

Week Eight

Choral Music

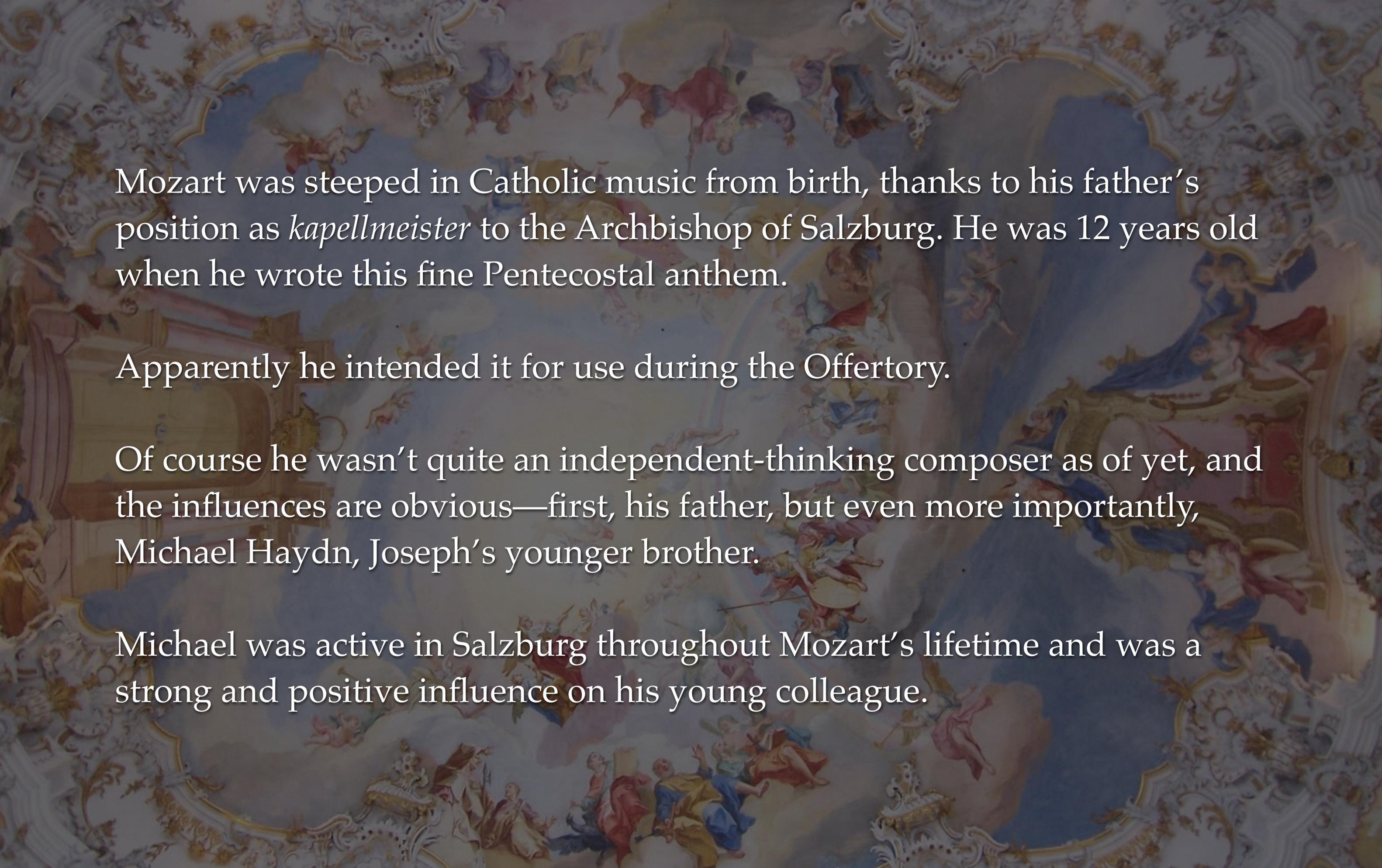
1760–1801



Wolfgang Amadeus Mozart

Veni Sancte Spiritus, K. 47

Nicol Matt, conductor
Chamber Choir of Europe
Suddetsches Kammerorchester Pforzheim

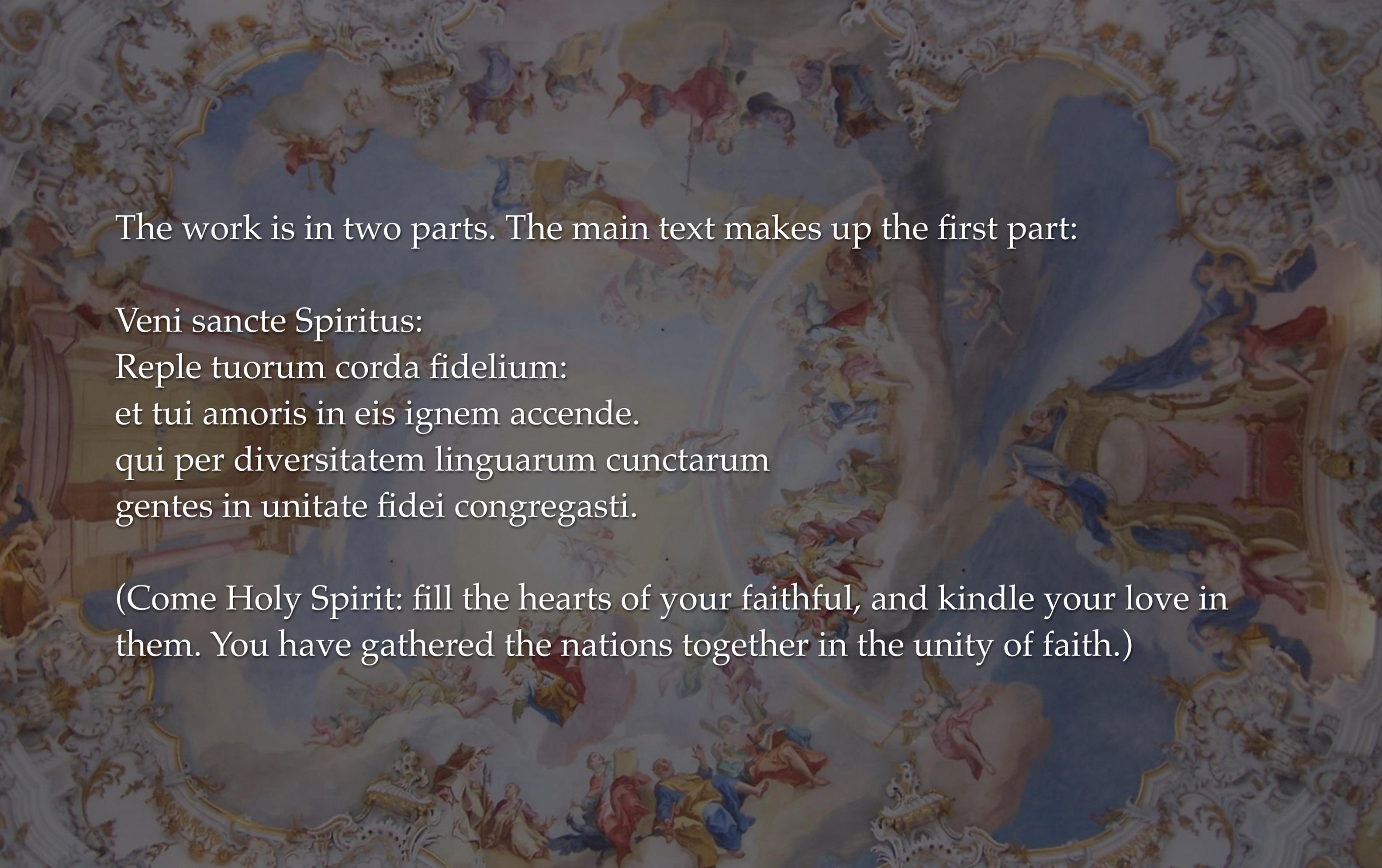


Mozart was steeped in Catholic music from birth, thanks to his father's position as *kapellmeister* to the Archbishop of Salzburg. He was 12 years old when he wrote this fine Pentecostal anthem.

Apparently he intended it for use during the Offertory.

Of course he wasn't quite an independent-thinking composer as of yet, and the influences are obvious—first, his father, but even more importantly, Michael Haydn, Joseph's younger brother.

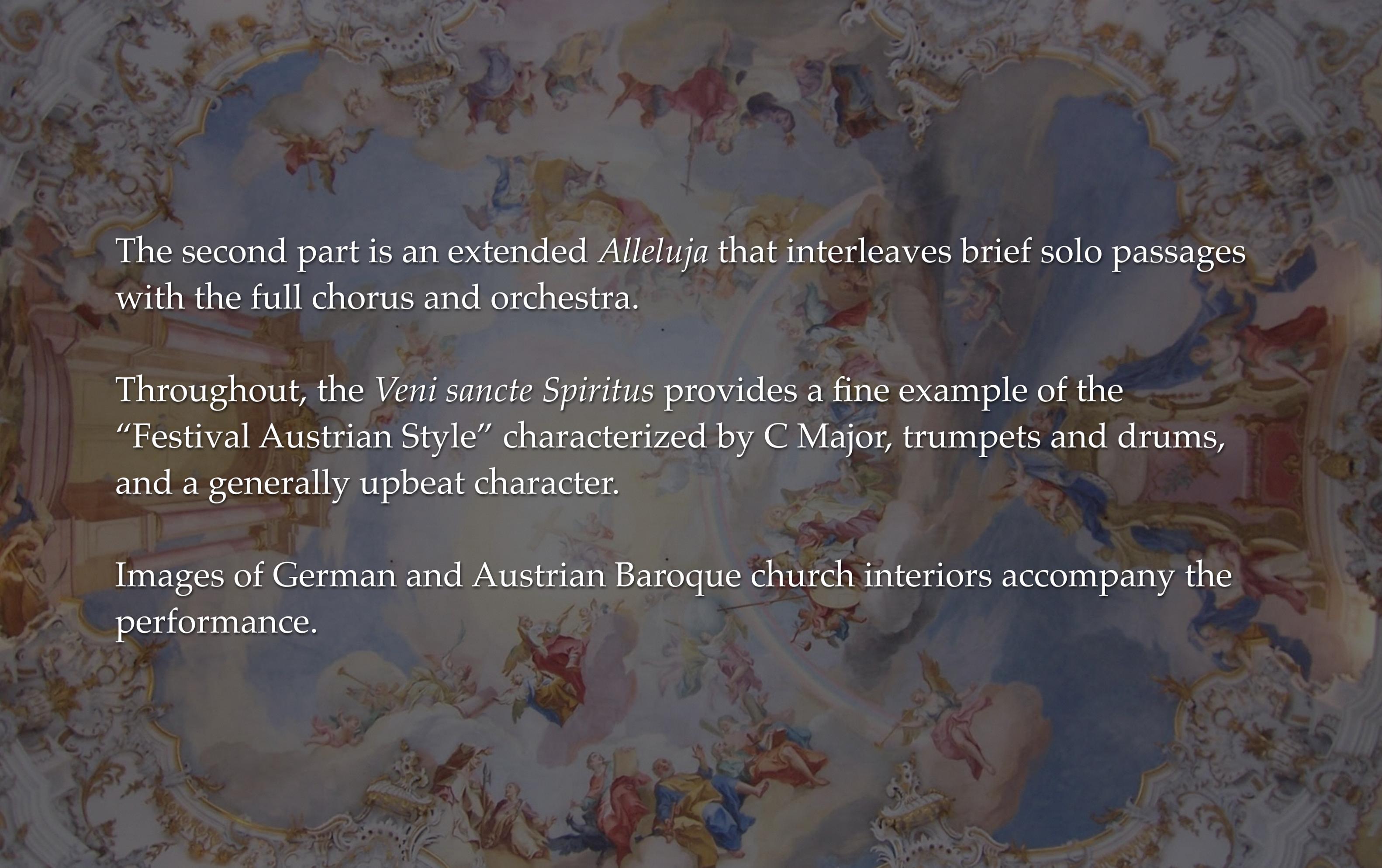
Michael was active in Salzburg throughout Mozart's lifetime and was a strong and positive influence on his young colleague.



