

MOZART

Missa solemnis in C minor 'Waisenhausmesse'

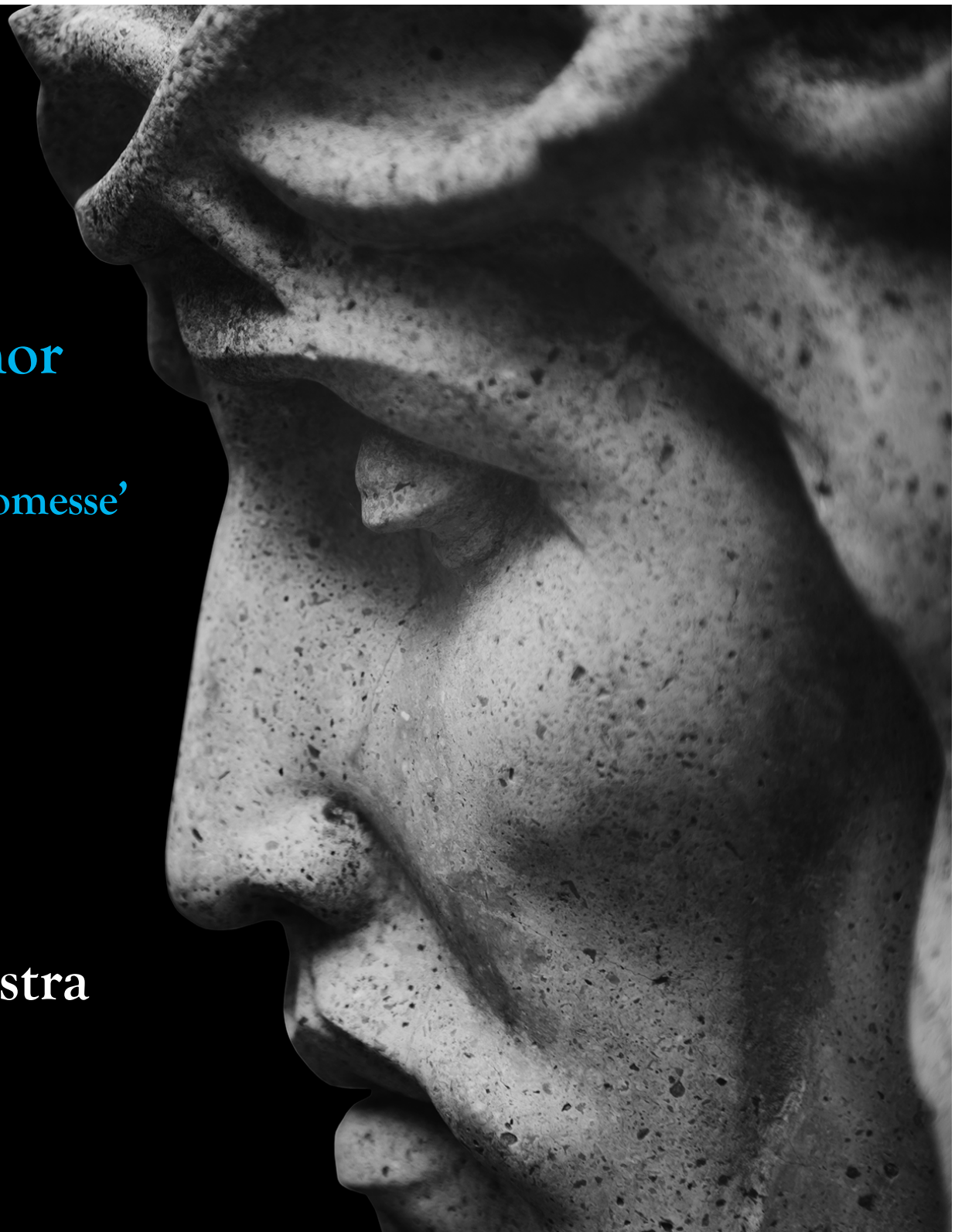
Missa brevis in C major 'Orgelsolomesse'

Missa solemnis in C major

Ruckgaber • Ullrich • Bill
Reinhold • Schweinester • Pollak
Müller • Krimmel

Cologne Cathedral
Vocal Ensemble

Cologne Chamber Orchestra
Christoph Poppen



Wolfgang Amadeus
MOZART
(1756–1791)

Complete Masses • 5

Missa solemnis in C minor, K. 139

‘Waisenhausmesse’ (‘Orphanage Mass’) (1768)

39:00

1	Kyrie	7:23
2	Gloria	11:02
3	Credo	12:38
4	Sanctus	1:42
5	Benedictus – Hosanna da capo	2:05
6	Agnus Dei	4:05

Missa brevis in C major, K. 259

‘Orgelsolomesse’ (‘Organ Solo Mass’) (1776)

13:43

7	Kyrie	1:45
8	Gloria	1:59
9	Credo	3:24
10	Sanctus	1:16
11	Benedictus	2:20
12	Agnus Dei	2:56

Missa solemnis in C major, K. 337 (1780)

