



Münchner MotettenChor Hayko Siemens

THE CHOIR



The Münchner MotettenChor was founded in 1960 by Hans Rudolf Zöbele († 5.12.2007). It evolved from a small group of students from the University of Munich who had come together to accompany a lecture about the motets of Heinrich Schütz - hence the name of the choir. The success of the ensemble and enjoyment of making music together was so great that they decided to continue. The first concerts took place in the Protestant Diocesan Church of St. Matthäus in Munich. Today there is still a strong connection with the Protestant Church in Bavaria; church services regularly include music, often with demanding a capella works.

Over the years, the choir has grown considerably and systematically expanded its repertoire to include practically the entire spectrum of choral music from more than four centuries, as well as contemporary composers (First performances: Wilfried Hiller "Schulamit" 1990; Carlo Pedini "Requiem" 2005; Paul Ben-Haim "Joram" 2008; Mari Vihmand "Unterwegs" 2010; Enjott Schneider "Orbe rotundo" 2010). A summary of all concerts can be found on our website under "Konzertchronik". Alongside the "classics" of the period up until 1900 – Monteverdi, Schütz, Bach, Mozart, Mendelssohn-Bartholdy, Brahms and Verdi – the work of the Münchner MotettenChor equally includes works by 20th century composers: Britten, Honegger, Janáček, Kodaly, Poulenc and Frank Martin. A cornerstone of the repertoire is Carl Orff's "Carmina Burana", for which the choir received personal recognition by the composer when he attended a performance in 1977. To mark the centenary of Carl Orff's birth in July 1995, the choir delighted over 10,000 people with a performance of the work on Munich's Marienplatz.



The Münchner MotettenChor comprises of around 100 singers, which means that an appropriate size choir can be selected according to each particular work. It is an established part of musical life in Munich and regularly performs here in the city's great concert halls. International concert tours have taken the ensemble to numerous European countries; from Lithuania and Poland to Sicily; to the Canary Islands; from Istanbul to Prague, Paris and Madrid. The Choir has taken up invitations to visit Israel, Brazil and Argentina; and, in conjunction with a German company with global operations, under took a world tour in 2002; to Brazil, USA, Mexico and China. An outstanding project in 2005 was a performance of Britten's "War Requiem" to mark the 60th anniversary of the end of the War on 8 May. This was broadcast live by Bavarian Television. A further highlight was the first performance of Paul Ben Haim's oratorio "Joram" on 8.11.2008, the eve of the 70th anniversary marking the 'Reichspogromnacht' (Broadcast by Bavarian Radio's classical music channel 'BR-Klassik' on 09.11.08.) The composer, born in Munich as Paul Frankenburger, wrote his main work shortly before emigrating to Palestine in 1933. The concert attracted much attention in the media and music world, and was very positively received. In 2012 the Choir will perform this work with the Israel Philharmonic Orchestra in Israel.

Hayko Siemens has been Artistic Director of the Münchner MotettenChor since 1998. His programming ensures that the choir maintains a broad repertoire and continues to develop. His work with the ensemble pays particular attention to the quality of the choir's sound.

HAYKO SIEMENS Artistic Director



Hayko Siemens was born in the most northerly German state of Schleswig-Holstein. He made his concert debut as organist in Berlin at the age of just sixteen. His distinguished career took him to all corners of the world before reaching the age of 30. He has completed 15 tours to the USA alone and has appeared at all major centres for organ music; from Helsinki to Cape Town, from Madrid, Tokyo and Sydney to Auckland. He was the first German organist to be invited to the Melbourne Organ and Harpsichord Festival as "principal artist". He has taught organ at the Academy of Music in Frankfurt and at international master classes in Sweden, the USA, Hong Kong and New Zealand. A further tour in 2008 took him once again to Australia and New Zealand.

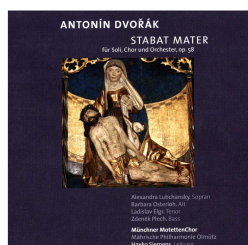
Numerous recordings for radio, CD and television are testament to his wide repertoire as organist and choral conductor. Hayko Siemens is Artistic Director of the highly acclaimed "FUGATO" International Organ Festival in Bad Homburg, where the world's top organists have been gathering since 1995. He worked at the Erlöserkirche in Bad Homburg, and has been Director of Music at the Diocesan Church of St. Matthäus in Munich since 1998.