The work is in two parts. The main text makes up the first part:

Veni sancte Spiritus:
Reple tuorum corda fidelium:
et tui amoris in eis ignem accende.
qui per diversitatem linguarum cunctarum
gentes in unitate fidei congregasti.

(Come Holy Spirit: fill the hearts of your faithful, and kindle your love in them. You have gathered the nations together in the unity of faith.)



The second part is an extended *Alleluja* that interleaves brief solo passages with the full chorus and orchestra.

Throughout, the *Veni sancte Spiritus* provides a fine example of the “Festival Austrian Style” characterized by C Major, trumpets and drums, and a generally upbeat character.

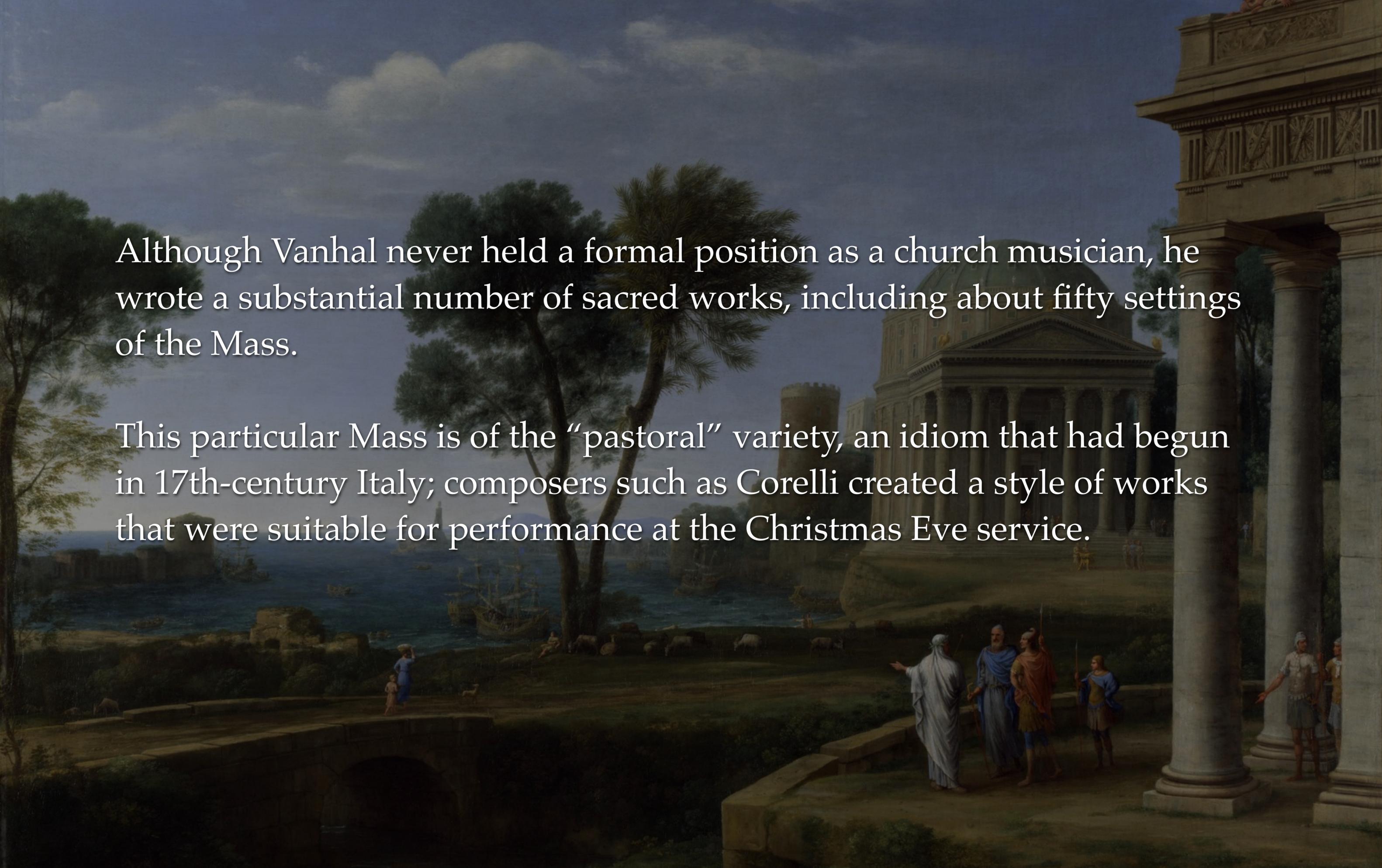
Images of German and Austrian Baroque church interiors accompany the performance.



Johann Baptist Vanhal

Missa Pastoralis: Gloria

Uwe Grodd
Aradia Ensemble
Tower Voices New Zealand

The background image is a classical painting. It shows a coastal landscape with a large, domed classical temple in the middle ground. In the foreground, a group of figures in classical attire are gathered on a stone platform. To the right, there are large, fluted columns. In the distance, a sea with several sailing ships is visible under a sky with soft clouds. The overall scene is bathed in a warm, golden light, suggesting a sunset or sunrise.

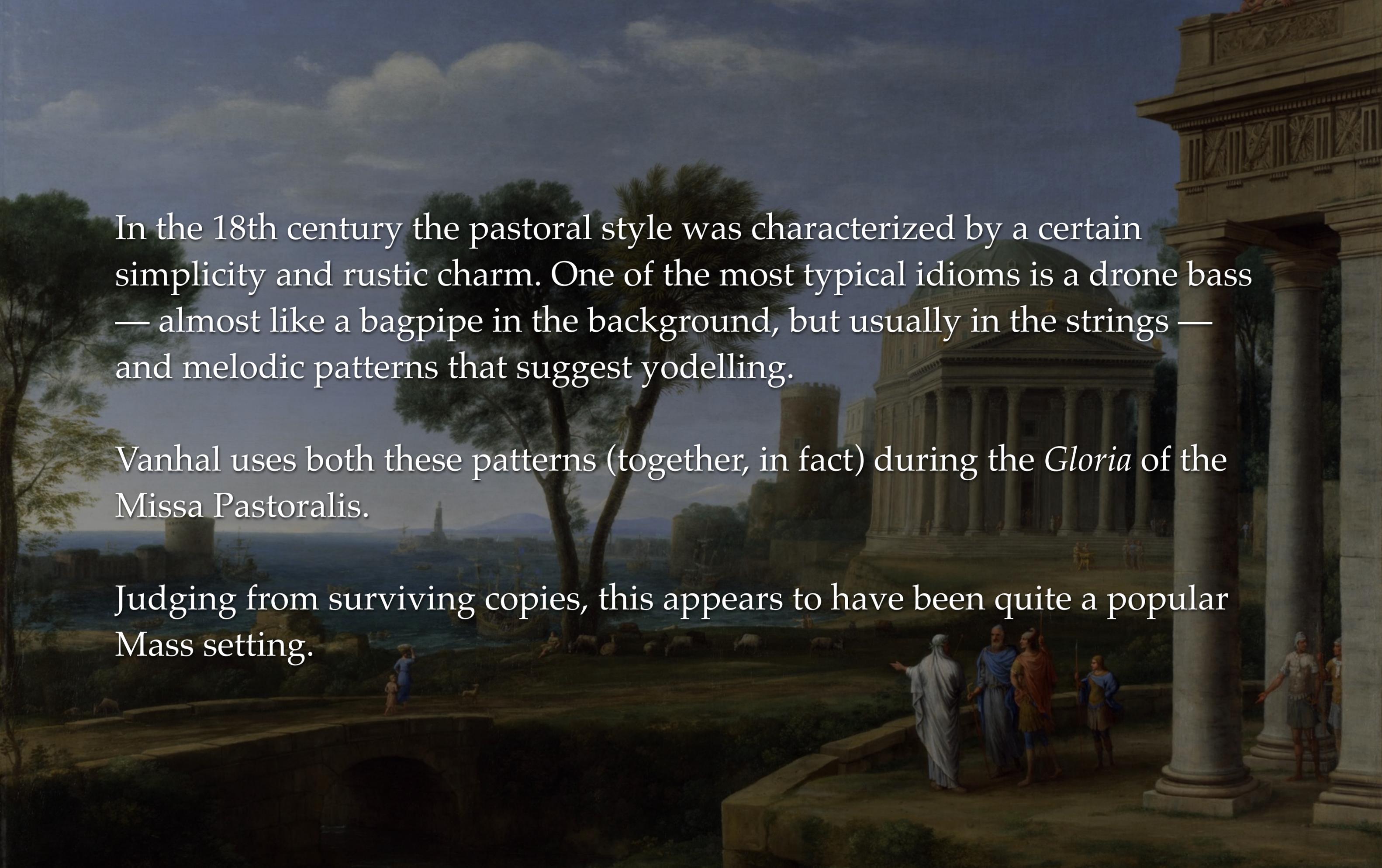
Although Vanhal never held a formal position as a church musician, he wrote a substantial number of sacred works, including about fifty settings of the Mass.

This particular Mass is of the “pastoral” variety, an idiom that had begun in 17th-century Italy; composers such as Corelli created a style of works that were suitable for performance at the Christmas Eve service.

The background image is a classical painting depicting an ancient city. In the center, a large, domed temple with a portico of columns sits on a hill. To the right, a grand portico with tall columns is visible. In the foreground, several figures in classical attire are gathered on a stone platform. The background shows a harbor with numerous sailing ships and a distant lighthouse on a rocky island. The sky is filled with soft, white clouds.

Perhaps the most famous of these is Corelli's "Christmas Concerto" Opus 6 with its concluding Pastorale movement.

