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NIGHT** is  
**FEBRUARY 20.**



oakland EAST BAY  
symphony

michael morgan | music director

FRIDAY, FEBRUARY 20, 8:00 PM  
PARAMOUNT THEATRE, OAKLAND



Mads Tolling

MICHAEL MORGAN,  
Conductor

## PRESENTED, IN PART, BY CHEVRON HAYDN & JAZZ FROM MADs

SAMUEL BARBER  
Symphony No. 1, Op. 9

Bryan Nies, conductor

### MADs TOLLING

#### *Bejestrung* (Excitement)

*(World Premiere; New Visions/New Vistas Commissioning Project, supported by a grant from The James Irvine Foundation and The National Endowment for the Arts)*

- I. "Muligheder" (Possibilities)
- II. "Forståelse" (Understanding)
- III. "Jubel" (Jubilation)

Mads Tolling, violin

INTERMISSION

### FRANZ JOSEF HAYDN

Mass in C major, Hob. XXII:9

*(Missa in tempore belli: Mass in Time of War)*

- I. Kyrie: Largo--Allegro moderato
- II. Gloria  
Gloria in excelsis Deo: Vivace  
Qui tollis peccata mundi: Adagio  
Quoniam tu solus sanctus: Allegro
- III. Credo  
Credo in unum Deum: Allegro  
Et incarnatus est: Adagio  
Et resurrexit: Adagio
- IV. Sanctus: Adagio--Allegro con spirito
- V. Benedictus: Andante
- VI. Agnus Dei  
Agnus Dei, qui tollis peccata mundi: Adagio  
Dona nobis pacem: Allegro con spirito--Più presto

Soloists from San Francisco Opera Center's Adler Fellowship Program:

**Julie Adams**, soprano

**Zanda Švede**, mezzo-soprano

**Chong Wang**, tenor

**Anthony Michael Read**, bass

**Oakland Symphony Chorus**

(Lynne Morrow, Chorus Director)

**Pacific Boychoir Academy**

(Kevin Fox, Artistic Director)

Season Media Sponsors: Oakland Magazine, KDFC, East Bay Express  
Season Guest Artist Accommodations provided by: Oakland Marriott City Center  
The 2014-2015 season is supported by grants from The William and Flora Hewlett Foundation, The James Irvine Foundation, the National Endowment for the Arts, and the City of Oakland's Cultural Funding Program.



**Michael Morgan, Music Director & Conductor**  
**Bryan Nies, Assistant Conductor**

**FIRST VIOLIN**

Dawn Harms,  
*Concertmaster*  
 Vivian Warkentin,  
*Asst. Concertmaster*  
 Jeremy Preston,  
*Assoc. Concertmaster*  
 Kristina Anderson  
 Patrice May  
 Carla Picchi  
 Ellen Gronningen  
 Deborah Spangler  
 Emanuela Nikiforova  
 Natasha Mikhijani  
 Hee-guen Song  
 Stephanie Bibbo

**SECOND VIOLIN**

David Cheng,  
*Principal*  
 Sharon Calonico,  
*Asst. Principal*  
 Candace Sanderson  
 Baker Peeples  
 Sergi Goldman-Hull  
 Cecilia Huang  
 Robert Donehew  
 Alison Miller  
 Jory Fankuchen

**VIOLA**

Margaret Titchener,  
*Principal*  
 Darcy Rindt,  
*Asst. Principal*  
 Janice Negherbon  
 Betsy London  
 David Gilbert  
 Patricia Whaley  
 Stephanie Railsback

**CELLO**

Daniel Reiter,  
*Principal*  
 Joseph Hébert  
 Michelle Kwon  
 Rebecca Roudman  
 Elizabeth Vandervennet  
 Michael Graham  
 Jeff Parish  
 Paul Rhodes

**STRING BASS**

Patrick McCarthy,  
*Principal*  
 Carl Stanley,  
*Asst. Principal*  
 Randall Keith  
 Andy Butler  
 David Arend  
 Abraham Gumroyan

