



The Cantata Singers of Elmira

Will Wickham, director

Sage Chapel Choir

Thomas Folan, director

"Missa Sanctae Caeciliae" (Missa Cellensis)

Joseph Haydn
(1732-1809)

Kyrie

Kyrie eleison, chorus

Christe eleison, tenor solo and chorus

Kyrie eleison, chorus

Gloria

Gloria in excelsis Deo, chorus

Laudamus te, soprano solo

Gratias, chorus

Domine Deus, trio - alto, tenor, bass

Qui tollis, alto solo and chorus

Quoniam, soprano solo

In gloria Dei Patris, chorus

Credo

Credo in unum Deum, soprano solo and chorus

Et incarnatus est, tenor solo

Crucifixus, duet - alto and bass

Et resurrexit, soprano and tenor solos with chorus

Sanctus, chorus

Benedictus, chorus

Agnus Dei

Agnus Dei, bass solo

Dona nobis pacem, chorus

Sandra Boysen, soprano
Beth Ray, alto
David Parks, tenor
Andrew Nagel, bass
Thomas Folan, conductor

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FIRST UNITED METHODIST CHURCH

HORSEHEADS, NEW YORK

April 10, 1999 - 8:00 PM

Haydn's "Missa Sanctae Ceciliae" (*Missa Cellensis*), Hob. XXII:5 (1766)

Haydn's thirteen masses fall into two chronological groups: from the mid-1760s to the mid-1770s, and the final Vienna years. In March 1766, following the death of his predecessor Gregor Joseph Werner, Haydn acceded to the post of Kapellmeister at the Esterházy court, which meant that he finally had responsibility for sacred vocal music (which in his original position as Vice Kapellmeister had not been part of his portfolio). He at once produced two works on the largest scale: the present mass (1766) and the *Stabat Mater* (1767).

Our work is generally known as the "Missa Sanctae Ceciliae" (Mass for St. Cecilia); however, this title is inauthentic. Haydn titled it *Missa Cellensis in honorem beatissimae Virginis Mariae* (Mass for Zelle, in honor of the Blessed Virgin Mary). It was destined either for the vast pilgrimage church at Mariazell (whence "Zelle") in Steiermark, to which Haydn himself had made a pilgrimage in 1750, or a Viennese church associated with it. The familiar nickname derives from the erroneous supposition that Haydn composed it for a Viennese religious order that honored the patron saint of music with very long masses of this type; a further confusion is that a later mass of 1782 (XXII:8) is nicknamed "Mariazellermesse." The autograph (whose initial pages were lost until recently, thus engendering the confusion) is dated 1766 in Haydn's hand, and he entered the work in his thematic catalogue about this time, which imply that (as usual) he composed it "in one go." On the other hand, other surviving (but undated) autograph fragments give the impression of having been written down later, leading some authorities to posit that he composed or revised the Sanctus and Agnus Dei in the early 1770s. But the only "hard" datum remains Haydn's date 1766.

The mass, in the key of C major, is a huge work of the "solenne" type (often mis-called "cantata mass"), not uncommon in Haydn's milieu. Each of the five main sections is divided into numerous complete and independent movements, in the manner of Bach's Mass in B Minor or Mozart's unfinished Mass in C Minor (which resembles our work in scale and disposition of the movements). It has been described in terms of a mixture of "Baroque" or "conservative" features and "modern" or "fashionable" ones, although this style-historical orientation has perhaps obscured its musical glories more than it has illuminated them. These would be remarkable on any terms; given that this was Haydn's first sacred vocal composition in more than a decade, and his first ever on anything like so large a scale, they are astonishing.

The Kyrie opens with a hushed, homophonic slow introduction, which leads immediately to the main Allegro, a vigorous sonata-like structure whose festive trumpets and slashing string figures complement the richly contrapuntal choral writing. The more deliberate *Christe*, another sonata-like form, is an aria in A minor for solo tenor with choral interjections. The Kyrie II, the first of five brilliant fugues in the mass, is a contrapuntal *tour de force*; the long subject is easy to follow, with its dotted-note repeated figure (occasionally appearing alone as a "false" entry), octave leap, and long scalar continuation; towards the end a double statement in canon (men, then women) provides a grand climax.

The Gloria is much the longest of the five main parts; its seven movements are constructed symmetrically:

Gloria in excelsis	Chorus	C major
Laudamus te	Soprano	major (G)
Gratias	Chorus	minor (e)
Domine deus	Trio	C major
Qui tollis	Chorus	minor (c)
Quoniam	Soprano	major (C)
In gloria Dei Patris	Chorus (fugue)	C major

The Gloria in excelsis in very fast triple meter opens with a dynamic motive rising to the very heavens, then sweeps headlong forward until it ends, unexpectedly, with a soft repetition of "Et in terra pax." The *Laudamus te* in moderate tempo is a difficult aria for soprano; the faster *Quoniam*, with trumpets and timpani, is even more *bravura* in style. The *Gratias* is a fugue in *stile antico*, grafted however onto a binary form by means of parallel homophonic passages at the end of each half. The long *Domine deus* is a trio for the three lower voices; each soloist states a complete musical paragraph ending in a different key, before all three unite in a final statement ending in the tonic. The dramatic and expressive *Qui tollis* has a three-part form motivated by the text:

Qui tollis . . . miserere nobis.
Qui tollis . . . suscipe deprecationem nostram.
Qui sedes . . . miserere nobis.

with an emotional climax in the middle part, when the alto solo suddenly takes the lead on "Suscipe." This section concludes with a fugue on *In gloria Dei Patris*; it is somewhat faster than the *Kyrie II*, with continually developing countersubjects and exciting strettos towards the end.