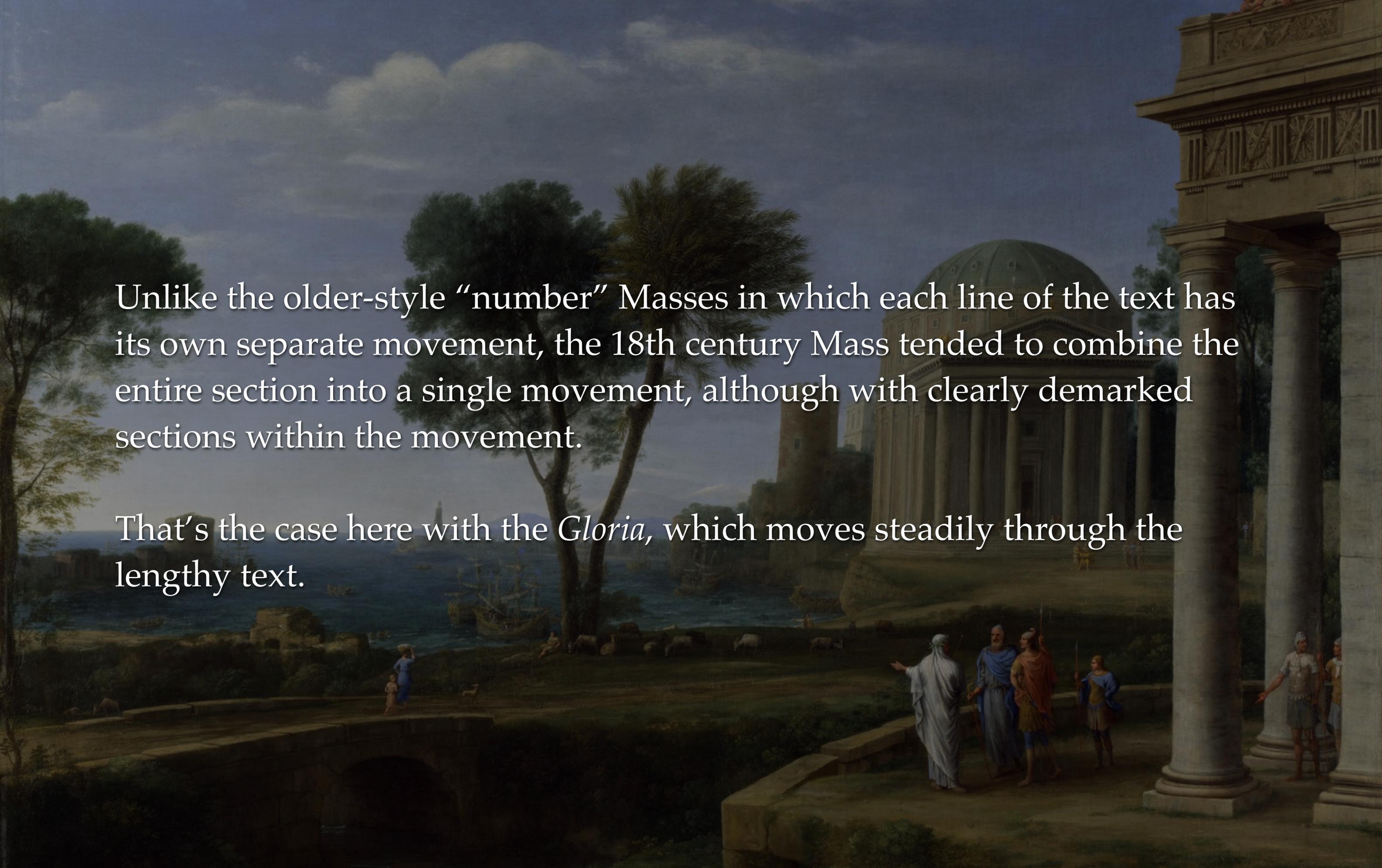
Here's a bit of it ...



In the 18th century the pastoral style was characterized by a certain simplicity and rustic charm. One of the most typical idioms is a drone bass — almost like a bagpipe in the background, but usually in the strings — and melodic patterns that suggest yodelling.

Vanhal uses both these patterns (together, in fact) during the *Gloria* of the *Missa Pastorale*.

Judging from surviving copies, this appears to have been quite a popular Mass setting.

The background image is a classical painting. It shows a landscape with a large, domed temple in the center background. To the right, there are several tall, classical columns. In the foreground, a group of figures in classical attire are gathered. The scene is set in a lush, green landscape with trees and a body of water in the distance. The sky is a deep blue with some clouds.

Unlike the older-style “number” Masses in which each line of the text has its own separate movement, the 18th century Mass tended to combine the entire section into a single movement, although with clearly demarked sections within the movement.

That’s the case here with the *Gloria*, which moves steadily through the lengthy text.

Images by Claude Lorrain accompany the performance.





Franz Joseph Haydn

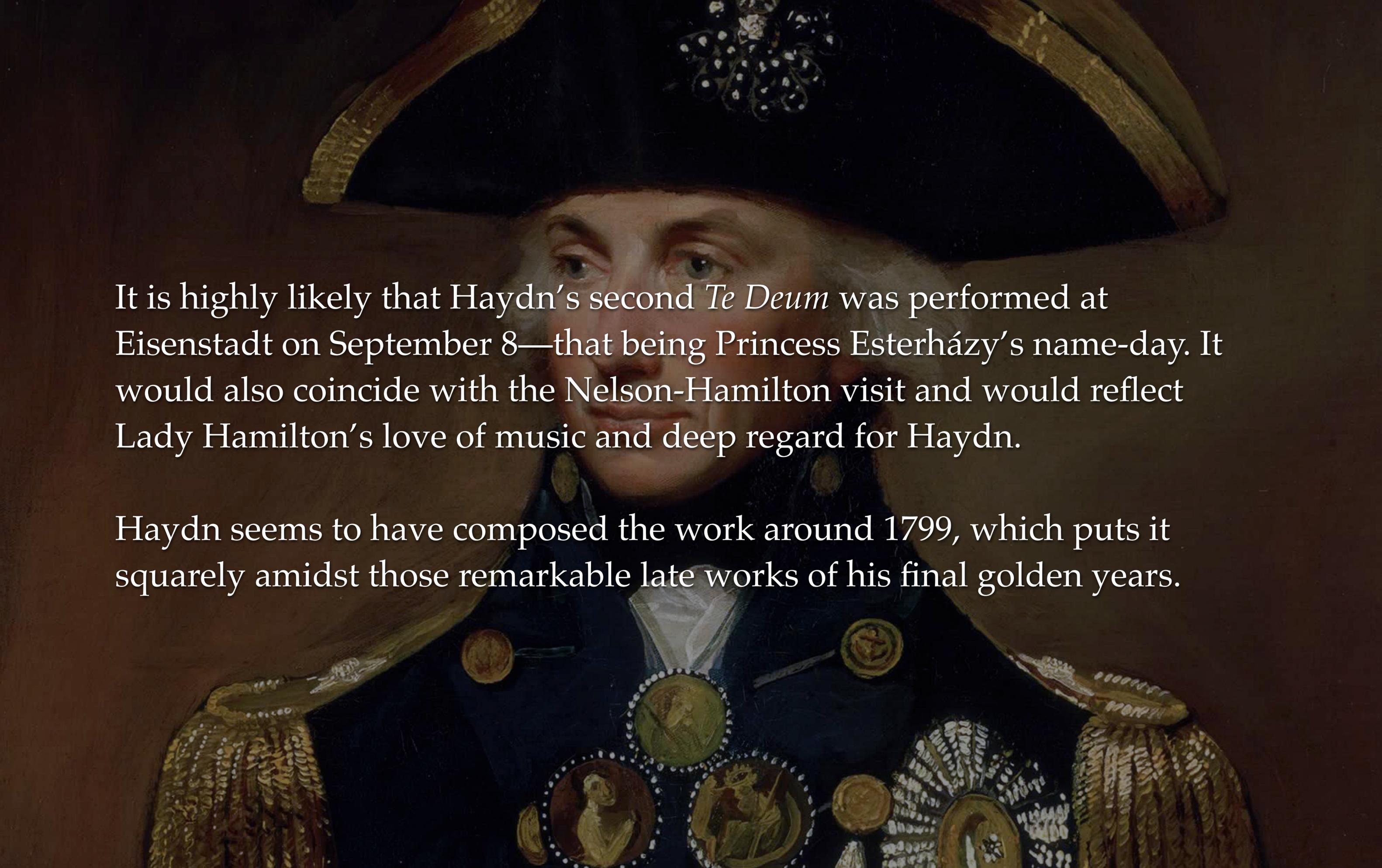
Te Deum HXXIIIa:2

Trevor Pinnock
The English Concert



Admiral Horatio Nelson and Lady Emma Hamilton arrived in Vienna in September 1800. For much of their Viennese time they were guests of Prince Esterházy. Haydn's most important biographer, Griesinger, tells us about the visit:

“Haydn found a great admirer in Milady Hamilton. She paid a visit, with Nelson, to the Esterházy estates in Hungary (*sic*: it was Eisenstadt) but paid little attention to their highnesses and never left Haydn's side for two whole days.”

