

SCHUBERT

Masses Nos. 1 and 3

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



Franz Schubert (1797–1828)

Mass No. 1 in F major · Mass No. 3 in B flat major

MASS NO. 1 IN F MAJOR, D. 105		33:18	MASS NO. 3 IN B FLAT MAJOR, D. 324, OP. POSTH. 141		24:19
	Kyrie				
①	Kyrie eleison	4:31	⑪	Kyrie Kyrie eleison	3:09
	Gloria				
②	Gloria in excelsis Deo	1:47		Gloria	
③	Gratias agimus tibi	6:01	⑫	Gloria in excelsis Deo	1:53
④	Cum Sancto Spiritu	3:29	⑬	Domine Deus, Agnus Dei	2:24
			⑭	Quoniam tu solus sanctus	2:27
	Credo				
⑤	Credo in unum Deum	3:00		Credo	
⑥	Et resurrexit	2:43	⑮	Credo in unum Deum	1:16
			⑯	Et incarnatus est	1:48
			⑰	Et resurrexit	1:36
	Sanctus				
⑦	Sanctus, sanctus, sanctus	2:03		Sanctus	
			⑱	Sanctus, sanctus, sanctus	1:24
	Benedictus				
⑧	Benedictus qui venit	3:40		Benedictus	
			⑲	Benedictus qui venit	3:48
	Agnus Dei				
⑨	Agnus Dei, qui tollis peccata mundi	2:11		Agnus Dei	
⑩	Dona nobis pacem	3:53	⑳	Agnus Dei, qui tollis peccata mundi	1:41
			㉑	Dona nobis pacem	2:52

Trine Wilsberg Lund, Soprano I (①, ③, ⑧, ⑩, ⑪, ⑫, ⑯, ⑲-⑳) • Dorothea Craxton, Soprano II (⑧)

Bettina Ranch, Alto (①, ⑩, ⑪, ⑯, ⑲-⑳)

Min Woo Lim, Tenor I (①, ③, ⑤, ⑧-⑩, ⑪-⑬, ⑯, ⑲-⑳) • Andreas Karasiak, Tenor II (⑧)

Assaf Levitin, Bass (①, ③, ⑥, ⑨, ⑩, ⑬, ⑯, ⑲, ㉑)

Immortal Bach Ensemble • Leipziger Kammerorchester
Morten Schuldt-Jensen

Franz Schubert (1797–1828)

Mass No. 1 in F major · Mass No. 3 in B flat major

Franz Schubert was born in Vienna in 1797, the son of a schoolmaster, and spent the greater part of his short life in the city. His parents had settled in Vienna, his father moving there from Moravia in 1783 to join his schoolmaster brother at a school in the suburb of Leopoldstadt and marrying in 1785 a woman who had her origins in Silesia and was to bear him fourteen children. Franz Schubert was the twelfth of these and the fourth to survive infancy. He began to learn the piano at the age of five, with the help of his brother Ignaz, twelve years his senior, and three years later started to learn the violin, while serving as a chorister at Liechtenthal church. From there he applied, on the recommendation of Antonio Salieri, to join the Imperial Chapel, into which he was accepted in October 1808, as a chorister now allowed to study at the Akademisches Gymnasium, boarding at the Stadtkonvikt, his future education guaranteed.

During his schooldays Schubert formed friendships that he was to maintain for the rest of his life. After his voice broke in 1812, he was offered, as expected, a scholarship to enable him to continue his general education, but he chose, instead, to train as a primary school teacher, while devoting more time to music and, in particular, to composition, the art to which he was already making a prolific contribution. In 1815 he was able to join his father as an assistant teacher, but showed no great aptitude or liking for the work. Instead he was able to continue the earlier friendships he had formed at school and make new acquaintances. His meeting in 1816 with Franz von Schober allowed him to accept an invitation to live in the latter's apartment, an arrangement that relieved him of the necessity of earning his keep in the schoolroom. In August 1817 he returned home again and resumed his place, for the moment, in the classroom. The following summer he spent in part at Zseliz in Hungary as music tutor to the two daughters of Count Johann Karl Esterházy von Galánta, before returning to Vienna to lodge with a new friend, the poet Johann Mayrhofer, an arrangement that

continued until near the end of 1820, after which Schubert spent some months living alone, now able to afford the necessary rent.