**FLUTE**

Alice Lenaghan,  
*Principal*  
 Leslie Chin

**PICCOLO**

Emma Moon

**OBOE**

Andrea Plesnarski,  
*Principal*  
 Robin May

**ENGLISH HORN**

Denis Harper

**CLARINET**

Diane Maltester,  
*Principal*  
 Ginger Kroft

**BASS CLARINET**

Jeff Anderle

**BASSOON**

Deborah Kramer,  
*Principal*  
 David Granger

**CONTRA BASSOON**

Carolyn Lockhart

**HORN**

Meredith Brown,  
*Principal*  
 Eric Achen  
 Stuart Gronningen  
 Ross Gershenson

**TRUMPET**

William Harvey,  
*Principal*  
 Leonard Ott  
 Chris Barnes

**TROMBONE**

Bruce Crisp,  
*Principal*  
 Thomas Hornig

**BASS TROMBONE**

Ryan Black

**TUBA**

Scott Choate,  
*Principal*

**HARP**

Natalie Cox,  
*Principal*

**PIANO**

Jeff LaDeur,  
*Principal*

**ORGAN**

Katherine Heater,  
*Principal*

**TIMPANI**

Fred Morgan,  
*Principal*

**PERCUSSION**

Ward Spangler,  
*Principal*

**DRUM SET**

Eric Garland

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**DR. LYNNE MORROW, CHORUS DIRECTOR****ALTOS**

Eva Arce  
 Judith Berlowitz  
 Ginny Blumberg  
 Becky Bob-Waksberg  
 Rena David  
 Robin Dolan  
 Yvonne Donnelley  
 Niki Elenbaas  
 Margery Eriksson  
 Nava Geula  
 Anna Ghezzi  
 Margaret Hegg  
 Linda Hirschhorn  
 Natasha Hull-Richter  
 Karen Ivy  
 Diana Kay  
 Amy Kessler  
 Jeanne Korn  
 Victoria LeBruno  
 Shirley Lindley  
 Linda Lipner  
 Theresa Lo  
 Nancy Lowenthal  
 Katie Moore  
 Leah Murphy  
 Mary Oram  
 Sylvia Parker  
 Tamra Perrione

Patricia Ravarra  
 Annie Shun  
 Mary Simon  
 Monique Stevenson  
 Loni Williams

**SOPRANO**

Bobbie Altman  
 Natalie Balfour  
 Barbara Berry  
 Veronica Burke  
 Maxine Butler  
 Mayotis Cephas  
 Susan Chan  
 Jooeun Choi  
 Nancy Cotteral  
 Elspeth De Shaw  
 Joanne Drumm  
 Christine Dukey  
 Jane English  
 Charmaine Ferrera  
 Dolores Gilchrist  
 Ellen Hahn  
 Carol Henri  
 Susan Hernandez  
 Barbara Howard-Johnson  
 Carol Hudson  
 Judy Iverson  
 Susan Lambert

Deborah Lewis  
 Linda Manzeck  
 Alice McCain  
 Laura Miller  
 Jewelz Moyer  
 Linda Mrnak  
 Donna Oliver  
 Helen Pappas  
 Erica Peck  
 Suzanne Reinfrank  
 Marlene Rogers  
 Nanci Schneidinger  
 Katheryn Singh  
 Chung Taylor  
 Cynthia Webb-Beckford  
 Gia White  
 Marianne Wolf  
 Jacky Young

**TENOR**

David Berlant  
 Lavora Copley  
 Jim Hasler  
 Bertie Jackson  
 Bernie Juat  
 Curtis Lawler  
 Arnold Lee  
 Barbara Miller  
 Chris Poston

Jerry Reynolds  
 Elizabeth Sargent  
 Steven Schultz  
 Jim Stenson  
 Daniella Urban  
 Ted Vorster

**BASS**

Charlie Crane  
 Sheldon Greene  
 Don Howe  
 Marty Landsdorf  
 Bill Leong  
 Shakir Mackey  
 Karl Malamud-Roam  
 John Manzeck  
 Michael Nathanson  
 Jim Nelson  
 Joe Orr  
 Ken Saltzstine  
 Mark Slagle  
 John Tuttle  
 Calvin Wall

