

Joseph Haydn (1732–1809)

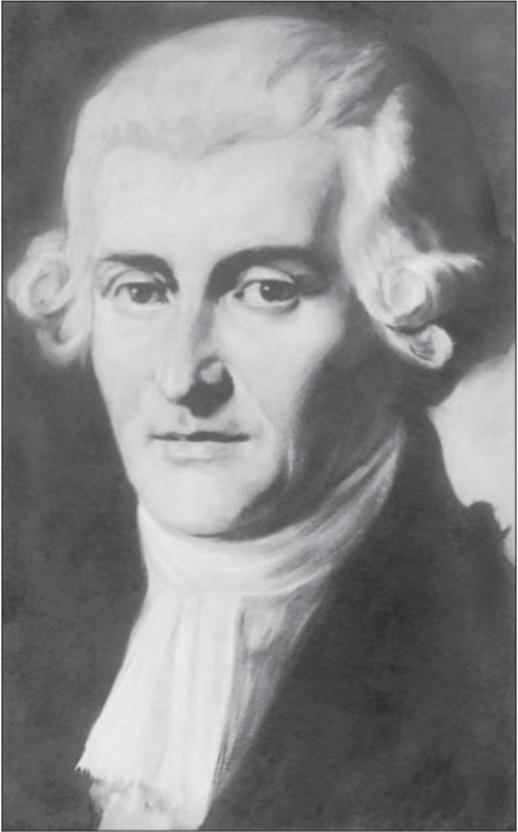
COMPACT DISC ONE		TT 59:58
1 - 11	Therisenmesse	41:57
12 - 17	Kleine Orgelmesse	17:49
COMPACT DISC TWO		TT 61:59
1 - 11	Schöpfungsmesse	43:42
12 - 17	Missa 'rorate coeli desuper'	6:49
18 - 19	Gloria from Schöpfungsmesse	11:03
COMPACT DISC THREE		TT 58:32
1 - 11	Harmoniemesse	43:13
12 - 16	Salve Regina	15:07
COMPACT DISC FOUR		TT 63:38
1	Te Deum	6:50
2 - 12	Paukenmesse (Missa in tempore belli)	38:44
13 - 14	Incidental music to 'Alfred, König der Angelsachsen'	9:27
15	Te Deum	8:20
COMPACT DISC FIVE		TT 63:15
1 - 11	Nelsonmesse	38:44
12 - 14	Ave Regina	11:46
15 - 20	Missa brevis	12:27
COMPACT DISC SIX		TT 62:23
1 - 12	Heiligmesse (Missa Sancti Bernardi von Offida)	34:00
13 - 23	Nikolaimesse (Missa Sancti Nicolai)	28:16
COMPACT DISC SEVEN		TT 70:29
1 - 18	Missa Sanctae Caeciliae (Missa Cellensis)	64:10
19 - 20	Missa sunt bona mixta malis	6:17
COMPACT DISC EIGHT		TT 70:56
1 - 10	Große Orgelmesse (Missa in honorem BVM)	38:17
11 - 20	Mariazeller Messe (Missa Cellensis (No. 2))	32:37

Susan Gritton soprano
 Janice Watson soprano
 Nancy Argenta soprano
 Lorna Anderson soprano
 Pamela Helen Stephen
 mezzo-soprano
 Catherine Denley
 mezzo-soprano
 Louise Winter
 mezzo-soprano
 Mark Padmore tenor
 Stephen Varcoe baritone
 Ian Watson organ
 Collegium Musicum 90
 Richard Hickox

CHACONNE**HAYDN**

THE COMPLETE MASS EDITION


 COLLEGIUM MUSICUM 90
RICHARD HICKOX
CHANDOS early music



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Joseph Haydn

Joseph Haydn (1732–1809)

COMPACT DISC ONE

Mass (Hob. XXII:12)

in B flat major • in B-Dur • en si bémol majeur

Theresienmesse

1	I Kyrie	4:53
2	II Gloria: 'Gloria in excelsis Deo' –	2:36
3	'Gratias agimus tibi' –	6:32
4	'Quoniam tu solus sanctus'	2:52
5	III Credo: 'Credo in unum Deum' –	1:52
6	'Et incarnatus est' –	3:33
7	'Et resurrexit'	4:18
8	IV Sanctus	2:12
9	V Benedictus	6:39
10	VI Agnus Dei: 'Agnus Dei' –	2:33
11	'Dona nobis pacem'	3:42

Missa brevis Sancti Joannis de Deo (Hob. XXII:7)

in B flat major • in B-Dur • en si bémol majeur

Kleine Orgelmesse

12	I Kyrie	1:54
13	II Gloria	0:52
14	III Credo	3:26
15	IV Sanctus	1:06
16	V Benedictus	5:22
17	VI Agnus Dei	4:58

Janice Watson soloist

TT 59:58

COMPACT DISC TWO

Missa solemnis (Hob. XXII:13) 43:42

in B flat major • in B-Dur • en si bémol majeur

Schöpfungsmesse (Creation Mass)

1	I	Kyrie	6:20
2	II	Gloria: 'Gloria in excelsis Deo' –	7:12
3		'Quoniam tu solus sanctus'	3:47
4	III	Credo: 'Credo in unum Deum' –	2:06
5		'Et incarnatus est' –	2:58
6		'Et resurrexit' –	2:48
7		'Et vitam venturi saeculi'	1:35
8	IV	Sanctus	3:05
9	V	Benedictus	6:36
10	VI	Agnus Dei: 'Agnus Dei' –	3:21
11		'Dona nobis pacem'	3:41
		Susan Gritton • Pamela Helen Stephen	
		Mark Padmore • Stephen Varcoe soloists	

Missa 'rorate coeli desuper' (Hob. XXII:3) 6:49

in G major • in G-Dur • en sol majeur

12	I	Kyrie –	0:49
13	II	Gloria –	0:41
14	III	Credo –	2:00
15	IV	Sanctus –	0:42
16	V	Benedictus –	0:49
17	VI	Agnus Dei	1:48

Gloria from 'Schöpfungsmesse' 11:03

Haydn's alternative Gloria for Empress Marie Therese

18	II	Gloria: 'Gloria in excelsis Deo' –	7:12
19		'Quoniam tu solus sanctus'	3:51

TT 61:59

COMPACT DISC THREE

Mass (Hob. XXII:14) 43:13

in B flat major • in B-Dur • en si bémol majeur

Harmoniemesse

1	I	Kyrie	8:07
2	II	Gloria: 'Gloria in excelsis Deo' –	2:05
3		'Gratias agimus' –	5:18
4		'Quoniam tu solus sanctus'	3:10
5	III	Credo: 'Credo in unum Deum' –	2:46
6		'Et incarnatus est' –	3:49
7		'Et resurrexit'	4:25
8	IV	Sanctus	2:59
9	V	Benedictus	4:07
10	VI	Agnus Dei: 'Agnus Dei' –	3:13
11		'Dona nobis pacem'	2:57

	Salve Regina (Hob. XXIIIb:1)	15:07
	in E major • in E-Dur • en mi majeur	
12	I 'Salve Regina' –	5:20
13	II 'Ad te clamamus' –	3:06
14	III 'Eia ergo, advocata nostra'	2:18
15	IV 'Et Jesum' –	0:52
16	V 'O clemens, o pia'	3:30
	Nancy Argenta soloist	
	TT 58:32	

	COMPACT DISC FOUR	
1	Te Deum (Hob. XXIIIc:1)	6:50
	in C major • in C-Dur • en ut majeur	
	Nancy Argenta • Catherine Denley	
	Mark Padmore • Stephen Varcoe soloists	

	Missa in tempore belli (Hob. XXII:9)	38:44
	in C major • in C-Dur • en ut majeur	
	<i>Paukenmesse</i>	
2	I Kyrie	4:45
3	II Gloria: 'Gloria in excelsis Deo' –	2:41
4	'Qui tollis peccata mundi' –	5:29
5	'Quoniam tu solus sanctus'	2:19
6	III Credo: 'Credo in unum Deum' –	1:11
7	'Et incarnatus est' –	4:10
8	'Et resurrexit'	4:25
9	IV Sanctus	2:10
10	V Benedictus	5:45

11	VI Agnus Dei: 'Agnus Dei' –	2:45
12	'Dona nobis pacem'	2:38
	Nancy Argenta • Catherine Denley	
	Mark Padmore • Stephen Varcoe soloists	

	Incidental music to	
	'Alfred, König der Angelsachsen'	9:27
13	Aria des Schutzgeistes (Hob. XXX:5a)	6:09
	(The Guardian Spirit's Aria)	
	Jacqueline Fox speaker	
	Nancy Argenta soloist	
14	Chor der Dänen (Hob. XXX:5b)	3:12
	(Chorus of the Danes)	
15	Te Deum (Hob. XXIIIc:2)	8:20
	in C major • in C-Dur • en ut majeur	
	TT 63:38	

	COMPACT DISC FIVE	
	Mass (Hob. XXII:11)	38:44
	in D minor • in d-Moll • en ré mineur	
	<i>Nelsonmesse</i> (Nelson Mass)	
1	I Kyrie	4:26
2	II Gloria: 'Gloria in excelsis Deo' –	3:24
3	'Qui tollis peccata mundi' –	4:29
4	'Quoniam tu solus sanctus'	2:44
5	III Credo: 'Credo in unum Deum' –	1:36
6	'Et incarnatus est' –	4:12

7		'Et resurrexit'	3:34
8	IV	Sanctus	2:30
9	V	Benedictus	5:59
10	VI	Agnus Dei: 'Agnus Dei' –	3:00
11		'Dona nobis pacem'	2:33
		Susan Gritton • Pamela Helen Stephen Mark Padmore • Stephen Varcoe soloists	
		Ave Regina (Hob. XXIIIb:3)	11:46
		in A major • in A-Dur • en la majeur	
12		'Ave Regina coelorum' –	5:41
13		'Gaude Virgo gloriosa' –	1:15
14		'Valde, o valde'	4:50
		Susan Gritton soloist	
		Missa brevis (Hob. XXII:1)	12:27
		in F major • in F-Dur • en fa majeur	
15	I	Kyrie	1:15
16	II	Gloria	1:37
17	III	Credo	2:42
18	IV	Sanctus	1:03
19	V	Benedictus	3:11
20	VI	Agnus Dei	2:40
		Susan Gritton • Pamela Helen Stephen soloists	

