Department of
Music
Fulton School of Liberal Arts

SALISBURY CHORALE AND
WIND ORCHESTRA PRESENT

Two Centuries of the Mass

Mass, Op. 12
By Shan Mariner
A Maryland Premier &

Messe in E Minor
By Anton Bruckner

Artistic Director and Conductor
William M. Folger

Rehearsal Pianist
Susan S. Zimmer

Salisbury
UNIVERSITY
www.salisbury.edu

PROGRAM

MASS, OP. 12 | SHAN MARINER
(1925 – 2006)

I. ..... Kyrie
II. ..... Gloria
III. ..... Credo
IV. ..... Sanctus
V. ..... Agnus Dei

MESSE IN E MINOR | ANTON BRUCKNER
(1824 – 1896)

I. ..... Kyrie
II. ..... Gloria
III. ..... Credo
IV. ..... Sanctus
V. ..... Benedictus
VI. ..... Agnus Dei

TRANSLATION

SALISBURY CHORALE AND WIND ORCHESTRA
Present
Two Centuries of the Mass

Sunday, November 16, 2008
4:30 p.m.
St. Francis de Sales Church

Kyrie

Kyrie eleison. Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us. Lord,
have mercy upon us.

Gloria

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 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.

Glory be to God on high. And on 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, Jesus Christ. O Lord God, Lamb of God, Son of the Father. Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us. For Thou only art holy. Thou only art the Lord. Thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

Credo

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium, et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omina 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 coelis.

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 coelum; sedet ad dexteram Patris. 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.

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

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.

On the third day He rose again, according to the Scriptures. And ascended into heaven; and sitteth at the right hand of the Father. And He shall come again with glory, to judge the living and the dead: Whose Kingdom shall have no end. And in the Holy Ghost, the Lord and Giver of Life, who proceedeth from the Father and the Son. Who with the Father and the Son together is worshipped and glorified: who spake by the prophets. And in one holy, Catholic and Apostolic 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.

Sanctus

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

Holy, Holy, Holy Lord God of Sabaoth. Heaven and earth are full of Thy glory. Hosanna in the highest.

Benedictus

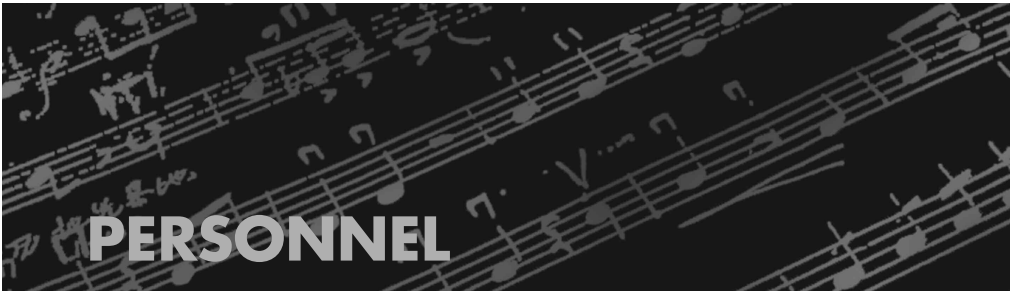
Benedictus qui venit in nomine Domini. Osanna in excelsis.

Blessed is He who cometh in the name of the Lord. Hosanna in the highest.

Agnus Dei

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

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



SALISBURY CHORALE

Sopranos

June Barlage.....Salisbury, MD
Megan Centineo .....Salisbury, MD
Debra Clark.....Salisbury, MD
Aleta Davis.....Salisbury, MD
Amy Demps.....Ocean City, MD
Bonnie Forgacs .....Denton, MD
Kathleen Hayne .....Salisbury, MD
Judy Jackson.....Eden, MD
Nadine Jackson .....Pittsville, MD
Wilma Lewis .....Eden, MD
Kathleen Shannon .....Salisbury, MD
Carole Sipe .....Salisbury, MD
Elisabeth Walker .....Princess Anne, MD

Altos

Jane Beardsley .....Salisbury, MD
Judy Brittingham .....Salisbury, MD
Karen Gabriszeski.....Pocomoke, MD
Ronaleen Gapetz.....Salisbury, MD
Lynda Hinton .....Pocomoke, MD
Mary Lou Insley .....Berlin, MD
Nancy Coleman Mace .....Salisbury, MD
Patti Mannion .....Salisbury, MD
Jessica O'Brien.....Salisbury, MD
Katharine Perkins .....Columbia, MD
Heather Sullivan .....Salisbury, MD
Jennifer Thompson .....Columbia, MD
Joana Weaver.....Salisbury, MD
Jennifer Webster .....Hebron, MD

Tenors

George Hayne .....Salisbury, MD
Edgar Isaacs.....Salisbury, MD
Laura Masucci.....Salisbury, MD
David Pollock.....Salisbury, MD

Basses

Bruce Byrolly .....Cambridge, MD
John Cawley.....Salisbury, MD
Frank Davis .....Salisbury, MD
Ron Dotterer .....Salisbury, MD
William Horne.....Salisbury, MD
Brian Kuhn .....Salisbury, MD
Kurt Ludwick .....Salisbury, MD
Ben Reavis .....Hebron, MD

