



MOZART

Mass No. 16
‘Coronation Mass’

Missa longa

Ullrich • Reinhold

Pollak • Krimmel

West German Radio Chorus Cologne

Cologne Chamber Orchestra

Christoph Poppen



Wolfgang Amadeus
MOZART
(1756–1791)

Complete Masses • 1

Missa longa in C major, K. 262 (1775) **30:55**

① Kyrie	3:11
② Gloria	5:49
③ Credo	11:29
④ Sanctus	1:56
⑤ Benedictus	3:38
⑥ Angus Dei	4:52

**Mass No. 16 in C major, K. 317
'Coronation Mass' (1779)** **24:41**

⑦ Kyrie	2:42
⑧ Gloria	4:42
⑨ Credo	6:27
⑩ Sanctus	1:55
⑪ Benedictus	2:54
⑫ Angus Dei	6:01

Wolfgang Amadeus Mozart (1756–1791)

Mass No. 16 'Coronation Mass' • Missa longa

Mozart wrote 17 settings of the Ordinary of the Mass in Latin over the course of his life. These range from *missa brevis* cycles, by far the most common, to more extended works (into which category the two Masses on this recording fall), to the great but incomplete C minor Mass of 1782–83. The Archbishop of Salzburg of the time, Hieronymus von Colloredo, who was Mozart's employer, was known for his preference for shorter settings, no longer than 30 minutes in duration, and this is the reason for the preponderance of *missa brevis* settings. The Archbishop was also a Prince, and responsible directly to Rome. Church music was considered of the highest importance, and the Prince-Archbishop maintained a considerable establishment; Mozart was familiar with the musicians and composers who were connected with it (these included his father, Leopold) from an early age.

The designation 'Missa longa' in the manuscript of K. 262 is already an indication of the exceptional nature of this work. It is very different from the short Masses Mozart wrote during this time, especially in terms of the composer's use of the orchestra, which here includes oboes, trumpets, horns, timpani and trombones. Quite what the occasion was for writing such a work has been a matter of speculation. It is possible that it was sung at the consecration of the titular Bishop of Chrysopol, Count Ignaz Joseph Spaur, a friend of Mozart's family, on 17 November 1776, but manuscript evidence suggests that it may not actually have been originally composed for that purpose.

While the writing for soloists is unlike the more operatic style Mozart employed in later Masses, their interventions being considerably briefer and generally as a quartet, the choral writing is frequently highly elaborate; one might single out the fugue at 'Cum sancto spiritu' in the Gloria and, even more, 'Et vitam venturi saeculi' in the Credo, of truly impressive dimensions. But there is nothing academic about this Mass; Mozart runs the gamut of emotions and does not shy away from profound expressions of lamentation (for example, the implorations for mercy at 'Qui tollis peccata mundi' in the Gloria) or powerfully dramatic

alternations of atmosphere, such as in the 'Crucifixus' of the Credo. Noteworthy too are the substantial orchestral preludes introducing the Kyrie and 'Et in spiritum sanctum' in the Credo, which take the work far beyond the world of the *missa brevis*. The ambitious nature of this exceptional work is suitably crowned by the grandeur of the conclusion of the final section, the Agnus Dei.

The *Coronation Mass* (*Königsmesse*), written four years later, is similarly ambiguous in terms of classification. While it is not precisely a *missa brevis*, it is shorter than one would expect of a *solemnis* setting; indeed, one might argue that *missa longa* would also be an accurate label for this work. Mozart was deeply unhappy at this period, having been forced to return to his native Salzburg and work for an archbishop for whom he had no esteem, after 18 months of seeking without success for employment in Paris and Mannheim, during which time his mother had died and his offer of marriage to Aloysia Weber had been rebuffed in Mannheim.

One of the first works Mozart wrote on his return was the *Coronation Mass*. The work's name was acquired only in the 19th century; though it was probably first heard in Salzburg at Easter in 1779, its first known use at a coronation was at that of the Holy Roman Emperor, Franz II, in Prague in 1792 (or just possibly at that of his predecessor, Leopold II, two years earlier), and it subsequently became associated with such occasions. The theory that it might have been written for the anniversary of the miracle-working image of the Blessed Virgin in the pilgrimage church of Maria Plain just outside Salzburg, advanced in 1907 by Johann Evangelist Engl, now has little acceptance.