Hayko Siemens has been Artistic Director and Conductor of the renowned Münchner MotettenChor since 1998. He regularly performs with this internationally acclaimed ensemble in Munich's major concert halls.

International guest appearances as conductor have included concerts in Prague, New York, Mexico City, Sao Paulo, Shanghai, Istanbul, Kiev and Boston; at the Gubbio Festival, Sagra Musicale Umbra and in the major German centres for music like Berlin, Frankfurt, Stuttgart, Dresden, Garmisch-Partenkirchen, Chorin, Bad Urach and Bad Homburg. These have involved work with outstanding vocal and instrumental soloists, and orchestras including: The Münchner Symphoniker, Berliner Symphoniker, Staatsphilharmonie Rheinland-Pfalz, Stuttgarter Philharmoniker, Staatsphilharmonie Halle, Sinfonieorchester Wuppertal, Junge Süddeutsche Philharmonie, Radio Symphony Orchestras in Prague and Pilsen, CRR Symphony Orchestra Istanbul, the Moravian Philharmonic Olomouc, Bach-Collegium Stuttgart, "I solisti di Perugia" and "La Banda". He has also worked as guest conductor with the Czech Philharmonic Choir in Bruno. At the invitation of Helmuth Rilling, he has twice conducted the Gächinger Kantorei Stuttgart at the Europäisches Musikfest in Stuttgart.

Following the terrorist attacks in the USA on 11.9.2001, he initiated and conducted a widely acclaimed memorial concert of the Verdi Requiem in Munich's Philharmonic Hall. To mark the 60th anniversary of the end of the War on 8.05.2005 he conducted Britten's "War Requiem" in Munich's Herkulesaal. The concert was broadcast live on Bavarian Television. To commemorate the 70th anniversary of the 'Reichspogromnacht', he conducted the first performance of the oratorio "Joram" (1933), composed by Paul Ben-Haim (then still Paul Frankenburger) in his home city of Munich shortly before emigrating. It was broadcast by Bavarian Radio on 9.11.2008

DISCOGRAPHY



Antonín Dvořák
Stabat mater for soloists, choir and orchestra, op. 58

Alexandra Lubchansky, Barbara Osterloh, Ladislav Elgr, Zdenek Plech
Münchner MotettenChor, Moravian Philharmonic Orchestra Olomouc
Conductor: Hayko Siemens
CD DDD, 2007



Des Abends schöne Röte - Romantic Choral Music
Wolf: Der Feuerreiter; Brahms: Liebesliederwalzer, Mendelssohn-Bartholdy: Die erste Walpurgisnacht, Schumann: Nachtlied

Saskia Klumpp, Astrid Pollmann, Thomas Cooley, Thomas Gropper, Münchner MotettenChor, Berliner Symphoniker
Conductor: Hayko Siemens
CD DDD, 2004



Global Classics - The Münchner MotettenChor's World Tour
Chichester Psalms, Misa Criolla, Polovetsian Dances, Chinese Welcome Dance, African Folksongs, Carmina Burana (Choruses)

Thomas Cooley (Tenor), Alto Soloist from the Tölzer Knabenchor
Münchner MotettenChor, Münchner Symphoniker
Conductor: Hayko Siemens
CD DDD, 2002



Richard Strauss
Feierlicher Einzug, Wanders Sturmlied
Festliches Präludium, Olympische Hymne, Taillefer

Elisabeth-Maria Wachutka, Gerhard Siegel, Hans-Peter Scheidegger
Münchner MotettenChor, Münchner Symphoniker
Conductor: Hayko Siemens
CD DDD, 1999



Franz Schubert
Messe Nr. 6 in Es-Dur D950

Camilla Nylund, Mechthild Georg,
Andreas Wagner, Andreas Schulist, Johannes Mannov,
Münchner MotettenChor, Münchner Symphoniker
Conductor: Hayko Siemens
CD DDD, 1999



Ludwig van Beethoven
Missa solemnis op. 123

Sylvia Greenberg, Elisabeth Graf, Christian Elsner, Cornelius Hauptmann
Münchner MotettenChor, Münchner Symphoniker
Conductor: Hans Rudolf Zöbeley
CD DDD, 1997