21:29

13	Kyrie	2:13
14	Gloria	3:26
15	Credo	5:10
16	Sanctus	1:50
17	Benedictus	2:32
18	Agnus Dei	6:05

Katharina Ruckgaber **1–3 5–9 11 12**, Carolina Ullrich **14–18**, Soprano
Elvira Bill **1–3 6–9 11 12**, Marie Henriette Reinhold **14 15 18**, Alto
Paul Schweinester **1–3 6–9 11**, Angelo Pollak **14 15 18**, Tenor
Jonas Müller **1 2 6–9 11**, Konstantin Krimmel **14 15 18**, Bass

Wolfgang Amadeus Mozart (1756–1791): Missa solemnis, K. 139 ‘Waisenhausmesse’

Missa brevis, K. 259 ‘Orgelsolomesse’ • Missa solemnis, K. 337

The 7th of December 1768 was a notable date in Viennese musical life, on which the consecration of the Waisenhaus (Orphanage) Church in the Rennweg took place. To mark the occasion the twelve-year old prodigy Wolfgang Amadeus Mozart had been commissioned by Emperor Joseph II to write a trumpet concerto, an offertory and a Mass. The concerto and offertory were lost, known only through mentions in correspondence from Wolfgang’s father Leopold. Yet the *Missa solemnis in C minor*, K. 139, a work of sizeable dimensions, remained – and was performed in the presence of the Empress, Maria Theresia, and her children.

Such was its grandeur that the musical scholars of Vienna doubted how this work could have been completed by one so young. Its enhanced orchestration, including three trombones, four trumpets and timpani, was thought too advanced for a twelve-year old boy – though this was indeed the first time Mozart had written for such forces. Yet further research confirmed the Mass was indeed a self-penned work, with Wolfgang receiving only the barest of assistance from his father, with the fingering for the continuo part.

The *Wiener Zeitung* reported on 10 December 1768: ‘The entire music was composed anew for the high office of the orphanage choir by Wolfgang Mozart, the twelve-year old little son of Herr Leopold Mozart... who is celebrated for his unusual talents. He directed it himself with great precision along with some sung motets, to the general approbation and admiration of everyone.’

From the first intonation of the *Kyrie*, in C minor, Mozart serves notice of the scale on which he is operating. The mood is solemn, the music functioning as a ‘grave’ overture to a vigorous *Allegro*, in the major key. The four soloists are introduced alongside the chorus, coming to the fore with fluent counterpoint for the ‘Christe eleison’. The *Allegro* returns, its positive energy carrying through to the *Gloria*, sung with gusto by the choir against scurrying, Handelian violins.

This is a big hymn of praise, with attractive sections for the soloists that include a slower ‘Laudamus te’ in G major, headed by the alto, and the ‘Domine deus’ in F major, with the two male soloists. A moving ‘Qui tollis’, now in F minor, is redeemed by the solo soprano’s ‘Quoniam tu solus sanctus’, working back to C major. An elaborate fugue begins on ‘cum Sancto Spiritu’, its momentum carrying right through to a triumphant ‘Amen’.

The *Credo* is a firm statement of belief, rich in contrapuntal interest and with a brightness to the sound. This is maintained in the ‘Et incarnatus est’, a beautiful duet for the two female soloists to the graceful accompaniment of violins. The solemn air of the *Kyrie* is invoked once more for the ‘Crucifixus’, with slight but telling dissonances in the bass part. The choral ‘Et resurrexit’ sweeps those clouds away, before an elegant tenor aria ‘Et in Spiritum sanctum’. As with the *Gloria*, Mozart closes with a richly voiced fugue, crowned by expansive ‘Amens’ from the whole choir.

The *Sanctus* and *Benedictus* are much shorter, the former featuring linear writing for the choir before a syncopated ‘Hosanna in excelsis’. The latter is led by the soprano, initially in F major, before the syncopated figure returns. Mozart returns to the sombre minor key to start the *Agnus Dei*, a sonorous trio of trombones preparing the way for the tenor soloist. After a period of contemplation the ‘dona nobis pacem’ restores the major key and a more festive outlook.

Mozart frequently made use of the purity of C major in his Masses, but as the music on this collection shows his settings varied greatly. The *Missa brevis in C major*, K. 259, known as the ‘Orgelsolomesse’ (‘Organ Solo Mass’), is one of three settings in the key from November and December 1776, and is a remarkably compressed work.

The *Kyrie* is a model of brevity, its sprightly introduction followed by two main themes – the second for the four soloists in G major. The *Gloria* and *Credo* are equally compact, with little time for melodic or harmonic development, but just when it seems the Mass will wrap up routinely, Mozart modulates to G major for the *Benedictus*, beckoning the organist for an unexpected flourish to introduce the four soloists. The *Agnus Dei* is also more harmonically adventurous, with a chromatic line on ‘Hosanna’ from the soprano, to which the choir respond in the ‘dona nobis pacem’.

The *Missa solemnis in C major*, K. 337 was completed in the spring of 1780, a year after the successful ‘Coronation’ Mass. It is one of the few sacred works Mozart completed without obligation, and though cast in the same key as its predecessor it is a more lyrical work, looking ahead towards Schubert. It did not enjoy the same rapturous reception, but if anything its subtlety gives the music extra layers to unpick. With the horns of the ‘Coronation’ giving way to bassoons, Mozart inhabits an elegant style – and yet varies the dynamics, regularly using an ‘*fp*’ direction for the choral phrasing. The melodies are often chromatic, as in the figure assigned to the lower register violins beginning the *Kyrie*.