\*Section Leaders  
 +Coach

**PACIFIC BOYCHOIR ACADEMY****SOPRANOS AND ALTOS**

Moses Abrahamson  
 James Applegate  
 Noah Boonin  
 Soren Boucher  
 Jeroen Breneman  
 Léo Corzo-Clark  
 Maxim Culbeaux  
 Neil Evans  
 Sivan Ali Talwalker  
 Faruqui  
 Quinn Freidenburg  
 Theo Frey  
 Spencer Fulweiler  
 Eric Getreuer  
 Nathan Ho  
 Jacob Itsekson

Kayman Jeffley  
 Avi Kabir  
 Emmet Keady  
 Owen Liquori  
 Nick Main  
 Draven McGill  
 Ocean Milan  
 Milo Mohr  
 Thomas Mosley  
 Noah Patton  
 Louis Pecceu  
 Daniel Pliskin  
 Josiah Raffel-Smith  
 Andrew Reinfrank  
 Max Ruiz  
 Aaron Sanchez  
 David Schneidinger

Cap Sharon  
 Bryan Tierney  
 Elliot Vaughan  
 Jameson Wang  
 Ryan Wang

**TENORS AND BASSES**

Henry Abrahamson  
 Calvin Achorn  
 Ike Alexander  
 Adam Arega  
 Liam Cochrane  
 Daniel DeBare  
 Andrew Dogaru  
 Julian Gandhi  
 George Goodhead

Atom Lai Costa  
 Matthew Lee  
 Elijah Levy  
 Evan Losito  
 William Lundquist  
 Gregory Martin  
 William Mitchell  
 Cameron Miya  
 Julian Nesbitt  
 Ian Pitman  
 Zachary Presberg  
 Zachary Salsburg-Frank  
 Abraham Sanchez  
 Nathan Savant  
 Sam Siegel  
 Brendan Singer



## MADS TOLLING, VIOLIN

Mads Tolling, internationally renowned violinist and composer, a former member of both Turtle Island Quartet and bassist Stanley Clarke's band, has spent most of his professional life touring internationally. Since 2007, Mads has led his own group, Mads Tolling Quartet. "The Playmaker," released in the fall of 2009, features Stanley Clarke and jazz greats Russell Ferrante and Stefon Harris. A brand new MTQ album, "Celebrating Jean-Luc Ponty – Live at Yoshi's," was released in May, 2012. Mads has been featured on NPR's Morning Edition, and his recordings have received rave reviews in *Downbeat Magazine*, *Sirings Magazine*, the *Washington Post* & the *San Francisco Chronicle*. He has performed with Chick Corea, Ramsey Lewis, Kenny Barron & Paquito D'Rivera.

In 2006 and 2008, during his nine years as part of Turtle Island Quartet, Mads won two Grammy awards for Best Classical Crossover album with the recordings "4+Four" and "A Love Supreme – The Legacy of John Coltrane." Mads has received Denmark's Sankt Annae's Award for Musical Excellence as well as grants from Queen Margaret, Sonning Foundation and the Berklee Elvin Jones Award.

In 2007, Mads Tolling started his own trio and immediately recorded the album "Speed of Light." The following year the trio expanded to a quartet, including top Bay Area musicians Mike Abraham on guitar, George Ban-Weiss on bass, and Eric Garland on drums.

Mads Tolling Quartet has performed all over the U.S., including Yoshi's San Francisco & Oakland, Herbst Theatre, Russian River Jazz Festival, Yerba Buena Gardens, Grass Valley Performance Arts, Blues Alley in Washington, DC, and the Monterey Jazz Festival. MTQ toured nationally and internationally in '13-'14.

