

THE CARTHAGE
MUSIC DEPARTMENT

SCHUBERT FEST III

A GALA CONCERT

TRIO IN B-FLAT

Ann LeMar, violinist
Andrew Snow, 'cellist
Stephen Smith, pianist

MASS IN G

Carthage Community Choir
Carthage Choir
Bradford and Tremper High School Orchestras
Carthage Chamber Orchestra
Amy Haines, soprano
Richard D. Sjoerdsma, tenor
Gregory Berg, bass

David Schripsema, Conductor

Friday, February 28, 1997
7:30 p.m.

Carthage College Siebert Chapel

General Admission \$5.00
Students and Senior Citizens \$3.00

Program

- Trio in Bb Major, D. 898 1827
- I. *Allegro moderato*
 - II. *Andante un poco mosso*
 - III. Scherzo et Trio: *Allegro*
 - IV. Rondo: *Allegro vivace*

Intermission
(10 minutes)

- Mass in G, D. 167 1815
- I. Kyrie
 - II. Gloria
 - III. Credo
 - IV. Sanctus et Benedictus
 - V. Agnus Dei

Program Notes and Translations

Trio in Bb Major, D. 898

In 1827, Franz Schubert made the acquaintance of Ignaz Schuppanzigh, Joseph Linke, and the pianist, Carl von Bockler, who were embarked on a career as a piano trio. The result of that friendship was the composition of the Trios in Bb and Eb Major. Schubert, "the great Romantic classicist," as Alfred Einstein characterizes him in his last years, has, in the Bb Major Trio, produced a masterpiece of elegant depth, framed in contrasts of bold and energetic rhythmic motives against serenely beautiful melodies, witty and highly-charged condensed writing against broad and languorous repetitions, Romantic melancholy against heroic martial themes--and, of course, "heavenly length."

The opening movement pits bold dotted rhythms in the piano's theme against soaring triplets in the strings. The *Andante* begins as a lovely lyric string duet initiated by the cellist which then gives way to a brooding, mysterious tale begun by the pianist. The Scherzo is a masterpiece of sparse, witty dialogue, enlivened by clever rhythmic surprises, and interrupted briefly by a placid trio. Finally, the Rondo combines the drier texture of the trio with wonderful harmonic juxtapositions which makes each repetition unfold in a new color. Alternation between quick 2/4 sections and broader 3/2 sections, a final *Presto* brings the Trio to an exciting close.

[Notes by Stephen Smith]

It would be the understatement of the century to say that Franz Schubert loved the human voice. Why else would he (and how else could he) have written over 600 art songs, to say nothing of his many duets, quartets and choral works. Schubert himself was a fine singer, especially as a youngster, and his talent earned him a coveted position in the boy's choir of Vienna's Imperial Chapel.

Schubert was traumatized when his voice changed in his mid-teens and he was forced to leave the boys choir which had yielded him so much pleasure, enrichment and sense of accomplishment. It appeared at first that Schubert's new calling was to be a teacher, like his father, but the experiment was disastrous. Fortunately for us, this disappointment seems to have inspired Schubert to focus his time and talents on what until then had only been an occasional diversion: composition.

Schubert was an amazingly prolific composer, and 1815 was the most productive of his all-too-short life. In those twelve months alone, he wrote well over one hundred art songs (including the well known Erl King), his first two symphonies, numerous piano pieces, four stage works, and two choral settings of the mass, including the familiar Mass in G.

Legend has it that young Schubert composed the Mass in G in less than a week, a remarkable feat for just about anybody except the prolific Schubert. It seems to have been performed for the first time at the Liechtenthal Church where he had sung as a boy. It's one of the more modest of his mass settings in its relative brevity and orchestral scoring for strings and organ alone. There's also an exquisite simplicity and directness in this tuneful work.

The Kyrie has no orchestral introduction and we hear the text set to alternating themes - the first disarmingly simple and lyrical and the second a bit more insistent with its dotted rhythm. In the middle of the movement is a soprano solo with an open-hearted pleading quality that's then taken up by the chorus before the original themes return. The Gloria is a brilliant movement of unrelenting energy, except for a duet passage at the midway point which provides a few moments of welcome repose before the opening theme reasserts itself. Listen for the final measures of the movement as the composer seems to draw the wide-ranging voices closer and closer until they converge in a powerful unison Amen.

