

First Congregational Church in Winchester, UCC

Cantata Sunday
Missa Cellensis in C, HOB. XXII:8,
“Mariazellermesse” [1782]
Joseph Haydn (1732-1809)

Beth Welty, *violin*; Edward Wu, *violin*; Noralee Walker, *viola*;
Harel Gietheim, *cello*; Jeffrey Mead, *organ*
Susan K. Navien; Amy Dancz;
Peter Owens; Steven Lauterwasser, *soloists*

Sunday, June 7, 2026 10:00 a.m.

GATHERING MUSIC *Sonata in F Major (Wq 70/3)* C.P.E. Bach (1714–88)
“Allegro”

PRELUDE “Kyrie” (Mov’t. I) Haydn
(Lord, have mercy; Christ, have mercy; Lord, have mercy.)

WELCOME/CALL TO WORSHIP Rev. Will Burhans

OPENING HYMN *You Servants of God* NCH #305

PRAYER OF CONFESSION Rev. Maeve K. Hammond
LORD’S PRAYER
GLORIA PATRI

MOVEMENT II “Gloria” Haydn
(Glory to God in the highest, and on earth, peace to those of good will...)

SCRIPTURE Isaiah 6:1-3 Rev. Maeve K. Hammond
Matthew 9:9-13

SERMON “These Ancient Words and The Soul” Rev. Will Burhans

OFFERTORY “Sanctus” (Mov’t. III) Haydn
(Holy, holy, holy, Lord God of hosts, heaven and earth are full of your glory.
Hosanna in the highest.)

SACRAMENT OF HOLY COMMUNION
MOVEMENT IV “Benedictus” Haydn
(Blessed is the one who comes in the name of the Lord. Hosanna in the highest.)

CLOSING HYMN *Glorious Things of Thee Are Spoken* PH #267

ANNOUNCEMENTS Rev. Maeve K. Hammond

MOVEMENT V “Agnus Dei” Haydn
(Lamb of God, who takes away the sins of the world,
have mercy on us; grant us peace.)

BENEDICTION Rev. Will Burhans

Rev. Will Burhans, Lead Pastor, **Rev. Maeve K. Hammond**, Associate Pastor,
Jane Ring Frank, Minister of Worship & the Arts, **Maggie Keeler**, Minister of Children & Families,
Jeffrey Mead, Keyboards, **Sarah Marino**, Office Administrator.
Thanks to **Chris French**, our Live Stream Technician. **Maria Fernando**, Communion Bread Baker.
Deacons serving today are: **Julia Daggett**, **Robin Delurey**, **Betsy Goodell**, and **Petra Sansom**.

Visitors, get connected!

Please fill out a Welcome Card and/or Prayer Request Card found in the pews.

Flowers

Today's chancel flowers are given to the Glory of God, and in loving memory of deceased members and friends of this congregation.

P&D Fund

On Communion Sundays you will find envelopes for the Pastors' & Deacons' Fund. This fund offers monetary aid to members and participants in the congregation and those in the community who are experiencing an urgent need for financial assistance. Please consider a donation as part of your worship today. Scan this QR Code to donate through Pledgeling.



First Congregational Church in Winchester is proud to be Open & Affirming.

For decades, we have celebrated our LGBTQIA+ siblings and their inclusion in all parts of our worship and congregational life. In 2001, we became Open & Affirming through the UCC, meaning we are liturgically and theologically committed to a public covenant of welcome.

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Cantata Sunday

***Missa Cellensis in C*, HOB. XXII:8,
"Mariazellermesse" [1782]
Joseph Haydn (1732-1809)
Sunday, June 7, 2026**

Joseph Haydn (1732-1809)

***Missa Cellensis*, Mass in C Major, Hob. XXII:8,
"Mariazellermesse" [1782]**

The *Missa Cellensis*, Hob. XXII:8, is a Mass in C major composed by Joseph Haydn in 1782, renowned as one of his most vibrant sacred choral works from the Classical period. Also known as the "Mariazeller Messe," it takes its title from the pilgrimage site of Mariazell (Latinized as *Cella*) in Styria, Austria, a major Catholic destination honoring the Virgin Mary that Haydn himself visited in his youth. Scored for four vocal soloists (SATB), mixed chorus (SATB), and orchestra, the mass exemplifies Haydn's mastery of festive, resplendent scoring in the Austrian church music tradition.