The *Gloria* is notable for dotted rhythms and syncopations in the choral writing, with lively violins and the chorus rising to spot-lit high 'G' notes for the words 'excelsis' and 'in terra pax'.

The *Credo* begins as a chaconne, Mozart ornamenting the text before simplifying for the 'Et incarnatus est', where the solo soprano is flanked by oboes, bassoons and a thoughtful choir. 'Et resurrexit' is celebrated with busy part writing before an ending revised by the composer to align the *Credo* and *Gloria* more closely.

The *Sanctus*, marked *Adagio*, has a commanding choral unison, then a florid hosanna from the soprano soloist. The *Kyrie* is recalled before a distinctive tritone figure appears on the violins, later to be used as one of the principal themes in the opera *Idomeneo* later that year. The *Benedictus* is unexpectedly dark, its lower forces starting a fugal episode in the relative minor key, and with a distinctive descending motif assigned to the soprano for 'Hosanna in excelsis'.

The *Agnus Dei* returns to the light, shifting up a tritone to E flat major where an oboe solo introduces the deeply felt soprano aria. The choir return for the final 'dona nobis pacem', but the soloists have the last word on a calm note, a final telling contrast with the extravert '*Coronation*' Mass.

Ben Hogwood

Wolfgang Amadeus Mozart (1756–1791): Missa solemnis KV 139 »Waisenhausmesse«

Missa brevis KV 259 »Orgelsolomesse« • Missa solemnis KV 337

Der 7. Dezember 1768 war für das Wiener Musikleben ein bemerkenswertes Datum: An diesem Tag nämlich fand die Weihe der Waisenhauskirche am Rennweg statt, und Kaiser Joseph II. hatte das zwölfjährige Wunderkind Wolfgang Amadeus Mozart beauftragt, zu diesem Anlass ein Trompetenkoncert sowie ein Offertorium und eine Messe zu komponieren. Während die beiden erstgenannten Werke verschollen sind und wir nur durch Leopold Mozarts Korrespondenz von ihrer einstigen Existenz erfahren, blieb die *Missa solemnis* in c-moll KV 139 erhalten – ein Werk von beträchtlichem Umfang, das in Anwesenheit der Kaiserin Maria Theresia und ihrer Kinder uraufgeführt wurde.

Diese Messe war so grandios, dass die Musikgelehrten der Donaumetropole bezweifelten, sie könne von einem derart jungen Menschen geschaffen worden sein. Das um drei Posaunen, vier Trompeten und Pauken vergrößerte Orchester schien zu anspruchsvoll für einen zwölfjährigen Knaben – der hier freilich nicht zum ersten Mal für eine derartige Besetzung geschrieben hatte. Weitere Nachforschungen ergaben jedoch die Authentizität des Werkes, bei dessen Komposition Mozart junior seitens seines Vaters nur die einfachste Unterstützung erhalten hatte, und diese bestand in den Fingersätzen der *continuo*-Stimme.

Die *Wiener Zeitung* berichtet am 10. Dezember: »Die ganze Musik des Waisenchor bey dem Hochamte wurde von dem wegen seinen besonderen Talenten bekannten Wolfgang Mozart 12. jährigen Söhnlein des in fürstlich salzburgischen Diensten stehenden Kapellmeisters Hr. Leopold Mozart, zu dieser Feyerlichkeit ganz neue verfasst, mit allgemeinem Beyfalle und Bewunderung, von ihm selbst aufgeführt, mit der größten Richtigkeit dirigiret, und nebst deme auch die Motteten gesungen«.

Schon in den ersten Takten des *Kyrie* zeigt Wolfgang Amadeus Mozart, in welcher Größenordnung er sich bewegt. Eine feierliche Stimmung prägt den c-moll-Satz, der als »ernste« Ouvertüre zu einem lebhaften *Allegro* in Dur fungiert. Die vier Solisten werden gemeinsam mit dem Chor vorgestellt und treten beim »Christe eleison« mit flüssigem Kontrapunkt in den Vordergrund. Das *Allegro* wird wiederholt und überträgt seine positive Energie auf das *Gloria*, das der Chor voller Begeisterung zu einer hastigen, an Händel gemahnenden Bewegung der Geigen anstimmt.

Diese große Lobeshymne enthält ansprechende Abschnitte für die Solisten – darunter ein langsames, vom Alt angeführtes »Laudamus te« in G-dur sowie das »Domine deus« in F-dur der beiden männlichen Solostimmen. Ein ergreifendes »Qui tollis« in f-moll wird von dem »Quoniam tu solus sanctus« des Solosoprans abgelöst, das wieder nach C-dur zurückführt. Mit »cum Sancto Spiritu« beginnt eine kunstvolle Fuge, deren Schwung bis zum triumphalen »Amen« weiterwirkt.

