

For the past twenty-nine years, St. Paul's Episcopal Church has become a hospitable place where the human spirit speaks through the arts. St. Paul's Music, a self-supporting 501(c)(3) not for profit organization, has a three-fold purpose. First, the organization supports mission projects such as recordings and tours. Second, St. Paul's Music supports the Choral Scholar Program of St. Paul's Choir School that underwrites private music lessons to deserving youth. Third, the organization continues to feature choral masterworks performed by St. Paul's Choir with orchestra, as well as professional artists from the Indianapolis area and around the world. St. Paul's Music is an organization dedicated to sharing the arts with all people in our community.

St. Paul's Music presents

Franz Joseph Haydn (1732-1809)

4:00 p.m., Sunday, March 22, 2009

Concerto for Trumpet and Orchestra in E Flat Major, Hob. VIIe: 1

Allegro
Andante
Finale: Allegro

Robert Wood, trumpet

Hymn 28, O blest Creator, source of light

Bromley

All stand and sing. The hymn is found in The Hymnal 1982, the blue book in the pew racks.

Missa Solemnis in B Flat Major ("Harmoniemesse"), Hob. XXII: 14

Kyrie
Gloria
Qui Tollis
Quoniam tu solus
Credo
Et incarnatus
Et resurrexit
Sanctus
Benedictus
Osanna
Agnus Dei
Dona Nobis

A reception for all follows in the Lilly Room, down the hall to your right.

Missa Solemnis in B Flat Major ("Harmoniemesse")

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Gloria

Gloria in excelsis Deo,
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam
tuam,
Domine Deus, Rex coelestis, 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 adore thee, we glorify thee.
We give thee thanks for thy great glory,
O Lord God, heavenly King, God the Father
almighty.
O Lord Jesus Christ, the only-begotten Son,
O Lord God, Lamb of God, Son of the Father.

Qui tollis

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

Who takest away the sins of the world,
have mercy upon us.
Who takest away the sins of the world,
receive our prayer.
Who sittest at the right hand of the Father,
have mercy upon us.

Quoniam tu solus

Quoniam tu solus sanctus, tu solus Dominus.
Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu,
in gloria Dei Patris, amen.

For thou alone art holy. Thou alone art Lord.
Thou alone art most high, O Jesus Christ.
Together with the Holy Ghost,
in the glory of God the Father. Amen.

Credo

Credo in unum Deum,
Patrem omnipotentem, factorem coeli et terrae,
visibilium omnium et invisibilium omnium,
Et in unum Dominum Jesum Christum,
Filius Dei unigenitum
Et ex Patre natum ante omnia saecula:
Deum de Deo, lumen de lumine,
Deum verum de Deo vero;
genitum, non factum,
consubstantialem Patri,
per quem omnia facta sunt.
Qui propter nos homines et propter
nostram salutem descendit de coelis.

I believe in one God,
the Father almighty, creator of heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ
the only-begotten Son of God,
born of the Father before all ages;
God of God, light of light,
true God of true God,
begotten, not made;
consubstantial with the Father;
by whom all things were made.
Who for us, and for our salvation,
came down from heaven.

Et incarnatus

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

And was incarnate by the Holy Ghost
of the Virgin Mary and was made man.
He was crucified also for us,
suffered under Pontius Pilate,
and was buried.

Et resurrexit
Et resurrexit tertia die, secundum Scripturas,
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
judicare vivos et mortuos,
cujus regni non erit finis.
Et in Spiritum Sanctum,
Dominum et vivificantem;
qui ex Patre Filioque procedit.
Qui cum Patre et Filio
simul adoratur et conglorificatur:
qui locutus est per Prophetas.
Et in 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 coeli et terra gloria tua!
Osanna in excelsis.

Benedictus
Benedictus qui venit
in nomine Domini.

Osanna
Osanna in excelsis.

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

Dona nobis
Agnus Dei,
qui tollis peccata mundi
dona nobis pacem.

And the third day He rose again according to the
Scriptures,
and ascended into heaven.
He sitteth at the right hand of the Father;
and He shall come again with glory
to judge the living and the dead,
and his kingdom shall have no end.
And in the Holy Ghost, the Lord and giver of life;
who proceedeth from the Father and the Son,
who together with the Father and the Son
is adored and glorified:
who spoke by the Prophets.
And in one, holy, catholic
and apostolic Church.
I confess one baptism
for the remission of sins
And I await 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 that cometh
in the name of the Lord.

Hosanna in the highest.

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

Lamb of God,
who takest away the sins of the world,
grant us peace.

Our Guest Soloists:

Mary Anne Scott, soprano, began her performing career in Chicago after graduating from the Wheaton College Conservatory of Music. She has performed over twenty opera roles in Europe and in American regional opera companies. Her solo oratorio repertoire is equally extensive. She was last heard as soloist at St. Paul's in the Brahms *Requiem*. For eight years she was Artistic Director of the Muddy River Opera Company in Quincy, Ill. She is currently on the voice faculty of Butler University where she teaches voice and directs opera scenes.

