

J.S. BACH

# MAGNIFICAT

ROBERT MAXIMILIAN  
HELMSCHROTT  
(b. 1938)

# LUMEN

KÖRBER › KARMAŠIN › HOLZHAUSER › LOSSEAU  
SCHÄFER › SELIER › MATTERSBERGER › MALLMANN  
CONCERTO DE BASSUS › FRANZ HAUK

**Johann Sebastian Bach**  
(1685–1750)

	<b>Magnificat in D major, BWV 243 (1733)</b>	<b>24:58</b>
<b>1</b>	Magnificat	2:56
<b>2</b>	Et exsultavit spiritus meus	2:19
<b>3</b>	Quia respexit humilitatem	2:12
<b>4</b>	Omnes generations	1:15
<b>5</b>	Quia fecit mihi magna	1:54
<b>6</b>	Et misericordia	2:55
<b>7</b>	Fecit potentiam	1:53
<b>8</b>	Deposuit potentes	1:53
<b>9</b>	Esurientes implevit bonis	2:37
<b>10</b>	Suscepit Israel	1:37
<b>11</b>	Sicut locutus est	1:27
<b>12</b>	Gloria patri	1:56

**Robert Maximilian Helmschrott**  
(b. 1938)

	<b>Lumen (2017)</b>	<b>40:59</b>
	An interfaith dialogue for soloists, chorus and orchestra	
<b>13</b>	I: Tempus praeteritum (Die vergangene Zeit – ‘The Past’) (Texts: Anonymous, Bible [Old Testament and New Testament], Qur’an, Latin Mass)	13:18
<b>14</b>	II: Tempus praesens (Die gegenwärtige Zeit – ‘The Present’) (Texts: Bhagavad Gita, Bible [Old Testament], Anicius Manlius Severinus Boethius (480–524), Bertolt Brecht (1898–1956), Meister Eckhart (1260–1328), Immanuel Kant (1724–1804), Qur’an, Pelagius (fl. c. 390–418), St Catherine of Genoa (1447–1510), Talmud)	10:25
<b>15</b>	III: Tempus posterum (Die kommende Zeit – ‘The Time to Come’) (Texts: Anonymous, Bhagavad Gita, Bible [Old Testament and New Testament], Confucius (551 BC–479 BC), Johann Wolfgang von Goethe (1749–1832), Koran, Hermes Trismegistus)	16:59

**Siri Thornhill 1 3–4 7 10 12–15, Mira Graczyk 1 4 7 10 12–13**  
**Sophia Körber 1 4 7 11–13, Anna Karmasin 1–2 4 7 11–15, Soprano**  
**Theresa Holzhauser 1 4 6–7 10 12–15, Florence Losseau 1 4 7 9 11–15, Alto**  
**Markus Schäfer 1 4 7–8 12–15, Robert Sellier 1 4 6–7 11–14, Tenor**  
**Andreas Mattersberger 1 4–5 7 12–15, Niklas Mallmann 1 4 7 11–15, Bass**  
**Theona Gubba-Chkheidze, Violin 13–15**  
**Giedrė Šiaulytė, Harp 13–15**  
**Stefan Blum, Timpani and Percussion 13–15**  
**Robert Maximilian Helmschrott, Piano 15**  
**Simon Mayr Chorus 13–15**  
**Concerto de Bassus**  
(Theona Gubba-Chkheidze, Concertmaster)  
**Franz Hauk**

## **Johann Sebastian Bach (1685–1750)** **Magnificat in D major, BWV 243**

The Magnificat only appears in the Gospel according to Luke. Luke, more than any of the Gospels, is concerned with the marginalised, and preaches the importance of this theological question at the very start of the book.

As described in Luke (1:26–56), a few days after the proclamation by the angel Gabriel (of the future birth of Jesus), Mary visits her cousin Elizabeth, who was pregnant with John the Baptist. This event is known as the Visitation of the Virgin Mary. Mary responds to Elizabeth's prophetic welcome greeting with a hymn in the style of the Psalms. This is followed by the birth of John the Baptist. The hymn features numerous echoes of the Song of Hannah, mother of the prophet Samuel, to give thanks for his birth in Samuel 1:2.

Mary praises God as the one who turns to her and to all the weak, helpless and hungry in order to raise them up, and instead topples the powerful, the rich and the prideful from their thrones.

