

NAXOS

**Domenico**  
**SCARLATTI**

**Sacred Vocal Music**  
**Stabat Mater**  
**Missa breve 'La stella'**  
**Te Deum • Magnificat**

**Immortal Bach Ensemble**  
**Morten Schuldt-Jensen**



Domenico  
**SCARLATTI**  
(1685-1757)

|           |  |              |  |                                    |              |
|-----------|--|--------------|--|------------------------------------|--------------|
|           | <b>Te Deum</b>                           | <b>5:47</b>  |  | <b>15 Cibavit nos Dominus</b>      | <b>3:24</b>  |
| <b>1</b>  | Te Deum laudamus                         | 2:48         |  | <b>Missa breve (continued)</b>     |              |
| <b>2</b>  | Te ergo quaesumus                        | 3:00         |  | <b>16 Agnus Dei</b>                | <b>3:20</b>  |
|           | <b>Missa breve 'La stella'</b>           | <b>17:33</b> |  | <b>Magnificat</b>                  | <b>12:23</b> |
|           | <b>Kyrie</b>                             | <b>3:26</b>  |  | <b>17 Magnificat</b>               | 4:42         |
| <b>3</b>  | Kyrie eleison                            | 0:58         |  | <b>18 Fecit potentiam</b>          | 1:41         |
| <b>4</b>  | Christe eleison                          | 1:11         |  | <b>19 Esurientes</b>               | 3:36         |
| <b>5</b>  | Kyrie eleison                            | 1:17         |  | <b>20 Gloria Patri</b>             | 2:23         |
|           | <b>Gloria</b>                            | <b>5:26</b>  |  | <b>Stabat Mater</b>                | <b>21:38</b> |
| <b>6</b>  | Gloria in excelsis Deo – Et in terra pax | 1:38         |  | <b>21 Stabat Mater dolorosa</b>    | 2:33         |
| <b>7</b>  | Gratias agimus tibi                      | 2:11         |  | <b>22 Cujus animam gementem</b>    | 3:40         |
| <b>8</b>  | Quoniam tu solus                         | 0:33         |  | <b>23 Quis non posset</b>          | 2:20         |
| <b>9</b>  | Cum Sancto Spiritu                       | 1:05         |  | <b>24 Eja Mater, fons amoris</b>   | 1:38         |
|           | <b>Credo</b>                             | <b>7:20</b>  |  | <b>25 Sancta Mater, istud agas</b> | 1:37         |
| <b>10</b> | Credo in unum Deum:                      |              |  | <b>26 Fac me vere tecum flere</b>  | 0:54         |
|           | Patrem omnipotentem                      | 1:47         |  | <b>27 Juxta crucem</b>             | 1:37         |
| <b>11</b> | Et incarnatus est                        | 2:04         |  | <b>28 Inflammatus et accensus</b>  | 3:20         |
| <b>12</b> | Et resurrexit                            | 2:31         |  | <b>29 Fac ut animae donetur</b>    | 2:16         |
| <b>13</b> | Et vitam venturi                         | 0:58         |  | <b>30 Amen</b>                     | 1:41         |
| <b>14</b> | Sanctus                                  | 1:20         |  |                                    |              |

**Immortal Bach Ensemble**

Tracks 1-14, 16 and 21-30:

Soprano: Birte Kulawik, Dorothea Craxton, Felicitas Jakobsen, Nicole Hängel,  
Alto: Cornelia Rosenthal, Christine Wehler • Tenor: Rüdiger Ballhorn, Rolf Ehlers  
Bass: Klaus Schredl, Joe Roesler

The *Magnificat* is sung a *cappella*

Tracks 15 and 17-20:

Soprano: Birte Kulawik, Dorothea Craxton, Felicitas Jakobsen, Nicole Hängel,  
Alto: Cornelia Rosenthal, Felix Uehlein • Tenor: Rüdiger Ballhorn, Rolf Ehlers  
Bass: Klaus Schredl, Tobias Berndt

