

**Johann Rosenmüller**  
(1619-1684)

**Salve Regina**  
Geistliche Musik aus Venedig  
Sacred Music from Venice

|   |  |       |
|---|--|-------|
| 1 | <b>Estote fortes in bello</b> for 2 basses, 9 instruments & b.c.                   | 7:55  |
| 2 | <b>Sonata quarta a 3</b> for 3 instruments & b.c.                                  | 5:53  |
| 3 | <b>Surgamus ad laudes</b> for 2 voices & b.c.                                      | 3:59  |
| 4 | <b>O dives omnium bonarum</b> for countertenor, 3 instruments & b.c.               | 6:33  |
| 5 | <b>Ego te laudo</b> for 3 voices & b.c.  | 4:00  |
| 6 | <b>In te Domine speravi</b> for tenor, 2 instruments & b.c.                        | 9:18  |
| 7 | <b>Sonata duodecima a 5</b> for 5 instruments & b.c.                               | 3:40  |
| 8 | <b>Laudate pueri Dominum</b> for soprano, countertenor, bass, 7 instruments & b.c. | 12:50 |
| 9 | <b>Salve Regina</b> for bass, 5 instruments & b.c.                                 | 8:01  |

Lorenza Donadini *soprano* · Javier Robledano Cabrera *countertenor*  
Daniel Issa *tenor* · Lisandro Abadie, Ismael González Arróniz *bass*

**I Fedeli**

Josué Meléndez Peláez, Bork-Frithjof Smith *cornett*  
Christina Hess, Catherine Motuz *trombone*  
Katharina Heutjfer, Ildikó Sajgó *violin*  
Jonathan Pešek, Myriam Rehse *viola*  
Javier Núñez *organ*

Josué Meléndez Peláez *direction*

CHE 0222-2



Total Time:  
62:12  
Essay:  
Deutsch / English

  
www.christophorus-records.de

Made in  
The Netherlands

  
  


note 1  music  
© 2010 © 2021  
note 1 music gmbh  
Heidelberg, Germany



|  |                         |         |
|--|-------------------------|---------|
| <p><b>Johann Rosenmüller</b><br/><b>SALVE REGINA</b><br/>Sacred music from Venice</p> <p style="margin-top: 20px;"><b>I Fedeli</b></p> | CHE0222                 | PC: 01C |
|  | <p>1 CD</p> <p>2010</p> |         |
|  |                         |         |

This CD contains mostly works from Johann Rosenmüller's Venetian period of almost a quarter of a century, where he worked at the Ospedale della Pietà, among other places. The sacred works and instrumental pieces recorded here by **I Fedeli** impressively demonstrate how the composer not only appropriated the Italian style, but also skilfully knew how to combine it with 'Teutonic gravitas'.