In a purely quantitative sense there is relatively little Latin church music in Bach's *œuvre*. What there is does however include

works that were already admired in the early 19th century, such as the *B minor Mass* and the *Magnificat in D major*.

Settings of the Magnificat were performed during the afternoon Vesper services. Bach composed the first version of the work, in E flat major and without flutes, for the Christmas of 1723, with the second version following between 1732 and 1735. This version could then be performed on all feast days in the ecclesiastical year on which settings of the Magnificat were heard: at the three Marian feasts that were observed in Leipzig (the Feast of the Purification of the Blessed Virgin Mary (Candlemas) on 2 February, the Annunciation on 25 March and the Visitation on 2 July), or at Easter or Pentecost.

Here Bach did not set the texts in the *da capo* aria form used in cantatas of the same period, but as a Biblical text divided into ten continuous verses. This then produced ten musically interconnected complexes, some of them almost miniatures, concluding with the doxology (*Gloria Patri*).

**Franz Hauk**

Translation: Saul Lipetz

## Robert Maximilian Helmschrott (b. 1938)

### Lumen

#### Preamble

According to the Jewish faith, God revealed himself to Abraham and Moses. The Hebrew Bible comprises the five books of Moses. In the cultural landscape of the Middle East, the time before Abraham was an era of many deities. In contrast Jews, in accordance with God's instruction conveyed through Abraham and Moses, believe in 'one almighty God, creator of the whole world'. They call him 'Adonai'.

For Muslims, Allah is the 'one true God, and Mohammed is his Prophet'. A Muslim's purpose is to respect the commandments of the religion and to live according to Allah's precepts. Muslims see justice, compassion, peace, reason, education and progress as important tenets of human coexistence.

For Christians, Jesus according to the New Testament is the Messiah and Son of God, sent from God to redeem all people. With his arrival in world history the 'Kingdom of God' begins. Jesus was born a Jew. As a preacher he cited many passages from the Jewish Bible, adding to them in the process: all this is described in the New Testament. For Christians, the Old and New Testaments together constitute the Bible.

All three Abrahamic religions believe in eternal life. Alongside considerable differences, the three faiths also have a great deal in common. Following the Enlightenment in the

Christian West, the most significant uniting factor has been the understanding of the importance of achieving mutual respect between the three Abrahamic religions – working with rather than against each other.

What has all this to do with *Lumen*? *Lumen* reminds us of what the three Abrahamic religions have in common and calls upon us to recognise that it is essential for the future of all religions that fundamentalist doctrines should be overcome. Acceptance of eternal truth demands that we know and believe this, and indeed that we are also accepting of the diversity of the global family of believers, as it has developed over the centuries. This also entails a belief in tolerance and requires us to practise the understanding towards those who take a different view that has been learnt over the two-thousand-year history of the Western world. Why should it upset us if a religious Muslim woman wears a burqa in our country?

This would be a suitable point to recall the prince of all German poets, Johann Wolfgang von Goethe. His second magnum opus, together with *Faust*, is a poetry collection in twelve books, the *West-östlicher Divan* ('West-Eastern Diwan') that has since, thanks to Goethe, become an iconic piece of global cultural heritage ('He who knows himself and others / will recognise here too / that Orient and Occident / can no longer be divided').

*Jesus felt pure feelings and thought  
that here, in the silence, was only one God;  
he who made him a God  
offended against his holy will.*

*And thus should righteousness shine,  
just as Mohammed had also achieved;  
only through the idea of the One  
did he conquer the world.*

For Goethe – and this is particularly notable from today’s perspective – there was never any question throughout his life that the Qur’an, as well as the Bible, was a holy book and a tangible example of the existence of other writings beside the Bible that were sacred to large parts of humanity. ‘And yet the most supreme culture that can be accorded to these recent times can most probably be seen in the notion that everything possessing dignity, everything indeed that is valuable to man, should be able to exist side by side together, and that different ways of thinking should be able to develop peacefully alongside one another in the very same territory, without seeking to force the others out.’

The development of a ‘pluralist society’ after the Second World War has shaped the general consciousness of an incipient partnership between Jews, Christians and Muslims. Abraham is considered to be the common ‘father of belief’ and ‘consequently the root, or the substantiating connecting link behind the association of Christians, Jews and Muslims’

(Hubert Frankemölle). Karl Josef Kuschel was one of the first to coin the expression ‘Abrahamic ecumenical community’ (Kuschel: *Perspectives on an Abrahamic Ecumenical Community*). His book has prepared the way for ‘new interfaith thinking’ around the world. In his handbook *Weltethos* (‘Towards a Global Ethic’, 2012) Hans Küng outlined his much-quoted proposition ‘There can be no peace between the nations without peace between the religions’ or ‘There can be no human coexistence or survival without a global ethos; no world peace without religious peace; no religious peace without religious dialogue.’