For the Credo, Schubert begins with with stately reverence as the chorus delivers the text in finely balanced block chords; when the voices finally begin splitting, we hear first women and then men singing in octave unison, as though to underscore the unity of their belief. The work takes on a slightly unsettled character, harmonically and rhythmically, as the text examines the mystery of the Virgin Mary. We shift dramatically and powerfully into minor for the scene of the Crucifixion before the original theme

returns. The stately Sanctus contrasts nicely with the fugue-like Osanna, while the lyrical Benedictus gives us our only chance to hear the three soloists together in a passage of polished beauty. The Agnus Dei features pleading petitions from the soloists, which are tenderly reiterated by the chorus.

[Notes by Gregory Berg]

I. Kyrie

Kyrie eleison,
Christe eleison,

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

II. 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,
Pater omnipotens. Domine Fili
unigenite, Jesu Christe,
Domine Deus, Agnus Dei,
filius Patris,
Qui tollis peccata mundi
miserere nobis,
Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus,
cum sancto spiritu in gloria
Dei Patris, Amen.

Glory to God on high,
and on earth peace to men
of good will,
we praise thee, we bless thee,
we adore thee, we glorify thee,
We give thanks to thee
for thy great glory,
Lord God, heavenly king,
Father almighty. Lord
only begotten Son, Jesus Christ,
Lord God, Lamb of God,
Son of the Father,
Who takes away the sins of the
world, have mercy on us,*
For thou only art holy,
thou only art the Lord,
thou only art the most high,*
with the Holy Spirit in the glory
of God the Father, Amen.

III. Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibillium omnium
et invisibillium,
in unum Dominum, Jesum Christum,
Filium Dei unigenitum,
ex Patre natum,
ante omnia saecula,
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum non factum,
con substantialem Patri,
per quem omnia facta sunt,
Qui propter nos homines
et nostram salutem
descendit de caelis.

I believe in one God,
Father Almighty,
maker of heaven and earth,
of all things visible
and invisible,
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 of true God,
begotten, not made,
of one substance with the Father,
by whom all things were made,
Who for us men
and our salvation
descended from heaven.

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,
Confiteor unum baptisma
in remissionem peccatorum,
[Et expecto resurrectionem]
mortuorum, et vitam
venturi saeculi, Amen.

And became incarnate
by the Holy Spirit
of the Virgin Mary
and was made man,
And was crucified for us
under Pontius Pilate,
suffered and was buried,
And rose on the third day
according to the scriptures,
and ascended into heaven,
sits at the Father's right hand,
and shall come again with glory
to judge the living and dead,
whose kingdom shall not end.
And in the Holy Spirit,
the lord and life-giver,
who proceeds from Father and
Son, who with the Father and Son
together is adored and glorified,
who spoke through the prophets,*
I acknowledge one baptism
for the remission of sins,
[And I expect the resurrection]
of the dead, and the life
of the world to come, Amen.

IV. Sanctus et Benedictus

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

Holy, holy, holy,
Lord God of hosts,
heaven and earth are full
of thy glory.
Hosanna in the highest.

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

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

V. Agnus Dei

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

Lamb of God,
who takes away the sins of the world,
have mercy on us,
give us peace.

* Those familiar with the text of the Mass will recognize a number of omissions in Schubert's version. These range from single words to important phrases and sentences. Perhaps they may be attributed to youthful inattention; certainly no theological significance should be attached to them.

Coming Events
in Siebert Chapel

UW-M Youth Jazz Ensemble
Sunday, March 9
4:00 p.m.

Wolpe Trio Master Class
Thursday, March 13
3:30 p.m.

Departmental Recital
Wednesday, March 5
12:10 p.m.

Wolpe Trio Concert
Friday, March 14
7:30 p.m.

Departmental Recital
Wednesday, March 19
12:10 p.m.

Departmental Recital
Wednesday, April 23
12:10 p.m.

Wind Symphony Spring Concert
Sunday, April 13
4:00 p.m.

Elisabeth Warne, Faculty Violin Recital
Friday, April 18
7:30 p.m.

Gary Verkade, Faculty Organ Recital
Saturday, April 19
7:30 p.m.

Departmental Recital
Wednesday, April 23
12:10 p.m.

** Siebert Chapel Artist Series:
Public Admission, \$5; Students/Seniors, \$3
(There is no charge for the Carthage Community.)
All other events, except the Racine Symphony
and Kenosha Symphony concerts, are without charge.*

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