



Michael

HAYDN

Missa Sancti

Nicolai Tolentini

**Vesperae Pro Festo
Sancti Innocentium**

Anima Nostra

Harper • Owen • Charlston

Marko Sever, Organ

Lawes Baroque Players

**St Albans Cathedral
Girls Choir**

Tom Winpenny



Michael
HAYDN
(1737–1806)

Missa Sancti Nicolai Tolentini, MH 109 (1768)

(Text: Latin Mass)

1	Kyrie eleison	3:31
2	Gloria in excelsis Deo	3:16
3	Qui tollis	2:27
4	Quoniam	2:37
5	Cum Sancto Spiritu	2:15
6	Credo in unum Deum	2:22
7	Et incarnatus est	2:51
8	Et resurrexit	4:49
9	Sanctus	1:55
10	Benedictus	3:57
11	Agnus Dei	3:20
12	Dona nobis pacem	3:12

Vesperae Pro Festo Sancti Innocentium (1774–87)

(compiled by Nikolaus Lang, 1772–1837)

(Text: Psalms 69, v. 1 **13**, 109 **14**, 110 **15**, 111 **16**, 129 **17**, 131 **18**,
Aurelius Clemens Prudentius, c.348–c.413 **19**, Luke I: 46–55 **20**)

13	Deus in adiutorium meum, MH 454	1:02
14	Dixit Dominus, MH 294	5:17
15	Confitebor tibi, MH 304	4:52
16	Beatus vir, MH 304	4:06
17	De profundis clamavi, MH 304	6:21
18	Memento Domine David, MH 200	5:58
19	Salvete flores martyrum, MH 307	2:31
20	Magnificat, MH 294	5:46
21	Anima Nostra, MH 452 (1787)	5:56

(Text: Psalm 123, v. 7)

Jenni Harper **1–4** **6–8** **11–12** **14–17** **20** **21**,
Emily Owen **2–4** **6–8** **10–12** **14–17** **20** **21**, **Soprano**
Helen Charlston, Mezzo-soprano **14–17** **20** **21**

Marko Sever, Organ

Lawes Baroque Players

Kati Debretzeni **1–12** **14–18** **20** **21**, **Miles Golding** **1–12** **14–18** **20** **21**, **Violin**

Henrik Persson, Cello **1–12** **14–21**

Peter McCarthy, Double bass **1–12** **14–18** **20** **21**

Thomas Hewitt, Ellie Lovegrove, Trumpet **1–2** **5–6** **8–12**

St Albans Cathedral Girls Choir **1–3** **5–6** **8–10** **12–21**

Tom Winpenny

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Michael Haydn (1737–1806): Missa Sancti Nicolai Tolentini

Vesperae Pro Festo Sancti Innocentium • Anima Nostra

Michael Haydn was born in Rohrau, an Austrian village close to the Hungarian border. Like his elder brother Joseph he became a chorister at St Stephen's Cathedral, Vienna, under Kapellmeister Georg Reutter, and by the age of twelve he was undertaking duties as a substitute organist. His subsequent education is thought to have been at a school connected with Vienna's Jesuit seminary. Here he is thought to have composed sacred music including Masses and litanies, having studied music by Bach, Handel and Fux.

Haydn's first professional appointment (by 1760) was as a violinist and later Kapellmeister at the court of the Bishop of Nagyvárad in Grosswardein (Oradea); by the time he moved in 1763 to the Salzburg court of Fürsterzbischof (Prince-Bishop) Sigismund Christoph von Schrattenbach his *oeuvre* include 15 symphonies and 14 Masses. Until von Schrattenbach's death in 1771 Haydn mainly composed dramatic works for the Benedictine University Theatre. The accession of Archbishop Hieronymus von Colloredo brought about tighter

regulation which led to the theatre's closure as well as reforms to the cathedral's liturgy.

By 1777 Haydn appeared destined for promotion from Konzertmeister to Kapellmeister. This senior post had been vacant since a reorganisation following Johann Ernst Eberlin's death in 1762. Leopold Mozart, Haydn's longer-serving and previously supportive colleague, continued merely as deputy Kapellmeister but Haydn became organist of the Dreifaltigkeitskirche in preference to Leopold's son Wolfgang Amadeus Mozart. Though Leopold Mozart was unable to contain his bitterness, Wolfgang – court organist until 1782 – always held Haydn's music in high esteem.

Haydn became an influential teacher and in the 1790s his pupils included the composers Carl Maria von Weber and Anton Diabelli. His final years saw commissions from Empress Maria Theresia in Vienna, including an unfinished *Requiem* (MH 838), and his induction to the Swedish Royal Academy of Music. In 1801 an offer of work at the Esterházy court was countered by a salary rise from the Salzburg court, where he remained until his death.