There is one (simple) way towards mutual understanding: music. The music of the Roman church is Gregorian chant, which was at the root of the development of Western music for several voices and developed out of the singing in Jewish synagogues. The muezzin’s calls to prayer in the mosque (Adhan) recall the forms of singing mentioned above. They possess the magic of a particular kind of ‘mystical aesthetic’ and elevate the spoken word, so to speak. It seems notable that an important uniting factor between Judaism, Christianity and Islam is the word Amen: *āmēin*, Amen, *āmin*.

Thus the ‘musical dialogue’ *Lumen* attempts to translate the open form of an oratorio – the diversity and yet at the same time the commonality of the language of the Bible, the Torah and the Qur’an – into a ‘unity of diversity’: to convert the poetry of the Old and New Testaments, of the Torah and the

Qur'an into a language of sounds and singing. It is a contribution towards interfaith thinking and reflection, towards empathy and sympathy. *Lumen*: a musical contemplation.

The central theme in all societies on Earth is the relationship between people, the overcoming of personal, national and international egotisms – thus, a globalisation not only of material interests, but of a spiritual community. The basis for this is interfaith dialogue. This has to be desired by all, Jews, Christians and Muslims alike, with the condition that people are liberated from any form of appropriation, paternalism, fanaticism or instrumentalisation. With it the future of humanity can begin. 'We have to get away from the notion that we are in possession

of one absolute truth, set down in revealed texts. All religions are equally far removed from the truth, which we can never possess, but only ever aim for.' (Jan Assmann, Egyptologist)

'It is time for man to set out his own goal. It is time for man to plant the seed of his supreme hope.' (Friedrich Nietzsche)

'All religions, arts and sciences are branches of the same tree.' (Albert Einstein)

'Is it not strange that people are so happy to fight for their religion and yet so reluctant to live by their precepts?' (Georg Christoph Lichtenberg)

'And in conflicts of faith, compassion and discretion must prevail.' (Umberto Eco)

**Robert Helmschrott**

## **Johann Sebastian Bach (1685–1750)**

### **Magnificat D-Dur, BWV 243**

Das Magnificat ist nur im Evangelium nach Lukas enthalten. Lukas wendet sich von allen Evangelisten am meisten den Ausgegrenzten zu, er propagiert gleich zu Beginn die Bedeutung dieses theologischen Anliegens.

In der Darstellung des Lukasevangeliums (Lk 1,26–56) besucht Maria wenige Tage nach der Verkündigung durch den Engel Gabriel ihre Cousine Elisabeth, die mit Johannes dem Täufer schwanger war. Diese Begebenheit wird Mariä Heimsuchung genannt. Auf Elisabeths prophetischen Willkommensgruß antwortet Maria mit einem Hymnus im Stil der Psalmen. Es schließt sich die Geburt Johannes des Täufers an. Der Hymnus lässt vielfache Anklänge an den Lobgesang der Hannah, der Mutter des Propheten Samuel, in 1 Sam 2 erkennen.

Maria preist Gott als den, der sich ihr und allen Geringen, Machtlosen und Hungernden zuwendet, um sie aufzurichten, der dagegen die Mächtigen, Reichen und Hochmütigen von ihren Thronen stürzt.

Rein quantitativ betrachtet, ist die lateinische Kirchenmusik in Bachs Schaffen wenig vertreten. Darunter befinden sich

allerdings Werke, die bereits im frühen 19. Jahrhundert bewundert wurden, wie die h-Moll-Messe oder das Magnificat D-Dur.

Aufgeführt wurden Vertonungen des Magnificat innerhalb des nachmittäglichen Vespersgottesdienstes. Die erste Fassung des Werkes, in Es-Dur und ohne Flöten, komponierte Bach für das Weihnachtsfest 1723, die zweite Version dann zwischen 1732 und 1735. Diese war nun an allen Festtagen des Kirchenjahres aufführbar, an denen Magnificat-Kompositionen musiziert wurden: an den drei Marienfesten, die in Leipzig begangen wurden (Mariä Reinigung am 2. Februar, Mariä Verkündigung am 25. März, Mariä Heimsuchung am 2. Juli) oder an Ostern und Pfingsten.

