

NAXOS

BACH

Deutschlandfunk

# St Matthew Passion

Van der Meel • Nolte • Chung • Couwenbergh

Kielland • Schäfer • Müller-Brachmann

Dresden Chamber Choir • Cologne Cathedral Boys' Choir

Cologne Chamber Orchestra • Helmut Müller-Brühl



3 CDs

**J.S. BACH**  
(1685-1750)  
**St Matthew Passion**  
BWV 244

**Passio Domini Nostri Jesu Christi secundum Matthaum**

Text by Christian Friedrich Henrici, alias Picander

Evangelist **Nico van der Meel**, Tenor  
Jesus **Raimund Nolte**, Bass-baritone  
Petrus/Judas/Pilatus/Pontifex **Locky Chung**, Bass

Soprano **Claudia Couwenbergh**  
Alto **Marianne Beate Kielland**  
Tenor **Markus Schäfer**  
Bass **Hanno Müller-Brachmann**

Ancilla I, Uxor Pilati **Claudia Couwenbergh**, Soprano  
Ancilla II **Dominique Engler**, Soprano  
Testis I **Yosemeh Adjei**, Alto  
Testis II **Lothar Blum**, Tenor  
Pontifex I **Locky Chung**, Bass  
Pontifex II **Julian Schulzki**, Bass

**Dresden Chamber Choir**

Chorus-master: Hans-Christoph Rademann

**Cologne Cathedral Boys' Choir**

Chorus-master: Eberhard Metternich

**Cologne Chamber Orchestra**

**Helmut Müller-Brühl**

## Dresden Chamber Choir

### Choir I

#### Soprano

Katrin Bemmam  
Birgit Quellmelz  
Shirley Radig  
Irene Schmitt  
Benoite Schpilberg  
Nicola Zöllner

#### Alto

David Erler  
Marlen Herzog  
Katharina Liebich  
Daniela Thomas

#### Tenor

Stefan Folprecht  
Robert Höher  
Alexander Schafft  
Andreas Petzoldt

#### Bass

Wolfram Fette  
Alexander Keuk  
Oliver Pitt  
Cornelius Uhle

### Choir II

#### Soprano

Sandra Bernhardt  
Katja Fischer  
Silke Fraikin  
Antje Gardeweg  
Uta Krause  
Maria Meckel

#### Alto

Sybille Graf  
Uta Henke  
Dorothea Kaiser  
Susanne Kupfer

#### Tenor

Martin Güldner  
Tobias Mätzger  
Michael Schaffrath  
Burkhard Schöbl

#### Bass

Friedemann Klos  
Georg Preißler  
Felix Rumpf  
Jakob Zscheischler

## Cologne Chamber Orchestra

### Orchestra I

#### Violin

Christine Ojstersek,  
Konzertmeisterin  
Claudia Schmid-Heise  
Irmgard Zavelberg  
Dorothee Ragg  
Franz Neumann  
Susanne Siller  
Anna Adamska

#### Viola

Bodo Friedrich  
Valentin Alexandru  
Theo Lenzen

#### Cello

Gerhard Anders  
Sara Minemoto

#### Double bass

Thomas Falke  
Transverse flute

Daniel Rothert  
Philipp Spätling

#### Flute

Ingo Nelken  
Valentin Weichert  
Oboe/Oboe d'amore/  
Oboe da caccia  
Christian Hommel  
Anja Schmiel

#### Bassoon

Martin Kevenhörster

#### Lute

Soeren Leupold

#### Organ

Harald Hoeren

### Orchestra II

#### Violin

Renée Ohldin,  
Konzertmeisterin  
Johannes Krause  
Albert Rundel  
Silke Sabinski  
Fabian Grimm  
Ken Schumann  
Reiko Sudo

