




Harmoniemesse

Franz Joseph Haydn



Sunday, November 23, 2025 | 4 pm
Christ Church Chorale & Orchestra

Christ Church Grosse Pointe

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PROGRAM

Missa Brevis in F, Hob. XXII:1

Franz Joseph Haydn
(1732-1809)

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

Sara Surzyn, *soprano*
Meredith Hanoian, *soprano*

Scott Hanoian, *conductor*

PAUSE

Mass in B-flat major, “Harmoniemesse,” Hob. XXII:14

F. J. Haydn

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

Giles Simmer, *soprano*
Rachel Edwin, *alto*
Nick Edwin, *tenor*
Jake Surzyn, *bass*

Scott Hanoian, *conductor*

TEXT

KYRIE

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

GLORIA

*Gloria in excelsis Deo.
Et in terra pax hominibus bonæ voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex cælestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.*

Glory to God in the highest.
And on earth peace to men of good will.
We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to thee
because of thy great glory.
Lord God, King of heaven,
God the Father Almighty.
Lord, the only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.

*Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe
deprecationem nostram. Qui sedes ad dexteram
Patris, miserere nobis.*

Who takes away the sins of the world, have
mercy on us. Who takes away the sins of the
world, receive our supplication. Who sits at the
right hand of the Father, have mercy on us.

*Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus Altissimus,
Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.*

For thou alone are holy;
thou alone are the Lord.
Thou alone are the most high,
Jesus Christ.
With the Holy Spirit, in the glory of God the
Father. Amen.

CREDO

*Credo in unum Deum,
Patrem omnipotentem,
factorem cæli et terre,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omnia secula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum, consubstantialem Patri:*

I believe in one God,
the Father almighty,
maker of heaven and earth,
visible of all things and invisible.
And in one Lord Jesus Christ,
only begotten Son of God.
Begotten of his Father before all ages.
God of God, light of light,
true God from true God.
Begotten, not made, of one substance with the

*per quem omnia facta sunt.
Qui propter nos homines et propter nostram
salutem descendit de caelis.*

*Et incarnatus est de Spiritu Sancto ex Maria
Virgine: Et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato:
passus, et sepultus est.*

*Et resurrexit tertia die, secundum scripturas.
Et ascendit in caelum: sedet ad dexteram Patris.
Et iterum venturus est cum gloria
iudicare vivos et mortuos:
Cujus regni non erit finis.
Et in Spiritum sanctum Dominum,
et vivificantem: Qui cum Patre, Filioque
procedit. Qui cum Patre, et Filio simul adoratur,
et conglorificatur: Qui locutus est per Prophetas
Et unam, sanctam, catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum.*

Et vitam venturi saeculi. Amen.

SANCTUS

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.*

*Pleni sunt caeli et terra gloria tua.
Osanna in excelsis.*

BENEDICTUS

*Benedictus qui venit in nomine Domini.
Osanna in excelsis.*

AGNUS DEI

*Agnus Dei, qui tollis peccata mundi,
miserere nobis.*

Dona nobis pacem.

Father: by whom all things were made.
Who for us men and for our salvation descended
from heaven.

And was made flesh of the Holy Spirit of the
Virgin Mary: And was made man.
And was crucified also for us under Pontius
Pilate: suffered, and was buried.

And the third day he rose according to the
scriptures. And he ascended into heaven; he sits
at the right hand of the Father. And he shall
come again with glory to judge the living and
the dead: of whose kingdom there will not be an
end. And (I believe in) the Holy Spirit, Lord
and giver of life: Who proceeds from the
Father and Son. Who with the Father and Son
together is worshipped and glorified: Who spoke
through Prophets. And in one holy catholic and
Apostolic Church.

I confess one baptism
for the remission of sins.
And I expect the resurrection of the dead.

And the life of the world to come. Amen.

Holy, Holy, Holy,
Lord God of Hosts.

Heaven and earth are full of thy glory.
Hosanna in the highest.

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

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

Grant us peace.

PROGRAM NOTES

In the course of Haydn's long life (1732-1809), he witnessed an incredible amount of change in the European musical world – from the Baroque to Classical to Romantic eras. This dramatic time encompassed the deaths of Vivaldi and Bach, the entirety of Mozart's short life, and the beginning of Beethoven's career. In the political sphere, Haydn's lifespan included the War of Austrian Succession, the Seven Year's War, both the French and American Revolutions, and the beginning of the Napoleonic Wars. Faced with this kind of tumult, it's impossible not to compare how Haydn's musical style and abilities transformed over his eight decades – especially noticed in his first and last masses.

