

HEINRICH SCHÜTZ
(1585-1672)

Historia der Auferstehung SWV 50
[43:15]

Musikalische Exequien SWV 279-281
Teil 1: Concert in Form einer teutschen Begräbnis-Missa
Teil 2: Motette »Herr, wenn ich nur dich habe«
Teil 3: Canticum Simeonis »Herr, nun lässtest du deinen
Diener in Frieden fahren«
[34:34]

La Chapelle Rhénane

Tanya Aspelmeier, Salomé Haller *soprano*
Geneviève Kaemmerlen *mezzo-soprano*
Robert Getchell, Rolf Ehlers *haute-contre*
Benoît Haller, Koen van Stade, Róbert Morvai *tenor*
Benoît Arnaud, Dominik Wörner *bass*

Rebeka Rúso, Barbara Leitherer, Jakob-David Rattinger *viola da gamba*
Sergio Alvares *lirone & viola da gamba*
Armin Bereuter & François Joubert-Caillet, Élodie Peudepièce *violone*
Thomas Boysen *theorbo*
Marie Bournisien *harp*
Sébastien Wonner *organ & harpsichord*

Benoît Haller
direction

CHR 77417




4 010072 774170
www.christophorusrecords.de

Essay: Deutsch -
English - Français

Made in
The Netherlands

DDD
LC 00612
ISRC

note 1 music

© 2007 K617
licensed by Phono Music
© 2018
note 1 music gmbh
Heidelberg, Germany

CHRISTOPHORUS

CHRISTOPHORUS

Heinrich Schütz
Auferstehungshistorie
Musikalische Exequien

La Chapelle Rhénane
Benoît Haller



4 010072 774170



<p>Heinrich Schütz AUFERSTEHUNGSHISTORIE & MUSIKALISCHE EXEQUIEN</p> <p>La Chapelle Rhénane Benoît Haller</p>	CHR 77417	PC: 01Q
	1 CD	2007

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.