WIND ORCHESTRA

Oboes
Julie Barton
John O'Meara

Horns
Jill Mears I
Seth Friese II
Stephanie Cyran III
Charles Doherty IV

Clarinets
Otello Meucci
Deb Scott

Trumpets
Ron Davis
Bill Williams

Bassoons
Amy Sterling
Ben Ables

Trombones
Lee Knier, Alto
Lena Varuola, Tenor
Michael Devine, Bass

STAFF

Dr. William M. Folger .....Artistic Director and Conductor

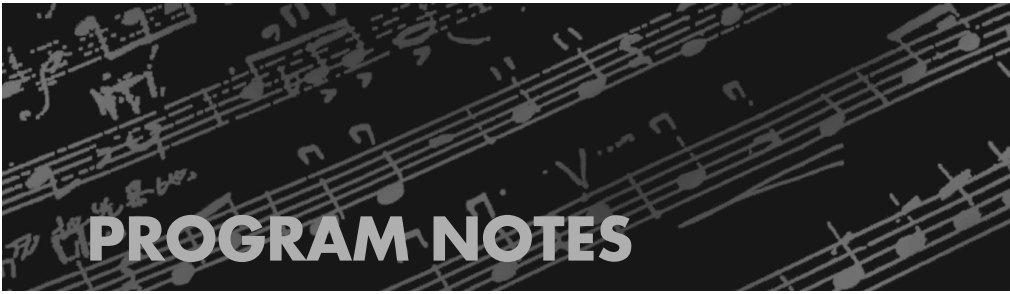
Susan S. Zimmer .....Rehearsal Pianist

Lee Knier .....Brass and Woodwind Coordinator

Elisabeth Walker .....Librarian

Cara Rozaieski .....Poster Designer

George and Kathy Hayne.....Chorale Personnel Managers



PROGRAM NOTES

Mariner Mass Shan Mariner was born in northern New Jersey in 1925 and lived there until he left for college, having studied piano for some 10 years. He continued playing throughout college and medical school, then psychiatric training and practice. After almost 50 years, he returned to working with a teacher for several months—this being this afternoon's conductor, William Folger.

Mariner was interested in composition since his teens, but he never had any formal instruction. He started with short piano pieces and later turned to pieces for chamber ensembles including the flute, an instrument he started playing while in high school. His favorite among his compositions, oddly enough, is the only one for voices, the Mass you will hear this afternoon. It was written in 1960 for a small madrigal group for which his wife-to-be was a member; the *Sanctus* and *Agnus Dei* were sung at his wedding, but the first complete performance was not heard until the world premiere sung by the ConChords on May 5, 2003, at the Alexander Fine Arts Center Main Theatre at Concord College, West Virginia. A recording of the first performance was played at the composer's funeral.

The *Mass, Op. 12* juxtaposes the characteristics of medieval chant melody and open fifth sonorities with 20th-century rhythmic and harmonic structures. The five parts of the ordinary of the Mass are unified by the elements of chant—pitches strictly wedded to the text—and the open fifth sonorities ending all but one movement. The *Kyrie* is a solemn setting of the "Lord have mercy" Greek text. A nebulous tonality exists because the third of the chord is omitted at cadence points. By contrast, the *Gloria* is jubilant from the start and is set in a major mode. Traditionally, each section of the text is set with contrasting tempos and harmonies. Mariner achieves this by juxtaposing homophonic sections with solo chant-like sections. Interestingly, the composer chooses a truncated setting of the "cum sancto spiritu" text—many times expanded and fugal—that is reminiscent of the *Kyrie*.

The *Credo* begins with the medieval intonation—initially designated for the priest or deacon—and continues with contrasting sections of four-part homophonic choir to solo chant lines. The rhythmic figures are judiciously set according to the flow of the text creating a crescendo of intensity up to the brief imitative "amen."

A vigorous "hosanna" interjects between the chant-like homophonic sections of the *Sanctus* and *Benedictus*. It is appropriate that this movement of praise ends with the only complete chord of the *Mass, A Major*. The *Agnus Dei* brings the listener back to the solemn medieval characteristics with modal shifts and chant-like melodic figures. The "miserere nobis" material returns (from the *Gloria*) followed by the "dona nobis pacem" ("grant us peace"), ending with a Landini-like cadence.

| Shan Mariner and William Folger

Bruckner Mass Austrian composer Anton Bruckner excelled as a symphonist, composing over nine major works in this genre. Among his other compositions are a number of large and small sacred choral works, chamber music, works for piano, organ and the solo voice. Bruckner composed three masses, the first in D minor (1864), a second in E minor (1866) and the third in F minor (1867-68). The first and third masses are scored for full orchestra, soloists, chorus and organ. Unique to the Mass in E minor is the use of eight-part chorus and wind instruments.

