

Programme notes for *Magnificat in D* by C.P.E. Bach and *Mass in C Major, Missa in tempore belli ('Paukenmesse')* by Haydn

Magnificat in D, Wq215, H772 Carl Philipp Emmanuel Bach (1714-1788)

- I. *Magnificat* (chorus)
- II. *Quia respexit* (soprano)
- III. *Quia fecit mihi magna* (tenor)
- IV. *Et misericordia* (chorus)
- V. *Fecit potentiam* (bass)
- VI. *Deposuit potentes* (tenor & alto duet)
- VII. *Suscepit Israel* (alto)
- VIII. *Gloria patri* (chorus)
- IX. *Sicut erat* (chorus)

The one fact which people who have no other knowledge of, or interest in, Johann Sebastian Bach know is that he had 20 children. Although such a number seems almost incomprehensible to someone from the First World in the 21st Century, large family numbers were common until into the 20th century. One of the basic reasons for this was simple: infant mortality. Huge numbers of children died in infancy, and the Bach family was no exception; of the famous 20 children of J.S. only ten survived to adolescence. What is actually far more amazing is that of these ten (of whom four were girls, and for whom, therefore, a career was not possible), three of the six sons became composers of a renown which, during their lifetimes, exceeded that of their father. Wilhelm Friedemann (1710-1784) was a renowned keyboard virtuoso who became Kapellmeister at the court of Darmstadt for a short time, and Johann Christian (1735-1782), the "English Bach", was in the service of Queen Charlotte, the wife of George III, and had a tremendous importance in the development of the new Classical style in England. The most important, however, was Carl Philipp Emmanuel, of whom no less a person than Mozart said, "He is the father, we are the children."

From his birth, Carl Philipp Emmanuel seemed destined for musical fame; his second name was given in honour of his godfather, the composer Georg Philipp Telemann. Unsurprisingly, he was given a first rate musical grounding by his father, but though he was always intended for a career in music, he took a degree in law at Leipzig: his father believed such a degree would help protect him from being viewed as merely a servant by any future aristocratic employer. A matter of months after gaining his degree in 1738 he was appointed to the service of Crown Prince Frederick of Prussia, later to become known as Frederick the Great. He wrote a large number of very influential works in the new "galante" style, including a number in the new form of the "symphony" and an even larger number of works for the flute, of which Frederick (at least in his own estimation) was a virtuoso. It was during his time at Berlin that he composed tonight's *Magnificat* in 1749. He remained with Frederick for 30 years, but the Seven Years' War (1756-63) diverted Frederick's attention away from music, and in 1768 Carl Philipp Emmanuel succeeded his godfather Telemann as Kantor in Hamburg, though he remained court composer to Frederick's sister, Princess Anna Amalia. As might be expected, he turned his composing towards ecclesiastical music, producing a large amount over the next 20 years, including 21 settings of the *Passion*. His influence was of great importance; as well as Mozart, he was greatly admired by both Haydn and Beethoven.

Carl Philipp Emmanuel was 35 when he composed tonight's *Magnificat* and its debt to the music of his father (who was in the last year of his life when it was composed)

is clear. There are also, however, hints at the new Classical style which would come to the fore in Carl Philipp Emmanuel's music over the succeeding years. Carl Philipp Emmanuel clearly considered it one of his most important works, as during his time in Hamburg he performed the work at least twice (1779 and 1786, on which occasion he also conducted the "Credo" from his father's *Mass in B minor*), and he reused every movement, with new German texts and other modifications, in cantatas for feast days and special occasions. One theory is that it was written as an audition piece in an application to succeed his father as Kantor at St Thomas's in Leipzig, but there is no concrete evidence to back this up.

Carl Philipp Emmanuel's music was famous in its time for its "empfindsamkeit" or "intimate expressivity." Each movement creates a certain "affekt" or mood. Carl Philipp Emmanuel drew heavily on J. S. Bach's *Magnificat* (BWV 243), using the same key as his father's and following him in using the same musical themes at the beginning of the work in the opening "Magnificat" and towards end in "Gloria patri". The themes of "Deposuit potentes" and "Fecit potentiam" are also near-quotations from the older composer's work. "Sicut erat", which owes its fugal counterpoint to the influence of his father, was itself then to influence Mozart; its theme is nearly identical to that of the "Kyrie" in Mozart's *Requiem*. However, despite a final fugal movement of prodigious length, Carl Philipp Emmanuel's *Magnificat* is much more homophonic than his father's work with solo arias taking up the greater part of the work.