**Lars Baunkilde, Violone • Michael Dücker, Theorbo • Leif Meyer, Organ**  
**Morten Schuldt-Jensen, Conductor**

## Domenico Scarlatti (1685-1757)

### Te Deum • Missa breve 'La stella' • Cibavit nos Dominus • Magnificat • Stabat Mater

Domenico Scarlatti was born in Naples in 1685, sixth of the ten children of the composer Alessandro Scarlatti, Sicilian by birth and chiefly responsible for the early development of Neapolitan opera. The Scarlatti family had extensive involvement in music both in Rome and in Naples, where Alessandro Scarlatti became *maestro di cappella* to the Spanish viceroy in 1684. Domenico Scarlatti started his public career in 1701 under his father's aegis as organist and composer in the vice-regal chapel. The following year father and son took leave of absence to explore the possibilities of employment in Florence, and Alessandro was later to exercise paternal authority by sending his son to Venice, where he remained for some four years. In 1709 Domenico entered the service of the exiled Queen of Poland, Maria Casimira, in Rome, there meeting and playing against Handel in a keyboard contest, in which the latter was declared the better organist and Scarlatti the better harpsichordist. He enjoyed varied patronage and was employed at the basilica of Santa Maria Maggiore and then at the papal Cappella Giulia. It has been suggested that he spent a period from 1719 in Palermo, but his earlier connection with the Portuguese embassy in Rome led him before long to Lisbon, where he became music-master to the children of the royal family. This employment took him in 1728 to Madrid, when his pupil the Infanta Maria Barbara married the heir to the Spanish throne. Scarlatti apparently remained there for the rest of his life, his most considerable achievement the composition of some hundreds of single-movement sonatas or exercises, designed largely for the use of the Infanta, who became Queen of Spain in 1746.

Alessandro Scarlatti exercised strong paternal control over his son Domenico's early career, and it was natural, in view of the employment offered, that the latter should follow his father's example in concentrating his attention on sacred and secular vocal music. He was able to secure a degree of independence from his father only in 1717, for whatever reason. In late 1707 Alessandro Scarlatti, with apparent

reluctance, had taken over the direction of music at the basilica of Santa Maria Maggiore in Rome, where he had served for a few years as a somewhat dilatory coadjutor, presumably through the intervention of Cardinal Ottoboni, a significant patron. The employment of Domenico Scarlatti is recorded on two occasions in 1708, as conductor of the second choir on the Feast of St Ildephonus on 23rd January 1708 and as organist on 9th September. The Italian musicologist Eleonora Simi Bonini has found four works by Domenico Scarlatti in the archive of Santa Maria Maggiore. These are the *Messa 'La stella'*, the words '*La stella*' (The star) presumably added for identification and suggesting that the composition was written for the Epiphany, a setting of the psalm *Nisi quia Dominus* and two motets, *Cibavit Dominus nos*, a setting of the words of the Introit of a Votive Mass for the Blessed Sacrament and of the Matins antiphon for the Feast of Corpus Christi, and a fragmentary setting of the *Pange lingua*, the processional hymn for the latter feast day.

Domenico Scarlatti's employment as *maestro di cappella* to Queen Maria Casimira, for whom he had provided cantatas, serenades and operas, ended when, in 1714, her fortunes depleted, she retired to her native France. In 1713 he had already been appointed assistant to the *maestro di cappella* of the Cappella Giulia at St Peter's, succeeding as *maestro* on the death of the newly installed incumbent in December 1714. Domenico Scarlatti retained this position until the summer of 1719, when he was recorded as leaving for England, a journey that may not actually have taken place, whatever his initial intention. In the Vatican library only three pieces survive as a record of Scarlatti's time at the Cappella, a setting of the hymn *Iste confessor* and two settings of the *Miserere*. It is probable that the *Magnificat*, preserved in the voluminous collection of Fortunato Santini in Münster, dates from the same period, and Scarlatti's *Stabat Mater*, also in the Santini collection, has been variously

dated to Scarlatti's period in Venice and to his years in Rome. His *Te Deum* seems to have been written for Lisbon, either in 1721, when the performance of such a work by Domenico Scarlatti is reported, or perhaps for the marriage in 1729 of his pupil, the Infanta Maria Barbara.

The C major setting of the *Te Deum* is for double choir and continuo. The two four-voice groups are occasionally used antiphonally, as, for example, at the words *Venerandum*, followed by *tuum verum* in the second choir, with the sentence completed by the first group. There are changes in tempo at appropriate points in the text, and what is a predominantly chordal texture is varied by the contrapuntal imitation of *Dignare Domine die isto*, in a formal celebratory composition, presumably intended for performance in the Lisbon Patriarchal chapel.

