

## A Christmas Celebration in Leipzig 1723 (Paul McCreesh) [1996]

Written by bluesever

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1. Hans-Leo Hassler - *Puer natus in Bethlehem* [06'54"] 2. Giovanni Gabrieli - *Hodie Christus natus est a 10 (C 40)* [02'24"] 3. J.S. Bach - *Christen, ätzet diesen Tag (BWV 63)* [26'41"] cantata for the first day of Christmas 4. Johann Hermann Schein - *Christum wir sollen loben schon* [03'26"] 5. J.S. Bach - *Magnificat in E flat (BWV 243a)* [29'28"] (with Christmas interpolations)

6. J.S. Bach and Johann Hermann Schein - *Vom Himmel hoch, da komm ich her, BWV 738* [08'17"]

chorale arrangement, chorale a 4 Julia Gooding - soprano Johannette Zomer - soprano II (5) Robin Blaze - alto Charles Daniels - tenor Peter Harvey – bass Leo van Doeselaar –organ Choir and Orchestra of the Netherlands Bach Society Paul McCreesh – conductor (1, 4, 6) with the participation of the audience Groningen, Dec 20, 1996

On Christmas Day in Leipzig in 1723, the ambitious new Thomaskantor, Johann Sebastian Bach, premiered his new Latin Magnificat, based in part on that of his predecessor, Johann Kuhnau. Bach was joining a rich musical tradition, from which he took much inspiration for his compositions over the next 25 years.

Johann Hermann Schein (1586 – 1630) was a German composer (and poet) of the early Baroque era. He was one of the first to import the early Italian stylistic innovations into German music, and was one of the most polished composers of the period.

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Hans Leo Hassler, (1564 – 1612) outstanding German composer notable for his creative expansion of several musical styles. Hassler's style is a fusion of German counterpoint and Italian form. His Madrigali (1596), though avoiding the harmonic experiments of such 16th-century madrigalists as Luca Marenzio, are considered to be among the finest of their time. His instrumental compositions and his church music—Protestant and Roman Catholic—were widely imitated.

Giovanni Gabrieli, (1556 - 1612), Italian Renaissance composer, organist, and teacher, celebrated for his sacred music, including massive choral and instrumental motets for the liturgy. Giovanni's foreign connections included Hans Leo Hassler, the German composer and former pupil of Andrea Givanni, who avidly adopted the Venetian style, and patrons such as the Fugger family and Archduke Ferdinand of Austria.

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