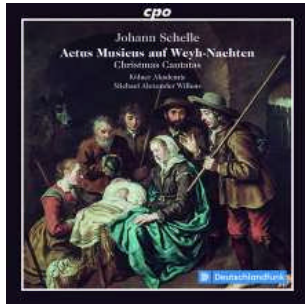


cpo New Releases October 2017



Johann Schelle (1648-1701)

Christmas Cantatas:

Uns ist ein Kind geboren (Choral Movement); Vom Himmel kam der Schar; Da die Zeit erfüllet ward; Uns ist ein Kind geboren; Machet die Tore weit; Ehre sei Gott in der Höhe; Actus Musicus auf Weyh-Nachten Monika Mauch, Myriam Arbouz, Marian Dijkhuizen, Georg Popplutz, Jakob Pilgram, Raimonds Spogis, Concerto Palatino Kölner Akademie Michael Alexander Willens

cpo 555 155-2, 1CD

Actus Musicus auf Weyh-Nachten

In 1677 Johann Schelle became the music director at the Church of St.

Thomas in Leipzig, succeeding his teacher Sebastian Knüpfer and preceding Johann Kuhnau in this post. His own pupils included important composers like Johann Christoph Graupner, Johann David Heinichen, Reinhard Keiser, Johann Theodor Roemhildt, and Friedrich Wilhelm Zachow. More than 180 compositions by Schelle are documented, but only forty-eight of these works are extant.

Schelle's importance lies above all in two areas: in the combination of biblical texts and free sacred poems during his progressive development of the genre of the sacred concerto, which qualifies as an early form of the later Protestant church cantata, and in the setting of chorale cantatas. Our CD presents a recording of Schelle's known compositions for Advent and Christmas. The featured work, the Actus Musicus auf Weyh-Nachten, is a musical representation of the birth of Christ. Its textual basis is formed not only by the familiar biblical text from the Gospel of Luke (2:1-20) but also by the fifteen stanzas of Luther's hymn »Vom Himmel hoch, da komm ich her.« The individual stanzas may be said to comment on the biblical text and to offer the members of the congregation the opportunity for involvement and participation. This perfectly coordinated composition far transcends the works of Schelle's contemporaries.



Christoph Graupner (1683-1760)

Epiphany cantatas:

CD 1: Was Gott thut, das ist wohl gethan, er ist mein Licht (GWV 1114/43); Erwacht ihr Heyden (GWV 1111/34); Die Waßer Wogen im Meer sind groß (GWV 1115/35); CD 2: Was Gott thut, das ist wohl gethan, es bleibt gerecht sein Wille (GWV 1114/30); Gott, der Herr, ist Sonne und Schild (GWV 1113/54) Andrea Lauren Brown; Kai Wessel; Georg Poplutz; Dominik Wörner Kirchheimer BachConsort; Sirkka-Liisa Kaakinen-Pilch, Violin I, Viola d'amore & Direction

cpo 555 146-2, 2CDs

Graupner's Multifaceted Tone Colors

The uncommonly productive Christoph Graupner composed the five Epiphany cantatas selected for this recording between 1730 and December 1753, when he was no longer practicing the art of opera composition. The author of the texts, Graupner's brother-in-law Johann Conrad Lichtenberg, was a Darmstadt pastor and Lutheran superintendent and between 1719 and 1743 wrote some 1,500 cantata texts for the composer's highly imaginative settings. Two criteria operated during the selection process for this recording: one was the Epiphany theme, and the other was the extraordinary instrumentation serving to exemplify the multifaceted tone colors in Graupner's music. It is above all in the arias that he succeeded in exploiting the musical potential offered by the various instruments – though never neglecting the voice part. Graupner's cantata oeuvre is distinguished not only by the fine art of his chorale settings but also by his always resourceful imagination.

He is open to new instruments then on the rise and subtly and effectively employs their various tone colors in order to compose highly expressive arias and recitatives representing the very best of those times. Many of his cantatas even today lie slumbering in the archives and continue to await rediscovery. May this recording do its part to contribute to making Graupner known to an even broader public and to showing why he would have been a very fine St. Thomas music director – as the members of the Leipzig city council themselves declared!