Das klare Bekenntnis des *Credo* ist von großem kontrapunktischen Interesse und reich an hellen Klängen. Diese Eigenschaften gelten auch für das »Et incarnatus est«, ein wunderschönes, von den Geigen anmutig begleitetes Duett der beiden Solistinnen. Das »Crucifixus« beschwört hernach mit leichten, jedoch vielsagenden Dissonanzen der Bass-Stimme die feierliche Stimmung des *Kyrie*. Vor der eleganten Tenorarie des »Et in Spiritum Sanctum« vertreibt das choralartige »Et resurrexit« die Wolken. Wie im *Gloria*, so steht auch am Ende des *Credo* eine reich besetzte Fuge, die der gesamte Chor mit einem ausladenden »Amen« krönt.

Weitaus kürzer sind das *Sanctus* und *Benedictus*, wobei das erste Stück vor dem synkopierten »Hosanna in excelsis« einen linearen Chorsatz bringt. Im *Benedictus* führt die Sopranistin das Wort – zunächst in F-dur –, bevor die Synkopen wiederkehren. Am Anfang des *Agnus Dei* kehrt Mozart zum düsteren Moll zurück und schreibt ein volltönendes Posaunentrio, das dem Solotenor den Weg bereitet. Nach einer Zeit der Besinnung stellt das »dona nobis pacem« eine festlichere Atmosphäre und die Dur-Tonart wieder her.

In seinen Messen hat Wolfgang Amadeus Mozart oftmals die Reinheit von C-dur verwandt; die Musik des vorliegenden Programms zeigt indes, dass seine Vertonungen sich dennoch stark voneinander unterscheiden. Die unter dem Namen »Orgelsolomesse« bekannte *Missa brevis in C-dur* KV 259 ist eine von drei Messen in dieser Tonart aus den Monaten November und Dezember 1776, und sie ist ein bemerkenswert komprimiertes Werk.

Das *Kyrie* ist ein Muster an Kürze: Der lebhaften Einleitung folgen zwei Hauptthemen – das zweite in G-dur für die vier Solisten. Ebenso kompakt sind *Gloria* und *Credo*; wenig Raum ist hier für melodische oder harmonische Entwicklungen, doch gerade, als es scheint, als solle die Messe routinemäßig zu Ende gehen, moduliert Mozart für das *Benedictus* nach G-dur und verlangt von dem Organisten eine unerwartete Ausschmückung, um die vier Solisten einzuführen. Auch das *Agnus Dei* ist harmonisch gewagter mit seiner chromatischen Sopranlinie beim »Hosanna«, auf die der Chor im »Dona nobis pacem« antwortet.

Die *Missa solemnis in C-Dur* KV 337 wurde im Frühjahr 1780 fertiggestellt – ein Jahr nach der erfolgreichen »Krönungsmesse«. Sie gehört zu den wenigen geistlichen Werken, die Mozart ohne Verpflichtung geschrieben hat. Obwohl in derselben Tonart wie ihre Vorgängerin, ist sie von einer lyrischen Art, die auf Franz Schubert voraufweist. Sie wurde nicht mit der gleichen Begeisterung aufgenommen, doch womöglich verleiht ihr die subtile Musik weitere Ebenen, die es zu entschlüsseln gilt. Indem die Hörner der »Krönungsmesse« den Fagotten weichen, bewegt sich Wolfgang Amadeus Mozart in einem eleganten Stil – und modifiziert doch die Dynamik, indem er bei der Chorphasierung häufig das Zeichen *fp* setzt. Die Melodien sind oft chromatisch wie etwa die Figur der tiefen Geigen, von der das *Kyrie* eingeleitet wird.

Das *Gloria* kennzeichnen punktierte Rhythmen und Synkopen im Chorsatz, lebhafte Geigenbewegungen und ein Chor, der sich bei den Worten »excelsis« und »in terra pax« zu punktuell beleuchteten hohen »G's« aufschwingt.

Das *Credo* beginnt als Chaconne, wobei Mozart den Text ornamentiert, bevor er ihn schlichter nimmt, wenn im »Et incarnatus est« der Solosopran von Oboen, Fagotten und einem besinnlichen Chor flankiert wird. Das »Et resurrexit« wird von lebendig geführten Stimmen gefeiert, bevor der Komponist den Schluss umformt, um *Credo* und *Gloria* genauer aufeinander abzustimmen.

Das mit »Adagio« markierte *Sanctus* bringt ein eindrucksvolles Unisono des Chores, an das sich ein blühendes *Hosanna* des Solosoprans anschließt. Nach einer Erinnerung an das *Kyrie* erscheint in den Geigen eine charakteristische Tritonusfigur, die Mozart im weiteren Verlauf des Jahres als eines der Hauptthemen seines *Idomeneo* verwenden wird. Eine unerwartete Düsternis erfüllt das *Benedictus*: Die tiefen Stimmen beginnen mit einer fugierten Episode in der Mollparallele, und dem Sopran wird beim »Hosanna in excelsis« ein unverwechselbares Abwärtsmotiv zugewiesen.

Das *Agnus Dei* kehrt zum Licht zurück und wendet sich einen Tritonus aufwärts in die Tonart Es-dur, in der ein Oboensolo die tief empfundene Arie der Sopranistin einleitet. Der Chor meldet sich noch einmal im abschließenden »Dona nobis pacem«, doch das letzte Wort sprechen die Solisten mit einem ruhigen Ton – einem letzten, sprechenden Kontrast zu der extrovertierten »Krönungsmesse«.

