

NAXOS

BACH

2 CDs

Mass in B minor

Im • Kielland • Hallenberg • Schäfer • Müller-Brachmann
Dresden Chamber Choir • Cologne Chamber Orchestra
Helmut Müller-Brühl



Johann Sebastian Bach (1685-1750)

Mass in B minor

Johann Sebastian Bach was a member of a family that had for generations been occupied in music. His sons were to continue the tradition, providing the foundation of a new style of music that prevailed in the later part of the eighteenth century. Johann Sebastian Bach himself represented the end of an age, the culmination of the Baroque in a magnificent synthesis of Italian melodic invention, French rhythmic dance forms and German contrapuntal mastery.

Born in Eisenach in 1685, Bach was educated in music largely by his eldest brother, after the early death of his parents. At the age of eighteen he embarked on his career as a musician, serving first as a court musician at Weimar, before appointment as organist at Arnstadt. Four years later he moved to Mühlhausen as organist and the following year became organist and chamber musician to Duke Wilhelm Ernst of Weimar. Securing his release with difficulty, in 1717 he was appointed Kapellmeister to Prince Leopold of Anhalt-Cöthen and remained at Cöthen until 1723, when he moved to Leipzig as Cantor at the School of St Thomas, with responsibility for the music of the five principal city churches. Bach was to remain in Leipzig until his death in 1750.

As a craftsman obliged to fulfil the terms of his employment, Bach provided music suited to his various appointments. It was natural that his earlier work as an organist and something of an expert on the construction of organs, should result in music for that instrument. At Cöthen, where the Pietist leanings of the court made church music unnecessary, he provided a quantity of instrumental music for the court orchestra and its players. In Leipzig he began by composing series of cantatas for the church year, later turning his attention to instrumental music for the Collegium Musicum of the University, and to the collection and ordering of his own compositions.

The Latin Mass had continued in use in the larger Lutheran churches of Germany, at least where Pietist changes had not taken root. By the time of Bach it was principally the *Kyrie* and *Gloria* that were retained.

Nevertheless it has been suggested that the four shorter Latin Mass settings, *BWV 233-236*, were written probably in the later 1730s in Leipzig either for the Catholic court of Dresden or for a possible Bohemian patron, Count Sporck. The *Kyrie* and *Gloria* of the *Mass in B minor* were written in 1733, making some use of earlier material, and dedicated to the new Elector of Saxony, Friedrich August II, when Bach visited Dresden, presenting at the same time a petition for a court title that might serve to protect him in Leipzig from some of the insults that he claimed he suffered in differences with the civic authorities. His request was not granted until 1736, after the death of a lesser patron, Duke Christian of Weissenfels, whom Bach had served as Kapellmeister von Haus aus, as he had from 1723 Prince Leopold. It is possible that the *Kyrie* and *Gloria* were performed in Dresden at the Sophienkirche, where Wilhelm Friedemann, Bach's eldest son, had been appointed organist in 1733, or perhaps in Leipzig at the Thomaskirche to celebrate the accession of the new monarch. The remaining movements of the *B minor Mass*, the *Credo*, *Sanctus*, *Benedictus* and *Agnus Dei*, make considerable use of earlier works and were added to the original score of the Mass in the last years of the composer's life, between 1747 and 1749.

The *Mass* opens with a monumental polyphonic setting of the *Kyrie eleison*, scored for two flutes, two oboes d'amore, bassoon, strings, continuo and five-part choir. The *Christe eleison* is a largely homophonic duet for two sopranos, with accompanying violins and basso continuo, and provides a serene relaxation of tension in key and mood. The second *Kyrie* is in four-part fugal style, the subject announced by the basses, followed by tenors, altos and sopranos in order, the voices doubled by instruments.

The atmosphere of mourning suggested in the *Kyrie* is dispelled by the celebratory *Gloria* in D major, with an instrumental ensemble that now includes three trumpets and timpani and five-part choir, its source possibly a lost concerto. This leads to an appropriately gentle setting of