Maria durch ein' Dornwald ging - Weihnachten mit Senta Berger
Texts from Hesse, Brecht, Storm, Eichendorff, Andersen etc.
Senta Berger, Reader

Münchner MotettenChor, m/m/c-brass
Conductor: Hans Rudolf Zöbeley
CD DDD, 1996



Carl Orff
Carmina Burana, Catulli Carmina, Dithyrambi

Regina Klepper, James Taylor, Ulrich Reß, Dietrich Henschel
Münchner MotettenChor, Residenzorchester München
Conductor: Hans Rudolf Zöbeley
Double CD DDD, 1994



Luigi Cherubini
Missa solemnis Nr. 2 d-moll

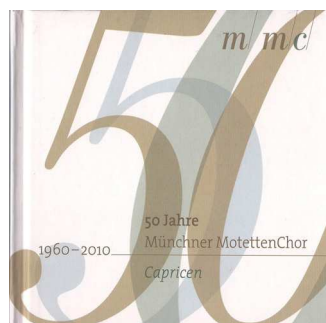
Monika Wiebe, Helena Jungwirth
Rodrigo Orrego, Wolf Matthias Friedrich
Münchner MotettenChor, Münchner Symphoniker
Conductor: Hans Rudolf Zöbeley
CD DDD, 1992

Other Recordings



Müncher MotettenChor – Christmas Card
"München singt"

German and international Christmas carols
Conductors: Hans Rudolf Zöbeley und Hayko Siemens
Card with mini-CD, 2009



50 Jahre Münchner MotettenChor

Capricen

From Bach to Bernstein

Conductors: Hans Rudolf Zöbeley and Hayko Siemens

50th Anniversary publication with CD DDD, 2010

REVIEWS

Excerpts from recent reviews. The full texts of all current reviews can be found on our website: www.muenchner-motettenchor.de

Süddeutsche Zeitung
8 December 2010
Klaus Kalchschmid

A Lively Fiftieth

Anniversary concert of the MotettenChor in recognition of Orff 50 years' Münchner MotettenChor was reason enough to celebrate; and what better way than with Orff's "Carmina Burana". This is the work that the vocal ensemble has travelled the globe with. It quickly grew into a large concert choir, following its foundation in 1960 by Hans Rudolf Zöbeley with music students for a lecture about the motets of Schutz. Enjott Schneider made a special gift to the choir with "Orbe rotundo" - Lieder von Leben, Magie und Tod", which in 50 minutes picks up on and continues Orff's theme and choice of texts using the same orchestration with three soloists.

The concertante first performance of "Ein szenischer Bilderbogen zum Jahreskreis nach lateinischen und mittelalterlichen Texten" (incl. texts from psalms, epitaphs, Carmina Burana, von Oswald von Wolkenstein and Neidhart von Reuenthal) demonstrated Schneider's virtuosity in playing on Orff's keyboard; how to respectfully make rhythmic and harmonic quotes, not quite as succinctly and pointedly as in the original, but always a little more supported by the strings and also with clear diction. For 'Walgurgisnacht' and 'Johannisnacht', the established opera and film composer ("Schlafes Bruder" and "Stalingrad") then pulled out further stops and, in the glorious "Domine Deus meus magnificatus", showed clearly audible reverence to Mahler's Eighth.

Unfortunately, Sandra Moon, Robert Sellier and, above all, Todd Boyce didn't have a lot to do in the Schneider. For them, there were all the more effective solos in "Carmina". Although the brightly shining soprano lacked soaring radiance in the high notes, Robert Sellier sang the swan over the fire in a white dressing gown and with a perfect mix of high tenor and wailing falsetto. With his clear but nevertheless striking baritone, Todd Boyce mastered all facets, ranging from gently greeting the spring, hot-blooded erotic desire and bawdy drunkenness.

Ludwigsburg
23 February 2009
Dietholf Zerweck

"Carmina Burana" cheerful and magnificent

The Münchner MotettenChor and the Stuttgart Philharmonic enthral in 'Forum am Schlosspark'.