Sacred music is central to Haydn's *oeuvre* and comprises more than 40 mass settings and over 300 other liturgical works. To the author and critic E.T.A. Hoffmann (1776–1822) his church music was superior to his brother Joseph's. Haydn's liturgical music demonstrates a stylistic breadth: a florid Neapolitan style (as exemplified by Antonio Caldara) is prevalent in the early motets, the Viennese high Baroque style – represented by the works of his childhood choirmaster Reutter – is heard in works such as the grand-scale festival *Missa SS Cyrilli et Methodii*, MH 13 (1758), whilst the more austere contrapuntal *stile antico* tradition of Palestrina is normally reserved for penitential works. Haydn's profound *Requiem for Archbishop Sigismund*, MH 155 (1771) is a particularly striking synthesis of his compositional skills, and appears likely to have influenced Mozart's own *Requiem*, K. 626.

The new Archbishop Colloredo's liturgical reforms – which sought to banish excessive ornateness – responded to the prevailing ideas of the Enlightenment

and are reflected in Haydn's later sacred compositions. Concise and direct text-setting predominates – for example in the many short and mainly homophonic settings of graduals composed in the 1780s and 90s – with shorter phrases, less intricate figurations and clearly defined cadences all in evidence. Yet Haydn's music always retains its rhythmic vitality, harmonic integrity and resourceful text-setting. It displays a melodic splendour that draws on the *cantabile* style of the German sacred arias of his predecessors Johann Ernst Eberlin and Anton Cajetan Adlgasser; his own contributions of German-texted sacred works – which became obligatory, under the reforms, to complement the Latin Masses – are historically highly significant.

Missa Sancti Nicolai Tolentini, MH 109 – Haydn's first large-scale sacred work – was written in 1768 'for the use of the reverend fathers of the Augustinians' in Salzburg's Mülln neighbourhood. Dedicated to Saint Nicholas of Tolentino, an Italian 13th-century Augustinian friar, it is scored – unusually – for unison upper voices with two soprano soloists and small orchestra. The work's large-scale structure (a *Missa solemnis*) and its instrumental accompaniment are at odds with the absence of any tradition of instrumental music in the mendicant order and suggest that it must have been intended for a special occasion such as the visit of the bishop, or the abbot of St Peter's Abbey. Although there was a ban on female voices at the cathedral, this Mass – composed for a different institution with perhaps no boy choristers (there was no adjoining school) – may have been performed by female sopranos. One possible performer was the court organist's daughter Maria Magdalena Lipp, whom Haydn married in 1768.

The *Kyrie* 1 opens in the Baroque tradition with a short, solemn introduction, before an energetic *Allegro* section which alternates solo and choral phrases. The initial movement of the *Gloria* 2 preserves both the driving violin figurations and the potent trumpet interjections heard in the *Kyrie*. The expressive *Qui tollis* 3 which follows features a lyrical melody in the *empfindsamer* ('sensitive') style, shared between soloist and choir, followed by the elegant *Quoniam* 4 section – a

dialogue between the two violins and two soloists in the *galant* style. The short text of the triple-time *Cum Sancto Spiritu* 5 affords Haydn scope for greater development of musical material.

The tripartite *Credo* 6 opens with a rhythmically vivacious movement, which highlights the work's festal nature in its trumpet figures and ornate violin writing. It is followed by an exquisite duet – *Et incarnatus* 7 – which readily displays Haydn's melodic gift. The energetic final section – *Et resurrexit* 8 – skilfully navigates a lengthy text with characteristic textural inventiveness: it employs, in declamatory fashion, the fifth plainsong psalm tone. The solemn *Sanctus* 9 is balanced by the graceful poise of the *Benedictus* 10, while the insistent violin figurations of the brooding *Agnus Dei* 11 are succeeded by dazzling scales in the final *Dona nobis pacem* 12.

Only the boy choristers of Salzburg Cathedral sang services on the Feast of the Holy Innocents (28 December). This practice marked the vestiges of the medieval tradition of the bishop's duties – for that day only – being assumed by a boy. For this feast Haydn composed a number of works for upper voices, including psalm settings for vespers, introits and offertory motets.

The vespers movements presented on this recording 13–20 were mostly composed in 1780–81. In this sequence – which precisely corresponds with the movements of another vespers setting for the same feast (MH 548) – they appear in an authentic manuscript in the hand of Nikolaus Lang (1772–1837), a cleric at Salzburg Cathedral. Lang seems to have worked closely with Haydn, assisting as copyist (and later cataloguer) and being influential in his works' dissemination in the early 19th century.