TT 63:15

COMPACT DISC SIX

Missa Sancti Bernardi von Offida (Hob. XXII:10) 34:00
in B flat major • in B-Dur • en bémol majeur

Heiligmesse

1	I	Kyrie	4:14
2	II	Gloria: 'Gloria in excelsis Deo' –	2:08
3		'Gratias agimus tibi' –	3:30
4		'Quoniam tu solus sanctus'	2:41
5	III	Credo: 'Credo in unum Deum' –	1:24
6		'Et incarnatus est' –	3:40
7		'Et resurrexit' –	1:59
8		'Et vitam venturi saeculi'	1:56
9	IV	Sanctus	1:22
10	V	Benedictus	5:09
11	VI	Agnus Dei: 'Agnus Dei' –	3:07
12		'Dona nobis pacem'	2:33

Missa Sancti Nicolai (Hob. XXII:6) 28:16
in G major • in G-Dur • en sol majeur

Nikolaimesse

13	I	Kyrie	3:17
14	II	Gloria: 'Gloria in excelsis Deo' –	3:30
15		'Quoniam tu solus sanctus'	1:03
16	III	Credo: 'Credo in unum Deum' –	0:39
17		'Et incarnatus est' –	3:23

18		'Et resurrexit' –	1:19
19	IV	Sanctus: 'Sanctus, sanctus, sanctus' –	1:36
20		'Pleni sunt coeli'	0:48
21	V	Benedictus	5:39
22	VI	Agnus Dei: 'Agnus Dei' –	3:13
23		'Dona nobis pacem'	3:29

TT 62:23

COMPACT DISC SEVEN

Missae Cellensis (Hob. XXII:5) 64:10
 in C major • in C-Dur • en ut majeur
Missae Sanctae Caeciliae

1	I	Kyrie: 'Kyrie eleison' –	2:52
2		'Christe eleison' –	3:21
3		'Kyrie eleison'	3:02
4	II	Gloria: 'Gloria in excelsis Deo' –	2:55
5		'Laudamus te' –	4:26
6		'Gratias agimus tibi' –	2:32
7		'Domine Deus, Rex coelestis' –	6:04
8		'Qui tollis peccata mundi' –	5:02
9		'Quoniam tu solus sanctus' –	3:23
10		'Cum Sancto Spiritu' –	0:27
11		'In gloria Dei Patris'	2:50
12	III	Credo: 'Credo in unum Deum' –	3:41
13		'Et incarnatus est' –	7:27

14		'Et resurrexit'	5:02
15	IV	Sanctus	1:30
16	V	Benedictus	5:13
17	VI	Agnus Dei: 'Agnus Dei' –	1:59
18		'Dona nobis pacem'	2:16

Missae sunt bona mixtae malis (Hob. XXII:2) 6:17
 in D minor • in d-Moll • en ré mineur

19	I	Kyrie	2:39
20	II	Gloria	3:37

TT 70:29

COMPACT DISC EIGHT

Missae in honorem BVM (Hob. XXII:4) 38:17
 in E flat major • in Es-Dur • en mi bémol majeur
Große Orgelmesse

1	I	Kyrie	5:41
2	II	Gloria: 'Gloria in excelsis Deo' –	1:06
3		'Gratias agimus tibi' –	6:04
4		'Quoniam tu solus sanctus'	1:49
5	III	Credo: 'Credo in unum Deum' –	2:04
6		'Et incarnatus est' –	4:06
7		'Et resurrexit'	3:39
8	IV	Sanctus	1:56
9	V	Benedictus	6:03
10	VI	Agnus Dei	5:45

Haydn: The Complete Mass Edition

	Missa Cellensis (No. 2) (Hob. XXII:8)	32:37
	in C major • in C-Dur • en ut majeur	
	<i>Mariazeller Messe</i>	
11	I Kyrie	4:20
12	II Gloria: 'Gloria in excelsis Deo' –	1:35
13	'Gratias agimus tibi' –	5:09
14	'Quoniam tu solus sanctus'	1:51
15	III Credo: 'Credo in unum Deum' –	1:35
16	'Et incarnatus est' –	4:13
17	'Et resurrexit'	2:13
18	IV Sanctus	2:06
19	V Benedictus	5:07
20	VI Agnus Dei	4:22
	TT 70:56	

Susan Gritton soprano (CD 2, 5, 7 & 8)

Janice Watson soprano (CD 1)

Nancy Argenta soprano (CD 3 & 4)

Lorna Anderson soprano (CD 6)

Pamela Helen Stephen mezzo-soprano (CDs 1, 2, 3, 5, 6 & 7)

Catherine Denley mezzo-soprano (CD 4)

Louise Winter mezzo-soprano (CD 8)

Mark Padmore tenor

Stephen Varcoe baritone

Ian Watson organ (CD 8)

Collegium Musicum 90

Richard Hickox

In comparison with his contribution to the quartet, the symphony, opera and many other genres, Haydn's tally of fourteen masses is a small one. His musical upbringing in Rohrau, Hainburg and, especially, Vienna was almost entirely within the confines of the Catholic Church with its rich tradition of performance and composition. A career as a church musician would have been a perfectly natural development for the young Haydn. In the 1750s, however, he became esteemed as an innovative composer of instrumental music, and at the Esterházy court from 1761 onwards circumstances ensured that he never developed a continuing career as a composer of church music. Although from 1766 Haydn was nominally in charge of church music at the court, Prince Nicolaus Esterházy was not particularly interested in promoting it, preferring instrumental music and opera (unlike his grandson, also Nicolaus, who was to be associated with the six late masses). Nevertheless, between 1766 and 1772 Haydn did manage to compose four masses, largely, it seems, because he wanted to rather than because he was required to do so: the first

Missa Cellensis, the *Missa sunt bona mixta malis*, the *Große Orgelmesse* and the *Missa Sancti Nicolai*.

When Haydn returned to Vienna in 1795 from the second of his two visits to London, he resumed his duties as *Kapellmeister* to the Esterházy family. By 1802 he had served the Esterházy court for forty-one years, and the reigning prince, Nicolaus II, was his fourth master. Musical life of the court had been at a low ebb since 1790, and because of the diminished interest of his employers, the court had lost its position as a leading cultural centre in the Austrian Monarchy. The resident opera company had been disbanded, the summer palace at Eszterháza was no longer in use, and there was no permanently constituted orchestra. Haydn was retained as *Kapellmeister*, mainly out of loyalty, but also because the Esterházy family could rightly claim some of the glory that this now world-famous figure had earned. The Prince's main cultural interest lay in amassing a large collection of paintings (later displayed to the public), but he was also interested in church music and re-activated the musical life of the

court, encouraged in this by his wife, Princess Marie Hermenegild (1768–1845). Instead of the symphonies and operas of former years, Haydn was now required to compose a new mass every year for the nameday of the Princess; each mass was performed on the nearest convenient Sunday to 8 September, the Feast of Our Lady. These celebrations became a central feature in the social calendar of the Esterházy court, celebrated with fireworks, visits by acting troupes who presented a season of plays and operas, and a special mass service at the local Bergkirche. Between 1796 and 1802 Haydn composed six masses for these occasions: the *Heiligmesse*, *Paukenmesse*, *Nelsonmesse*, *Theresienmesse*, *Schöpfungsmesse* and *Harmoniemesse*.

COMPACT DISC ONE

The **Theresienmesse** is the fourth of the series of six late masses, and like all Haydn's church music it circulated quickly through the Austrian territories. The Empress Marie Theresie was an avid collector of Haydn's music and soon added it to her library; from this association grew the view that the work had been composed for the Empress, hence the misleading nickname *Theresienmesse*.

The vocal forces of the mass are the customary soprano, alto, tenor and bass

soloists plus chorus, written in such a way that there is a continual interweaving of single and massed voices. Unique to this mass, however, is the orchestral sonority. The absence of a regularly constituted court orchestra encouraged Haydn to score each of the six masses in a different manner. To the basic sonority of strings and organ continuo, the *Theresienmesse* adds the warm sounds of clarinets and bassoons, and the brilliance of trumpets and timpani.

These varied orchestral hues are immediately apparent in the slow introduction, encouraging a mood that is variously lyrical and dramatic. The introduction unostentatiously hints at the shape of the themes that are to be used in the subsequent *Allegro*: the fugue subject associated with the text 'Kyrie eleison' and the secondary, more lightly-scored idea associated with the text 'Christe eleison'. While the emotional response of the Kyrie (and the mass as a whole) is typical of Austrian church music of the time – an appropriate aural equivalent to the stunningly decorated Baroque and Rococo churches of the area – what is distinctive is the desire to reinforce this tradition with a powerful sense of musical argument that is modern rather than backward-looking. Two further instances will have to suffice.

At the end of the Credo Haydn has a fugue, as was the norm, to draw the lengthy

movement to a climactic conclusion. But Haydn's fugue is not a dry-as-dust, dutiful conclusion; it is founded on an infectiously jaunty subject that proclaims the joy as well as the certainty of eternal life. The Benedictus always constituted a musical and spiritual highlight in settings of the mass in the Classical period. The Benedictus in the *Theresienmesse* is one of Haydn's most captivating. After four movements in B flat major – some twenty-five minutes of music – the Benedictus switches magically to a luminous G major; the delightfully tuneful orchestral introduction leads to an extended setting of the text, culminating in a central climax when the music swings round to B flat major, the home key, so that the composer can feature trumpets and timpani to punctuate a martial declamation of the text.

