As Haydn scholar H.C. Landon explains, 'it is clear that with this *Missa Cellensis*... he reached, and reached with panache and astonishing vigour, the popular style for which he had been so long and so diligently searching.' For this reason, the *Mariazellermesse* 'is both the precursor to Haydn's late Masses as well as the culmination of his early efforts in the genre.' Fourteen years elapsed before Haydn's setting of the *Mass in Time of War*, also known as the *Paukenmesse* because of his evocative use of the timpani; the work demonstrates Haydn's new approach to the Mass, including dramatic extremes and more frequent integration of solo and chorus.

Joseph
HAYDN
(1732–1809)
Masses • 4

1 – 12	**Missa Cellensis, 'Mariazellermesse'**	**34:03**
	in C major	
	(Hob.XXII:8; 1782)	
13 – 24	**Missa in tempore belli, 'Paukenmesse'**	**37:34**
	in C major	
	(Hob.XXII:9; 1796)	

**Trinity Choir
Rebel Baroque Orchestra**
Jörg Michael Schwarz, leader
J. Owen Burdick