#### Viola

Markus Ojstersek  
Dana Bala-Ciolanescu  
Johannes Weeth

#### Cello

Tilman Kanitz  
Teemu Myöhänen

#### Double bass

Norbert Imdahl

#### Flute

Akiro Okoshi  
Tim Henning Lüttge  
Oboe/Oboe d'amore  
Jung-Hyun Cho  
Ann Cathrin Collin

#### Bassoon

Gueorgui Chachikov

#### Organ

Wiebke Weidanz

## PART ONE

1	No. 1	Chorus I/II, Soprano in ripieno	Kommt, ihr Töchter, helft mir klagen	6:39
2	No. 2	Evangelist, Jesus	Da Jesus diese Rede vollendet hatte	0:36
3	No. 3	Chorale	Herzliebster Jesu, was hast du verbrochen	0:46
4	No. 4a	Evangelist	Da versammelten sich die Hohenpriester	3:05
	No. 4b	Chorus I/II	Ja nicht auf das Fest	
	No. 4c	Evangelist	Da nun Jesus war zu Bethanien	
	No. 4d	Chorus I	Wozu dienet dieser Unrat	
	No. 4e	Evangelist, Jesus	Da das Jesus merkte	
5	No. 5	Recitativo Alto	Du lieber Heiland du	0:47
6	No. 6	Aria Alto	Buß und Reu	3:50
7	No. 7	Evangelist, Judas	Da ging hin der Zwölfen einer	0:37
8	No. 8	Aria Soprano	Blute nur, du liebes Herz	4:38
9	No. 9a	Evangelist	Aber am ersten Tage der süßen Brot	2:00
	No. 9b	Chorus I	Wo willst du, daß wir dir bereiten	
	No. 9c	Evangelist, Jesus	Er sprach: Gehet hin in die Stadt	
	No. 9c	Evangelist, Jesus	Und am Abend setzte er sich zu Tische	
	No. 9d	Evangelist	Und sie wurden sehr betrübt	
	No. 9e	Chorus I	Herr, bin ich's	
10	No. 10	Chorale	Ich bin's, ich sollte büßen	0:50
11	No. 11	Evangelist, Jesus, Judas	Er antwortete und sprach	3:02
	No. 11	Evangelist, Jesus	Da sie aber aßen	
12	No. 12	Recitativo Soprano	Wiewohl mein Herz in Tränen schwimmt	1:37
13	No. 13	Aria Soprano	Ich will dir mein Herze schenken	3:35
14	No. 14	Evangelist, Jesus	Und da sie den Lobgesang gesprochen hatten	1:01
15	No. 15	Chorale	Erkenne mich, mein Hüter	1:05
16	No. 16	Evangelist, Jesus, Petrus	Petrus aber antwortete	0:56
17	No. 17	Chorale	Ich will hier bei dir stehen	1:12
18	No. 18	Evangelist, Jesus	Da kam Jesus mit ihnen zu einem Hofe	1:42
19	No. 19	Recitativo Tenor, Chorale	O Schmerz, hier zittert das gequälte Herz	1:43
20	No. 20	Aria Tenor, Chorus II	Ich will bei meinem Jesu wachen	5:00
21	No. 21	Evangelist, Jesus	Und ging hin ein wenig	0:44
22	No. 22	Recitativo Bass	Der Heiland fällt vor seinem Vater nieder	0:48
23	No. 23	Aria Bass	Gerne will ich mich bequemen	4:14
24	No. 24	Evangelist, Jesus	Und er kam zu seinen Jüngern	1:06
25	No. 25	Chorale	Was mein Gott will, das g'scheh allzeit	1:12
26	No. 26	Evangelist, Jesus, Judas	Und er kam und fand sie aber schlafend	2:18
27	No. 27a	Duet Alto, Soprano, Chorus II	So ist mein Jesus nun gefangen	4:27
	No. 27b	Chorus I/II	Sind Blitze, sind Donner in Wolken verschwunden	
28	No. 28	Evangelist, Jesus	Und siehe, einer aus denen	2:02
29	No. 29	Chorale	O Mensch, beweine deine Sünde groß	6:13

