

Music of the Baroque Chorus and Orchestra

Jane Glover, Music Director

Soprano

Laura Amend
Alyssa Bennett
Bethany Clearfield
Sarah Gartshore*
Katelyn Lee
Hannah Dixon
McConnell
Susan Nelson
Anne Slovin
Alison Wahl
Emily Yiannias

Alto

Ryan Belongie*
Julie DeBoer
Julia Elise Hardin
Amanda Koopman
Kathryn Leemhuis*
Maggie Mascall
Emily Price

Tenor

Madison Bolt
Zach Finkelstein*
Klaus Georg
Michael Jones
Brendon Marsh
Adam Smith
Dane Thomas

Bass

Corey Grigg
Jan Jarvis
Daniel Kenworthy
Keven Keys
Stephen Richardson
Todd Von Felker
Roderick Williams*

*soloist

Violin 1

Robert Waters,
concertmaster
Kevin Case
Teresa Fream
Kathleen Brauer
Michael Shelton
Ann Palen

Violin 2

Sharon Polifrone,
principal
Fox Fehling
Ronald Satkiewicz
Rika Seko
Paul Vanderwerf

Viola

Elizabeth Hagen,
principal
Terri Van Valkinburgh
Claudia Lasareff-Mironoff
Benton Wedge

Cello

Barbara Haffner,
principal
Judy Stone
Mark Brandfonbrener

Bass

Collins Trier, *principal*
Andrew Anderson

Flute

Mary Stolper

Oboe

Robert Morgan, *principal*
Peggy Michel

Clarinet

Steve Cohen, *principal*
Daniel Won

Bassoon

William Buchman,
principal
Lewis Kirk

Horn

Jon Boen, *principal*
Neil Kimel

Trumpet

Barbara Butler,
co-principal
Charles Geyer,
co-principal
Channing Philbrick

Timpani

Douglas Waddell

Organ

Mark Shuldiner

War and Peace

Jane Glover, conductor

William Jon Gray, chorus director

Sunday, May 17, 2015, 7:30 PM

Pick-Staiger Concert Hall, Evanston

Monday, May 18, 2015, 7:30 PM

Harris Theater, Chicago (Millennium Park)

Sarah Gartshore, *soprano*

Kathryn Leemhuis, *mezzo-soprano*

Ryan Belongie, *countertenor*

Zach Finkelstein, *tenor*

Roderick Williams, *baritone*

Te Deum for the Victory of Dettingen, HWV 283

**George Frideric Handel
(1685–1759)**

1. Chorus: We praise Thee, o God
2. Soli (alto, tenor) and Chorus: All the earth doth worship Thee
3. Chorus: To Thee all angels cry aloud
4. Chorus: To Thee Cherubim and Seraphim
5. Chorus: The glorious company of the apostles
6. Aria (baritone) and Chorus: Thou art the King of Glory
7. Aria (baritone): When Thou tookest upon Thee
8. Chorus: When Thou hadst overcome
9. Trio (alto, tenor, baritone): Thou sittest at the right hand of God
10. Fanfare and Chorus: We therefore pray Thee
11. Chorus: Make them to be number'd
12. Chorus: Day by day we magnify Thee
13. Arioso (baritone): Vouchsafe, o Lord
14. Solo (alto) and chorus: O Lord, in Thee have I trusted

INTERMISSION

Mass in Time of War, Hob. 22:9 (Paukenmesse)

**Franz Joseph Haydn
(1732–1809)**

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Biographies



Director of opera at the Royal Academy of Music, acclaimed British conductor Jane Glover has been Music of the Baroque's music director since 2002. She made her professional debut at the Wexford Festival in 1975, conducting her own edition of Cavalli's *L'Eritrea*. She joined Glyndebourne in 1979 and was music director of Glyndebourne Touring Opera from 1981 until 1985. She was artistic director of the London Mozart Players from 1984 to 1991, and has also held principal conductorships of both the Huddersfield and the London Choral Societies.

