

NOTES, TEXTS AND TRANSLATIONS

The first choral work I ever sang was Joseph Haydn's *Mass in Time of War*. Our (clearly ambitious) music director had convinced the headmaster of our school to allow her to program the work during my first year in the Mixed Chorus, provided that we omitted the Credo – a bridge too far for his Quaker sensibilities. Our group included both middle- and upper-schoolers; joining as a seventh grader allowed me the opportunity to learn the alto, tenor and bass parts to the whole Mass as my voice changed during the course of the school year. The upper-school soloists were paired with a “shadow quartet” of more accurate musicians (myself among them) whose job it was to keep the bigger voices from veering off course. I thrived on every minute of the experience, which awakened a lifelong passion.

We often line up the three great composers of the Classical period in order from oldest to youngest – Haydn first, then Mozart, then Beethoven. This chronology is misleading. Certainly it is true that Haydn was active for many years before a teenaged Mozart began his serious work as a composer. But what we think of today as his greatest works came during the decade *after* Mozart's untimely death in 1791, where we last left this saga with last spring's performance of the *Requiem*. Haydn's work during the 1790s cemented Haydn's reputation as father of the symphony, father of the string quartet, and the most ambitious choral composer since the age of Bach and Handel. The composer went from one success to another in every genre, including the great London Symphonies, the Opus 76 quartets, the oratorios (*The Creation* and *The Seasons*), and of course, the six late, great Mass settings.

By the time he returned permanently to Vienna in 1795, Haydn was a rich man, celebrated all over Europe. Equal in all but rank to his former aristocratic patrons, he was wooed back to the princely court of Esterhazy and commissioned to write a solemn mass setting each year for the name day of the princess. The 1796 *Missa Sancti Bernardi von Offida* (also called *Heiligmesse*, after the popular hymn tune used in the Sanctus) was the first in a series of six that included the *Mass in Time of War* (1796-1797), *Lord Nelson Mass* (1798) and *Harmoniemesse* (1802), Haydn's last completed work. Lithe and energetic at every turn, the *Heiligmesse* combines musical invention, sophisticated orchestration and expressive choral writing in one brilliant package. That something so complex can sound so transparent, almost effortless, is a testament to Haydn's great gifts.

Leonard Bernstein was one of the great advocates for Haydn's late Masses. He delighted in everything about them – their grace, muscularity, sense of occasion, moments of theater, but above all their universality. You should be dismayed to learn, as I did, in a search of the New York Philharmonic's online program database, that one of the world's great orchestras has played only eight performances of Haydn's masses since 1842. Unsurprisingly, about half of them were under Lenny's baton. It is groups like ours, in this country at least, that keep this great body of work alive. The *Heiligmesse* and the other selections on today's program are the works that launched a thousand choral societies. We do well to keep them close to our heart.

– John Maclay

ANGELS FROM THE REALMS OF GLORY (1816)*
words by James Montgomery (1771-1854)

REGENT SQUARE
Henry Thomas Smart (1813-1879)

James Montgomery was raised as a member of the Moravian Brethren, and wrote this popular carol in 1816, based loosely on an ancient French hymn. The text was first joined to the stirring tune *Regent Square* (named after London's Regent Square Church – the city's "Presbyterian cathedral") in 1867, when it entered the English Presbyterian Hymnal.

1. Angels from the realms of glory,
Wing your flight o'er all the earth ;
Ye, who sang Creation's story,
Now proclaim Messiah's birth :
Come and worship, come and worship,
Worship Christ, the newborn King.
2. Shepherds, in the field abiding,
Watching o'er your flocks by night,
God with you is now residing,
Yonder shines the infant Light :
Come and worship, come and worship,
Worship Christ, the newborn King.
3. Sages, leave your contemplations,
Brighter visions beam afar ;
Seek the great Desire of Nations ;
Ye have seen his natal star:
Come and worship, come and worship,
Worship Christ, the newborn King.
4. Saints before the altar bending,
Watching long in hope and fear ;
Suddenly the Lord, descending,
In his temple shall appear:
Come and worship, come and worship,
Worship Christ, the newborn King.

MASS NO. 9 IN B-FLAT, HOB. XXII:10 (1796)
Missa Sancti Bernardi von Offida ("Heiligmesse")

Joseph Haydn (1732-1809)

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

GLORIA

Gloria in excelsis Deo, et in terra pax
hominibus bonae voluntatis.
Laudamus te. Adoramus te.
Benedicimus te. Glorificamus te.

*Glory to God in the highest, and on earth
peace, goodwill toward men.*
We praise thee. We adore thee.
We bless thee. We glorify thee.

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.

