



# redo

CLASSICAL MUSIC FOR  
**Reflection and Meditation**

# Classical Music for Reflection and Meditation

## CREDO

**1-3 HAYDN: Credo from Nelson Mass**

*Viktoria Loukiantez (soprano) Gabriele Sima (contralto) Kurt Azesberger (tenor) Robert Hölzer (bass)*  
*Hungarian Radio and Television Chorus/Nicolaus Esterházy Sinfonia/Béla Drahos*  
Naxos 8.554416

**4 MOZART: Credo from Coronation Mass**

*Priti Coles/Anna di Mauro/John Dickie/Andrea Martin*  
*Kosice Teachers' Choir/Camerata Cassovia/Johannes Wildner*  
Naxos 8.550495

**5 PACHELBEL: Praeludium**

*Wolfgang Rübsam*  
Naxos 8.554380

**6 TALLIS: Credo from Mass for four voices**

*Oxford Camerata/Jeremy Summerly*  
Naxos 8.550576

**7 WILLAERT: Credo from Missa Christus resurgens**

*Oxford Camerata/Jeremy Summerly*  
Naxos 8.553211

**8 PALESTRINA: Credo from Missa Hodie Christus natus est**

*Schola Cantorum of Oxford/Jeremy Summerly*  
Naxos 8.550836

**9 LASSUS: Credo from Missa Bell'Amfitrit altera**

*Schola Cantorum of Oxford/Jeremy Summerly*  
Naxos 8.550836

- 10** **OCKEGHEM: Credo from Missa L'homme armé**  
*Oxford Camerata/Jeremy Summerly*  
Naxos 8.554297
- 11** **MAGALHAES: Credo from Missa O Soberana luz**  
*Ars Nova/Bo Holten*  
Naxos 8.553310
- 12** **TOMKINS: Organ Voluntary**  
*Laurence Cummings*  
Naxos 8.553794
- 13** **HAYDN: Credo from Little Organ Mass**  
*Hungarian Radio and Television Chorus/Nicolaus Esterházy Sinfonia/Béla Drahos*  
Naxos 8.554416

## Credo

The Creed, its English title derived from the Latin *Credo* (I believe), in a new Latin translation by Paulinus of Aquileia made in 796, became part of the Mass in the eighth century under Charlemagne. Of the three creeds, the Apostles', the Athanasian and the Nicene, it is the third that is used, and this had formed part of the eastern liturgy since the sixth century. It was not until the early eleventh century, however, that the *Credo* became part of the Roman Mass, placed after the Gospel and before the Offertory, its continuing position in the liturgy. The original plainchant, listed as *Credo I*, seems to have had much older origins, derived, perhaps, from the old Greek melody. In later settings composers have tended to avoid undue complexity, because of the length of the text. The term *Missa brevis* or Short Mass could be used to indicate shorter settings of the five texts usually treated in this way, the *Kyrie*, *Gloria*, *Credo*, *Sanctus* and *Agnus Dei*. It might also signify a setting of the Mass that omitted certain texts or, in the case of the *Gloria* and *Credo*, a setting in which there was a telescoping of texts, so that different phrases might be sung simultaneously by different singers. It might be added that the *Credo*, which, after all, uses the first person singular, 'I believe' rather than 'We believe', was associated in the early Greek church with baptism.

[1]-[3] Joseph Haydn (1732-1809) was born in the Austrian village of Rohrau, not far from the modern border with Slovakia, in 1732. He had his essential musical training as a chorister in the Imperial Chapel in Vienna and spent the greater part of his life in the service of the Esterházy family, princes who boasted enormous wealth. For some 25 years he worked principally at Esterháza, the great palace on the Hungarian plains, where he was responsible for the entire musical establishment and its performances. By 1798, however, when he wrote his *Missa in angustiis* (Mass in times of trouble), otherwise known as the *Nelson Mass*, he was employed intermittently at the family property at Eisenstadt and it was there that the new Mass was first heard. It was performed there again in 1800, when Nelson, Lady Hamilton and her husband, Sir William Hamilton, were entertained by Prince Nicholas II. At the time of its original composition the good news of Napoleon's defeat by Nelson at Aboukir Bay had reached Eisenstadt, an occasion of much rejoicing and a further reason for the popular title the work now has. The setting of the *Credo* is in three sections. The first is a vigorous *Allegro*, followed by a slow central passage with a soprano solo for the words *et incarnatus est de Spiritu Sancto* (and was incarnate of the Holy Ghost), the essential statement of Christian belief, at which it was the custom to kneel. The music resumes its original energy with the joyful declaration *et resurrexit tertia die* (and the third day he rose again).

[4] Although Mozart and Haydn became friends and exercised some influence over each other, they differed both in age and in social origin. Wolfgang Amadeus Mozart (1756-1791) was the son of a musician who had his own distinction as author of a famous book on violin-playing and finally as Deputy Director of Music to the Prince Archbishop of Salzburg. As a child Mozart toured the major cities of Europe, amazing all who heard him by his musical gifts. Adolescence in provincial Salzburg provided less opportunity for him to make use of his talents and in 1781 he secured his dismissal from the position he had held in Salzburg, to spend the last ten years of his life in precarious yet musically fruitful independence. In the autumn of 1777 Mozart had resigned from Salzburg to seek

a position in Mannheim or in Paris. Failing in his purpose, he was summoned back to Salzburg by his father, who had secured for him the position of court organist in the Archbishop's musical establishment. He completed the *Coronation Mass*, so called from its supposed purpose, to mark the crowning of the miraculous statue of the Blessed Virgin of Maria Plain, near Salzburg, although some have associated the popular title with the coronation of Leopold II as King of Bohemia in Prague in 1791. The *Credo* starts with emphatic vigour. Four soloists declare belief in the incarnation at the solemn words *et incarnatus est et resurrexit tertia die* (and the third day he rose again) allows a return of the music of the opening section.