The traditional three statements of 'Agnus Dei, qui tollis peccata mundi' are set in an *Adagio* tempo and in G minor. This mood of severity is swept aside by the return to B flat major and a fast tempo for the final section, 'Dona nobis pacem'. As always, Haydn is not merely asking for peace and deliverance, but also rejoicing in the fact that they are to be granted. There is no anguish or doubt, just a wonderful certainty.

The **Missa brevis Sancti Joannis de Deo** (*Kleine Orgelmesse*) is a much earlier work, dating from the 1770s; although the autograph is extant, rather unusually for Haydn he did not date it. The 'John of God' of the title is a reference to the patron saint of the Barmherzigen Brüder (the Hospitallers of St John of God), a holy order represented in many towns and cities in the Austrian Monarchy. They were esteemed for their medical services to the community, and were noted for their learned understanding of botany and medicine (the hospice next to their church in Vienna prepares and dispenses potions to this day). The order also believed strongly in the palliative powers of music which, consequently, played a more than usually prominent part in their worship. The Eszterházy family were regular benefactors of the order and Haydn himself had played the violin in services in the church in Vienna in the 1750s; many smaller pieces of church music (especially advent music) from the composer's youth can be associated with the order. This mass was probably written for the church in Eisenstadt. It is a much smaller church than the Bergkirche, where most of the six late masses were first performed. As a result the instrumental

forces could well have consisted of the minimum of two violins, one cello, one double bass and organ; the vocal forces are unlikely to have numbered more than two or three per part. It is a *Missa brevis*, a work designed not for an important holy day or to celebrate a nameday of a secular patron, but for routine services. The lengthier portions of the text, the Gloria and Credo, are set polytextually, that is, several clauses are sung simultaneously so as to proceed through the text in approximately a quarter of the time. This was a common characteristic of such masses, but Haydn balances such apparent perfunctoriness with more expansive treatment of other parts of the text. The opening and closing movements of the mass are in a slow tempo throughout, providing a contemplative frame for the work. But it is the Benedictus that offers the spiritual and musical highlight of the setting. It is a luxurious aria for solo soprano, accompanied by solo organ and strings. The composer may well have played the organ himself in early performances in Eisenstadt and almost certainly he would have brought a singer from the Esterházy court for this aria, simultaneously a celebration of a life in Christ and Haydn's tribute to the work of the Hospitallers of St John of God.

COMPACT DISC TWO

The *Schöpfungsmesse* ('Creation' Mass) is the fifth of the six late masses. By the time of its composition Haydn was an international figure whose symphonies, quartets and, most sensationally, the oratorio *The Creation* dominated musical taste, but he was still also the dutiful *Kapellmeister* at the Esterházy court. He began work on the latest nameday mass on 28 July 1801, completing it in just under seven weeks in readiness for performance on 13 September at the Bergkirche in Eisenstadt.

As there was no longer a steady and fully constituted orchestra available at the court, many players had to be engaged on an *ad hoc* basis. From 1800 onwards a reasonably full complement of wind players was available and so the *Schöpfungsmesse* was scored for oboes, clarinets, bassoons, horns, trumpets, timpani, strings and organ. In the section of the Credo dealing with the mystery of the Virgin Birth, the 'Et incarnatus est', Haydn had it in mind to depict the Holy Spirit in the centuries-old manner, as a dove. In music such an image is often represented by a flute. Since Haydn did not have a player at his disposal he gave the line to the organ, indicating that it should be played on a flute

stop, the only time in his career that the composer indicated an organ registration. According to one anecdote Haydn 'darted like a weasel' to the organ to play the part himself, much to the amusement of the performers.

The vocal forces are the customary SATB choir and four soloists (the latter sometimes briefly expanded to six). Instruments and voices are integrated into one seamless texture: the instruments are as much vocalists declaiming the text as the singers are instrumentalists projecting a complementary musical argument. As well as unconscious manipulation of forces, Haydn shows, too, how easily his mature language can move between melody with accompaniment and the most intricate contrapuntal writing. The latter never sounds stolid or spuriously authoritative, the fugue at the end of the Gloria, for instance, featuring a delightfully unorthodox chromatic theme.

Haydn had always enjoyed a reputation as a humorist in music, providing anything from witty manipulation of language to open guffaws. The nickname of this mass, 'Creation' Mass, draws attention to one of Haydn's most incautious musical pranks. In the Gloria, listeners and performers steeped in Austrian church music would

have expected a change of tempo from fast to slow at either the clause 'Gratias agimus tibi' or 'Qui tollis peccata mundi'. Instead Haydn's orchestra carries blithely on in a fast tempo, quoting Adam and Eve's music from the oratorio *The Creation*, music associated with the text 'The dew dropping morn, Oh how she quickens all!'; the instrumentation, including the very secular-sounding horns, is the same. In the mass the bass soloist then enters and repeats the tune with the very different words 'Qui tollis peccata mundi' before the choir in an abrupt change of tempo asks for mercy, 'Miserere nobis'. The joke is a multi-layered one: the salacious innuendo of the quotation, the sudden realization that the composer has 'forgotten' to change the tempo and the mock contrition of the choir. At least one person was offended: the Empress Marie Therese; Haydn had to recompose this passage in her copy of the mass. This alternative version too is recorded here. Listeners might feel that the offence is mitigated rather than removed, since the wrong tempo and the abrupt change at 'Miserere nobis' remain; only the quotation of the theme from *The Creation* is removed.

To any charges of mischievous impropriety Haydn would no doubt have replied that it was the impropriety of a believer, projected in order to assert the essential security of his

vision. This is the overwhelming impression that the mass leaves.

For nearly forty years Haydn had kept a draft catalogue of his compositions, the so-called *Entwurf-Katalog*. Sometimes in his old age Haydn rediscovered a work from his youth and added it to the catalogue. One of the most problematical of these very late entries is the one described as **Missa rorate coeli desuper in G**; Haydn noted too a very short musical incipit. The work remained lost until the twentieth century when it was discovered as work ascribed to Haydn's teacher, Georg Reutter, a respected composer of church music. Later, a source attributed to Haydn was discovered, several further sources naming it as a work of Reutter, and two claiming it as the work of a certain Ferdinand Arbesser. To aggravate an already complicated situation, the musical beginning recorded by Haydn in his catalogue is not quite the same as that in these rediscovered sources. In his old age Haydn had an imperfect memory of what he had composed, most infamously sanctioning the publication of the so-called Op. 3 quartets under his name, works that are undoubtedly spurious. One plausible explanation is that the mass represents the joint work of master and pupil, Reutter and Haydn, dating from the late 1740s when

Haydn was still a choirboy at the Hofkapelle in Vienna.

The unambitious nature of the work itself is not necessarily a reflection of Haydn's inexperience. Short settings of the mass in which the Gloria and Credo are set polytextually (here four different lines of the text are sung simultaneously) and with the minimum of accompaniment (two violin lines plus continuo) are frequently encountered in the period. 'Rorate coeli desuper' refers to the Introitus in the Liber Usualis used for the fourth Sunday in Advent, indicating that at least one performance took place on that date. Advent and Lent were two seasons in the church calendar when the musical ambition of masses was severely curtailed. This mass may well be an intriguing piece of juvenilia by Haydn, but it is also a useful reminder of how perfunctory church music in eighteenth-century Austria could be.

COMPACT DISC THREE

Haydn's **Harmoniemesse** was the composer's last major work, written at the age of seventy in 1802. Although he was to live for a further seven years and was able to invent many promising musical ideas, the increasingly frail old man lacked the physical and mental

stamina to attend to their potential. The *Harmoniemesse*, however, is certainly not the work of a weary composer; neither is it an introverted, spiritually reclusive work. There is no such thing as 'third period' Haydn: the enquiring and confident optimism that had sustained him in over half a century of composition is as keenly felt here as in any of his output.

The mass is scored for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings and organ. It was still comparatively unusual for a mass to be accompanied by an orchestra with a full wind section – a 'Harmonie'; the nickname ('mass with the wind band') reflects this fact rather than implying consistent solo use of wind instruments. The vocal forces were the customary SATB choir and soloists, the latter augmented by an extra soprano and tenor for a few bars near the end of the Credo.

In the opening Kyrie, the typical frankness of the main melodic statement is undermined by the chromatic note that begins the second phrase, and throughout this commanding movement soloists and choir enhance this feeling of a supplication made in the hopeful knowledge of a response; the literal meaning of Haydn's tempo marking, *Poco adagio*, seems very appropriate here – 'a little at ease'.

Carefully wrought musical argument is also typical of the mass as a whole, allowing those passages of simple melody and accompaniment, such as the 'Gratias agimus tibi' (in the Gloria) and the 'Et incarnatus est' (in the Credo), to yield a touching simplicity, and the fugues at the end of the Gloria and Credo to impart tremendous energy.

It is perhaps the tone of the Benedictus that is the least expected. Rather than being an expansive, lyrical movement for soloists, it is a brisk *Molto allegro* featuring the chorus, and a melody that is sung played in *pianissimo* octaves over a restless accompaniment, evoking the quiet excitement, rather than the comfort, of a life in Christ.

Most of the mass is set in the home key of B flat. For the beginning of the Agnus Dei, Haydn turns magically to G major, emphasized by extended writing for the soloists and members of the 'Harmonie', creating an optimistic mood that is crucially tempered by chromatic harmony and, later, by a single ominous timpani roll. A brisk fanfare heralds the 'Dona nobis pacem', a section of increasing assurance but with some excitable mirth from the 'Harmonie' along the way.

The **Salve Regina in E Major** belongs to the opposite end of Haydn's career, and can

justly be regarded as his first major work. In his twenties the composer had led a freelance existence in Vienna, playing the violin and the organ, directing some church services, accompanying singing lessons, giving his own keyboard lessons, providing music for a German opera company, and accepting more and more commissions for instrumental works. His formal education in music had been patchy and he was still learning his craft:

I wrote diligently, but not correctly, until at last I had the good fortune to learn the true fundamentals of composition from the celebrated Herr Porpora.