*We give thanks to thee on account of thy
great glory. Lord God, king of heaven, God
the omnipotent Father. Lord the only-
begotten Son, Jesus Christ. Lord God,
Lamb of God, Son of the Father: Who takest
away the sins of the world, have mercy upon
us. Who takest away the sins of the world,
hear our prayer. Who sittest at the right
hand of the Father, have mercy upon us.*

Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus: Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.

For thou alone art holy, thou alone art God, thou alone art most high: Jesus Christ, with the Holy Ghost, in the glory of God the Father. Amen.

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 de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de caelis.

I believe in one God, the Father Almighty, maker of heaven and earth, and of all things visible and invisible, and in one Lord Jesus Christ, the only-begotten Son of God, born of the Father before all ages; God of God, Light of Light, very God of very God; begotten, not made, being of one substance with the Father, by whom all things were made, who for us men and for our salvation came down from heaven.

Et incarnatus est de Spiritu Sancto ex Maria Virgine: ET HOMO FACTUS EST. Crucifixus etiam pro nobis sub Pontio Pilato, passus, et sepultus est.

And was incarnate of the Holy Ghost by the Virgin Mary, AND WAS MADE MAN; and was crucified also for us under Pontius Pilate; he suffered and was buried.

Et resurrexit tertia die, secundum Scripturas. Et ascendit in coelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare 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 in unam, sanctam, catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

And on the third day he rose again according to the Scriptures, and ascended into heaven, and sitteth on the right hand of the Father, and he shall come again, with glory, to judge both the quick and the dead; whose kingdom shall have no end. And I believe in the Holy Ghost, the Lord and Giver of life, who proceedeth from the Father and the Son, who with the Father and the Son is worshiped and glorified; who spake by the Prophets. And I believe in one holy Catholic and Apostolic Church; I acknowledge one Baptism for the remission of sins; and I look for the resurrection of the dead, and the life of the world to come. Amen.*

** text omitted*

SANCTUS

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

Holy, Holy, Holy, Lord God of Hosts. Heaven and earth are full of thy glory. Hosanna in the highest.

BENEDICTUS

Benedictus qui venit in nomine Domini. Osanna in excelsis.

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

AGNUS DEI – DONA NOBIS PACEM

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

*Lamb of God, who takest away the sins of
the world, have mercy on us.*

*Lamb of God, who takest away the sins of
the world, have mercy on us.*

*Lamb of God, who takest away the sins of
the world, grant us peace.*

ES WIRD EIN STERN AUS JACOB AUFGEHN (1847)
from *Christus*, Op. 97

Felix Mendelssohn
(1809-1847)

In the last year of his life, Felix Mendelssohn began work on the third panel of a musical triptych that began with *Saint Paul* and *Elijah*. The oratorio fragment *Christus*, two incomplete scenes addressing the Passion and the birth of Christ, was compiled by his brother, Paul, and published posthumously. The chorale that closes this affecting chorus, Philipp Nicolai's "Wie schön leuchtet der Morgenstern" (1599), was set by Johann Sebastian Bach in his Cantata No. 1 (1725) and is one of the most beloved in the Lutheran hymnal. One imagines that Mendelssohn had it in mind as a backbone for the entire oratorio, serving the same function as "Wachet auf" ("Sleepers, awake") did in *Saint Paul*.

Es wird ein Stern aus Jacob aufgeh'n und
ein Scepter aus Israel kommen, und der
wird zerschmettern Fürsten und Städte.

*There shall a star from Jacob come forth
and a scepter from Israel rise up, which
shall dash in pieces princes and nations.*

Wie schön leuchtet der Morgenstern!
O welch ein Glanz geht auf vom Herrn,
uns Licht und Trost zu geben!
Dein Wort, Jesu, ist die Klarheit, fuhr't zu
Wahrheit und zum Leben.
Wer kann dich genug erheben?

*How brightly beams the morning star!
What radiance rises from the Lord,
to give us light and comfort!
Thy word, Jesus, is clarity, and leadeth us
to truth and life.
Who can praise you enough?*

O MAGNUM MYSTERIUM (1994)

Morten Lauridsen
(b. 1943)

Morten Lauridsen's setting of this ancient text is one of the most popular choral works composed in recent years, instantly entering the repertoire of choruses at every level. Simple in structure, the work achieves its impact with carefully handled dissonances in the inner voices giving way to a richly satisfying cadence halfway through. Lauridsen sets the word Alleluia in the style of Gregorian chant, the "jubilus" traditionally used in the music of the early Church.

O magnum mysterium, et admirabile
sacramentum, ut animalia viderent Dominum
natum, jacentem in praesepe. Beata Virgo
cujus viscera meruerunt portare Dominum
Christum. Alleluia.