## PART TWO

1	No. 30	Aria Alto, Chorus II	Ach! Nun ist mein Jesus hin	3:41
2	No. 31	Evangelist	Die aber Jesum gegriffen hatten	0:59
3	No. 32	Chorale	Mir hat die Welt trüglich gericht'	0:53
4	No. 33	Evangelist, Testis I/II, Pontifex	Und wiewohl viel falsche Zeugen herzutraten	1:10
5	No. 34	Recitativo Tenor	Mein Jesus schweigt zu falschen Lügen stille	0:59
6	No. 35	Aria Tenor	Geduld, Geduld!	3:06
7	No. 36a	Evangelist, Jesus, Pontifex	Und der Hohepriester antwortete	2:06
	No. 36b	Chorus I/II	Er ist des Todes schuldig	
	No. 36c	Evangelist	Da speieten sie aus in sein Angesicht	
	No. 36d	Chorus I/II	Weissage uns, Christe	
8	No. 37	Chorale	Wer hat dich so geschlagen	0:58
9	No. 38a	Evangelist, Petrus, Ancilla I/II	Petrus aber saß draußen im Palast	2:22
	No. 38b	Chorus II, Evangelist, Petrus	Wahrlich, du bist auch einer von denen	
10	No. 39	Aria Alto	Erbarme dich	6:12
11	No. 40	Chorale	Bin ich gleich von dir gewichen	1:11
12	No. 41a	Evangelist, Judas	Des Morgens aber hielten alle Hohepriester	1:43
	No. 41b	Chorus I/II	Was gehet uns das an	
	No. 41c	Evangelist, Pontifex I/II	Und er warf die Silberlinge in den Tempel	
13	No. 42	Aria Bass	Gebt mir meinen Jesum wieder	2:42
14	No. 43	Evangelist	Sie hielten aber einen Rat	2:11
	No. 43	Evangelist, Pilatus, Jesus	Jesus aber stand vor dem Landpfleger	
15	No. 44	Chorale	Befiehl du deine Wege	1:08
16	No. 45a	Evangelist, Pilatus, Uxor Pilati	Auf das Fest aber hatte der Landpfleger	2:28
		Chorus I/II	Barrabam!	
	No. 45b	Chorus I/II	Laß ihn kreuzigen!	
17	No. 46	Chorale	Wie wunderbarlich ist doch diese Strafe	0:46
18	No. 47	Evangelist, Pilatus	Der Landpfleger sagte	0:17
19	No. 48	Recitativo Soprano	Er hat uns allen wohlgetan	1:02
20	No. 49	Aria Soprano	Aus Liebe will mein Heiland sterben	4:42
21	No. 50a	Evangelist	Sie schriean aber noch mehr	1:54
	No. 50b	Chorus I/II	Laß ihn kreuzigen!	
	No. 50c	Evangelist, Pilatus	Da aber Pilatus sahe	
	No. 50d	Chorus I/II	Sein Blut komme über uns	
	No. 50e	Evangelist	Da gab er ihnen Barrabam los	
22	No. 51	Recitativo Alto	Erbarm es Gott	0:47
23	No. 52	Aria Alto	Können Tränen meiner Wangen	6:30