The main work of the evening, Carl Orff's "Carmina Burana", was performed magnificently and bursting with life. The extremely popular choral cycle of spring, dance and love songs from a mediaeval manuscript from the Monastery at Benediktbeuren has regularly been performed at the Forum, but the piece is seldom heard with so much contrast and vocal expression, with such an instrumentally brilliant rendition by the Stuttgart Philharmonic. The "O Fortuna" of the 80-strong choir was already stunning, the various colours of the women's and men's voices coming across with fantastic crispness: "Üf dem Anger" brought stormy changes of hot and cold passion, "In Taberna" the conductor also letting the orchestra loose. The audience in the Forum responded with standing ovations.

Süddeutsche Zeitung
7 July 2008
Klaus Kalchschmid

Klassik-Open-Air - Löwenpranke

A mega 'Klassik-Open-Air' was on offer at and around Odeonsplatz – from the "Creation", through Beethoven's Fifth Piano Concerto, to the tremendous finale of Antonín Dvorák's 'New World' Symphony.

The MotettenChor under the direction of Hayko began intimately in Brunnenhof der Residenz with the origin of the cosmos, the "representation of chaos" in Haydn's oratorio on the creation of the world and mankind. Without any amplification whatsoever, and therefore, despite loss of sound and resulting subtlety also at the dramatic moments, the effect was enchantingly airy in both senses, appropriate to the music and subject matter.

Thomas Gropper's fine and beautifully controlled bright baritone voice was equally effective as the radiant tenor of Marcus Ullmann and the lightly metallic soprano brilliance of Ulrike Staude. The MotettenChor and the Radio Symphony Orchestra Pilsen sounded well-balanced with good presence in almost every phrase.

Süddeutsche Zeitung
19 March 2008
Andreas Pernpeintner

Well Differentiated

The Münchner MotettenChor with Bach's "Johannes-Passion"

The opening appeal of the Lord flashed through the Herkulesaal like a painful outcry. ... This was not a serious reason for concern because the confusion was only momentary: very soon the splendid homogeneity of the chorales showed that conductor Hayko Siemens had excellently prepared the Münchner MotettenChor for the work: Mostly leaning forward, as if to approach the singers, he demanded a strikingly precise differentiation between the various sound patterns. And the choir reacted magnificently, with fine shades of dynamic and accurate articulation; and utterly rousing, dramatically convincing vigour in the lively choruses. ...

Süddeutsche Zeitung
27.11.2007
Klaus Kalchschmid

A raw and wild prophet

The Münchner MotettenChor with Mendelssohn's "Elijah"
...The main burden of the two-and-a-half-hour oratorio rested however with the Münchner MotettenChor, which carried it admirably easily without appearing tired, with extraordinary accuracy in rhythm and intonation, moreover always refined in its expression. Together with the inspirational Munich Symphony Orchestra and under Siemens, the performance was colourful, extremely lively, exciting and, at the end, moving. It was just as convincing in the quiet passages as in the dramatic outbursts...

Traunreuter Anzeiger
20.11.07

Münchner MotettenChor with "Elijah":

... Enthusiasm and dedication to singing do not necessarily go hand in hand with precision, sound quality and musical distinction. But following his acclaimed "Elijah" by Felix Mendelssohn Bartholdy ... can make claim to this for himself and his first-rate choir. He conducted confidently without a score, with complete assurance and careful diligence, even with the treble soloist up in the gallery (Johannes Lehner from the Augsburg Domsingknaben). It was a joy to listen to the clear diction and emphatic delivery of the choral passages, never hackneyed - from inflamed anger to tender feeling. ... Munich can be proud to have such an exhilarating ensemble named after it.

Der Neue Merker,
Vienna

Munich, Herkulesaal, "ELIJAH"

Hayko Siemens will have been conductor of the Münchner MotettenChor for ten years next year. This approaching anniversary was marked by a brilliant performance of Felix Mendelssohn Bartholdy's oratorio "Elijah". It was convincing evidence of the good hands that this amateur choir finds itself in! Over 100 singers provided perfect harmony, artistic flexibility and vocal excellence. Together with the distinguished Münchner Symphoniker, church musician Siemens offered no anaemic and reflective view of the story, but rather an enthralling biblical drama, full of energy and veracity - but also full of intimacy where appropriate. ...