By this period of his life it seemed that Schubert was on the verge of solid success as a composer and musician. He lodged once again with the Schobers in 1822 and 1823 and it was at this time that his health began to deteriorate, through a venereal infection that was then incurable. This illness overshadowed the remaining years of his life and was the cause of his early death. The following years brought intermittent returns to his father's house, since 1818 in the suburb of Rossau, and the continuation of a social life that often centred on his own musical accomplishments and of his intense activity as a composer. In February 1828 the first public concert of his music was given in Vienna, an enterprise that proved financially successful, and he was able to spend the summer with friends, including Schober, before moving, in September, to the suburb of Wieden to stay with his brother Ferdinand, in the hope that his health might improve. At the end of October, however, he was taken ill at dinner and in the following days his condition became worse. He died on 19th November.

From childhood Schubert had had a particularly close association with church music. He had started at the age of eight as a choirboy at the parish church in Liechtenthal, where he was taught by the choirmaster Michael Holzer, a pupil of Albrechtsberger. From 1808 he was a chorister in the Imperial and Royal Chapel and remained in the choir until his voice broke in 1812, bringing an end to seven years of regular practical participation in the music of the church. His many liturgical compositions seem to have started in 1812 and he continued to write music for the church until the final weeks of his life.

Schubert wrote his first complete Mass, the *Mass in F major, D. 105*, between 17th May and 22nd July 1814 and it was first performed on Friday 25th or perhaps Sunday 27th September at Liechtenthal for the celebration of the church's centenary. The work is

scored for pairs of oboes, clarinets, bassoons, horns and trumpets, three trombones, timpani, strings and organ, the last played at the first performance by Schubert's brother Ferdinand. Schubert conducted, the orchestra was led by Joseph Mayseder, leader of the Kärntner-Orchester, and the soprano solos were sung by Therese Grob, daughter of a neighbour of the Schuberts, on whom Schubert seems at the time to have set his heart. The occasion was an important one for Schubert, and it seems that the Court Composer Antonio Salieri was present for the occasion and able to express his pride in his former pupil.

The opening *Kyrie* includes a soprano solo, while the *Christe eleison* makes use of the four solo voices. The *Gloria* is treated at greater length than the other movements of the Mass. In C major, it opens in festive splendour. The mood and key changes for the F major *Gratias agimus tibi*, for solo soprano, tenor and bass, shifting to D minor for the choral *Domine Deus*, followed by the four soloists' *Domine Deus, Agnus Dei*. The festive mood returns at *Quoniam tu solus sanctus*, leading to a contrapuntal *Cum Sancto Spiritu* of traditionally monumental proportions. The movement ends with a restatement of the opening *Gloria in excelsis Deo*. In the F major *Credo* Schubert treats the opening text homophonically, leading to a tenor solo at *Qui propter nos homines* and dramatic word-painting at *Crucifixus etiam pro nobis*. The bass soloist proclaims *Et iterum venturus est* and the words *et in unam sanctam catholicam et apostolicam ecclesiam* are, as usual in Schubert's Mass settings, omitted. The *Sanctus* is in the celebratory mood of the whole work and the B flat major *Benedictus* is scored for two tenors and two sopranos,

with the full choir ending the movement with *Hosanna in excelsis*. The tenor soloist opens the F minor *Agnus Dei*, to which a solo oboe adds poignancy. The second plea is entrusted to the bass soloist, followed by a lilting F major *Dona nobis pacem*.

