

GLOSSA 

Johann Kaspar Kerll (1627-1693)
Missa non sine quare

1	Introitus <i>Cibavit eos</i> (gregorian)	1:03	9	Communio <i>Ama cor meum</i>	7:25
2	KYRIE, CHRISTE, KYRIE *	3:31		for alto, tenor, two violins & b.c.	
3	GLORIA *	4:49	10	<i>Dignare me</i>	2:34
4	Graduale <i>Sonata in F major</i>	6:32		for soprano, alto, bass & b.c.	
	for two violins & b.c.		11	Post Communio <i>Sonata in G minor</i>	7:13
5	CREDO *	7:15		for two violins, bass & b.c.	
6	Offertorium <i>Plaudentes Virgini</i>	3:45	12	Deo Gratias <i>Regina caeli lactare</i>	2:31
	for soprano, alto, tenor, bass & b.c.				
7	SANCTUS ET BENEDICTUS *	4:17			
8	AGNUS DEI *	2:18			

* from *Missa non sine quare*

La Risonanza
Elisa Franzetti *soprano* | Emanuele Bianchi *countertenor*
Mario Cecchetti *tenor* | Sergio Foresti *bass*
Carla Marotta, David Plantier *violin* | Peter Birner *cornett*
Olaf Reimers *violin* | Giorgio Sanvito *viola*
Ivan Pelá *tiorbo*

Fabio Bonizzoni
organ & direction

Recorded at Chiesa di San Lorenzo, Laino (Italy), in May 1999
Produced by Sigrid Lee & Roberto Meo

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note 1 music gmbh Heidelberg, Germany
Made in The Netherlands

Booklet in English - Français - Deutsch
www.glossamusic.com

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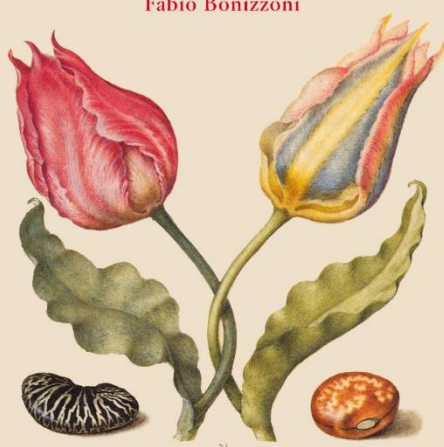



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Johann Kaspar Kerll MISSA NON SINE QUARE	GCDC80033	PC: 01H
	1 CD	
La Risonanza Fabio Bonizzoni	1999	

Johann Caspar Kerll (1627-1693) worked mainly in Vienna, during the 17th century. He was pupil of Carissimi and teacher of Pachelbel, thus belonging within the line of succession culminating in Johann Sebastian Bach, who much admired his music. Eighteen masses by Kerll have survived of which only one, the first, a 5-part Requiem, is written a cappella, in the so-called old style. All the others are written in stile concertato, that is, with soloists, one or more full choirs, various instruments (violins, violas, trombones) and continuo.

The *Missa non sine quare* is the first of a collection of six masses published in Munich in 1689. In this mass, Kerll gives proof of his undeniable mastery of counterpoint and of contrapuntal blend. Both the solo and the tutti sections exhibit the use of superb, imitative counterpoint. Kerll's melodic ingenuity, contrapuntal finesse and harmonic audacity were admired twenty years later by J. S. Bach.