Jane Glover has conducted all the major symphony and chamber orchestras in Britain, as well as orchestras in Europe, the United States, Asia, and Australia. In recent seasons she has appeared with the Cleveland Orchestra, the San Francisco, Houston, St. Louis, Sydney, Cincinnati, and Toronto symphony orchestras, the Philadelphia Orchestra, the Orchestra of St. Luke's, the Belgrade Philharmonic, and Orchestre Nationale de Bordeaux et Aquitaine.

In demand on the international opera stage, Jane Glover has appeared with numerous companies including the Metropolitan Opera, Royal Opera, Covent Garden, English National Opera, Royal Danish Opera, Glyndebourne, the Berlin Staatsoper, Glimmerglass Opera, New York City Opera, Opéra National de Bordeaux, Opera Australia, Chicago Opera Theater, Opéra National du Rhin, Opera Theatre of Saint Louis, Luminato, Teatro Real, Madrid, and Teatro La Fenice. Known as a Mozart specialist, she has conducted all the Mozart operas all over the world regularly since she first performed them at Glyndebourne in the 1980s. Her core operatic repertoire also includes Monteverdi, Handel, and Britten. Highlights of recent seasons include *The Magic Flute* with the Metropolitan Opera, *The Turn of the Screw* and *Lucio Silla* in Bordeaux, *The Rape of Lucretia* and *A Midsummer Night's Dream* at the Aspen Music Festival, Gluck's *Armide* with Met Young Artists and Juilliard, *Don Giovanni* and *The Magic Flute* at Opera Theatre of Saint Louis, and *Eugene Onegin* and the world premiere of Sir Peter Maxwell Davies' *Kommilitonen!* at the Royal Academy of Music.

Recent and future appearances include *Iphigenie en Aulide* for the Met Young Artists and Juilliard, *The Rake's Progress* at the Royal Academy of Music, *Così fan tutte* at the Aspen Festival, *L'elisir d'amore* with Houston Grand Opera, and concert engagements with the New York Philharmonic and Cleveland Orchestra.

Jane Glover's discography includes a series of Mozart and Haydn symphonies with the London Mozart Players and recordings of Haydn, Mozart, Schubert, Mendelssohn, Britten, and Walton with the London Philharmonic, the Royal Philharmonic, and the BBC Singers. Recent releases include Handel's *Messiah* (Signum) and Haydn Masses (Naxos). Her critically acclaimed book *Mozart's Women* is published in the U.S. by HarperCollins. She is currently writing a book on Handel.



Canadian soprano **Sarah Gartshore** is active on both the opera and concert stages. As a Santa Fe Apprentice Artist, she made her debut with Santa Fe Opera as the First Lady in Mozart's *Die Zauberflöte* and returned for a second season to cover the roles of Fiordiligi in Mozart's *Così fan tutte* and Thalie/La Folie in Rameau's *Platée*. Other opera roles include Magda in Chamber Opera Chicago's production of Menotti's *The Consul* and the title role in the Chicago premiere of Barber's *Vanessa* with Chamber

Opera Chicago. She last appeared as soloist with Music of the Baroque in January 2014.

Upcoming and recent engagements include appearances with the Elgin and Southwest symphony orchestras, Donna Elvira in Mozart's *Don Giovanni* with the Sault Theatre Project, Lily Craven in the Southwest Michigan Symphony's production of *The Secret Garden*, Musetta in *La Bohème* with Harbor County Opera, a concert tour of China with the Valparaiso University Orchestra, and a guest artist appearance at Music by the Lake's 2013 Gala of the Stars.

Concert highlights include her debut with the Grammy-nominated Chicago Chamber Musicians in Scarlatti's *Su le sponde del Tebro*, her Symphony Center debut with the Apollo Chorus of Chicago in Brahms's *German Requiem*, Dvořák's Mass with the International Choral Arts Festival of Jihlava, *Messiah* with the Richmond and Jacksonville symphony orchestras, and Brahms's *Requiem* and Mahler's Fourth Symphony with the Richmond Symphony. As a nine year veteran of the Handel Week Festival of Oak Park Sarah Gartshore has performed several solo cantatas, *Judas Maccabaeus*, *Esther*, *Fulvia in Ezio*, and *Galatea in Acis and Galatea*.