The *Mass in B flat major, D. 324*, was started in November 1815 and presumably performed at Liechtenthal. Ferdinand Schubert, however, was pleasantly surprised when, in 1824, during a tour of duty as an inspector of schools, he heard the Mass performed, in his honour, at Hainburg. The Mass is scored for similar forces, but without trombones, and on a scale to make its use possible in ordinary parish worship. The opening *Kyrie* is followed by a *Gloria* with more secular suggestions than the earlier Mass. The D minor *Domine Deus* is introduced by the bass soloist, leading to a passage for the tenor and then for the soprano. *Quoniam tu solus sanctus* brings a return to the music of the first section, with contrapuntal elements making their due appearance in *Cum Sancto Spiritu*. In the *Credo* there is a shift to F minor for the soloists' *Et incarnatus est* and a dramatic hush at the choral *Crucifixus etiam pro nobis*, quickly dispelled at *Et resurrexit*. The same clause as in the earlier Mass is omitted from the text. The *Sanctus* brings a mood of triumph and the F major *Benedictus* is scored for the four soloists, joined by the full choir for the final *Osanna in excelsis*. The first petition of the G minor *Agnus Dei* is given to the soprano soloist, followed by the alto and then the tenor, and the final *Dona nobis pacem* restores the original key in a lilting conclusion.

Keith Anderson

Trine W. Lund

The Norwegian soprano Trine W. Lund enjoys a considerable reputation as a concert soloist in Europe, with a repertoire extending from early Baroque music to the present, including works by Monteverdi, Strozzi, Schütz, Bach, Handel, Vivaldi, Mozart, Mendelssohn, Meyerbeer, Verdi, Grieg, Bernstein and Berio. Since September 2007 she has been a member of the International Opera Studio of the Hamburg Staatsoper, where her rôles have included Polisenna (*Radamisto*), Papagena, The Dew Fairy (*Hänsel und Gretel*) and Giannetta (*L'elisir d'amore*).

Dorothea Craxton

Dorothea Craxton graduated from the Staatliche Musikhochschule in Cologne with the Artists' Diploma and continued her studies with Anna Reynolds and Barbara Schlick. She has appeared as a soprano soloist in numerous oratorio and concert performances, with premières and in chamber music. She gives regular *Lieder* recitals and in recent years has given particular attention to the work of women composers of the romantic period. In February 2009 her recording of the complete Clara Schumann Songs was released by Naxos (8.570747). As an ensemble singer she performs in different well known ensembles and choirs. In 2004 she first joined the Immortal Bach Ensemble.

Bettina Ranch

Bettina Ranch was born in Berlin and initially studied the violin, before she changed to classical voice. After graduation, she joined renowned ensembles such as Collegium Vocale Gent (Philippe Herreweghe), but quickly started to perform as a solo singer with various distinguished conductors. She enjoys her collaboration with well-known orchestras and began her operatic career in Monteverdi's *L'Orfeo* under René Jacobs, followed by further appearances at the Berlin Staatsoper and the title rôle in Handel's *Ariodante* at the Brussels Opera.



Trine W. Lund



Dorothea Craxton



Bettina Ranch

Min Woo Lim

The Korean tenor Min Woo Lim was born in Seoul, where he first studied theology before training as a singer at the National Arts University. He went on to study at the Freiburg Musikhochschule. His repertoire includes *Lieder* by Schumann, Wolf and others and he has also established a reputation in oratorio. He has taught since 2010 at the Korean National Arts University in Seoul, where he made his début in the same year as Ernesto in *Don Pasquale*.

Andreas Karasiak

Andreas Karasiak studied piano and then singing at the Johannes Gutenberg University in Mainz, with a parallel study of baroque music at the Schola Cantorum Basiliensis with René Jacobs. He was for three years a member of the Mannheim National Theatre, for which he undertook principal rôles in Mozart operas. His international career in the concert-hall and opera-house has brought appearances in Europe, the Americas, Japan and Australia, and collaborations with leading conductors and orchestras, with participation in a large number of broadcasts and recordings.

Assaf Levitin

Born in Israel, the bass-baritone Assaf Levitin devotes a significant part of his work to Hebrew and Jewish music and, endowed with perfect pitch and a big vocal range, is much in demand as an interpreter of contemporary music. In 2002 he joined the Dortmund Opera house, directly after completing his advanced opera training at the International Opera Studio Zurich, undertaking there a number of leading rôles. His career has brought various important world premières, competition triumphs and collaborations with leading orchestras and conductors.



