

Buxtehude - Cantatas (2000)

Wpisany przez bluesever

Wtorek, 01 Maj 2012 20:10 - Zmieniony Wtorek, 24 Wrzesień 2013 21:27

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1. *Canite Jesu nostro*, BuxWV 11 2. *Mein Herz ist bereit*, BuxWV 73 3. *Salve, Jesu, Patris gnate unigenite*, BuxWV 94 4. *Cantate Domino canticum novum*, BuxWV 12 5. *Fürchtet euch nicht*, BuxWV 30 6. *Herr, wenn ich nur dich hab'*, BuxWV 38 7. *Ich bin eine Blume zu Saron*, BuxWV 45 8. *In dulci júbilo*, BuxWV 52 Michael Leighton Jones (Bass), Ruth Wilkinson (Bass Viola da gamba), John Quaine (Violin), Ross Mitchell (Violin), Catherine Shugg (Violin), Margaret Pearce (Soprano), Helen Gagliano (Soprano), Jacqueline Ogeil (Organ) Arcadia (Ensemble) Jacqueline Ogeil – conductor

What a different view we should have of the German musical Baroque were our sight not blocked by the towering genius of Johann Sebastian Bach! How great such composers as Johann Jacob Froberger, Johann Caspar Kerll, Dietrich Buxtehude, Heinrich von Biber, Johann Pachelbel and Georg Muffat would appear! And what diversity our understanding of the German Baroque would encompass. With the possible exception of Pachelbel, no one has suffered more by being relegated to the status of "predecessor of Bach" than Buxtehude. Though much of his organ music was published in the 19th century, its interest at that time lay more in elements that may have contributed to Bach's style than in its value as a body of music worthy of study in its own right. Only after several miserable complete editions of the organ works - at one extreme failing to correct even the most blatant errors of transmission, at the other correcting the sources to a point of re-composition - do we at last have editions that do justice to the source material and the composer. The fine restoration of many organs ideal for the performance of Buxtehude's music, coinciding with detailed studies of performance techniques and stylistic matters, now allows us to hear and judge Buxtehude's organ music for what it is. With the vocal works we have not yet progressed so far. A complete edition is in progress, but at this stage only a handful of the 128 extant works is available in print, and not always in exemplary editions. Consequently the selection made for this recording, while offering a balanced program, is based more on availability than on any attempt to offer an overview of Buxtehude's vocal music. Of the eight works recorded here, three have Latin texts, four German, and one a macaronic text alternating Latin and German. --- arkivmusic.com

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