Nicola Porpora (1686–1768) had been one of Europe’s leading opera composers with a career that had taken him from his native Italy to Germany, England (where he was a rival of Handel) and, finally, Austria. For several years in the 1750s Haydn acted as an accompanist in singing lessons given by Porpora. The first work by the young composer to reveal Porpora’s professionalism is this *Salve Regina*, probably dating from 1756.

The work is scored for soprano soloist, SATB choir, strings (but without violas, as was typical of much Austrian church music) and organ. The alternation throughout of elaborate writing for the soloist and more chordal writing for the choir is highly effective. The

former, in particular, shows several Italianate tricks of the trade picked up from Porpora: the long note (*mesa di voce*) opening, the gently affecting rests in the middle of phrases and the agile decoration. It is the chorus, however, who end the work, with a quiet, contemplative cadence on the word ‘Maria’.

COMPACT DISC FOUR

The *Missa in tempore belli* (Mass in time of war) was Haydn’s own title for the Mass in C major, appearing on the autograph score and in the composer’s own catalogue of his music. During the summer and autumn of 1796, four years into the European war that followed the French Revolution, Austrian forces were under attack on two fronts: the Italian territories were being conquered by French troops under the inspired leadership of the young Napoleon, while on the western front French and Austrian troops were fighting for control of southern Germany. For the first time since the Turkish threat in 1683, Austria sensed an imminent invasion of its heartland.

It was against this background that Haydn, at the age of sixty-four, composed this mass. It was first performed in the Piaristenkirche in Vienna on 26 December 1796 as part of a service celebrating the admission to the

priesthood of Joseph Franz von Hofmann, whose father, rather appropriately, was Imperial and Royal Paymaster for War. The following year, rather than composing a new mass for the annual nameday celebrations of Princess Marie Hermenegild, Haydn introduced the Esterházy family to his *Missa in tempore belli*.

Given Haydn’s advanced age and the fact that the original commission for the mass was for a service in Vienna and the second performance was an equally local occasion, in the Bergkirche in Eisenstadt, it would have been understandable had the composer withdrawn into his background and written a gentle, comforting setting of the text. Instead, he made an inspired effort to incorporate the troubled mood of the times into the music, so as to project with even greater force the conviction of his Christian belief. Incorporating references to battles in a mass was not something new, but the potency of the integration found in the *Missa in tempore belli* was not to be surpassed until Beethoven’s *Missa solemnis*, composed a quarter of a century later.

‘In tempore belli’ first suggests itself, very subtly, in the Benedictus. Traditionally, the text of this movement was set indulgently, with an expansive, lyrical style and an

atmosphere that was gently ecstatic. Here, however, the opening orchestral introduction in C minor, with its short phrases leading to a powerful climax, suggests an entirely different mood; when the four solo voices enter it is not with expansive melodies but with a comparatively short motif, nervously shared between all four voices. Later, the music turns to C major, yet the memory of the unsettling C minor remains.

In the following *Agnus Dei* the menace is more explicit; the three traditional statements of the prayer are undermined by ominous drumbeats and insistent fanfares on wind instruments. In an interview with his first biographer, Georg August Griesinger, Haydn said the drumbeats should sound ‘as if one heard the enemy approaching in the distance’.

The opening movements of the mass – *Kyrie*, *Gloria*, *Credo* and *Sanctus* – provide a more conventional background to the ‘tempore belli’, but one that is informed with the full range of techniques and emotions typical of Haydn’s six late masses: easy integration of soloists and chorus, simple melodies as well as intricate fugues, and great vitality alongside sections of exquisite beauty. When, after the *Agnus Dei*, wind instruments herald the ‘*Dona nobis pacem*’ with a forceful flourish, it is not merely peace

that is granted but a victory that transcends the ‘tempore belli’: a secure vision delivered with irresistible joy.

While the mass had an appeal that was vividly contemporary, it also tapped into a firm tradition of Catholic church music in Austria in that its key, C major, was inevitably associated with the sound of trumpets and timpani, projecting the overlapping qualities of praise, celebration and triumph. Three of the remaining items on this disc explore the same idiom.

The first **Te Deum in C** was composed in the early 1760s when Haydn had just entered the service of the Esterházy family. The precise circumstances of its composition are not unknown; most likely it was first performed as part of the wedding celebrations in January 1763 that marked the marriage of Count Anton Esterházy and Countess Marie Therese Erdödy. As well as the sound of C major coloured by trumpets and timpani, the work has the typical three-part design common in settings of the *Te Deum* at the time: brisk outer sections framing a contrasting slow section for the words ‘*Te ergo quaesumus*’ (We therefore pray).

A few months before the first performance of the *Missa in tempore belli* in 1796, Haydn was in Eisenstadt taking part in the festivities

to celebrate the nameday of the Princess. As well as a church service with a new mass (the *Missa Sancti Bernardi*), there was a visit from a travelling theatre company, who performed over two dozen operas and plays during a six-week stay. On 9 September, the actual nameday, the play was **Alfred, König der Angelsachsen** (Alfred, King of the Anglo-Saxons), a free adaptation of an English play by Alexander Bicknell. Haydn provided three items of incidental music: an aria, a chorus and a duet, the last of which is incomplete. The aria is sung by the Guardian Spirit who comforts the imprisoned Queen Elvida. It is accompanied by a wind sextet of clarinets, horns and bassoons, and Queen Elvida’s responses are spoken against this wonderfully evocative background. The chorus is sung by the victorious Danes, celebrating a particularly bloodthirsty victory over the Anglo-Saxons. In mood and technique it foreshadows the *Missa in tempore belli* which was to occupy Haydn’s energies in the next few months; at the words ‘*Trompeten und Pauken verkünden den Sieg*’ (Trumpets and drums herald the victory) there is even an anticipation of the beginning of the ‘*Dona nobis pacem*’ from the Mass. This is the first recording of the chorus.

The second **Te Deum in C** was commissioned by the Empress Marie Therese,

probably in 1799. As an avid admirer of Haydn’s music she organised private concerts at the Imperial and Royal Court to explore his music. While sharing many generic features in common with the earlier *Te Deum* – C major, trumpets and timpani, and a three-part design – its colossal raw energy seems to sum up not only Haydn’s long experience as a composer but the whole heritage of such music. Although it was commissioned by the Empress, its first known performance took place in Eisenstadt in September 1800 as part of that year’s nameday celebrations.

COMPACT DISC FIVE

The year 1798 was one of the most remarkable in Haydn’s long life. He had recently completed his oratorio, *The Creation*, an ambitious work that had consumed his energy and imagination for over two years. The first few months of the year were taken up with the less fulfilling, but equally time-consuming task of supervising the copying of the scores and the parts in readiness for a series of four semi-public performances of the work that took place in late April/early May. As someone who was now lauded as Austria’s leading artistic figure, Haydn also directed two charity performances in April

of the choral version of the *Seven Last Words of Christ*.

By the end of May, Haydn was physically exhausted and, according to one source, had to be confined to his rooms for a few weeks to rest. He moved with the Esterházy family to Eisenstadt for the summer months, knowing that by September he was expected to produce a new mass for the Princess. Normally, Haydn liked to have up to three months to write such a work, but in 1798, probably because of his exhaustion, he did not begin the mass until 10 July, completing it by 31 August, a remarkably short period of fifty-three days. As well as composing against the clock, Haydn was faced with another restriction. Prince Esterházy was attempting to reduce expenditure at court and had dismissed the ‘*Harmonie*’ (windband) that Haydn had been able to call upon for previous nameday performances. His solution was to make a virtue of this situation and to score the mass for strings (always available in Eisenstadt), organ (played by the composer himself), three trumpet players (specially hired for the occasion) and timpani (a local player). The resulting sonority – sparse yet capable also of great theatricality – is a highly distinctive feature of the mass.

The mass was first performed at the Martinkirche in Eisenstadt on 23 September. It must have been about this time that Haydn entered the work in his catalogue of composition, calling it 'Missa in angustiis', that is, 'Mass in straitened times'. This was never the formal title of the work – Haydn's title was 'missa' – and it may well have been a wry reference to the limited time in which he had composed it, and to its restricted instrumental forces. Two years later, when Nelson visited Eisenstadt, the mass was performed in his presence, giving rise to the much more familiar nickname, the **Nelsonmesse**. Later commentators looking for 'Nelson'-like qualities in the work seized on the coincidence that in the summer of 1798, while Haydn was working on the mass, the British fleet under Nelson's leadership achieved a stunning victory over Napoleon's Mediterranean fleet in the Battle of Aboukir. But the news of this victory did not reach Haydn until after he had finished the mass. It is a mistake, therefore, to make a direct link between the mass and Nelson, and to associate 'straitened times' with specific events in contemporary European history.

Nobody, however, would wish to deny the extraordinary tension that informs certain movements of this mass, one that makes

the final resolution into unalloyed joy so uplifting. The first movement is in D minor, the only time in an orchestral mass that Haydn sets the text in a minor key. The unusual orchestral forces make their impact immediately, joined later by the chorus and a particularly flamboyant part for the solo soprano. D minor is next heard in the Benedictus which, rather than having the customary grace and lyricism, is a nervous movement, simmering with a latent power that is finally unleashed when the three trumpets play an insistent fanfare against the contradictory text of 'Blessed is he who comes in the name of the Lord'. In a way that Beethoven would have admired, this element of fear associated with D minor is juxtaposed with, and ultimately overcome by, radiant music in D major.

