

MOZART

Mass in C major 'Dominicus'

Missa brevis in G major

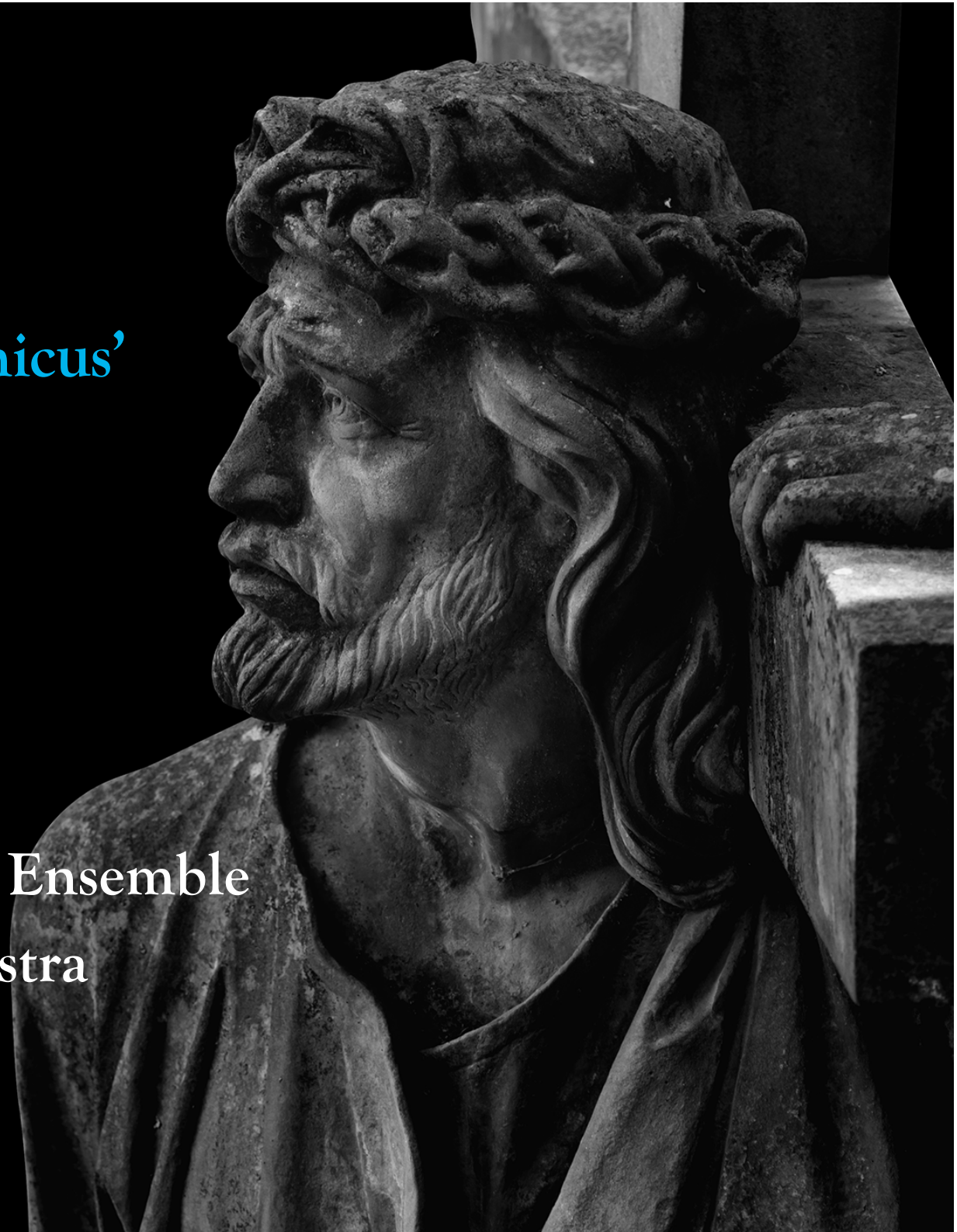
Missa brevis in F major

Ullrich • Ruckgaber • Konradi
Romberger • Bill • Grahl
Schweinester • Mitterrutzner
Königer • Müller • Timoschenko

