

MOZART

Mass in C major 'Credo'

Missa brevis in G major

Missa brevis in D minor

Missa brevis in C major 'Spatzenmesse'

Ullrich • Bill • Reinhold • Song

Pollak • Müller • Krimmel

Cologne Cathedral Choir
and Vocal Ensemble

Cologne Chamber Orchestra

Christoph Poppen



Wolfgang Amadeus
MOZART
(1756–1791)

Complete Masses • 6

Mass in C major, K. 257 'Credo' (1776)

26:20

1	Kyrie	2:11
2	Gloria	3:36
3	Credo	8:16
4	Sanctus	1:49
5	Benedictus	5:13
6	Agnus Dei	5:06

Missa brevis in G major, K. 49 (1768)

18:36

7	Kyrie	1:27
8	Gloria	3:44
9	Credo	7:46
10	Sanctus	1:30
11	Benedictus – Hosanna da capo	1:42
12	Agnus Dei	2:20

Missa brevis in D minor, K. 65 (1769)

13:25

13	Kyrie	1:24
14	Gloria	2:07
15	Credo	4:40
16	Sanctus	1:02
17	Benedictus – Hosanna da capo	1:30
18	Agnus Dei	2:31

Missa brevis in C major, K. 220 'Spatzenmesse' (c. 1775/76)

16:36

19	Kyrie	1:49
20	Gloria	2:57
21	Credo	3:54
22	Sanctus	0:58
23	Benedictus	3:20
24	Agnus Dei	3:32

Carolina Ullrich, Soprano 1–3 5 6 8 9 11 13–15 17 20 21 23 24
Elvira Bill 1–3 5 6 8 9 11 13–15 17, Marie Henriette Reinhold 20 21 23 24, Alto
Sung Min Song 1–3 5 6 8 11 13–15, Angelo Pollak 20 21 23 24, Tenor
Jonas Müller 1–3 5 6 8 9 11 13–15,
Konstantin Krimmel 20 21 23 24, Bass
Cologne Cathedral Choir 7–24
Cologne Cathedral Vocal Ensemble 1–6

Wolfgang Amadeus Mozart (1756–1791)

Mass, K. 257 ‘Credo’ • Missa brevis, K. 49 • Missa brevis, K. 65 • Missa brevis, K. 220 ‘Spatzenmesse’

In the 1760s, as the young Wolfgang Amadeus Mozart was quickly finding his compositional feet, the court in Salzburg favoured sacred music above other forms. Chamber and instrumental compositions were considered suitable only for private use and performance. Therefore Mozart’s steady output of Masses at this time would have been equal parts duty and compulsion, for there is nothing wholly routine about any of his settings of the Ordinary, even from the youngest age.

Mozart’s father Leopold was keen to complement his Catholicism with influences from science and the Enlightenment, though Wolfgang himself was a practising Catholic, making his first contribution to the form of the Mass before he had even reached his teens. By his early twenties Mozart appears to have been setting himself personal compositional challenges within the medium. The goal for the three C major Masses completed in November and December 1776 was for each to carry a distinctive personality. The last to be published, the *Mass in C major, K. 257*, achieved this aim decisively. This dramatic and inventive setting has its roots in the stage, its ‘*Credo*’ moniker given on account of the repetition of the word ‘Credo’ in that section, which once heard dominates the musical thinking for the rest of the Mass.

Right from the start Mozart’s bold writing is evident, the choir beginning to sing in the *Kyrie* over an F sharp in the bass, in direct opposition to the overall tonality. After a brief recitative from the soloists, however, the key of C major is asserted with considerable authority. Mozart uses a bracing figure to open the *Gloria*, the choir enjoying the syncopated rhythms and adventurous harmonic movement, with complementary flourishes from the violins. The famous *Credo* is next, with an unusually clipped delivery applied to the motif that continues to recur as a backing to the rest of the Latin text. This substantial setting includes a profound meditation on ‘Et incarnatus est’, solemnly declared by the soloists in A minor before a dramatic depiction of the crucifixion from the choir, now in C minor. A joyous, excitable *Sanctus* follows in the brightest C major, while an extended *Benedictus* invites the soloists for more restrained thoughts in F major, a mood dispelled by exultant ‘Hosanna’s. A stately *Agnus Dei*, again with theatrical connotations, ends a work regarded as one of the finest compositional achievements to this point in Mozart’s career.