*O great mystery and wondrous sacrament,
that the animals should witness the birth of
the Lord in the manger. Blessed are you, O
Virgin Mary, whose womb was deemed
worthy to bear Christ the Lord. Alleluia.*

WHAT CHILD IS THIS?*

words (1865) by William Chatterton Dix (1837-1898)

GREENSLEEVES
(16th century traditional)

The tune *Greensleeves* dates from Elizabethan times (around 1580), as multiple references in Shakespeare's *The Merry Wives of Windsor* attest. Over the years, the tune was a vehicle for ballads and love songs, as well as a famous New Year's drinking song. In 1865, the English hymn writer William Chatterton Dix wrote the poem that has become indelibly associated with its modern day Christmas use.

1. What child is this who, laid to rest,
On Mary's lap is sleeping?
Whom angels greet with anthems sweet,
While shepherds watch are keeping?
This, this is Christ the King
Whom shepherds guard and angels sing:
Haste, haste to bring him laud,
The babe, the son of Mary.
2. Why lies he in such mean estate
Where ox and ass are feeding?
Good Christian, fear, for sinners here
The silent Word is pleading.
This, this is Christ the King
Whom shepherds guard and angels sing:
Haste, haste to bring him laud,
The babe, the son of Mary.
3. So bring him incense, gold and myrrh,
Come peasant, king to own him.
The King of Kings salvation brings,
Let loving hearts enthrone Him.
This, this is Christ the King
Whom shepherds guard and angels sing:
Haste, haste to bring him laud,
The babe, the son of Mary.

O COME, ALL YE FAITHFUL (1751)*
words (1841) by Frederick Oakeley (1802-1880)

ADESTE FIDELES
John Francis Wade (c. 1711-1786)
arranged by David Willcocks (b. 1919)

Like many English Catholics, John Francis Wade was blown back and forth across the Channel by the political winds of the day. The hymn *Adeste Fideles* made an early appearance in one of the exquisite Latin missals Wade produced for expatriate communities in Flanders and Douai. Bennett Zon of Durham University posits that the hymn is a birthday ode to the Young Pretender, Charles Edward Stuart: “Fideles,” a coded reference to the Catholic faithful, “Bethlehem,” a cipher for England, and “Regem Angelorum,” a rallying cry for its true king (a pun on Angelorum – angels, and Anglorum – the English). Bonnie Prince Charlie’s campaign to restore the Stuart dynasty effectively ended at the Battle of Culloden in 1746. The carol endures as one of the most popular of all time.

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| <p>1. O come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem!
Come and behold Him,
Born the King of Angels!
O come let us adore Him,
O come let us adore Him,
O come let us adore Him,
Christ the Lord!</p> <p>2. God of God,
Light of Light,
Lo, He abhors not the Virgin’s womb!
Very God, Begotten not created!
O come let us adore Him,
O come let us adore Him,
O come let us adore Him,
Christ the Lord!</p> | <p>3. Sing, choirs of angels!
Sing in exultation!
Sing, all ye citizens of heav’n above!
Glory to God in the Highest!</p> <p>O come let us adore Him,
O come let us adore Him,
O come let us adore Him,
Christ the Lord!</p> <p>4. Yea, Lord, we greet Thee,
Born this happy morning,
Jesu, to Thee be glory giv’n!
Word of the Father, Now in flesh appearing:
O come let us adore Him,
O come let us adore Him,
O come let us adore Him,
Christ the Lord!</p> |
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HALLELUJAH (1741)
from *Messiah*

George Frideric Handel
(1685-1759)

Handel’s *Messiah* is one of the first great international choral works – fundamentally Italian in character, written in English, by a German. After composing the Hallelujah chorus, Handel is said to have burst forth from his study saying, “I saw heaven opened and the great God himself.” Trumpets and drums lie in wait during the orchestral and choral introduction, making their explosive entrance in a moment of brilliant stagecraft well after the piece gets started. The Crusader hymn “Non Nobis Domine” can be heard in the chant melody sung by each section of the chorus on the text, “For the Lord God omnipotent reigneth.” The triumphal text, from the Book of Revelation, heralds the defeat of the great Whore of Babylon. In the dramatic context of the oratorio, the Hallelujah chorus marks the transition from the section devoted to Jesus’ suffering on earth to one emphasizing his triumph over death.

Hallelujah: For the Lord God omnipotent reigneth
The kingdom of this world is become the kingdom of our Lord
and of His Christ; and He shall reign for ever and ever.
King of kings, and Lord of lords.

– Revelation 19:6, 11:15, 19:16