As with the *Miss longa*, there is a symphonic quality to the work, notable not only in the brilliance of the orchestration but in the way Mozart creates so much variety from a relatively small amount of material and achieves internal formal coherence (for example, the way in which the theme of the Kyrie appears again at the end of the Mass in 'Dona nobis pacem'). Similarly, the Gloria

is a triptych, with the 'Qui tollis' as the central panel, the Credo is essentially a rondo, and the Sanctus has an instrumental ostinato running throughout its duration.

Much had been learned from the composer's travels, and especially his contacts with other composers in Mannheim, and there are other interesting aspects to the work, notably the memorable soprano solo of the Agnus

Wolfgang Amadeus Mozart (1756–1791)

Messe Nr. 16 »Krönungsmesse« • Missa longa

Siebzehn Mal hat Wolfgang Amadeus Mozart im Laufe seines Lebens das lateinische *Ordinarium Missae* vertont. Die Reihe der Werke reicht von den mit Abstand zahlreichsten *Missae breves* über umfangreichere Kompositionen (zu denen die beiden hier eingespielten Messen gehören) bis hin zu der großen, wenngleich unvollständigen Messe c-moll aus den Jahren 1782/83. Hieronymus von Collredo, weiland Fürsterzbischof von Salzburg, somit Mozarts Dienstherr und unmittelbar dem Heiligen Stuhl rechenschaftspflichtig, war bekanntermaßen ein Freund kompakterer Vertonungen, die nicht mehr als dreißig Minuten beanspruchten, weshalb die »kurzen Messen« dominierten. Die geistliche Musik spielte eine überragende Rolle, weshalb seine Exzellenz auch eine beträchtliche Institution unterhielt, mit deren Musikern und Komponisten Wolfgang Amadeus Mozart schon seit Kindheitstagen vertraut war (unter anderem war sein Vater Leopold hier angestellt).

Die Bezeichnung »Missa longa« auf dem Manuskript der Messe KV 262 deutet bereits auf eine außergewöhnliche Arbeit hin. Und tatsächlich unterscheidet sich das Werk sehr deutlich von den *Missae breves*, die Mozart damals geschaffen hat – insbesondere hinsichtlich des hier verwendeten Orchesters, in dem unter anderem Oboen, Trompeten, Hörner, Posaunen und Pauken vorkommen. Über den Anlass zu einem solchen Werk kann man nur spekulieren: Möglicherweise wurde die Musik am 17. November 1776 aufgeführt, als Graf Ignaz von Spaun, ein Freund und Förderer der Familie Mozart, zum Titularbischof von *Chrysopolis in*

Dei, which clearly anticipates the aria 'Dove sono' from *Le nozze di Figaro*. Its richness and variety of expression, in conjunction with its coherent formal structure, have ensured that it has deservedly remained one of Mozart's most frequently performed Masses.

Ivan Moody

Arabia geweiht wurde. Andererseits lassen handschriftliche Indizien vermuten, dass der Verwendungszweck ursprünglich ein anderer gewesen sei.

Während sich die Behandlung der Solostimmen von dem opernhaften Stil der späteren Mozart-Messen vor allem darin unterscheidet, dass ihre Einwürfe wesentlich kürzer sind und zumeist im Quartett erfolgen, sind die Chorsätze vielfach sehr aufwendig: Insbesondere könnte man hier die Fuge des »Cum sancto spiritu« im *Gloria* und mehr noch das wahrhaft beeindruckend dimensionierte »Et vitam venturi saeculi« aus dem *Credo* hervorheben. Zugleich ist an dieser Messe nichts Akademisches. Mozart bedient sich der gesamten Bandbreite der Emotionen und scheut sich weder vor profunden Lamentationen (beispielsweise im flehentlichen »Qui tollis peccata mundi« des *Gloria*) noch vor kraftvoll-dramatischen Stimmungswechseln wie im »Crucifixus« des *Credo*. Bemerkenswert sind ferner die ausgedehnten Orchestervorspiele, die dem *Kyrie* und dem »Et in spiritum sanctum« des *Credo* voraufgehen und das Werk weit über die Welt der *Missa brevis* erheben. Die ambitionierte Komposition erfährt durch den großartigen Schlussteil, das *Agnus Dei*, eine angemessene Krönung.