Bach vertonte hier die Texte nicht in der Da-capo-Arienform zeitgleicher Kantaten, sondern als einen auf 10 Verse verteilten fortlaufenden Bibeltext. So entstanden 10 musikalisch zusammenhängende Komplexe, teilweise fast Miniaturen, die mit der Doxologie („Gloria Patri“) beschlossen werden.

**Franz Hauk**

## Robert Maximilian Helmschrott (b. 1938)

### Lumen

#### Vorrede

Nach jüdischem Glauben stellte sich Gott Abraham und Mose vor. Die fünf Bücher Mose sind die hebräische Bibel. Das Judentum ist das von Gott auserwählte Volk. Die Zeit vor Abraham war die Zeit von vielen Gottheiten in der Kulturlandschaft des Vorderen Orients. Die Juden glauben, nach der Weisung Gottes durch Abraham und Moses, an den „einen allmächtigen Gott, den Schöpfer der ganzen Welt“. Sie nennen ihn „Adonay“.

Allah ist für die Muslime der „einzigartige Gott, und Mohammed ist sein Prophet“. Ziel des Muslim ist die Achtung der religiösen Gebote und so zu leben, wie es Allah gefällt. Im Zusammenleben sind Muslime Gerechtigkeit, Barmherzigkeit, Friede, Vernunft, Bildung und Fortschritt wichtig.

Für die Christen ist Jesus gemäß dem Neuen Testament der von Gott zur Erlösung aller Menschen gesandte Messias und Sohn Gottes und mit seinem Eintritt in die Weltgeschichte beginnt das „Reich Gottes“. Jesus wurde als Jude geboren. Er predigte viele Inhalte aus der jüdischen Bibel und ergänzte deren Ausführungen. Davon wird im Neuen Testament berichtet. Altes und Neues Testament sind für die Christen die Bibel.

Alle drei abrahamischen Religionen glauben an das ewige Leben. Neben

wesentlich Trennendem, gibt es auch wesentlich Gemeinsames. Das wesentlich Gemeinsame ist nach der Aufklärung im Christlichen Abendland die Erkenntnis der Verwirklichung des gegenseitigen Respekts der drei abrahamischen Religionen voreinander, also ein Miteinander statt Gegeneinander.

Was hat das alles mit *Lumen* zu tun? *Lumen* erinnert an das Gemeinsame der drei abrahamischen Religionen und die Erkenntnis, dass für die Zukunft der religiösen Weltgeschichte die Überwindung von fundamentalistischen Doktrinen unverzichtbar ist. Die Akzeptanz der ewigen Wahrheit erfordert das Wissen um den Glauben daran, und zwar die Akzeptanz auch gegenüber der Vielfalt der historisch gewachsenen Vielfalt der glaubenden Weltfamilie. Dazu gehört der Toleranzbegriff, die Ausübung der Duldsamkeit gegenüber dem Andersdenkenden, die der abendländische Mensch in seiner 2000jährigen Geschichte gelernt hat. Warum stört es, wenn hier bei uns eine islamisch religiöse Frau eine Burka trägt?

An dieser Stelle soll an den deutschen Dichterriesen Johann Wolfgang von Goethe erinnert werden. Sein zweites Hauptwerk, neben „Faust“, ist eine Gedichtsammlung in 12 Büchern, „West-östlicher Divan“, in Goethes Handschrift inzwischen Weltkulturerbe („Wer sich selbst und andre kennt / wird auch hier



erkennen: / Orient und Okzident / sind nicht mehr zu trennen“).