Min Woo Lim



Andreas Karasiak

Immortal Bach Ensemble



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 seeks to explore new ideas and perspectives captivating for both singers and audience.

Leipzig Chamber Orchestra



possibilities of modern instruments with the latest insights of performance practice from baroque music to the present.

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

The Leipzig Chamber Orchestra was founded in 1971 by members of the Leipzig Gewandhaus Orchestra who were, in addition to playing large-scale symphonic and operatic repertory, striving for the experience of performance practice on a more individual level. Morten Schuldt-Jensen, artistic director since 2000, has formed a very flexible ensemble with a very personal style that suits the present time. With him the orchestra has toured Denmark, Spain, Korea, and Japan, appeared at the Rheingau and Schleswig-Holstein Music Festivals, and recorded a number of CDs. Orchestra and conductor seek to perform compositions on modern instruments with extra care to articulation, phrasing, and tone-colours, combining the technical

Morten Schuldt-Jensen



A graduate of the Royal Danish Academy of Music, Morten Schuldt-Jensen holds a Master's degree in musicology from the University of Copenhagen. Post-graduate courses include study with, among others, Sergiù Celibidache and Eric Ericson. He forged an early career in successful performances with internationally acclaimed Danish choirs and orchestras and is a regular guest conductor for various distinguished German and Scandinavian choirs and orchestras. He has also worked frequently with the Danish National Radio Choir and the Philharmonic Orchestra of Copenhagen. From 1999 to 2006 he was director of choirs at the Gewandhaus in Leipzig, where he founded the Gewandhaus Chamber Choir in 2001, an ensemble known now as the Immortal Bach Ensemble. In 2000 he was appointed principal conductor and artistic director of the Leipzig Chamber Orchestra. 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, and also in Korea and Japan.

NAXOS

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8.572279

Playing Time
57:37

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 Booklet notes in English
 Disc Made in Canada • Printed & Assembled in USA

Aged only 17, Schubert conducted his first complete Mass setting, in *F major, D. 105*, in September 1814, gaining the approval of his former teacher Antonio Salieri. An amazingly accomplished work for so young a composer, it follows Classical precedents, while already giving glimpses of Schubert's special lyrical gifts. It also makes effective use, particularly in the forward-looking *Sanctus*, of the vocal soloists, choir and an orchestra rich in wind and brass including three trombones. The *Mass in B flat major, D. 324*, composed the following year and like its predecessor scaled for liturgical performance, similarly combines beauty with splendour. Schubert's *Masses Nos. 2, 4 and 6* are available on 8.570864 and 8.570381.

Franz
SCHUBERT
 (1797–1828)

Mass No. 1 in F major, D. 105	33:18	Mass No. 3 in B flat major, D. 324, Op. posth. 141	24:19
1 Kyrie	4:31	11 Kyrie	3:09
2-4 Gloria	11:17	12-14 Gloria	6:44
5-6 Credo	5:43	15-17 Credo	4:40
7 Sanctus	2:03	18 Sanctus	1:24
8 Benedictus	3:40	19 Benedictus	3:48
9-10 Agnus Dei	6:04	20-21 Agnus Dei	4:33

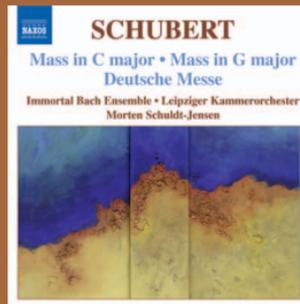
Immortal Bach Ensemble • Leipziger Kammerorchester
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Recorded in Paul-Gerhardtkirche, Leipzig, Germany from 14th to 15th August, 2009
 Producer, Engineer and Editor: Thomas Wieber • Assistant Engineer: Martin Linder
 Booklet Notes: Keith Anderson • **Sung texts are available at: www.naxos.com/libretti/572279.htm**
 Please see the booklet for a detailed track and artist list
 Cover Picture: *Am Ziel*, 2005 by Milena Rehborn

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