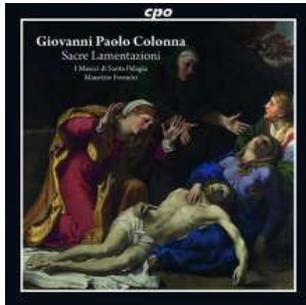


cpo New Releases July 2017



Giovanni Paolo Colonna (1637-1695)

Sacre Lamentazioni della Settimana Sancta a voce sola (Bologna, Giacomo Monti, 1689) I Musici di Santa Pelagia (Francesca Cassinari, soprano; Annalisa Mazzoni, contralto; Matteo Bellotto, bass; Marta Graziolino, harp; Simone Vallerotonda, lute; Marco Testori, violoncello; Maurizio Fornero, harpsichord, organ, direction)

cpo 555 120-2, 1CD

Moving Lamentations from Italy

The initial years of the seventeenth century witnessed an extraordinary musical development owing in large part to the achievements of Italian composers. A decided advance occurred in the city of Bologna, where a group of brilliant composers open to stylistic innovations had gathered at the Basilica di San Petronio. In 1666, thanks to the initiative of the nobleman Vincenzo Maria Carrati, the Accademia Filarmonica was added to this vibrant musical panorama. During the second half of the eighteenth century, under Padre Giovanni Battista Martini, the Accademia would go on to experience its most glorious phase. From the very beginning this new institution could count on the participation of some prominent musicians active in Modena and Bologna. They included Giovanni Paolo Colonna, who had become acquainted with the famous Giacomo Carissimi in Rome. Carissimi introduced him to the resources of the sacred oratorio and offered him the organist's post at the Chiesa di Sant'Apollinare. The Sacre lamentazioni della Settimana Santa op.

9 shows how Colonna was able to generate the highest expressive power even with modest musical means. The intensive dramatic character rendered audible in this work moves listeners even today with its powerful contrasts between light and darkness – even with the simple means of a voice part and the basso continuo.



Franz Lehar (1870-1948)

Die Juxheirat (Operetta in three acts; Libretto: Julius Bauer) Gerhard Ernst, Maya Boog, Jevgenij Taruntsov, Alexander Kaimbacher, Sieglinde Feldhofer, Ilia Staple, Rita Peterl u.a.; Chor des Lehár Festivals Bad Ischl Franz Lehar-Orchester Marius Burkert

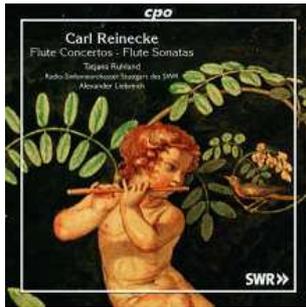
Romantic Opera in two acts; Libretto: Anton Langer Ljubomir Puskaric, Mariukka Tepponen, Franz Lehar (1870-1948) Die Juxheirat (Operetta in three acts; Libretto: Julius Bauer) Gerhard Ernst, Maya Boog, Jevgenij Taruntsov, Alexander Kaimbacher, Sieglinde Feldhofer, Ilia Staple, Rita Peterl u.a.; Chor des Lehár Festivals Bad Ischl Franz Lehar-Orchester Marius Burkert

cpo 555 049-2, 2 CDs,

Original Lehár Operetta – Recording Premiere

Julius Bauer, a man known not only for his intelligent, original, and witty texts but also as Vienna's most influential theater critic, wrote the libretto for Die Juxheirat in 1904. This wild, dizzying, surprising, and bold work was far ahead of its times as well as reminiscent of The Taming of the Shrew – only carried to the absolute extreme. The shrew is a frustrated widow and suffragette, and the male protagonist is just the opposite of a lady-tamer: overtaxed and irritated, he just wants to live out his love. Michael Lakner, then the director of the Lehár Festival, declared in an interview, »I am especially fond of this operetta with a story taking us to the United States around 1900. Franz Lehár's name is above all associated with The Merry Widow, his great worldwide success; a year before he had already written Die Juxheirat. During his lifetime this work was performed only forty times. And we are presenting this conversation operetta in a semi-scenic performance.« The conductor Markus Burkert elaborated and reconstructed this work note by note; the musicians pieced their parts together note by note. »They also take this commitment with them into the performance – and play with verve the interesting waltzes, marches, and ensemble pieces. The fact that the Franz Lehár Orchestra also produces a wonderful, transparent, and lively sound makes it the perfect ensemble for the operetta genre« (BR-Klassik Operetta Review).