His first mass, the *Missa Brevis in F major* was written in 1749, when Haydn was 17 and completing his years as a chorister with the St. Stephen's Cathedral in Vienna. The piece calls for chorus and two soprano soloists, with a simple ensemble accompaniment called the Viennese Trio (two violins, organ continuo). It's believed that Haydn wrote it for himself and his younger brother, Michael, as they had been stars of the St. Stephen's choral program, and its quick pace would be a perfectly paced Sunday morning mass. The *Kyrie* begins with a choral statement and then immediately the soloists take off with very elegant duet passages. Haydn's chorusmaster at St. Stephen's, Georg Reutter, was a pupil of great Baroque composer, Antonio Caldara, and Haydn was clearly familiar with and fond of the subtlety, refinement, and polish that Caldara favored. Haydn utilized this awareness throughout his first mass with the chorus' dance-like motion interspersed with the soloists' splendid melismas and cadenzas.

The *Gloria* and *Credo* both have “telescoping” text, where lines of the mass are sung simultaneously by sections of the choir. Haydn omitted a few lines of text in the *Credo*, which some think reflects a specific religious opinion, but is more likely a tactic to complete the text faster. Both these movements continue the pleasant texture of the *Kyrie*, with the text leading mood changes in tempo and keys. Both movements finish with a restatement of the same *Amen*.

The *Sanctus* follows a two-part (slow-fast) structure both Viennese composers and Haydn quite favored. The *Benedictus* is sung by the soloists, with rhythmic, syncopated motifs, like Italian opera.

The *Agnus Dei* showcases young Haydn's abilities, as he begins this movement in D minor and confidently moves the choir to F major within twelve short measures before returning to the joyous music from the *Kyrie* set to the hopeful text “Dona nobis pacem.”

As musicologists and Haydn experts Robert Demarasse and Don Moses state in their book *The Masses of Joseph Haydn*, there is a surety to young Haydn and his first mass even when compared to other talented young composers, arguing, “nothing the famously precocious Mozart wrote by age 17 surpasses this mass!”

In 1805, Haydn rediscovered his *Missa Brevis*, as he was nostalgically cataloging his earliest compositions, and he was quite taken with its “youthful fire.” He felt compelled to add wind instruments to the simple trio, but relied on others to do so. His copyist Johann Elssler added flute, clarinet and bassoon in 1806, and a few years

later, Joseph Heidenreich, a violist, composer, and arranger used by Mozart, included trumpets and timpani. Today's performance includes these extra instruments which both increase the depth and energy of the piece and bring it closer to the mature Haydn's vision.

We now fast forward to the Haydn of 1802. By this point, he enjoyed a mostly steady position with the Esterhazy family, he had written over 60 string quartets and concertos, he composed so many symphonies (over 100) that he is called the father of the genre, and he had travelled to London twice, inspiring his *London* symphonies and where he enjoyed Handel's oratorios in person. Returning to Vienna, there was a marked shift in his compositional output from instrumental to choral. First came the evocative oratorios, *The Creation* and *The Seasons* which each received praise from his audiences and benefactors alike, and then most importantly, his six late masses.

These late masses of Haydn are remarkable – each written for Esterhazy family celebrations but utilizing the familiar text in creative ways. His *Schöpfungsmesse* drew thematic material from his popular *Die Schöpfung* (*The Creation*) oratorio. The *Paukenmesse* (Mass in the Time of War) and *Nelsonmesse* (Lord Nelson Mass) reflected the unsettled turmoil of post-revolutionary France. Each showcase his Baroque contrapuntal prowess within the fulfilling forms of the Viennese Classicalists, while mixing in a flavor of something new and proto-romantic - heard especially in his beloved pastoral sections and fuller emotional vigor. These six are among some of the most lauded orchestral choral pieces, and many have been recently performed here, in the sacred spaces of Christ Church!

The *Harmoniemesse* was originally called Mass in B-flat by Haydn and acquired “harmonie” (which means “winds” or “windband”) later due to the prominence of those instruments. It was written for the name day of Prince Nicolaus II's wife and was first performed on September 8, 1802. Haydn was often ill and anxious during its composition period and stated he was “labouring wearily” to complete it. Though Haydn did compose until his death, this mass was his last major work.

In addition to the robust orchestra and chorus, there are four soloists, who act less as soloists, and more as a coordinated quartet, adding textual color throughout the whole piece. This gives the piece more freedom for interactions between the quartet and chorus than his usual sonata forms.

The *Kyrie* is one of Haydn's most grandiose, showcasing the pleading nature of the text “Lord have mercy upon us” with dramatic declamations and rich orchestration. It pulls the listener in with its steady motion and surprising harmonies, as Demarasse and Moses say, “one can feel the grandeur of an inexorable forward process through this ancient prayer.”

The *Gloria* follows more of Haydn's usual pattern - declamatory phrases of “Gloria” and “Laudamus te,” intermixed with the hushed ones like “Adoramus te.” In the “Gratias” portion, Haydn slows down the tempo, similarly to his other masses, and passes the lyrical line through each soloist. The movement's final fugue uses the shorter motives passed among parts to full ensemble, building up energy to the joyful end.