<b>1</b>	No. 53a	Evangelist	Da nahmen die Kriegsknechte	1:15
	No. 53b	Chorus I/II	Gegrüßet seist du, Jüdenkönig!	
	No. 53c	Evangelist	Und speieten ihn an	
<b>2</b>	No. 54	Chorale	O Haupt voll Blut und Wunden	2:32
<b>3</b>	No. 55	Evangelist	Und da sie ihn verspottet hatten	0:48
<b>4</b>	No. 56	Recitativo Bass	Ja! Freilich will in uns das Fleisch und Blut	0:32
<b>5</b>	No. 57	Aria Bass	Komm, süßes Kreuz	5:12
<b>6</b>	No. 58a	Evangelist	Und da sie an die Stätte kamen	3:30
	No. 58b	Chorus I/II	Der du den Tempel Gottes zerbrichst	
	No. 58c	Evangelist	Desgleichen auch die Hohenpriester	
	No. 58d	Chorus I/II	Andern hat er geholfen	
	No. 58e	Evangelist	Desgleichen schmäheten ihn	
<b>7</b>	No. 59	Recitativo Alto	Ach, Golgatha, unsel'ges Golgatha	1:13
<b>8</b>	No. 60	Aria Alto, Chorus II	Sehet, Jesus hat die Hand	3:01
<b>9</b>	No. 61a	Evangelist, Jesus	Und von der sechsten Stunde an	2:13
	No. 61b	Chorus I	Der ruft dem Elias	
	No. 61c	Evangelist	Und bald lief einer unter ihnen	
	No. 61d	Chorus II	Halt, laß sehen	
	No. 61e	Evangelist	Aber Jesus schrie abermal laut	
<b>10</b>	No. 62	Chorale	Wenn ich einmal soll scheiden	1:32
<b>11</b>	No. 63a	Evangelist	Und siehe da, der Vorhang im Tempel zerriß	2:43
	No. 63b	Chorus I/II	Wahrlich, dieser ist Gottes Sohn	
	No. 63c	Evangelist	Und es waren viel Weiber da	
<b>12</b>	No. 64	Recitativo Bass	Am Abend, da es kühle war	2:15
<b>13</b>	No. 65	Aria Bass	Mache dich, mein Herze, rein	6:51
<b>14</b>	No. 66a	Evangelist	Und Joseph nahm den Leib	2:43
	No. 66b	Chorus I/II	Herr, wir haben gedacht	
	No. 66c	Evangelist, Pilatus	Pilatus sprach zu ihnen	
<b>15</b>	No. 67	Recitativo Soloists, Chorus II	Nun ist der Herr zur Ruh gebracht	2:16
<b>16</b>	No. 68	Chorus I/II	Wir setzen uns mit Tränen nieder	4:58

## Johann Sebastian Bach (1685-1750)

### St Matthew Passion

The career of Johann Sebastian Bach, the most illustrious of a prolific musical family, falls neatly into three unequal parts. Born in 1685 in Eisenach, from the age of ten Bach lived and studied music with his elder brother in Ohrdruf, after the death of both his parents. After a series of appointments as organist and briefly as a court musician, he became, in 1708, court organist and chamber musician to Duke Wilhelm Ernst of Weimar, the elder of the two brothers who jointly ruled the duchy. In 1714 he was promoted to the position of Konzertmeister to the Duke, but in 1717, after a brief period of imprisonment for his temerity in seeking to leave the Duke's service, he abandoned Weimar to become Court Kapellmeister to Prince Leopold of Anhalt-Cöthen, a position he held until 1723. From then until his death in 1750 he lived in Leipzig, where he was Thomaskantor, teaching at the choir-school and with responsibility for the music of the five principal city churches, in 1729 assuming direction of the university Collegium Musicum, founded by Telemann in 1702.

At Weimar Bach had been principally employed as an organist, and his compositions of the period include a considerable amount written for the instrument on which he was recognised as a virtuoso performer. At Cöthen, where Pietist traditions dominated the court, he had no church duties, and was responsible rather for court music. The period brought the composition of a number of instrumental works. The final 27 years of Bach's life brought a variety of preoccupations, and while his official employment necessitated the provision of church music, he was able, among other things, to provide music for the Collegium Musicum and to write or re-arrange a number of important works for the keyboard.