Thought to have been written in Vienna towards the end of 1768, *Missa brevis in G major, K. 49* was completed at the age of twelve. It showed an already instinctive grasp of the music required for setting the Ordinary, giving several pointers to vocal writing that he would maintain and develop in later works. Regarded as conforming to the Salzburg tradition, it begins with an assured *Kyrie*, beginning without introduction and moving to explore minor keys in its development. The *Gloria* is similarly brief, with a relatively high soprano ‘Laudamus te’, followed by melodic imitation between the soloists. The longer *Credo* is the heart of the Mass, a keenly responsive setting notable for some vivid word painting on the word ‘descendit’ and a highly chromatic melody applied to the text ‘Passus et sepultus est’, delivered with spare and solemn textures for the orchestra. The ‘et resurrexit’ removes the clouds, as does a choral *Sanctus* and a short but notable *Benedictus*, led by the soprano and tenor soloists. The *Agnus Dei* begins with a solemn first line in E minor, before ultimately finding peace in the comfort of G major.

The *Missa brevis in D minor K. 65* is dated 14 January 1769, by which time Mozart had returned to Salzburg from Vienna. The Mass is thought to have marked the beginning of a 40-hour vigil in Salzburg's Kollegienkirche ('Collegiate Church'), when the *Gloria* would likely not have been used on account of its positioning in marking the season of Lent. The circumstances of composition may also have influenced Mozart's choice of D minor, a key notable for such profound statements as the *Piano Concerto No. 20* and the *Requiem* – with which it shares the use of trombones. Certainly there is an added seriousness to the *Kyrie*, with its Handelian manner, and the *Gloria*, which stays stubbornly in the minor key centres of D and G in spite of its celebratory function, working in a powerful fugal episode at the end. Mozart repeats this tactic in a relatively brusque *Credo*, unusually omitting the third from the final chord to give an ambiguity between major and minor key. The *Sanctus* repeats this tactic, before a beautiful duet between soprano and alto soloist forms the *Benedictus*, effectively an operatic lament. The *Agnus Dei* begins and ends in the home key, with increasingly fulsome choral writing – and once again omitting the third of the chord.

The *Missa brevis in C major, K. 220* earned the nickname of '*Spatzenmesse*' ('Sparrow Mass'), a title affectionately bestowed on account of the chirping nature of the *Sanctus*. Thought to have been started during a visit to Munich in 1775, it nonetheless has Salzburg in mind, employing trumpets and drums in its scoring. It is thought to have received its first performance in Salzburg Cathedral on 7 April 1776. Yet Mozart did not take the extra scoring as a model for excess, instead writing a compressed work notable for its fluidity of counterpoint, in spite of his decision not to embellish the *Gloria* and *Credo* with fugal endings.

The *Kyrie* is a songful setting, its brightness carried through to a colourful *Gloria*. The brass and timpani add conviction to the *Credo*, which pauses for heartfelt reflection from the soloists on 'Et incarnatus est', brass and strings fashioning a lean response. The *Sanctus*, with its chirping motif, is both quick but thrilling, while the *Benedictus* withdraws a little, moving to G major. Finally the *Agnus Dei* recounts the music of the *Kyrie*, a satisfying unity bringing true peace to the choir's sentiments at the end.

Ben Hogwood

Wolfgang Amadeus Mozart (1756–1791): Messe KV 257 »Credo«

Missa brevis KV 49 • Missa brevis KV 65 • Missa brevis KV 220 »Spatzenmesse«

Zu der Zeit, da das Wunderkind Mozart mit großer Geschwindigkeit seine kompositorischen Fähigkeiten entdeckte, zog der Salzburger Hof die geistliche Musik allen anderen Formen und Gattungen vor. Kammermusik und Instrumentalwerke waren, so die Auffassung der sechziger Jahre, nur zu privater Nutz- und Aufführung geeignet. Insofern entsprang Mozarts unablässige Messenkomposition damals sowohl dem Zwang als auch dem Drang, gibt es doch selbst in seinen frühesten Vertonungen des Ordinariums nichts, das man als pure Routine abtun könnte.