Ben Hogwood

Deutsche Fassung: Cris Posslac

1 7 13

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

2 8 14

Gloria

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens,
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus, tu solus Dominus,
Tu solus altissimus, Jesu Christe.
Spiritu in gloria Dei Patris. Amen.

Cum Sancto

3 9 15

Credo

Credo in unum Deum, Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filius Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria virgine: et homo factus est.

Kyrie

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

Gloria

*Glory be to God on high,
and in earth peace, good will towards men.
We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee
for thy great glory.
O Lord God, heavenly King,
God the Father Almighty.
O Lord, the only-begotten Son, Jesu Christ:
O Lord God, Lamb of God, Son of the Father,
Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand
of God the Father, have mercy upon us.
For thou only art holy; thou only art the Lord;
thou only, O Christ, with the Holy Ghost,
art most high in the glory of God the Father. Amen.*

Credo

*I believe in one God the Father Almighty,
Maker of heaven and earth,
And of all things visible and invisible:
And in one Lord Jesus Christ,
the only-begotten son of God,
Begotten of his Father before all worlds,
God of God, Light of Light,
Very God of very God,
Begotten, not made,
Being of one substance with the Father,
By whom all things were made:
Who for us men, and for our salvation came
down from heaven,
And was incarnate by the Holy Ghost of the
Virgin Mary, and was made man,*

Kyrie

*Herr, erbarme dich,
Christus, erbarme dich,
Herr, erbarme dich.*

Gloria

*Ehre sei Gott in der Höhe
und Friede auf Erden den Menschen guten Willens.
Wir loben dich, wir preisen dich,
wir beten dich an, wir rühmen dich.
Wir danken dir,
denn groß ist deine Herrlichkeit.
Herr und Gott, König des Himmels,
Gott und Vater, Herrscher über das All.
Herr, eingeborener Sohn, Jesus Christus.
Herr und Gott, Lamm Gottes,
Sohn des Vaters,
du nimmst hinweg die Sünde der Welt: erbarme dich unser;
du nimmst hinweg die Sünde der Welt: nimm an unser Gebet;
du sitzt zur Rechten des Vaters: erbarme dich unser.
Denn du allein bist der Heilige,
du allein der Herr,
du allein der Höchste: Jesus Christus
mit dem Heiligen Geist,
zur Ehre Gottes des Vaters. Amen.*

Credo

*Ich glaube an den einen Gott, den Vater,
Allherrscher, Schöpfer des Himmels und der Erde,
alles Sichtbaren und Unsichtbaren.
Und an den einen Herrn Jesus Christus,
Gottes einziggeborenen Sohn,
der aus dem Vater geboren ist vor aller Zeit.
Licht vom Licht,
wahrer Gott vom wahren Gott,
gezeugt, nicht geschaffen,
eines Wesens mit dem Vater;
durch ihn ist alles geschaffen.
Für uns Menschen und zu unserem Heil
ist er vom Himmel herabgekommen
und hat Fleisch angenommen vom Heiligen Geist
und der Jungfrau Maria und ist Mensch geworden.*

Crucifixus etiam pro nobis: sub Pontio Pilato
passus et sepultus est.
Et resurrexit tertia die
secundum scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria iudicare
vivos et mortuos:
cujus regni non erit finis.
Et in Spiritum Sanctum,
Dominum et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul adoratur
et conglorificatur;
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et exspecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

4 10 16

Sanctus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua
Osanna in excelsis.

5 11 17

Benedictus

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

6 12 18

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

*And was crucified also for us under Pontius Pilate.
He suffered and was buried,
And the third day he rose again
according to the Scriptures,
And ascended into heaven,
And sitteth on the right hand of the Father.
And he shall come again with glory
to judge both the quick and dead:
Whose kingdom shall have no end.
And I believe in the Holy Ghost,
The Lord and giver of life,
Who proceedeth from the Father and the Son,
Who with the Father and the Son
together is worshipped and glorified,
Who spake by the Prophets.
And I believe one Catholic
and Apostolic Church.
I acknowledge one Baptism
for the remission of sins.
And I look for the Resurrection of the dead,
And the life of the world to come. Amen.*

Sanctus

*Holy, holy, holy,
Lord God of hosts,
Heaven and earth are full of thy glory:
Hosanna in the highest.*

Benedictus

*Blessed is he who comes in the name of the Lord.
Hosanna in the highest.*

Agnus Dei

*O Lamb of God, that takest away the sins of the world,
have mercy upon us.
O Lamb of God, that takest away the sins of the world,
have mercy upon us.
O Lamb of God, that takest away the sins of the world,
grant us thy peace.*

*Er wurde für uns gekreuzigt unter Pontius Pilatus,
hat gelitten und ist begraben worden,
ist am dritten Tage auferstanden
nach der Schrift.*

*Er ist aufgefahren in den Himmel
und sitzt zur Rechten des Vaters.
Und wird wiederkommen in Herrlichkeit,
zu richten die Lebenden und die Toten;
seiner Herrschaft wird kein Ende sein.*

