



MOZART

Waisenhausmesse, K. 139

HAYDN

Nelsonmesse, Hob. XXII:11

ORF Vienna Radio
Symphony Orchestra

MICHAEL GIELEN





WOLFGANG AMADEUS MOZART (1756–1791)

Missa solemnis “Waisenhausmesse” c-Moll | in C minor, K. 139 36:26

- 1 Kyrie 6:30
- 2 Gloria 11:05
- 3 Credo 11:10
- 4 Sanctus 1:29
- 5 Benedictus 1:56
- 6 Agnus Dei 4:21

Max Emanuel Cencic Sopran | Soprano · **Arthur Trainacher** Alt | Alto
Jozef Kundlák Tenor | Tenor · **László Polgár** Bass | Bass
Wiener Sängerknaben · Male Voices of the Chor der Wiener Staatsoper

JOSEPH HAYDN (1732–1809)

Missa in angustiis “Nelsonmesse” d-Moll | in D minor, Hob. XXII:11 37:16

- 7 Kyrie 4:27
- Gloria
- 8 Gloria in excelsis Deo 3:40
- 9 Qui tollis 4:07
- 10 Quoniam 2:47
- Credo
- 11 Credo in unum Deo 1:28
- 12 Et incarnatus est 4:08
- 13 Et resurrexit 3:35
- Sanctus
- 14 Sanctus 2:10
- 15 Benedictus 5:34
- Agnus Dei
- 16 Agnus Dei qui tollis 2:35
- 17 Dona nobis pacem 2:34

Elena Moşuc Sopran | Soprano · **Annette Markert** Alt | Alto
Steve Davislím Tenor | Tenor · **Anton Scharinger** Bass | Bass

Chorus sine nomine

ORF Vienna Radio Symphony Orchestra
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This recording brings together two of the biggest sacred works written by Mozart and Haydn, the friends and contemporaries caught at opposite ends of their musical lives.

Wolfgang Amadeus Mozart composed the substantial **Mass in C minor** (K. 139) for the consecration of the Waisenhaus (Orphanage) Church in the Rennweg when he was just twelve years old. The Mass received its first performance on 7 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", wrote this report from the Viennese press. "He directed it himself with great precision along with some sung motets, to the general approbation and admiration of everyone."

The Mass begins in C minor, an early precedent of Mozart's reservation of this key for some of his more tragic utterances. From its first intonation of the *Kyrie*, Mozart gives indication 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 'Amen's' 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.

While Mozart was overseeing the consecration of the Waisenhaus, **Joseph Haydn** was in the third year of his promotion to Kapellmeister at the palace of Esterházy, under Prince Nikolaus I. It was a post to which he returned in 1795, serving under Nikolaus II on a part time basis. This second term saw the composition of six Masses, with the penultimate – nicknamed the 'Nelson Mass' – widely regarded as his finest setting.

This is in spite of restrictions placed on Haydn's resources. The year 1798 saw a tightening of the financial reins for the princes of the Habsburg realms, in response to the Treaty of Campo Formio the previous year. Prince Esterházy decided to reduce the size of his orchestra, dispensing with the services of the wind section – leaving Haydn with strings and organ only. When Haydn came to write a new setting of the Mass, he was only able to add three trumpets and timpani to the orchestra. Yet in doing so his resourcefulness created a remarkable piece – the **Missa in angustiis** ('Mass in Time of Tribulation') (Hob. XXII:11). The nickname 'Nelson Mass' was acquired later, on account of a performance given in the presence of Admiral Nelson in 1800 –

not, as has been suggested, on account of a trumpet call in the *Benedictus* suggesting knowledge of the Admiral's victory in the Battle of the Nile.

The Mass took Haydn just over seven weeks to complete in the summer of 1798 in Eisenstadt. It is his most dramatic contribution to the medium, with musicologists drawing parallels between this setting and Mozart's unfinished *Requiem* of 1791. The two works share the same key and are often aligned in mood.