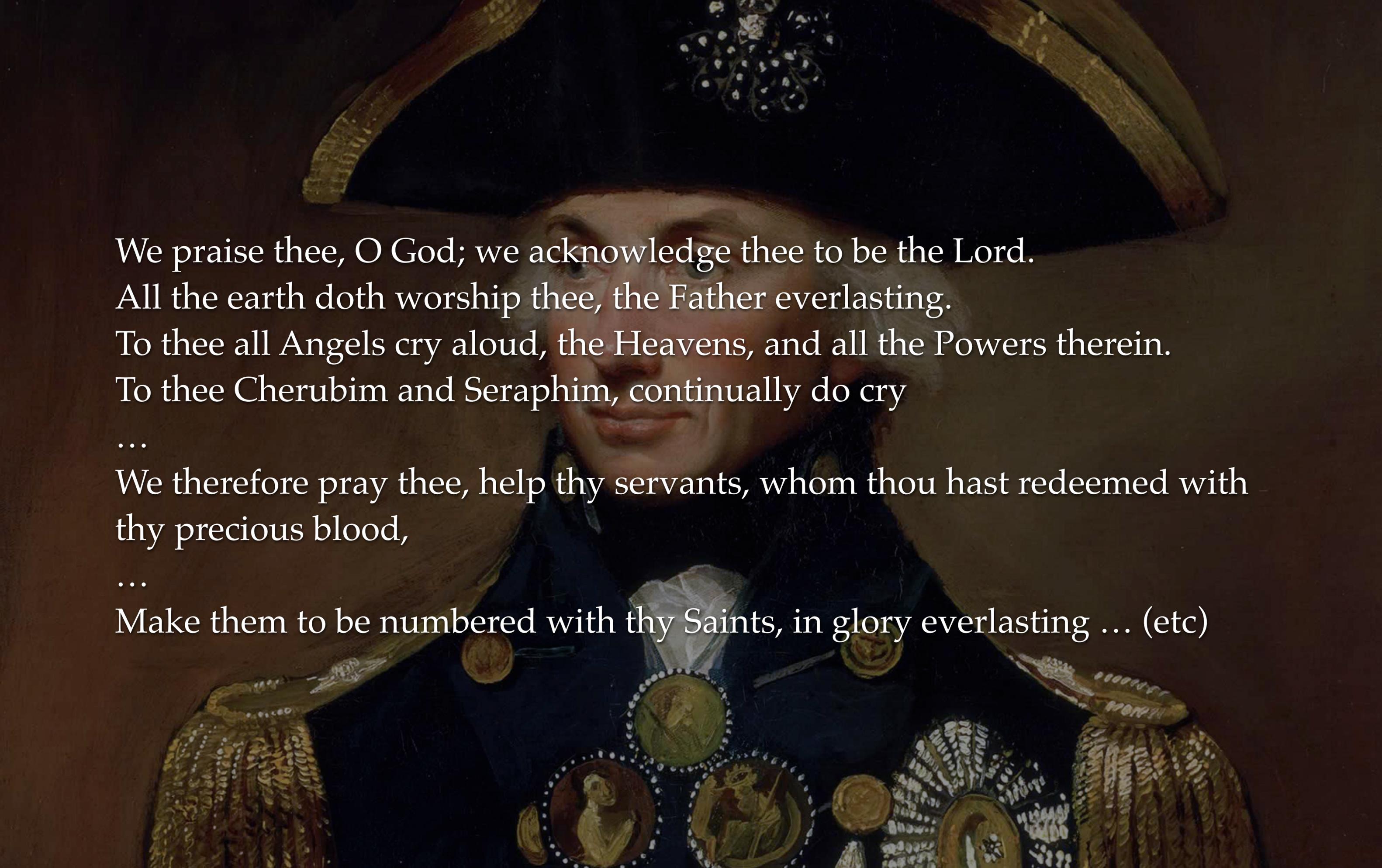
A detailed portrait of Princess Esterházy, a woman with light-colored hair, wearing a dark blue or black dress with gold buttons and a large, ornate black hat with gold trim and a decorative floral arrangement. The background is dark and textured.

It is highly likely that Haydn's second *Te Deum* was performed at Eisenstadt on September 8—that being Princess Esterházy's name-day. It would also coincide with the Nelson-Hamilton visit and would reflect Lady Hamilton's love of music and deep regard for Haydn.

Haydn seems to have composed the work around 1799, which puts it squarely amidst those remarkable late works of his final golden years.

A detailed portrait of Joseph Haydn, an elderly man with white hair and a full white beard. He is wearing a dark blue military-style coat with gold buttons and epaulettes, and a black bicorne hat with a decorative floral ornament. The background is dark and indistinct.

Even though this *Te Deum* was published in 1802, it disappeared from sight and did not re-enter public consciousness in any meaningful way until 1958, when eminent Haydn scholar H. C. Robbins Landon prepared an edition and supervised the work's first-ever recording by the BBC.



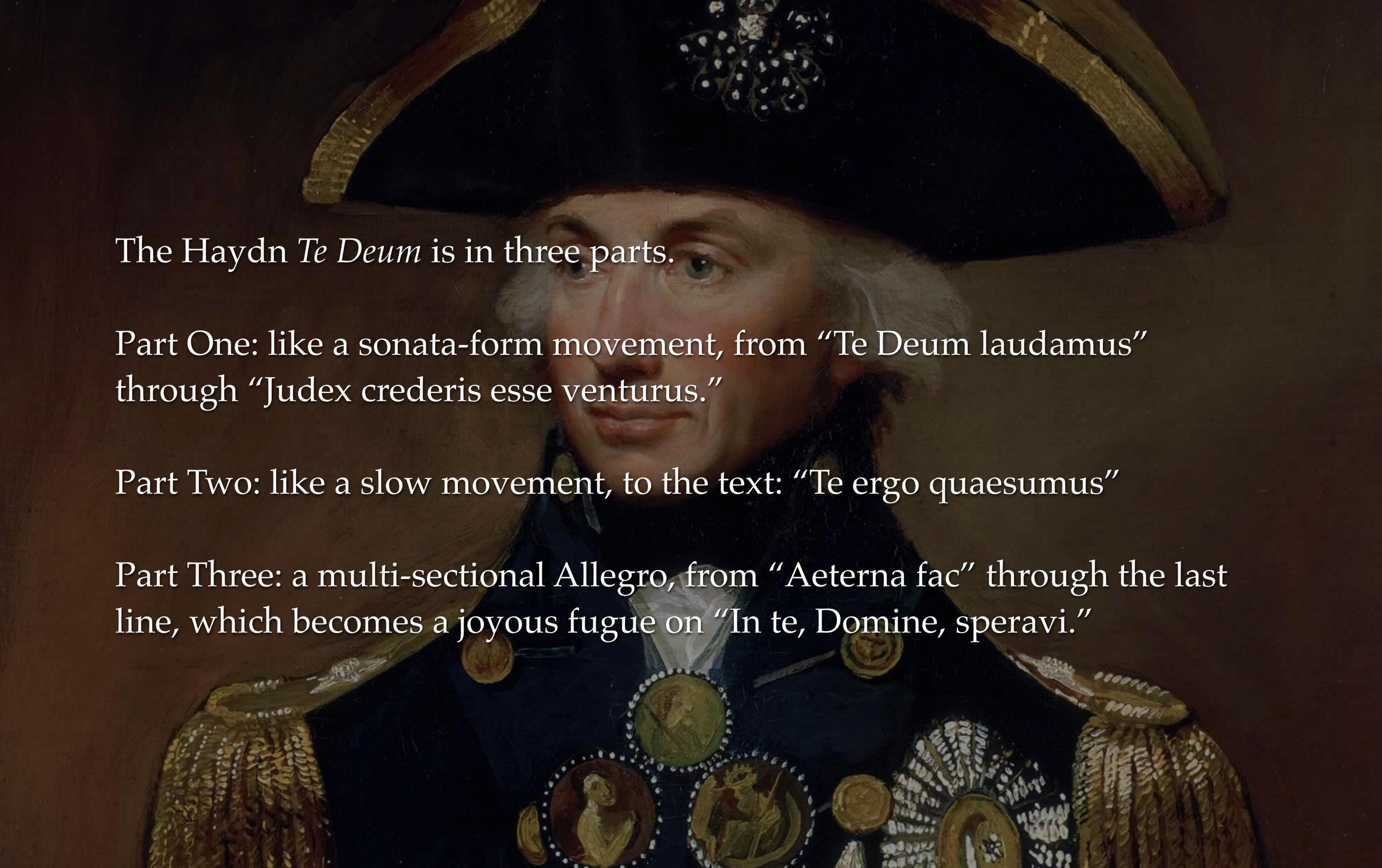
We praise thee, O God; we acknowledge thee to be the Lord.
All the earth doth worship thee, the Father everlasting.
To thee all Angels cry aloud, the Heavens, and all the Powers therein.
To thee Cherubim and Seraphim, continually do cry

...

We therefore pray thee, help thy servants, whom thou hast redeemed with
thy precious blood,

...

Make them to be numbered with thy Saints, in glory everlasting ... (etc)

A detailed portrait of a man in a military-style uniform. He wears a dark bicorne hat with a decorative plume. His uniform is dark blue with gold epaulettes and several circular medals pinned to his chest. The background is a dark, textured brown.

The Haydn *Te Deum* is in three parts.

Part One: like a sonata-form movement, from “Te Deum laudamus” through “Judex crederis esse venturus.”

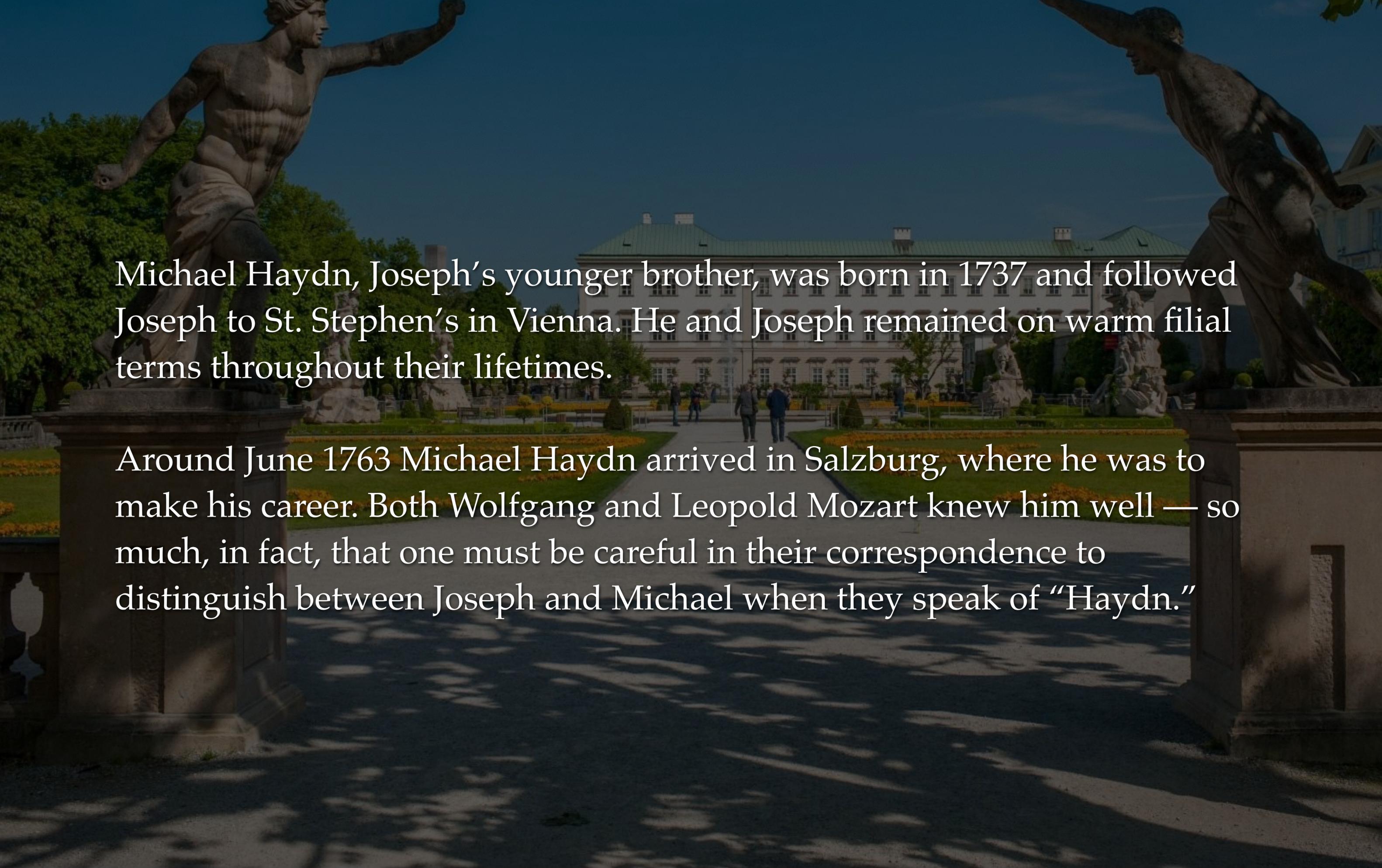
Part Two: like a slow movement, to the text: “Te ergo quaesumus”

Part Three: a multi-sectional Allegro, from “Aeterna fac” through the last line, which becomes a joyous fugue on “In te, Domine, speravi.”