The traditional Roman liturgy involves the singing of the Passions, accounts of the suffering and crucifixion of Christ, on four days preceding Easter. On Palm Sunday the first account, from the *Gospel of St Matthew*, is sung, followed on the Wednesday of Holy

Week by the narrative of St Luke, with that of St Mark on Maundy Thursday and that of St John on Good Friday. The accounts of the Passion as found in the four Gospels naturally lend themselves to performance by more than one singer, an element of drama provided with the words of Christ, Pilate and other individuals allotted to different voices. This seems to have become the practice by the thirteenth century, when liturgical drama had already become a regular part of Easter and Christmas ceremonies. By the early sixteenth century an element of polyphony had been introduced as a possible elaboration of the liturgical tradition. Various forms of sung Passion were taken over by Martin Luther, and by the beginning of the eighteenth century German Lutherans had elaborated these earlier types of Passion. The form used by Bach was that of the oratorio Passion, as developed in North Germany in the middle of the seventeenth century. Here the biblical text is interrupted by meditative episodes, occasional instrumental passages and newly harmonized chorales.

Bach composed five Passion settings, of which those based on the *Gospels of St Matthew* and of *St John* survive. His *St Mark Passion* is lost and a fourth using the text of the *Gospel of St Luke*, is considered spurious, while the fifth, referred to in Bach's *Obituary*, may be a single-choir version of the *St Matthew Passion*. The *St Matthew Passion* in its early version was first performed, according to then current Lutheran custom, on Good Friday, either in 1727 or in 1729, and repeated with various revisions in 1736 and in 1740. It is scored for two choirs and two orchestras, a division physically possible in the Church of St Thomas in Leipzig, where performances were first given. The final version of the work calls for flutes, oboes, oboe d'amore, cor anglais, bassoon, a string section including a viola da gamba, and organ continuo for each of the instrumental ensembles.

The text of the *St Matthew Passion* is taken, in the first place, from the *Gospel of St Matthew* in the

translation of Martin Luther. The narrative is sung by the Evangelist, a tenor, with the words of Christ, Peter, Judas and others allocated to different singers. In addition to the Biblical text there are recitatives and arias that offer reflection on the events of the Passion and chorales that allow the chorus to add its own more familiar meditation. The additional texts newly written for Bach are by Picander, the pseudonym of the Leipzig poet and civil servant Christian Friedrich Henrici, who wrote the additional text of Bach's *St Mark Passion* and of a number of cantatas. The whole work is in two parts,

the first of these taking the narrative from the events leading up to the Last Supper, to Gethsemane and the betrayal of Christ. The second part, after a contralto aria, opens with Christ before the High Priest and goes on to St Peter's denial of Christ, the attempt of Judas to repent and Christ before Pilate, His condemnation, scourging and crucifixion, ending as Pilate orders a watch to be kept on the sepulchre.

**Keith Anderson**



## Nico van der Meel



After Mathematics at the University of Leiden the tenor Nico van der Meel studied choral conducting with Barend Schuurman at the Rotterdam Conservatory. He completed his vocal studies with Margreet Honig in 1987, participating in master-classes by, among others, Evelyn Lear, Ruud van der Meer, Robert Holl, Elly Ameling and Elisabeth Schwarzkopf. He made his début with the Concertgebouw Orchestra in the 1987/88 season, in the same year singing the tenor arias in Bach's *St John Passion* under Sigiswald Kuijken. From 1989 to 1996 he collaborated in tours and performances with the Orchestra of the Eighteenth Century under Frans Brüggen. With a concert repertoire ranging from the sixteenth century to the contemporary, Nico van der Meel has appeared with leading conductors, given Lieder recitals in Paris and Barcelona, and performed in all the principal chamber-music halls in Holland and undertaken major operatic rôles. He is a member of the Camerata Trajectina Ensemble and since 1981 has directed the William Byrd Vocal Ensemble.

## Raimund Nolte



The bass-baritone Raimund Nolte undertook his vocal training with Josef Metternich and under the aegis of Irmgard Hartmann. After completing his studies in Cologne in Mathematics, School Music and Viola, he embarked on a concert career that took him throughout Europe, to Israel, Japan and the United States, collaborating with well-known conductors and appearing with them in major festivals. He has worked for a number of years with Helmut Müller-Brühl, and appeared both in concert-halls and on the stage, making his latter début in 1994 in Innsbruck, with festival engagements with the German Oper am Rhein, Bielefeld Theater and since 1996 with the Berlin Comic Opera. With leading Handel and Mozart rôles, he boasts a repertoire of some 35 parts in opera, with recent recordings of *Messiah* and Bach's *Mass in B minor*.