The 'Nelson Mass' begins with ominous timpani and trumpets, the chorus heightening the drama with forthright cries of 'Kyrie' in D minor. The sopranos, tenors and soprano soloist – who reaches a top B flat – maintain the tension as the counterpoint gathers momentum. In complete contrast the *Gloria* is set in a celebratory D major, led by the soprano but with high spirited contributions from the choir (their sopranos reaching a top B) and the remaining vocal soloists. The 'Qui tollis' is led by the bass, his declaration an equivalent to the 'Tuba mirum' from Mozart's *Requiem*, before an anguished soprano response. The solemn mood is soon banished by the 'Quoniam tu solus sanctus', returning to the high-spirited theme heard at the start of the *Gloria*, its mood of celebration even more fervent than before.

The *Credo* remains in D major to make a joyous commitment to the faith, ushered

on by breathless string parts before pausing for an introspective 'Et incarnatus est' section in G major. This is delicately ushered in by the strings and sung by the soprano. The 'Et resurrexit' is particularly jubilant, with excited figurations for the higher parts above busy strings and timpani.

A broadly conceived, choral *Sanctus* darkens the mood a little, moving back towards D minor – but that only heightens the outcry for 'Pleni sunt coeli', emphatically back in the major key. The *Benedictus* is high on drama, with prominent parts for the trumpets and timpani and some notable Sturm und Drang as D minor returns, the chorus in full voice.

For the *Agnus Dei* Haydn returns initially to the G major tranquillity of the *Gloria's* 'Et incarnatus est', with a solo for the alto. This prepares the way for the gates to be flung wide for an exultant closing section, the Mass ending in a mood of great celebration.

Ben Hogwood

The son of opera director Josef Gielen, **Michael Gielen**, was born in Dresden in 1927. He began his musical career as a répétiteur at the Teatro Colón in Buenos Aires, the city where his family had emigrated to. In 1949, he gave a solo concert there, performing the complete piano works of Arnold Schoenberg. Michael Gielen returned to Europe in 1951: he became conductor and répétiteur at the Vienna State Opera and began a successful career in the concert field. He developed an early interest in contemporary music and became known for his outstanding performances of Viennese classical music and works by Bruckner and Mahler. He conducted in all the important music capitals of Europe; he worked particularly closely with the radio orchestras in Stuttgart, Cologne, Frankfurt/Main, Vienna and with the Staatsoper Unter den Linden.

In the course of his long career, Michael Gielen was Music Director of the Royal Opera in Stockholm, the Belgian National Orchestra in Brussels, the Dutch National Opera and the Frankfurt Opera. He has also been Principal Guest Conductor of the BBC Symphony Orchestra and the Staatskapelle Berlin as well as Chief Conductor of the Cincinnati Symphony Orchestra and the Südwestfunk Symphony Orchestra, with whom he has also given concerts at the Edinburgh Festival and the Salzburg Festival.

Michael Gielen's conducting activities at the Frankfurt Opera became known for many artistically advanced, sometimes controversial productions, such as the internationally acclaimed performances of Wagner's *Der Ring des Nibelungen* directed by Ruth Berghaus. In 1989, Michael Gielen appeared with the Berlin Philharmonic Orchestra, and in 1994 he returned to the Berlin State Opera for a production of Debussy's *Pelléas et Mélisande*. In 1995, he conducted a new production of Berg's *Lulu* at the Salzburg Festival, which he later also performed at the Staatsoper Unter den Linden, Berlin. A year later, he conducted a highly acclaimed performance of Beethoven's *Fidelio*, also at the Salzburg Festival. In 2000, he led a new production of Mozart's *Idomeneo* at the Geneva Opera.

After Michael Gielen conducted the New York Philharmonic Orchestra for the first time in the US in 1971, he was invited to conduct American orchestras several times: in Detroit, Houston, Seattle, Cincinnati, Cleveland, Pittsburgh, Los Angeles and Chicago. He has also worked with the London Symphony Orchestra at the Festspielhaus Baden-Baden and performed with the Orchestre de Paris. A production of Janáček's *From the House of the Dead* took Michael Gielen to the Opéra national de Paris.

Like Gustav Mahler, Bruno Maderna and Pierre Boulez, Michael Gielen cultivated a

career in both conducting and composing, which allowed him to gain in-depth insights into the music of contemporary composers. He has conducted several world premieres of important 20th-century works such as Bernd Alois Zimmermann's opera *Die Soldaten* and György Ligeti's *Requiem*. Of the numerous recordings made under the direction of Michael Gielen, a production of Schoenberg's *Moses und Aron* is especially noteworthy. An extensive edition (with around 170 CDs) was released on the SWRmusic label between 2016 and 2020. Gielen was awarded the Cannes Classical Lifetime Achievement Award in 2002 for his achievements as a conductor. His autobiography *Unbedingt Musik* was published in 2008. Michael Gielen died on 8 March 2019 in Mondsee.