One of the most telling aspects of Haydn's status at the end of the eighteenth century is that music originally composed for the Catholic liturgy was performed extensively as concert music in Protestant Europe. The publishing firm of Breitkopf & Härtel in Leipzig issued five of the six late masses in print (including the 'Nelson' Mass) and continually pressed Haydn for further items of sacred music. In his old age Haydn had the touching experience of re-discovering some

long-forgotten works and selling them to Breitkopf & Härtel, sometimes amending the instrumentation. One of these rediscoveries was the **Missa brevis in F major**, probably Haydn's first mass and originally composed when he was seventeen or eighteen. 'What specially pleases me in this little work', he told one of his biographers, 'is the melody, and a certain youthful fire...'. The mass is scored for chorus, strings and organ, with two delightfully florid parts for solo sopranos. Its neat, unambitious nature should not be taken as the inexperience of a youthful composer; rather the reverse, for it was a very skilful setting of the text designed to further Haydn's career as a composer of church music in mid-century Vienna. This neatness is partly due to the composer's decision to follow the frequent practice of setting the 'Dona nobis pacem' to the same music as the Kyrie. Equally typical of contemporary practice is the Credo, in which several lines of the text are sung simultaneously, and the Benedictus, which adopts the opposite approach: a high ratio of music to words.

Also from the early part of Haydn's career is the **Ave Regina**. While nothing is known about the circumstances of its composition, it is likely to date from the mid-1750s when

Haydn's melodic style (especially for solo soprano) shows a deliberate attempt to absorb contemporary Italian mannerisms. The three movements are scored for solo soprano, chorus, strings and organ.

COMPACT DISC SIX

During the summer of 1796 Haydn worked on a mass for the forthcoming nameday celebrations. As was often the custom (there are three instances in Haydn's output), the work was given a title that featured a saint's name: **Missa Sancti Bernardi von Offida**. Bernard of Offida was a seventeenth century Capuchin monk who had been beatified by Pope Pius VI in 1795. The saint's day was 11 September which, in 1796, happened also to be the nameday of Princess Marie Esterházy. Haydn's work, therefore, was a tribute both to a lowly monk and a gracious patron and, though direct evidence is not forthcoming, it was almost certainly first performed on that date.

Haydn had not composed a mass for fourteen years and this work has an unmistakable feeling of the composer reconnecting with his roots in Austria after the excitement of two visits to London. As the opening of the Kyrie suggests, this is the most openly tuneful of Haydn's late masses;

at the beginning of the Sanctus he wrote in the margin next to the tenor line 'Heilig', drawing gentle attention to a well-known German hymn tune 'Heilig, Heilig' (Holy, Holy) which is concealed, like a favoured keepsake, in the middle of the texture. This musical reference occasioned the later nickname for the mass, *Heiligmesse*. More poignant is the 'Et incarnatus' section in the Credo, where yet another simple melody is developed as a three-part canon for solo voices. But, as throughout this mass, simplicity of utterance is only the prelude to something much more probing; in this passage Haydn uses his unrivalled mastery of orchestral colour as he explores the resonances of the text, high treble sounds, pizzicato strings and the sound of clarinets for the mystery of the Virgin Birth ('Et incarnatus est de Spiritu Sancto, ex Maria Virgine, et homo factus est'), male voices and low, bowed strings for a minor-key version of the same melody when the text turns to the death of Christ ('Crucifixus etiam pro nobis, sub Pontio Pilato').

A second distinctive feature of this mass – certainly in comparison with a work like the 'Nelson' Mass (1798) – is the comparatively small role given to the vocal soloists. Most of the setting is led by the choir, and it is they

who usually transform the tunefulness into a radiant energy that is equally captivating.

A more familiar saint is commemorated in the *Missa Sancti Nicolai* (*Nikolaimesse*), from 1772. St Nicolaus's day falls on 6 December, the beginning of Advent, and the work was probably performed to celebrate the nameday of the then Prince Esterházy, another Nicolaus, the grandfather of Nicolaus II. Although he was by far the most supportive of the Esterházy princes, that particular year, 1772, was a difficult one for *Kapellmeister* and patron. Because of financial stringency there were suggestions that the musical retinue might have to be cut back, and the lengthy stay in the summer palace of Eszterháza proved unpopular with the players who had been forced to leave their families in Eisenstadt. Haydn, who was always a master diplomat on behalf of his musicians, composed the 'Farewell' Symphony in which the players leave the stage one by one until only two violins are playing; the prince took the hint and immediately allowed the court to return to Eisenstadt. The *Missa Sancti Nicolai* may well have been the second stage of Haydn's diplomacy; he was certainly not required to compose church music as part of his duties as that traditional side of the

court's activities had gone into decline at the expense of opera and instrumental music. Nicolaus would have been surprised as well as delighted that his *Kapellmeister* had composed a mass especially for his nameday.

The work belongs to a distinct type of mass associated with Advent, often separately catalogued in eighteenth-century sources as *missae pastorales* (pastoral masses). Traditional musical techniques designed to conjure up the familiar intermingled images of the loving Shepherd, the birth of Christ in a stable, and the shepherds in the field characterise this mass, as they do any number of contemporary pastoral masses: gently lilting metres (the opening and closing movements are in 6/4, an unusual metre in the Classical period), simple melodies and a propensity for the top of the texture to move in parallel thirds, especially downwards, as if in obeisance. Even the choice of key, G major, is characteristic; it was often favoured for pastoral masses to distinguish them in sonority from the large number of masses in C. Since the main aim is to comfort rather than to uplift, Haydn uses the frequently encountered device of repeating the music of the Kyrie for the 'Dona nobis pacem'. The final impression, therefore, is the same as the initial one.

COMPACT DISC SEVEN

The *Missa Cellensis* is one of two masses by Haydn with this title. 'Cellensis' refers to Mariazell, a small town nestled high in the hills in the Styrian countryside to the south of the Danube. Generations of Austrian Catholics have travelled on foot to the town, often in gatherings of several thousand, to pay homage to a simple rustic carving of the Virgin Mary that is placed on an incongruously opulent altar. In his late teens Haydn had made such a pilgrimage. The first 'Mariazell mass', recorded here, dates from 1766, five years into the composer's service at the Esterházy court. Beyond the fact that the work has something to do with the famous pilgrimage church nothing is known about the circumstances of its composition. Since the church in Mariazell had very limited musical resources the mass is unlikely to have been intended for performance there; much more likely is a performance in Vienna, at one of the many services that honoured the shrine or were associated with pilgrimages from the city to Mariazell. Later, the mass acquired another name, *Missa Sanctae Caeciliae*, as the result of a likely (but hitherto undocumented) performance at one of the annual services on 22 November promoted in Vienna by the

so-called Musical Congregation to honour the patron saint of music.

That the original occasion for which the mass was composed was a particularly splendid one is suggested by the ambition of Haydn's work. It is by far the longest setting of the liturgical text by the composer, one that was clearly intended to take its place alongside the grandest masses of the Viennese tradition by Fux, Reutter and others. Haydn had not composed a mass since the end of the 1740s and there is a palpable sense of revelling in the challenge, in much the same way as Mozart was to do when writing the Mass in C minor (K427). Like that work Haydn's mass is an example of what is today usually called a 'cantata mass', that is the single movements of the Ordinary divided into several, musically complete numbers, so that instead of the typical six movements found in most Haydn masses, the *Missa Cellensis* has eighteen. The text 'Laudamus te', for instance, would normally be presented as part of the fast opening section of the Gloria, accounting typically for about thirty seconds or so of music; here, it is set apart as a complete aria for solo soprano, with a lengthy orchestral introduction and a good deal of ostentatious vocal decoration. In most settings of the mass in Haydn's Austria the

chorus would expect to have to master two fugues, at the end of the Gloria and the end of the Credo. The *Missa Cellensis* has five fugues in total: a complete movement for the second 'Kyrie eleison', a gravely beautiful setting of 'Gratias agimus tibi', the customary 'In gloria Dei Patris' and 'Et vitam venturi', and, to end the work, an intricate double fugue setting the text 'Dona nobis pacem'. To bind together the longest section of the mass, the Credo, Haydn uses a well-established procedure in eighteenth-century settings, that of reiterating the initial affirmative word 'Credo' (I believe) several times, always sung by a soprano soloist in florid semiquavers in a choral context that is predominantly syllabic. Apart from the scope of the work, a final lasting memory of the *Missa Cellensis* is the splendour of its sonority: C major coloured by energetic figuration from trumpets and timpani. Again, this association of key and sonority for Haydn, his musicians and the Mariazell pilgrims was a familiar one, celebrated repeatedly in the church music of the Viennese tradition. Few works, however, reveal the same verve and sense of commitment as Haydn's *Missa Cellensis*.

Two years later, in 1768, Haydn began work on a very different kind of mass,

described in his thematic catalogue as **Missa sunt bona mixta malis**. For over 200 years the work was lost, until it was discovered in a farmhouse in Northern Ireland in 1983. It is an incomplete work, consisting of a Kyrie movement and the Gloria as far as the clause 'Gratias agimus tibi'. Scored only for SATB voices with the support of continuo, it is an example of the so-called *stylus a cappella*, liturgical music composed for performance during Lent and Advent when orchestral accompaniment was deemed inappropriate. This is a sizeable, forgotten repertoire in eighteenth-century Austria that included music by Haydn's contemporaries as well as by composers from the Italian Renaissance, especially Palestrina who was celebrated as the begetter of the style. But, as Haydn's mass reveals almost immediately, it is not pastiche Palestrina; instead, the vocal texture is invariably mixed with features of eighteenth-century style, including sequence, chromatic harmony, pedal points and a firm sense of key rather than mode. The significance of the title must be viewed against this hybrid stylistic background.

'Sunt bona mixta malis' (the good mixed with the bad) was a saying in common use at the time. Late in his life, Haydn, with typical self-deprecation, said that his

output in general was 'mala mixta bonis', and Beethoven, too, used the remark on at least one occasion. It is clear from Haydn's autograph manuscript that the aphorism was added to the title page as an ironic comment alongside the more prosaic, but correct, title of 'Missa a 4tro voci alla Cappella'.

Apprentice composers in Vienna were often given the task of writing such masses to show their developing mastery of counterpoint; an intriguing example by Salieri, to name only one, survives. Haydn's schoolmasterish comment on his own music is typically wry: it is a competent piece of work, but because of the stylistic exigencies of the *stylus a cappella* it is not a convincing one by a composer who had already demonstrated his mastery of all kinds of music. It was probably for this reason that Haydn lost interest in the work and abandoned it.