*Und an den Heiligen Geist,
den Herrn, den Lebensschaffenden,
der aus dem Vater hervorgeht,
der mit dem Vater und dem Sohn
zugleich angebetet und verherrlicht wird,
der gesprochen hat durch die Propheten.*

*Und die eine, heilige, katholische
und apostolische Kirche.*

*Ich bekenne die eine Taufe
zur Vergebung der Sünden.*

*Ich erwarte die Auferstehung der Toten
und das Leben der kommenden Welt. Amen.*

Sanctus

*Heilig, heilig, heilig ist Gott,
der Herr Zebaoth.*

*Voll sind Himmel und Erde seiner Herrlichkeit.
Hosanna in der Höhe.*

Benedictus

*Gebenedeit sei, der da kommt im Namen des Herrn.
Hosanna in der Höhe.*

Agnus Dei

*Lamm Gottes, du nimmst hinweg die Sünde der Welt,
erbarme dich unser.*

*Lamm Gottes, du nimmst hinweg die Sünde der Welt,
erbarme dich unser.*

*Lamm Gottes, du nimmst hinweg die Sünde der Welt,
gib uns Frieden.*

Katharina Ruckgaber



Photo: Felix Groteloh

After studying in Munich, Katharina Ruckgaber joined Oper Frankfurt's Opera Studio, appearing as Susanna in *Le nozze di Figaro*. Since the 2017–18 season she has been a member of Theater Freiburg, where her roles have included Musetta (*La Bohème*), Adele (*Die Fledermaus*), Zerlina (*Don Giovanni*), Nanetta (*Falstaff*) and Mélisande (*Pelléas et Mélisande*). She has appeared as a guest at the state theatres of Darmstadt and Karlsruhe as Pamina (*Die Zauberflöte*), Adele and Ännchen (*Der Freischütz*). Other engagements have taken her to the Theater an der Wien and London's Wigmore Hall, and she has sung with the Bamberger Symphoniker. www.katharinaruckgaber.com

Carolina Ullrich



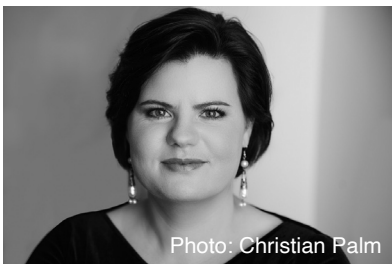
Born in Chile, Carolina Ullrich studied at the Pontificia Universidad Católica de Chile and the Hochschule für Musik und Theater München. She has won prizes at international competitions such as the ARD International Music Competition and the German national singing competition (Bundeswettbewerb Gesang) in Berlin. Her career has taken her to renowned theatres such as the Bayerische Staatsoper in Munich and the Philharmonie in Berlin. From 2010 to 2018 she was a member of the ensemble at the Semperoper Dresden. She has worked with renowned conductors such as Sir Simon Rattle and Christian Thielemann. In addition to her operatic activities, she also devotes herself intensively to Lieder and has performed at events such as the Schubertiade. Her extensive repertoire is documented on several albums. www.carolina-ullrich.com

Elvira Bill



Mezzo-soprano Elvira Bill studied with Christoph Prégardien at the Hochschule für Musik und Tanz Köln, graduating with honours in 2010. Her repertoire spans works by the old masters to contemporary music. She is a much sought-after artist at prestigious venues and festivals worldwide, including the Berlin Philharmonie, Cologne Philharmonie and Essen Philharmonie, and the Rheingau Musik Festival and Lucerne Festival. Bill has sung under the baton of renowned conductors such as Peter Neumann, Philippe Herreweghe and Rudolf Lutz. Concert tours have taken her across Germany, Europe, Russia, China and Oman. In 2010 she won the vocal ensemble category of the Felix Mendelssohn Bartholdy Conservatory Competition in Berlin. www.elvirabill.de

Marie Henriette Reinhold



Born in Leipzig, mezzo-soprano Marie Henriette Reinhold completed her bachelor's degree in musicology before beginning vocal studies with Elvira Dreßen in 2011, graduating with distinction in 2020. Reinhold is a sought-after soloist, performing across Germany and internationally with various ensembles including the Gächinger Kantorei, Orchestre des Champs-Élysées, Collegium Vocale Gent, Gewandhausorchester Leipzig and Tonhalle Orchester Zürich. She has worked with esteemed conductors such as Hans-Christoph Rademann, Andreas Reize, Philippe Herreweghe, Semyon Bychkov and Paavo Järvi. www.marie-henriette-reinhold.de

Paul Schweinester



After studies in Vienna and Rome, Tyrolean-born tenor Paul Schweinester became an ensemble member of the Volksoper Wien between 2009 and 2013. He performed the roles of Basilio (*Le nozze di Figaro*) at the Salzburger Festspiele, Pedrillo (*Die Entführung aus dem Serail*), Brighella (*Ariadne auf Naxos*) and David (*Die Meistersinger von Nürnberg*) at the Opéra national de Paris and debuted in *Die Soldaten* at the Royal Opera House, Covent Garden and Teatro alla Scala, Milan. Bregenzer Festspiele also invited him to sing in *Der Schauspieldirektor*, Borsa in *Rigoletto* and Rodriguez in *Don Quichotte*.

