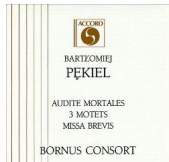


Bartłomiej Pekieli: Audite Mortales - 3 Motets - Missa Brevis (1989)

Written by bluesever

Wednesday, 26 February 2014 16:44 -

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Audite Mortales dialogue for 6 voices, 2 viola da gambas, double-bass & organ 1 *Audite mortales* 1:12 2 *Heu me miserum* 1:11 3 *Quid faciam mi Domin* 1:14 4 *Plange ergo* 1:05 5 *Quid hic statis mise* 1:26 6 *O, vita ista misera* 1:43 7 *Sed vos electi mei* 1:18 8 *Quis similis tibi* 0:57 9 *Quis accepit manum* 1:05 10 *Tu es Domine* 1:02 11 *O felix illa anima* 1:38 12 *Dulce Amor Jesu, motet a cinq voix et basse continue* 6:53 13 *Assumpta Est Maria, motet a quatre voix* 3:02 14 *Sub Tuum Praesidium, motet a quatre voix* 1:37

Missa Brevis for 4 voices

15 *Kyrie* 2:04 16 *Gloria* 5:09 17 *Credo* 10:35 18 *Sanctus* 1:41 19 *Benedictus* 1:55 20 *Agnus Dei* 3:39

Bornus Consort (Ensemble)

Bartłomiej Pekieli was the first non-Italian to rise to the position of royal maestro di cappella and he set the benchmark for all native Polish musicians. His works cover a wide variety of forms, ranging from polyphonic masses to dramatic motets and resplendent large-scale instrumental masses. In the pieces recorded here one can hear wide-ranging connections with a variety of eminent composers: the a cappella motets are in the polyphonic tradition of Palestrina, *Dulcis amor Jesu* bears the expressive hallmarks of Monteverdi, the *Missa Brevis* and Cavalli's *Missa Concertata* share exactly the same scoring, while the extraordinary *Audite mortales* is a sacred dialogue, very much in the style of those written by Carissimi. It is interesting to speculate on what publications were landing on Pekieli's desk, for he was clearly aware of new developments and assimilated them. He shows himself to be a skilled craftsman, mastering the techniques taught by the Italian maestri, but also imbuing his works with his own particular harmonic colour in all the varied styles in which he writes. --- handelsaul.blogspot.com/

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