Sarah Gartshore can be heard performing with guitarists Sergio and Odair Assad on *Merry a Holiday Journey*, a Christmas CD by violinist Nadja Salerno-Sonnenberg and friends.



Mezzo-soprano **Kathryn Leemhuis**'s recent engagements include the role of Dorabella in a new production of Mozart's *Così fan tutte* with Opera Theatre of Saint Louis, Handel's *Messiah* with Apollo Chorus, Florence Pike in Britten's *Albert Herring* with Florentine Opera, soloist in Berlioz's *Les Nuits d'été* and Mendelssohn's *Die erste Walpurgisnacht* with the Richmond Symphony Orchestra, and Suzuki in DuPage Opera's production of Puccini's *Madama Butterfly*. She last appeared with Music of the Baroque in October 2012.

Other career highlights include her role and company debut as Amaltea in Rossini's *Mosè in Egitto* with Chicago Opera Theater, Paquette in Bernstein's *Candide* at

Ravinia and with the Los Angeles Philharmonic at the Hollywood Bowl, Zita in Puccini's *Gianni Schicchi* with DuPage Opera, Zerlina with Opera Theatre of Saint Louis, Giovanna in Verdi's *Ernani*, Glasa and Varvara in Janáček's *Kát'a Kabanová*, and Rosina in Rossini's *Il barbiere di Siviglia*. As a member of Lyric Opera's Ryan Opera Center, she performed the roles of Javotte in Massenet's *Manon* and Kunstgewerblerin in Berg's *Lulu*, and covered the roles of Kate Pinkerton in *Madama Butterfly* and Lola in *Cavalleria Rusticana*. She made her Carnegie Hall debut in 2006 as a soloist in the Marilyn Horne Foundation's annual festival, "The Song Continues."

Kathryn Leemhuis is the first place winner of the 2013 New York Lyric Opera Vocal Competition, the 2013 Opera at Florham Vocal Competition, the 2012 Bel Canto Competition, and the 2012 Heida Hermanns Competition.



Countertenor **Ryan Belongie**'s recent and upcoming performances include his debuts with Lyric Opera of Chicago as the Mago in *Rinaldo* and the Canadian Opera Company as Athamas in *Semele*, *Messiah* with the Lexington Philharmonic, *Carmina Burana* with the Alabama and San Diego symphony orchestras, and the St. John Passion with the American Festival Chorus. Other performances include Lychas in *Hercules* with the Canadian Opera Company, Armindo in *Partenope* with San Francisco Opera, Katte for Metropolitan Opera's workshop of Scott Wheeler's *The Sorrows of Frederick*, and Ottone in

L'Incoronazione di Poppea for Berkeley West Edge Opera. A former member of the Music of the Baroque Chorus and frequent soloist, he last appeared with the ensemble in September 2010.

Concert appearances include *Carmina Burana* with the St. Louis Symphony; *Messiah* with the Alabama, Kansas City, and Seattle symphony orchestras; St. Matthew Passion with Utah Festival Opera and the Grand Rapids Symphony; the Mass in B Minor with the American Festival Chorus and Bach Institute at Valparaiso University; and *Chichester Psalms* with the Grant Park Orchestra.

Highlights from previous seasons include Oberon in *A Midsummer Night's Dream* with Wolf Trap Opera, Didymus in *Theodora* with Opera Bergen (Norway), and Arsamene in *Xerxes* with both San Francisco Opera (cover) and Berkeley West Edge Opera.

Ryan Belongie is a graduate of the Merola Opera Program and Adler Fellowship at San Francisco Opera. He was a two-time national semi-finalist in the Metropolitan Opera National Council Auditions, the first place winner of the Igor Gorin Memorial Award, and the recipient of a career grant from the Metropolitan Opera, a Shouse Career Grant, two Richard F. Gold Career Grants from the Shoshana Foundation, and the Lola Fletcher Award from the American Opera Society of Chicago.



American-born Canadian tenor **Zach Finkelstein** made his New York City Opera debut as Mambre in Rossini's *Mosè in Egitto*. Since leaving his political consulting career, he has performed as a soloist at Carnegie Hall, Lincoln Center, the Brooklyn Academy of Music, and the New York City Center, and has premiered new works by Prix de Rome winner Jesse Jones and John Liberatore. He made his debut with Music of the Baroque in October 2013.