Mitzi Westra, mezzo-soprano, received her B.A. degree in music and religion from Augustana College in Sioux Falls, South Dakota; her graduate work was done at the University of Minnesota in Minneapolis, where she received her master's and doctoral degrees, working with such nationally renowned artists as coach/accompanist Margo Garrett and opera directors James Robinson and Vern Sutton. Since moving to Indianapolis, she has sung with various local choral groups; summers are spent in Santa Fe, New Mexico, where she sings with The Santa Fe Desert Chorale, a professional choral ensemble. She currently teaches in the vocal department at University of Indianapolis, as well as being the alto section leader and Treble Choir director at Second Presbyterian Church, recording for Aireborn Studios in Zionsville, and maintaining her own private studio.

David B Mannell, tenor, enjoys a demanding singing career spanning opera, musical theatre, oratorio, academic and church work and has performed in regional opera houses and as guest soloist with regional orchestras in the United States. He stage directs for the educational program for the Indianapolis Opera Company, and is also on the music faculty of IUPUI. He has a very active private voice studio of which many of his students have received high awards regionally and locally, and have been accepted to many outstanding Universities.

Kyle Ferrill, baritone, is an active performer with a vast repertoire spanning from Monteverdi to modern music. He has appeared with some of the nation's finest orchestras, including the Chicago Symphony Orchestra, the Boston Pops, and New York's Orchestra of St. Luke's. In addition to his performing career, Ferrill also teaches at DePauw University. He and his wife, mezzo Lexa Ferrill, are co-founders of Full Circle Music, an eclectic recital series presenting all manner of vocal music.

Program Notes by Chuck Roemer

Franz Joseph Haydn was born in Austria on March 31, 1732, the second of twelve children and the oldest son. Haydn's parents' ambition for him was that he join the clergy, and as a first step along that road, they sent him (just after his sixth birthday) to a boarding school to receive a musical education. The young Haydn distinguished himself with his voice. When the choirmaster of St. Stephen's Cathedral paid a visit looking for choristers, Haydn was recommended to him. With his parents' assent, the eight-year-old boy moved to Vienna to join the Cathedral choir. Eventually his brother Michael, five years younger, came to join the Cathedral choir also.

Haydn thrived on music, and after his voice deepened and he was dismissed from the choir, he resolved to make his living through music. He was in his upper teens, and arranged to live in an unheated attic room in Vienna, which he paid for initially by giving singing and keyboard lessons to a pupil living in the same building. As time passed, Haydn became known as a freelance musician in Vienna. Occupying the choicest suite in the building in which Haydn lived was the dowager Princess Octavia Esterházy. The Esterházy family was among the wealthiest and most influential of the Hungarian nobility, and it seems reasonable that through contact with the dowager Princess, Haydn was brought to the attention of her son, Prince Paul. In 1761 Haydn was appointed Vice-Kapellmeister to the Esterházy court in Eisenstadt. Prince Paul died in 1762 and was succeeded by his brother Prince Nikolaus, who was to be Haydn's patron for the next twenty-eight years. Nikolaus loved music and supported a fine orchestra.

In addition to his duties at court, Haydn spent time in Vienna and built an international reputation. In the mid-1780's, he met Mozart in Vienna and a friendship developed. The two played in quartets together, with a series of Mozart's quartets being dedicated to Haydn. Haydn famously told Leopold Mozart "your son is the greatest composer known to me, either in person or by name." The two composers met several times during the following years, and Haydn's good opinion did not waver.

When Prince Nikolaus died in 1790, he was succeeded by his son, Prince Anton, who did not share his father's passion for music. Anton dismissed the court orchestra, but retained Haydn as Kapellmeister at full salary. Essentially Haydn had no job duties, and he gladly moved to Vienna.

Soon after, Haydn was persuaded by a concert manager to travel to London. Arriving on January 1, 1791, he stayed until June of 1792. The visit was an enormous success. Haydn wrote much new music to be performed, and he was energized by the change of scene. The Londoners loved him, and he was invited everywhere. At Oxford he received the honorary degree of Doctor of Music. He was present at the Handel Commemoration in Westminster Abbey in May 1791, where he heard the *Messiah* and *Israel in Egypt*. The experience proved inspiring to him.

Following his London trip, Haydn had a relatively quiet period. Passing through Bonn, he met the young Beethoven who was to move to Vienna and become his pupil. Their personalities proved incompatible however, and Beethoven found other teachers who were less interested in influencing his style. After more composition, Haydn again left for London, arriving in February 1794. He performed frequently for the newly-married Prince of Wales and other members of the royal family. George III asked Haydn to remain in London, offering him a summer home at Windsor, but Haydn preferred Vienna. Prince Anton had died and the new Prince, his son, had asked Haydn to reestablish the orchestra. He stayed in London only until August.