Wie diese, so lässt sich auch die vier Jahre jüngere »Krönungsmesse« nicht eindeutig kategorisieren. Weder ist sie genau das, was man unter einer *Missa brevis* versteht, noch erreicht sie die Länge, die man von einer *Missa solemnis* erwarten dürfte. Tatsächlich könnte man behaupten, dass auch in diesem Fall der Begriff der

»Missa longa« das treffende Etikett wäre. Mozart war seinerzeit tief unglücklich: Anderthalb Jahre hatte er sich in Mannheim, wo ihm Aloisia Weber einen Korb gab, und in Paris, wo er seine Mutter verlor, vergebens um eine Anstellung bemüht, so dass er in seine Heimatstadt Salzburg und in den Dienst bei einem Erzbischof, den er nicht respektierte, hatte zurückkehren müssen.

Eine der ersten Kompositionen, die Mozart nach seiner Heimkehr verfasste, war die »Krönungsmesse«, die ihren Beinamen freilich erst im 19. Jahrhundert erhielt. Obwohl sie vermutlich erstmals zum Osterfest des Jahres 1779 in Salzburg erklang, fand ihre erste dokumentierte Aufführung 1792 in Prag statt, als Franz II. zum Kaiser des Heiligen Römischen Reiches gekrönt wurde (denkbar ist allerdings auch, dass die Messe bereits zwei Jahre zuvor bei der Krönung Leopolds II. zum Einsatz kam). Seit damals wurde das Werk immer wieder aus entsprechenden Anlässen aufgeführt. Die 1907 von Johann Evangelist Engl geäußerte Vermutung, die Messe sei zum Jahrestag des Gnadenbildes Maria Trost in der Wallfahrtskirche Maria am Plain vor den Toren Salzburgs entstanden, wird heute kaum noch ernstgenommen.

Wie die *Missa longa* eignet auch der »Krönungsmesse« eine symphonische Qualität – und das nicht nur

dank ihrer brillanten Orchestrierung, sondern auch, weil Mozart mit relativ wenigen Materialien einen großen Abwechslungsreichtum und den inneren formalen Zusammenhang des Werkes erzielte (so greift er beispielsweise im »Dona nobis pacem« am Ende der Messe das Thema des *Kyrie* auf). Das *Gloria* ist ein Triptychon, als dessen mittleres Bild das »Qui tollis« fungiert; bei dem *Credo* handelt es sich im Wesentlichen um ein Rondo, und das *Sanctus* ist über seine gesamte Länge von einem instrumentalen Ostinato durchzogen.

Man merkt dem Werk an, dass Mozart auf seinen Reisen und vor allem bei der Begegnung mit den Mannheimer Komponisten viel gelernt hatte. Und es gibt weitere interessante Aspekte: insbesondere das unvergessliche Sopransolo des *Agnus Dei*, das unverkennbar die Arie »Dove sono« aus *Le nozze di Figaro* vorwegnimmt. Musikalischer Reichtum und Ausdrucksvielfalt haben im Verein mit der kohärenten Form dazu beigetragen, dass die »Krönungsmesse« bis heute berechtigtermaßen die meistgespielte Messe ihres Komponisten geblieben ist.

Ivan Moody
Deutsche Fassung: Cris Posslac

1 7 **Kyrie**
Kyrie eleison.
Christe eleison.
Kyrie eleison.

2 8 **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, Iesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscite deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus, tu solus Dominus,
Tu solus altissimus, Iesu Christe.
Cum Sancto Spiritu in gloria Dei Patris. Amen.

3 9 **Credo**
Credo in unum Deum, Patrem omnipotentem,
factorem cael et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Iesum 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,
consubstantiale 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 sitzest 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 judicare
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 baptismum
in remissionem peccatorum.
Et exspecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

4 10 Sanctus

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

5 11 Benedictus

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

6 12 Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

And was crucified also for us under Pontius Pilate.
He suffered and was buried,
And the third day he rose again
according to the Scriptures,
And ascended into heaven,
And sitteth on the right hand of the Father.
And he shall come again with glory
to judge both the quick and dead:
Whose kingdom shall have no end.
And I believe in the Holy Ghost,
The Lord and giver of life,
Who proceedeth from the Father and the Son,
Who with the Father and the Son
together is worshipped and glorified,
Who spake by the Prophets.
And I believe one Catholic
and Apostolic Church.
I acknowledge one Baptism
for the remission of sins.
And I look for the Resurrection of the dead,
And the life of the world to come. Amen.

Sanctus

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

Benedictus

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

Agnus Dei

O Lamb of God, that takest away the sins of the world,
have mercy upon us.
O Lamb of God, that takest away the sins of the world,
have mercy upon us.
O Lamb of God, that takest away the sins of the world,
grant us thy peace.

