

Winter 12-6-2008

Marshall University Music Department Presents
the MU Choral Union, with, MU Chorus,
Chamber Choir & MU Orchestra, performing,
Franz Schubert's Mass in E-flat

David Castleberry

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DEPARTMENT of MUSIC

Program

Mass in E-flat, D.950

Franz Schubert
(1797-1828)

presents

MU Choral Union

with

MU Chorus, Chamber Choir &
MU Orchestra

performing

Franz Schubert's Mass in E-flat David Castleberry, conductor

Saturday, December 6th, 8:00 p.m.

Sunday, December 7th, 3:00 p.m.

Smith Recital Hall

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Burcu Korkmaz Delph, Soprano
Ann McDaniel, Michele Schiavone, Altos
Mitchell Spurlock, Adam Stephenson, Tenors
P. Jackson Meador, Bass

David Castleberry, Conductor

This program is presented by the College of Fine Arts through the Department of Music, with the support of student activity funds. For more information about this or other music events, please call (304) 696-3117, or view our website at www.marshall.edu/cofa/music.

Delta Omicron, MU's music fraternity, would like to begin renovation of the choir room next summer. Donation boxes will be at ticket sales before the concert and outside the recital hall after the concert. Any donations will help.

Program Notes

After the death of Franz Peter Schubert (1797-1828), his friends, family and biographers sought to present him as the quintessential suffering artist, a devoted son who was forced to rely on the charity of friends, a misunderstood artist who burned manuscripts for warmth, a musician ignored by publishers and the public, cut down in the prime of life, a devoutly pious man whose mistress was music. While rumors persisted about Schubert's hedonistic tendencies, his propensity for drink, and his apparent inability to manage money, some biographies elevated him to near sainthood. This false narrative persisted until the late 20th Century, concealing the truth and hiding the paradoxes that defined the composer and the man. Intensely private, Schubert left behind little personal correspondence that might have painted a clearer picture.

Schubert's darkest demon is betrayed by the illness that cut short his life. In January 1823, he was diagnosed with syphilis, whose symptoms led him to eschew the spotlight enjoyed by his contemporary, Beethoven. Between 1823 and 1825, a time during which Schubert enjoyed numerous successful publications, his disease worsened, pushing him further into depression and alcohol.

Between 1825 and 1826, Schubert's health improved to the point that he hoped he had experienced a spontaneous cure. By the time of Beethoven's funeral in March 1827, for which he served as torchbearer, however, Schubert's headaches had returned. By August of 1828, Schubert again sought professional medical attention and was likely given mercury. Confined to bed in late October, he hovered between lucidity and delirium, at times feeling well enough to correct the publisher proofs for *Der Winterreise*. Schubert died on November 19th. The death certificate cites "nervous fever" as the cause.

Even when illness ravaged his body, Schubert composed prolifically. He began the Mass in E-flat major in June 1828, probably finishing it by September. That Schubert turned his hand to writing a mass is something of a conundrum. Some scholars posit that a performance by the Society for the Performance of Church Music was in the works for October, though no evidence of such a commission survives. While early biographers would have us believe that the work reflected Schubert's devout Catholicism, evidence suggests otherwise. Some scholars have seen the work as Schubert's attempt to delve into more "profound" genres, as represented by this work and his final two symphonies but, given that he had composed his expansive Mass in A-flat major in 1819 and had been composing symphonies steadily, this seems unlikely. A more likely explanation is that Schubert was paying tribute to Beethoven. Like Mozart before him, Schubert had in his final months composed a work that would be his own tribute. The Mass in Eb was premiered under the direction of Schubert's brother

Ferdinand on October 4, 1829 at the church where Beethoven had lain in state.

Although we assume from his father's pious devotion that Schubert attended Mass as a child, his adult relationship with the state religion of Vienna is largely unknown. He composed sacred music throughout his life, including four short Masses (in the *Missa Brevis* tradition), two large-scale masses, several Psalm settings, motets, and a cantata/oratorio on the story of Lazarus. Schubert's scant diary entries on the subject seem to point toward Enlightenment ideals that blend humanism and Platonism, in which man's time on earth is an ascent toward divine perfection.

In all six of his Mass settings, Schubert omits the portion of the Credo that refers specifically to the Church: "[Credo] in unam sanctam catholicam et apostolicam Ecclesiam" ("I believe in one holy catholic and apostolic church"). Whether this act was subversive or not cannot be determined definitively. Mozart had often omitted portions of the Credo, even arranging passages so that each vocal part sang a different text line to dispatch a lengthy text quickly. This was typical of the *Missa Brevis* tradition. Schubert had practiced the same in his four early short masses, but would not have had to do this with his last two settings, both full-sized, large-scale works, leaving us to speculate as to his motives.