A bold and daring Lehár without his otherwise typical sentimentalities – and a discovery!



Carl Reinecke (1824-1910)

Flute Concerto op. 283;

Ballad for Flute & Orchestra op. 228;

**Sonata for Flute & Piano op. 167 "Undine; Sonatina for Flute & Piano op. 108,1 Tatjana Ruhland
Flute; Eckart Heiligers, Piano SWR Symphonieorchester Alexander Liebreich**

cpo 777 949-2, 1 CD

Carl Reinecke and the Flute

Tatjana Ruhland has been described as »the Paganini of the flute.« At the very latest since her debut at New York's Carnegie Hall she has numbered among the most prominent artists performing on the flute. On the present program she dedicates herself to Carl Reinecke's chamber and concertante flute compositions, all of which he composed during the second half of his life. Along with the Undine Sonata op. 167 for flute and piano, today his most frequently performed work, the recording features the two concertante works written by him when he was over eighty years old. Here the initial dominance of stylistic elements associated with Mendelssohn has yielded to a tonal language that is both electrifying and highly individual.

Reinecke's music is diatonic in design but so strongly pervaded by semitones and suspensions that it also continues to flow. The »build-up phase« of the concertante last movements is only one of the procedures hardly invented by Reinecke but very much loved by him.



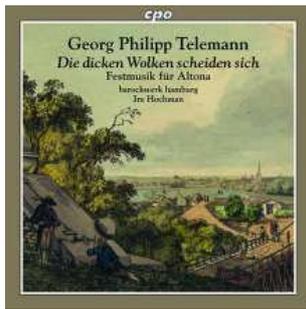
Johann Wilhelm Hertel (1727-1789)

Harp Concerto in D major (First Recording); Harp Concerto in G major (First Recording); Symphony in B flat major; Harp Concerto in F major Silke Aichhorn, Harp Kurfürstliches Kammerorchester, Kevin Griffiths

cpo 777 841-2, 1 CD

Hertel's Harp Concertos

Concertgoers and critics alike rave about Silke Aichhorn's entertainingly moderated concerts, and her goal is nothing less than the redefinition of the image of the harp! Active as a soloist and chamber musician, Aichhorn is one of the most sought-after and versatile harpists of her generation. Following her release featuring Eichner's harp concertos, she now interprets for cpo three harp concertos by Johann Wilhelm Hertel, a composer regarded as one of the most important representatives of the empfindsamer Stil during the German preclassical period. His concerto oeuvre comprises some fifty solo concertos, and seventeen harpsichord concertos by him are known today. Three works – heard on this CD – are assigned to the harp or harpsichord: »Concerto per la Harpa o il Cembalo concertato.« The harp's softer tone seems to make it the more suitable instrument for these charming works of brilliant virtuosity offering top-quality entertainment. Genuine enrichments of the quite compact harp repertoire are in store!



Georg Philipp Telemann (1681-1767)

Festmusiken für Altona:

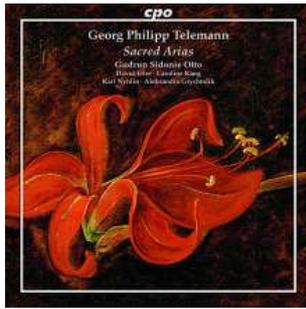
„Die dicken Wolken scheiden sich“, Altonaer Festmusik Für Hundertjahrfeier der Erbsouveränität des dänischen Königshauses am 16.10.1760 TVWV deest; Nunc auspicato sidere, Ode auf König Friedrich V. von Dänemark für Das Christianeum in Altona TVWV deest barockwerk hamburg, Ira Hochman

cpo 555 018-2, 1 CD

Top-Quality Late Work by Telemann

The discovery of Telemann's previously unknown Altona Jubel-Music von 1760 in an omnibus manuscript belonging to the Hamburg State and University Library but first returned in 1998 from Armenia, where it had been deposited for wartime safekeeping, is remarkable in several respects. »Already immediately after the first performance of the work in Altona's principal church on 16 October 1760, an unknown reporter writing in the Altonaer Mercurius judged that it was 'a superbly beautiful composition.'

