NEW RELEASE

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T: 06221-720226 F: 06221-720381 info@note1-music.com



Jan Dismas Zelenka **Solo Motets**Alex Potter; Dominik Kiefer; Capriccio Barockorchester

CHRISTOPHORUS +	
	Jan Dismas Zelenka Solo Motets
	Alex Potter Capriccio Barockorchester

	Jan Dismas Zelenka (1679-1745)		CHR 77463
	Solo Motets		V
1	Barbara, dira effera! ZWV164 «Motetto pro Resurrectione Domini» (1733)	17:44	Total Time:
2	Alma Redemptoris Mater ZWV 126 Marian antiphon (1730)	10:10	81:10
3	Hipocondrie ZWV 63 Adagio – Allegro – (Lentement) (1736)	8:16	
4	Christe eleison in E minor ZWV 29 (1740)	5:59	7463
5	Lamentatio 111/2 ZWV 53/6 from Lamentationes 1 ^{ma} et 2 ^{da} pro Die Veneris Sancto (1722)	11:27	2
6	Sinfonia in C minor ZWV 63 from «I Penitenti al Sepolcro del Redentore» (1736)	8:38	1007
7	Dormi nate, dormi, Deus ZWV 171 «Motetto pro Nativitate» (1723/28)	7:23	# F
8	Sollicitus fossor ZWV 209 Solo motet (17??)	11:28	Essay: Deutsch - English Français
	Alex Potter countertenor		Made in the Netherlands
	Capriccio Barockorchester		(LC)00612)
E Ka	ially Shestakov, Lasma Meldere, Christoph Rudolf, Karin von Gio Christoph Riedo, Dalia Dambrauska viola ettina Messerschmidt, lize Grudule violoncello - Bret Simner rel Valter, Keiko Kinoshita flute - Dominik Melicharek, Julia Bz armon bassoon - Mirko Arnone theorbo · Yves Bilger organ	violone auer oboe	ISRC ISRC music @ 2012 © 2022
	Dominik Kiefer direction		note 1 music gmb Heidelberg, Germa

Jan Dismas Zelenka is a significant but frequently neglected eighteenth century composer who received his musical training in Prague and was active from around 1710 at the court of August Elector of Saxony in Dresden where he was primarily responsible for church music at court, but also composed secular instrumental works. He was universally admired in his time and is today steadily regaining his well deserved reputation. His music displays a wide emotional spectrum ranging from contemplation to triumphant ecstasy to an equal degree in his vocal works and textless instrumental music. The accomplished young British countertenor **Alex Potter** succeeds in displaying this wide emotional range in selected works for alto solo: he dazzles with astounding virtuosity in the motet "Barbara, dira effera" and soars in tender arcs of tension in his performance of the "Christe eleison" from a late unfinished mass by Zelenka. He is accompanied with consummate sensitivity by the **Capriccio Barockorchester** from Basel.





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