

## Gottfried August Homilius – Markuspassion (Fritz Näf) [2013]

Written by bluesever

Thursday, 24 March 2016 17:00 -

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Teil 1 1-1 1. Choral "So Gehst Du Nun, Mein Jesu" 7:29 1-2 2a. Recitativo "Und Nach Zween Tagen" 0:23 1-3 2b. Coro "Ja Nicht Auf Das Fest" 0:54 1-4 2c. Recitativo "Und Da Er Zu Bethanien" 0:32 1-5 2d. Coro "Was Soll Doch Dieser Unrat" 0:52 1-6 2e. Recitativo "Und Murreten Über Sie" 1:19 1-7 3. Aria "Mensch Empfinde Doch Erbarmen" 8:01 1-8 4a. Recitativo "Und Judas Ischarioth" 0:45 1-9 4b. Coro "Wo Willt Du" 0:24 1-10 4c. Recitativo "Und Er Sandte" 1:50 1-11 5. Choral "Wo Soll Ich, Der Du Alles Weißt" 0:35 1-12 6. Recitativo "Und Sie Wurden Traurig" 1:11 1-13 7. Choral "O Weh Demselben" 0:59 1-14 8. Recitativo "Und Indem Sie Aßen" 1:36 1-15 9a. Aria "Wenn Euch Eure Sünden Drücken" 4:04 1-16 9b. Coro Dir Heiland, Die Weih'n Wir" 1:11 1-17 10. Recitativo "Und Da Sie Den Lobgesang" 1:3 1-18 11. Choral "Hilf, Dass Ich Stehts" 0:58 1-19 12. Recitativo "Desselbengleichen" 1:42 1-20 13. Choral "Wache, Dass Dich Satans List" 0:49 1-21 14. Recitativo "Und Ging Ein Wenig" 3:00 1-22 15. Aria "Ich Geh, Von Leiden Ganz" 11:20 1-23 16. Recitativo "Und Alsbald" 1:01 1-24 17. Choral "Sei Getreu In Deinem Herzen" 1:03 1-25 18. Recitativo "Die Aber Legten" 1:53 1-26 19. Choral "Mir Nach, Spricht Christus" 0:49 1-27 20a. Recitativo "Und Er War Da" 0:44 1-28 20b. Arioso "Wir Haben Gehöret" 0:36 1-29 20c. Recitativo "Aber Ihr Zeignis" 1:05 1-30 21. Choral "O Jesu, Hilf Zur Selben Zeit" 1:01 1-31 22. Recitativo "Da Zuriss Der Hohepriester" 0:26 1-32 23. Aria "Verdammt Ihn Nur" 5:19 1-33 24a. Recitativo "Da Fingen An Etliche" 0:12 1-34 24b. Coro "Weissage Uns" 0:06 1-35 24c. Recitativo "Und Die Knechte" 1:08 1-36 24d. Coro "Wahrlich, Du Bist Der Einer" 0:44 1-37 24e. Recitativo "Und Er Fing An" 0:13 1-38 25. Aria "Verkennt Ihn Nicht" 7:15 1-39 26. Recitativo "Und Der Hahn Krähete" 1:01 1-40 27. Choral "O Vater Der Barmherzikeit" 1:25

### Teil 2

2-1 28. Choral "Weint, Izt Wird" 1:11 2-2 29. Recitativo "Und Bald Am Morgen" 0:42 2-3 30. Aria "Mit Preis Und Ruhm Gekrönt" 6:54 2-4 31a. Recitativo "Und Die Hohenpriester" 2:00 2-5 31b. Coro "Kreuzigt Ihn" 0:27 2-6 31c. Recitativo "Pilatus Aber Sprach" 0:13 2-7 31d. Coro "Kreuzigt Ihn" 0:27 2-8 32. Choral "Herzliebster Jesu" 0:51 2-9 33a. Coro "Pilatus Aber Gedachte" 0:42 2-10 33b. Coro "Gegrübet Seist Du" 0:39 2-11 33c. Recitativo "Und Schlugen Ihm" 0:55 2-12 34a. Accompagnato "Jerusalem" 1:46 2-13 34b. Aria "Er Hat Dich Erretten Wollen" 2:36 2-14 34c. Accompagnato "Nein, Du Hast Nicht" 0:36 2-15 34d. Aria "Er Will Leiden" 1:51 2-16 35. Recitativo "Und Sie Brachten Ihn" 0:25 2-17 36. Choral "Dein Durst Und Gallentränk" 0:36 2-18 37a. Recitativo "Und Da Sie Ihn" 1:23 2-19 37b. Coro "Pfui Dich" 0:41 2-20 37c. Recitativo "Desselbigengleichen" 0:09 2-21 37d. Coro "Er Hat Anderen Geholfen" 0:38 2-22 37e. Recitativo "Und Die Mit Ihm" 0:11 2-23 38. Choral "Ich Werde Dir Zu Ehren" 0:45 2-24 39. Recitativo "Und Nach Der Sechsten" 1:45 2-25 40. Aria