Scarlatti's *Missa breve 'La stella'* is scored for two four-part choirs and continuo, the second choral group perhaps originally intended as a *coro ripieno*. The settings of the *Kyrie* and the *Gloria* are in *stile misto*, the Baroque style that mixes the *stile antico* of Palestrina, modified over the years, with the newer elements incorporated in the use of a figured bass continuo. The first *Kyrie eleison* is announced chordally, with a more varied *Christe eleison*, and a final *Kyrie* using the techniques of modal counterpoint, with imitative entries of the voices. The *Gloria* starts chordally, leading to a triple metre soprano solo *Laudamus te*, echoed by the other voices.

Quadruple metre is restored at the chordal *Gratias agimus tibi*, leading to the imitative counterpoint of *Domine Deus Rex coelestis*. There is a return to triple metre with the soprano solo at *Quoniam Tu solus Sanctus*, and *Cum Sancto Spiritu* follows current convention in a contrapuntal conclusion, for which two subjects are announced at the outset. In the *Credo* and the following movements Scarlatti returns to the *stile antico*, with its points of imitation. There is conventional word-painting for *descendit de coelis*, the necessary solemnity at *Et incarnatus est*, rising melodic lines at *Et ascendit in caelum*, and imitative contrapuntal writing for the final *Et vitam venturi saeculi, Amen*. The *Sanctus* again uses the *stile antico*,

and the *Benedictus*, which would follow the Elevation, is omitted, presumably being sung in plainchant, as was sometimes the custom. The Mass ends with a *stile antico* setting of the *Agnus Dei*.

The four-voice motet *Cibavit nos Dominus* is again in the old style, sung unaccompanied and placed here as an Elevation motet. The four-voice *Magnificat*, for which Santini provided a possible figured bass, suggested, perhaps, by the empty fifth stave below the original vocal parts, is also sung unaccompanied. The setting again demonstrates Scarlatti's command of the traditional language of church music, one which he would have been taught as a necessary and, until recent years, a continuing part of musical training.

The best known example of Scarlatti's church music is found in his *Stabat Mater*, a rival to his father's setting of the same text. Scored for ten voices, two five-part choirs, and continuo, all voices are seldom heard together but are deployed in a series of contrasting textures. The work consists of a series of continuous sections, with varying groups of stanzas from the text, providing a good example of the Baroque *stile misto*. Voices enter in imitation in the first verse, *Stabat Mater dolorosa*, and in closer imitation in the second section, *Cujus animam gementem*, with its setting of two stanzas. *Quae maerebat*, with its telling descending figure, is in triple metre, reverting to quadruple metre at the fifth verse, *Quis est homo*, where dramatic play is made with the interrogative pronoun. *Quis non posset*, the fifth section of the work, is meditative, before the triple metre of *Pro peccatis suae gentis. Eja Mater*, in quadruple metre, doubles the voice parts, giving an initial imitative texture of five parts, with *Sancta Mater istud agas*, in triple metre, making use of brief imitative figures. *Fac me vere* is in a liturgical 4/2, leading to the triple metre imitative entries of *Juxta crucem*. True Baroque drama appears with the florid tenor entry at *Inflammatum et accensus*, responding to the suggestions of the text. *Quando corpus morietur* forms a brief transition to the duple metre *Fac ut animae donetur*, with the word *Amen* now appearing, before the concluding triple metre section of a work that presents a remarkable synthesis of the old and the new.

**Keith Anderson**

## Immortal Bach Ensemble

The Immortal Bach Ensemble has its roots in the Gewandhaus in Leipzig. In 2001 Morten Schuldt-Jensen, the former director of the Gewandhaus choirs, formed the GewandhausKammerchor, its members having been recruited from the top professional concert and choral singers of Germany, The Netherlands, Southern Scandinavia and Switzerland. With this handpicked ensemble Schuldt-Jensen works on projects with a variety of different programmes and a very wide-ranging repertoire, from oratorios to twentieth-century a cappella music, for which the choir has been acclaimed by audiences and the press alike. In addition to frequent performances in Leipzig and figuring in high profile venues such as Schleswig-Holstein and Rheingau, the choir has produced several highly praised CDs, with an acclaimed recording of Mozart's *Requiem* for Naxos (8.557728). Since May 2006 the GewandhausKammerchor has been renamed the Immortal Bach Ensemble. The title 'Immortal Bach' is taken from a work of the Norwegian composer Knut Nystedt, who arranged a Bach chorale in different tempi and sequences, and with it demonstrates the artistic credo of the choir. The Immortal Bach Ensemble aims to combine old and new and with top quality performances it seeks to explore new ideas and perspectives that are captivating for both singers and audience.