Giacomo Puccini (1858-1924)

La Rondine, Commedia lirica in three acts;

Libretto: Giuseppe Adami

1st version 1917 with the aria of Ruggero from the 2nd version 1920 Elena Mosuc, Evelin Novak, Siobhan Stagg, Elbenita Kajtazi, Stephanie Lauricella, Yosep Kang, Alvaro Zambrono, Jan-Hendrik Rootering Chor des Bayerischen Rundfunks Münchner Rundfunkorchester Ivan Repušić

cpo 555 075-2, 2CDs

Puccini on Lehár's Trail

When Giacomo Puccini received an offer from Vienna »to write an opera – yes: similar to Der Rosenkavalier, only more entertaining and more organic,« he replied, »An operetta, that for me is out of the question.« Two suggestions were submitted to him from Vienna, and he selected La rondine (The Swallow) for his work. The three-act »commedia lirica« premiered in Monte Carlo in 1917, and three years later it made its way to the Volksoper in Vienna. The Munich Radio Orchestra performed La rondine at the Prinzregententheater during its first Sunday Concert of the 2015/16 season. The outstanding Rumanian-Swiss soprano Elena Moșuc sang the title role, and the Munich Radio Orchestra's new principal conductor Ivan Repušić introduced himself to the public with an impressive debut. This production is now being released on cpo. The well-known opera love triangle, soprano-tenor-baritone, offers listeners many opportunities to smile with delight. Take, for example, the operetta text by Alfred Maria Willmer and Heinz Reichert on which Giuseppe Adami's libretto for Puccini's La rondine is based. Here the banker Rambaldo's mistress receives a marriage proposal from the student Ruggero. However, Magda de Civry doubts that she will be accepted by his family and prefers to remain the banker's mistress!



Richard Heuberger (1850-1914)

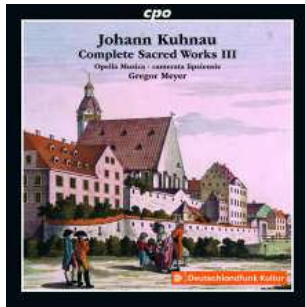
Der Opernball, Operetta in three acts,

Libretto: Victor Leon, Heinrich Waldberg, new version: Peter Lund Sieglinde Feldhofer, Gerhard Ernst, Lotte Marquardt, Alexander Kaimbacher, Ivan Orescanin, Nadja Mchantaf, Martin Fournier, Margareta Klobucar, Janos Mischuretz Chor der Oper Graz Grazer Philharmonisches Orchester Marius Burkert

cpo 555 070-2, 2CDs

At Long Last: A Complete Recording of »Der Opernball«

Der Opernball (The Opera Ball) is a charming, hot-blooded operetta that delights audiences not only with its comedy of errors and confusing events but also with its classics like »Komm mit mir ins Chambre séparée« – in an unforgettable musical setting by the Graz composer Richard Heuberger. It is a piece of Graz music history – and it was staged and recorded at the Graz Opera. During the Carnival season two wives devise a marital fidelity test for their husbands at the opera ball. A competition between the sexes and erotic adventures ensue. When the protagonists return home with hangovers on the following morning, many questions remain open: Who was with whom, when, and where? What has this one night changed? How, where, and with whom will life go on? Following the first performance, Der Opernfreund wrote, »Margareta Klobučar sang outstandingly. Sieglinde Feldhofer is a special favorite of the Graz public. She sang her part with a clear voice and flawless technique. And the male roles too were superbly cast.«



Johann Kuhnau (1660-1722)

Complete Sacred Works Vol. 3:

Magnificat; O heilige Zeit (version for soprano and bass); O heilige Zeit (version for soprano, alto, tenor and bass); Frohlocket, ihr Völker, und jauchzet, ihr Heiden Opella Musica camerata lipsiensis Gregor Meyer

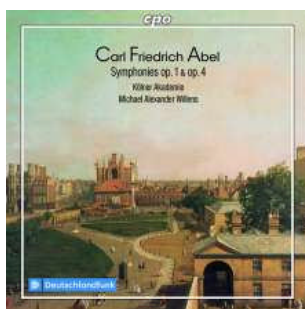
cpo 555 021-2, 1CD

Complete Kuhnau Cantatas III: Christmas

The third part of our complete recording of Johann Kuhnau's extant sacred works features the Magnificat. It forms his most extensive contribution to the field of church music and of all his works is the one inviting the most direct comparison with a central composition by Johann Sebastian Bach, his successor as St. Thomas music director. Like Bach, Kuhnau divides the Latin text into twelve contrasting sections consisting of choruses and arias.

Both composers/music directors exploit almost all the instrumental resources available at the time, and both regarded a lavish Magnificat setting as an indispensable part of their respective repertoires; it may be said to have functioned as a musical credential certifying the excellence of their compositional oeuvre and their church music. The recording includes three other cantatas composed by Kuhnau for the days of Christmas.