Cologne Cathedral Vocal Ensemble

Cologne Chamber Orchestra

Christoph Poppen



Wolfgang Amadeus

MOZART

(1756–1791)

Complete Masses • 4

Missa brevis in G major, K. 140 (1773)

16:14

1	Kyrie	1:18
2	Gloria	3:32
3	Credo	4:25
4	Sanctus	1:05
5	Benedictus	1:30
6	Agnus Dei	4:24

Mass in C major, K. 66 'Dominicus' (1769)

41:30

7	Kyrie	3:18
8	Gloria	16:24
9	Credo	13:31
10	Sanctus	2:01
11	Benedictus	2:12
12	Agnus Dei	4:04

Missa brevis in F major, K. 192 (1774)

22:05

13	Kyrie	3:37
14	Gloria	4:45
15	Credo	5:56
16	Sanctus	1:23
17	Benedictus – Hosanna da capo	2:03
18	Agnus Dei	4:21

Carolina Ullrich **1–6**, Katharina Ruckgaber **7–12**, Katharina Konradi **13–15 17 18**, Soprano

Elvira Bill **1–12**, Sarah Romberger **13–15 17 18**, Alto

Patrick Grahl **1–3 5 6**, Paul Schweinester **7–9 11 12**, Martin Mitterutzner **14 15 17 18**, Tenor

Dominik Köninger **2 5 6**, Jonas Müller **9 11 12**, Mikhail Timoschenko **14 15 17**, Bass

Wolfgang Amadeus Mozart (1756–1791)

Missa brevis, K. 140 • Mass, K. 66 ‘Dominicus’ • Missa brevis, K. 192

An early starter in so many musical forms, Mozart was no different with sacred music. He began with assured settings of anthems from the age of nine, quickly embracing larger structures by 1768 in Vienna. Sacred music was a constant throughout his early life, even when travelling – as these three Masses from his teenage years show. With the likes of Salieri opting against writing in sacred forms, Mozart had the freedom to cultivate his own compositional style.

The *Missa brevis in G major, K. 140* is thought to have been completed in Salzburg in 1773. Doubts have been cast on its authenticity, for it is unique in Mozart’s output for the use of dance tunes from Joseph Starzer’s ballet *Le gelosie del seraglio*, which was performed with Mozart’s opera *Lucio Silla* in Milan. Yet it was relatively common at this time for composers to make use of existing material from others in order to meet challenging deadlines, which is highly plausible in this instance. The short liturgical setting is the only example in Mozart’s output of a so-called ‘Pastoral’ Mass.

The triple-time lilt of the *Kyrie* offers immediate charm, choir and soloists quickly united. The *Gloria* is similarly cast, cutting to the four soloists for its ‘Laudamus te’ section, while the *Credo* is more business-like, busy violins exchanging short musical motifs with a forthright chorus, then slowing briefly for a reverent ‘Et incarnatus est’ from the alto soloist. The graceful *Sanctus* pairs a long-breathed melody with elegant strings, picking up pace for an excitable ‘Hosanna in excelsis’. The *Benedictus* modulates to C major, with each of the soloists involved, while the *Agnus Dei* features a highly effective stress on ‘qui tollis peccata mundi’ near its close.

The *Mass in C major, K. 66*, known as the ‘Dominicus’, was first performed on 15 October 1769, just before Mozart’s first trip to Italy. It was written to mark the first celebration of the solemn High Mass in St Peter’s Abbey, Salzburg by Cajetan Hagenauer, son of Captain Lorenz Hagenauer, the Mozart family landlord. The scoring is appropriately fulsome, with violas added to the normal two violin parts, along with oboes, horns, four trumpets (including two ‘clarini’), timpani and organ. The first performance of the Mass took place under the baton of Mozart’s father Leopold, and the reception was such that Mozart’s Italian tour is thought to have progressed from this performance.

