

■ *Nantwich Choral Society* ■

M HAYDN

Missa Sancti Hieronymi

F SCHUBERT

Deutsche Messe

A BRUCKNER

Mass No 2 in E Minor



**SATURDAY 16th NOVEMBER
1996**

**The Parish Church of St. Mary, Nantwich
at 7.30pm.**

■ *Nantwich Choral Society* ■

NANTWICH SINFONIA

Patrick Larley-Organ

Conducted by
Stephen Buckman

NATIONAL FEDERATION
OF MUSIC SOCIETIES



MISSA SANCTI HIERONYMI *J. Michael Haydn (1737 - 1806)*

Kyrie eleison
Gloria in excelsis Deo
Quoniam tu solus sanctus
Credo in unum Deum
Et resurrexit tertia die
Sanctus
Benedictus
Agnus Dei
Dona nobis pacem

Johann Michael Haydn was the younger brother of Joseph Haydn. Like his elder brother, he left home to become a chorister at St Stephen's Cathedral, Vienna. In 1857 Michael Haydn was appointed Kapellmeister to the Bishop of Grosswardein, Hungary. From 1763 he was Konzertmeister to the Prince-Archbishop of Salzburg, where he also wrote music for the court. The young composer's career seemed to be set fair, until the unfortunate death of his employer, Archbishop Sigismund, in December 1771. The new Prince-Archbishop, Hieronymus Count Colloredo, displayed an unsympathetic and uncompromising nature which made his appointment unsatisfactory to clergy and laity alike.

The **MISSA SANCTI HIERONYMI** (Mass of St Jerome) was first performed on 1st November 1777, in Salzburg Cathedral before Archbishop Hieronymus. Not only did the new mass bear his employer's name, but also Haydn had complied with all the Archbishop's regulations concerning 'proper' church music.

Leopold Mozart, father of the famous composer, attended the service in November 1777 and wrote to his son that he "liked everything exceptionally well", adding that it was "really excellently written".

Michael Haydn's reputation grew - among his pupils was Carl Maria von Weber. His main contribution was in the field of sacred music; he wrote 38 masses and over 300 other church works. He also composed about 40 symphonies and much chamber music. His partsongs for unaccompanied male voices were among the earliest ever written.

DEUTSCHE MESSE (D872) *Franz Schubert (1797 - 1828)*

1. Zum Eingang (Introit)
2. Zum Gloria
3. Zum Evangelium und Credo
4. Zum Offertorium
5. Zum Sanctus
6. Das Gebet des Herrn (The Lord's Prayer)
7. Zum Agnus Dei
8. Schlussgesang (Benediction)

Franz Schubert displayed an extraordinary aptitude for music from an early age, studying piano, violin, organ, singing and harmony. Whilst a chorister in the Imperial Court Chapel he also studied composition with Salieri. By 1814 he had composed piano pieces, string quartets, his first symphony and a three-act opera. Between 1814 and 1815 he produced numerous songs, two more symphonies, three masses and four stage works. Schubert worked briefly as a music master to the Esterhazy family, but he found greater satisfaction in writing songs, chamber music and dramatic music. By late 1822 he was experiencing strained friendships, pressing financial need and serious illness (he had almost certainly contracted syphilis). It was not until the last year of his life that this prolific composer saw a marked increase in press coverage of his music. Schubert's fame was long limited to that of a songwriter, the majority of his large output was not published, or even performed, until the late 19th century.

The **Deutsche Messe** was composed in 1827. The texts were provided by Johann Phillip Neumann, Professor of Physics at the Vienna Polytechnical Institute. Schubert's collaboration with Neumann resulted in an Austrian 'folk style' mass for use by the student congregation at the Institute. The music of the **Deutsche Messe** is unmistakably Schubert's, displaying the melodic grace normally associated with his 606 songs.

In Schubert's time Rome repeatedly forbade any use of vernacular translations in the mass. It was possible to circumvent this prohibition by setting strophic hymns to devotional poetry which paraphrased and extended the Latin ritual texts. The **Deutsche Messe** was originally written as a pure choral work supported by organ alone. A short while later Schubert orchestrated the work. The **Deutsche Messe** was not published until after the composer's death; it did not appear complete in full score until 1870.

Michael Haydn and many others produced 'folk masses', but it is Schubert's **Deutsche Messe** that has been described as a particularly significant and successful vernacular mass.

~ INTERVAL ~

MASS NO. 2 IN E MINOR *Anton Bruckner (1824 - 1896)*

Kyrie eleison
Gloria in excelsis Deo
Credo in unum Deo
Sanctus
Benedictus
Agnus Dei

Anton Bruckner was the son of a village schoolmaster and organist, with whom he first studied. He was such a capable student that he was capable of deputizing for his father by the age of ten. At 13 he became a chorister at the St Florian monastery where he studied organ, violin and theory. In 1855 Bruckner undertook a counterpoint course in Vienna; the same year as he was appointed organist at Linz Cathedral. He continued his studies almost to the age of 40.

In 1863 Bruckner first came into contact with the music of Richard Wagner and the direction of his composition changed dramatically. Between 1864 and 1868 he composed three masses and his first symphony, all of which were influenced by Wagner. He hesitantly accepted the post of theory teacher at the Vienna Conservatory at the end of this productive period.

Bruckner travelled to Paris and London where he was hailed as an organ virtuoso and improviser, but in Vienna he concentrated on his symphonic writing. The Vienna Philharmonic Orchestra rejected his first three symphonies, describing No. 1 as 'wild', No 2 as 'nonsense' and 'unplayable', and No. 3 as 'unperformable'. It was not until the 1880's that Bruckner enjoyed real success.

Bruckner began work on his **Mass No. 2 in E minor** in 1866, as a result of a commission for a mass for the consecration of the votive chapel in Linz Cathedral, where he was organist. The first performance was in the cathedral square on 29th September 1869. The unusual orchestral scoring reflects the circumstances of this open air premiere. Bruckner's **Mass in E minor** holds a unique position in the tradition of Viennese orchestral masses because of its reference to the contrapuntal style of Palestrina, as well as its unusual scoring. Bruckner did not imitate the strict counterpoint of the 16th century, but used its contrapuntal techniques freely to create a mass setting that is rich in intense mysticism and deeply moving in its overwhelming, Wagnerian power. The composer revised all three of his great masses in 1876, and again in 1882. The full score was first published in 1896, three years before its first concert performance.



Inprint

Buxton Works
Buxton Avenue
Crewe, Cheshire
C W 1 1 E U
Tel: 01270 251589
(Two Lines)
Fax: 01270 251581

GENERAL & COMMERCIAL PRINTING

PHOTOCOPYING & FAX SERVICE

IN-HOUSE DESIGN SERVICE

COMPUTERISED TYPESETTING

Quality Design to Print

IF YOU ARE NOT ALREADY ON OUR MAILING LIST
- PLEASE ASK THE STEWARD FOR A FORM -