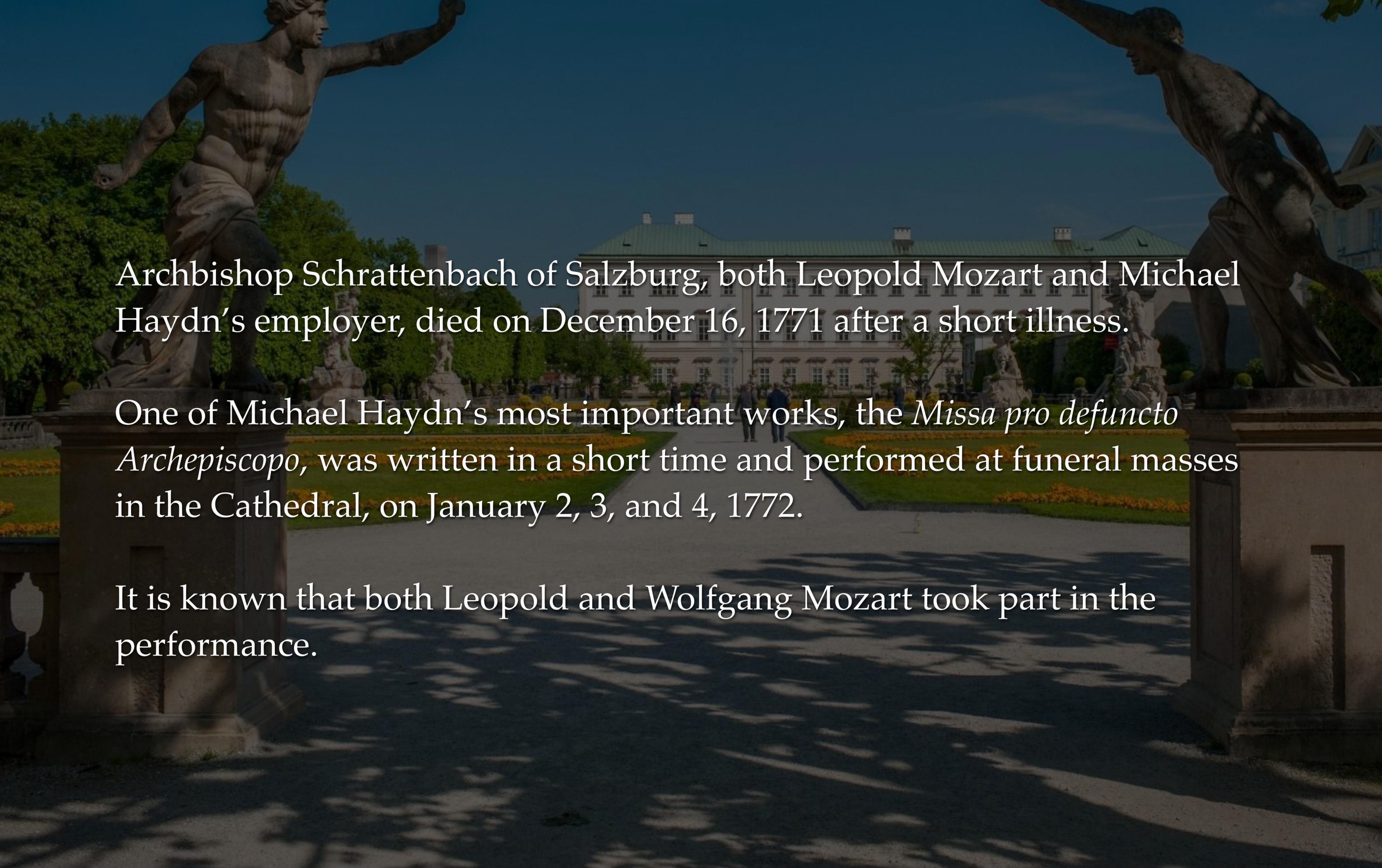
Michael Haydn

Requiem for Archbishop Siegismund: Dies irae



Michael Haydn, Joseph's younger brother, was born in 1737 and followed Joseph to St. Stephen's in Vienna. He and Joseph remained on warm filial terms throughout their lifetimes.

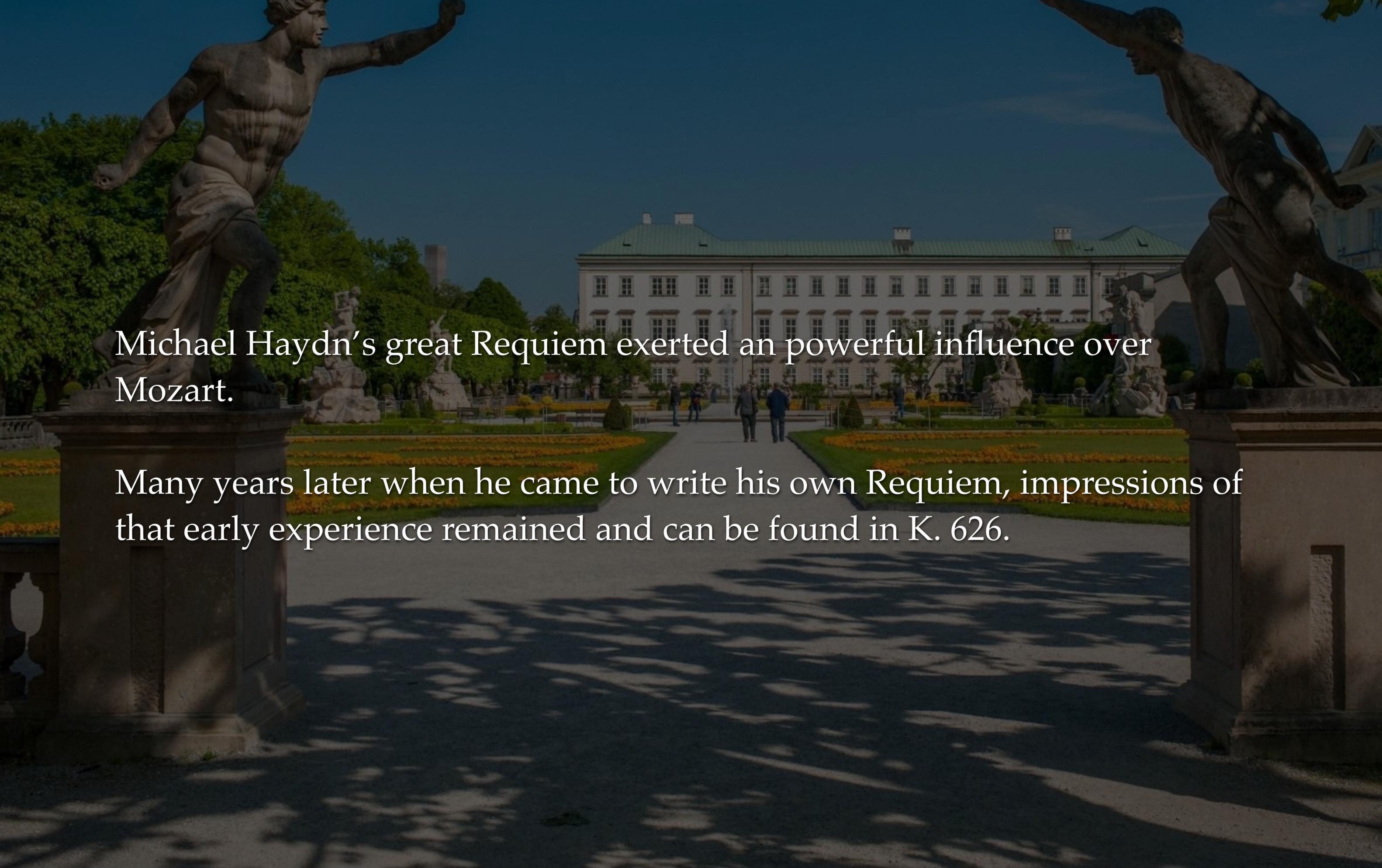
Around June 1763 Michael Haydn arrived in Salzburg, where he was to make his career. Both Wolfgang and Leopold Mozart knew him well — so much, in fact, that one must be careful in their correspondence to distinguish between Joseph and Michael when they speak of “Haydn.”



Archbishop Schrattenbach of Salzburg, both Leopold Mozart and Michael Haydn's employer, died on December 16, 1771 after a short illness.

One of Michael Haydn's most important works, the *Missa pro defuncto Archiepiscopo*, was written in a short time and performed at funeral masses in the Cathedral, on January 2, 3, and 4, 1772.

It is known that both Leopold and Wolfgang Mozart took part in the performance.