The **ORF Vienna Radio Symphony Orchestra** (ORF Vienna RSO) is an orchestra of world renown; it defines itself in the Viennese orchestral tradition and is known for its exceptional, bold programming. Marin Alsop took over as Chief Conductor in September 2019. The ORF Vienna RSO regularly performs in two subscription series in Vienna, in the Musikverein and the Konzerthaus. In addition, it appears every year at major Austrian and international festivals. Tours to European countries and overseas are also a regular part of the ORF Vienna RSO schedule. Since 2007, the ORF Vienna

RSO has successfully collaborated with the Musiktheater an der Wien, thereby gaining an excellent reputation as an opera orchestra. The ORF Vienna RSO is also entirely at home in the film music genre.

The broad scope of the ORF Vienna RSO's recording activities includes works in every genre, among them many first recordings that represent modern Austrian classicists and contemporary Austrian composers. The ORF Vienna RSO has also launched a broad-based educational programme. <https://rso.orf.at>

The **Wiener Sängerknaben** (Vienna Boys' Choir) consists of four individual choirs from Vienna, namely the actual Vienna Boys' Choir, the Vienna Girls' Choir, the male choir Chorus Viennensis with former boys' singers and the mixed choir Chorus Juventus, in which all pupils of the Vienna Boys' Choir's higher classes of the school sing. The choir looks back on a long tradition: on 30 June 1498, the German King and future Emperor Maximilian I moved his court from Innsbruck to Vienna. He took some singers from the Wiltener Sängerknaben (Wiltener Boys' Choir) with him and founded the Hofcapell-Singknaben, who originally sang at Mass, but later also at festivals and on state occasions. In 1920, the Wiener Hofmusikkapelle (Vienna Court Music Chapel), to which the singers also belonged, was dissolved, but the rector at the time,

Josef Schnitt, campaigned for its continuation and so the Vienna Boys' Choir was founded as an association in 1924. Today, all four choirs combined perform around 300 concerts a year internationally. The repertoire ranges from music of the Middle Ages to contemporary works, but mainly motets and songs for upper choir are sung, as well as their own arrangements of folk songs and Viennese music. The choirboys also perform oratorios, passions and symphonic works every year, together with orchestras such as the Vienna Philharmonic, the Vienna Symphony Orchestra, the London and Oslo Philharmonic Orchestras, the Staatskapelle Berlin and the Pittsburgh Symphony Orchestra. They have worked with renowned conductors such as Zubin Mehta, Riccardo Muti, Kent Nagano and Christian Thielemann, and have contributed to the creation of numerous recordings.

Max Emanuel Cencic, Male Soprano and Countertenor

Max Emanuel Cencic was born in 1976 in Zagreb, Croatia. His mother trained him as a singer very early on, so that he was already appearing on television as a six-year-old child and soon had an engagement at the Zagreb Opera and performed concert recitals. From 1986 to 1992, he was a member of the Vienna Boys' Choir where he also sang as a soloist. Even after his vocal change, he continued to sing as a so-

prano and as a 15-year-old earned money to support his family who had fled the war. He has been performing as a countertenor since 2001 and has focused on Baroque opera ever since. Many of his recordings have won international awards. Cencic has since set up his own production company, which stages works from the Italian Baroque period. He has also made a name for himself as a director. In 2020, he became Artistic Director of the newly launched Bayreuth Baroque festival, the successor to Bayreuther Barock, which had been discontinued in 2009. Max Emanuel Cencic has been voted best young singer and best opera singer, among other awards, and has received several ECHO Klassik awards and an honorary award from the German Record Critics' Association. The French Ministry of Culture awarded him the title of Chevalier dans l'Ordre des Arts et des Lettres. <https://www.cencic.com>