Although Haydn's *Credo* exhibits the common fast-slow-fast plan of the period, it is in many respects through-composed. The music takes inspiration from the text throughout; for example, "descendit de coelis" towards the end of the first movement. This is dominated by a motto theme on the words "Credo in unum Deum," stated at the outset by the chorus and repeated at once by solo soprano. Later, the soprano repeats it in different keys and contexts, usually allied with an orchestral ritornello rising towards the heavens. The *Largo* middle section actually comprises two run-on movements: "Et incarnatus" in C minor for tenor; "Crucifixus" in F minor for alto and bass. The former is introduced by an eight-bar accompanied recitative, before the leisurely but ornate aria proper. The latter contrasts not only in key and singers, but introduces an arpeggiated ostinato in the violins instead of simple repeated notes as before; it is also more chromatic, with spectacular leaps down to the lowest bass notes on "sub Pontio Pilato," "passus," and especially "sepultus est" at the end.

The final movement of the *Credo* begins by quickly declaiming the entire remaining text from "Et resurrexit" through "et mortuorum" just before the end; halfway through, the solo tenor enters on "Et in spiritum sanctum"; we proceed — until the solo soprano suddenly interjects her motto from the *first* movement! This "I believe" (which Haydn added; it is not found in the liturgical text) prepares the climax: the chorus rushes through the remaining lines, in order to prepare the concluding "Et vitam venturi." About this overwhelming fugue — the fastest yet — there has always been unanimity; I quote the earliest published appreciation (1807; until last year unavailable in English), attributed to Friedrich Rochlitz. The *Resurrexit*, he writes, moves without pause into a fugue with a character entirely its own; in the entire realm of such fugues we possess only a few examples of this kind, and only from men of the richest imagination and most impressive combinatorial powers — a fugue executed in its entirety by the voices, to which is set a true basso continuo in the style of a counterpoint to a cantus firmus, which for ten full pages never loses its secure course [in constant eighths] even for a moment, while the violins, as unshakable as [the bass] counterpoint, imitate each other in passages built on the theme and the [choral] countermotives. . . . And all this is held together through no fewer than 108 bars, with such a degree of security and power, so firmly, cogently, tersely and yet so freely, grandly, wonderfully — that one cannot study the score without joyful admiration, or hear the work without the greatest enthusiasm. One need only add that the fugue theme itself is unique, with its dotted rhythm on "[ven]-tu-ri sae-cu-li" and cross-accent on "A-men"; its vitality combines with the "running" bass in eighths, flashing violins in tremolo sixteenths, and "wide-leap," syncopated countersubject to create an entire world, to which the trumpet adds thematic statements and fanfares, including high C at the end — the only one in the entire mass.

The *Sanctus* opens with a passionate theme for the choral basses alone; it quickly leads to the *Pleni/Osanna* complex, which even more quickly concludes to make room for the expansive *Benedictus* (this common disposition can still be heard in Beethoven's *Missa Solemnis*). The *Benedictus* resembles the *Qui tollis* from the *Gloria* in both its key of C minor and its expressive fervor. The quiet, pleading main theme contrasts with a forceful motto, first stated unexpectedly by the chorus "out of context" during the orchestral introduction; it reappears in both chorus and orchestra at key points thereafter, the last time again in the chorus "out of context," leading directly to the reprise of the *Osanna*.

The *Agnus Dei* opens with an *arioso* movement for bass solo in A minor; it ends sooner than we expect, on the dominant of A minor, which is followed without transition by the concluding fugue on *Dona nobis pacem*. This *Presto* is the fastest fugue of all, and also the most chromatic, a feature that combines with irregular phrasing to create at times a somewhat unsettled effect. At the end, however, Haydn provides a characteristic deceptive cadence (plus hushed reaction) and jubilant final cadences.

- James Webster

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Sage Chapel Choir

Thomas Folan, director

Christopher Morgan Loy, rehearsal pianist

Soprano

Meagan Ballard
Cassandra Campbell
Meghan Carney
Nicki Dardinger
Maureen Davis
Caroline J. Dougherty
Katherine Goulian
Meaghan Hughes
Diane A. Kelly
Sandra J. Kisner
Maria Loschiavo
Frances/Yufen Lee Mehta
Erin Myers
Katherine Ng
Ann-Marie Roy
Amanda Senft
Winnie Setiady
Tina Snead
Li Tao

Alto

Wendy Alberg
Amy L. Gucwa
Elizabeth J. Kearns
Pamela Y. Kim
Courtney Moskowitz
Katie Murdock
Erin O'Neil
Janet Tomiyama
Sandra Wintner
Kate Withiam

Tenor

Kiran Guthikonda
Scott Johns
Jef L.J.P. Leroy
Mark W. Malcolm
Vichian Sutipornprachum

Bass

Glenn Sweitzer
Luke Thomas
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Carl A. Winter

The Cantata Singers of Elmira

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Frances McLaren, rehearsal pianist

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Susan Tanner

Alto

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Mimi Petrillose
Jane Poliseo
Cora Range
Rebecca St. Julien
Lou Sand
Betsy Sentigar
Florence Suffern
Frances Vedder

Tenor

Matthew Carney
Peter Morlock
Lydia Wickham

Bass

James Fink
David Hauser
Michael Wald

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Augusto Diemecke, concertmaster

Jennifer Myers

Denise Nosewicz

Lydia Werbitsky

Violin II

Barbara Lundy

Sarah Cummings

Kathleen Leidig

Viola

George Myers

Eric Martin

Cello

Christine Lowe-Diemecke

Bass

Mike Fittipaldi

Oboe

Paige Morgan

Anna Hendrickson

Horn

Guy Kinney

Brenda Ladestri

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Trumpet

Eric Hummel

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Timpani

Mike Tetreault

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Christopher Morgan Loy

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