Upcoming and recent engagements include his debut with the Seattle Symphony in Mozart's Requiem; Satie's *Socrates* with the Mark Morris Dance Group; *Messiah* with the Virginia Symphony; Bach's St. John Passion with the Trinity Episcopal Cathedral Choir and the Portland Baroque Orchestra; Bach's *Weihnachtsoratorium* with Early Music Vancouver, Victoria's Pacific Baroque Orchestra, Portland Baroque, and Seattle's Pacific Music Works; and Handel's *Israel in Egypt* with Orchestra Seattle and the Seattle Chamber Singers.

Other highlights include the role of Damon in *Acis and Galatea* with Nicholas McGegan and Philharmonia Baroque; Stravinsky's *Renard* and Thomson's *Four Saints in Three Acts* with the Mark Morris Dance Group; Arvo Pärt's *Stabat Mater* with Toronto's Art of Time Ensemble; *Messiah* with the Grand Philharmonic Choir of Kitchener; and Mozart's Mass in C Minor with the Northwest Chamber Chorus, Requiem with the Seattle Chamber Singers, and *Krönungsmesse* with the Ottawa Choral Society.

Zach Finkelstein holds an Artist Diploma from the Royal Conservatory of Music's Glenn Gould School in Toronto and a Bachelor of Arts in Political Science from McGill University in Montreal.



Baritone **Roderick Williams** is in demand in the opera house, on the concert stage, and in the recital hall. He enjoys relationships with all the major UK opera houses and is particularly associated with Mozart's music. He has also sung world premieres of operas by David Sawer, Sally Beamish, Michael van der Aa, Robert Saxton, and Alexander Knaifel, among others. He last appeared with Music of the Baroque in December 2014.

Recent engagements include Oronte in Charpentier's *Medée*, Toby Kramer in Van der Aa's *Sunken Garden* and Don Alfonso in *Così fan tutte* for English National Opera, Van der Aa's *After Life* at Melbourne State Theatre, a concert performance of Ned Keene in *Peter Grimes* with Accademia Nazionale di Santa Cecilia in Rome, as well as concert performances with many of the world's leading orchestras and ensembles.

As a recital artist, Roderick Williams has performed at venues and festivals including Wigmore Hall, King's Place, LSO St. Luke's, Perth Concert Hall, Oxford Lieder Festival, London Song Festival, Howard Assembly Room, the Musikverein, and on BBC Radio 3, where he has appeared on Iain Burnside's *Voices* program.

On the concert stage, Roderick Williams has performed with all the BBC orchestras and many other ensembles, including the Royal Scottish National Orchestra, Philharmonia, London Sinfonietta, Manchester Camerata, Royal Liverpool Philharmonic Orchestra, the Hallé, Britten Sinfonia, Bournemouth Symphony, Scottish Chamber Orchestra, Deutsches Symphonie-Orchester Berlin, Russian National Orchestra, Orchestre Philharmonique de Radio France, Ensemble Orchestral de Paris, Academy of Ancient Music, The Sixteen, Le Concert Spirituel, Rias Kammerchor, and Bach Collegium Japan. His many festival appearances include the BBC Proms, Edinburgh, Cheltenham, Aldeburgh, and Melbourne.

Roderick Williams's numerous recordings include operas of Vaughan Williams, Berkeley, and Britten for Chandos, Verdi's *Don Carlos* (conducted by Bernard Haitink) for Philips, and an extensive repertoire of English song with pianist Iain Burnside for Naxos. Roderick Williams is also a composer whose music has premiered at the Wigmore and Barbican Halls, the Purcell Room, and live on national radio.



Music of the Baroque's chorus director since 2010, **William Jon Gray** is the newly appointed director of choral studies at the University at Albany-SUNY. He previously served as the chair of the choral department at the Indiana University Jacobs School of Music. He has been associate conductor of the Carmel Bach Festival in California, leading major choral and orchestral works and preparing performances with internationally renowned conductor Bruno Weil. He has also been assistant conductor of Boston's Handel and Haydn Society.