The vesper invitational *Deus in adiutorium meum intende* (1787) 13, in simple chordal style, precedes *Dixit Dominus* 14, an evocative psalm setting featuring skilful word painting in verses such as 'confregit in die irae suae

reges' ('he shall wound even kings in the day of his wrath'). In this movement, as in the lively and equally imaginative *Beatus vir* 16, Haydn uses 'sicut erat in principio' ('as it was in the beginning') in the *Gloria Patri* to signal a recapitulation of the opening musical material. *Confitebor tibi, Domine* 15, the buoyant but more lyrical intervening movement, is marked by greater use of the three soloists combined; its creative text-setting is another example of Haydn's deft treatment of a lengthy psalm.

The soloist's opening poignant phrase of *De profundis clamavi* 17 – spanning the interval of an eleventh – reflects the psalmist's cry for deliverance. Though its major key may appear in opposition to the psalm's mood of despair, Haydn's lyricism reigns supreme in the movement's expansive phrases of gestural economy. *Memento Domine David* (1774) 18 was the earliest movement composed. It is unusual, setting solely the first plainsong psalm tone in the voices, while Haydn deploys an array of harmonisations and accompanimental textures in the surrounding string lines. The feast day office hymn *Salvete flores martyrum* 19 follows, its graceful setting featuring *obligato* solo organ lines. The lively concluding *Magnificat* 20 marks a return to F major: it shares its key and date of composition with *Dixit Dominus*. A solemn introduction precedes sprightly writing featuring the sequence's most virtuosic vocal writing and – as it draws to a conclusion – extended imitative counterpoint.

Anima nostra (1787) 21 – a setting of the offertory text for Holy Innocents' Day – similarly displays the virtuosic potential of the Salzburg choristers for whom it was written. The eager opening vocal phrases and the violin double-stopping at 'laqueus contritus est' ('the snare is broken') are reminders of Haydn's highly creative and idiomatic writing for voices and instruments.

Tom Winpenny

Missae Sancti Nicolai Tolentini

1 Kyrie eleison. Christe eleison. Kyrie eleison.

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

Gloria

2 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 caelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

*Glory be to God on high,
and in earth peace, good will towards men.
We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee for thy great glory,
O Lord God, heavenly King, God the Father Almighty.
O Lord, the only-begotten Son, Jesu Christ;
O Lord God, Lamb of God, Son of the Father.*

3 Qui tollis peccata mundi, miserere nobis.

*Thou that takest away the sins of the world,
have mercy upon us.*

Qui tollis peccata mundi, suscipe deprecationem nostram.

*Thou that takest away the sins of the world,
receive our prayer.*

Qui sedes ad dexteram Patris, miserere nobis.

*Thou that sittest at the right hand of God the Father,
have mercy upon us.*

4 Quoniam tu solus Sanctus. Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.

*For thou only art holy; thou only art the Lord;
thou only, O Christ, art most high. Amen.*

5 Cum Sancto Spiritu, in gloria Dei Patris. Amen.

with the Holy Ghost in the glory of God the Father. Amen.

Credo

6 Credo in unum Deum.
Patrem omnipotentem, factorem caeli et terrae,
visibilem omnium et invisibilem.
Et in unum Dominum Jesum Christum,
Filium 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:

*I believe in one God,
the Father almighty, Maker of heaven and earth,
and of all things visible and invisible.
And in one Lord, Jesus Christ,
the only-begotten Son of God,
Begotten of his Father before all worlds.
God of God, light of light, Very God of very God.
Begotten, not made, being of one substance with
the Father:*

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

*by whom all things were made.
Who for us men and for our salvation came down
from heaven.*

7 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.
And was crucified also for us under Pontius Pilate.
He suffered, and was buried.*

8 Et resurrexit tertia die, secundum scripturas.

*And the third day he rose again according to
the scriptures.*

Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria iudicare vivos et mortuos:

*And ascended into heaven,
And sitteth at the right hand of the Father.
And he shall come again with glory to judge both
the quick and the dead:*

Cujus regni non erit finis.

Whose kingdom shall have no end.

Et in Spiritum sanctum Dominum, et vivificantem:
Qui ex Patre, Filioque procedit.
Qui cum Patre, et Filio simul adoratur, et conglorificatur:

*And I believe in the Holy Ghost, the Lord and giver of life:
Who proceedeth from the Father and Son,
Who with the Father and the Son together
is worshipped and glorified:*

Qui locutus est per Prophetas.
Et unam sanctam catholicam et apostolicam Ecclesiam.
Confiteor unum baptismum in remissionem peccatorum.
Et expecto resurrectionem mortuorum
Et vitam venturi saeculi. Amen.

