Choral cantatas from Buxtehude to JS Bach

The 12 vocal works on this new double CD with L'arpa festante follow without exception the type of the choral cantata "per omnes versus", i.e. a type in which (almost) all the verses of a chorale poem are set to music, and represent a representative cross-section of the most diverse composers. This genre is to be distinguished from a cantata with chorale, which is characterised by a mixture of different texts. It is also distinguished from the historically older chorale motet, which does without obbligato instruments, and from the chorale concerto, which is often through-composed. The "heyday" of the chorale cantata "per omnes versus" mentioned at the beginning lies in the period after the Thirty Years' War until shortly after 1700. After that, the chorale - including the chorale poem - loses its importance; it is only with Johann Sebastian Bach that the chorale is given a new, pre-eminent position in the church music of his time, albeit under changed stylistic conditions.