The appointment of Joseph Haydn as Vice-Kapellmeister to the Esterházy court in 1761 marked the beginning of his long tenure in one of Europe's most musically active aristocratic households, where he initially assisted with secular compositions while Kapellmeister Gregor Joseph Werner handled sacred duties. Following Werner's death in 1766, Haydn was promoted to full Kapellmeister, assuming comprehensive oversight of the court's musical establishment, including the composition and performance of sacred music for the chapel at Eisenstadt and later Eszterháza. This role intensified his engagement with liturgical works, as the Esterházy family expected regular sacred programming to support their Catholic observances, fostering Haydn's evolution as a composer of masses amid the court's isolated yet resource-rich setting.

This work occupies a pivotal place in Haydn's oeuvre, bridging his four earlier masses from 1766–1772 (composed largely for personal fulfillment during his early Esterházy tenure) and the six grand late masses of 1796–1802 (written after his return from London). The autograph manuscript is inscribed "*Missa Cellensis. Fatta per il Signor Liebe de Kreutzner*" - indicating it was likely created for

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or commissioned by Anton Liebe von Kreutzner, a retired military officer and ennobled Viennese official who supported pilgrimages to Mariazell.

In the late 18th-century Habsburg Empire, the religious landscape reflected a post-Enlightenment tension between rationalist reforms and enduring Catholic traditions, particularly the widespread Marian devotion that animated pilgrimage culture. Sites like Mariazell in Styria, established as Austria's premier Marian shrine since the 12th century, drew pilgrims from across Central Europe to venerate a miracle-working limewood statue of the Virgin Mary, symbolizing intercession and national piety. Pilgrimage masses, grand settings of the Ordinary often performed at such locations, embodied this fervor, blending devotional accessibility with musical splendor to engage diverse congregations in an era of shifting ecclesiastical priorities.

The mass unfolds in movements following the Ordinary of the Mass: *Kyrie* (Adagio–Vivace, in sonata form with a developmental *Christe eleison*), *Gloria* (Allegro con spirito), *Sanctus* (Adagio–Allegro), *Benedictus* (Allegretto in G minor, adapted from Haydn's 1777 opera *Il mondo della luna* with Baroque-style dotted rhythms evoking mystery), and *Agnus Dei* (Adagio in C minor–Vivace, culminating in an intricate, lengthy fugue on *Dona nobis pacem*). Notably, the *Missa Cellensis* shares its title with an earlier Haydn mass, Hob. XXII:5 from 1766 (also called *Missa Cellensis in honorem Beatissimae Virginis Mariae* or the Cecilia Mass), both drawing on the Mariazell association amid Austria's rich pilgrimage culture. The premiere location is uncertain, but the mass was likely composed for a performance associated with Mariazell pilgrimages, possibly at the basilica itself in 1782. The mass punctuates Haydn's blend of polyphonic learning, operatic flair, and triumphant C-major exuberance, making it a testament to his innovative approach to liturgical music.

Text and Translation of the Mass Ordinary

KYRIE ELEISON, *Adagio*, C major, common time, Kyrie, *Vivace*, C major, $\frac{3}{4}$
Lord, have mercy. Christ, have mercy. Lord, have mercy.

GLORIA, *Allegro con spirito*, C major, common time

- **Gloria in excelsis Deo**: *Glory to God in the highest, and on earth peace to those of good will. We praise you, we bless you, we adore you, we glorify you.*
- **Gratias agimus tibi**, *Allegro*, F major, $\frac{3}{8}$: *we give you thanks for your great glory. Lord God, heavenly King, O God, almighty Father. Lord Jesus Christ, Only Begotten Son, Lord God, Lamb of God, Son of the Father.*
- **Qui tollis peccata mundi**, *Allegro*, F minor, $\frac{3}{8}$: *you who takes away the sins of the world, have mercy on us; you who takes away the sins of the world, receive our prayer; you who are seated at the right hand of the Father, have mercy on us.*
- **Quoniam tu solus sanctus**, *Allegro con brio*, C major, common time: *For you alone are the Holy One, you alone are the Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.*

SANCTUS, *Adagio*, C major, $\frac{3}{4}$: *Holy, Holy, Holy Lord God of hosts.*

- **Pleni sunt coeli**, *Allegro*, C major, $\frac{3}{4}$: *Heaven and earth are full of your glory. Hosanna in the highest.*

BENEDICTUS, *Allegretto*, G minor, $\frac{2}{4}$: *Blessed is the one who comes in the name of the Lord.*

- **Hosanna**, *Allegro*, C major, $\frac{3}{4}$: *Hosanna in the highest.*

AGNUS DEI, *Adagio*, C minor, common time: *Lamb of God, you take away the sins of the world, have mercy on us. Lamb of God, you take away the sins of the world, have mercy on us. Lamb of God, you take away the sins of the world...*

- **Dona nobis pacem**, *Vivace*, C major, common time: *Grant us peace.*