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*"Verstummet Der Himmel"* 6:44 2-26 41a. *Recitativo "Und Etliche"* 0:08 2-27 41b. *Coro "Siehe, Er Rufet"* 0:07 2-28 41c. *Recitativo "Da Lief Einer"* 0:47 2-29 42. *Aria "Ihr Tränen Fließt!"* 7:15 2-30 43. *Recitativo "Und Der Vorhang"* 0:13 2-31 44. *Choral "Ihr Gräber Brecht"* 0:46 2-32 45. *Recitativo "Der Hauptmann Aber"* 2:10 2-33 46. *Choral "Der Hirt Ist Tot"* 0:51 2-34 47. *Recitativo "Und Er Kaufte"* 0:52 2-35 48. *Coro "Gott Ist Versöhnt"* 2:57  
Monika Mauch (soprano) Ruth Sandhoff (alto) Hans Jörg Mammel (tenor) Thomas Laske (bass) Xop Basler Madrigalisten L' Arpa festante (Ensemble) Fritz Näf – conductor

Virtually every music lover has experienced a few moments of indecision when, hearing a piece of music, there are feelings of both familiarity and ignorance; that sense of musical *déjà vu* inspired by an instinct for recognizing a specific piece or its style and an inability to precisely identify the score or its composer. The music of Gottfried August Homilius, a crossroads at which styles past and future intersect, might well account for some of these moments of musical confusion. Indeed, there are moments in his *Markuspassion* when Homilius—an almost exact contemporary of Gluck—has one foot firmly in the Baroque traditions of Bach and Händel and the other stretching into the mature Classicism of Haydn and Mozart. *Markuspassion* is far more than a curiosity or stylistic hybrid, however: in a score of roughly the same duration as Bach's *Johannes-Passion*, Homilius makes his own unique compositional voice apparent.

A native Saxon like both Bach and Händel, Homilius may have been a pupil of the former at Leipzig: it is known that the younger composer moved in circles populated by Bach's students, but evidence supporting the suggestion that Homilius personally studied with Bach is largely anecdotal, based upon the recollections of the composer Johann Adam Hiller, who became Cantor of Thomaskirche in 1789, nearly forty years after Bach's death. Active for virtually his entire professional life as first an organist and later Cantor in Dresden, Homilius enjoyed access to a rich Lutheran liturgical tradition that drew upon the work of Buxtehude, Pachelbel, Telemann, and Bach, as well as proximity to one of the most musically progressive Courts in 18th-Century Europe. In fact, the *Markuspassion* was dedicated by Homilius to Princess Anna Amalia, the influential sister of the music-loving Frederick the Great, perhaps in recognition of her patronage of an early performance of the work. Historical details of personal, professional, and educational associations notwithstanding, Homilius's skill and integrity as a composer are obvious in *Markuspassion*.

The Stuttgart-based Carus label has devoted a number of releases in its 'Music from Dresden' line to music by Homilius, and this confidence in the quality of the music of a composer little known to many listeners is opulently rewarded in this recording of *Markuspassion*. Twenty voices strong for this performance, the choristers—and occasional soloists—of Basler Madrigalisten impress in every choral episode. Blending beautifully in the chorales, they also

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prove thrilling in their full-throated singing of the turba-like choruses that are so reminiscent of the Passions of Bach. The opening chorale, 'So gehst du nun, mein Jesu,' is cut from the same fabric as the opening movements of both Bach's Johannes-Passion and his Matthäus-Passion, and the choristers sing it with appropriate anguish but beautiful tone. Equally impressive are instances in which tenors from the choir combine in a smaller ensemble to portray Christ's Apostles, a lovely effect. The choristers and soloists receive expert support from the twenty-seven players of L'arpa festante. As in Bach's Passions, Homilius's music requires several of the instrumentalists to contribute solo obbligati, all of which are played with finesse and attention to detail derived from the relevant texts. Fritz Näf, founder of Basler Madrigalisten, conducts sensitively, taking cues on tempi from the dramatic situations. Perhaps most importantly, Maestro Näf gives the performance space in which to develop naturally, allowing Homilius's music to work its magic without conductorial interference or forced climaxes.--- voix-des-arts.com

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