While modern listeners will regard the mass as a curiosity, they will be struck too by the similarity of some of the thematic ideas in the Kyrie to those found in the first movement of Mozart's Requiem. In truth, both composers were using ideas that were common musical property. Mozart's Requiem has accrued enough fanciful baggage without being burdened by the view that it was indebted to Haydn's *Missa sunt bona mixta malis*.

COMPACT DISC EIGHT

Haydn composed the **Missa in honorem BVM** (Mass in honour of the Blessed Virgin Mary) in 1768 or 1769 (the latter is more likely), its title indicating that it was initially performed on one of the many Marian feastdays in the church calendar, though precise details are unknown. When, at a later stage, the composer entered the mass in a draft catalogue that he kept of his works, he gave it another title, *Missa Sancti Josephi*, suggesting that another performance had been on St Joseph's day, 19 March, easily remembered by the composer since it was his own nameday.

It is a very individual work, quite unlike any other mass by the composer. It is set in the very unusual key for a mass from this period of E flat major, and instead of the expected oboes, has parts for two cors anglais. This was a favourite, if occasional, tone colour of Haydn's in the 1760s and 1770s, found in four operas (*Acide, La canterina, Le pescatrici* and *L'incontro improvviso*), Symphony No. 22 ('Philosopher') and the Stabat Mater. The cor anglais parts in the mass are not especially soloistic but the doleful sound of the instrument provides an earnestness that pervades the whole work. Haydn's use of the organ as an occasional solo instrument, which reflected a distinct tradition in Austrian

church music, also gave rise to the appropriate nickname *Große Orgelmesse* (Great Organ Mass) – distinguishing it from the *Kleine Orgelmesse* (Small Organ Mass). The organ's appearance at the beginning of the work is typically decorative, a careful counterpoise to the simplicity of the Kyrie as a whole. In the Benedictus it dominates the score, with an extended *concertante* part that accompanies the quartet of solo singers and creates the perfect aural complement to the ornate rococo decoration found in many churches in Haydn's Austria. After the Benedictus, the organ reverts to its basic role as a continuo instrument providing background support. Then, suddenly, at the end of 'Dona nobis pacem' (a jaunty movement in 6/8 marked *Presto*) it interjects a couple of passages of nervous frivolity, a very typical touch by a composer for whom the Catholic faith embraced the full range of human emotions.

The **Missa Cellensis** dates from 1782 and, again, very little of certainty is known about the circumstances of its composition. Haydn's autograph has the title 'Missa Cellensis. Fatta per il Signor Liebe de Kreutzner' which could be idiomatically translated as 'A Cellensis mass. Composed for Mr Liebe de Kreutzner'. Kreutzner, who was a retired military officer, had been ennobled in 1781 and, traditionally,

it has been assumed that the new mass was associated with a pilgrimage of thanks and celebration undertaken by Kreutzner. An alternative interpretation of Haydn's annotation has been put forward, however. Kreutzner may have been a member of the Viennese brotherhood that honoured and supported Mariazell pilgrimages, and the mass could have been commissioned by him on behalf of the brotherhood.

Unlike the *Große Orgelmesse*, this work is firmly in the broad tradition of Austrian mass composition, most obviously reflected in the choice of C major, with its associated resplendent use of trumpets and timpani. As a solitary work that stands approximately midway between the four masses of 1766–72 and the six masses of 1796–1802, the second *Missa Cellensis* has features in common with both groups of works. As in the *Große Orgelmesse*, the 'Et incarnatus est' in the Credo is set as a tenor solo in the minor key, but in the *Missa Cellensis* it begins in A minor before modulating in a very unorthodox manner to C minor, the kind of challenge that Haydn liked to pose in his quartets and symphonies. In both works the chorus re-enters for the ensuing 'Crucifixus', singing appropriately tortuous chromatic lines followed by measured repeated notes for 'sepultus est'

(was buried). The Kyrie, on the other hand, looks forward to similar movements in the six late masses in that the fast section is laid out in full sonata form, with the 'Christe eleison' constituting the development section.

The Benedictus is the oddest movement in the *Missa Cellensis*, completely unlike that in the *Große Orgelmesse*. It begins in a severe G minor with all the stylistic features of a baroque aria: unison strings, dotted rhythms, and sequences. The music was taken, with some minor adjustments, from Haydn's opera *Il mondo della luna* where, sung by Ernesto, it had expressed the sentiment that the course of true love does not run smooth. Here it seems to be deliberately unsettling, the hope of a life in Christ being tempered by a sense of mystery and fear. Haydn was to return to this view of the text in the *Harmoniemesse* and, most sensationally, the *Nelsonmesse*. The minor key, C once more, returns for the Agnus Dei, a clear three-fold statement of the prayer as demanded by liturgical practice. The *Allegro* which follows, 'Dona nobis pacem', is a fugue, but much more intricate in its polyphony than the one in the *Große Orgelmesse*; it is, in fact, the longest fugue in the mass, a display of exuberant learning for the Mariazell pilgrims.

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Winner of the 1994 Kathleen Ferrier Memorial Prize, **Susan Gritton** appears regularly in recital throughout Britain and worldwide, at venues such as the Amsterdam Concertgebouw and the Lincoln Center, New York. Her concert experience is extensive and includes performances at the Wiener Konzerthaus and the Berlin Philharmonie, as well as at the BBC Proms, Edinburgh Festival and Salzburg Mozartwoche. On the operatic stage she has appeared as Mařenka (*The Bartered Bride*) at The Royal Opera, Covent Garden; in the title role of *Theodora* at the Glyndebourne Festival; as Cleopatra (*Giulio Cesare*) at Bayerische Staatsoper, Munich; Belinda (*Dido and Aeneas*) at Deutsche Staatsoper, Berlin; and Marzelline (*Fidelio*) at Rome Opera. Whilst a Company Principal at English National Opera she sang Pamina (*Die Zauberflöte*), Nannetta (*Falstaff*) and the Vixen in *The Cunning Little Vixen*, among other roles. Her latest recordings for Chandos include The Hummel Mass Edition, the first volume of which won a 2003 *Gramophone* Award.

Janice Watson studied at the Guildhall School of Music and Drama and first came to prominence as a winner of the Kathleen Ferrier Memorial Prize. In addition to being a

regular guest with both Welsh National Opera and English National Opera, she has sung in opera houses all round the world in such roles as Musetta, Pamina, Countess Almaviva; Vitellia, Arabella and Elettra (*Idomeneo*), Daphne, Arabella and Eva (*Die Meistersinger von Nürnberg*), Ellen Orford, Micaela and the Marschallin. In her worldwide concert appearances she has worked with conductors Roger Norrington, André Previn, Michael Tilson-Thomas, Sir Colin Davis, Riccardo Chailly, Frans Brüggen, Sir Neville Marriner and Bernard Haitink. In her Chandos discography are Janáček's *Jenufa* (CHAN 3106), Vaughan Williams' *The Poisoned Kiss* (CHAN 10120), the award-winning recording of Britten's *Peter Grimes* (CHAN 9447) and Poulenc's *Gloria* (CHAN 9341).

Nancy Argenta made her professional debut in 1983. With a repertoire spanning three centuries she has been hailed for her performances of works by Handel and composers as diverse as Mahler, Mozart, Schubert and Schoenberg. Her ability to adapt from large-scale orchestral works to chamber music and recitals has earned her great recognition and respect. She works closely with many distinguished conductors including Trevor Pinnock, Christopher

Hogwood, Sir John Eliot Gardiner and Sir Roger Norrington, and has sung with the Philharmonia Orchestra, City of Birmingham Symphony Orchestra, Düsseldorf Symphonie Orchestra, Orchestra of St Luke's, New York, the Toronto and Montreal, Sydney and Melbourne Symphony Orchestras and the NACO Orchestra. In opera, concert and recital she has appeared at many leading festivals including Aix-en-Provence, Mostly Mozart, Schleswig-Holstein and the BBC Proms. Born and raised in Canada, Nancy Argenta now lives in England.

Lorna Anderson studied at the Royal Scottish Academy of Music and Drama during which time she was awarded several prizes including one for the most distinguished student of the year. She won first prize in the 1984 Peter Pears and Royal Overseas League Competitions and in 1986 in Aldeburgh she won the Purcell-Britten Prize for Concert Singers. Lorna Anderson has appeared in opera, concert and recital with major orchestras and in festivals throughout Europe including the BBC Orchestras, the London Mozart Players and the Royal Liverpool Philharmonic Orchestra, and abroad with Ensemble InterContemporain, Residentie Orchestra The Hague and the Stuttgarter Kammerchor. She has also appeared

at the City of London, Brighton, Edinburgh and Aldeburgh festivals. Recent appearances include the Alte Oper, Frankfurt, the New World Symphony in Miami and many recitals at the Wigmore Hall.

Mezzo-soprano **Pamela Helen Stephen** studied at the Royal Scottish Academy of Music and Drama, at the Opera Theater Center at Aspen, Colorado, with Herta Glaz, and in Toronto with Patricia Kern, before embarking on an international career. Her operatic repertoire includes Cherubino (*Le nozze di Figaro*), Donna Clara (*The Duenna*), Cynthia (*Playing*), Phoebe (*The Yeomen of the Guard*), Moppet/Goose (*Paul Bunyan*), the Countess of Essex (*Gloriana*), the title role in *Ruth*, Nancy (*Albert Herring*), Hansel (*Hansel and Gretel*) and Madame Popova (*The Bear*). In concert she has performed such works as *The Dream of Gerontius*, *Les Chants d'Auvergne*, Britten's *Spring Symphony* and *Phaedra*, Berlioz's *L'Enfance du Christ* and *Les Nuits d'été*, Rossini's *Stabat Mater* and Mozart's *Requiem*. Among many Chandos recordings are *Peter Grimes*, *The Saint of Bleeker Street*, *Albert Herring* and *The Poisoned Kiss*.