Bruckner's Messe in E minor was composed shortly after the completion of his C minor symphony and the composer's first hearing of Ludwig van Beethoven's Ninth Symphony. The Mass, commissioned by Bishop Franz Joseph Rudigier, was premiered on September 29, 1869, for the inauguration of the new chapel of the Linz Cathedral conducted by the composer. It was received positively by the public as indicated in a statement by the press, the *Linzer Volksblatt*, "Anyone surveying the work in its entirety would have to admit that this is one of the most significant compositions of our time." Following the premiere, Bruckner made two revisions, one in 1876 and the final in 1882, published in 1896.

Compositional influences from the melding of elements of the Renaissance, Baroque and late Romantic periods and Bruckner's contrapuntal skills create the structure of the Mass in E minor. As evidenced in his symphonic writing, Bruckner had a special love for brass instrumentation, especially antiphonal brass recalling the Venetian music at St. Mark's Cathedral. The three great masses were written in Bruckner's first period of creative maturity. Bruckner's symphonic masses, F and D minor, are composed in the tradition of Beethoven's *Missa Solemnis*. All three contain elements of plainsong.

Bruckner's second mass is exceptionally unique in its expressive harmonic, contrapuntal writing and choice of performing forces. The most obvious difference from the first and third masses is the omission of strings, organ, timpani and soloists, leaving only double oboes, clarinets, bassoons, trumpets, four horns and three trombones. Unaccompanied vocal declamations of the text, especially in the *Kyrie* and *Sanctus*, seem to emulate orchestral strings. Throughout the mass, Bruckner treats the voices orchestrally with few doublings between the winds and the singers. Each voice part has an independent role in the texture. Derek Watson best summarizes the mastery of this work:

> Here is music of profound wisdom conveyed with utmost simplicity of expression that embraces Romantic, fully Brucknerian harmony, bold motivic development and powerful choral and instrumental combinations, together with the devoutness, restraint, poignancy and austere power of the highest ear of Italian Renaissance polyphony.

continued

PROGRAM NOTES CONTINUED

The Mass in E minor follows in the tradition of Giovanni Pierluigi da Palestrina in textual clarity and prevalence of unaccompanied choral sections. Bruckner's genius abounds in the deceivingly simple use of harmonic color, suspensions and 'surprise' resolutions throughout. The combination of large sections of unaccompanied singing and reduced instrumentation makes this mass appropriate for use in the liturgy and for the concert stage.

A variety of textures help to convey the expression of each section of the mass. The great 'Amen' fugue at the close of the *Gloria* combines strong Baroque constructs with late 19th century harmonies evident in the subject's descending tritone (diminished fifth interval). The influence of the Cecilian Movement of the time that strove to exclude the use of orchestral instruments from devotional music of the Roman Catholic Church is evidenced by the large portions of unaccompanied choral sections. The long arching and gradual crescendos in the vocal lines punctuated at the climaxes by brass create a tonal image of the vast arches of the cathedral. Moreover, the combination of woodwinds and brass with the voices imitates the sonance of the cathedral organ. The *Gloria* and *Credo* utilize large sections of unison-at-the-octave writing in the winds and voices with insertions of homophonic chordal passages in close harmony. A close weaving of voices and winds occur in the *Benedictus*; and, in the *Agnus Dei* instrumental vocal lines in wide leaps of 10ths depict the expansiveness of the cathedral space and the solemnity of the text. Bruckner retains the traditional settings of poignant sections of the text in the *Gloria* and *Credo*. The solemnity of *"Qui tollis peccata mundi Miserere nobis"* ("Who takes away the sins of the world") is depicted by the andante tempo and harmonically close quartets of women and men. Similarly, the *"Et incarnatus est"* ("and was made flesh") is highlighted by an adagio tempo with stretto imitation between the women and men. Following the *crucifixus* solemn chorale, the glorious resurrection is depicted by repeated eighth-notes in the winds and antiphonal voices. Throughout the work the voices and wind instruments interact to bring forth the depth of meaning of the ancient text of the mass.

Play A Supporting Role!

Donations are being accepted for the support of the Salisbury Chorale and the William M. Folger Choral Scholarship. Please make checks payable to Salisbury University Foundation, Inc. and note "Salisbury Chorale" or "for the William M. Folger Choral Scholarship" in the memo area of your check. Mail to:

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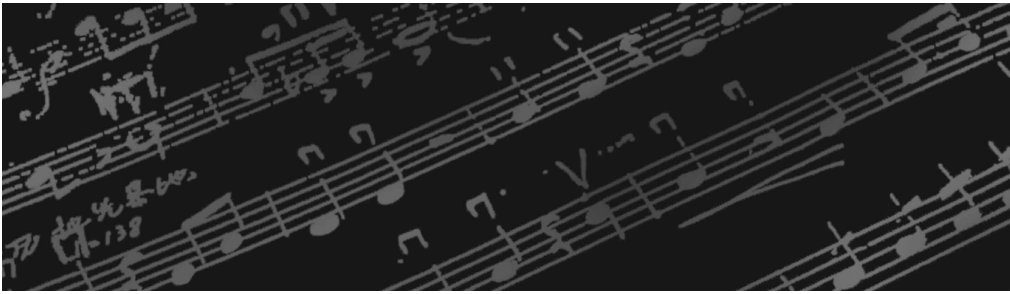

SPECIAL THANKS

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