Mads grew up in Copenhagen, Denmark, and moved to the U.S. at the age of 20 to pursue jazz studies. He studied under violinist Matt Glaser, and he graduated *summa cum laude* in 2003 from Berklee College of Music in Boston. While still attending Berklee, the renowned jazz violinist Jean-Luc Ponty recommended Mads to join Stanley Clarke's band. Since then, Mads has performed more than one hundred concerts with Clarke worldwide, including the Newport Jazz Festival and the Hollywood Bowl, and appears on Clarke's album: "Toys of Men."

Besides his activities as a performer, Mads Tolling is an accomplished composer. In addition to his original writing on his two most recent albums, Mads arranged one of his compositions for saxophonist Joe Lovano and string orchestra. Of his three prior recordings of original material, one features the legendary pianist JoAnne Brackeen. Mads has recorded with vibraphonist Dave Samuels, and appears on R&B singer Teena Marie's recording "La Dona" and on jazz vocalist Ann Hampton Callaway's "At Last." He has additionally contributed numerous arrangements and compositions to Turtle Island Quartet's repertoire.

Mads has been a thriving force in the educational aspects of jazz and improvisation. He has been active as a Yamaha clinician and has been involved in workshops, coachings and master classes throughout Canada and the U.S. Since 2010, Mads has been on faculty at Berkeley's Jazzschool Institute, mainly focusing on spreading the knowledge of jazz and groove oriented styles to string players of all ages.

In his spare time, Mads enjoys tennis, golfing and hiking. In 1999, together with his father, he climbed Mt. Kilimanjaro in Tanzania.



## JULIE ADAMS, SOPRANO (BURBANK, CALIFORNIA)

Winner of the 2014 Metropolitan Opera National Council Auditions, soprano Julie Adams is a first-year San Francisco Opera Adler Fellow and an alumna of the 2014 Merola Opera Program, where she performed the role of Blanche DuBois in *A Streetcar Named Desire*. During her studies with César Ulloa at the San Francisco Conservatory of Music, where she completed bachelor's and master's degrees, she performed the roles of Blanche in *Les Dialogues des Carmélites*, Mimi in *La Bohème*, Fiordiligi in *Così fan tutte*, and Lauretta in *Gianni Schicchi*. Other credits include Lia (Debussy's *L'Enfant Prodigue*) at the International Vocal Arts Institute in Tel Aviv; Pamina (*Die Zauberflöte*) at the Music Academy of the West in Santa Barbara; and Magnolia Hawks (*Show Boat*) and Rose (*Street Scene*) with the Oakland East Bay Symphony. Adams is a former studio artist with Opera Santa Barbara.



## ZANDA ŠVĒDE, MEZZO-SOPRANO (VALMIERA, LATVIA)

Latvian mezzo-soprano Zanda Švēde is a second-year Adler Fellow and an alumna of the 2013 Merola Opera Program. She made her San Francisco Opera debut as Flora Bervoix in last summer's *La Traviata*, and will return as Thisbe in Rossini's *La Cenerentola* this fall. Roles in her repertoire include María (Piazzolla's *María de Buenos Aires*), Endimione (Cavalli's *La Calisto*), and the title role in Massenet's *Cléopâtre*. On the concert stage she has performed solo roles in Pergolesi's *Stabat Mater*, Vivaldi's *Gloria*, and Liszt's *Missa Coronationalis*. Švēde has studied at the Latvian Academy of Music in Riga, the Manhattan Summer Voice Festival in New York, Scuola Italia in Italy, and the Tyrolean Opera Program in Austria.





**CHONG WANG, TENOR**  
(SHIJIAZHANG, CHINA)

An alumnus of the 2014 Merola Opera Program, tenor Chong Wang is a first-year San Francisco Opera Adler Fellow. He performed with the Merola Opera Program excerpts as Goro (*Madama Butterfly*), Don José (*Carmen*), and the Duke of Mantua (*Rigoletto*). He has performed a number of roles at Beijing's National Centre for the Performing Arts, including the Steersman (*Der Fliegende Holländer*), the Messenger (*Aida*), Dr. Caius (*Falstaff*), Ruiz (*Il Trovatore*), and Rodolfo (*Guglielmo Tell*). He is a graduate of the Conservatory of the People's Liberation Army in China.



