



Heinrich Schütz would undoubtedly be happy about two quite remarkable new releases. First, a selection of pieces drawn primarily from his *Small Spiritual Concerts* of 1639 and the *Sacrae Symphoniae* of 1650, augmented by an apparently previously unrecorded work (*Herr, der du bist unermüdlich genädig gewesen* SWV 461) and by the famous *Uppsala Magnificat* SWV 468. The Rheinland Chapel Choir (dir. Benoit Haller) shows itself in its best light, conveying with remarkable clarity the penetrating beauty of Schütz' music, an admirable fusion of Lutheran spirituality and the voluptuousness of Italian Baroque pietism (K 617191). We also have a new recording of the famous "Swan Song", *Opus ultimum* by the same composer who, at past the age of 75, set himself the task of putting the 176 verses of *Psalms 119* to music. All told, eleven movers for double choir written as something of a last will and testament for eternity, to which Philippe Herreweghe and the Collegium Vocale add *Psalms 110, Jubilate dem Herren, alle Welt* SWV 493 and the *Deutsches Magnificat* SWV 494. The musicians assembled for the occasion are all authentic specialists in this type of music; the director imparts to this self-assured dialog with death the quiet force of evidence and perfection. Indeed one can offer nothing but praise for the interpretation (Harmonia mundi HMC 901895,96).