## Locky Chung



Born in Korea, the bass Locky Chung studied with Roland Hermann. He was a prize-winner in the 1992 Munich ARD Competition and took first prize in the 1993 Zwickau Robert Schumann Competition and in the 1994 Stuttgart Hugo Wolf Competition. He has appeared in concerts throughout Europe and in the United States, Canada, China, Japan, and Korea, with Lieder recitals in major music centres and various broadcasts and recordings. His repertoire includes the major choral compositions of Bach, Handel, Haydn, Mendelssohn, Rossini, Bruch and Britten, and works by Mozart, Beethoven, Mahler, Schoenberg and Webern. He made his operatic début in Seoul as Eugene Onegin and subsequently won acclaim as Papageno. Since 1997 he has taught at the Karlsruhe Musikhochschule.

## Claudia Couwenbergh



The Dutch soprano Claudia Couwenbergh studied in Maastricht with Ingrid Kappelle and Barbara Schlick, participating in master-classes with Rudolf Piernay, Elly Ameling, Rudolf Jansen, Paul Esswood, Kai Wessl and Konrad Junghänel and assisted by Gemma Visser. She has appeared with the Baroque orchestra L'Arpa Festante, the Cologne Baroque Orchestra, the Limburg Symphony Orchestra and the Vienna Academy. For Netherlands radio she sang the first performance of Jo van de Borrens's *Cantico Espiritual* and French Baroque repertoire with the Ensemble Agimont at the Festival Musica Sacra. She was a prize-winner in the Erna Spooenberg Singing Competition and in addition to her activities in the concert-hall and opera-house has appeared in Lieder recitals, often with the pianist Carola Zafarana. She has sung at Bach's birth-place in Eisenach and in 2004 gave a song recital for the Queen of The Netherlands.

## Marianna Beate Kielland



The Norwegian mezzo-soprano Marianne Beate Kielland studied at the Norwegian State Academy of Music in Oslo, graduating in the spring of 2000. She has quickly established herself as one of Scandinavia's foremost singers and regularly appears with orchestras and in festivals throughout Europe, working with conductors of international distinction. For the 2001/02 season 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 Mozart, Rossini, Dvořák, Verdi, and Mahler, and to Kverno and Berio. 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*, *Muss in B minor* and *Christmas Oratorio*, songs by Brahms and John Dowland, and songs by the Norwegian composer Alf Hørum.

## 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. He has given Lieder recitals and made recordings, and won particular success for his première of Mörike settings by Wolfgang Rihms at the Stuttgart Hugo Wolf Academy in 2004.

## Hanno Müller-Brachmann



The bass-baritone Hanno Müller-Brachmann was born in 1970 and began his musical training at the Basel Knabenkantorei. His studies in Freiburg and Mannheim were completed with Rudolf Piernay. He attended Dietrich Fischer-Dieskau's Lieder class in Berlin, and was successful in several national and international competitions. Hanno Müller-Brachmann has performed in concert halls throughout Europe, and in the United States and 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 and 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. He made his operatic début in 1996 in Telemann's *Orpheus* under René Jacobs. Since 1998 he has been a member of the ensemble of the Deutsche Staatsoper Berlin. In addition to opera and oratorio, Hanno Müller-Brachmann has a reputation as a Lieder singer. His many festival appearances include his début at the Schubertiade in Schwarzenberg in 2003. He teaches singing at the Berlin University of the Arts.