Et in terra pax, initially without trumpets or timpani. *Laudamus te* is set for solo soprano and solo violin, with strings and continuo, the violin weaving an elaborate obbligato. *Gratias agimus tibi* is taken from an earlier work, the *Cantata BWV 29, Wir danken dir, Gott*, an obviously suitable choice, the words now translated back into Latin. The cantata was composed for the inauguration of the Leipzig Town Council on 27th August 1731. This section of the *Gloria*, using the whole instrumental ensemble, is again a four-part fugal movement, the voices entering in ascending order. Solo flute and strings, with continuo, are used for the soprano and tenor duet *Domine Deus*. This moves without a pause into *Qui tollis peccata mundi*, a setting for five voices, flutes, strings and the ever-present continuo, taken from *Cantata BWV 46 of 1723, Schauet doch und sehet* (Behold and see if there be any sorrow like unto my sorrow). *Qui sedes ad dextram Patris* is an alto aria, with oboe d'amore obbligato, followed by the bass aria *Quoniam tu solus sanctus*, with corno da caccia, two bassoons and continuo. Clarino trumpets return in all their brilliance for the final *Cum Sancto Spiritu*, with all the instrumental and choral resources in joyful praise.

The *Credo*, the Symbolum Nicenum or Nicene Creed, symmetrically designed, opens with a massive fugal *Credo*, based on the traditional Gregorian chant, set in seven parts, with five voices and two violins over a constantly stepping bass part. Other instruments are added for the succeeding and largely homophonic *Patrem omnipotentem*, adapted from *Cantata BWV 171 Gott, wie dein Name, so ist auch dein Ruhm*, written in 1729. *Et in unum Dominum Jesum Christum* is a duet for soprano and alto, with the two oboes d'amore, strings and continuo while *Et incarnatus est* is accompanied by violins and continuo, as the voices enter in descending imitation, the violins embellishing the descending figure with appoggiature. *Crucifixus etiam pro nobis* calls for two flutes in addition to strings and continuo, with a poignant use of four-part chorus. The movement is in the form of a passacaglia, over a repeated chromatically descending bass figure, derived from a chorus from the *Cantata BWV 171, Weinen, Klagen, Sorgen, Zagen* of 1714. The

jubilation of the resurrection is painted with the addition of trumpets and timpani to the full orchestra and five-part chorus for the words *Et resurrexit tertia die*, based, it is thought, on a lost concerto. The Creed continues with a bass aria, *Et in Spiritum Sanctum*, accompanied by two oboes d'amore and continuo, in a compound 6/8 metre. The five-part chorus returns in fugal form for *Confiteor unum baptisma*, with a steadily moving instrumental bass-line. *Et expecto resurrectionem mortuorum* is derived from *Cantata BWV 120*, where the text declares *Jauchzet ihr erfreuten Stimmen*, a work originally written in 1728-9 for the inauguration of the Town Council.

The *Sanctus*, first performed in Leipzig on Christmas Day 1724, uses a six-part choir, with divided sopranos and altos, in addition to an instrumental ensemble of three trumpets and timpani, three oboes, strings and continuo. It opens with a monumental *Adagio*, swinging in a triplet rhythm and moving forward to a livelier fugato at the words *Pleni sunt coeli*. The *Osanna* calls for a double chorus and is derived from *Cantata BWV 215, Preise dein Glücke, gesegnetes Sachsen*, a work written for the first anniversary of the election of Friedrich August II as August III, King of Poland, in 1734, an apt choice of music originally in praise of a secular monarch for praise of the King of Heaven, involving a full instrumental ensemble in which flutes are now included. The *Benedictus* opens as a tenor aria, with flute obbligato, its ritornello passages in a contrasted triple rhythm. The *Osanna* is then repeated.

The *Agnus Dei* is based on *Ach, bleibe doch, mein liebste Leben*, from *Cantata BWV 11, the Ascension Oratorio*, written for Ascension Day 1735. It is in the form of an alto aria with violins and basso continuo and is followed by a *Dona nobis pacem* for four-part choir and full instrumental forces, using again the music of *Gratias agimus*, from the *Gloria*, a conclusion that some have found unsatisfactory, although the words on both occasions seem equally appropriate. This, one of the greatest of choral works, ends with both thanks to God and a prayer for peace.