Catherine Denley has devoted most of her career to the oratorio repertoire, with numerous

successful broadcasts and recordings to her name. She grew up in Northamptonshire, graduated from Trinity College of Music, and after a brief time in the BBC Singers, embarked on a solo career which has taken her all over the world. She has recorded a wide repertoire of music including many works by Handel, most recently the title role in *Alexander Balus*, also Mozart's *Die Zauberflöte*, Copland's *In The Beginning*, Bruckner's Requiem, Schubert songs with the Songmakers' Almanac, Monteverdi's *L'incoronazione di Poppea* and Bach's B minor Mass with Richard Hickox, and three highly acclaimed volumes of Sacred Music by Vivaldi, with the King's Consort.

Mezzo-soprano **Louise Winter** was born in Preston, Lancashire, and trained at Chetham's School of Music and the Royal Northern College of Music. She has performed with opera companies such as Glyndebourne Touring Opera, The Royal Opera, Covent Garden and English National Opera, as well as in venues in Toronto, Berlin and Barcelona. Among the roles she has sung are those of Rosina (*Il barbiere di Siviglia*), Marguerite (*La Damnation de Faust*), Sextus (*La clemenza di Tito*), Béatrice (*Béatrice et Bénédict*), Octavian (*Der Rosenkavalier*) and the title roles in *Serse* and *Carmen*. Louise Winter also performs

in recital and concert with orchestras such as the BBC Symphony Orchestra, City of Birmingham Symphony Orchestra, BBC National Orchestra of Wales, Royal Scottish National Orchestra, Philharmonia Orchestra and Montreal Symphony Orchestra.

London-born **Mark Padmore** has won acclaim throughout the world for the musicality and intelligence of his singing. He is particularly known for his committed performances of the Evangelist in Bach's Passions. His many operatic performances include Orfeo in Haydn's *Orfeo ed Euridice* for the Opéra de Lausanne, Don Ottavio in *Don Giovanni* at Aix-en-Provence, and for The Royal Opera, Covent Garden he has performed the roles of Thespis and Mercure in Rameau's *Platée*, Interpreter in Vaughan Williams's *The Pilgrim's Progress* and Hot Biscuit Slim in Britten's *Paul Bunyan*. He has appeared at many of the world's most prestigious festivals, including Edinburgh, Salzburg, Spoleto and the BBC Proms, and recently made his BBC Voices debut with Roger Vignoles in a programme of lieder by Beethoven and Schubert.

Stephen Varcoe has established a reputation as one of Britain's most versatile baritones. He has made over 125 recordings including works

by Hahn, Chabrier, Finzi, Gurney, Stanford, Stravinsky, Schoenberg, Schubert, Nigel Osborne and Thea Musgrave and John Tavener, and has joined Richard Hickox for numerous releases of Haydn, Beethoven, Vaughan-Williams, Grainger and Britten on Chandos. On the concert platform, Stephen has appeared with orchestras in the UK, Scandinavia, Europe, Japan and North America, working with conductors including Brügggen, Christie, Herreweghe, Knussen, Leonhardt, Norrington, Rifkin, Kuijken, Marriner and Malgoire. He has regularly taken part in the BBC Proms and festivals throughout the world and appears in recital with Roger Vignoles, Graham Johnson, Julius Drake and Ian Burnside. Stephen Varcoe's opera engagements have taken him to Antwerp, Lisbon, Drottningholm (Stockholm) and Tokyo where he has appeared in works by Monteverdi, Haydn, Debussy, Holst, Britten and Tavener.

Ian Watson has made prestigious appearances and recordings not only as an organist and pianist, but also harpsichordist and conductor. He has been a Principal with the City of London Sinfonia, English Chamber Orchestra and Academy of St. Martin in the Fields, as well as working with many period instrument ensembles such as The Academy of Ancient

Music and English Baroque Soloists. In addition he has featured on many film soundtracks, such as *Amadeus*, *Mr Holland's Opus*, *Death and the Maiden* as well as playing cameo roles in *The Madness of King George* and John Osborne's *England My England*.

Collegium Musicum 90, jointly founded by Simon Standage and Richard Hickox, is a well-established name for the historical performance of baroque and classical repertoire which ranges from music for chamber ensemble to large-scale works for choir and orchestra. It has recorded more than fifty CDs under its exclusive contract with Chandos Records, has broadcast on BBC Radio 3 and appeared at European and UK festivals. Highlights of recent seasons have included appearances at the Cheltenham International Festival and the BBC Proms as well as performances in Poland, at the Lucerne Easter Festival and at the International Haydn Festival in Eisenstadt, Austria.

One of Britain's most gifted and versatile conductors, **Richard Hickox** CBE is Music Director of Opera Australia, and was Principal Conductor of the BBC National Orchestra of Wales from 2000 until 2006 when he became Conductor Emeritus. He founded the City of London Sinfonia, of

which he is Music Director, in 1971. He is also Associate Guest Conductor of the London Symphony Orchestra, Conductor Emeritus of the Northern Sinfonia, and co-founder of Collegium Musicum 90.

He regularly conducts the major orchestras in the UK and has appeared many times at the BBC Proms and at the Aldeburgh, Bath and Cheltenham festivals among others. With the London Symphony Orchestra at the Barbican Centre he has conducted a number of semi-staged operas, including *Billy Budd*, *Hänsel und Gretel* and *Salome*. With the Bournemouth Symphony Orchestra he gave the first ever complete cycle of Vaughan Williams's symphonies in London. In the course of an ongoing relationship with the Philharmonia Orchestra he has conducted Elgar, Walton and Britten festivals at the South Bank and a semi-staged performance of *Gloriana* at the Aldeburgh Festival.

Apart from his activities at the Sydney Opera House, he has enjoyed recent engagements with The Royal Opera, Covent Garden, English National Opera, Vienna

State Opera and Washington Opera among others. He has guest conducted such world-renowned orchestras as the Pittsburgh Symphony Orchestra, Orchestre de Paris and Bavarian Radio Symphony Orchestra and is soon to appear with the New York Philharmonic.

His phenomenal success in the recording studio has resulted in more than 280 recordings, including most recently cycles of orchestral works by Sir Lennox and Michael Berkeley and Frank Bridge with the BBC National Orchestra of Wales, the symphonies by Vaughan Williams with the London Symphony Orchestra, and a series of operas by Britten with the City of London Sinfonia. He has received a *Grammy* (for *Peter Grimes*) and five *Gramophone* Awards. Richard Hickox was awarded a CBE in the Queen's Jubilee Honours List in 2002, and has received many other awards, including two Royal Philharmonic Society Music Awards, the first ever Sir Charles Groves Award, the *Evening Standard* Opera Award, and the Association of British Orchestras Award.

I. Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

II. Gloria

Gloria in excelsis Deo
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te, adoramus te,
glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem
nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus sanctus, tu solus Dominus, tu
solus Altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris,
Amen.

III. Credo

Credo in unum Deum.
Patrem omnipotentem, factorem coeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum, Filium
Dei unigenitum.
Et ex patre natum ante omnia saecula.
Deum de Deo, lumen et lumine, Deum verum de
Deo vero.

I. Kyrie

Lord have mercy.
Christ have mercy.
Lord have mercy.

II. Gloria

Glory to God in the highest
And on earth peace to men of good will.
We praise you, we bless you, we adore you, we
glorify you.
We give you thanks for your great glory,
Lord God, heavenly King, God the Father almighty.
Lord, only-begotten Son, Jesus Christ,
Lord God, Lamb of God, Son of the Father,
You take away the sins of the world, have mercy
on us.
You take away the sins of the world, receive our
prayer.
You sit at the right hand of the Father, have mercy
on us.
For you alone are holy, you alone are the Lord, you
alone are the Most High, Jesus Christ,
With the Holy Spirit, in the glory of God the Father.
Amen.

III. Credo

I believe in one God.
The Father almighty, maker of heaven and earth, of
all things visible and invisible.
And in one Lord Jesus Christ, the only-begotten
Son of God,
Born of the Father before all worlds.
God from God, light from light, true God from
true God.

Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt.
 Qui propter nos homines, et propter nostram salutem descendit de coelis.
 Et incarnatus est de Spiritu Sancto ex Maria Virgine et homo factus est.
 Crucifixus etiam pro nobis, sub Pontio Pilato, passus et sepultus est.
 Et resurrexit tertia die, secundum scripturas.
 Et ascendit in coelum: sedet ad dexteram Patris,
 Et iterum venturus est cum gloria, iudicare vivos et mortuos, cujus regni non erit finis.
 Et in Spiritum Sanctum, Dominum, et vivificantem qui ex Patre Filioque procedit.
 Qui cum Patre et Filio simul adoratur et conglorificatur qui locutus est per Prophetas.
 Et unam sanctam catholicam et apostolicam Ecclesiam.
 Confiteor unum baptisma in remissionem peccatorum.
 Et expecto resurrectionem mortuorum,
 Et vitam venturi saeculi,
 Amen.

IV. Sanctus

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

V. Benedictus

Benedictus qui venit in nomine Domini.
 Osanna in excelsis.

Begotten, not made, of one being with the Father through whom all things were made.
 For us men and for our salvation he came down from heaven.
 And took flesh by the Holy Spirit from the Virgin Mary, and became man.
 He was crucified also for us; under Pontius Pilate he suffered and was buried.
 And he rose again on the third day, according to the scriptures.
 And ascended into heaven; and sits at the right hand of the Father.
 He will come again in glory to judge the living and the dead, and his kingdom will have no end.
 And I believe in the Holy Spirit, the Lord and giver of life, who proceeds from the Father and the Son; who with the Father and the Son is adored and glorified, who has spoken through the prophets.
 And in one holy, catholic and apostolic Church.
 I confess one baptism for the remission of sins.
 And I look forward to the resurrection of the dead, and the life of the world to come,
 Amen.

IV. Sanctus

Holy, holy, holy Lord God of power.
 Heaven and earth are full of your glory.
 Osanna in the highest.