*Who spake by the Prophets.
And I believe in one Catholic and Apostolick Church.
I acknowledge one Baptism for the remission of sins.
And I look for the Resurrection of the dead,
And the life of the world to come. Amen.*

9 Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

*Holy, holy, holy, Lord God of hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.*

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

*Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.*

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

*O Lamb of God, that takest away the sins of the world,
have mercy upon us.*

Agnus Dei, qui tollis peccata mundi, miserere nobis.

*O Lamb of God, that takest away the sins of the world,
have mercy upon us.*

Agnus Dei, qui tollis peccata mundi:

O Lamb of God, that takest away the sins of the world:

12 Dona nobis pacem

Grant us thy peace.

Ordinary of the Mass

Vesperae Pro Festo Sancti Innocentium

13 Deus in adiutorium meum intende: Domine ad adjuvandum me festina. Gloria Patri, et Filio, et Spiritui Sancto, sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen. Alleluia.

14 Dixit Dominus Domino meo: sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum. Virgam virtutis tuae emittet Dominus ex Sion, dominare in medio inimicorum tuorum. Tecum principium in die virtutis tuae in splendoribus sanctorum, ex utero ante luciferum genui te. Juravit Dominus et non poenitebit eum: tu es sacerdos in aeternum secundum ordinem Melchisedech. Dominus a dextris tuis confregit in die irae suae reges. Judicabit in nationibus, implebit ruinas, conquassabit capita in terra multorum. De torrente in via bibet, propterea exaltabit caput. Gloria Patri, et Filio, et Spiritui Sancto, sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen. Alleluia.

15 Confitebor tibi Domine in toto corde meo in consilio iustorum et congregatione. Magna opera Domini, exquisita in omnes voluntates ejus. Confessio et magnificentia opus ejus, et justitia ejus manet in saeculum saeculi. Memoriam fecit mirabilium suorum misericors et justus et escam dedit timentibus se. Memor erit in saeculum testamenti sui. Virtutem operum suorum annuntiabit populo suo. Ut det illis hereditatem gentium. Opera manuum ejus veritas et iudicium. Fidelia omnia mandata ejus, confirmata in veritate et aequitate. Redemptionem misit Dominus populo suo, mandavit in aeternum testamentum suum. Sanctum et terribile nomen ejus. Initium sapientiae timor Domini; intellectus bonus omnibus facientibus eum, laudatio ejus manet in

Haste thee, O God, to deliver me: make haste to help me, O Lord. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, and now, and ever shall be, world without end. Amen.

Psalm 69 (BCP 70), v. 1

The Lord said unto my Lord: Sit thou on my right hand, until I make thine enemies thy footstool. The Lord shall send the rod of thy power out of Sion: be thou ruler, even in the midst among thine enemies. In the day of thy power shall the people offer thee free-will offerings with an holy worship: the dew of thy birth is of the womb of the morning. The Lord sware, and will not repent: Thou art a priest for ever after the order of Melchisedech. The Lord upon thy right hand: shall wound even kings in the day of his wrath. He shall judge among the heathen; he shall fill the places with the dead bodies: and smite in sunder the heads over divers countries. He shall drink of the brook in the way: therefore shall he lift up his head. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, and now, and ever shall be, world without end. Amen.

Psalm 109 (BCP 110)

I will give thanks unto the Lord with my whole heart: secretly among the faithful, and in the congregation. The works of the Lord are great: sought out of all them that have pleasure therein. His work is worthy to be praised and had in honour: and his righteousness endureth for ever. The merciful and gracious Lord hath so done his marvellous works: that they ought to be had in remembrance. He hath given meat unto them that fear him: he shall ever be mindful of his covenant. He hath shewed his people the power of his works: that he may give them the heritage of the heathen. The works of his hands are verity and judgement: all his commandments are true. They stand fast for ever and ever: and are done in truth and equity. He sent redemption unto his people:

saeculum saeculi. Gloria Patri, et Filio, et Spiritui Sancto, sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