*Jesus fühlte rein und dachte  
Nur den einen Gott im Stillen;  
Wer ihn selbst zu Gotte machte,  
Kränkte seinen heil'gen Willen.*

*Und so muss das Rechte scheinen,  
Was auch Mahomet gelungen;  
Nur durch den Begriff des einen  
Hat er alle Welt bezwungen.*

Für Goethe – und das ist besonders aus heutiger Sicht bemerkenswert – stand zeit seines Lebens außer Frage, dass auch der Qur'an, neben der Bibel, ein heiliges Buch sei und ein greifbares Beispiel dafür, dass neben der Bibel noch andere Schriften existieren, die großen Teilen der Menschheit heilig sind. *„Die höchste Kultur aber, welche diesen letzten Zeiten gegönnt seyn möge, erwiese sich wohl darin: daß alles Würdige, dem Menschen eigentlich Werthe, in verschiedenen Formen neben einander müßte bestehen können und daß daher verschiedene Denkweisen, ohne sich verdrängen zu wollen, in einer und derselben Region ruhig neben einander fortwandeln.“*

Die Entwicklung einer „pluralistischen Gesellschaft“ nach dem zweiten Weltkrieg hat das allgemeine Bewusstsein einer beginnenden Partnerschaft von Juden, Christen und Muslimen geprägt. Abraham gilt

als gemeinsamer „Vater des Glaubens“ und „folglich als die Wurzel bzw. das begründende Bindeglied der Zusammenarbeit zwischen Christen, Juden und Muslimen“ (Hubert Frankemölle). Karl Josef Kuschel prägte als einer der ersten den Begriff „abrahamische Ökumene“ (Kuschel: „Perspektiven für eine abrahamische Ökumene“). Sein Buch ist Türöffner für das „neue interreligiöse Denken“ weltweit. Hans Küng vertritt in seinem Handbuch „Weltethos“ (2012) seine viel zitierte These „Kein Friede zwischen den Nationen ohne Friede zwischen den Religionen“ oder „Kein menschliches Zusammenleben oder Überleben ohne ein Weltethos. Kein Weltfrieden ohne Religionsfrieden. Kein Religionsfrieden ohne Religionsdialog.“

Es gibt einen (einfachen) Weg zum gegenseitigen Verständnis: die Musik. Die Musik der römischen Kirche ist der Gregorianische Choral, der Ursprung war für die Entwicklung der mehrstimmigen abendländischen Musik, er hat sich aus dem synagogalen Gesang des Judentums entwickelt. Die Gebetsrufe (Adhan) des Muezzins in der Moschee erinnern an vorgenannte Gesangsweisen. Sie haben den „Zauber“ einer besonderen „mythischen Ästhetik“, sie „erhöht“ das gesprochene Wort. Ist es nicht bemerkenswert, dass ein wichtiges Bindeglied zwischen Judentum – Christentum und Islam das Amen ist: āmēin, Amen, āmin.

So versucht nun der „musikalische Dialog“ *Lumen*, die offene Form eines Oratoriums, die Diversität und gleichzeitig die Gemeinsamkeit

der Sprache der Bibel, der Thora und des Qur'ans in eine „Einheit der Vielfalt“ zu übersetzen, die Poesie des Alten und Neuen Testaments, der Thora und des Qur'ans in eine Sprache des Klangs, des Klingens. Ein Beitrag zum interreligiösen Denken und Nachdenken, zum Einfühlen und Mitfühlen. *Lumen* – eine musikalische Reflexion.

Das zentrale Thema in allen Gesellschaften dieser Erde wird das Verhältnis „von Mensch zu Mensch“ bleiben, die Überwindung von persönlichen, nationalen und internationalen Egoismen, eine Globalisierung also nicht nur von materiellen Interessen, sondern eine Globalisierung „geistiger Gemeinschaft“. Die Basis dafür ist der „interreligiöse Dialog“. Er muss von allen gewollt werden, Juden, Christen und Muslimen, mit der Bedingung von Befreiung Vereinnahmung, Bevormundung, Fanatismus und Instrumentalisierung. Mit ihm beginnt die Zukunft des Menschen. „Wir müssen von der Vorstellung loskommen,

im Besitz einer absoluten, in geoffenbarten Schriften niedergelegten Wahrheit zu sein. Alle Religionen sind gleich weit entfernt von der Wahrheit, die wir nie besitzen, nur anzielen können.“ (Jan Assmann, Ägyptologe).