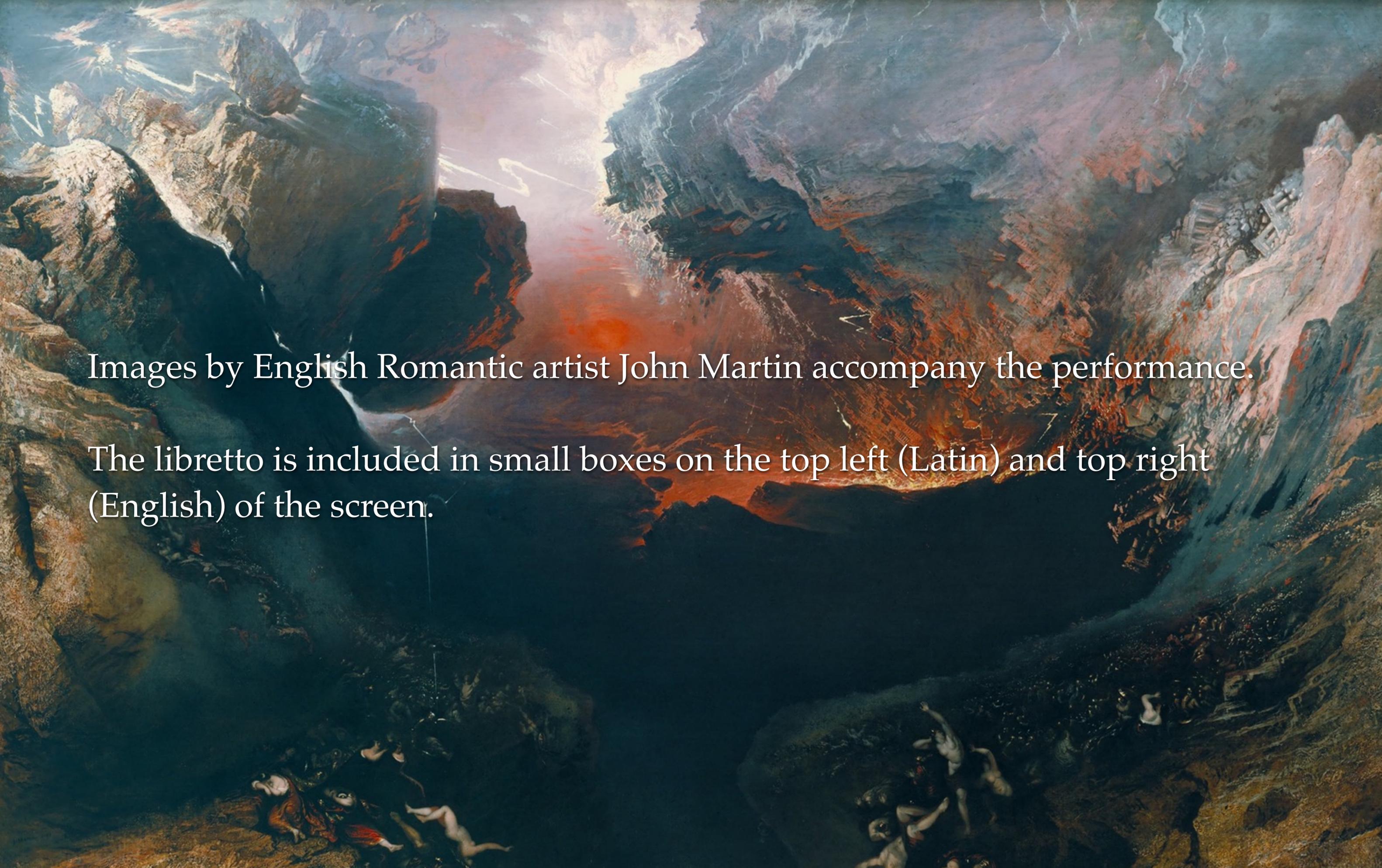
A photograph of a park with two large statues in the foreground and a large white building in the background. The statues are muscular, male figures in dynamic poses, possibly representing allegorical figures like Truth and Liberty. The building is a grand, multi-story structure with a green roof and many windows. The scene is set in a well-maintained park with green lawns and trees.

Michael Haydn's great Requiem exerted an powerful influence over Mozart.

Many years later when he came to write his own Requiem, impressions of that early experience remained and can be found in K. 626.

Parts of the *Dies irae*

- ❖ *Dies irae*: this day shall consume the world in ashes
- ❖ *Tuba mirum*: the trumpet, scattering its awful sound
- ❖ *Liber scriptus*: the written book shall be brought
- ❖ *Quid sum miser*: what shall I, a wretch, say then?
- ❖ *Rex tremendae*: king of awful majesty
- ❖ *Recordare*: remember, gentle Jesus, I am the reason
- ❖ *Ingemisco*: I groan as one guilty
- ❖ *Confutatis*: when the damned are confounded
- ❖ *Lacrymosa*: the day is one of weeping



Images by English Romantic artist John Martin accompany the performance.

The libretto is included in small boxes on the top left (Latin) and top right (English) of the screen.

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.

Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!

This day, this day of wrath
shall consume the world in ashes,
as foretold by David and the Sibyl.

What trembling there will be
When the judge shall come
to weigh everything strictly!