The positive impact would surely have been due to the operatic qualities found in a dramatic setting of sizeable proportions, with the *Gloria* and *Credo* themselves the length of a *Missa brevis* setting. In these movements Mozart heightens the intensity with several sections in a minor key, darkening the ‘Qui tollis’ of the *Gloria* and the ‘Crucifixus’ of the *Credo*. At the same time, the ‘*Dominicus*’ Mass shows a deepening of his contrapuntal and harmonic language, with more adventurous and memorable melodies for the soloists.

The *Kyrie*, initially marked *Adagio*, already shows these chromatic additions when approaching major cadence points, then springs forward in an upbeat *Allegro*. Its light rhythmic touch is initially retained at the start of the *Gloria*, before the music modulates into F major for the ‘Laudamus te’, a duet between soprano and alto featuring prominent woodwind. We then move to G major for a bright ‘Domine Deus’ section from the tenor, before a shadow falls in G minor with the solemn choral intonation of ‘Qui tollis peccata mundi’, against bare violins. The more oblique melodic movement achieves dramatic results, resolving through a bright soprano solo (‘Quoniam tu’) and an exultant choral fugue back in the tonic key (‘Cum sancto spiritu’).

The *Credo* packs a great deal into its similarly large structure, a hive of activity as bustling violins match the choir’s affirmation of faith. The soloists join for ‘Et incarnatus est’, now in F major, but are checked by the ‘Crucifixus’, with voices in minor-key unison. This serious tone proves the ideal foil for the joy of ‘Et resurrexit’, back in C major. Finally the soprano soloist and first violins share a graceful ‘Et in Spiritum Sanctum Dominum’ before a poised fugal setting of ‘Et vitam venturi saeculi’. The *Sanctus* and *Benedictus* enjoy fulsome part writing, the latter propelled briefly into G major by the soloists, with each section ending on a breathless ‘Hosanna’. The *Agnus Dei* is graceful in comparison, though its final ‘Dona nobis pacem’ ends the Mass in celebratory mood.

The *Missa brevis in F major, K. 192* was written after Mozart’s three visits to Italy drew to an end in March 1773. Yet by its premiere Mozart had drawn further inspiration from the teaching of Joseph Haydn and the music of his brother Michael, fuelling a heightened intensity of music through fluid counterpoint. Mozart’s only Mass in the key of F major, it was written for use in Salzburg Cathedral, and the manuscript was autographed on 24 June 1774 – incidentally, sharing the birth date of St John the Baptist. Mozart wrote for two violin parts augmented by bass, with two trumpets in C and three trombones, whose distinctive tones are heard almost immediately in the Handelian setting of the *Kyrie*.

The *Gloria* is a light-footed *Allegro* in triple time, notable for melodies based on long, plainchant-like notes that give the music serenity but also a curious syncopation, right up to the elegant 'Amen' from male voices. The *Credo* is bright yet keenly focused, its four-note motif anticipating that used in the 'Jupiter' symphony and continually repeated by the chorus. Like that work, it concludes with a fugal episode, culminating in unison 'Amen's'.

For the *Sanctus* Mozart deploys rich scoring by giving a longer and more prominent motif to the basses, the choir lovingly intoning the words before the sopranos begin a lively 'Hosanna'. The *Benedictus* gives a brief, serene contrast in B flat major from the soloists before the 'Hosanna' begins again. Finally the *Agnus Dei* takes time for contemplation in D minor before a searching 'Qui tollis' solo from the tenor. A satisfying plagal cadence completes this compact yet emotive setting.

Ben Hogwood

Wolfgang Amadeus Mozart (1756–1791)

Missa brevis KV 140 • Missa KV 66 »Dominicus-Messe« • Missa brevis KV 192

Wolfgang Amadeus Mozart war ein musikalischer Frühstarter auf vielen Gebieten – nicht zuletzt auf dem der Kirchenmusik. Mit neun Jahren schrieb er die ersten gesicherten Kirchengesänge, denen schon 1768 in Wien größere Formen folgten. Die geistliche Musik war eine Konstante seiner Kindheit und Jugend, und das nicht nur daheim, sondern auch unterwegs, wie die drei vorliegenden Messen zeigen. Da Leute wie Antonio Salieri sich gegen die Kirchenmusik entschieden hatten, konnte Mozart hier seinen eigenen Kompositionsstil pflegen.