16 Beatus vir qui timet Dominum, in mandatis ejus volet nimis. Potens in terra erit semen ejus, generatio rectorum benedicetur. Gloria et divitiae in domo ejus et justitia ejus manet in saeculum. Exortum est in tenebris lumen rectis, misericors et miserator et justus. Jucundus homo, qui miseretur et commodat, disponet sermones suos in iudicio. Quia in aeternum non commovebitur. In memoria aeterna erit justus, ab auditione mala non timebit. Paratum cor ejus sperare in Domino. Non commovebitur donec despiciat inimicos suos. Dispersit dedit pauperibus, justitia ejus manet in saeculum saeculi. Cornu ejus exaltabitur in gloria. Peccator videbit et irascetur, dentibus suis fremet et tabescet, desiderium peccatorum peribit. Gloria Patri, et Filio, et Spiritui Sancto, sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

17 De profundis clamavi ad te, Domine; Domine, exaudi vocem meam. Fiant aures tuae intendentes in vocem deprecationis meae. Si iniquitates observaveris, Domine, Domine, quis sustinebit? Quia apud te propitiatio est; et propter legem tuam sustinui te, Domine. Sustinuit anima mea in verbo ejus: speravit anima mea in Domino. A custodia matutina usque ad noctem, speret Israel in Domino. Quia apud Dominum misericordia, et copiosa apud eum redemptio. Et ipse redimet Israel ex omnibus

he hath commanded his covenant for ever; holy and reverend is his Name. The fear of the Lord is the beginning of wisdom: a good understanding have all they that do thereafter; the praise of it endureth for ever. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, and now, and ever shall be, world without end. Amen.

Psalm 110 (BCP 111)

Blessed is the man that feareth the Lord: he hath great delight in his commandments. His seed shall be mighty upon earth: the generation of the faithful shall be blessed. Riches and plenteousness shall be in his house: and his righteousness endureth for ever. Unto the godly there ariseth up light in the darkness: he is merciful, loving, and righteous. A good man is merciful, and lendeth: and will guide his words with discretion. For he shall never be moved: and the righteous shall be had in everlasting remembrance. He will not be afraid of any evil tidings: for his heart standeth fast, and believeth in the Lord. His heart is established, and will not shrink: until he see his desire upon his enemies. He hath dispersed abroad, and given to the poor: and his righteousness remaineth for ever; his horn shall be exalted with honour. The ungodly shall see it, and it shall grieve him: he shall gnash with his teeth, and consume away; the desire of the ungodly shall perish. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, and now, and ever shall be, world without end. Amen.

Psalm 111 (BCP 112)

Out of the deep have I called unto thee, O Lord: Lord, hear my voice. O let thine ears consider well: the voice of my complaint. If thou, Lord, wilt be extreme to mark what is done amiss: O Lord, who may abide it? For there is mercy with thee: therefore shalt thou be feared. I look for the Lord; my soul doth wait for him: in his word is my trust. My soul fleeth unto the Lord: before the morning watch, I say, before the morning watch. O Israel, trust in the Lord, for with the Lord there is mercy: and with him is

iniquitatibus ejus. Gloria Patri, et Filio, et Spiritui Sancto, sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

18 Memento, Domine, David, et omnis mansuetudinis ejus: sicut juravit Domino; votum vovit Deo Jacob: Si introiero in tabernaculum domus meae; si ascendero in lectum strati mei; si dederō somnum oculis meis, et palpebris meis dormitationem, et requiem temporibus meis, donec inveniam locum Domino, tabernaculum Deo Jacob. Ecce audivimus eam in Ephrata; invenimus eam in campis silvæ. Introibimus in tabernaculum ejus; adorabimus in loco ubi steterunt pedes ejus. Surge, Domine, in requiem tuam, tu et arca sanctificationis tuæ. Sacerdotes tui induantur justitiam, et sancti tui exsultent. Propter David servum tuum non avertas faciem christi tui. Juravit Dominus David veritatem, et non frustrabitur eam: De fructu ventris tui ponam super sedem tuam. Si custodierint filii tui testamentum meum, et testimonia mea hæc quæ docebo eos, et filii eorum usque in sæculum sedebunt super sedem tuam. Quoniam elegit Dominus Sion: elegit eam in habitationem sibi. Hæc requies mea in sæculum sæculi; hic habitabo, quoniam elegi eam. Viduam ejus benedicens benedicam; pauperes ejus saturabo panibus. Sacerdotes ejus induam salutari, et sancti ejus exsultatione exsultabunt. Illuc producam cornu David: paravi lucernam christo meo. Inimicos ejus induam confusionem; super ipsum autem effloreat sanctificatio mea. Gloria Patri, et Filio, et Spiritui Sancto, sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

plenteous redemption. And he shall redeem Israel: from all his sins. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, and now, and ever shall be, world without end. Amen.

