

Joseph Martin Kraus – Musica Sacra (1998)

Wpisany przez bluesever

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1. *Der Tod Jesu, oratorio for soprano, alto, bass, chorus & orchestra, Vb. 17: Introduction / Rezitativ*
 2. *Der Tod Jesu, oratorio for soprano, alto, bass, chorus & orchestra, Vb. 17: Arie*
 3. *Der Tod Jesu, oratorio for soprano, alto, bass, chorus & orchestra, Vb. 17: Rezitativ*
 4. *Der Tod Jesu, oratorio for soprano, alto, bass, chorus & orchestra, Vb. 17: Duett*
 5. *Der Tod Jesu, oratorio for soprano, alto, bass, chorus & orchestra, Vb. 17: Choral* [play](#)
 6. *Der Tod Jesu, oratorio for soprano, alto, bass, chorus & orchestra, Vb. 17: Rezitativ*
 7. *Der Tod Jesu, oratorio for soprano, alto, bass, chorus & orchestra, Vb. 17: Intermezzo*
 8. *Der Tod Jesu, oratorio for soprano, alto, bass, chorus & orchestra, Vb. 17: Chor* [play](#)
 9. *Der Tod Jesu, oratorio for soprano, alto, bass, chorus & orchestra, Vb. 17: Rezitativ / Arie*
 10. *Der Tod Jesu, oratorio for soprano, alto, bass, chorus & orchestra, Vb. 17: Rezitativ*
 11. *Der Tod Jesu, oratorio for soprano, alto, bass, chorus & orchestra, Vb. 17: Choral*
 12. *Der Tod Jesu, oratorio for soprano, alto, bass, chorus & orchestra, Vb. 17: Rezitativ*
 13. *Der Tod Jesu, oratorio for soprano, alto, bass, chorus & orchestra, Vb. 17: Arie*
 14. *Der Tod Jesu, oratorio for soprano, alto, bass, chorus & orchestra, Vb. 17: Schlußchor*
 15. *Kom! din herdestaf att bära, church cantata for soprano, bass & orchestra, Vb. 15: Arie*
 16. *Kom! din herdestaf att bära, church cantata for soprano, bass & orchestra, Vb. 15: Duett*
 17. *Miserere nostre, for chorus & orchestra, Vb. 13*
 18. *In te Domine speravi, for chorus & orchestra, Vb. 11*
- Stuttgarter Kammerorchester (Stuttgart Chamber Orchestra) Helmut Wolf – conductor

Joseph Martin Kraus (20 June 1756 – 15 December 1792), was a composer in the classical era who was born in Miltenberg am Main, Germany. He moved to Sweden at age 21, and died at the age of 36 in Stockholm. He is sometimes referred to as "the Swedish Mozart", and had a life span which was very similar to that of Mozart's.

Kraus's music is characterized by sudden dramatic contrasts in register, character, and most striking of all, harmony. His contrapuntal abilities were first-rate, but his motivic development does not seem as advanced as either Mozart's or Haydn's. Compared to other contemporaries,

his lyrical gifts are apparent.

The oratorio *Der Tod Jesu* differs from the oratorios of many other composers in that Kraus wrote both the music and the text of this work. As a librettist, Kraus showed a series of scenes that covered the full spectrum of human emotions, from sorrow and fear to joy. The work corresponds fully to a rhetoric question already raised in Kraus's treatise *Etwas von und über Musik fürs Jahr 1777*:

"Should not church music be mostly for the heart?" ("Soll die Musik in den Kirchen nicht am meisten fürs Herz sein?")

Joseph Martin Kraus (ur. 20 czerwca 1756 w Miltenbergu, zm. 15 grudnia 1792 w Sztokholmie) – kompozytor szwedzki epoki klasycyzmu, zwany "szwedzkim Mozartem", zarówno ze względu na podobieństwo muzyki obu kompozytorów, jak i na same daty urodzin i śmierci ich obu.

Kraus studiował na uniwersytecie w niemieckim mieście Erfurt. Tam duży wpływ wywarł na niego literacki styl Sturm und Drang. jego idolem został zwłaszcza poeta Friedrich Gottlieb Klopstock. Wpływy literatury są w muzyce Krausa bardzo wyraźne.

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