**ANTHONY MICHAEL REED, BASS**  
(ALEXANDRIA, MINNESOTA)

Bass Anthony Reed is a first-year San Francisco Opera Adler Fellow and an alumnus of the 2014 Merola Opera Program. Roles in his repertory include Sarastro (*Die Zauberflöte*), Truffaldin (*Ariadne auf Naxos*), Don Basilio (*Il Barbiere di Siviglia*), Dulcamara (*L'Elisir d'Amore*), Don Magnifico (*La Cenerentola*), and the Four Villains (*Les Contes d'Hoffmann*), among others. Reed received a 2011 Metropolitan Opera National Council Auditions Regional Encouragement Award and has been a young artist at the Wolf Trap Opera Studio and the Seagle Music Colony, in addition to his studies at the Curtis Institute of Music and the University of Wisconsin.

## OAKLAND SYMPHONY CHORUS

### DR. LYNNE MORROW, CHORUS DIRECTOR

The Oakland Symphony Chorus enriches our community through high quality musical performances and educational workshops that raise appreciation and understanding of choral music, while providing opportunities for people who love to sing. Established in 1958, the 120-member Oakland Symphony Chorus has been recognized as one of the East Bay's finest choirs and a premier resource for continuing education in the choral arts. The Chorus performs regularly with its partners, the Oakland East Bay Symphony and Oakland Symphony Youth Orchestra, as well as with a variety of other Bay Area orchestras.



## MUSE ORCHESTRA

The after-school MUSE Orchestra is one component of Oakland East Bay Symphony's MUSIC for Excellence (MUSE) program. Aimed at 4<sup>th</sup>-6<sup>th</sup> graders, the MUSE Orchestra is open to students served by our 19 in-school mentoring program sites as well as non-MUSE school sites, ensuring that all Oakland students have the opportunity to participate in this all-city orchestra. This weekly program is designed to serve as a first training ground for the orchestral experience while building the confidence and self-esteem of our young performers. The program is tuition-free to all participants because it is fully sponsored by the Symphony and hosted by Franklin Elementary School and the Oakland Unified School District.

During the 2014-15 season, participating students unite from the following 11 Oakland schools to form the MUSE Orchestra: Chabot, Cleveland, Franklin, Glenview, Manzanita, and Sequoia Elementary Schools, and United for Success Academy, Bret Harte, Edna Brewer, Montera, and Westlake Middle Schools.



## PACIFIC BOYCHOIR ACADEMY

Pacific Boychoir Academy (PBA) was founded as an after school program in 1998 with six boys, and today comprises over 170 young men, ages 4-18. The music staff is selected for their expertise with boys' voices and their passion for instilling a desire for achievement and a love of music in the choristers. Over the past 15 years, PBA has become known for its rich sound, musicianship, phrasing, and talented soloists.

In addition to the extensive after-school training program, the Pacific Boychoir Academy is a full-time day school for grades four through eight, the only choir school in the Western USA.

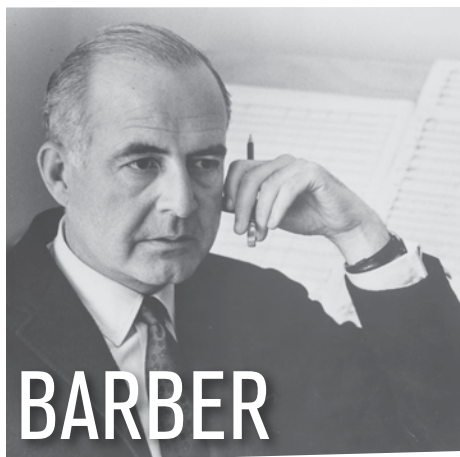
PBA has appeared frequently with the San Francisco Symphony, performing under the direction of Michael Tilson Thomas, Kurt Masur, Robert Spano, David Robertson, James Conlon, Charles Dutoit, Herbert Blomstedt, Donato Cabrera, Don Davis, and Vance George. Along with the San Francisco Girls Chorus, PBA recorded Mahler's Third Symphony with the SFS, which was awarded the Grammy for Best Classical Album in February, 2004. In January 2010, the SFS recording of Mahler's Eighth Symphony, featuring the SF Symphony Chorus, the San Francisco Girls Chorus, and PBA, was awarded Grammys for Best Choral Performance and Best Classical Album.