Vater Leopold war sehr daran gelegen, seinen katholischen Glauben durch die Einflüsse der Wissenschaft und der Aufklärung komplementär zu ergänzen; Wolfgang hingegen war praktizierender Katholik und hatte schon als Kind seinen ersten Beitrag zur Form der Messe geleistet. Auf demselben Gebiete hat er sich als Zwanzigjähriger anscheinend besondere kompositorische Probleme gestellt: Jede der drei C-dur-Messen, die er im November und Dezember 1776 vollendete, sollte eine eigene, unverwechselbare Persönlichkeit erhalten. Die dritte und als letzte veröffentlichte *Messe C-dur* KV 257 hat dieses Ziel definitiv erreicht. Die dramatische und erfindungsreiche Komposition hat ihre Wurzeln auf der Bühne; ihr Beiname »Credo-Messe« verdankt sie der Wiederholung des »Credo«-Motivs im entsprechenden Satz – nachdem es einmal erklungen ist, beherrscht es das musikalische Geschehen bis ans Ende des Werkes.

Von Anfang an ist Mozarts kühne Schreibweise unverkennbar: Der Chor beginnt im Kyrie über einem Fis des Basses, das in einem direkten Widerspruch zur generellen Tonart steht. Nach einem kurzen Rezitativ der Solisten wird dann jedoch das C-dur mit beträchtlicher Autorität durchgesetzt. Das *Gloria* eröffnet Mozart mit einer anregenden Figur, wobei der Chor sich an den Synkopen und der abenteuerlichen harmonischen Bewegung samt den ornamentalen Einwürfen der Geigen freut. Es folgt das berühmte *Credo* mit einer ungewöhnlich scharfkantigen Darstellung des Motivs, das im weiteren Verlauf als Begleitung des lateinischen Textes immer wiederkehrt. Der ausgedehnte Satz enthält eine tiefgründige Meditation über das »Et incarnatus est«, die von den Solisten auf feierliche Weise in a-moll vorgetragen wird, bevor der Chor in c-moll eine dramatische Schilderung der Kreuzigung anstimmt. Ein fröhlich erregtes *Sanctus* schließt sich in strahlendem C-dur an, wohingegen das umfängliche *Benedictus* in F-dur die Solisten zu verhalteneren Gedanken einlädt. Diese Stimmung wird hernach durch ein jublierendes »Hosanna« vertrieben. Ein stattliches, wiederum von theatralischen Beiklängen geprägtes *Agnus Dei* beendet die Messe, die als eine der bis dahin besten kompositorischen Leistungen Mozarts gilt.

Die *Missa brevis in G-Dur* KV 49 entstand vermutlich Ende 1768 in Wien und ist somit das Werk eines Zwölfjährigen, der schon hier ein instinktives Gespür für die musikalischen Anforderungen des *Ordinarium Missae* erkennen lässt. Zudem finden sich verschiedene Hinweise auf die Gesangstechnik, die Mozart in späteren Werken beibehalten und weiterentwickeln sollte. Offenbar der Salzburger Tradition gehorchend, beginnt die Messe ohne jegliche Einleitung mit einem selbstbewussten *Kyrie*; während des weiteren Verlaufs begibt sich die Musik in verschiedene Moll-Tonarten. Ähnlich gedrungen ist das *Gloria*, worin der Sopran ein recht hohes »Laudamus te« zu singen hat, bevor sich die Solisten mit melodischen Imitationen abwechseln. Herzstück der Messe ist das umfangreichere *Credo* – eine äußerst ansprechende Vertonung, die sich bei »descendit« durch eine lebendige Wortmalerei auszeichnet, beim »Passus et sepultus est« mit einer äußerst chromatischen Melodie aufwartet und insgesamt von einem sparsam-feierlichen Orchestersatz begleitet wird. Das »et resurrexit« sowie das *Sanctus* des Chores vertreiben die Wolken, von denen auch in dem kurzen, bemerkenswerten, vom Sopran- und Tenorsolo geführten *Benedictus* nichts mehr zu spüren ist. Die erste Zeile des *Agnus Dei* erklingt in einem feierlichen e-moll, bevor die Messe schließlich in der trostreichen Tonart G-dur den Frieden findet.