Die *Missa brevis in G-dur KV 140* wurde vermutlich 1773 in Salzburg vollendet. Man hat Zweifel an ihrer Echtheit angemeldet, da sie die einzige Messe ist, in der Mozart Tanzmelodien aus Joseph Starzers Ballett *Le gelosie del seraglio* benutzte, das zusammen mit seinem *Lucio Silla* in Mailand aufgeführt wurde. Es war damals allerdings durchaus üblich, auf das Material anderer Komponisten zurückzugreifen, wenn es um die Einhaltung solch knapper Termine ging, wie man im gegenwärtigen Falle annehmen darf. Die kurze Vertonung der Liturgie ist das einzige Mozart'sche Beispiel einer sogenannten »Pastoralmesse«.

Der wiegende Dreiertakt des *Kyrie* entfaltet einen sofortigen Charme; Chor und Solisten bilden schon bald eine Einheit. Das *Gloria* ist ähnlich gestaltet; das »Laudamus te« wird auf die vier Solisten reduziert, wohingegen in dem geschäftigeren *Credo* die bewegten Violinen mit dem einfachen Chor tauschen, bevor sich die Musik in dem ehrfürchtigen Altsolo »Et incarnatus est« vorübergehend verlangsamt. Das graziöse *Sanctus* verbindet eine weitschweifige Melodie mit der Eleganz der Streicher, bevor das Tempo für das erregte »Hosanna in excelsis« anzieht. Das *Benedictus* moduliert unter Einbeziehung des Solistenquartetts nach C-Dur, indessen das *Agnus Dei* gegen Ende ein äußerst wirkungsvoll akzentuiertes »qui tollis peccata mundi« aufweist.

Die *Missa in C-dur KV 66* (»Dominicus-Messe«) wurde am 15. Oktober 1769 uraufgeführt – kurz bevor Mozart erstmals nach Italien reiste. Das Werk entstand zu dem ersten feierlichen Hochamt, das Cajetan Hagenauer, der Sohn des Hauptmanns und Mozart'schen Vermieters Lorenz Hagenauer, in der Salzburger Abtei St. Peter abhielt. Dem Anlasse entsprechend wird eine üppige Besetzung verlangt: Zu den zwei gewohnten Geigenstimmen treten Bratschen, Oboen, Hörner, vier Trompeten (darunter zwei »Clarinen«), Pauken und Orgel hinzu. Die Premiere fand unter der Leitung von Leopold Mozart statt, und die Resonanz war eine sehr vorteilhafte – es ist denkbar, dass die Genehmigung der Italienreise hier ihren Ursprung hatte.

Die positiven Reaktionen entsprangen sicherlich auch den opernhafte Qualitäten, die in dieser dramatischen, großdimensionierten Vertonung zu finden sind: Allein die Aufführungsdauer von *Gloria* und *Credo* entspricht der Länge einer »Missa brevis«. Die Intensität dieser beiden Sätze steigert Mozart durch die Verwendung einer Molltonart, die dem »Qui tollis« des *Gloria* und dem »Crucifixus« des *Credo* eine dunkle Tönung verleiht. Zugleich verrät die »Dominicus«-Messe eine Vertiefung der kontrapunktischen und harmonischen Sprache, derweil den Solisten kühnere und einprägsamere Melodien zugeordnet sind.