Münchner Merkur
14.11.2006
Tobias Hell

Slender Beethoven - MotettenChor with Missa Solemnis

Beethoven's "Missa Solemnis" is a regular and welcome part of the Münchner MotettenChor programme. However, anyone who believes that a performance of the work might be routine for choir was able to find out otherwise in the Herkulesaal. The choir followed its artistic director Hayko Siemens with great concentration and precise articulation, although he sometimes took Beethoven's tempo markings a little too literally. For example, in the "Kyrie" according to the score, the composer simply requires due "devotion": stretching the interpretation to its limits, Siemens additionally demanded every last drop of breath from his singers. They mastered this precipice just as competently however as the sudden change into the "Gloria", where the conductor knew how to clearly distinguish between the alternating voices. ...

Süddeutsche Zeitung
10.05.2005
Sebastian Werr

Impressive

Benjamin Britten's "War Requiem" is a about sorrow, but also about reconciliation with the erstwhile enemy. To mark the end of the War sixty years ago, the Münchner MotettenChor under the direction of Hayko Siemens gave a performance in the Herkulessaal. Despite the huge number of performers, with three soloists, choir, children's choir, chamber and symphony orchestra, Britten's composition is striking above all because of the tranquil moments. For example, in the lamenting "Lacrimosa", which, through the superimposition of Camilla Nylund's luminescent soprano, had a shattering effect. ... the Münchner MotettenChor also retained its full, warm sound in the pianissimo of the restrained introduction, in order to then duly thunder in the "Dies irae"... A long silence after the final chord had ended.

Westdeutsche Zeitung
13. 04. 2004
Hartmut Sassenhausen

KULTUR in WUPPERTAL

Ovations for perfect harmony

Beethoven's "Missa solemnis" left almost nothing to be desired. Symphony Orchestra, Münchner MotettenChor and soloists warmly applauded.As an exchange concert with the Münchner MotettenChor, the Wuppertal Symphony Orchestra performed the epic work on Good Friday in the Stadthalle in such a stimulating way that it naturally resulted in long standing ovations. Under the always careful and exact direction of Hayko Siemens, conductor of the Münchner MotettenChor, the City's orchestra, thanks to its subtle and well-balanced sound, gave a consistent and thrilling-sounding rendering of the score. It also accompanied the choir and soloists very sensitively. ... Appearing in Wuppertal for the first time, the Münchner MotettenChor presented itself as accurate and homogeneous. The singers proved themselves; soft in piano, then in turn accomplished and strong-voiced in forte; with excellent intonation and extremely competent even in the complicated fugal passages.

Süddeutsche Zeitung
4.11.2003
Klaus P. Richter

Letzte Lieder

The MotettenChor and Symphoniker are convincing in the Herkulessaal ... In the "Requiem" [Ein Deutsches Requiem, Brahms] Siemens did everything possible to avoid any kind of Wilhelmian pomp or Protestant sentimentality. Powerfully conceived and clearly worked out were "Selig sind, die da Leid tragen" and "Herr, lehre doch mich". In the tricky "Ihr habt nun Traurigkeit" it didn't always work, perhaps bearing in mind soprano soloist Esther Hildsberg and her more sensitive singing of the low notes. In contrast, the timbre und presence of bass-baritone Felix Speer was magnificent. However, most brilliant of all was the Münchner MotettenChor, which, under Hayko Siemens, demonstrated that it is one of Munich's top amateur choirs.

REPertoire

Excerpts - You can find the full repertoire on our website!

Johann Sebastian Bach

Hohe Messe in h-moll – Johannespassion – Matthäuspassion -
Weihnachtsoratorium – Magnificat – Masses - Cantatas and Motets

Ludwig van Beethoven

Chorphantasie - Missa solemnis - Messe C-Dur - Symphonie Nr. 9 -
Cantata "Der glorreiche Augenblick"

Hector Berlioz

Te Deum

Georges Bizet

Te Deum

Alexander Borodin

Polovetsian Dances from Prince Igor

Johannes Brahms

Ein Deutsches Requiem - Fest- und Gedenksprüche - Liebesliederwalzer –
Altrhapsodie – Nänie – Schicksalslied

Benjamin Britten

Cantata Misericordium - Hymn to St. Cecilia - War Requiem

Max Bruch

Lied von der Glocke

Anton Bruckner

Masses in E minor and F minor - Te Deum – Graduals

Luigi Cherubini

Missa Solemnis

Maurice Duruflé

Requiem

Antonin Dvořák

Stabat Mater - Mass in D Major – Requiem - Te Deum

Gabriel Fauré

Requiem

Charles Gounod

St. Cecilia Mass

George Frideric Handel

Messiah - Israel in Egypt – Solomon - Utrecht and Dettingham Te Deums -
Acis and Galathea

