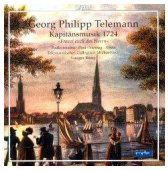
Georg Philipp Telemann - Kapitänsmusik 1724 (2008)



Freuet Euch Des Herrn, Ihr Gerechten Twv 15:2 (Kapitänsmusik) (Oratorium) *1 Chor: Freuet euch des Herrn, ihr Gerechten 2 Rezitativ: Der Augenmerk, worauf die Lust des Frommen zielet 3 Arie: Wie wunderbar sind deine Werke 4 Rezitativ: Ein solches andachtvolles Denken 5 Arie: Ich liege und schlafe ganz mit Frieden 6 Rezitativ: Ja, diese Zuversicht ist unerschrocken 7 Arie: Bebet, ihr Berge, türmt euch, ihr Wellen 8 Rezitativ: Hammonia! Du Krone dieses Landes 9 Choral: Lobet den Herren, denn er ist freundlich 10 Rezitativ: Absonderlich lass jetzt ein süßes Opfer brennen 11 Arie: Danke dem Höchsten mit freudigem Mute 12 Rezitativ: Doch seufze mitten in der Lust 13 Arie: Steiget, heiße Seufzer, steiget 14 Choral: Der ewig reiche Gott*

Geliebter Aufenthalt Beglückter Stille Twv 15:2 (Kapitänsmusik) (Serenata)
15 Chor: Geliebter Aufenthalt beglückter Stille 16 Rezitativ: Hammonia, die in Tuiscons Reich 17 Arie: Ihr säumenden Wellen 18 Rezitativ: Es gehn dein Feld, die Gärten, Anger 19 Interlocutio: Geliebter Aufenthalt beglückter Stille 20 Rezitativ: Schön bist du in der Pracht 21 Arie: Wie lieblich sind die Harmonien 22 Rezitativ: Erkenne, werter Ort, dein gütiges Geschicke 23 Arie: Unverzaget, unerschrocken 24 Rezitativ: Kommt, Werteste! 25 Arie: Bei anderer Steigen fällt mein Ergötzen 26 Rezitativ: Wer solche Meinung heget 27 Arie: Hamburg ruht im süßen Schlafe 28 Rezitativ: Du kannst von dessen Glück unwidertreiblich schließen 29 Chor: Begehret mit munterem Jubelgetöne 30 Rezitativ: Doch wie! Ist uns ein längrer Wunsch entfallen? 31 Chor: Dem Glücke zu Ehren

Magdalena Podkoscielna - soprano Andreas Post - tenor Matthias Vieweg - bass Ekkehard Abele - bass Telemannisches Collegium Michaelstein, Ludger Remy – conductor

As Bugs Bunny quipped during one of his sea-going adventures with Yosemite Sam, "if it's the Captain's mess, let him clean it up." It was Georg Philipp Telemann's own mess that he was seeking to clean up when he took on the chore of composing Kapitänsmusik, or "Captain's Music," as Telemann's wife was an avid gambler with expensive tastes; at one point, his financial picture was so bleak the citizens of Hamburg took up a collection to help the couple out. Telemann was productive enough in terms of Captain's music -- short entertainments, usually on an allegorical theme, consisting of an oratorio and serenata pair and performed at an annual fête held in honor of Hamburg's military captains -- that it commands a separate number

in the TWV index of his works. However, very few of these creations -- designed for one performance only, registered and then forgotten -- survive, and CPO's Georg Philipp Telemann: Kapitänsmusik 1724 appears to represent a relatively rare instance in which something from the genre, apparently unique to Telemann, has been recorded.

Whereas there is an unexpected windfall of compositional and expressive variety to be gained from revisiting even the most minor sacred cantatas of Telemann, the Kapitänsmusik genre finds him at his most uncharacteristically vapid and uninspired; the expected is the rule of law here. Superficially pretty arias -- though soprano Magdalena Podkoscielna sings the heck out of them -- dull, merely competent chorale-like choruses; and flat recitative rather characterize the whole of this disc. That's in spite of the fact that Telemann's 1724 Kapitänsmusik is given here in a stellar performance by Ludger Rémy and the Telemannisches Collegium Michaelstein; not even they are able to save it from its pretentious airs and faceless mediocrity. Certainly not everything by a composer whose worklist exceeds 3,000 items is likely to be worthy of recording, and as there are so many sacred cantatas left, one wonders why take on the Kapitänsmusik at this juncture? One figures, to paraphrase explorer Sir Edmund Hillary, "Because it's there." What a pity CPO doesn't utilize the advice of Bugs Bunny instead in regard to recording these things, as this is simply a waste of good resources in the midst of so much Telemann that begs attention. ---Uncle Dave Lewis, AllMusic Review

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