V. Benedictus

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

VI. Agnus Dei

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

Salve Regina (CD 3, tracks 12–16)

- I. Salve Regina, Mater misericordiae: vita, dulcedo, et spes nostra, salve!
- II. Ad te clamamus, exules filii Evae. Ad te suspiramus, gementes et flentes in hac lacrimarum valle.
- III. Eia ergo, advocata nostra, illos tuos misericordes oculos ad nos converte.
- IV. Et Jesum, benedictum fructum ventris tui, nobis post hoc exilium ostende.
- V. O clemens, o pia, o dulcis Virgo Maria!

Te Deum (CD 4, tracks 1 & 15)

Te Deum laudamus: te Dominum confitemur.
 Te aeternum Patrem omnis terra veneratur.
 Tibi omnes Angeli, tibi caeli et universae potestates:
 Tibi Cherubim et Seraphim incessabili voce proclamant:
 Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
 Pleni sunt caeli et terra majestatis gloriae tuae.
 Te gloriosus Apostolorum chorus: te Prophetarum laudabilis numerus:

VI. Agnus Dei

Lamb of God, who takes away the sins of the world, have mercy upon us.
 Grant us peace.

Salve Regina (CD 3, tracks 12–16)

- I. Hail Queen, Mother of mercy: our life, joy and hope, hail!
- II. We, the banished sons of Eve, cry to thee. We, groaning and weeping in this vale of tears, long for thee.
- III. So, as our intercessor, turn those merciful eyes of thine to us.
- IV. And after this exile show to us Jesus, the blessed fruit of thy womb.
- V. O gentle one, O holy one, O sweet Virgin Mary!

Te Deum (CD 4, tracks 1 & 15)

We praise you, O God, we acknowledge you to be the Lord.
 All the earth doth worship you, the Father everlasting.
 To you all Angels cry aloud, the Heav'ns and all the Pow'rs therein.
 To you Cherubim and Seraphim continually do cry,
 Holy, Holy, Holy, Lord God of Sabaoth!
 Heav'n and earth are full of the Majesty of your Glory.
 The glorious company of the Apostles praises you:
 the goodly fellowship of the Prophets praises you.

Te Martyrum candidatus laudat exercitus.
 Te per orbem terrarum sancta confitetur Ecclesia,
 Patrem immensae majestatis;
 Venerandum tuum verum, et unicum Filium:
 Sanctum quoque Paraclitum Spiritum.
 Tu Rex Glorïae, Christe: tu Patris sempiternus es Filius.
 Tu ad liberandum suscepturus hominem, non
 horruisti Virginis uterum.
 Tu devicto mortis aculeo, aperuisti credentibus
 regna caelorum.
 Tu ad dexteram Dei sedes, in gloria Patris.
 Judex crederis esse venturus.
 Te ergo quaesumus, tuis famulis subveni, quos
 pretioso sanguine redemisti.
 Aeterna fac cum Sanctis tuis in Gloria numerari.
 Salvum fac populum tuum Domine, et benedic
 hereditati tuae, et rege eos, et extolle illos usque
 in aeternum.
 Per singulos dies, benedicimus te et laudamus
 nomen tuum in saeculum, et in saeculum saeculi.
 Dignare Domine die isto sine peccato nos custodire.
 Miserere nostri Domine.
 Fiat misericordia tua, Domine super nos,
 quemadmodum speravimus in te.
 In te Domine speravi: non confundar in aeternum.

The noble army of Martyrs praises you.
 The Holy Church thro'out all the world does
 acknowledge you, the Father of an infinite Majesty.
 Your honourable, true, and only Son; also the Holy
 Ghost, the Comforter.
 You are the King of Glory, O Christ: you are the
 everlasting Son of the Father.
 When you tookest upon yourself to deliver man,
 you did not abhor the Virgin's womb.
 When you had overcome the sharpness of death,
 you did open the Kingdom of Heav'n to all
 believers.
 You sit at the right hand of God in the Glory of
 the Father.
 We believe that you shall come to be our judge.
 We therefore pray you help your servants who you
 have redeemed with your precious blood.
 Make them to be number'd with your Saints in
 glory everlasting.
 O Lord save your people and bless your heritage:
 govern them and lift them up forever.
 Day by day we magnify your name and we worship
 ever world without end.
 Vouchsafe, O Lord, to keep us this day without sin.
 O Lord have mercy upon us.
 O Lord let your mercy lighten upon us, as our trust
 is in you.
 O Lord in you have I trusted: let me never be
 confounded.

Ave Regina (CD 5, tracks 12–14)
 Ave Regina coelorum,
 Ave Domina Angelorum,
 Salve radix, salve porta,
 Ex qua mundo lux est orta.

Gaude Virgo gloriosa,
 Super omnes speciosa.
 Valde, o valde, o valde decora
 Et pro nobis Christum exora.

'Alfred, König der Angelsachsen'
 (CD 4, tracks 13 & 14)

Arie des Schutzgeistes
Die Schutzgeisterin
 Ausgesandt vom Strahlenthron
 Atm' ich Tröstung in dein Herz.
 Trau der Tugend hohem Lohne,
 Trage standhaft deinen Schmerz.

Elvida
 Bote des Himmels! Lebt mein Alfred? Lebt Edgar?

Die Schutzgeisterin
 Hoff, Elvida! Bange Sorgen
 Machen oft dies Leben schwer;
 Doch der Zukunft heit'rer Morgen
 Schwebt aus dunkler Ferne her.
 Wag' es nicht, sie zu durchschauen
 Bis der Vorsicht Vaterhand
 Durch den Dornenpfad voll Grauen
 Wege deiner Rettung fand.

Hail, Queen of Heaven (CD 5, tracks 12–14)
 Hail, Queen of Heaven,
 Hail, Lady of the Angels,
 Hail, the source, the way,
 From which light came forth for the world.

Rejoice, O glorious Maiden,
 Splendid above all others.
 Farewell, O Thou most seemly,
 And intercede with Christ on our behalf.

'Alfred, King of the Anglo-Saxons'
 (CD 4, tracks 13 & 14)

The Guardian Spirit's Aria
Guardian Spirit
 Directed by the throne of glory
 I breathe comfort into your heart.
 Trust the lofty reward of virtue
 Bear your grief with courage high.

Elvida
 Messenger of Heaven! Lives my Alfred? Lives Edgar?

Guardian Spirit
 Hope, Elvida! Anxious cares
 Often make a troubled life;
 But the future's joyous morning
 Floats before us from afar.
 Do not seek to see beyond it
 Till the guiding hand of prudence
 Through the thorny path of horror
 Finds for you salvation's way.

Elvida

Rettung, Rettung für mich und Alfred!
O Dank dir, liebender Geist, ich will ihn fassen,
diesen Gedanken, will ihn denken, bis ich nicht
mehr zu denken vermag.

Die Schutzgeisterin

Schützend will ich dich umschweben,
Wenn dir Wut und Rache droht;
Stärkend deinen Mut beleben;
Harr' auf Gott in deiner Not!

Chor der Dänen

Triumph, Triumph, Triumph dir, Haldane.
Die Schlacht ist gekämpft,
Der Angel-Sachsen Trotz gedämpft.
Wir schreiten auf Leichen ins Lager hinab,
Das weite Schlachtfeld ein schauerndes Grab.
Wie sind uns're Schwerter vom Blute so rot.
Wir spotteten Gefahr und Tod.
Wir lachten des Feindes ohnmächtiger Wut,
Sein Todesröcheln befeuert uns'ren Mut.
Mit Beute beladen, mit Lorbeern gekrönt
Zieh'n wir daher, die Erde dröhnt,
Trompeten und Pauken verkünden den Sieg.
Die Götterführten uns selbst in den Krieg.
Triumph, Triumph, Triumph dir, Haldane.
Die Schlacht ist gekämpft.
Der Angel-Sachsen Trotz gedämpft.
Wir schreiten auf Leichen ins Lager hinab,
Das weite Schlachtfeld ein schauerndes Grab.

Elvida

Salvation, Salvation for me and Alfred!
Oh thank you, loving spirit, I will fasten upon this
thought, I will think it until I can think no longer.

Guardian Spirit

I will surround you with protection
When beset by rage and vengeance;
I will revive your strengthened courage;
In your peril wait for God!

Chorus of the Danes

Triumph, triumph, triumph to you, Haldane.
The battle has been fought,
Anglo-Saxon defiance is vanquished.
We descend to the camp over corpses,
The vast battlefield is an awesome grave.
How red with blood are our swords.
We scorned danger and death.
We defied the foe's impotent rage.
His death rattle fired our courage.
Laden with booty and crowned with laurels
We march past and the earth rumbles,
Trumpets and drums herald the victory.
The gods themselves led us into war.
Triumph, triumph to you, Haldane.
The battle has been fought,
Anglo-Saxon defiance is vanquished.
We descend to the camp over corpses,
The vast battlefield is an awesome grave.

Translation from German: Gery Bramall

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Recording producer Nicholas Anderson

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Editors Jonathan Cooper (CDs 1, 4, 5), Rachel Smith (CDs 6, 7, 8), Peter Newble (CDs 2, 3)

Recording venue Blackheath Concert Halls, London; 28-30 June 1995 (CD 1), 22 & 23 December
1995 (CD 2), 27-29 November 1996 (CD 3), 20-22 October 1997 (CD 4), 22-24 September 1998
(CD 5), 16-18 April 1998 (CD 6), 18-20 July 2000 (CD 7), 3-5 January 2001 (CD 8)

Back cover Richard Hickox by Greg Barrett

Design, artwork and typesetting Cassidy Rayne Creative

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XXII:1), Faber Music Ltd (*Nikolaimesse*), Editions Mario Bois, Paris (*Missa sunt bona mixta malis*)

Publishers Universal Edition AG (*Missa Cellensis*, Hob. XXII:5), Alkor Edition Kassel (*Missa
Cellensis* (No. 2), Hob. XXII:8)

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Digital remastering © 2006 Chandos Records Ltd

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Chandos Records Ltd, Colchester, Essex CO2 8HX, England

Printed in the EU