Psalm 129 (BCP 130)

Lord, remember David: and all his trouble; How he swore unto the Lord: and vowed a vow unto the Almighty God of Jacob; I will not come within the tabernacle of mine house: nor climb up into my bed; I will not suffer mine eyes to sleep, nor mine eye-lids to slumber: neither the temples of my head to take any rest; until I find out a place for the temple of the Lord: an habitation for the mighty God of Jacob. Lo, we heard of the same at Ephrata: and found it in the wood. We will go into his tabernacle: and fall low on our knees before his footstool. Arise, O Lord, into thy resting-place: thou, and the ark of thy strength. Let thy priests be clothed with righteousness: and let thy saints sing with joyfulness. For thy servant David's sake: turn not away the presence of thine Anointed. The Lord hath made a faithful oath unto David: and he shall not shrink from it; Of the fruit of thy body: shall I set upon thy seat. If thy children will keep my covenant, and my testimonies that I shall learn them: their children also shall sit upon thy seat for evermore. For the Lord hath chosen Sion to be an habitation for himself: he hath longed for her. This shall be my rest for ever: here will I dwell, for I have a delight therein. I will bless her victuals with increase: and will satisfy her poor with bread. I will deck her priests with health: and her saints shall rejoice and sing. There shall I make the horn of David to flourish: I have ordained a lantern for mine Anointed. As for his enemies, I shall clothe them with shame: but upon himself shall his crown flourish. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, and now, and ever shall be, world without end. Amen.

Psalm 131 (BCP 132)

19 Salvete flores Martyrum
Quo lucis ipso in limine
Christi in secutus sustulit
Ceum turbo nascentes rosas.

Vos prima Christi victima
Grex immolatorum tener
Aram ante ipsam simplices
Palma et coronatis luditis.

Jesu tibi sit Gloria
Qui natus es de Virgine
Cum Patre et almo Spiritu
In sempiterna saecula.

20 Magnificat anima mea Dominum;
Et exsultavit spiritus meus in Deo salutari meo,
Quia respexit humilitatem ancillae suae; ecce enim
ex hoc beatam me dicent omnes generationes.
Et misericordia ejus a progenie in progenies timentibus eum.

Fecit potentiam in brachio suo;

Dispertit superbos mente cordis sui.

Deposuit potentes de sede, et exaltavit humiles.

Esurientes implevit bonis, et divites dimisit inanes.

Suscepit Israel, puerum suum,
recordatus misericordiae suae,
Sicut locutus est ad patres nostros, Abraham et
semini ejus in saecula.

Gloria Patri, et Filio, et Spiritui Sancto,

sicut erat in principio, et nunc, et semper:
et in saecula saeculorum. Amen.

*All hail, ye little Martyr flowers,
Sweet rosebuds cut in dawning hours!
When Herod sought the Christ to find
Ye fell as bloom before the wind.*

*First victims of the Martyr bands,
With crowns and palms in tender hands,
Around the very altar, gay
And innocent, ye seem to play.*

*All honour, laud, and glory be,
O Jesu, Virgin-born to Thee;
All glory, as is ever meet
To Father and to Paraclete.*

*Aurelius Clemens Prudentius (c.348–c.413)
Hymn at Lauds, Feast of the Holy Innocents
Translation: Athelstan Riley (1858–1945)*

*My soul doth magnify the Lord.
And my spirit hath rejoiced in God my Saviour.
For he hath regarded: the lowliness of his handmaiden:*

*For behold, from henceforth:
all generations shall call me blessed.
For he that is mighty hath magnified me:
and holy is his Name.
And his mercy is on them that fear him:
throughout all generations.
He hath shewed strength with his arm: he hath scattered
the proud in the imagination of their hearts.
He hath put down the mighty from their seat:
and hath exalted the humble and meek.
He hath filled the hungry with good things:
and the rich he hath sent empty away.
He remembering his mercy hath holpen his servant Israel:*

*As he promised to our forefathers, Abraham and
his seed for ever.
Glory be to the Father, and to the Son,
and to the Holy Ghost.
As it was in the beginning, and now, and ever shall be,
world without end. Amen.*

Anima Nostra

21 Anima nostra sicut passer erepta est de laqueo venantium, laqueus contritus est et nos liberati sumus.

Our soul is escaped even as a bird out of the snare of the fowler: the snare is broken, and we are delivered.

Psalm 123 v. 7 (BCP: 124, v. 6)

[All translations from the Book of Common Prayer (BCP) 1662 unless otherwise indicated. N.B. Psalm numberings differ in the Vulgate (Latin) and BCP.]