Jozef Kundlák, Tenor

Jozef Kundlák was born in 1956 in the Slovakian city of Bratislava. He studied at the local conservatory under Professor Ida Černecka. He began his career at the Slovak National Theatre in 1983, but has also worked in Germany, Spain, Switzerland and Russia. He has performed in major concert halls and opera houses, including at the bicentenary of Mozart's death when he performed the *Requiem* with the Phila-

delphia Orchestra under Riccardo Muti at Carnegie Hall and the Academy of Music in Philadelphia. Other masses and oratorios were also part of his programme. Kundlák has repeatedly performed at the National Theatre in Prague, where he took on the role of Montezuma in the world premiere of Lorenzo Ferrero's opera *La Conquista* in 2005, for example. His large repertoire includes Werther in Jules Massenet's opera of the same name, Belmonte in Mozart's *Die Entführung aus dem Serail* and Alfredo in Verdi's *La traviata*. He has performed at the Bolshoi Theatre, La Scala in Milan, the Deutsche Oper Berlin, the Vienna State Opera, and many other opera houses in Europe and North America. He has worked with renowned conductors such as Riccardo Muti, Peter Schreier, Fabio Luisi and Christian Thielemann.

László Polgár, Bass

László Polgár was born in Somogyzentpál, Hungary, in 1947. He studied at the Franz Liszt Academy of Music in Budapest under Eva Kutrucz and also took private lessons with Hans Hotter and Yevgeny Nesterenko. In 1971, he made his debut at the Hungarian State Opera as Count Ceprano in Verdi's *Rigoletto*. Ten years later, he shone as Rodolfo in Bellini's *La sonnambula* at the Royal Opera House, Covent Garden in London, and has been in demand internationally ever since. In 1989, he appeared

at Covent Garden as Bluebeard in Bartók's *Bluebeard's Castle*, a role seemingly tailor-made for him, which he performed multiple times including at the festival in Aix-en-Provence, among others. In 1999, the recording of the opera with Polgár as Bluebeard and Jessye Norman as Judith, conducted by Pierre Boulez, won a GRAMMY Award. Polgár not only sang a wide variety of operatic roles from Mozart to Wagner, but songs and oratorios were also part of his repertoire. In addition, he taught at the University of Music in Winterthur (Switzerland) and at the Franz Liszt Academy of Music in Budapest. He died in Zurich in 2010.

Elena Moșuc, Soprano

Elena Moșuc was born in 1964 in Iași, Romania. She studied at the College of Arts and Singing and at the George Enescu Conservatory in her home town, and during this time she made her debut as the Queen of the Night in Mozart's *Die Zauberflöte*. In 1991 she became a member of the Zurich Opera House ensemble. Her repertoire includes various coloratura soprano roles in Mozart operas as well as bel canto heroines, such as Lucia in Donizetti's *Lucia di Lammermoor* and Violetta in Verdi's *La traviata*. She has appeared in major venues throughout Europe – in Barcelona, Berlin, Munich, Vienna, Salzburg, Paris, London, Milan, Rome, Venice, Vero-

na and Amsterdam – as well as in the US and Asia. She has worked with important conductors such as Sir Colin Davis, Nikolaus Harnoncourt, Christoph von Dohnányi, Lorin Maazel and Valery Gergiev. In addition to her work as an opera singer, she is also interested in film music and gives cross-over concerts with her project Resonance. In 1990, she won the ARD Music Competition and later received the Siola d'Oro, Premio Zenatello di Verona and Premio Verdi di Modena awards as well as the Officer of the Arts, the highest musical award in her home country. She was named Romania's Woman of the Year 2009. Elena Moșuc completed her doctorate in 2009 with a dissertation on "Madness in Italian operas in the first half of the 19th century".

<http://www.mosuc.com/de>

Annette Markert, Alto and Mezzo-soprano

Annette Markert was born in 1957 in Kaltensundheim (Thuringia), Germany. She studied at the Felix Mendelssohn Bartholdy Academy of Music in Leipzig and was subsequently engaged for many years at the operas in Halle and Leipzig. She specializes in Handel's operas, including the leading female roles in *Floridante*, *Rinaldo*, *Oreste* and *Giulio Cesare*. In addition she has recorded cantatas, passions and Bach's *Christmas Oratorio*, as well as Mozart's *Requiem* and Mendelssohn's *Paulus*, and also sang the title role in the world premiere of

the oratorio *Medea in Korinth* by Georg Katzer, and the role of Rosalie in the world premiere of the opera *Die Nachtwache* by Jörg Herchet. She has worked with leading choirs such as the Dresdner Kreuzchor, the Thomanechor Leipzig, the Gächinger Kantorei and the Berlin Philharmonic, and has appeared on stage with conductors such as Kurt Masur, Herbert Blomstedt, Ton Koopman, Sir Colin Davis, Sir Roger Norrington and Kent Nagano. With Wolfgang Kupke and his ensembles, she has performed several recitals and concerts for voice and organ. Annette Markert is a lecturer at the Institute of Music at Martin Luther University in Halle.