Schon das als »Adagio« beginnende *Kyrie* zeigt bei der Annäherung an die großen Kadenzpunkte diese chromatischen Erweiterungen, bevor die Musik als schwungvolles »Allegro« voranschreitet. Der leichte rhythmische Anstrich setzt sich am Anfang des *Gloria* fort. Dann moduliert die Musik nach F-dur, und es erklingt das »Laudamus te« als ein, von markanten Holzbläsern begleitetes Duett der weiblichen Solostimmen. Ein Wechsel nach G-dur bringt dann das lichte »Domine Deus« des Tenors, worauf die feierliche Chorintonation des »Qui tollis peccata mundi« einen g-moll-Schatten auf die bloßen Geigen wirft. Eine verschobene Melodik führt zu dramatischen Ergebnissen, die durch ein strahlendes Sopransolo (»Quoniam tu«) und eine jubelnde Chorfolge (»Cum sancto spiritu«) in der Tonika aufgelöst werden.

Das *Credo* ist ähnlich dimensioniert und bietet demzufolge viel Raum für aktive Bewegung, wenn die schwirrenden Geigen das Glaubensbekenntnis des Chores unterstützen. Beim »Incarnatus est« (in F-dur) treten die Solisten hinzu; das »Cruzifixus« der *unisono* geführten Stimmen gebietet ihnen jedoch in Moll Einhalt. Dieser ernste Ton bildet den idealen Gegenpol zur Freude des »Et resurrexit«, das nun wieder in C-dur steht. Schließlich teilen sich die Sopransolistin und die ersten Violinen in ein anmutiges »Et in Spiritum Sanctum Dominum«, worauf ein fugiertes »Et vitam venturi saeculi« erklingt. *Sanctus* und *Benedictus* erfreuen sich einer üppigen Schreibweise, wobei die Solistin das *Benedictus* kurz nach G-dur führt und jeder Abschnitt mit einem atemlosen »Hosanna« zu Ende geht. Dem vergleichsweise graziösen *Agnus Dei* folgt das »Dona nobis pacem«, das die Messe in feierlicher Stimmung beschließt.

Die *Messe in F-dur KV 192* ist eine »Missa brevis«. Sie entstand im März 1773 nach der dritten und letzten Italienreise der Mozarts. Vor der Premiere dieses Werkes hatte sich Mozart jedoch verstärkt von dem Unterrichte Joseph Haydns und dem Schaffen seines Bruders Michael anregen lassen; sein Kontrapunkt ist fließender, die Musik intensiver geworden. Mozarts einzige Messe in F-Dur wurde für den Salzburger Dom geschrieben, das Manuskript wurde am 24. Juni 1774 signiert – wie sich's fügt, ist das der Geburtstag Johannes des Täufers. Die Besetzung besteht aus zwei Violinstimmen nebst Bass sowie zwei Trompeten in C und drei Posaunen, deren charakteristische Klänge schon bald in dem à la Händel vertonten *Kyrie* zu hören sind.

Das *Gloria*, ein leichtfüßiges *Allegro* im Dreiertakt, zeichnet sich durch Melodien aus, die auf langen, choralartigen Tönen basieren, und die der Musik bis hin zum eleganten »Amen« der Männerstimmen eine heitere Gelassenheit und eigentümliche Synkopen mitteilen. Das vierstimmige Motiv des leichten und doch sehr konzentrierten *Credo* nimmt die Figur der »Jupiter«-Symphonie vorweg und wird vom Chor unablässig wiederholt. Wie die Symphonie, so schließt auch dieses *Gloria* mit einem Fugato, das in *unisono* ausgeführten »Amen«-Rufen gipfelt.

Im *Sanctus* verwendet Mozart eine reiche Besetzung, wobei er den Bässen ein längeres, hervortretendes Motiv zuweist und den Text vom Chor liebevoll intonieren lässt, bevor die Soprane ein lebhaftes »Hosanna« anstimmen. Das *Benedictus* bietet einen kurzen, heiteren Kontrast der Solisten in B-dur, worauf erneut das »Hosanna« beginnt. Schließlich nimmt sich das *Agnus Dei* in d-moll die nötige Zeit zur Kontemplation; dann stimmt der Tenor ein tastendes »Qui tollis« an. Eine überzeugende plagale Kadenz schließt diese ebenso kompakte wie gefühlvolle Komposition ab.

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.
Cum Sancto Spiritu in gloria Dei Patris. Amen.

