

Winter 12-8-2013

Marshall University Music Department Presents a
Mass in E Minor by Anton Bruckner, Marshall
University Choral Union, Marshall University
Chorus, Robert Wray, conductor, Marshall
University Chamber Choir, David Castleberry,
conductor


Robert Wray

Marshall University, wrayr@marshall.edu

David Castleberry

Marshall University, castlebe@marshall.edu

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Recommended Citation

Wray, Robert and Castleberry, David, "Marshall University Music Department Presents a Mass in E Minor by Anton Bruckner, Marshall University Choral Union, Marshall University Chorus, Robert Wray, conductor, Marshall University Chamber Choir, David Castleberry, conductor" (2013). *All Performances*. Book 290.

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School of Music and Theatre

presents

Mass in E Minor

by

Anton Bruckner

Marshall University Choral Union

Marshall University Chorus

Robert Wray, conductor

Marshall University Chamber Choir

David Castleberry, conductor

Smith Recital Hall

Sunday, December 8, 2013

5:00 p.m.

This program is presented by the College of Arts and Media 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/music.

Program

Mass in E Minor, WAB 27

Anton Bruckner
(1824-1896)

1. Kyrie

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

2. Gloria

Glory to God in the highest,

and on earth peace to all those of good will.

We praise thee. We bless thee.

We worship thee. We glorify thee.

We give thanks to thee according to thy great glory.

Lord God, Heavenly King, God the Father Almighty.

Lord Jesus Christ, the only-begotten Son.

Lord God, Lamb of God, Son of the Father.

Thou who takest away the sins of the world, have mercy upon us.

Thou who takest away the sins of the world, receive our prayer.

Thou who sittest at the right hand of the Father, have mercy upon us.

For Thou alone art holy. Thou alone art the Lord;

Thou alone art the most high, Jesus Christ.

With thy Holy Spirit in the glory of God the Father.

Amen.

3. Credo

I believe in one God,

the Father Almighty,

maker of heaven and earth,

and of all things visible and invisible.

And I believe in one Lord, Jesus Christ,

the only begotten Son of God,

born of the Father before all ages.

God of God, Light of Light,

True God from true God.

Begotten, not made, of one substance with the Father

by whom all things were made.

Who for us and for our salvation came down from heaven.

And was incarnate by the Holy Spirit

of the Virgin Mary. And was made man.

Crucified also for us under Pontius Pilate,

he suffered, and was buried.

*And on the third day He rose again, according to the Scriptures.
He ascended into heaven and he sits at the right hand of the Father.
He shall come again with glory to judge the living and the dead;
and of his kingdom there will be no end.*

*And I believe in the Holy Spirit, the Lord and giver of life,
who proceeds from the Father and Son
who together with the Father and Son
is adored and glorified,
who spoke to us through the Prophets.*

*And I believe in one, holy, catholic and Apostolic Church.
I confess one baptism for the remission of sins.
I await the resurrection of the dead, and the life of the world to come.
Amen.*

4. Sanctus

*Holy, Holy, Holy
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.*

5. Benedictus

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

6. Agnus Dei

*Lamb of God, who takest away the sins of the world,
have mercy on us.
Lamb of God, who takest away the sins of the world,
have mercy on us.
Lamb of God, who takest away the sins of the world,
grant us peace.*

Program Notes

Anton Bruckner (1824-1896) has long been recognized for his contribution as a symphonic composer. With 10 symphonies to his credit, he was known as "Wagner's Symphonist" because these works are indebted to Richard Wagner's orchestral music for his operas. But while his symphonic music has been largely acknowledged, his sacred compositions have not garnered as much attention. Bruckner spent much of his life as a church composer and organist, and composed three masses and a number of motets. Two of his masses are written in a symphonic concert style and feature a

full orchestra, but the *Mass in E minor* (1866) was conceived as a sacred vocal work.

Composed for the consecration ceremony of the new Votive Chapel of the Dom in Linz, Austria, The *Mass in E minor* was a request by the Bishop of Linz. When the ceremony took place the chapel construction was not yet completed, and the building was missing a roof as well as an organ. Bruckner created the mass with the knowledge that the work would be performed outdoors and so scored the mass to utilize an eight voice mixed choir with a small chamber wind ensemble to accommodate both the performance space and the lack of an organ. Bruckner made numerous revisions of the work for performances in 1869, 1876, and 1882. The first revision of the mass in 1869 added a part for organ, and Bruckner, an accomplished organist joining the ensemble for that performance.

Certain aspects of this mass – most particularly Bruckner's approach to its orchestration and his harmonies – have long been steeped in controversy. Several scholars have considered the work to be the result of the criticism Bruckner received for his first mass in which it was insinuated that the work was too symphonic in nature. Therefore, Bruckner's response to this criticism manifested in the creation of the scaled back *Mass in E minor*. Other scholars have posited that Bruckner's change in approach to this mass actually results from his desire to use extended chromatic harmonies within the composition. Because these harmonies create dissonances that require resolution, one can attribute his harmonic approach to Bruckner's striving to convey the notion of the transformation of the individual through faith. An additional theory suggests that confinement of Bruckner in a sanatorium shortly after the first performance of this mass demonstrates he was not in his right mind, and thus the many dark and mysterious images found throughout the mass are evocative of the inner turmoil of his impaired mental state.