Joseph Haydn

The Creation - The Seasons – Masses

Wilfried Hiller

Schulamit – Lieder und Tänze der Liebe

Arthur Honegger

Le Roi David

Leoš Janáček

Glagolitic Mass

Orlando di Lasso

Motets

Frank Martin

In terra pax – Golgotha – Requiem

Felix Mendelssohn BartholdyElijah – St. Paul - Symphony No. 2 "Lobgesang" - Die erste
Walpurgisnacht - Christus (Oratorio fragment) – Kyrie – Motets**Claudio Monteverdi**

Vespers of 1610

Wolfgang Amadeus MozartGroße Messe c-moll – Requiem - Ave verum Corpus - Vesperae Solennes -
Coronation Mass and other Masses - Kyrie in D Minor**Carl Orff**

Carmina Burana - Catulli Carmina – Dithyrambi

Giovanni P. da Palestrina

Missa Papae Marcelli

Francis Poulenc

Stabat Mater – Gloria – Passion Motets

Giacomo Puccini

Messa di Gloria

Henry Purcell

Dido and Aeneas - King Arthur

Max Reger

Geistliche Gesänge

Enjott Schneider

Orbe rotundo

Franz Schubert

Mass in E-flat Major - Mass in A-flat Major and other Masses – Lieder

Heinrich Schütz

Weihnachtshistorie – Passionen - Musikalische Exequien

Richard Strauss

Wanderers Sturmlied - Die Tageszeiten – Taillefer

Giuseppe Verdi

Missa da Requiem - Quattro pezzi sacri

MAJOR SOLOISTS

who have worked with the Münchner MotettenChor since 1960

Arleen Augér	Theo Adam
Janet Baker	Claes H. Ahnsjö
Juliane Banse	Francisco Araiza
Ileana Cotrubas	Hans Peter Blochwitz
Ingeborg Danz	Wolfgang Brendel
Brigitte Faßbaender	Kieth Engen
Sylvia Geszty	Christian Gerhaher
Agnes Giebel	Ernst Haefliger
Reri Grist	Nikolaus Hillebrand
Julia Hamari	Robert Holl
Marga Höffgen	Werner Hollweg
Gundula Janowitz	Jonas Kaufmann
Michaela Kaune	John van Kesteren
Maria Cristina Kiehr	Waldemar Kmentt
Eva Lind	Jan Kobow
Edith Mathis	Donald McIntyre
Waltraud Meier	Sigmund Nimsgern
Ann Monoyos	Thomas Quasthoff
Noemi Nadelmann	Karl Ridderbusch
Camilla Nylund	Matti Salminen
Norma Procter	Roberto Scandiuzzi
Christiane Oelze	Markus Schäfer
Lotte Schädle	Bo Skovhus
Marga Schiml	Hans Sotin
Marilyn Schmiege	James Taylor
Sharon Sweet	Michael Volle
Hertha Töpfer	James Wagner
Anna Tomowa-Sintow	Scot Weir
Edith Wiens	Wolfgang Windgassen

RENOWNED SPEAKERS

- "König David" by Honegger: Peter Lühr, Rolf Boysen and Dietrich Fischer-Dieskau
- Readers at Christmas concerts: Senta Berger, Cornelia Froboess, Gerd Anthoff, Wolf Euba, Günter Mack, Nikolaus Paryla, Herbert Rosendorfer, Michael Lerchenberg

IMPORTANT CONCERT VENUES

of the Münchner MotettenChor in recent years

Alte Oper, Frankfurt/Main	Liederhalle, Stuttgart
Avery Fisher Hall, New York	Palacio de Bellas Artes, Mexico City
Frauenkirche, Dresden	Philharmonie, Berlin
Grand Theatre, Shanghai	Sala Sao Paulo, Sao Paulo
ICC Binyanei Ha'Ooma, Jerusalem	Smetana Hall, Prague
Congress Centre, Istanbul	Teatro Colon, Buenos Aires
Kurhaus, Wiesbaden	Teatro d. Awvaloranti, Città della Pieve

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Registration Number VR 6429

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