The *Credo* includes the full liturgical text of the mass, a first for Haydn and a difficult feat with its relentless words, and so he uses the

dramatic aspects of the story, “Et incarnatus,” “Et resurrexit,” and “Et vitam venturi,” to offer beauty and variety. This movement’s ending fugue has very syncopated and chromatic passages in a brisk 6/8 tempo.

The *Sanctus*, usually a stately movement expressing the holiness of the divine, opens with a short phrase that becomes successively louder and more chromatic, until the *Osanna* almost interrupts, with an accentuated off-beat phrase, likened by one commentator to a hiccup. This is followed by a completely unexpected *Benedictus* with a shockingly brisk choral movement. It compels a sort of quiet excitement for the divine instead of the more staid comfort one expects, and then the eccentric hiccup of the *Osanna* returns.

Haydn begins his *Agnus Dei* by quoting Mozart’s *Coronation Mass*, set for the solo quartet rather than just soprano. One wonders if Haydn was considering his mortality and thus paid homage to Mozart with this movement. The pizzicato strings, faster tempo and eventual entrance of the timpani gives the established calm of the movement a sense of anxiety rather than peace. The *Dona nobis pacem* comes quickly afterwards, filled with mirth and joyful assurance, transforming the text and modest tune to rich heights.

As music aficionados, this concert gives us a wonderful opportunity to see how a composer’s abilities can develop as they age, and also makes us reflect on a bitter reality – just imagine what we would have if Mozart or Schubert lived to 77 years as Haydn did! As Haydn musicologist, Lawrence Schenbeck explains, Haydn skillfully composed his earliest mass as he would his last, “Haydn’s achievement in later years would lie not so much in a departure from these means [of his early Viennese style] as an enrichment of their possibilities.”

Haydn’s longevity lets us see his potential realized, the orchestral textures, vocal expression, and both delightful and dramatic flavors. Throughout his life, in both the political and personal complexities, Haydn’s oeuvre demonstrates his constancy and optimistic joy. As 19th Century author and music critic, E.T.A. Hoffmann wrote in 1810:

“in Haydn’s writing there prevails the expression of a serene and childlike soul, [his compositions] lead us into vast green woodlands...A life of love, of bliss, no sorrow, no suffering, only a sweet melancholy yearning for the beloved object that floats along, far away, in the glow of the sunset and comes no nearer and does not disappear.”

Meredith Hanoian

CHRIST CHURCH CHORALE

SOPRANO

Julie Brewster
Mary Brown
Nancy Combs
Joy Crawford
Joanne Fisher
Heather Hakim
Laila Hakim
Cleo Hamilton
Meredith Hanoian
Anne Harding
Linda Mosley
Eileen Polk
Vickie Rice-Parker
Giles Simmer
Kay Stefanski
Sara Surzyn
Michelle Zmyslowski

ALTO

Lynn Anslow
Jennifer Appleberry
Christine Brown
Judith Burkhardt
Nora Conn
Kelsey Devaney
Ann Eatherly
Rachel Edwin
Liz Goodearl
Paula Labadie
Ruth Louwsma
Maureen Martin
Britani Martinez
Amy Mizikow
Marissa Richardson
Loretta Ryder
Cathy Selvius DeRoo
Marilyn Sicklesteel
Mary Steiner
Susan Van Dellen

TENOR

George Blair
Nick Edwin
Cameron Johnson
Paul Kapusky
David Martin
Gloria Rhodes
Teddy Sweeney
Larry Wolf

BASS

Dwight Angell
Glen Battjes
Kurt Battjes
Ed Conn
James Fitzgerald
Nate Gorman
Tom Hill
Jonathan Itchon
Dennis LeRoy
Aaron Levine
Michael Marsh
B'Nathaniel Orlu
Dennis Parker
Jake Surzyn
Alex Walker
Brendan Walsh

ORCHESTRA

VIOLIN I

Marla Smith*
Connie Markwick
Bonnie Sweda
Delia Turner

VIOLIN II

Sander Kostallari
Melody Wootton
Joseph Deller
Sita Yetasook

VIOLA

John Madison
Leah Celebi
Sam Koeppe

CELLO

Judith Vander Weg
Debra Lonergan

BASS

Gregg Powell
Marilyn Fung

FLUTE

Scott Graddy

OBOE

Ann Lemke
Judi Jones

CLARINET

Terri Jenkins
Samuel Hsieh

BASSOON

Scott Armstrong
Jonathan Boyd

HORN

Denise Root Pierce
Melanie Hellick

TRUMPET

Ross Turner
Mike McGowan

TIMPANI

Kristen Tait

ORGAN

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