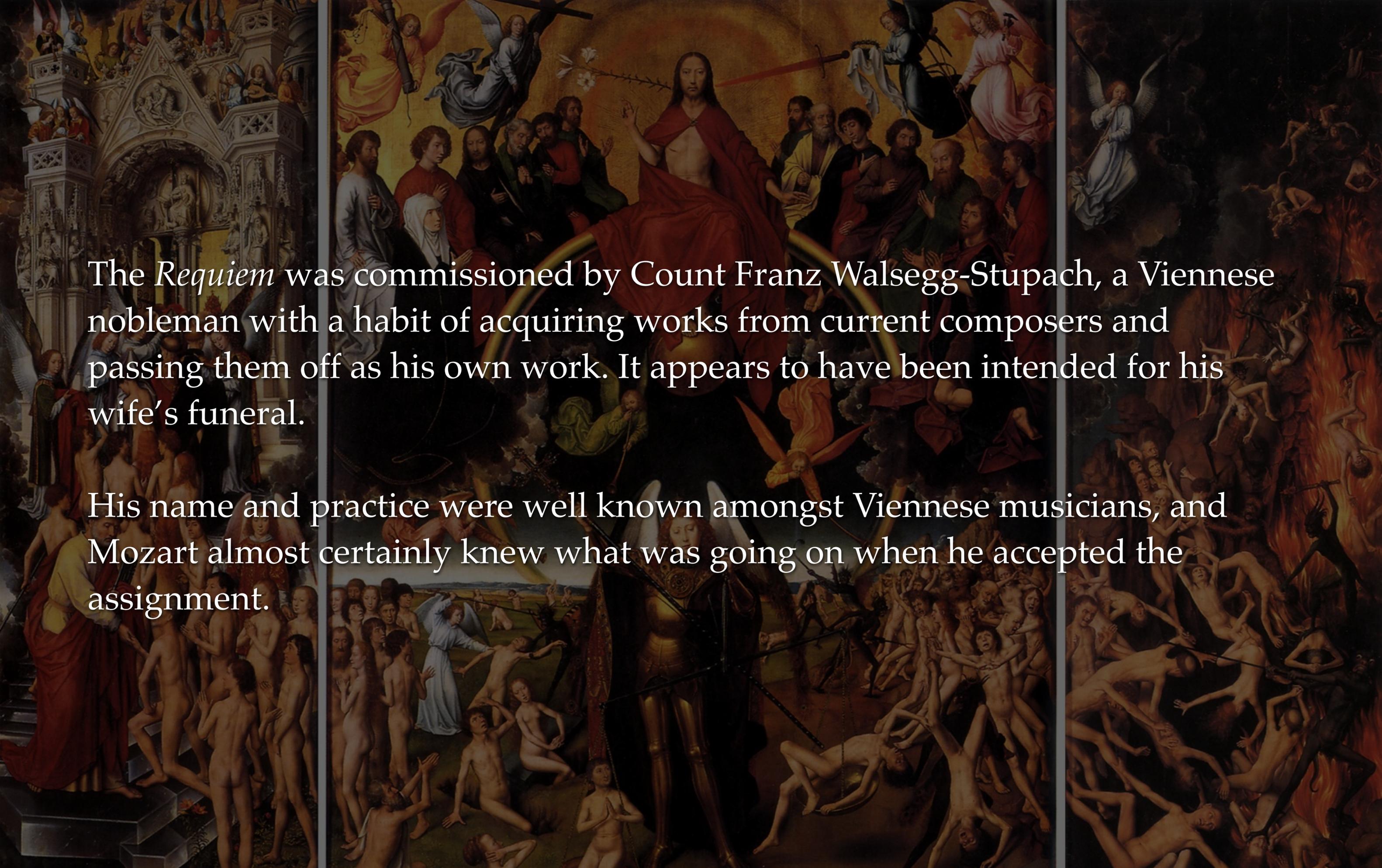




Wolfgang Amadeus Mozart

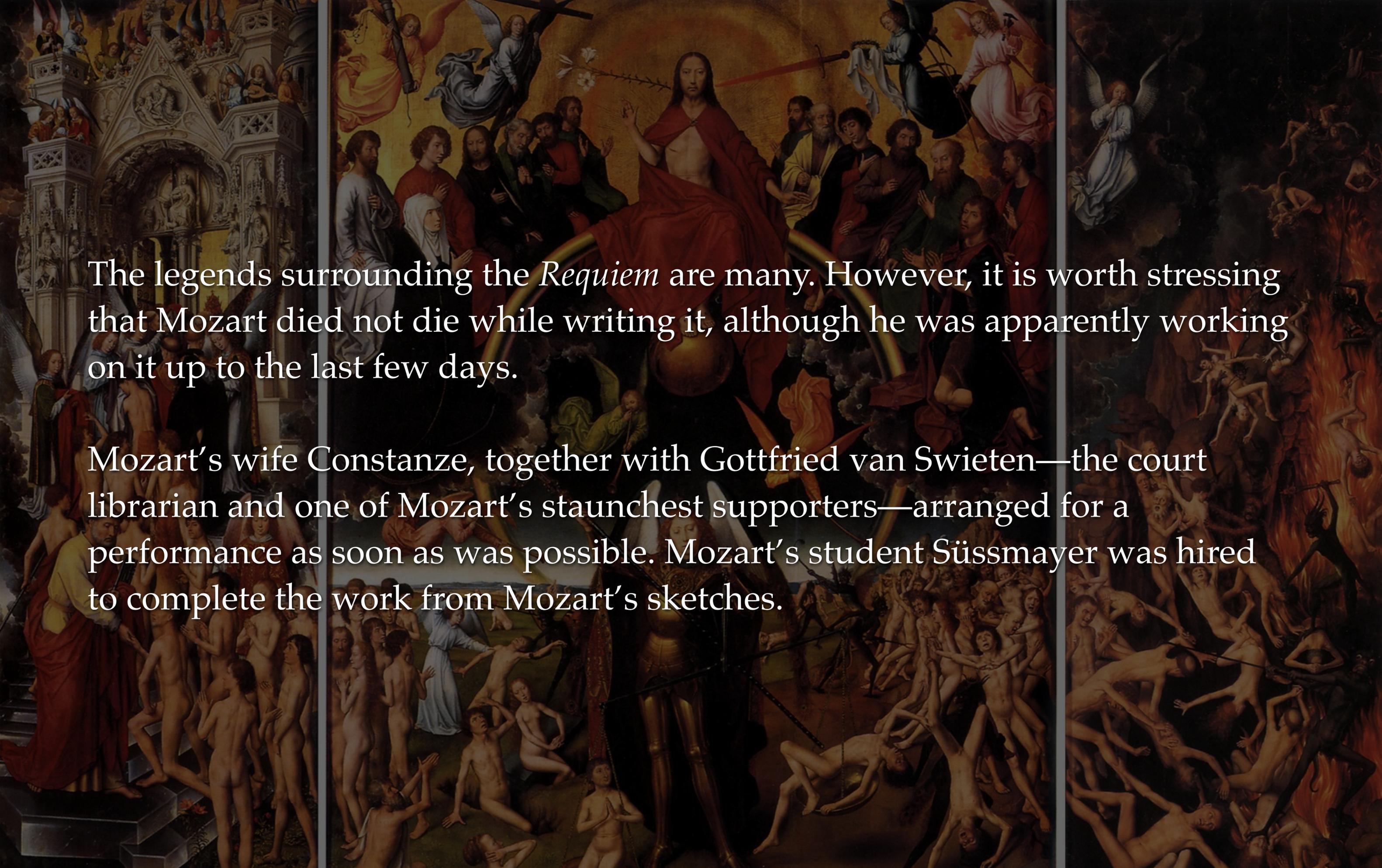
Requiem: Dies irae

Herbert von Karajan
Vienna Philharmonic Orchestra and Chorus
Rec. 1987



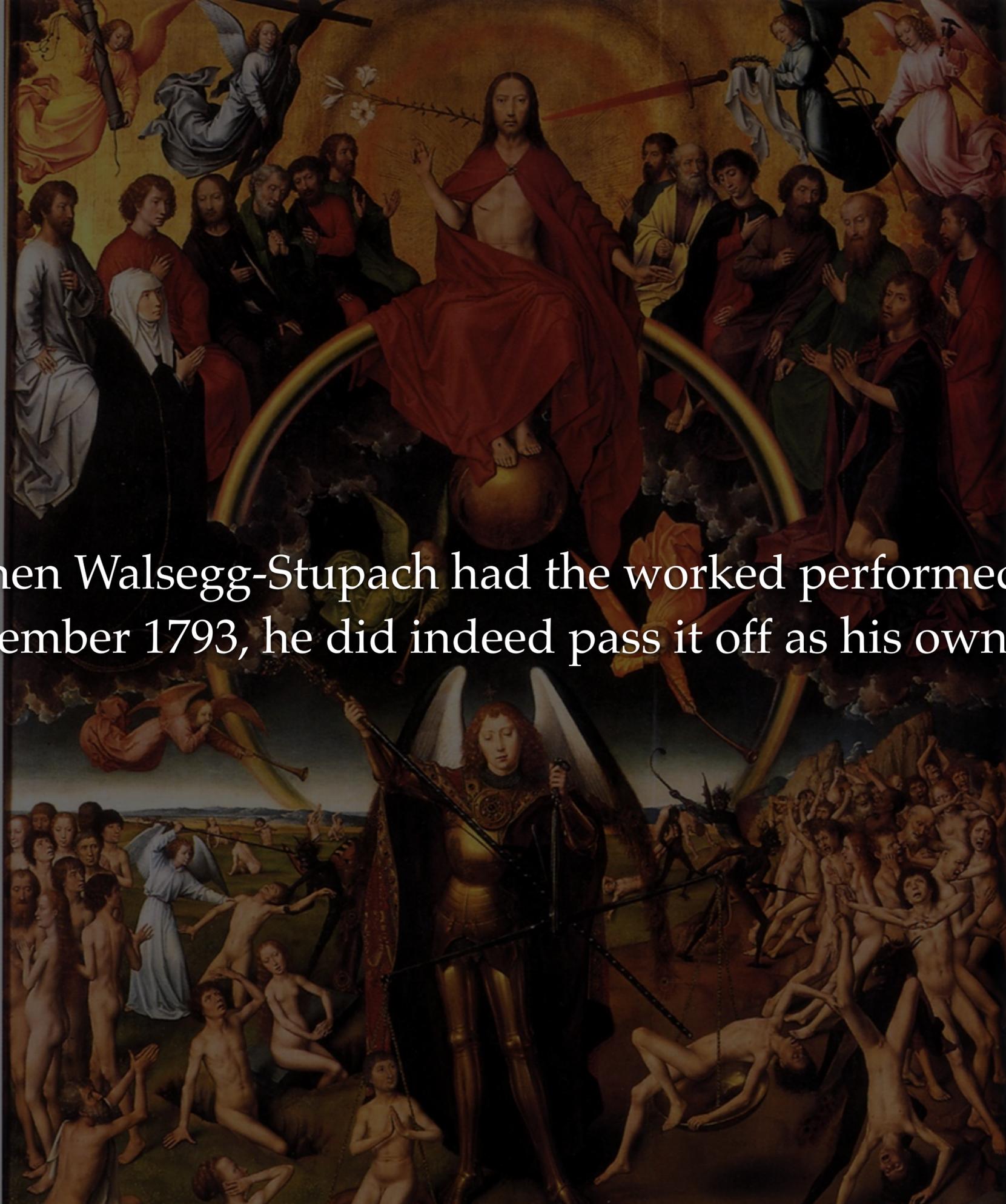
The *Requiem* was commissioned by Count Franz Walsegg-Stupach, a Viennese nobleman with a habit of acquiring works from current composers and passing them off as his own work. It appears to have been intended for his wife's funeral.

His name and practice were well known amongst Viennese musicians, and Mozart almost certainly knew what was going on when he accepted the assignment.

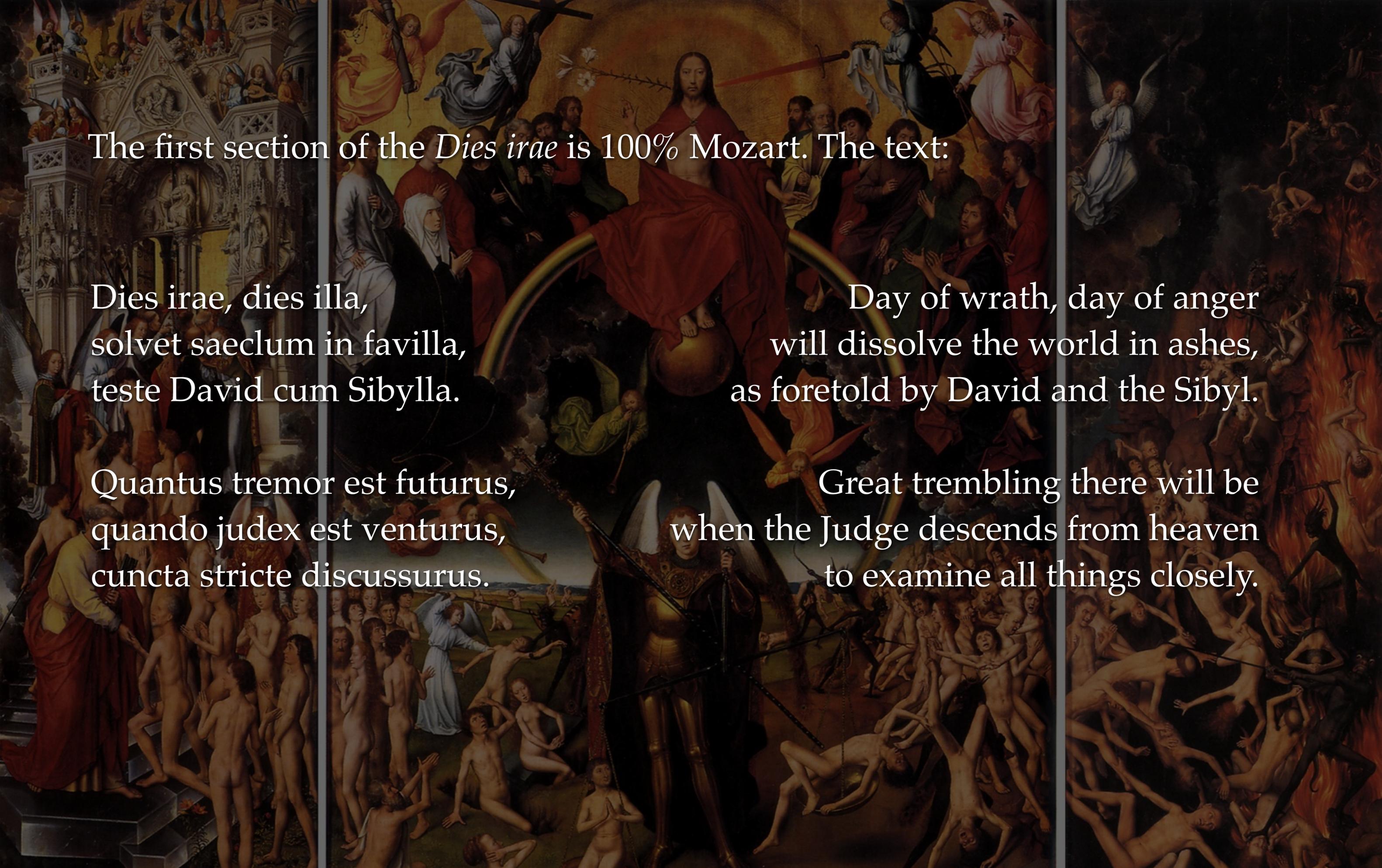


The legends surrounding the *Requiem* are many. However, it is worth stressing that Mozart did not die while writing it, although he was apparently working on it up to the last few days.

Mozart's wife Constanze, together with Gottfried van Swieten—the court librarian and one of Mozart's staunchest supporters—arranged for a performance as soon as was possible. Mozart's student Süßmayer was hired to complete the work from Mozart's sketches.



Incidentally, when Walsegg-Stupach had the work performed in memory of his wife, in December 1793, he did indeed pass it off as his own work.



The first section of the *Dies irae* is 100% Mozart. The text:

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus.

Day of wrath, day of anger
will dissolve the world in ashes,
as foretold by David and the Sibyl.

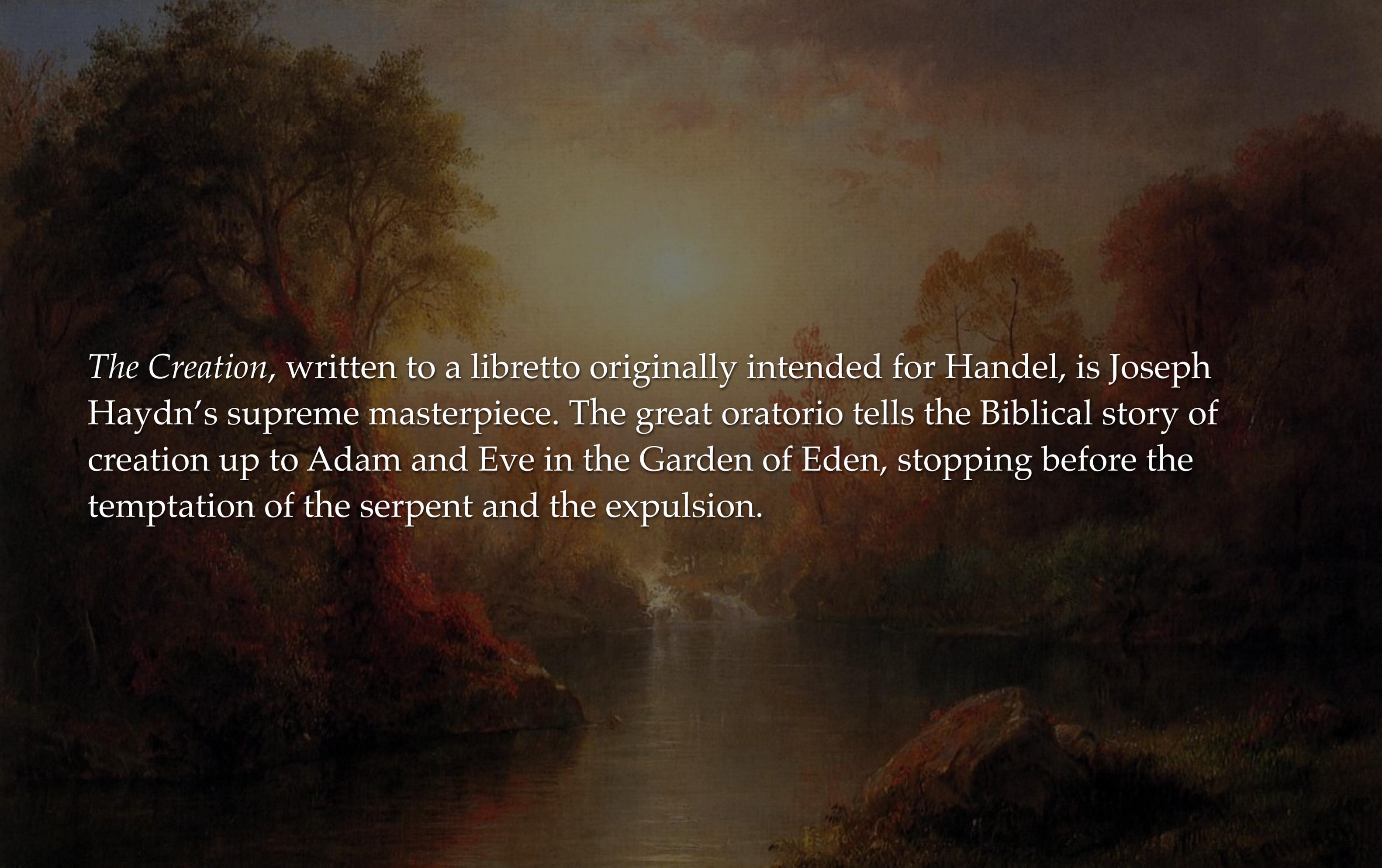
Great trembling there will be
when the Judge descends from heaven
to examine all things closely.