Jenni Harper



Photo: Ben McKee

Jenni Harper completed the Artist Masters course at the Guildhall School of Music & Drama in 2015. She is a Britten–Pears Young Artist and studies singing with Kate Paterson. Recent performance highlights include appearing in I Fagiolini and Music and Theatre For All's production of *L'Orfeo*; solos for Mozart's *Requiem* and *Vesperae solennes de confessore* with the London Mozart Players; Bach's *Mass in B minor* with the East Grinstead Choral Society and appearances with the London Pro Arte Choir. Harper recently performed solo recitals of music by Strauss, Fauré and Hahn with Martin Ford (piano) at The Guards' Chapel, St Bride's Church and St Stephen Walbrook. Her solo album *The Mystery of Christmas: Greek Kalanda*, featuring works by Greek-Cypriot composer Cilia Petridou, was released in November 2018 (Divine Art). Harper is a founder member of the ensemble Ceruleo. Its latest project is the Arts Council-funded *Burying the Dead*, which has been performed at several UK festivals.

jenniharper.uk

Emily Owen



Photo: Sandra Vijandi

Having graduated from Durham University, Emily Owen went on to study at the Guildhall School of Music & Drama, completing an Extended Artist Masters with Distinction in 2017 and becoming a GSMD Ensemble Artist Fellow with early music ensemble Ceruleo in 2017–18. She is coached by Tim Evans-Jones. Owen leads a varied freelance career as a consort singer and soloist, making a recent solo debut at Teatro alla Scala, Milan in Handel's *Semele* under Sir John Eliot Gardiner with the Monteverdi Choir and English Baroque Soloists. Owen is a soprano at St Bride's Church, Fleet Street and also sings with Apollo5 and Dame Emma Kirkby's Dowland Works. In 2016–17 she participated in the Handel & Hendrix in London Talent scheme including masterclasses with Carolyn Sampson and Laurence Cummings. She performs for the charity Live Music Now, and as a passionate educator works with Apollo5, the VOCES8 Foundation and the Voices Foundation. She is a visiting singing teacher at Harrow School.

www.emilyowensoprano.co.uk

Helen Charlston



Photo: Benjamin Ealovega

Helen Charlston started singing as chorister and head chorister of the St Albans Cathedral Girls Choir. She then studied music at Trinity College, Cambridge where she held a choral scholarship for four years. Charlston won First Prize in the 2018 Handel Singing Competition and was a finalist in the 2019 Grange Festival International Singing Competition. She was a Rising Star of the Orchestra of the Age of Enlightenment and a 2018 City Music Foundation Artist. Charlston appears as a soloist throughout Europe, Australia and America, and is often heard in concert across the UK. Highlights include recitals at Wigmore Hall with Florilegium, Ensemble Marsyas, Fretwork and La Nuova Musica; Auckland and Queensland Symphony Orchestras and

the Slovenian Philharmonic Orchestra; Schoenberg's *Lied der Waldtaube* at Cadogan Hall; and Duruflé's *Requiem* with the City of London Sinfonia. On stage, productions include *L'Orfeo*, *Dido and Aeneas*, *Eugene Onegin*, *Semele* and Jonathan Dove's *Tobias and the Angel*.

www.helencharlston.com

Marko Sever



Marko Sever completed postgraduate studies at the Royal Academy of Music, where he studied the organ on a scholarship under Gerard Brooks, winning prizes in organ playing and academia. Having previously held positions at the London Oratory and All Saints Margaret Street, he joined the music department at St Albans Cathedral in 2018, where he enjoyed experiencing the day-to-day life of a busy Cathedral environment. Sever is a prizewinning Fellow of the Royal College of Organists (FRCO), receiving Harding and Durrant Prizes for highest marks in paperwork. In September 2020 he took up the post of Organ Scholar at Westminster Cathedral.

www.markosever.co.uk

Lawes Baroque Players

The Lawes Baroque Players is a Hertfordshire-based period instrument ensemble that was formed in 2004 by Miles Golding to satisfy the need of choirs in St Albans and Harpenden for a high-quality, professional period instrument ensemble to support their concerts. The ensemble's reputation quickly spread, and it was invited to play at the St Albans International Organ Festival, and appear with choirs further afield in London and Oxford. The players share many years of knowledge and practice in the field of historically informed performance, and are well known in the UK and abroad for their work in this field, as teachers, solo players, and members of internationally celebrated ensembles, both on recordings and on the concert platform.