The *Mass in E minor* consists of the five movements of the ordinary of the Catholic service: Kyrie, Gloria, Credo, Sanctus-Benedictus, and Angus Dei. The Kyrie and Gloria begin with a cantor intoning a musical line reminiscent of a Gregorian chant prior to the entrance of the choir. The Kyrie is primarily a vocal work with only intermittent accompaniment by the trombones and horns. The closing of the Gloria in a fugal style is typical of Bruckner's other masses. The Sanctus shows Bruckner's training in counterpoint, as he uses a theme borrowed from the Sanctus of the *Missa Brevis* by the

famous Renaissance composer, Giovanni Battista Pierlugi da Palestrina (c. 1525–1594). Palestrina's approach to counterpoint has been studied for centuries by composition students world wide, and was certainly a part of Bruckner's early training at the Vienna Conservatory.

Kelly Fallon
M.A. Candidate in Music History and Literature

Personnel

Oboe

Dr. Richard Kravchak
Jenny Morris

Clarinet

Dr. Ann Marie Bingham
Rebecca Adkins

Bassoon

Kay Lawson
Dr. Edwin Bingham

Trumpet

Dr. Martin Saunders
Briana Blankenship

French Horn

Dr. Stephen Lawson
Danielle Ocheltree
Nicholas Bragg
Chris Cremeans

Trombone

Dr. Michael Strocher
Brianna Williams
Andrew O'Neal

Cantor

Sean Price

Marshall University Choral Union

Robert Wray, conductor

Soprano

Erin Bradley
Laura Nichole Campbell
Toni Chirico
Ruth Crowe

Destiny DiGiovanni
Myrna McKendree
Sue Parker
Frances Plemich

Alto

Mary Beth Brown
Maria Tulia Gomez
Hillary Herold
Kayla Massie
Margie McKee
Jane Morse

Jenna Palmer-Kelly
Kelly Parker
Carla Rae Terry
Joyce Wilcox
Heather Wood

Tenor

Joe Crowe
Gabriel Gray
Sean Price

Bass

Jeff Dickerson
Daniel Gray
Bill Rath
Jonathan Thorne

Marshall University Chorus

Robert Wray, conductor

Soprano

Selena Baker
Abi Black
Brittany Blair-Martin
Rachel Blum
Stephanie Boothe
Sierra Burford
Laura Campbell
Courtney Cremeans
Destiny DiGiovanni
Sarah Goddard
Alexa Griffey
Rachel Hagley
Amber King

Allison LaRoza
Kali Libby
Meagan Mahaffey
Arika Michaelis
Lauren Milton
Christa Navy
Catie Pinson
Christina Rodes
Marissa Snyder
Kelsey Suprano
Ida Ward
Lauren Whisman

Alto

Cassy Adkins
Michelle Beckner
Deanna Crabtree
Brooke Fisher
Hannah Foreman
Corynn Hawkins

Emma Hensley
Olivia Hughes
Courtney Perry
Colleen Wermers
Ali Wimbish

Tenor

Justin Bahawi
Keith Bailey
Joe Crowe
Ty Eller
Gabriel Gray
Jordan Henry

Naveed Irfan
Kyle Levisay
Sean Price
Jimmy Stamm
Shane Stevens
Breon Taylor
Seth Thomas

Bass

C.J. Casey
 Brian Crawford
 Sam Fishel
 Casey Fitzwater
 Daniel Gray
 Sean Link
 Steven Miller

Robert Nuñez
 Jacob Smith
 Josh Steinle
 Nathan Stuntz
 Jonathan Thorne
 Ryan Wolfe

Marshall University Chamber Choir

David Castleberry, conductor
 Mark Smith, pianist

Soprano

Laura Campbell
 Amber King
 Alaina Krantz
 Rebekah May
 Christa Navy

Myciah Pemberton
 Ali Perdue
 Sarah Riddle
 Jessica Starkey
 Aurelia Ward

Alto

Caitlin Freeland
 KeAnna Georges
 Emily Goudy
 Corynn Hawkins
 Hillary Herold

Madelyn Mazzeo
 Arika Michaelis
 Halie Putorek
 Olivia Watson

Tenor

Michael Bare
 Asmar Brevard
 Derek Ellis
 Jarohn Grandstaff
 Gabriel Gray

Jordan Henry
 Sean Price
 Michael Rose
 Jacob Smith

Bass

Jeffrey Dickerson
 Carver Eller
 Daniel Gray
 Robert Nunez

Josh Steinle
 Josh Stewart
 Ryan Wilson

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Melanie Griffis, Director of Development

College of Arts and Media
 SH 161/304-696-2834
griffism@marshall.edu