Steve Davislim, Tenor

Steve Davislim was born in 1967 in George Town, Malaysia, but grew up in Australia. He studied at the Victorian College of the Arts in Melbourne and worked as a horn player. During his music studies he also took singing lessons with Dame Joan Hammond and after graduating he sang for three years at the Victoria State Opera. Thanks to an international scholarship, he was also able to study in Italy, Greece, Germany and Switzerland. In 1994, he received an engagement at the Zurich Opera House, where he sang Tamino in Mozart's *Die Zauberflöte*, Count Almaviva in Rossini's *Il barbiere di Siviglia* and Gonsalvo in Ravel's *L'Heure espagnole*, among others. After

appearances at the Salzburg Festival and in German opera houses he was invited to Chicago, and was also given the opportunity to take on the title role in Mozart's *Idomeneo* at La Scala in Milan in 2005. In 2007, he sang the title role in the world premiere of the opera *Teneke* by Italian composer Fabio Vacchi. He frequently appears in concert with orchestras such as the Chicago Symphony Orchestra, the BBC Symphony Orchestra, the San Francisco Symphony Orchestra and the Cleveland Orchestra, as well as at the BBC Proms. He has worked with conductors such as Claudio Abbado, Riccardo Chailly, Sir Colin Davis, Valery Gergiev, Alan Gilbert, Bernard Haitink, Lorin Maazel, Marc Minkowski and Sir Roger Norrington. He died in Wien in 2024.

Anton Scharinger, Bass and Bass-baritone

Anton Scharinger was born in Wartberg, Austria, in 1961. He studied at the conservatory in Vienna and with Margarita Heppe. During his studies, he appeared in concerts and made his debut at the Salzburg State Theatre as Guglielmo in Mozart's *Così fan tutte*. He soon gained a foothold on international opera stages, where he often shone in Mozart operas. Renowned opera houses such as La Scala in Milan, the Vienna State Opera, the Zurich Opera, as well as the operas of Amsterdam, Hamburg, Paris, Rome, Chicago, Venice, San Francisco and Buenos Aires are among

the venues he has performed in, as well as the festivals in Salzburg, Aix-en-Provence and Glyndebourne. He has also sung in lesser-known works such as Manfred Gur-litt's *Wozzeck* and Domenico Cimarosa's *Il matrimonio segreto*. A further focus is the secular and sacred concert literature – in this area he has often worked with Nikolaus Harnoncourt and participated in numerous concerts, stage productions and audio or video recordings. Other conductors with whom he has performed include Christoph von Dohnányi, Antal Doráti, Dennis Russell Davies, Sir John Eliot Gardiner, Krzysztof Penderecki and Georges Prêtre. Anton Scharinger also frequently appears on stage as a Lieder singer. He holds a professorship at the Institute for Singing and Music Theatre at the University of Music and Performing Arts in Vienna.

(1) (7) Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

(2) Gloria

(8) 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.
(9) Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
(10) Quoniam tu solus sanctus,
tu solus Dominus,
Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris.
Amen.

(3) Credo

(11) Credo in unum Deum,
Patrem omnipotentem,
factorem caeli et terrae,

(1) (7) Kyrie

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

(2) Gloria

(8) 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,
(9) 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.
(10) 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.

(3) Credo

(11) I believe in one God
the Father Almighty,
Maker of heaven and earth,

(1) (7) Kyrie

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

(2) Gloria

(8) 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,
(9) 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.
(10) 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.

(3) Credo

(11) Ich glaube an den einen Gott,
den Vater, Allherrscher,
Schöpfer des Himmels und der Erde,

visibillium omnium et invisibillium.
Et in unum Dominum Jesum Christum,
Filium 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.
(12) Et incarnatus est de Spiritu Sancto
ex Maria virgine: et homo factus est.
Crucifixus étiam pro nobis
sub Pontio Pilato,
passus et sepultus est,

(13) 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.

