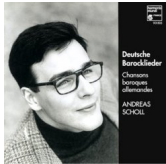


Andreas Scholl – Deutsche Barocklieder (1995)

Written by bluesever

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1 *Jetztund kömpt die Nacht herbey* Johann Nauwach 4'02 2 *Ach Liebste, laß uns eilen* Johann Nauwach 3'05 3 *Turpe senex miles, turpe senilis amor* Heinrich Albert 4'33 4 *Veneris miseris resonare querelas* Heinrich Albert 4'10 5 *Praeludium & Chaconne VIII* Johann Caspar Ferdinand Fischer 5'35 6 *Die Liebesgluth verkehrt den Muth* Adam Krieger 2'40 7 *Ihr bleibet nicht Bestand verpflichtet* Adam Krieger 4'02 8 *Der Liebe Macht herrscht Tag und Nacht* Adam Krieger 3'58 9 *Der Rheinsche Wein* Adam Krieger 2'00 10 *Sonata a doi, Violine e Viola da Gamba* Johann Philipp Krieger 5'49 11 *Schmilz, hartes Herz* Johann Philipp Krieger 3'39 12 *Verliebtes Weinen und Lachen* Johann Philipp Krieger 2'09 13 *Die Heißverliebte* Johann Philipp Krieger 1'53 14 *An die Einsamkeit* Johann Philipp Krieger 3'31 15 *Die holde Nacht* Johann Philipp Krieger 1'50 16 *Kunst des Küssens* Andreas Hammerschmidt 2'04 17 *Menuetto con variazioni di Locatelli* Bernhard Joachim Hagen 6'33 18 *Die Nacht* Johann Valentin Görner 5'22 19 *An den Schlaf* Johann Valentin Görner 3'23
Andreas Scholl - countertenor Friederike Heumann - viola da gamba Juan Manuel Quintana - viola da gamba Markus Märk - harpsichord Stephanie Pfister - violin Pablo Valetti - violin Alix Verzier - cello

Recorded in 1995 and reissued in the budget HM Gold series in 2010 (with the sumptuous packaging commendably intact), this album has never been one of the "hits" by German countertenor Andreas Scholl. It covers a repertoire that was (and remains) virtually unknown, and it doesn't really play to the sentimental side of Scholl's personality. Nevertheless, this is one of his very best releases, and even casual Scholl fans who missed it the first time around are advised to pick it up. In 1995 he was in absolutely prime voice, and even though he here has few of the pure melodies in which he excels, he finds plenty of subtle ways to deploy it in text expression and in delineating unusual harmonic moves. The obscurity of the music should actually be cause for recognition of Scholl's ability to pick a program buried mostly in archives and bring it to life; there's hardly a dull moment here, and many of these German Baroque solo songs (some from operas) are delightful. Some are humorous, with topics ranging from the art of kissing (track 16) to Rhine wine; these are balanced by several melancholy pieces that might be compared to Dowland but really resemble nothing else in the repertoire. Sample Johann Philipp Krieger's *An die Einsamkeit* (track 17), which is one of the all-time most ravishing Scholl

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numbers on disc, hard drive, or what have you. The pieces by this Krieger are strophic songs from operas, but those by the older Adam Krieger are true lieder, with texts by the composer himself, and they highlight Scholl's way with simple, heartfelt material. Other composers on the album set more complex texts by the likes of poet Martin Opitz, and there's plenty to chew on here for those seriously interested in German music and literature of the 17th century. On the other hand, this is the rare example of a program of unknown music that anyone who loves beautiful singing will enjoy. With glorious engineering to boot, this is simply hard to top.

---James Manheim

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