St Albans Cathedral Girls Choir



Photo: Juliet McGrory

Formed in 1996, the St Albans Cathedral Girls Choir (formerly St Albans Abbey Girls Choir) sings Evensong twice a week and consists of 26 girls aged 8 to 14 who attend local schools. Primarily an upper-voice choir, for certain weekend services each term and for other special events the girls sing with the Lay Clerks of the Cathedral choir. The choir has broadcast Choral Evensong on BBC Radio 3, and has made several recordings for Naxos including music by Felix Mendelssohn (8.572836), William Mathias (8.573523) and, jointly with St Albans Cathedral Choir, two recordings of music by John Rutter (8.572653 and 8.573394). The choir has made concert tours to Ireland, Sweden, Denmark and the United States, while concerts closer to home have included Mendelssohn's *Elijah* and John Rutter's Christmas concerts at the Royal Albert Hall. The choir has given regular first performances, including of works by Judith Weir, Cecilia McDowall, Carl Rüttli and Judith Bingham.

www.stalbanscathedral.org/cathedral-girls-choir

Director:	Sedona de Silva	Jess Scorer
Tom Winpenny	Rose Entwistle	Ali Snailham
	Bea Hardy	Ella Snailham
Organ Scholar:	Darcey Jones	(soloist – start of 2)
Marko Sever	Elizabeth Kennedy	Alice Strike
	(soloist – start of 13)	Laura Turner
Choristers:	Grace Kent	Phoebe Wakefield
Joan Alabi	Josie Lawrence	Rebecca Whitehouse
Alisha Ardeshna	Stephanie Lawrence	(soloist – start of 6)
Verity Bowrey	Cecily Maxwell	Maria Yakovleva
Gabriella Delderfield	Georgia McGrory	
Xanthe Elliott	Anisha Narula	

Tom Winpenny



Tom Winpenny is Assistant Master of the Music at St Albans Cathedral, where he accompanies the daily choral services and directs the Cathedral Girls Choir. Previously, he served as Sub-Organist at St Paul's Cathedral, London. He currently serves as a trustee of the Royal College of Organists. Winpenny has broadcast frequently on BBC radio and featured on American Public Media's *Pipedreams*. He was an organ scholar at King's College, Cambridge, twice accompanying *A Festival of Nine Lessons and Carols*. As a soloist, he has performed internationally, with recent engagements including recitals at Västerås Cathedral, Sweden; Trinity Cathedral, Phoenix, US and Hildesheim Cathedral, Germany. His wide-ranging discography includes music by Mozart, Liszt, McCabe, Joubert and Francis Grier. For Naxos, his solo recordings include music for organ by Judith Bingham (8.572687), Messiaen's *La Nativité du Seigneur* (8.573332) and *L'Ascension* (8.573471), and music by Williamson (8.571375–76). Winpenny also directs St Albans Cathedral Girls Choir in recordings of music by Mendelssohn (8.572836) and Mathias (8.573523).

www.tomwinpenny.org

Michael Haydn's colourful and inventive music is uplifting and expressive in equal measure, but his music has been eclipsed by that of his elder brother Joseph, and by Mozart. Sacred music is central to Michael Haydn's *oeuvre* and was considered by some contemporary critics as superior to Joseph's. Encompassing a broad range of textures and styles, parts of the *Missa Sancti Nicolai Tolentini* demonstrate Haydn's music at its most exhilarating and energetic, and his supreme gift for *empfindsames* ('sensitive') lyrical writing is also to be heard in the *Vespers*.

**ST. ALBANS
CATHEDRAL**
Music Trust

Michael
HAYDN
(1737–1806)



- 1–12** *Missa Sancti Nicolai Tolentini*, MH 109 (1768) **36:40**
13–20 *Vesperae Pro Festo Sancti Innocentium* (1774–87)
(compiled by Nikolaus Lang, 1772–1837) **36:05**
21 *Anima Nostra*, MH 452 (1787) **5:56**

Jenni Harper, Emily Owen, Soprano

Helen Charlston, Mezzo-soprano • Marko Sever, Organ

Lawes Baroque Players

St Albans Cathedral Girls Choir • Tom Winpenny

A detailed track list and full recording and publishers' details can be found inside the booklet.
The Latin sung texts and English translations are included in the booklet and may also be accessed
at www.naxos.com/libretti/574163.htm • Booklet notes: Tom Winpenny

This recording has been generously supported by the Fraternity of the Friends of St Albans Abbey,
St Albans Cathedral Music Trust, Anna and Freddie Klemming and Anna McCrum and David Entwistle.

Chamber organ generously supplied by Vincent Woodstock.

Cover: *Saint Nicholas of Tolentino overcoming the temptations of the Devil* (1588)
by Santi di Tito (1536–1603)

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