PBA has also sung with many other groups, including the Oakland East Bay Symphony, the Simón Bolívar Symphony Orchestra, the San Francisco Opera, the National Symphony Orchestra of Brasil, the Moscow



Chamber Orchestra, the Marcus Shelby Jazz Orchestra, the Lithuanian State Orchestra, the Omaha Symphony, the Drakensberg Boys Choir, and the choirs and orchestras of UC Berkeley and UC Davis.

A regular touring schedule has taken the Pacific Boychoir throughout the USA and to countries on six continents. PBA has several self-produced concerts annually, has performed at community events such as the 2013 Bay Bridge Opening and the Oakland A's playoffs, and has offered dozens of free performances for local schools every year.



# BARBER

## Symphony No. 1, Op. 9 SAMUEL BARBER (1910-1981)

“Give me a place to live *in the country* and a peaceful room with a piano in which to work, and I ask for nothing more,” said Barber after graduating from the Curtis Institute. The Institute’s founder, Mary Louise Curtis Bok, promptly invited him to spend the summer of 1935 at her estate near Rockport, Maine, and there he began his First Symphony. While there he also learned that he had won the American Prix de Rome, which meant \$2500 and free living quarters in Rome. He sailed for Italy in August, taking his unfinished score with him.

By November of 1936, Barber had completed the Symphony. It was introduced by Bernardino Molinari and the Augusteo Orchestra on December 13, 1936. The following year Artur Rodzinski conducted the American premiere with the Cleveland Orchestra and later performed the work at the Salzburg Festival. In 1942 Barber revised the Symphony and this version was first played by Bruno Walter and the New York Philharmonic on February 18, 1944.

The Symphony is in one large movement, but with four distinct sections. Barber provided his own analysis: “The form is a synthetic treatment of the four-movement classical symphony. It is based on three themes of the initial section, which retain throughout the work their fundamental character. It opens with the usual exposition of a main theme, a more lyrical second theme, and a closing theme. After a brief development of the three themes, instead of the customary recapitulation, the first theme, in diminution, forms the basis of the scherzo section. The second theme (oboe over muted strings) then appears in augmentation.... An intense crescendo introduces the finale, which is a



# TOLLING

short *passacaglia* based on the first theme (introduced by the cellos and double basses), over which, together with figures from other themes, the closing theme is woven, thus serving as a recapitulation for the entire symphony.”

## "Begejstring" New Work for Jazz, Violin and Orchestra MADS TOLLING (B. 1980)

“*Begejstring*” is a Danish word which when translated to English means excitement, enthusiasm, gusto, and passion. I have entitled my composition *Begejstring* because it encompasses who I am, what I am, and where I am in this moment, with my music and my evolving growth as an artist. Having grown up in Copenhagen, my Danish heritage and background is inherent to my perspective as a musician and a composer, and provides me with the foundation from which I continue to expand my landscape and horizons. The excitement I felt when I wrote my first piece in high school for my band was pivotal. The expression of something so personal, the connection with friends and band mates, and ultimately the audience, was an emotional epiphany. Since that time, I have had extraordinary opportunities to continue that sharing process while challenging myself along the way by writing for string quartets, various chamber music groups, jazz combos and even Big Band. Composing for symphony is yet another challenge, which I have embraced with *Begejstring*. Integrating groove-based music with jazz, fiddle styles, and improvisation, fusing it with sixty-seven other musicians, and communicating it all to an audience is a fresh adventure for me. I am appreciative of everyone who is taking this journey with me, and look forward to the discovery of a new destination.

### Movement I, “*Muligheder*” (Possibilities)

The possibilities are endless in music: where to go, how long to stay, what to say.... and we, the musicians, decide.