Er wurde für uns gekreuzigt unter Pontius Pilatus,
hat gelitten und ist begraben worden,
ist am dritten Tage auferstanden
nach der Schrift.
Er ist aufgefahren in den Himmel
und sitzt zur Rechten des Vaters.
Und wird wiederkommen in Herrlichkeit,
zu richten die Lebenden und die Toten;
seiner Herrschaft wird kein Ende sein.
Und an den Heiligen Geist,
den Herrn, den Lebensschaffenden,
der aus dem Vater hervorgeht,
der mit dem Vater und dem Sohn
zugleich angebetet und verherrlicht wird,
der gesprochen hat durch die Propheten.
Und die eine, heilige, katholische
und apostolische Kirche.
Ich bekenne die eine Taufe
zur Vergebung der Sünden.
Ich erwarte die Auferstehung der Toten
und das Leben der kommenden Welt. Amen.

Sanctus

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

Benedictus

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

Agnus Dei

Lamm Gottes, du nimmst hinweg die Sünde der Welt,
erbarme dich uns.
Lamm Gottes, du nimmst hinweg die Sünde der Welt,
erbarme dich uns.
Lamm Gottes, du nimmst hinweg die Sünde der Welt,
gib uns Frieden.

Carolina Ullrich



Photo: Private

Soprano Carolina Ullrich was born in Chile and studied singing at the University of Music and Performing Arts Munich. She is a prize winner of various competitions, including the ARD International Music Competition, Bundeswettbewerb Gesang Berlin, International Robert Schumann Competition Zwickau, 'Das Lied' International Song Competition Berlin and the Young Concert Artists International Auditions in New York. Guest engagements have taken her to the Bavarian State Opera and the Hanover State Theatre and she has also performed with the Berlin Philharmonic. From 2010 to 2018 she was a soloist at the Semperoper Dresden. On the opera stage and concert platform she has sung under conductors including Sir Simon Rattle, Christian Thielemann and Omer Meir Wellber. She also devotes herself intensively to Lied singing.

Marie Henriette Reinhold



Photo: Máté Gál

German mezzo-soprano Marie Henriette Reinhold completed her bachelor's degree in musicology at the University of Music and Theatre 'Felix Mendelssohn Bartholdy' Leipzig, passing with distinction in 2020. The following year she began vocal studies with professor Elvira Dressen at the same institution. As a soloist she is in great demand across Europe, performing under the baton of many renowned conductors and working with orchestras such as the Orchestre des Champs-Élysées, the Concerto Köln and the Leipzig Gewandhaus Orchestra. In 2019 she made her debut at the Bayreuth Festival in Wagner's *Parsifal*, and in 2021 she will sing in a production of the composer's *Der Ring des Nibelungen*.

www.marie-henriette-reinhold.de

Angelo Pollak

Photo: Bianca Hochennauer

Tenor Angelo Pollak began his musical training at the age of six on the cello with Heinrich Schiff. He went on to study piano at the Music and Arts University of the City of Vienna where he joined the class of soprano Margit Klaushofer and completed his master's degree with piano accompanist Charles Spencer. Following a three year ensemble engagement at Theater Regensburg he started his career as a freelancer, working with opera directors including Frederic Wake-Walker and singers including Rolando Villazón (at the Mozartwoche Music Festival in Salzburg). He has appeared with Sir András Schiff at the Vicenza Opera Festival and performed at the Salzburg Festival, Musikverein Vienna and Moscow Tchaikovsky Conservatory, among others. He is a member of the newly founded young ensemble at the Vienna State Opera and appeared in the *30 Under 30* feature in the German edition of Forbes magazine.

www.angelopollak.de

Konstantin Krimmel

Photo: Maren Ulrich

German-Romanian baritone Konstantin Krimmel studied singing with professor Teru Yoshihara in Stuttgart and has since then won numerous competitions. During his studies Krimmel developed a special love for concert and lied repertoire, which he quickly expanded. He has appeared on stage nationally in Germany and internationally, including engagements at the Deutsche Oper Berlin, Oper Frankfurt, the International Music Festival Heidelberger Frühling, the Schubertiade music festival and at Wigmore Hall, London. From the 2021–22 season onwards he will be a member the Bavarian State Opera in Munich. In 2019 Krimmel signed an exclusive recording contract with French label Alpha. Konstantin Krimmel appears by kind permission of Alpha Classics, Paris.