William Jon Gray has made guest appearances with orchestras and at festivals around the United States, including the Handel and Haydn Society, Princeton Festival, National Chamber Orchestra, Billings Symphony, and the Lafayette Symphony. In August 2010, he prepared the Grant Park Festival Chorus for performances of Dvořák's Requiem in collaboration with Carlos Kalmar. He has prepared choruses for the Indianapolis Symphony Orchestra and the National Chamber Orchestra, and as faculty director of opera choruses for the Indiana University Opera Theatre, collaborated with such notable directors as Tito Capobianco (*La traviata*), Colin Graham (*Peter Grimes*), Vincent Liotta (*A View from the Bridge*), and Tomer Zvulun (*Faust*).

William Jon Gray served as artistic director of the Masterworks Chorus and Orchestra of Washington, D.C. from 1986 to 1993, and was artistic director of the Bach Chorale Singers from 1994 to 2010, conducting more than 100 performances of major choral works. With the Bach Chorale Singers, he received national critical acclaim for the commercially released recording *In Praise of the Organ: Latin Choral and Organ Music of Zoltán Kodály*. William Jon Gray studied at Indiana University, the Juilliard School, New England Conservatory, and Boston University. He performed frequently with Robert Shaw as a member of the Robert Shaw Festival Singers, both in recordings and in concerts in France and at Carnegie Hall.

Program Notes

Handel: Te Deum for the Victory of Dettingen, HWV 283

While the Te Deum is part of the Catholic daily office of Matins and the Anglican service, George Frideric Handel's Te Deum was never intended for church. Rather, it is a paean to military victory, written in celebration of the British and Austrian win over the French at Dettingen on June 27, 1743. The battle also marked the last time a British monarch personally led troops into battle. To be sure, it was not a major victory: the British were not yet officially at war with the French. George II commanded a makeshift group known as the "Pragmatic Army," combined of British, Hessian, and Hanoverian troops, and reportedly fought while wearing a Hanoverian sash, rather than his British uniform. Still, it was a victory—and for a leader who had longed to be a war hero, it was a personal victory as well.

Ever the savvy businessman, Handel could see that he, too, had something to gain. A close friend of the king and the court composer for the Chapel Royal, he would of course be required to compose a commemorative work. Handel did not often have the opportunity to compose for large forces as he had in the Coronation Anthems and Music for the Royal Fireworks, and may have sensed that the king's military victory offered one. On July 28, 1743, his assistant John Christopher Smith wrote to the Earl of Shaftesbury,

[Handel] is now upon a new Grand Te Deum and Jubilate, to be performed at the King's return from Germany (but He keeps this a great secret and I would not speak of it to any Body but to your Lordship) and by the Paper he had from me I can guess that it must be almost finished. This I think perfectly well Judg'd to appease and oblige the Court and Town with such a grand Composition and Performance.

The Te Deum of which Smith wrote was the Te Deum for the Victory at Dettingen (HWV 283). Handel did not compose a "Jubilate" to go with it, but rather an anthem entitled "The King shall Rejoice" (HWV 265), featuring the Coronation Anthem text set to different music. The music was ready for the public ceremony, but there was one thing missing—the king. Instead of returning home to England, George II spent the rest of the summer in Hanover, essentially dousing any possibility of a grand celebration.

The king finally left Hanover on November 9, 1743—the same day the first rehearsal of the Te Deum took place. As one of Handel's friends, Mrs. Delany, reported to her sister, "It is excessively fine, I was all rapture...everybody says it is the finest of his compositions; I am not well enough acquainted with it to pronounce that of it, but it is heavenly." After several delays, the Te Deum was finally performed at the Chapel Royal at St. James's Palace—a relatively small space for such a powerful and extroverted work.