After his return, Haydn was able to live in Vienna for most of the year, as the Esterházy family divided their time between Eisenstadt and the capital. His later years were enriched by public recognition, honorary memberships and awards. He retired from public conducting in 1803, and after that stayed entirely in Vienna. In mid-May 1809, the French army under Napoleon besieged and occupied Vienna after a heavy bombardment. Haydn died soon afterward, on May 31. A memorial service was held for him that June, well-attended by the Viennese, and featuring Mozart's Requiem.

The *Concerto for Trumpet in E Flat Major* was commissioned following Haydn's return from his second London trip, either in 1795 or early 1796. The commission came from Anton Weidinger, who played in the Court Orchestra in Vienna. The standard trumpet at that time was able to play a relatively narrow range, which limited its uses in the orchestra. Weidinger bored five or six holes into the instrument and covered them with padded keys; this allowed the trumpeter to play a longer unbroken series of notes, and was imitated by others until the valve trumpet was created around 1820. Weidinger commissioned works from several composers and traveled throughout Europe promoting his invention, but Haydn was the most highly-regarded of them and doubtless enlarged Weidinger's audiences. The opening phrase by the trumpet soloist contains six notes that would have been possible at the time only on an instrument of Weidinger's innovative type. The Concerto is considered Haydn's finest in the genre, and exhibits his gifts for melody and drama.

A practicing Catholic his entire life, Haydn resumed writing for the Church after his return to the court at Eisenstadt. The new Prince was interested chiefly in Church music, and Haydn's primary obligation was to compose a Mass each year to celebrate the name day of Princess Maria (September 8, commemorated as the Nativity of the Blessed Virgin Mary). It had been fourteen years since his last Mass, but from 1796 through 1802 Haydn produced six Masses. These, taken as a group, form a body of work in themselves, reflecting Haydn's musical maturity, invention, and synthesis of styles. The Masses are Classical in style with roots in the Austrian Baroque, and in their contrasting movements share parallels with his later symphonies.

Today, only the third of these Masses, the "Lord Nelson Mass", is well known. Four of the six Masses were written in the key of B flat major, and because the last three share both that key and the title "Missa Solemnis," modifying names to distinguish them were given. The *Missa Solemnis in B Flat Major* of 1802 is the last of the six, and has been given the name "Harmoniemesse," which translates as "Wind-Band Mass". The work is scored for a full orchestral complement of wind instruments, including clarinets and oboes, which are not used in Haydn's early work. The "Harmoniemesse" was completed when Haydn was 70 years old and was his final choral work, and indeed his last major work.

The brass and wind instruments are given prominence in this Mass, and achieve distinctively beautiful, contemplative effects. The Mass incorporates the dramatic accents that Haydn is known for, both in dynamic quality and in harmonic manipulation which is considered some of the composer's most extraordinary.

**St. Paul's Choir Frank W. Boles, *Organist and Director of Music*
Edie Johnson, *Assistant Organist/Choir Director***

Trebles

Benjamin Abel, *Head
Choirboy*
Clara Abel
Maureen Brooks
Kristine Caswelch
Anna Goodlett
Cait Goodlett
Marilla Havens, *Head
Choirgirl*
Audrey Johns
Madison Johns
Charles Lowe
Dupe Ogunbekun
Butros Paul
Maddie Price
Jeremy Rogers
Nicholas SerVaas
Neely Turner
Emily Winters
Molly Winters

Soprano

Becky Adams
Kate Appel
Pam Douglas

Judith Gustafson
Sara Haisley
Diane Hayes
Bethany Bockrath
Susan Joiner
Emily Krauser
Charlotte Mason
Emily White
Margie Winters

Altos

Pam Coates
Marian Fales
Inez Harper
Ann Hinson
Tracie Hughes
Joyce Krauser
Kelly Lormore
Jessica Moland
Ruth Nelson
Judy Peach
Patti Shea-Carpenter
Melanie Sokhey
Brian Schkeeper
Nancy Utz
Marilyn Vargo
Erin Walls

Tenors

Rick Bernhardt
Elwood Black
Jason Bullock
Karen Caswelch
Zachary Creviston
Jose Espada
Paul Koch
JoAnn Kumler
Brandon Lowe
Gary Lowe
Becky Stoner

Basses

Rick Adams
John Carvey
Alan Davis
Charles Goodlett
Jim Harper
Zachary Harper
Pat Havens
Harry Mamlin
Ladi Ogunbekun
Chuck Roemer
Mark Stoner
Peter Whitten

Orchestra

Violins

Hua Jin, Concert Master
Sherry Hong
Patrick Dalton-Holmes
Linda Yu-Picard
Chin Mi Kim
Glen Kwok
Michael Vaughn

Violas

Allison Edberg
Lisa Brooks
Nana Vaughn

Celli

Eric Edberg
Daniel Klingler

Double Bass

Bennett Crantford

Flutes

Robin Peller
Tamara Thweatt

Oboes

Timothy Clinch
Crystal Barrett

Clarinets

Becky Chappell
Greg Imboden

Bassoon

Sam Banks

Horns

Julie Beckel
Sarah Greene

Trumpets

Leonard Foy
Robert Wood
Dan Golando

Tympani

Braham Dembar