www.konstantinkrimmel.de

West German Radio Choir Cologne



Photo: Christian Palm

The WDR Rundfunkchor Köln (West German Radio Choir Cologne) is the choir of the Westdeutscher Rundfunk (WDR) Symphony Orchestra and the WDR Funkhausorchester. The ensemble is also in demand worldwide as a symphonic choir for concerts, recordings, radio and television performances as well as CD recordings. The Choir has a repertoire spanning from the Middle Ages to contemporary composers, and performs *a cappella* concerts, large-scale oratorios with orchestra, solo vocal music, symphonic repertoire, film music and opera. To date the ensemble has performed 150 national and world premieres and innovative projects. Since its founding the WDR Rundfunkchor has been directed by chief conductors Bernhard Zimmermann, Herbert Schernus, Helmuth Froschauer, Anton Márk, Rupert Huber and Stefan Parkman. The 2020–21 season marks the beginning of principal conductor Nicolas Fink's tenure, with creative director Simon Halsey.

www1.wdr.de

Cologne Chamber Orchestra



Photo: Sonja Werner

The Cologne Chamber Orchestra, founded in 1923 by Hermann Abendroth, is the oldest chamber orchestra in Germany. In 1963 Helmut Müller-Brühl took over as conductor and, in collaboration with numerous international soloists, the orchestra performed to great success throughout Europe, North and South America and Asia, and at international festivals. As the festival orchestra for the Brühler Schlosskonzerte (Brühl Palace Concerts), founded and led for more than three decades by Müller-Brühl, the Cologne Chamber Orchestra performed operas and concerts with international soloists and guest artists. Since 1988 the ensemble has presented its own annual concert series, 'The Masterwork', at the Cologne Philharmonie. More than 200 CD and LP recordings, radio and television productions document the Orchestra's repertoire of more than 500 masterworks and unknown jewels. Since 1995 it has worked with Naxos and in 2001 its recording of the three *Darmstadt Overtures* by Telemann won a Cannes Classical Award.

Christoph Poppen

Photo: Takao Komaru



From the outset of his career as a conductor, Christoph Poppen's name has been synonymous with innovative programming and commitment to contemporary music. Working with many top orchestras throughout Europe, North America, South America, and Asia, Poppen is currently principal conductor of the Cologne Chamber Orchestra and principal guest conductor of Hong Kong Sinfonietta. He is former artistic director of the Munich Chamber Orchestra, and former music director of the Deutsche Radio Philharmonie Saarbrücken Kaiserslautern. Greatly sought-after as a pedagogue, he has been Professor of Violin and Chamber Music at the Hochschule für Musik und Theater in Munich since 2003 and was also appointed Professor of Violin Chair at the Escuela Superior de Música Reina Sofía Madrid in 2021. From 2001 to 2005 he was artistic director of the ARD International Music Competition. Concurrently, Christoph Poppen is artistic director of two exciting festivals, Festival Internacional de Música de Marvão in Portugal and since 2020 the Classic Revolution Festival in Seoul, South Korea.

www.christophpoppen.com

The occasion for the composition of Mozart's *Missa longa* is still a matter of speculation, but the Mass remains an exceptional work with its elaborate choral writing, extended orchestration and dramatic changes. The symphonic qualities of the *Coronation Mass* reveal influences from Mozart's travels in Paris and Mannheim, as well as a move towards a more operatic style – the memorable soprano solo of the *Agnus Dei* clearly anticipates the aria 'Dove sono' from *Le nozze di Figaro*. The richness and variety of this work ensures that it has deservedly remained one of Mozart's most frequently performed Masses.

Wolfgang Amadeus
MOZART
(1756–1791)



Complete Masses • 1

[1–6] Missa longa in C major, K. 262 (1775) 30:55

**[7–12] Mass No. 16 in C major, K. 317
'Coronation Mass' (1779) 24:41**

Carolina Ullrich, Soprano [1–3] [5–9] [11] [12]

Marie Henriette Reinhold, Mezzo-soprano [1–3] [5] [6] [8] [9] [11] [12]

Angelo Pollak, Tenor [1–3] [5–9] [11] [12]

Konstantin Krimmel, Bass [1–3] [5] [6] [8] [9] [11] [12]

**West German Radio Chorus Cologne
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/574270.htm

Recorded: 8–13 March 2020 at the Kammermusiksaal des Deutschlandfunk Köln, Germany

Producer: Jens Schünemann • Engineer: Michael Morawietz

Editor: Susann El Kassar • Booklet notes: Ivan Moody

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