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 Lebenschaffenden,
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.*

Carolina Ullrich



Photo: Private Collection

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

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

Katharina Konradi

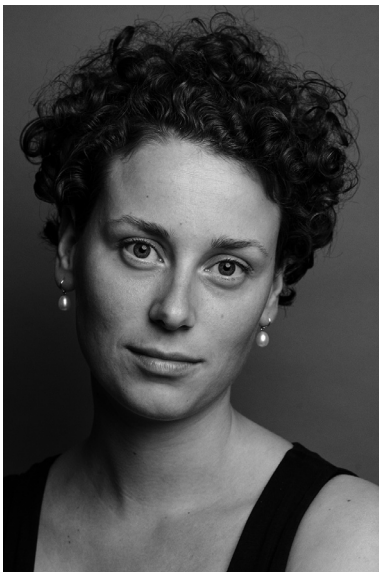


Photo: Sonja Werner

Katharina Konradi is the first soprano from Kyrgyzstan to have an international career in Lieder, concert and opera. She began her vocal training in 2009 with Julie Kaufmann, undertaking postgraduate studies in Lieder with Christiane Iven and Donald Sulzen. Konradi is a member of Hamburg State Opera, where she has appeared in leading roles such as Pamina, Despina, Musetta and Clorinda. In spring 2021 she made her debut as Sophie in a new production of Strauss's *Der Rosenkavalier* at the Bavarian State Opera. She has collaborated with distinguished orchestras, including the Orchestre de Paris, Tonhalle-Orchester Zürich and MDR Orchestras, under conductors including Thomas Hengelbrock, Manfred Honeck, Paavo Järvi, Kent Nagano, Gustavo Dudamel and Daniel Harding.

www.katharina-konradi.com

Sarah Romberger



Acclaimed mezzo-soprano Sarah Romberger studied at the Hochschule für Musik Detmold. In 2020 she made her debut in *La clemenza di Tito*, followed by roles in *Zanetto*, *Le Comte Ory* and *Orpheus in the Underworld*. Her concert repertoire includes the oratorios and Masses of Bach, Mozart, Liszt and Rossini, and she has sung with the NDR Radio Philharmonic and the Nordwestdeutsche Philharmonie, and collaborated with Jos van Veldhoven and Andrew Manze. Recent highlights include Lieder recitals as well as appearances in Mendelssohn's *Elijah* and Mahler's *Des Knaben Wunderhorn*.

www.sarahromberger.com

Elvira Bill



Photo: Matthias Baus

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

Patrick Grahl



Photo: Guido Werner

Patrick Grahl began his musical career as a member of the Thomanerchor. He later received vocal training at the Hochschule für Musik und Theater Leipzig under Berthold Schmid. Grahl has participated in masterclasses with renowned artists such as Peter Schreier and Gotthold Schwarz. In 2016, he won First Prize at the International Johann Sebastian Bach Competition in Leipzig, and has since been in demand as an oratorio and concert singer, performing with renowned ensembles such as the Gewandhausorchester Leipzig and the London Symphony Orchestra. Grahl remains closely associated with the Thomanerchor and the Dresdner Kreuzchor. In addition to his numerous engagements on the concert and opera stage, he also devotes himself to chamber music projects and recitals.

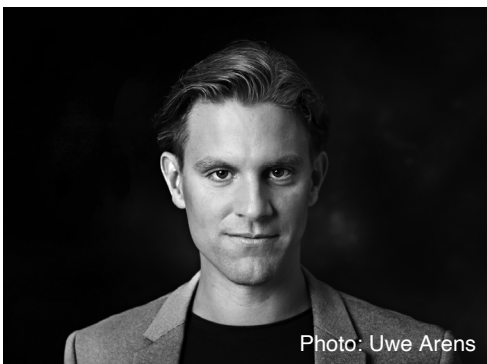
www.patrickgrahl.de

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*.