Die *Missa brevis in d-moll* KV 65 ist auf den 14. Januar 1769 datiert, wurde also beendet, nachdem Vater und Sohn Mozart wieder in Salzburg waren. Man nimmt an, dass das Werk den Beginn einer 40-stündigen Vigil in der Salzburger Kollegienkirche markierte, bei der das *Gloria* wegen der Fastenzeit vermutlich nicht aufgeführt wurde. Die Umstände der Komposition mögen auch die Wahl der Tonart d-moll begünstigt haben, die Wolfgang Amadeus Mozart später in so tiefgründigen Werken wie dem Klavierkonzert Nr. 20 KV 466 und dem *Requiem* verwandt hat – mit dem die frühe Messe übrigens den Einsatz der Posaunen teilt. Einen noch ernsteren Anstrich verraten das an Händel erinnernde *Kyrie* sowie das *Gloria*, das trotz seiner festlichen Funktion hartnäckig in den Moll-Zentren d und g verharrt und schließlich in eine kraftvoll fugierte Episode mündet. Das gleiche Verfahren wiederholt Mozart in dem relativ schroffen *Credo*, wobei er im Schlussakkord ungewöhnlicherweise auf die Terz verzichtet, um dergestalt eine Mehrdeutigkeit zwischen Dur- und Moll zu erzeugen. Ein gleiches geschieht im *Sanctus*, worauf sich das *Benedictus* mit dem wunderschönen Duett der beiden weiblichen Solostimmen grundlegend als opernhafte *Lamento* erweist. Das *Agnus Dei* beginnt und endet in der Grundtonart; dabei wird der Chorsatz immer reichhaltiger, und ein weiteres Mal fehlt dem Schlussakkord die Terz.

Die *Missa brevis in C-Dur* KV 220 trägt den liebenswürdigen Beinamen »Spatzenmesse«, den sie dem Gezwitscher im *Sanctus* verdankt. Man geht davon aus, dass das Werk 1775 in München begonnen wurde, angesichts der darin vorkommenden Pauken und Trompeten jedoch für Salzburg gedacht war. Gleichwohl diente Mozart dieses zusätzliche Instrumentarium nicht als Vorwand für eine exzessive Vertonung; vielmehr schrieb er ein konzentriertes Werk, das sich durch seine fließende Kontrapunktik auszeichnet, wobei er allerdings in *Gloria* und *Credo* auf abschließende Fugati verzichtete. Die Uraufführung fand vermutlich am 7. April 1776 im Salzburger Dom statt.

Das *Kyrie* ist auf sangliche Weise vertont und strahlt mit seiner Helligkeit auf das farbenfrohe *Gloria* über. Durch die Blechbläser und die Pauken vermehrt sich die Überzeugungskraft des *Credo*, das beim »Et incarnatus est« für eine tief empfundene Reflexion der Solisten innehält, indessen Blechbläser und Streicher eine knappe Antwort formulieren. Flink und mitreißend ist das *Sanctus* mit seinem zwitschernden Motiv, wohingegen sich das *Benedictus* nach G-dur wendet und sich ein wenig zurückziehen will. Schließlich bringt das *Agnus Dei* die Musik des *Kyrie* in Erinnerung, wodurch eine zufriedenstellende Einheit entsteht, die den Empfindungen des Chores am Ende wahren Frieden bringt.

Ben Hogwood

Deutsche Fassung: Cris Possiac

1 7 13 19

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

2 8 14 20

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.
Sancto Spiritu in gloria Dei Patris. Amen.

3 9 15 21

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,
consubstantiali 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.