„Es ist an der Zeit, dass der Mensch sich sein Ziel stecke. Es ist an der Zeit, dass der Mensch den Keim seiner höchsten Hoffnung pflanze.“ (Friedrich Nietzsche)

„Alle Religionen, Künste und Wissenschaften sind Zweige desselben Baumes“ (Albert Einstein)

„Ist es nicht seltsam, dass die Menschen so gern für ihre Religion fechten und so ungerne nach ihren Vorschriften leben?“ (Georg Christoph Lichtenberg)

„Und bei Glaubenskonflikten müssen Nächstenliebe und Besonnenheit überwiegen.“ (Umberto Eco)

**Robert Helmschrott (VI-2017)**

## Mira Graczyk



Mira Graczyk studied violin and piano, and sang in various youth choirs, from an early age. After being awarded a diploma in violin, she began vocal training at the Stanisław Moniuszko Academy of Music, Gdańsk, making her debut at the Baltic Opera as Barbarina in *Le nozze di Figaro*. From 2009 to 2014 she studied at the Hochschule für Musik, Theater und Medien Hannover with Markus Schäfer, and has performed with the North Rhine-Westphalia Youth Opera. She holds scholarships from Upper Franconia and Hanover University and has been supported by Live Music Now, Yehudi Menuhin's foundation, since 2013.

## Sophia Körber



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Soprano Sophia Körber is a prizewinner of the Federal Singing Competition, Berlin and the International Competition 'Giovani Musicisti – Città di Treviso'. She has received support from the study foundation of the German people and Live Music Now, Hanover, and in 2015 was awarded a Walter and Charlotte Hamel Foundation scholarship. She studied in Florence and Hanover, where she participated in masterclasses with Brigitte Fassbaender and Roman Trekel. She made her debut in *Die Zauberflöte* at Klein Leppin in 2009, and has since worked with leading conductors, performing works by contemporary composers, and participated in numerous recordings and broadcasts.

[www.sophia-koerber.de](http://www.sophia-koerber.de)

## Anna Karmasin



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Anna Karmasin studied at the Tyrolean State Conservatory Innsbruck, the Hochschule für Musik und Theater München and the Bavarian Theatre Academy, Munich. During her studies, she was awarded a Christl and Klaus Haak Foundation scholarship, the German award for the master study of Lieder, received support from the CM e.V. Association, and was given special encouragement from Barbara Daniels, Stanislava Stoytcheva, Sabine Lahm, Siegfried Mauser, Donald Sulzen and Fritz Schwinghammer. She has performed with Concerto München and the Gewandhausorchester, Leipzig, and sang at the opening of the Consulate General of Israel, Munich in a televised performance of Schoenberg's *Pierrot Lunaire*.

[www.annakarmasin.de](http://www.annakarmasin.de)

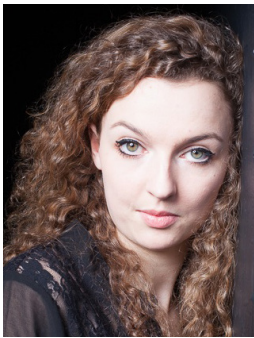
## Theresa Holzhauser



© Bild Holzhauser

Theresa Holzhauser was born in 1986 in Bobingen, Germany and began vocal studies at the Hochschule für Musik und Theater München in 2006. She is a prizewinner of the Jugend musiziert and recipient of the Frankfurt Mendelssohn Prize, and in 2010 won First Prize at the Schloss Laubach International Opera Workshop. She participated in the Salzburg Festival Young Singers Project in 2011, and in 2013 made her debut at the Salzburg Easter Festival as a Flower Maiden in Wagner's *Parsifal*. She is currently a member of the Theatre St Gallen, Switzerland.

## Florence Losseau



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German-French mezzo-soprano Florence Losseau studied at the Hochschule für Musik und Theater München and the August Everding Theatre Academy. She made her operatic debut in 2011 in *La traviata*, and sang in Vivier's *Kopernikus* at the Munich Biennale and in the premiere of Alexander Strauch's *STYX – Orfeo's past now*. In 2015 she performed in both Martín y Soler's *L'arbore di Diana* at the Prinzregententheater, Munich, and Bizet's *Carmen* with the Munich Radio Orchestra. Concert appearances have included Bach's *Christmas Oratorio* and *St John Passion*, and Mozart's *Requiem*. She is the recipient of a Christl and Klaus Haack Foundation Scholarship.

## Markus Schäfer



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The tenor Markus Schäfer studied singing and church music in Karlsruhe and Düsseldorf with Armand McLane. He was a prizewinner in Berlin and Milan and made his debut at the Zurich Opera Studio, followed by engagements at the Hamburg State Opera and the Düsseldorf Oper am Rhein. His subsequent career has brought appearances in major theatres and concert halls in Europe and America, collaborating with distinguished conductors, and a number of award-winning recordings. He teaches singing at the Hochschule für Musik und Theater, Hanover.