## Morten Schuldt-Jensen

Morten Schuldt-Jensen graduated from the Royal Danish Academy of Music with conducting, singing and vocal training as his main subjects. He holds the Master of Arts in musicology from the University of Copenhagen. He took post-graduate courses with, among others, Sergiu Celibidache and Eric Ericson. After successful performances with internationally acclaimed Danish choirs and orchestras Morten Schuldt-Jensen was offered various engagements as a conductor and chorus master in several European countries. In 1995 and 1997 he was appointed Representative Conductor for Denmark (Nordic-Baltic Choral Festival). Morten Schuldt-Jensen is a regular guest conductor for the RIAS-Kammerchor, Berlin, the MDR Rundfunk-Chor, Leipzig, the NDR-Chor, Hamburg, the Akademie für Alte Musik, Berlin, the Gewandhausorchester Leipzig and the Helsingborgs Symfoniorkester, and has worked frequently with the Danish National Radio Choir and the Philharmonic Orchestra of Copenhagen. As a chorus-master he has worked for conductors including Simon Rattle, Herbert Blomstedt, Philippe Herreweghe, Vladimir Ashkenazy, Lothar Zagrosek, among many others. From 1999 to 2006 he was director of choirs at the Gewandhaus in Leipzig, where he founded the internationally highly acclaimed professional Gewandhaus Chamber Choir in 2001. Today the ensemble is known as Immortal Bach Ensemble. In 2000 he was appointed principal conductor and artistic director of the Leipzig Chamber Orchestra, which developed a new profile under his artistic credo. A wide-ranging and partly forgotten repertoire, accurate sense of style, and broad variety of interpretation characterise the successful partnership with both ensembles and have been documented in a number of recordings and broadcasts. Morten Schuldt-Jensen has won several prizes and awards. In his home country, Denmark, in 1984 he founded and has since conducted the Sokkelund Sangkor, a leading chamber choir, with which he has won several international awards. He also founded the symphonic Tivoli Concert Choir. An important element is his work at different academies of music. In 1992 he was associate professor at the Royal Danish Academy of Music in Copenhagen,



from 2001 to 2006 he lectured at the Felix Mendelssohn-Bartholdy Hochschule für Musik und Theater in Leipzig and in 2006 he was appointed to the professorship of choral and orchestral conducting at the Staatliche Musikhochschule in Freiburg/Breisgau. Morten Schuldt-Jensen has conducted at some of the best known European music venues and festivals, including the Gewandhaus and Thomaskirche in Leipzig, the Philharmonie Berlin, the Rheingau Musik Festival, the Schleswig-Holstein-Festival der Festspiele Mecklenburg-Vorpommern, MDR-Musiksommer, the Bachfest and the Mendelssohn-Festtage in Leipzig, and also at the Seoul International Music Festival, Korea, and at the Kioi Hall in Tokyo, combined with extensive touring throughout Germany, France, Italy, Spain, Japan and surely Scandinavia.

### **Lars Baunkilde**

Lars Baunkilde studied the double bass from 1983 to 1990, first at the Royal Conservatory in Copenhagen, later at the Conservatory in Aalborg (Denmark) and at the Royal Conservatory in The Hague. In the years 1991 to 1994 he undertook further studies with Maggie Urquart in The Hague, specialising in the Vienna violone and its solo repertoire. From 1994 onwards he has played in a large number of concerts and recordings, and is a member of the baroque Concerto Copenhagen and a number of smaller ensembles, including Lachrimae and Frederikstadens Barokensemble.



### **Michael Dücker**

Michael Dücker was born in Fulda and studied the lute at the Staatliche Musikhochschule in Cologne under Konrad Junghänel, with further study at the Musikhochschule Frankfurt with Yasunori Imamura and of musicology at the University of Würzburg. As a continuo-player he has appeared with Musica Antiqua Köln, Concerto Köln, La Stravaganza Köln, the Akademie für Alte Musik Berlin, the Ensemble Echo du Danube, Flautando Köln, Harmonie Universelle, and La Stagione Frankfurt, with performances in many important venues throughout Europe, Africa, and the Americas. He has collaborated in a large number of recordings, broadcasts and television performances. His first solo recording, with works by Sylvius Leopold Weiss, was for Thorophon, with a second in coproduction with the WDR, playing lute concertos by Adam Falkenhagen. For DGG he played Fasch and Heinichen lute concertos with Musica Antiqua Köln. He is an editor of the Edition Walhall for Kölner Reihe Alte Musik.