With a text in English rather than the original Latin, Handel uses contrast—texture, mood, and instrumental color—to create dramatic flow throughout. His

unique flair for drama shines forth from the very start of the piece. Handel contrasts thrilling sections for full chorus, including brilliant brass statements, with more contemplative music, using every resource available to bring the text to life. At the words “To Thee Cherubim and Seraphim continually do cry,” Handel sets the word “continually” more than 80 times. At the words “Holy, holy, holy,” he marshals all musical resources in a grand tutti. The words “Heav’n and earth are full of the majesty of Thy glory” come to life in a flourish of trumpets and drums, while chromaticism evokes the “sharpness of death.” At the text, “We believe that Thou shalt come to be our Judge,” a trumpet fanfare almost seems to hint at the “Dies irae.” The words “And we worship Thy name ever world without end” brings another exciting fanfare. And rather than ending with a customary fugue, Handel sets the final words, “Let me never be confounded,” with all voices singing resolutely together.

Mass in Time of War, Hob. 22:9 (Paukenmesse)

The “father of the symphony,” Franz Joseph Haydn is principally known for his contributions to the development of instrumental music. According to his 19th-century biographer Georg August Griesinger, Haydn sometimes wondered if “instead of so many quartets, sonatas, and symphonies, he should have written more vocal music.” While our modern image of Haydn tends to neglect his vocal compositions, they comprise a large part of his oeuvre—and sacred music in particular played a unique role in his musical development and philosophy. In Haydn’s mind, compositional process—and even artistic inspiration—were indelibly linked to spirituality. As Griesinger reports, “‘If, when I am composing, things don’t go quite right,’ I heard him say, ‘I walk up and down the room with my rosary in my hand, say several *Aves*, and then the ideas come again.’” His instrumental music is clearly inspired, but perhaps Haydn’s sacred music—in particular, his twelve complete and authenticated Mass settings—brings us closest to the source of his artistic inspiration.

As suggested by its title, contemporary events had a major impact on the *Mass in Time of War*. The 1793 execution of Louis XVI instigated a European war that was still ongoing, and Austria and its territories were under attack for the first time since the Turkish siege in 1683. According to Griesinger, while at work on the Mass Haydn learned that the French were threatening Styria (the southeast region of Austria). The first documented performance of the *Mass in Time of War* actually took place on December 26, 1797 at the *Primitiae* (first Mass celebration) of the recently-ordained priest Joseph Franz von Hofmann—an occasion at which references to political turmoil might seem out of place. Hofmann’s father Johann, however, who held the post of Imperial Royal *Kriegszahlmeister* (Paymaster for War), was likely the one who requested the Mass. The connection was certainly clear in the minds of contemporary listeners; as one witness later described the occasion, “a colossal crowd of people came from all over, also many of the nobility, the more so since the most respected and world-famous Herr von Heydn . . . performed his new and certainly majestic Mass (the War Mass), which he conducted.”

Whereas the instrumental forces available to Haydn for the *Lord Nelson Mass*

had been restricted, for the *Mass in Time of War* he was able to use the *Harmonie* (oboes, clarinets, bassoons, and horns, who also played the trumpet parts) as well as strings, organ, and timpani. Haydn later reworked the instrumentation, adding a part for flute as well as expanding the clarinet and horn parts. Though many aspects of Mass composition were governed by tradition, Haydn's approach was slightly new. His use of simpler melodies, greater dramatic extremes, more frequent integration of solo and chorus, and a new approach to large-scale form are audible in all the sections of the *Mass in Time of War*, especially the Benedictus and Agnus Dei. Haydn makes the unorthodox choice of beginning the Benedictus in the minor mode, and the stealthily sneaking staccato eighth notes in the orchestral introduction heighten the rather unsettled mood. After the vocal soloists make their entrance, the mode quickly changes to the placid major, but a brief return to minor before the end of the movement and the abbreviated "Osanna" undercut the sense of well-being. This mixture of emotions is catapulted to the foreground in the Agnus Dei, in which menacing timpani figures, eventually augmented by trumpets, are juxtaposed with peaceful unison chorus. According to Griesinger, Haydn wanted the drums to sound "as if one heard the enemy approaching in the distance." The evocative use of the timpani (or *Pauken*, in German) so captivated the audience that it prompted the work's nickname, *Paukenmesse*. Haydn offers his own musical resolution to the conflict in the concluding "Dona nobis pacem," as the unison chorus proclaims "pacem" (peace) and the trumpets sound.