[www.tenor-markus-schaefer.de](http://www.tenor-markus-schaefer.de)

## Robert Sellier



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Tenor Robert Sellier was born in Munich in 1979 and studied at the Augsburg Musikhochschule. He has sung the roles of Emilio in Mozart's *Il sogno di Scipione* at the Stadttheater Klagenfurt and the Salzburg Festival, Count Almaviva in Rossini's *Il barbiere di Siviglia* at the Komische Oper Berlin and Belmonte in Mozart's *Die Entführung aus dem Serail* at the Bielefeld Opera. He has also performed at the Theater Augsburg, and from 2007 to 2012 was a member of the Staatstheater am Gärtnerplatz, Munich. In 2013 he appeared at the Göttingen International Handel Festival, and joined the Halle Opera.

[www.robertsellier.de](http://www.robertsellier.de)

## Andreas Mattersberger



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Andreas Mattersberger studied at the Tyrolean State Conservatory. From 2005 to 2012 he performed at the Tyrolean State Theatre, working under Brigitte Fassbaender. The title roles of the operas *Hofers Nacht*, *Cadence Macbeth* and the bass parts of *Genesis*, *Amartema* and *Kataklysmos* were composed for him, and subsequently recorded. Other performances include Strauss' songs for bass in Weimar, and guest appearances at the Tyrolean and the Saarbrücken state theatres. He made his debut as Figaro in *Le nozze di Figaro* at the Tyrol Regional Theatre, and performed the title role of *Don Giovanni* at the Opéra-Studio de Genève.

[www.andreamattersberger.com](http://www.andreamattersberger.com)

## Niklas Mallmann



© Lars John

Niklas Mallmann began his musical training in Tölz as a chorister, subsequently studying at the Hochschule für Musik und Theater München. He made his debut in *Die Zauberflöte* at the 2016 Festival Rota das Artes, Lisbon, has performed at the Gärtnerplatz Theatre and the Bavarian State Opera, Munich, and is a regular guest at the Isny-Oper Festival. He has worked with conductors such as Claudio Abbado and Sigiswald Kuijken, and participated in international concert tours. Mallmann has appeared with the Slovenian Philharmonic Orchestra and the Munich Jakobsplatz Orchestra, and in 2017 was a prizewinner at the Rückblick zum PodiumJungerGesangsSolisten, Magdeburg.

## Theona Gubba-Chkheidze



Theona Gubba-Chkheidze, the daughter of a violinist and an internationally distinguished theatre director, was born in Georgia. She completed her violin studies with a Distinction at the Hochschule für Musik und Theater München and was awarded a Meisterklasse-Diploma in Modern Violin and a master's degree in Baroque Violin. She currently performs in concert throughout Europe with groups such as Concerto München, Ensemble Phoenix, Musik Augsburg and the Pera Ensemble. She is a co-founder of Concerto de Bassus. As concertmaster of this group and the Simon Mayr Ensemble she has made more than 20 recordings for Naxos.

## Giedrė Šiaulytė



Born in Lithuania, Giedrė Šiaulytė was appointed principal harpist of the Polish National Radio Symphony Orchestra in 2010 during her postgraduate studies at the Mozarteum University Salzburg – a position she stayed in until 2015. She owes her formative training to Helga Storck, and to legendary French harpist Germaine Lorenzini. She regularly appears with various ensembles including the Staatsphilharmonie Rheinland-Pfalz and the Sinfonieorchester Aachen and has performed at the Kölner Philharmonie, Cadogan Hall, London, the Brucknerhaus, Linz, and at the Salzburg Festival. Her recordings include broadcasts for Polish Radio and works for Celtic harp.

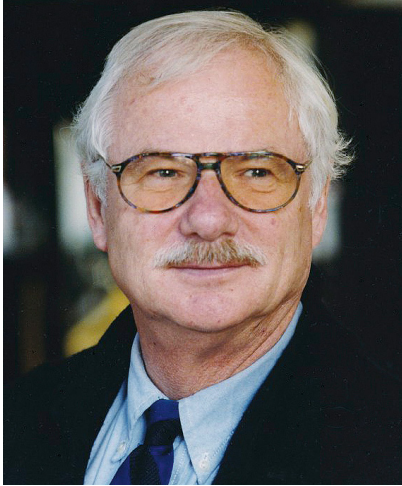
[www.harfenklaenge.de](http://www.harfenklaenge.de)

## Stefan Blum



Percussionist Stefan Blum studied at the Hochschule für Musik und Theater München and has since enjoyed a career as a soloist performing both chamber and orchestral music. He has appeared with a number of ensembles, including the Bavarian Radio Symphony Orchestra, the West German Symphony Orchestra, the Munich Symphony Orchestra, Klangforum Wien and the Munich Trio. He has performed internationally and at various festivals, including the Salzburg Festival and the Berlin Ultraschall Festival. In addition to many broadcasts, he has recorded for record labels Sony Classical, Wergo and Deutsche Grammophon.