Keith Anderson

Sunhae Im



Sunhae Im was born in South Korea in 1976. From 1994 to 1998 she studied at the College of Music/Seoul National University and with Roland Hermann at the Hochschule für Musik in Karlsruhe. In 1997 she won First Prize at the Korean Schubert Society Competition and the Grand Prix of the Tenth Korean Youth and Music Competition. In May 2000 she was a finalist in the Queen Elisabeth Singing Competition in Brussels. In February 2000 she was heard as Barbarina in Mozart's *Le nozze di Figaro* under Paolo Carigniani at the Frankfurt Opera, and in the following season she sang Valetto and Amor in Monteverdi's *L'incoronazione di Poppea*. From 2001 to 2004 she was a member of the Hanover Opera and was heard in rôles such as Zerlina, Blondchen in *Die Entführung aus dem Serail*, Barbarina, Papagena in *Die Zauberflöte*, Adele in *Die Fledermaus*, Cupid in Offenbach's *Orphée aux enfers*, and Yniold in *Pelléas et Mélisande*. Her oratorio and concert repertoire includes the

Bach *Passions*, Mozart's *Mass in C minor*, Monteverdi's *Il combattimento di Tancredi e Clorinda*, among many other works. At the Brühler Schloss-Konzerte she sang in Haydn's *The Creation* and in Handel's *Siroe*, collaborating in the former under William Christie in a much acclaimed tour in 2002, which brought her to the Festivals of Beaune and Aix-en-Provence, to Paris, Caen and Strasbourg as well as to Istanbul, with further appearances under William Christie in 2003 and 2004 in two operas by Charpentier, which brought her also to the United States.

Marianne Beate Kielland



The mezzo-soprano Marianne Beate Kielland was born in 1975 in Norway. She studied at the Norwegian State Academy of Music in Oslo, graduating in the spring of 2000. She has quickly established herself as one of Norway's foremost singers and regularly appears with orchestras and in festivals throughout Europe, working with conductors of international distinction. For the season 2001/02 she was a member of the ensemble at the Staatsoper in Hanover. Marianne Beate Kielland is especially sought after as a concert singer, with a wide repertoire ranging from the baroque to Berlioz, Bruckner, and Honegger. Her career has brought not only performances in Europe, but further engagements as far afield as Japan. Her recordings include Bach's *St Mark* and *St Matthew Passions* and the complete solo cantatas for alto, as well as songs from German, English and Norwegian repertoire.

Ann Hallenberg



The Swedish mezzo-soprano Ann Hallenberg studied at the National College of Operatic Art in Stockholm with Kerstin Meyer and Erik Sædén, and graduated in 1994. She has also studied with Joy Mammen in London. She has appeared at opera houses such as the Paris Opéra National, Zurich Opera, the Flemish Opera in Antwerp, the Stuttgart Staatsoper, Dresden Semperoper, Bremen Teatro Lirico, Bonn Oper der Stadt, the Berlin Komische Oper, and houses at Karlsruhe, Montpellier, Stockholm, Drottningholm Court Theatre, the Norwegian National Opera, festivals such as the Dresdener Musikfestspiele, Utrecht Festival for Old Music, Boston Early Music Festival, and the Tanglewood Festival. Ann Hallenberg is much sought after as a concert singer and has appeared at concert venues throughout Europe and North America, in collaboration with leading conductors. Her extensive repertoire ranges from the baroque to Wagner, and her recordings include performances in works by Bach, Vivaldi, Handel, Sartorio and others.

Markus Schäfer



The tenor Markus Schäfer studied singing and church music in Karlsruhe and Düsseldorf and was prize-winner in the Berlin Singing Competition and in the Milan Caruso Competition. In 1984/85 he worked with the Zurich Opera Studio, with a contract at the Zurich Opera in the latter year. From 1987 to 1993 he was a member of the Düsseldorf/Duisburg Opera of the Rhine, and since then has worked free-lance, appearing in major opera houses and festivals in a wide repertoire, with oratorio and Lieder performances in Vienna, New York, Cologne, and Frankfurt, among other places, and participation in the Ansbach Bach Week and the Wallonia Festival. The recording of Dittersdorf's oratorio *Job*, in which Markus Schäfer took the title rôle, was awarded the German Record Critics' Prize, and that of Bach's *St Matthew Passion* under Nicolaus Harnoncourt, in which he participated, was awarded a Grammy as the best choral performance.