### **Leif Meyer**

Leif Meyer studied organ at the Royal Conservatory in Copenhagen with Hans Fagius, and harpsichord with Karen Englung and Lars Ulrik Mortensen. He participated in postgraduate masterclasses with Harald Vogel, Hans-Ola Ericsson and Christophe Rousset. He has collaborated in a large number of concerts throughout Europe and played also for many broadcasts and recordings.



Domenico Scarlatti is known today for his many harpsichord sonatas. The earlier part of his career, however, was concentrated on sacred and secular vocal music. While his *Te Deum* was probably written for Lisbon, the other works included here come from Scarlatti's earlier period in Rome, where he was employed for a time at Santa Maria Maggiore and officially at the papal Cappella Giulia. The best known example of Scarlatti's church music is his *Stabat Mater*. A remarkable synthesis of the old and the new, the work is scored for ten voices, two five part choirs, and continuo; all voices are seldom heard together but are deployed in a series of contrasting and sometimes florid textures.

## Domenico SCARLATTI

(1685-1757)

|  |              |  |                                    |              |
|--|--------------|--|------------------------------------|--------------|
| <b>Te Deum</b>                                       | <b>5:47</b>  |  | <b>15 Cibavit nos Dominus</b>      | <b>3:24</b>  |
| <b>1</b> Te Deum laudamus                            | 2:48         |  | <b>Missa breve (continued)</b>     |              |
| <b>2</b> Te ergo quaesumus                           | 3:00         |  | <b>16</b> Agnus Dei                | 3:20         |
| <b>Missa breve 'La stella'</b>                       | <b>17:33</b> |  | <b>Magnificat</b>                  | <b>12:23</b> |
| <b>Kyrie</b>   | <b>3:26</b>  |  | <b>17</b> Magnificat               | 4:42         |
| <b>3</b> Kyrie eleison                               | 0:58         |  | <b>18</b> Fecit potentiam          | 1:41         |
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| <b>5</b> Kyrie eleison                               | 1:17         |  | <b>20</b> Gloria Patri             | 2:23         |
| <b>Gloria</b>  | <b>5:26</b>  |  | <b>Stabat Mater</b>                | <b>21:38</b> |
| <b>6</b> Gloria in excelsis Deo – Et in terra pax    | 1:38         |  | <b>21</b> Stabat Mater dolorosa    | 2:33         |
| <b>7</b> Gratias agimus tibi                         | 2:11         |  | <b>22</b> Cujus animam gementem    | 3:40         |
| <b>8</b> Quoniam tu solus                            | 0:33         |  | <b>23</b> Quis non posset          | 2:20         |
| <b>9</b> Cum Sancto Spiritu                          | 1:05         |  | <b>24</b> Eja Mater, fons amoris   | 1:38         |
| <b>Credo</b>   | <b>7:20</b>  |  | <b>25</b> Sancta Mater, istud agas | 1:37         |
| <b>10</b> Credo in unum Deum:<br>Patrem omnipotentem | 1:47         |  | <b>26</b> Fac me vere tecum flere  | 0:54         |
| <b>11</b> Et incarnatus est                          | 2:04         |  | <b>27</b> Juxta crucem             | 1:37         |
| <b>12</b> Et resurrexit                              | 2:31         |  | <b>28</b> Inflammatus et accensus  | 3:20         |
| <b>13</b> Et vitam venturi                           | 0:58         |  | <b>29</b> Fac ut animae donetur    | 2:16         |
| <b>14</b> Sanctus                                    | 1:20         |  | <b>30</b> Amen                     | 1:41         |

### Immortal Bach Ensemble • Morten Schuldt-Jensen, Conductor

Recorded at the Bethanienkirche, Leipzig, 18-21 September, 2006 (tracks 1-14, 16 and 21-30) and at the Paul-Gerhardt-Kirche, Leipzig, Germany, 11-12 October, 2006 (tracks 15 and 17-20)

Producer and Editor: Thomas Wieber • Engineer: Rüdiger Bergmann

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DDD

Playing Time  
64:06



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