Mass in C Major, Missa in tempore belli ('Paukenmesse') HOB. XXII:9 Joseph Haydn (1732-1809)

Prince Paul Anton Esterházy appointed Haydn as court composer in 1761 but died only a year later to be succeeded by his son Nikolaus. Both of these princes were enthusiastic and knowledgeable connoisseurs of music who made full use of Haydn's talent. When Nikolaus died in 1790 he was succeeded by his son Anton, who had little interest in music; one of his first acts was to dismiss most of the court musicians. Haydn was retained on a much reduced salary of 400 florins a year, but fortunately before he died Nikolaus had granted Haydn a pension of 1000 florins a year, so the composer was financially secure. As Anton had no particular use for Haydn's services, he was quite happy for him to travel abroad for extended periods and no longer expected him to accompany the court to the distant Esterháza estate during the summer months. It was during this time that Haydn made his very successful visits to London. In 1795 Anton died and was succeeded by Nikolaus II, whose interest in music was much more like that of his grandfather. The court musical establishment was revived and Haydn's position reverted to one much more like it had been, though on a more part-time basis. This was partly because of Haydn's age, but also because the composer now had a substantial home in Vienna and had come to enjoy both the variety of his life and the fame that his freedom during Anton's reign had enabled him to achieve.

One of the relatively small number of tasks which Haydn was expected to undertake at this period was to write a mass each year to celebrate the name day of Nikolaus's wife, Maria Hermenegild (a name day is the feast day of the saint whose name corresponds to a person's Christian name). Haydn composed five such masses between 1796 and 1802, of which tonight's work is the first.

As with the *Nelson Mass* which RCS performed in 2015, the political situation at the time explains the mass's title. *Missa in tempore belli* (Mass in Time of War) is one of those rare occasions when the title of a famous piece was actually given to it by its

composer (unlike the *Nelson Mass*) and refers to the threat from Napoleon. Since at least the time of the Empress Marie Therese and the Seven Years War, Austria and France had been rivals for predominance in Europe. The enmity between the two countries was further increased when Marie Antoinette was executed during the French Revolution. Marie Antoinette was the daughter of Marie Therese and the sister of her successor, Emperor Josef II. Her marriage to Louis XVI had been an attempt to form an alliance between the two countries, but she became very unpopular in France, becoming known by the insulting nickname "L'Autrichienne" (The Austrian Woman), an epithet made all the more vicious by its punning inclusion of the word "chienne" (bitch).

When Napoleon was given command of the French army in Italy at the beginning of 1796 he immediately launched a fierce attack on the Austrian forces, won a series of battles, pushed up into Austria, and in early 1797 was within 100km of Vienna, at which point the Austrians sued for peace. In fact, this ultimately only delayed things, as Napoleon occupied Vienna in 1805 and again in 1809. The period of the mass's composition, autumn 1796, therefore, took place during a period of intense fear of invasion. It is, however, a mass to celebrate a name day and so an unremittingly dark piece would have been quite inappropriate; it is therefore both a celebratory piece and a reflection of something darker. Haydn underlines this through the shifting tonality of the mass: it is nominally in C Major, the classic key for festive celebration and ideal for trumpets and timpani, but much of this mass inhabits a darker C minor, and we are frequently aware of the threat that lies just over the horizon. This threat is most clearly seen in the movement which gives the mass its popular nickname "*Paukenmesse*" (Timpani or Drum Mass), the "Agnus Dei". Here there are a number of drum rolls indicative of an unease which is present even at a time of celebration, and which is particularly appropriate in the movement which begs the Lamb of God to have mercy on us. The *Missa in tempore belli* contains sharply contrasted music (light and dark, festive and troubled), and that duality is the source of its considerable expressive power.

The mass is divided into the usual six movements: Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei.

The opening *Largo* of the Kyrie begins quietly and slowly, but there is a sudden increase of speed when the solo soprano enters at the *Allegro moderato*. This is very like the first movement of one of Haydn's symphonies, in which a slow introduction gives way to the main body of the movement at a faster tempo. The ringing trumpet outbursts that punctuate the Kyrie will return in various forms throughout the mass.

Both the Gloria and Credo have a fast-slow-fast structure: a fast opening chorus gives way to a slow central episode featuring the soloists; the movement is rounded off by the return of the chorus and a fast tempo. The slow central "Qui tollis" section of the Gloria is introduced by a particularly beautiful cello solo leading into an aria for the bass soloist with choral interjections. The final "Quoniam" bursts in with trumpets and drums which give an exuberant ending to the Gloria.

The Credo begins in bright C Major, but at the "Et incarnatus" Haydn slips into C minor. The major key makes an explosive return at "Et resurrexit", the contrast making it all the more brilliant, and Haydn rounds the movement off with a lively fugue on "Et vitam venturi".

The Sanctus is more often than not a lively, celebratory movement, but here it opens slowly with a long, lyrical violin melody, only leaping ahead exultantly at the "Pleni sunt coeli," which Haydn marks *Allegro con spirito*. The gentle 6/8 time of the

Benedictus gradually moves from an opening in C minor to a more optimistic conclusion in C Major.

The Agnus Dei begins with a subdued *Adagio* that is punctuated by the insistent timpani interjections mentioned earlier. The middle of the movement, once again in C minor, is full of strident fanfares and the sound of timpani and trumpets; the tension of this movement is Haydn's clearest statement of the fear of war. But the *Allegro con spirito* leaps into resplendent C Major on the words "Dona nobis pacem" (Grant us peace), and Haydn swiftly propels the *Missa in tempore belli* to a conclusion whose optimism was unfortunately not to be reflected in the immediate outcome of the hostilities in the year following its composition.

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