

Philipp Friedrich Bötdecker
(1607-1683)

Sacra Partitura
Solo Motets & Sonatas

Magnificat · O Vatter aller Frommen · Haec est Dies ·
Veni Salvator · Natus est Iesus · Deus, Deus meus ·
Christ lag in Todesbanden · Laudate Dominum ·
Sonata Violino solo (& B.c.) · **Sonata sopra »La Monica«** (Fagotto solo & B.c.)
(Stuttgart / Straßburg 1651)

Johann Ulrich Steigleder (1593-1635)
Daß Vatter unser (1627)
Variation No. 4 *Coral im Discant* · Variation No. 19 *Coral im Baß* ·
Variation No. 28 *Coral im Discant Collieriert* · Variation No. 40 *auf Toccata Manier*
(Tabulatur Buch *Daß Vatter unser*, Straßburg 1627)

Samuel Friedrich Capricornus (1628-1665)
Sonata in e (Violino solo & B.c.)

I Sonatori

Knut Schoch *tenor*
Christa Kittel *violin*
Ursula Bruckdorfer *bass dulcian*
Isolde Kittel-Zerer *chest organ & harpsichord*
Barbara Messmer *viola da gamba*

CHR 77433



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Philipp Friedrich Bötdecker

Sacra Partitura
Solomotetten & Sonaten
(Stuttgart / Straßburg 1651)

Knut Schoch
I Sonatori



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<p>Philipp Friedrich Bötdecker SACRA PARTITURA Solo Motets & Sonatas</p> <p>Knut Schoch I Sonatori</p>	CHR77433	PC: 01Q
	<p>1 CD</p> <p>2018</p>	

At the Collegiate Church in Stuttgart, the largest regional church in Württemberg (South Germany), and burial site of the Dukes of Württemberg, who lived in the neighbouring castle, a new organist was appointed in 1652: Philipp Friedrich Bötdecker (1607-1683). His *Sacra Partitura*, a collection of eight motets and two sonatas, was printed in Strasbourg in 1651, when his negotiation with the church council had already begun. These compositions might have been decisive for Bötdecker's appointment, particularly as the composer dedicated the collection to the Duke's musical sister, Duchess Sibylla. The music is composed in typical concertante style, but influenced by Italian monody and Monteverdi's *seconda pratica*. In his preface, Bötdecker informs us that he would have "preferred to publish a work with more voices than just a *voce sola*", but was forced to comply with the specifications of the "coffers" and the publisher in the troubled times after the Thirty Years' War. The compositional technique is not, however, a makeshift solution. On the contrary, Bötdecker's fine works fit into a style of music which had increasingly been flourishing in German-speaking regions since the first half of the century: the sacred concerto for small ensemble, placing a virtuous melody with great emphasis on the text above a richly scored basso continuo group.