



8.572124

DDD

Playing Time

71:51



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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

Recorded at Trinity Church, New York; 20–21 May 2004 (*Mariazellermesse*),
19–20 March 2005 (*Paukenmesse*)

Executive producers: J. Owen Burdick, the Rt Revd John Howard, the Revd Canon Anne Mallonee

Producer: Bettina Covo • Engineer & Editor: Leonard Manchess

Mastering: Allan Tucker, TuckerSound at Foothill Digital, New York

Booklet notes: Jennifer More Glagov

The sung text and English translation can be accessed at www.naxos.com/libretti/572124.htm

With special appreciation to The Rector, Wardens, and Vestry of the Parish of Trinity Church

in the City of New York • Cover picture: Detail of stained-glass window

(Lewis King / Dreamstime.com)

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