This movement highlights different instrument groups of the symphony and juxtaposes groove-based *ostinatos* in the heavy brass with chamber music-like fugues of the string quartet. It reaches its climax with a challenge between violin and trumpet, gradually ascending towards the end.

### Movement II, “*Forståelse*” (Understanding)

Understanding why we play music, what it is we have to say, and who we are as musicians and artists: these questions can only be answered over a lifetime. I would like to thank my mentors, who have helped me find my way to a deeper understanding of music, and of myself. Thanks to Stanley Clarke, Jean-Luc Ponty, members of the Turtle Island Quartet, and my Mom and Dad, who first introduced me to jazz listening to a cassette tape of Miles Davis.

The second movement highlights the simplicity of a beautiful melody and its unhurried, intimate message of calm, serenity, and allure. The intro’s moaning blues lines in clarinet and violin plant the seed for things to come.

### Movement III, “*Jubel*” (Jubilation)

Sometimes as a musician, we reach a level of joy when playing that words cannot describe. Those are rare moments to come by, to be cherished even more because of their fleeting occurrences.

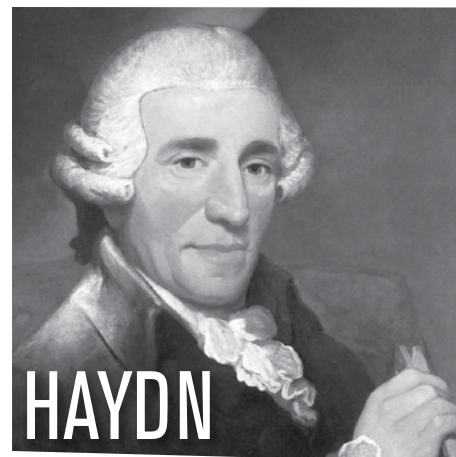
The third movement is a bit of a fiddle hoedown that crosses into a boogie-woogie blues. All men on deck, senses heightened, watch out!

“*Begejstring*” is dedicated to all those who have made me feel that fervor, zeal, and excitement when sharing music on this odyssey I have been on ever since I started playing the violin at six years old.

## Mass in C major, Hob. XXII:9) (*Missa in tempore belli*: Mass in Time of War)

### FRANZ JOSEF HAYDN (1732-1809)

The *Missa in tempore belli* (Mass in Time of War) is sometimes called the *Paukenmesse* (Kettledrum Mass) because of the timpani in the scoring. It was Haydn himself who wrote “*Missa in tempore belli*” at the head of the score in August, 1796.



# HAYDN

Austria at the time was mobilizing for war with France, having suffered humiliating defeats in Italy and southern Germany. Indeed, Napoleon’s armies were threatening to invade Vienna. The Mass was first performed in the Piarist Church of Maria Treu in Vienna on December 26, 1796.

In his liner notes to the Richard Hickox recording, David Wyn Jones writes: “*In tempore belli*” first suggests itself, very subtly, in the *Benedictus*. Traditionally, the text of this movement was set indulgently, with an expansive, lyrical style and an atmosphere that was gently ecstatic. Here, however, the opening orchestral introduction in C minor, with its short phrases leading to a powerful climax, suggests an entirely different mood; when the four solo voices enter it is not with expansive melodies but with a comparatively short motif, nervously shared between all four voices. Later, the music turns to C major, yet the memory of the unsettling C minor remains.

“In the following *Agnus Dei* the menace is more explicit; the three traditional statements of the prayer are undermined by ominous drumbeats and insistent fanfares on wind instruments.” Haydn said the drumbeats should sound “as if one heard the enemy approaching in the distance.”

Jones continues: “The opening movements of the mass—*Kyrie*, *Gloria*, *Credo* and *Sanctus*—provide a more conventional background to the ‘*tempore belli*,’ but one that is informed with the full range of techniques and emotions typical of Haydn’s six late masses: easy integration of soloists and chorus, simple melodies as well as intricate fugues, and great vitality alongside sections of exquisite beauty.”

-Program Notes by Charley Samson, copyright 2015.