Martin Mitterrutzner



Martin Mitterrutzner trained with Brigitte Fassbaender, and began his early career at the Tyrolean State Theatre before becoming a member of Frankfurt Opera. Guest engagements have taken him to the Zürich Opera House, Theater an der Wien, Bayerische Staatsoper and Semperoper Dresden as well as the Salzburg and Aix-en-Provence Festivals (Mozart's *Requiem* in a setting by Calixto Bieito). Mitterrutzner enjoys an active international concert career, and as a singer of Lieder has performed at the Cologne Philharmonie, Wigmore Hall and Schubertiade, Schwarzenberg. He recently released a recording of Schubert's *Die schöne Müllerin* alongside classical guitarist Martin Wesely.

www.martinmitterrutzner.com

Dominik Köninger



Photo: Tom Schweigert

Dominik Köninger studied at the opera school in Karlsruhe with Roland Hermann. He has enjoyed numerous engagements at renowned opera houses such as the Staatsoper Hamburg, Staatsoper Stuttgart and Deutsche Oper Berlin. Concert appearances have taken him to the Concertgebouw, Amsterdam, Elbphilharmonie, Hamburg and the Handel Festival, Halle, among others. Köninger has worked with renowned conductors including René Jacobs and Kent Nagano as well as with directors such as Barrie Kosky and Robert Wilson. He won First Prize at the Mozart Festival Competition Würzburg and the Wigmore Hall song competition. As a member of the Komische Oper Berlin ensemble from 2012 to 2022 he appeared as Orfeo and Count Almaviva. Recent highlights include Haydn's *Schöpfungsmesse* and Martin's *Golgotha* with the Bruckner Orchestra Linz.

www.dominikkoeninger.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 Berlin Philharmonie 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

Mikhail Timoshenko



Celebrated baritone Mikhail Timoshenko is a much sought-after guest on international opera and concert stages. Career highlights include appearances as Figaro in *Le nozze di Figaro* in Nancy, Albert in *Werther* in Lausanne and Papageno in *Die Zauberflöte* in Montpellier. Timoshenko studied at the Mednogorsk Conservatory with Tatiana Mayorova, the Hochschule für Musik Franz Liszt Weimar, the Hochschule für Musik Hanns Eisler Berlin with Michail Lanskoï and the Académie of the Opéra national de Paris. He has won numerous competitions, and has given charity concerts for children since 2009.

www.timoshenkomikhail.com

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

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 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.

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. 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 2020, Christoph Poppen and the Cologne Chamber Orchestra began a 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.

en.koelner-kammerorchester.de/orchester

Christoph Poppen



Photo: Matthias Baus

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

Flanked on this recording by the *Missa brevis in G major*, the only example of a 'Pastoral' Mass by Mozart, and the emotive *Missa brevis in F major*, the precocious *Mass in C major* was composed at the age of only 13. It is a dramatic setting of sizeable proportions, with the *Gloria* and *Credo* themselves the length of a *Missa brevis* setting. The '*Dominicus*' Mass shows a deepening of Mozart's contrapuntal and harmonic language, with more adventurous and memorable melodies for the soloists.



Wolfgang Amadeus
MOZART
(1756–1791)



Complete Masses • 4

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|--------------|--|--------------|
| 1–6 | Missa brevis in G major, K. 140 (1773) | 16:14 |
| 7–12 | Mass in C major, K. 66 'Dominicus' (1769) | 41:30 |
| 13–18 | Missa brevis in F major, K. 192 (1774) | 22:05 |

Carolina Ullrich, Katharina Ruckgaber, Katharina Konradi, Soprano
Elvira Bill, Sarah Romberger, Alto

Patrick Grahl, Paul Schweinester, Martin Mitterrutzner, Tenor
Dominik Königer, Jonas Müller, Mikhail Timoschenko, Bass

Cologne Cathedral Vocal Ensemble

Cologne Chamber Orchestra • Christoph Poppen

A detailed track list can be found inside the booklet. The Latin sung texts and English and German translations are included in the booklet, and can also be accessed at www.naxos.com/libretti/574637.htm

Recorded: 7–16 October 2021 **13–18**, 26 September–2 October 2022 **1–6**
and 8–13 February 2023 **7–12** 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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