Hanno Müller-Brachmann



The bass-baritone Hanno Müller-Brachmann was born in 1970 and began his musical training at the Basel Knabenkantorei. He studied with Ingeborg Most in Freiburg and, with the support of government awards, attended Dietrich Fischer-Dieskau's Lieder class in Berlin. He completed his studies in Mannheim with Rudolf Piernay, who played an important rôle in his development and with whom he continues to work. Following his success in several international competitions, Hanno Müller-Brachmann has performed in concert halls throughout Europe, and in Japan, collaborating with leading conductors. Engagements have included his London début in Bach's *St Matthew Passion* with the London Philharmonic under Masur, Purcell's *Ode on St Cecilia's Day* and Handel's *Utrecht Te Deum & Jubilate* with the Concentus Musicus in Vienna under Harnoncourt and Rossini's *Stabat Mater* with the Academy of St Martin in the Fields under Marriner. Hanno Müller-Brachmann made his début in 1996 in Telemann's *Orpheus* under

René Jacobs at the Deutsche Staatsoper Berlin, where he has been a member of the ensemble since 1998. His rôles there include Papageno in *Die Zauberflöte*, Guglielmo in *Così fan tutte*, Figaro in *Le nozze di Figaro*, Donner in *Das Rheingold*, Schaunard in *La bohème*, Graf/Rudolf in *Der ferne Klang*, and Leporello in *Don Giovanni* under Daniel Barenboim and Kent Nagano. He made his début with the Bavarian State Opera as Oreste in *Elektra*, including there rôles such as Guglielmo in *Così fan tutte* and the Minister in *Fidelio*. In addition to opera and oratorio, Hanno Müller-Brachmann also has a fine reputation as a Lieder singer, with recitals at the Staatsoper in Berlin, the Berlin Philharmonic, the Bonn Oper, the Musikhalle in Hamburg, and in Paris and Tokyo. His many festival appearances include his début at the Schubertiade in Schwarzenberg in 2003. He teaches singing at the Berlin University of the Arts.

Dresden Chamber Choir

The Dresden Chamber Choir is known for the great intensity and clarity of its performances. It was established in 1985 by Hans-Christoph Rademann and students of the Dresden Carl Maria von Weber Musikhochschule. The repertoire of the choir ranges from music of the Renaissance to the contemporary, with interpretations of romantic choral works awarded special prizes in international competitions, and first performances of contemporary works encouraged by an award from the Ernst-von-Siemens Foundation. In addition to a cappella work the choir works together with the Dresden Baroque Orchestra and the Dresden Early Music Ensemble, and plays an important part in the promotion of early music in Saxony. The versatility of the ensemble is demonstrated in numerous broadcasts and recordings.

Cologne Chamber Orchestra

Conductor: Helmut Müller-Brühl

The Cologne Chamber Orchestra was founded in 1923 by Hermann Abendroth and gave its first concerts in the Rhine Chamber Music festival under the direction of Hermann Abendroth and Otto Klemperer in the concert-hall of Brühl Castle. Three years later the ensemble was taken over by Erich Kraack, a pupil of Abendroth, and moved to Leverkusen. In 1964 he handed over the direction of the Cologne Chamber Orchestra to Helmut Müller-Brühl, who, through the study of philosophy and Catholic theology, as well as art and musicology, had acquired a comprehensive theoretical foundation for the interpretation of Baroque and Classical music, complemented through the early study of conducting and of the violin under his mentor Wolfgang Schneiderhahn.

From 1976 until 1987 the ensemble played on period instruments under the name Capella Clementina. With this Baroque formation Helmut Müller-Brühl, in numerous concerts and opera and oratorio performances, set a standard for historical performance-practice and the revival of Baroque music-theatre. Since 1987 the orchestra, as the Cologne Chamber Orchestra, has played according to the principles of historical performance-practice on modern instruments and so can meet the needs of modern concert halls.

In 1988 the Cologne Chamber Orchestra started its own concert series in the Cologne Philharmonic Hall under the title Das Meisterwerk (The Masterwork), concerts that since 1995 have also been given in Paris at the invitation of the Théâtre des Champs-Élysées. In 1997 August Everding with the Cologne Chamber Orchestra introduced Das Meisterwerk to the Prince Regent Theatre in Munich. The presentation of the rising generation of young musicians has always been a particular concern of Helmut Müller-Brühl and many now well-known soloists enjoyed their first success with the Cologne Chamber Orchestra. In 2001 the Cologne Chamber Orchestra won a Cannes Classical Award for its recording of Telemann's *Darmstadt Overtures* (Naxos 8.554244).