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Text and Translation

Handel: *Te Deum for the Victory of Dettingen, HWV 283*

1. We praise Thee, O God; we acknowledge Thee to be the Lord.
2. All the earth doth worship Thee, the Father everlasting.
3. To Thee all angels cry aloud, the heav'ns and all the pow'rs therein.
4. To Thee Cherubim and Seraphim continually do cry: Holy, holy, holy, Lord God of Sabaoth! Heav'n and earth are full of the majesty of Thy glory.
5. The glorious company of the apostles praise Thee; the goodly fellowship of the prophets praise Thee. The holy church throughout all the world doth acknowledge Thee, the Father of an infinite majesty; Thine honourable, true, and only Son, also the Holy Ghost the comforter.
6. Thou art the King of Glory, O Christ, Thou art the everlasting Son of the Father.
7. When Thou tookest upon Thee to deliver man, Thou didst not abhor the Virgin's womb.
8. When Thou hadst overcome the sharpness of death, Thou didst open the Kingdom of Heaven to all believers.
9. Thou sittest at the right hand of God in the glory of the Father. We believe that Thou shalt come to be our Judge.
10. We therefore pray Thee: help our servants, whom Thou has redeemed with Thy precious blood.
11. Make them to be number'd with Thy Saints in glory everlasting. O Lord, save Thy people and bless Thy heritage. Govern them and lift them up forever.
12. Day by day we magnify Thee, and we worship Thy name for ever, world without end.
13. Vouchsafe, o Lord, to keep us this day without sin. O Lord, have mercy upon us, o Lord, let Thy mercy lighten upon us, as our trust is in Thee.
14. O Lord, in Thee have I trusted, let me never be confounded.

Haydn: *Mass in Time of War, Hob. 22:9 (Paukenmesse)*

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 bonae
voluntatis.

Glory to God in the highest.
And on earth peace to all those of
good will.

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.
Qui tollis peccata mundi, miserere
nobis.
Qui tollis peccata mundi, suscipe
deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.

Cum Sancto Spiritu in gloria Dei
Patris. Amen.

Credo

Credo in unum Deum,
patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filius Dei unigenitum.
Et ex Patre natum ante omni 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 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.

We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to thee according to
thy great glory.
Lord God, Heavenly King, God the
Father almighty.
Lord Jesus Christ, the only begotten
Son.
Lord God, Lamb of God, Son of the
Father.
Thou who takest away the sins of the
world, have mercy upon us.
Thou who takest away the sins of the
world, receive our prayer.
Who sittest at the right hand of the
Father, have mercy upon us.
For Thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus
Christ.
With the Holy Spirit in the glory of God
the Father. Amen.

I believe in one God,
the Father Almighty,
maker of heaven and earth,
and of all things visible and invisible.
And I believe in one Lord, Jesus
Christ,
the only begotten Son of God,
born of the Father before all ages.
God from God, light from light,
true God from true God.
Begotten, not made, of one substance
with the Father
by whom all things were made.
Who for us
and for our salvation came down from
heaven.
And was incarnate by the Holy Spirit
of the Virgin Mary.
And was made man.
Crucified also for us under Pontius
Pilate,
he suffered, and was buried.
And on the third day he rose again,
according to the Scriptures.
He ascended into heaven and he sits
at the right hand of the Father.

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 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.
Hosanna in excelsis.

Benedictus

Benedictus qui venit in nomine
Domini.
Hosanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi:
miserere mei.
Agnus Dei, qui tollis peccata mundi:
miserere mei.
Agnus Dei, qui tollis peccata mundi:
dona nobis pacem.

He shall come again with glory to
judge the living and the dead;
and of his kingdom there will be no
end.

And I believe in the Holy Spirit,
the Lord and Giver of life,
who proceeds from the Father and the
Son.

Who together with the Father and the
Son is adored and glorified,
who spoke to us through the Prophets.
And I believe in one, holy, catholic and
apostolic Church.

I confess one baptism for the
remission of sins.
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 who comes in the name
of the Lord.
Hosanna in the highest.

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