## Robert M. Helmschrott



Born in 1938 in Weilheim, Upper Bavaria, Robert Helmschrott studied at the Hochschule für Musik und Theater München, continuing his education in Liège, Belgium and Siena, Italy. From 1967 to 1969 he held a scholarship from the Deutsche Akademie Rom Villa Massimo, and in 1975 received a Cité internationale des arts award. In 1993 he was artist-in-residence at the MacDowell Colony, US. He has won numerous international competitions, and his works include liturgical and choral music, chamber and orchestral pieces, and many compositions devoted to the organ. He was president of the Hochschule für Musik und Theater München from 1995 to 2003, previously serving as a professor and vice president.

## Franz Hauk



Born in Neuburg an der Donau in 1955, Franz Hauk studied church and school music, with piano and organ, at the Munich Musikhochschule and in Salzburg. In 1988 he took his doctorate with a thesis on church music in Munich at the beginning of the 19th century. Since 1982 he has served as organist at Ingolstadt Minster, and since 1995 also as choirmaster. He has given concerts in Europe and the United States and made a number of recordings. Since October 2002 he has taught in the historical performance and church music department of the Hochschule für Musik und Theater München. He founded the Simon Mayr Chorus in 2003.

## Simon Mayr Chorus



© Lorenz Ziegemeier

The Simon Mayr Chorus was founded by Franz Hauk in 2003. The repertoire of the choir includes works from the 16th to the 20th century. A special emphasis is laid on authentic historical performance and on the promotion of music by Simon Mayr at the highest cultural level. Members of the choir are vocal students from the Hochschule für Musik und Theater München and singers selected from Ingolstadt and the region.

## Concerto de Bassus



© Lorenz Ziegemeier

Concerto de Bassus is an international ensemble engaging young musicians in historical performance of music from the 17th, 18th and 19th centuries. Many members of the ensemble are outstanding students or graduates of the Hochschule für Musik und Theater Munich, with wind instruments constructed on historical principles. The ensemble takes its name from the fundamental element of Baroque music and from the distinguished family that has done so much to promote culture and knowledge. The ensemble takes its name from that fundamental element of Baroque music: the *bassus*.



Shortly after taking up the position of Thomaskantor in Leipzig in 1723, Bach wrote a *Magnificat* in E flat major for performance at Christmas. Around a decade later he revised the work, transposing it down to D major and making it more concise. Utilising a Biblical text, the piece is suffused with a series of memorable arias and choruses and orchestrated with spectacular grandeur. *Lumen* is a contemporary musical dialogue that urges empathy between the three Abrahamic religions. Translating the oratorio form into a 'unity of diversity', Robert M. Helmschrott has converted the poetry of the Old and New Testaments, the Torah and Qur'an into an interfaith 'language of sounds and singing'.

## Johann Sebastian BACH (1685–1750):

1–12

**Magnificat in D major, BWV 243 (1733)**

**24:58**


## Robert Maximilian HELMSCHROTT (b. 1938):

13–15

**Lumen (2017)**

**40:59**

An interfaith dialogue for soloists, chorus and orchestra

 Die Beauftragte der Bundesregierung  
für Kultur und Medien

 bezirk oberbayern

 Kulturfonds Bayern  
Kunst

**Simon Mayr Chorus 13–15**

**Concerto de Bassus**

**(Theona Gubba-Chkheidze, Concertmaster)**

**Franz Hauk**

 NEUBURG  
RENAISSANCE AN DER DONAU

 AM ANFANG  
WAR DAS WORT  
LUTHER  
2017  
500 JAHRE  
REFORMATION



Stadt Ingolstadt

A detailed track list can be found inside the booklet

Sung texts can be accessed online at [www.naxos.com/libretti/579049.htm](http://www.naxos.com/libretti/579049.htm)

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