And it is in fact a qualitatively outstanding composition ranking with the best that Telemann composed during his last years. One more top-quality work increases our knowledge of Telemann's late oeuvre. Until a few years ago it was also not known to what an astonishing degree Telemann had been active as a composer in Altona (at least twelve festive compositions written from 1741 to 1764), which then belonged to Denmark, or that at the time there was even a noteworthy musical scene in Altona. The two-part composition consisting of sixteen numbers to the text of an unknown poet honors King Frederick V of Denmark on the occasion of the hundredth anniversary of the hereditary sovereignty of the Danish royal house« (Jürgen Neubacher, University of Hamburg).



Georg Philipp Telemann (1681-1767)

Sacred Arias:

Am 10. Sonntage nach Trinitatis TVWV 1:1629a: „Jammervolle Liebestränen!“ / Am 11. Sonntage nach Trinitatis TVWV 1:1466a: „Blitz, der Herz und Geist zerschmettert!“; „Weinend, seufzend, ächzend, klagend,“ / Am 12. Sonntage nach Trinitatis TVWV1:1219a:

„Kräftigs Wort, voll Heil und Leben“; „Gott hat uns alles wohl gemacht“ / Am 13. Sonntage nach Trinitatis TVWV 1:801a: „Seel und Leib sind fest verbunden“; „Zerschmilz doch die beeisten Herzen“ / Am 14. Sonntage nach Trinitatis TVWV 1:998a:

„Gott nimmt die Farren unsrer Lippen“; „Lass und danken, lass und loben!“ / Am 15. Sonntage nach Trinitatis TVWV 1:1703a: „Prangende Lilien in sprossender Schöne“; „Mein in dir gelassnes Herze“ /

Am 16. Sonntage nach Trinitatis TVWV 1:68a:

„Krache, sinke, morsche Hütte!“; „Wollte doch die Stunde schlagen“ / Am 17. Sonntage nach Trinitatis TVWV 1:691a: „Demut ist der Tugend Krone“; „Nur Jesu, du sollst in mir leben“ / Am Festtage Michaelis TVWV 1:335a:

„Thronender Gottheit in flammender Pracht“; „Lass auch deiner Engel Hände“ / Am 18. Sonntage nach Trinitatis TVWV 1:661a „Welt, verlange nicht mein Herz,“; „Die Glut, so nach dem Himmel steigt,“ / Am 19. Sonntage nach Trinitatis TVWV 1:1700a:

„Todesangst und Höllenschrecken“; „Gott, wo ist ein solcher Gott“ /

Am 20. Sonntage nach Trinitatis TVWV 1:1675a „Prang im Golde, stolze

Welt!“; „Geziert mit seinem eignen Schmucke“ GSO Consort:

Gudrun Sidonie Otto, Soprano & Direction; David Erler, Altus; Caroline Klang, Violoncello; Karl Nyhlin, Gallichon; Aleksandra Grychtolik, Harpsichord, Organ

cpo 555 091-2, 1CD,

Magdeburg Sunday Concerts, Vol. 2

New chamber compositions by Telemann made available to the concert world by intensive research and in modern score editions form the focus of the Magdeburg Sunday Concerts, in German: the »Sonntagsmusiken.« klassik.com described our first CD with Advent and Christmas cantatas as »A treasure trove of brilliant sacred arias!« The arias on the second disc involve pieces taken from »complete« sacred compositions and performed in Hamburg's principal places of worship during the church year 1726-27. The two arias contained in a particular sacred composition were removed from their context for the purposes of publication. The Eisenach court secretary Johann Friedrich Helbig was the author of the texts for the church compositions and the arias included in them. Telemann packed a great deal into the concentrated aria space. We might say that he balanced the minimum of the ensemble with compositional intensity and complexity in respect of melodic formation as well as with the thematic design of the basses, forceful declamation and rhythmic scheme, and the large spectrum of keys and harmonic manifoldness.