Helmut Müller-Brühl

COLOGNE CHAMBER ORCHESTRA

Violin I

Renée Ohldin, leader
Ariadne Daskalakis (Aria Gloria No. 6)
Dorothee Ragg
Irmgard Zavelberg
Nicole-Mattea Stewart
Albert Rundel
Nadine Aguigah

Violin II

Franz Neumann
Susanne Siller
Reiko Sudo
Christine Wasgindt
Christian Friedrich

Viola

Bodo Friedrich
Theo Lenzen
Dana Bala-Ciolanescu
Johannes Weeth

Cello

Gerhard Anders
Stefan Mühleisen
Tilman Kanitz

Double Bass

Thomas Falke

Flute

Ingo Nelken
Valentin Weichert

Oboe/Oboe d'amore

Christian Hommel
Anne Angerer (Aria Credo No. 7)
Jung-Hyun Cho
Judith Simon

Bassoon

Alexander Lenkov
Ole Kristian Dahl (Aria Gloria No. 11)

French Horn

Dmitri Babanov

Trumpet

Jürgen Schuster
Matthias Jüttendonk
Peter Scheerer

Timpani

Norbert Pflanzler

Organ

Harald Hoeren (Arias)
Klaus Westermann (Choruses)

DRESDEN CHAMBER CHOIR

Soprano I and II

Katrin Bemann, Eva Budde
Antje Gardeweg, Christiane Gneuß
Nadja Gunda, Susanne Gunda
Kristina Hochauf, Judith Hoff
Kerstin Jürgenbehring, Uta Krause
Kartrin Lerche, Shirley Radig
Hannelore Weiß, Nicola Zöllner
Anja Zügner

Tenor

Dirk Eisold, Stephan Gähler
Robert Höher, Tobias Mähnger
Michael Schaffrath, Ben Uhle

Bass

Hubertus Gläßer, Thomas Gläßer
Friedemann Klos, Georg Preißler
Martin Saul, Cornelius Uhle

Alto

Yvonne Berg, Sigrun Bornträger
Regina Edelburg, Tarik Hofmann
Barbara Ochs, Dragana Radovanovic
Berhard Schafferer, Katrin Valk
Beate Westerkamp



The Cologne Chamber Orchestra, The Dresden Chamber Choir
and Helmut Müller-Brühl recording Bach's Mass in B Minor, November 2003

CD 1

Missa

Kyrie

- 1 Kyrie eleison.
- 2 Christe eleison.
- 3 Kyrie eleison.

Gloria

- 4 Gloria in excelsis Deo.
- 5 Et in terra pax hominibus bonae voluntatis.
- 6 Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.
- 7 Gratias agimus tibi propter magnam gloriam tuam.
- 8 Domine Deus, Rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe altissime.
Domine Deus, Agnus Dei, Filius Patris.
- 9 Qui tollis peccata mundi
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
- 10 Qui sedes ad dexteram Patris,
miserere nobis.
- 11 Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus altissimus, Jesu Christe.
- 12 Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

Missa

Kyrie

- 1 Lord have mercy.
- 2 Christ have mercy.
- 3 Lord have mercy.

Gloria

- 4 Glory be to God on high.
- 5 And on earth peace to men of good will.
- 6 We praise thee.
We bless thee.
We worship thee.
We glorify thee.
- 7 We give thee thanks for thy great glory.
- 8 Lord God, heavenly King, God the Father almighty.
Lord, only begotten Son, Jesus Christ most high.
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.
- 10 Thou that sittest at the right hand of the Father,
have mercy upon us.
- 11 For thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.
- 12 With the Holy Spirit, in the glory of God the Father.
Amen.

CD 2

Symbolum Nicenum

Credo

- 1 Credo in unum Deum,
- 2 Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
- 3 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.
- 4 Et incarnatus est de Spiritu Sancto
ex Maria Virgine: et homo factus est.
- 5 Crucifixus etiam pro nobis sub Pontio Pilato:
passus et sepultus est.
- 6 Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in caelum:
sedet ad dexteram Dei Patris.
Et iterum venturus est cum gloria
judicare vivos et mortuos:
cujus regni non erit finis.
- 7 Et in Spiritum Sanctum Dominum, et vivificantem:
qui ex Patre, Filioque procedit.
Qui cum Patre, et Filio
simul adoratur, et conglorificatur:

Credo

- 1 I believe in one God,
- 2 the Father almighty,
maker of heaven and earth,
of all things, visible and invisible.
- 3 And in one Lord Jesus Christ,
the only begotten Son of God.
Born of the Father before all generations.
God from God, light from light,
true God from true God.
Begotten, not made, of one substance with the Father:
through whom all things were made.