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,
(12) And was incarnate by the Holy Ghost
of the Virgin Mary, and was made man,
And was crucified also for us
under Pontius Pilate.
He suffered and was buried,

(13) 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.

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
(12) und hat Fleisch angenommen
vom Heiligen Geist
und der Jungfrau Maria
und ist Mensch geworden.
Er wurde für uns gekreuzigt
unter Pontius Pilatus,
hat gelitten und ist begraben worden,
(13) 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.

Confiteor unum baptisma
in remissionem peccatorum.
Et exspecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

(4) (14) Sanctus

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

(5) (15) Benedictus

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

(6) Agnus Dei

(16) Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei,
qui tollis peccata mundi,
(17) dona nobis pacem.

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.

(4) (14) Sanctus

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

(5) (15) Benedictus

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

(6) Agnus Dei

(16) 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,
(17) grant us thy peace

Ich bekenne die eine Taufe
zur Vergebung der Sünden.
Ich erwarte die Auferstehung der Toten
und das Leben der kommenden Welt. Amen.

(4) (14) Sanctus

Heilig, heilig, heilig ist Gott,
der Herr Zebaoth.
Voll sind Himmel und Erde seiner Herrlichkeit.
Hosanna in der Höhe.

(5) (15) Benedictus

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

(6) Agnus Dei

(16) 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,
(17) gib uns Frieden.

Eine Aufnahme des
Österreichischen Rundfunks



Aufnahmen | Recordings: Wiener Konzerthaus
12.06.1991 (1–6), 28.01.2000 (7–17)

Digitales Mastering | Digital Mastering: Erich Hofmann

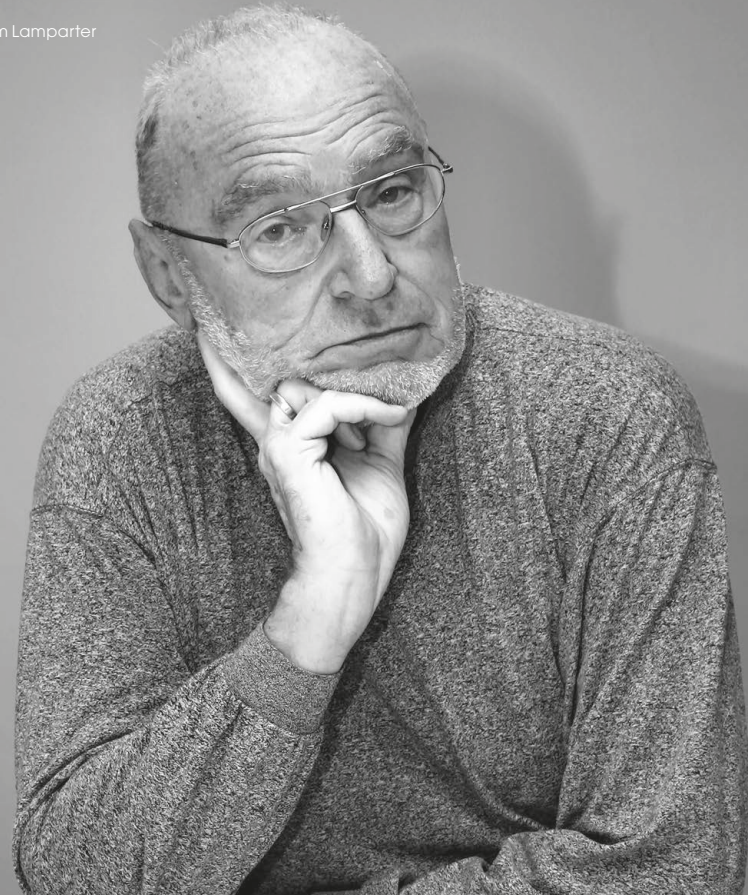
Produzent | Producer: Johannes Kernmayer

Tonmeister | Recording Engineers:
Kurt Kindl (1–6), Anton Reiningger (7–17)

Design & Layout: Paolo Zeccara

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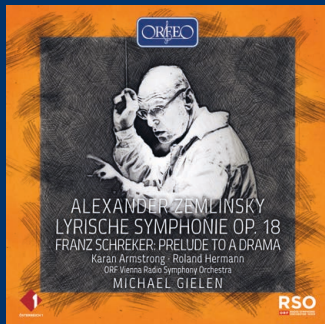
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