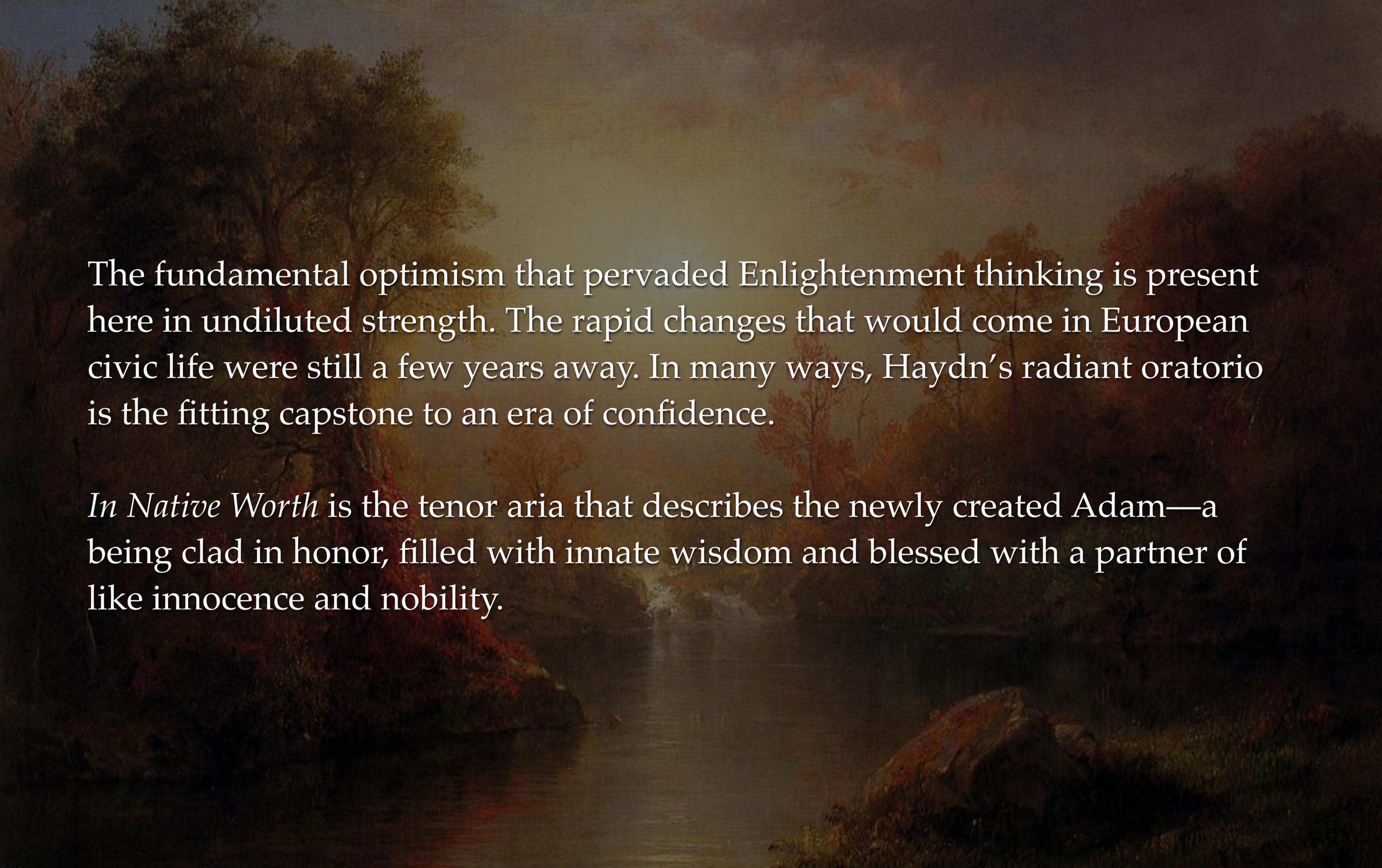
Franz Joseph Haydn

The Creation: In Native Worth

Mark Padmore, tenor
Paul McCreesh
Gabrieli Consort and Players

A painting of a river flowing through a forest with autumn foliage. The scene is dimly lit, with a soft glow emanating from the center of the river, suggesting a waterfall or a light source. The trees are in various shades of brown, orange, and red, indicating the fall season. The overall mood is serene and somewhat mysterious.

The Creation, written to a libretto originally intended for Handel, is Joseph Haydn's supreme masterpiece. The great oratorio tells the Biblical story of creation up to Adam and Eve in the Garden of Eden, stopping before the temptation of the serpent and the expulsion.

A Romantic-style landscape painting of a waterfall in a forest. The scene is dimly lit, with a soft, hazy light filtering through the trees. The waterfall is the central focus, cascading down a rocky ledge into a pool of water. The surrounding trees are dense and have a warm, autumnal glow, with some leaves appearing in shades of orange and red. The overall mood is serene and majestic, characteristic of the Romantic era's emphasis on nature's grandeur.

The fundamental optimism that pervaded Enlightenment thinking is present here in undiluted strength. The rapid changes that would come in European civic life were still a few years away. In many ways, Haydn's radiant oratorio is the fitting capstone to an era of confidence.

In Native Worth is the tenor aria that describes the newly created Adam—a being clad in honor, filled with innate wisdom and blessed with a partner of like innocence and nobility.

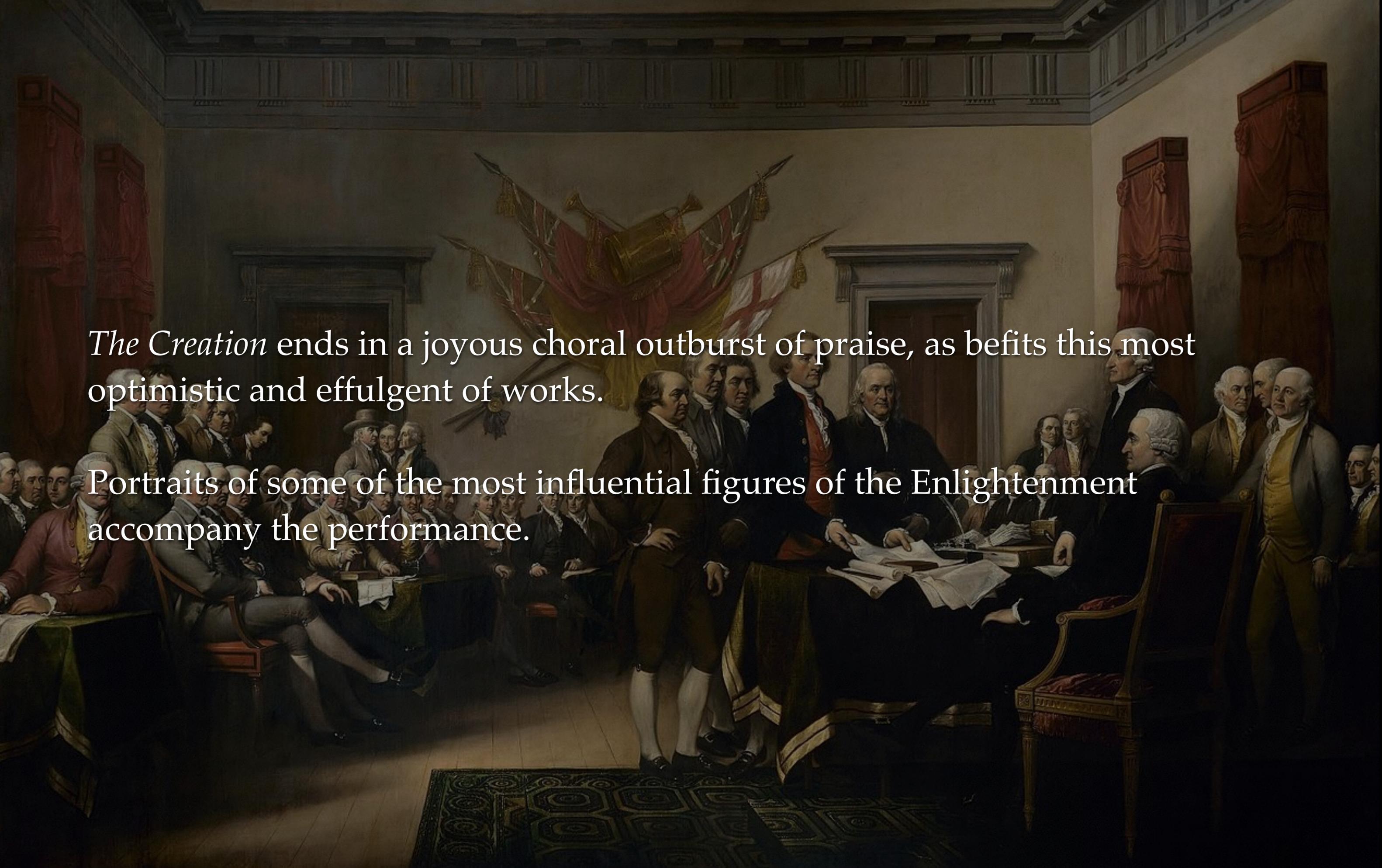




Franz Joseph Haydn

The Creation: Praise the Lord, Uplift your Voices

Paul McCreesh
Gabrieli Consort, Chorus, and
Players



The Creation ends in a joyous choral outburst of praise, as befits this most optimistic and effulgent of works.

Portraits of some of the most influential figures of the Enlightenment accompany the performance.