5 A musician of the generation before Bach, Johann Pachelbel (1653-1706), although a Protestant, held an early position as deputy organist at St Stephen's Cathedral in Vienna, employment of which death deprived Mozart a hundred years later. Pachelbel's career, however, took him to the court at Eisenach, to Erfurt and finally to St Sebald's, the leading church in his native Nuremberg. Oddly enough, his name is now familiar to many as the composer of the famous *Canon*. Pachelbel's *Praeludium in D minor* starts with a theme in the pedals, then imitated on the manuals, repeated in a related major key and followed by a passage of impressive chords and arpeggios. A passage largely in sequence leads to a section of chords and a solemn conclusion.

6 Thomas Tallis (c.1505-1585) belonged to that generation of English composers whose lives spanned the period of religious reformation of the sixteenth century, with all the changes that brought for musicians. He served as a musician at the Benedictine Priory in Dover and at Waltham Abbey, before the Dissolution of the Monasteries. In later years he was a Gentleman of the Chapel Royal, thus employed under Henry VIII, Edward VI, Queen Mary and finally Queen Elizabeth. His Mass for four voices sets the *Credo* largely in syllabic writing, which reflects preoccupations of the time, when the clarity of the text became necessary. It may plausibly dated to the later years of the reign of Henry VIII.

7 The career of Adrian Willaert (c.1490-1562), director of music at the Basilica of St Mark in Venice from 1527 until his death, was subject to none of the changes to church music that bedevilled regions that espoused the Reformation, in one form or another. Like other Flemish composers, he moved south to Italy, after a brief period of study in Paris, serving first at the court of Ferrara. His Mass *Christus resurgens* takes its name from its source, a motet either by his teacher in Paris, Jean Mouton, or by Jean Richafort, a Franco-Flemish composer also employed at the French court.

8 The art of modal counterpoint, the setting of one melodic line against another, all woven together in an apparently seamless fabric, has its great model in Giovanni Pierluigi da Palestrina (1525/6-1594). Much of Palestrina's career was spent in Rome, principally at the Cappella Giulia of St Peter's, although, as a married man, he was obliged to take employment for a time at St John Lateran and at S Maria Maggiore, when rules of celibacy were enforced. His Mass *Hodie Christus natus est* (Today Christ is born) is scored for eight voices and based on his own motet of the same name, published in 1575.

9 Orlando de Lassus (1532-1594), also known by the Italian form of his name, Orlando di Lasso, was of Franco-Flemish origin. After a period in Italy and a brief return to Antwerp, he entered the service of Duke Albrecht V of Bavaria, retaining his position as director of music until his death. He wrote both sacred and secular music and is

of comparable stature to Palestrina. His Mass *Bell'Amfiriti' altera*, as its title implies, has a secular source.

10 The popular song *L'homme armé* (The Armed Man) provided a basis on which many composers of the fifteenth and sixteenth centuries built, among them Johannes Ockeghem (c.1410-1497), a Franco-Flemish composer who ranked among the most distinguished of his time. He seems to have entered the service of the French court in 1451 under Charles VII, continuing to serve under his successor, Louis XI.

11 The Portuguese composer Filipe de Magalhaes (c.1571-1652) belongs to a much later generation. He had his musical training at ...vora Cathedral and later served in the Royal Chapel, of which he became director in 1523. He was arguably the most important Portuguese composer of his day.

12 The English composer Thomas Tomkins (1572-1656) had perhaps greater religious changes to contend with than Tallis, at least as far as music is concerned. He was an organist at the English Chapel Royal, coupling his London activities with a continued connection with Worcester cathedral. When Worcester surrendered to the puritan forces of parliament in 1646, the cathedral organ was dismantled and the choral establishment dispersed. For a while Tomkins remained in his house in the cathedral precincts, but finally left to spend his last years with his third son, the organist and canon of Worcester Nathaniel Tomkins. His compositions include anthems and services for the Church of England, madrigals and instrumental music, some for keyboard and others for instrumental consorts.

13 Haydn's *Little Organ Mass* was probably written in the winter of 1777-78 for the chapel of the Brothers of Mercy in Eisenstadt, in honour of the founder of the order, St John of God. It was originally scored for violins and organ, with a soprano soloist. The *Credo* seems relatively short, as Haydn follows the current practice of telescoping the text, so that different clauses of the creed are sung simultaneously by different voices. There is greater textual clarity, however, at the solemn words *et incarnatus est*, with the descending bass line at *crucifixus etiam pro nobis*. Belief in the resurrection, however, brings a surge of optimism.

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STEREO

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## credo

1-3	HAYDN	credo from nelson mass	9:14
4	MOZART	credo from coronation mass	6:49
5	PACHELBEL	praeludium	5:36
6	TALLIS	credo from mass for four voices	7:10
7	WILLAERT	credo from missa christus resurgens	9:49
8	PALESTRINA	credo from missa hodie christus natus est	7:34
9	LASSUS	credo from missa bell'Amfitrit altera	7:07
10	OCKEGHEM	credo from missa l'homme armé	7:18
11	MAGALHAES	credo from missa o soberana luz	4:59
12	TOMKINS	organ voluntary	1:49
13	HAYDN	credo from little organ mass	3:23
	TOTAL PLAYING TIME		71:04