Who for us men,
and for our salvation
came down from heaven.
- 4 And was incarnate by the Holy Spirit
of the Virgin Mary: and was made man.
- 5 He was crucified also for us under Pontius Pilate:
suffered and was buried.
- 6 And the third day he rose again,
according to the Scriptures.
And ascended into heaven:
and is seated at the right hand of God the Father.
And he shall come again with glory
to judge the living and the dead:
whose kingdom shall have no end.
- 7 And I believe in the Holy Spirit, Lord and giver of life:
who proceeds from the Father and the Son.
Who with the Father and the Son
is worshipped, and glorified:

qui locutus est per Prophetas.
Et unam, sanctam, catholicam et
apostolicam Ecclesiam.

8 Confiteor unum baptisma in remissionem
peccatorum.

9 Et exspecto resurrectionem mortuorum.
Et vitam venturi saeculi.
Amen.

Sanctus

10 Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.

Osanna

11 Osanna in excelsis.

Benedictus

12 Benedictus qui venit in nomine Domini.
13 Osanna in excelsis.

Agnus Dei

14 Agnus Dei, qui tollis peccata mundi:
miserere nobis.

15 Dona nobis pacem.

who spoke through the Prophets.
And in one holy, catholic,
apostolic Church.

8 I confess one baptism for the remission of sins.

9 And I await the resurrection of the dead.
And the life of the world to come.
Amen.

Sanctus

10 Holy, Holy, Holy
Lord God of Sabaoth.
Heaven and earth are full of thy glory.

Osanna

11 Hosanna in the highest.

Benedictus

12 Blessed is he that cometh in the name of the Lord.
13 Hosanna in the highest.

Agnus Dei

14 Lamb of God, that takest away the sins of the world:
have mercy upon us.

15 Grant us peace.



One of the great choral masterpieces, Bach's monumental *Mass in B Minor* – a setting of the complete Roman Catholic Mass by a Lutheran Protestant – is a magnificent synthesis of Italian melodic invention, French rhythmic dance forms and German contrapuntal mastery. Written over two decades and completed the year before Bach's death, it can be viewed as a retrospective of a lifetime's work and the ultimate affirmation of his religious faith.

Deutschlandfunk

J.S. BACH

(1685-1750)

CD 1: Kyrie	53:34	4 Chorus: Et incarnatus est	2:54
1 Chorus: Kyrie eleison	9:56	5 Chorus: Crucifixus etiam pro nobis	3:32
2 Duet (Soprano I & II): Christe eleison	5:18	6 Chorus: Et resurrexit tertia die	3:58
3 Chorus: Kyrie eleison	3:14	7 Aria (Bass): Et in Spiritum Sanctum	4:50
Gloria		8 Chorus a cappella: Confiteor unum baptisma	4:50
4 Chorus: Gloria in excelsis Deo	1:32	9 Chorus: Et expecto resurrectionem	2:11
5 Chorus: Et in terra pax	3:48	Sanctus	
6 Aria (Alto): Laudamus te	4:31	10 Chorus: Sanctus, Dominus Deus Sabaoth	4:47
7 Chorus: Gratias agimus tibi	2:30	Osanna	
8 Duet (Soprano & Tenor): Domine Deus, Rex caelestis	5:48	11 Chorus: Osanna in excelsis	2:44
9 Chorus: Qui tollis peccata mundi	3:23	Benedictus	
10 Aria (Alto): Qui sedes ad dexteram Patris	4:45	12 Aria (Tenor): Benedictus qui venit	4:30
11 Aria (Bass): Quoniam tu solus sanctus	4:47	13 Chorus: Osanna in excelsis	2:45
12 Chorus: Cum Sancto Spiritu	4:02	Agnus Dei	
CD 2: Symbolum Nicenum: Credo	54:46	14 Aria (Alto): Agnus Dei	6:01
1 Chorus: Credo in unum Deum	1:53	15 Chorus: Dona nobis pacem	2:39
2 Chorus: Patrem omnipotentem	2:04		
3 Duet (Soprano & Alto): Et in unum Dominum	5:07		

Sunhae Im, Soprano • Marianne Beate Kielland, Ann Hallenberg, Mezzo-Sopranos
 Markus Schäfer, Tenor • Hanno Müller-Brachmann, Bass-Baritone
 Dresden Chamber Choir • Cologne Chamber Orchestra • Helmut Müller-Brühl

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 Assistant engineers: Ernst Hartmann and Hans Martin Renz • Booklet Notes: Keith Anderson
 Cover image: *St Ildephonsus receives the Mass vestments from Mary* by Guido Reni (1575-1642)
 (fresco, Rome, S.Maria Maggiore, Cappella Paolina, Lunette) (AKG-Images / Electa)