Cum

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 eingeborenen 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 22

Sanctus

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

5 11 17 23

Benedictus

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

6 12 18 24

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 deinen Frieden.*

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



Photo: Matthias Eaus

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



Photo: Christian Palm

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

Sung Min Song



Photo: Sung Min Song

During the 2024–25 season, tenor Sung Min Song appeared in *La traviata* (Operavision live stream) at the Nationaltheater Mannheim, Dvořák's *Stabat Mater* with the MDR Leipzig Radio Symphony Orchestra, Verdi's *Requiem* with the Symphonieorchester des Bayerischen Rundfunks, Mendelssohn's *Lobgesang* with the Prague Radio Symphony Orchestra, and Beethoven's *Symphony No. 9* with the WDR Rundfunkchor in venues across Germany and Poland. The previous season saw his successful debut in *Der fliegende Holländer* (Komische Oper Berlin), and he also performed in *The Merry Widow* in Hessisches Staatstheater Wiesbaden, and toured with Les Musiciens du Louvre and Marc Minkowski.

tenorssm.wixsite.com/tenorssm

Angelo Pollak

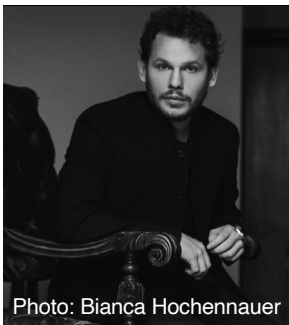


Photo: Bianca Hochennauer

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



Jonas Müller has worked with conductors Frieder Bernius and Hans-Christoph Rademann, and has sung in renowned venues including the Philharmonie Berlin and Laeiszhalle, Hamburg. In 2024 he appeared in the title role of Kusser'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



Of German-Romanian descent, 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/ks-g-konstantin-krimmel

Kölner Domchor



It is impossible to imagine the cathedral without it: for over 160 years, the Kölner Domchor (Cologne Cathedral Choir) – a boys' choir reinforced with male voices – has been an integral part of the liturgy. It has made a name for itself far beyond Cologne, with concerts in the cathedral itself, the Philharmonie and the opera house. The singers work together with the city's major musical institutions, the Gürzenich Orchester Köln and Oper Köln, the ensembles of Westdeutscher Rundfunk, and with numerous choirs and orchestras from the city and region. Its repertoire mainly includes works from the Renaissance and Baroque periods, but also choral music from the 20th century through to contemporary music. Concert tours have taken the Cologne Cathedral Choir to many European countries as well as internationally. The choir has been conducted by director of music Eberhard Metternich since 1987, who has led the singers to numerous successes at national and international choir competitions. The young singers receive their musical training at the Cologne Cathedral

School, the primary school of Cologne Cathedral Music, and at the music school located there.

www.koelner-dommusik.de

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, 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

Mozart provided a steady output of Masses during his time at the court in Salzburg. The fine *Missa brevis in G major* was composed in 1768 when Mozart was just twelve years old. The theatrical and inventive ‘Credo’ Mass in C major, from 1776, is regarded as one of Mozart’s finest achievements from this period. The profound key of D minor for the *Missa brevis*, K. 65 reflects its use at a 40-hour vigil, while the affectionate nickname ‘Spatzenmesse’ (‘Sparrow Mass’) for the *Missa brevis in C major* refers to the chirping nature of the *Sanctus*.



Wolfgang Amadeus
MOZART
(1756–1791)



Complete Masses • 6

1–6	Mass in C major, K. 257 ‘Credo’ (1776)	26:20
7–12	Missa brevis in G major, K. 49 (1768)	18:36
13–18	Missa brevis in D minor, K. 65 (1769)	13:25
19–24	Missa brevis in C major, K. 220 ‘Spatzenmesse’ (c. 1775/76)	16:36

Carolina Ullrich, Soprano • Elvira Bill, Marie Henriette Reinhold, Alto
Sung Min Song, Angelo Pollak, Tenor • Jonas Müller, Konstantin Krimmel, Bass

Cologne Cathedral Choir and 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/574639.htm

Recorded: 7–13 March 2020 **19–24** and 12–17 September 2023 **1–18**

at the Deutschlandfunk Kammermusiksaal, Cologne, Germany

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

Engineer: Michael Morawietz • Booklet notes: Ben Hogwood

A co-production with Deutschlandfunk • This recording was made possible thanks to sponsorship from
Anja Fichte Stiftung. • Cover photo by Zwiebackesser (www.shutterstock.com)

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