Angelo Pollak

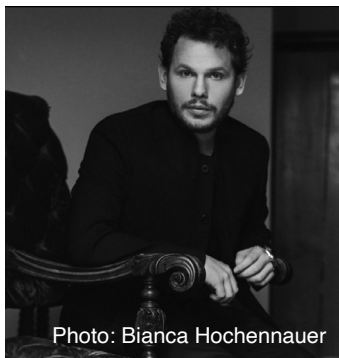


Photo: Bianca Hochennauer

Tenor Angelo Pollak began his musical training at the age of six on the cello with Heinrich Schiff. He went on to study piano at the Music and Arts University of the City of Vienna where he joined the class of soprano Margit Klaushofer and completed his master's degree with piano accompanist Charles Spencer. Following a three year ensemble engagement at Theater Regensburg he started his career as a freelancer, working with opera directors including Frederic Wake-Walker and singers including Rolando Villazón (at the Mozartwoche Music Festival in Salzburg). He has appeared with Sir András Schiff at the Vicenza Opera Festival and performed at the Salzburg Festival, Musikverein Vienna and Moscow Tchaikovsky Conservatory, among others. He is a member of the newly founded young ensemble at the Vienna State Opera and appeared in the *30 Under 30* feature in the German edition of *Forbes* magazine.

www.angelopollak.de

Jonas Müller



Photo: Jakob Schad

Baritone Jonas Müller has worked with conductors Frieder Bernius and Hans-Christoph Rademann, and has sung in renowned venues including the Philharmonie Berlin and Laeishalle, Hamburg. In 2024 he appeared in the title role of Küsser's *Adonis* in Schwetzingen. Lied singing is central to his career, and he regularly collaborates with pianist Gerold Huber. In 2023, he won the Kulturkreis Gasteig music prize in the Lied-Duo category. Müller is currently studying for a master's degree with Christiane Iven at the Hochschule für Musik und Theater München, and is a scholarship holder of several funding programmes, including Yehudi Menuhin's Live Music Now.

www.jonasmuellerbaritone.de

Konstantin Krimmel



Photo: Guido Werner

Of German-Romanian descent, baritone Konstantin Krimmel has garnered significant acclaim in recent years, winning prestigious awards such as the 2019 Deutscher Musikwettbewerb and the 2018 Helmut Deutsch Lied Competition. Named Opus Klassik Singer of the Year in 2024, Best Newcomer at the Oper! Awards and Best Young Singer by *Opernwelt* magazine in 2023, he appears on both national and international stages. He has been a member of the Bayerische Staatsoper since 2021.

www.ks-gasteig.de/index.php/de/ksg-konstantin-krimmel

Vokalensemble Kölner Dom



Photo: Barbara Frommann

Founded in 1996, the Vokalensemble Kölner Dom (Cologne Cathedral Vocal Ensemble) is the youngest of Cologne Cathedral's four choirs. It performs, in turn with the other choirs, at the Sunday Chapter Mass and Pontifical Masses, as well as the Evening Prayer, all of which are broadcast live on domradio.de. Its repertoire includes a cappella works from the Renaissance to the present day, and its discography features recordings of Organ Masses by Vierne, Widor and Langlais, as well as the complete recording of all the Masses by Wolfgang Amadeus Mozart with the Cologne Chamber Orchestra. Concert tours have taken the choir across Europe, and it has also participated in renowned festivals, including in Rome, Loreto and Moscow. The choir has also performed numerous oratorios, as well as Beethoven's *Symphony No. 9* under Marc Minkowski and Daniel Barenboim. It has enjoyed a successful collaboration with the city's orchestras for many years, including the Gürzenich Orchester Köln. In 2024, the choir performed Bach's *Mass in B minor* at the XXIII Festival Internazionale di Musica e Arte Sacra. www.koelner-dommusik.de/choere/vokalensemble-koelner-dom

Eberhard Metternich

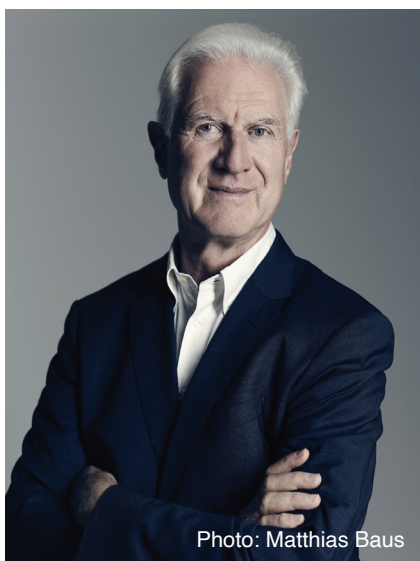
Eberhard Metternich has been the choirmaster at Cologne Cathedral for over 35 years. Under his direction, Cologne's cathedral music has been expanded to include four choirs and a music school. He maintains close artistic partnerships with cultural institutions such as the Gürzenich Orchester Köln, Oper Köln and WDR Sinfonieorchester Köln, and in addition to the Cologne Cathedral Choir (boys' choir) he also conducts the Cologne Cathedral Vocal Ensemble. Metternich studied school music, singing and choral conducting in Cologne, Frankfurt, Vienna and Stockholm. He regularly goes on tour with his choirs, having travelled to Canada, the United States, Israel and China. He also works with orchestras such as the Gürzenich Orchester Köln, the Cologne Chamber Orchestra and Concerto Köln, and has often been a cultural ambassador for Cologne along with his choirs in cities such as Bethlehem, Tel Aviv and Barcelona. Metternich has been a lecturer in choral conducting at the Hochschule für Musik und Tanz Köln since 1993, and was awarded the title of professor in 2001. www.koelner-dommusik.de/choere/team-chor/eberhard-metternich