These works offer further outstanding examples of the musical splendor of which Kuhnau was capable of unfolding.



Carl Friedrich Abel (1723-1787)

CD 1: Symphonies op. 1

CD 2: Symphonies op. 4

Kölner Akademie

Michael Alexander Willens

cpo 555 137-2, 2 CDs

Discovery more Abel Symphonies

Our most highly successful edition featuring the symphonies of Carl Friedrich Abel (to date, three CDs) continues with further vibrant symphonies by him, this time in an interpretation by the Kölner Akademie under Michael Willens. Around the middle of the eighteenth century the terms »symphony« and »overture« were synonymous. The first orchestral works published by Abel as his opp. 1 and 4 were called symphonies in Continental publications and overtures in London editions. They without exception adhered to the scheme of the short opera overture in three movements with an animated first movement, a slow movement, and a finale of dance character. The symphonies forming Abel's op. 1 were published in Amsterdam and London around 1760 and must have represented the first fruits of his activity in London. His op. 4 published in various European cities was even more popular. These compact works always begin with a first movement in sonata form and then continue with a highly appealing andante or andantino followed by a dance, which is often in triple time. This music is situated in the fascinating transitional phase between the Baroque world of George Frideric Handel and Johann Sebastian Bach and the classical style of Johann Christian Bach or Wolfgang Amadeus Mozart.



The Baroque Recorder Concerto

An Anthology

CD 1: Concertos of the German Baroque (from the back catalogue: cpo 777 534-2)

CD 2: Concertos by Georg Philipp Telemann (this CD is matered from different CDs from the back catalogue) CD 3: Concertos of the Italian Baroque (from the back catalogue cpo 777 316-2)

CD 4: Concertos by Alessandro Scarlatti (from the back catalogue cpo 999 619-2)

CD 5: Concertos by Antonio Vivaldi (from the back catalogue cpo 777 304-2) CD 6: Concertos of the English Baroque (from the back catalogue cpo 777 885-2)

La Stagione Frankfurt

Cappella Academica

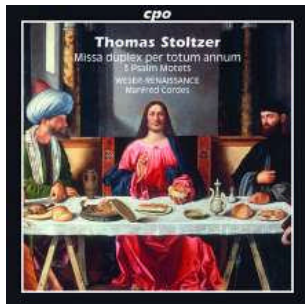
Camerata Köln

Michael Schneider, Recorder & Direction

cpo 555 183-2, 6CDs, Special Price

Baroque Recorder Concertos – An Unique Anthology

Our unique anthology of Baroque flute concertos on six CDs contains not only our sensational collections featuring virtuoso recorder concertos of the German, Italian, and English Baroque but also the complete solo recorder concertos of Scarlatti, Vivaldi, and Georg Philipp Telemann. Telemann's two so very different Concertos in F major and C major, for example, number among the most outstanding Baroque compositions of all for the recorder in a concerto role. Michael Schneider currently has no real rivals – worldwide – on his instrument. In his hands the recorder loses what so often limits its expressive capacity and gains a voice articulating all the musical facets. The complete eighteenth-century repertoire of recorder concertos – or most of it – is now available in performances by Schneider. Listening pleasure and astonishment are guaranteed for all!



Thomas Stoltzer (ca. 1480-1526)

Missa duplex per totum annum

Psalm Motets

WESER-RENAISSANCE Bremen, Manfred Cordes

cpo 999 295-2, 1CD

Sacred Music by Thomas Stoltzer

Stoltzer's composing covered all the musical genres of his time. During his Breslau years he initially focused on works for liturgical performance.

Later, during his years in Ofen, his interest shifted more to free sacred music intended for edification and not specifically set for the Mass.

Although he was some thirty years younger than his model Heinrich Finck, he earlier and more decidedly absorbed influences from the Franco-Flemish motet style current around 1500. However, he did not deny his German roots; he retained the cantus firmus and during his last years as a composer developed affective and pictorial settings for the texts underlying his compositions. In 1996 cpo and WESER-RENAISSANCE selected a program consisting of the *Missa duplex per totum annum* and three Psalm motets. The austere tonal beauty unique to these works and their rich use of musical figures and profound symbols form the first high point of a typically German polyphonic style. Here the man who was perhaps the most important German composer of the early sixteenth century comes into view; in any case, it was not without reason that his contemporaries reverently termed him the »Primus Artifex.«