## Cologne Cathedral Boys' Choir



The Cologne Cathedral Choir, the only boys' choir in Cologne, is the oldest of the four choirs of the Cathedral, refounded in 1863 to continue the centuries-old Cathedral choral tradition. The choir sings regularly for services and concerts in the Cathedral, with a repertoire that includes the Renaissance and the Baroque, as well as the contemporary. There have been appearances with well-known ensembles following the principle of historical performance, alone or with the Cathedral girls' choir with the leading bodies in Cologne. The choir has been successful in a number of national and international competitions and has appeared throughout Europe and in the Americas. Since 1987 Eberhard Metternich has been Master of the Cathedral Music, conducting the Cathedral Choir and the Cologne Cathedral Vocal Ensemble. He has expanded the Cathedral musical establishment into four choirs, orchestra and music school. Since 1993 Eberhard Metternich has taught choral conducting at the Cologne Musikhochschule, which awarded him the title of Honorary Professor in 2001.

## Dresden Chamber Choir

The Dresden Chamber Choir was founded in 1985 by Hans-Christoph Rademann and students of the Dresden Musikhochschule. Under Rademann's direction the ensemble quickly developed into one of the leading choirs in Germany. With its consistency of sound of great intensity, homogeneity and transparency and through its charisma the Dresden Chamber Choir has won acclaim from the public for its performances in international musical centres and fame for its appearances in the media. Hans Christoph Rademann was artistic director of the then Singakademie and later choral conductor with North German Radio. He is today one of the most sought-after German choral conductors of his generation and is Professor of Choral Conducting at the Dresden Carl Maria von Weber Musikhochschule. He has appeared as a guest conductor with choral ensembles throughout Europe and undertaken concert tours with the Dresden Chamber Choir in America, South Africa, Europe and Asia, with performances in major international festivals.



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## 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. In the autumn of 1964 the orchestra, under Helmut Müller-Brühl, embarked on a concert tour of Switzerland with the great pianist Wilhelm Kempff, the start of collaboration with international soloists. Since then there have been guest appearances throughout Europe, North and South America and Asia, with numerous recordings, broadcasts and television appearances.

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. 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* (8.554244), one of a number of acclaimed recordings in association with Naxos.

Bach composed five Passion settings, but only those based on the gospels of St Matthew and St John have survived. The first version of his *St Matthew Passion*, scored for two choirs and two orchestras, was performed on Good Friday in either 1727 or 1729. In addition to its biblical texts, there are recitatives and arias that offer reflection on the events of the Passion, and chorales that allow the chorus to add its own, more intimate meditation. The whole work is in two parts: the first taking its narrative from the events leading up to Christ's betrayal, the second from His condemnation and crucifixion.



8.557617-19

DDD

Playing Time  
2:41:07



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Booklet notes and synopsis in English

Soloists • Dresden Chamber Choir • Cologne Cathedral Boys' Choir  
Cologne Chamber Orchestra • Helmut Müller-Brühl

Deutschlandfunk

Johann Sebastian  
**BACH**  
(1685-1750)

KUNSTSTIFTUNG  NRW

**St Matthew Passion**

Evangelist ..... Nico van der Meel, Tenor  
Jesus ..... Raimund Nolte, Bass-baritone  
Petrus/Judas/Pilatus/Pontifex ..... Locky Chung, Bass  
Soprano ..... Claudia Couwenbergh  
Alto ..... Marianne Beate Kielland  
Tenor ..... Markus Schäfer  
Bass ..... Hanno Müller-Brachmann

Dresden Chamber Choir (Chorus-master: Hans-Christoph Rademann)  
Cologne Cathedral Boys' Choir (Chorus-master: Eberhard Metternich)  
Cologne Chamber Orchestra • Helmut Müller-Brühl

CD 1	67:45	CD 2	49:47	CD 3	43:35
 1-29 Part One	67:45	 1-23 Part Two	49:47	 1-16 Part Two (contd.)	43:35

A full track and cast listing can be found on pages 2 to 6 of the booklet  
The German libretto and an English translation can be found at [www.naxos.com/libretti/stmatthew.htm](http://www.naxos.com/libretti/stmatthew.htm)

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