In the Mass in Eb, Schubert's primary concern seems to have been musical design rather than textural clarity. The work is predominantly choral, with vocal solos kept to a minimum. Symphonic structure is evoked in all five movements, with the orchestra assuming an active role. The "Kyrie" is a typical three-part ABA design, but the middle section or "Christe" is highly charged, as is the coda. Schubert showed an interest in counterpoint near the end of his life, seeking lessons from Vienna's foremost contrapuntalist, Simon Sechter. The "Gloria" and "Credo" reflect this interest, concluding as they do with massive fugal sections. Schubert's unusual treatment of the "Credo" text at the Resurrection is noteworthy. Where one expects celebration, complete with trumpets and drums, Schubert returns instead to the ominous timpani rolls that open the movement. Apart from the "Credo," the most perplexing movement is the darkly haunting "Agnus Dei," whose anguished chromaticism is based on the C-minor fugue of Johann Sebastian Bach's *Well-Tempered Clavier*, book 1. In the end, the peace usually evoked by the "Dona nobis" is threatened by a return of material from the beginning of the movement, so that the final repetitions bring not serenity, but urgency.

Vicki Strocher

MU Chamber Choir
David Castleberry, conductor
Mark Smith, pianist

Sopranos

Kelsey Anderson
Jennifer Billups
Jeseca Bragg
Kaitlin DeSpain
Burcu Korkmaz Delph
Jessica Kline
Halley Kurtz
Leeah Weber

Altos

Staci Arthur
Rachel Bartram
Erin Corbitt
Gabrielle Gardner
Allie Hughes
Brittany Kimball
Briana McElfish
Rachel Parlock

Tenors
Edward Brown
Michael Elmore
John Galloway
Andrew Lowers
Matthew Pritt
Michael Rose
Michael Sidoti
Mitchell Spurlock
Adam Stephenson
Justin Wiget

Basses
David Hines
David Patrick
Blake Racer
William Reuschel
William Richards
Matthew Sparks
Fred Workman

MU Orchestra
Solen Dikener, conductor

Violin I

Abby Holmes,
concertmaster
Korey Jividen
Lindsay DiFatta
Tim Feverston
George Beter
Elizabeth Reed Smith
Rebecca Lepanto
Sam Bauserman

Violin II

Janet Bromley
Sercan Anaer
Joel Hatfield
Lauren Keller
Emiko Hori
Eric Williamson
Basil Dixon
Kelcey Elaine Perkins

Viola

Dilek Engin
Jame McCumbee
Lauren McDaniel

Cello

Caitlin Zirkle
James Kiger
Jamie Dzierzak
Dean Pauley
Joshua Wassum
Melinda Littlejohn
Keely Frazier

Bass

Rebecca Murphy

Oboe

Laura Johnson
Cassandra Thompson-
Chapman

Clarinet

Robert Heath
Rebecca Adkins

Bassoon

Kay Lawson
Lauren Kemp

Horn

Mindy Kelle
Kristen Liegy

Trumpet

Jackson Armstrong
Mary Heath

Trombone

Jeff Blair
Alex Conn
Michael Stroecher

Timpani

Neal Titus

Mass

Kyrie

Kyrie, eleison. Lord, have mercy.
Christe, eleison. Christ, have mercy.
Kyrie, eleison. Lord, have mercy.

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 colus Dominus,
tu solus Altissimus, Iesu Christe.
Cum Sancto Spiritu in gloria Dei Patris.
Amen.

Glory to God in the highest
And on earth peace to men of goodwill.
We praise You. We bless You.
We adore you. We glorify You.
We give you thanks for Your great
glory.
Lord God, Heavenly King,
Almighty God the Father,
Lord Jesus Christ, only Son of the
Father;
Lord God, Lamb of God, Son of the
Father,
You take away the sins of the world;
have mercy on us;
You take away the sins of the world;
receive our prayer;
You sit at the right hand of the Father;
have mercy on us.
For you alone are holy,
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.

Credo

Credo in unum Deum, Patrem
omnipotentem, factorem coeli et terrae,
visibilium omnium, et invisibilium.
Et in unum Dominum Iesum Christum
Filius Dei unigenitum.
Et ex Patre natum ante omnia saecula.

