



Marie Heeschen, soprano

Paper Kite

Recital "Evensong"

"Gottgeheiligte Sing-Stunde" (*Sacred Hour of Song*) is the title of a song collection by Philipp Heinrich Erlebach dating from 1704 and reflecting the situation in church music in Protestant Germany after the Thirty Years' War. At that time, the spiritual song was flourishing as an increasing number of compositions were created for the purpose of private prayer and familial singing practice. Thus, these songs can be understood as a symbol of the privatisation of faith. Even though the German speaking territories had recovered in a remarkable way from the devastations of war, the mournful psalms and songs sound the deep traumata caused by it.

Philipp Heinrich Erlebach (1657–1714)	Sonata Seconda – I. Adagio (from <i>Six Sonatas</i> , Nuremberg 1694)
Johann Rosenmüller (1619–1684)	In Te Domine Speravi (from Bokemeyer Collection, D-B Mus.ms. 18889) 11'
Heinrich Schütz (1585–1672)	Mein Herz ist bereit SWV 341 (from <i>Symphoniae Sacrae</i> , 1647) 4'
Andreas Hammerschmidt (1611–1675)	Es danken dir Gott die Völker (from <i>Musicalische Andachten III</i> , 1642) 4'
Johann Philipp Krieger (1649–1725)	Cantate Domino canticum novum (Manuscript D-DI Mus.1862-E-503, Easter 1690) 9'
Andreas Hammerschmidt	Ich schlafe, aber mein Hertz wachet (from <i>Musicalische Andachten III</i> , 1642) 4'
Philipp Heinrich Erlebach	Sonata Seconda – IV. Allemande
Andreas Hammerschmidt	Vulnerasti cor meum 5' (from <i>Motettae, unius et duarum vocum</i> , 1649)
Philipp Heinrich Erlebach	Sonata Seconda – VI. Sarabande, VII. Gigue 7'
Philipp Heinrich Erlebach	Sonata Seconda – II. Allegro
Christoph Bernhard (1628–1692)	Aus der Tiefen (from <i>Geistlicher Harmonien Erster Teil</i> , 1668) 8'

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Antonio de Sarlo, violin · Rafael Roth, violin · Guillermo Turina, violoncello · Felix Schönherr, harpsichord

This self-expression, the individual moment, is also the great strength of the CD and its pulsating power: soprano Marie Heeschen (...) reveals herself here entirely in the engagingly versatile expressiveness of her voice and her clearly contoured timbre, which sometimes resembles a leaping mountain spring, but is always sensual and softly flowing like Mozart. Her unaffected, sensory-opening approach to language and her devotion to sound – which she never loses – lend each work its own unique colouring.

Zeitzeichen, Klaus-Martin Bresgott, May 2021 – on the recording released on [Coviello Classics](https://www.covielloclassics.com/), COV 92012

The chamber music spirit with which Paper Kite captures the music is expressed on the one hand in the interplay between the instrumentalists, but also in the way Marie Heeschen takes on the vocal part. She never places her clear yet warmly coloured soprano voice in the foreground as a soloist, but instead, like her fellow musicians, ensures that a very finely balanced overall picture of the scores is created.

General-Anzeiger Bonn, Bernhard Hartmann, May 2021

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