Soupir</i>	
1 Cinq rechants I	4:05	8 for 16 voices, arr. by Clytus Gottwald	5:06
2 Cinq rechants II	2:43		
3 Cinq rechants III	4:09		
4 Cinq rechants IV	2:48		
5 Cinq rechants V	3:59		
		Claude Debussy (1862–1918)	
		<i>Des pas sur la neige</i>	
6 O sacrum convivium!	4:57	9 for 16 voices, arr. by Clytus Gottwald	3:54
		Gustav Mahler (1860–1911)	
7 Les Angélus	3:12	<i>Ich bin der Welt abhanden gekommen</i>	
for 6 voices, arr. by Clytus Gottwald		10 for 16 voices, arr. by Clytus Gottwald	7:29
		Total time: 42:28	

Printed music: Carus 9.503 (Les Angélus), Carus 9.104 (Des pas sur la neige), Carus 9.119 (Soupir)

Recorded at the Evangelische Kirche Gönningen, June/July 2020 (Track 1–6), January 2004 (Track 7–9), September 1996 (Track 10), Executive producer: Andreas Priemer (Track 1–6), Stephan Schellmann, Peter Laenger (Track 10), Gabriele Faust (Track 7–9)
Recording producer: Wilfried Wenzl (Track 1–6), Ulrich Meiburg (Track 7–9), Stephan Schellmann, Peter Laenger (Track 10), Editing, Mastering: Irmgard Bauer (Track 1–9)
© Track 7–9: Eine Produktion des Westdeutschen Rundfunks Köln, 2004 und 2007
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Covermotiv: Max Ackermann




Carus 83.523



4 009350 835238

Printed in Germany

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Bonus-DVD included



Olivier Messiaen CINQ RECHANTS O SACRUM CONVIVIUM Vokalsolisten Kammerchor Stuttgart Frieder Bernius – conductor	CAR83523	PC: 01Q
	1 CD 1996, 2004, 2020	

With their latest recording, **Frieder Bernius** and the **Kammerchor Stuttgart** reach a new pinnacle in the art of interpretation: The *Cinq Rechants* for 12 mixed voices by Olivier Messiaen, with their rhythmically striking onomatopoeias, pose an enormous challenge for the performers. Since the novel and extremely complex rhythms which are composed of small cellular units cannot be fitted into traditional schemes, the time signatures change constantly. Melodically, Messiaen draws not only from traditional Andean love songs, but also from the medieval Dawn Song, in which a night watchman warns the secret lovers of discovery. The production is complemented by 20th century French vocal music for soloist ensembles. Outstanding!