I believe in one God, the Father, the
Almighty, maker of heaven and earth,
Of all that is seen and unseen.
I believe in one Lord Jesus Christ, the
only Son of God,
eternally begotten of the Father.

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
iudicare 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 exspecto resurrectionem mortuorum.

Et vitam venturi saeculi. Amen.

God from God, Light from Light,
True God from true God;

begotten, not made; of one being with
the Father; through Him all things
were made.

For us men, and for our salvation, He
came down from heaven;

by the power of the Holy Spirit He
became incarnate from the Virgin
Mary

and was made man.

for our sake He was crucified under
Pontius Pilate, He suffered death and
was buried.

On the third day He rose again in
accordance with the Scriptures;

He ascended into heaven, and is
seated at the right hand of the Father.

He shall come again in glory to judge
both the living and dead,

and His kingdom shall have no end.

I believe in the Holy Spirit, the Lord,
the giver of life,

Who proceeds from the Father and the
Son;

with the Father and the Son He is
worshipped and glorified;

He has spoken through the prophets.

I believe in one holy, catholic and
apostolic Church,

I acknowledge one baptism for the
forgiveness 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 caeli et terra gloria tua.

Hosanna in excelsis.

Benedictus qui venit in nomine
Domini:

Hosanna in excelsis.

Holy, holy, holy Lord, God of power
and might;

Heaven and earth are full of your
glory.

Hosanna in the highest.

Blessed is he who comes in the name
of the Lord.

Hosanna in the highest.

Agnus Dei, qui tollis peccata
mundi, miserere nobis.

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

Agnus Dei

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; grant us peace.

MU Choral Union

David Castleberry, conductor
Mark Smith, pianist

Justin Altizer
Faith Balshaw
JoAnne Beals
Heath Bozonie
Mary Beth Brown
Nancy Campbell
Melody Cook
Ruth Crowe
Kelli Dailey
Georgette Elwell
S. Ashley Gallaher
Maria Tulia Gomez
Melanie Griffis
Craig P. Hinchman
Jennifer Honaker
Gwenyth E. Hood
Jeanne Hubbard
John L. Hubbard
Edward Jeffery
William Jennings
Tina Hill John

Barbara Ladner
Charles C. Lewis
Margaret Ann Lewis
Maryna Lvovska
Lee Ann Lykens
Jessica McClure
Ann McDaniel
Nick McDonald
Marjorie M. McKee
Randy McMullen
P. Jackson Meador
Maria Teresa Miller
Joan Molnar
Anne Myers
Sarah Nichols
G.D. Nixon
Charlotte Nixon
Judy Owens
Sue Parker
Pat Pierce
Frances Plemich

Irina Presnyakova
Pamela D. Ramsey
Beth Rankin
Graham Rankin
Michele Schiavone
Momoko Shiki
Joseph E. Smith
Lou Spears
Gertrude Spurlock
Adam Stephenson
Carla Rae Terry
Caroline Thomas
Mary Thornton
Monica Wang
Tim Watts
Joyce Wilcox
Deborah Willis
Paul Winters
Heather Wood
Sue D. Woods

Marshall University Chorus

Robert Wray, conductor

Justin Wiget, pianist

Soprano

Kelsey Anderson
JoAnne Beals
Daina Berry
Erin Collins
Erin Corbitt
Kaitlin DeSpain
Amber Hay
Erica Keyliah Lanham
Kara Legg
Amber Martin
Jasmine Norwood
Jami Saunders-Jarrett
Rachael Siders
Kelsey Storage
Kayla Turner
Sara Vorac
Diana Vorhees
Aurelia Ward

Alto

Staci Arthur
Rachel Bartram
Megan Collier
Lindsay DiFatta
Jannah Dillon
Ashton Ernst
Elizabeth M. Gibson
Kristen Hainkel
Brittany Kimball
Marissa Reardon
Christina Riley
Catrese Thomason

Tenor

Russell Akerley
Edward Brown
Casey Edwards
Ian Ferrell
Ian Gaunt
Billy Holderby
Lucas Imbrogno McKeown
Andrew Lowers
David Pemberton
Michael Rose
Christopher Stuart
Paul Wetzig

Bass

Joe Bradley
Jason Breslin
Daniel Holderby
Tyler Knight
T.K. Lombardo
Christopher Miller
Dustin Moraczewski
Danilo Moraes
Andrew O'Neal
Jerry Stalnaker
Chris Tucker
Sean Webb
Fred Workman
Michael Wright