Cologne Chamber Orchestra



The Cologne Chamber Orchestra is renowned for its sensitive and exceptional interpretations. Founded in 1923 with the aim of interpreting works in authentic and faithful ways, it was initially led by Hermann Abendroth and later Erich Kraack, with Helmut Müller-Brühl becoming conductor in 1963. An acclaimed tour of Switzerland with guest pianist Wilhelm Kempff in 1964 marked the beginning of the orchestra's collaborations with numerous internationally renowned soloists, and the orchestra has subsequently toured Europe, North and South America, and Asia. The Cologne Chamber Orchestra has been organising its own subscription series, Das Meisterwerk, in the Cologne Philharmonie for over 30 years. As Germany's oldest chamber orchestra, it celebrated its 100th birthday in March 2023 in the Cologne Philharmonie with outstanding soloists including Martha Argerich, Michael Barenboim, Mischa Maisky, Daniel Müller-Schott and Anne-Sophie Mutter. Over 200 recordings, radio and television productions document a repertoire of more than 500 masterpieces and rarities. In September 2023, Christoph Poppen and the Cologne Chamber Orchestra completed a three-year project to record all of Mozart's Masses alongside the Cologne Cathedral Vocal Ensemble, Cologne Cathedral Choir and the Cologne Radio Choir for Naxos. Christoph Poppen has served as principal conductor since the 2013–14 season. www.koelner-kammerorchester.de

Christoph Poppen



From the outset of his career as a conductor, Christoph Poppen's name has been synonymous with innovative programming and a wide-ranging commitment to contemporary music. Numerous guest conducting engagements have taken him to orchestras such as the Deutsches Symphonie-Orchester Berlin, Staatskapelle Dresden, Bamberger Symphoniker, Orchestre Philharmonique de Radio France, Detroit and Indianapolis Symphony Orchestras, Wiener Symphoniker, Orquestra Sinfônica do Estado de São Paulo, New Japan Philharmonic, Singapore Symphony Orchestra and Camerata Salzburg. Poppen is chief conductor of the Cologne Chamber Orchestra, the newly appointed music director of the Hong Kong Sinfonietta and principal guest conductor of the Israel Chamber Orchestra. Founder and artistic director of the award-winning and internationally acclaimed Festival Internacional de Música de Marvão, he was also artistic director of the Classic Revolution festival in Seoul between 2020 and 2022, for which he conceived highly creative programmes and brought together artists from Korea and the Western world for exclusive performances in the LOTTE Concert Hall. Christoph Poppen has held a newly created chair for violin at the renowned Escuela Superior de Música Reina Sofía in Madrid since 2021–22. www.christophpoppen.com

The grandeur of Mozart's *Missa solemnis in C minor* 'Waisenhausmesse' caused Viennese scholars to doubt how it could have been composed by a twelve-year old boy. The Mass was written for the consecration of a new Orphanage Church in Vienna with an expanded orchestra, and its premiere was conducted by Mozart himself 'to the general approbation and admiration of everyone'. Mozart often made use of the purity of C major in his Masses – the *Missa brevis* is a remarkable model of compactness, while the *Missa solemnis* is Mozart's last complete Mass.



Wolfgang Amadeus
MOZART
(1756–1791)



Complete Masses • 5

- | | | |
|--------------|--|--------------|
| 1–6 | Missa solemnis in C minor, K. 139
'Waisenhausmesse' ('Orphanage Mass') (1768) | 39:00 |
| 7–12 | Missa brevis in C major, K. 259
'Orgelsolomesse' ('Organ Solo Mass') (1776) | 13:43 |
| 13–18 | Missa solemnis in C major, K. 337 (1780) | 21:29 |

Katharina Ruckgaber, Carolina Ullrich, Soprano

Elvira Bill, Marie Henriette Reinhold, Alto

Paul Schweinester, Angelo Pollak, Tenor

Jonas Müller, Konstantin Krimmel, Bass

Cologne Cathedral Vocal Ensemble

Cologne Chamber Orchestra • Christoph Poppen

A detailed track list can be found inside the booklet. The Latin sung texts with English and German translations are included in the booklet, and can also be accessed at www.naxos.com/libretti/574638.htm

Recorded: 8–13 February 2023 **1–12** and 7–13 March 2020 **13–18**

at the Deutschlandfunk Kammermusiksaal, Cologne, Germany

Executive producer: Susann El Kassar • Producer and editor: Jens Schünemann

Engineer: Michael Morawietz • Booklet notes: Ben Hogwood

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