

PROGRAM

ANDOVER CHORAL SOCIETY

Michael Driscoll, director

Sarah Moyer, soprano
Thea Lobo, mezzo-soprano
Eric Christopher Perry, tenor
David McFerrin, baritone

May 14, 2016
St. Augustine's Church
Andover, MA

Mass No. 3 in B-flat Major, D 324

Franz Schubert
(1797-1828)

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

INTERMISSION

'Coronation' Mass in C Major, K 317

Wolfgang Amadeus Mozart
(1756-1791)

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

FROM THE DIRECTOR

About Today's Program

Tonight Andover Choral Society continues its exploration of the familiar and the unfamiliar, as well as settings of the same text by different composers from similar eras. The inspiration for today's program was Mozart's charming 'Coronation' Mass in C Major. To that we have added Schubert's Mass No. 3 in B-flat Major. While not nearly as well known as Schubert's Mass No. 2 in G Major, the Mass in B-flat Major is an excellent work that deserves greater recognition. While there are many ways in which the two works are similar (instrumentation, division of the movements, approximate length, etc.), the two works are unquestionably unique to their respective composers. We are delighted to perform these works for you today.

Thank you for coming to this concert and for supporting the Andover Choral Society. We hope that you enjoy today's performance and that you will return to see and hear us next season.

Michael Driscoll
Music Director

PROGRAM NOTES

By Michael Driscoll



Franz Schubert (1797-1828)

Franz Peter Schubert (1797-1828) was a prolific composer, writing approximately 600 lieder, ten complete or nearly complete symphonies, operas, incidental music, chamber music, solo piano music, partsongs, and sacred works including six masses – all in his short thirty-one year life. Franz was the fourth of five children of Franz Theodor Schubert and Elisabeth (Vietz) Schubert who survived childbirth; an additional nine children of his parents died in childbirth.

Although they were not professional musicians, Schubert and his family were music lovers. Young Franz began his first music lessons at the age of six when his brother Ignaz gave him piano lessons. At age seven, he was sent to audition with composer Antonio Salieri. Salieri responded by including Schubert as a mezzo-soprano on a list of nine singers fit to sing for services at the imperial *Hofkapelle* (court church) where Salieri worked. At age eight, Schubert began violin lessons with his father and began studying counterpoint, figured bass, singing, and organ from Michael Holzer, the organist at the Schubert family's parish church. In 1808, Schubert passed the highly competitive audition for the *Hofkapelle* choir and gained the added benefit of admission and free tuition and board at the Kaiserlich-königliches Stadtkonvikt (Imperial and Royal City College) where he remained for five years. Music played an important role in life at the college. Schubert played second violin in the orchestra and it was in this group that he gained his first exposure to the orchestral works of Mozart, Haydn and Beethoven.

Schubert's first surviving compositions appear to have been written when he was just thirteen years old. Beginning at around 1811, Schubert played viola in a string quartet with his father and two of his brothers during his breaks from school. It was for this group that he wrote his first string quartet, which he followed with three additional string quartets between September 1812 and March 1813.

Schubert's compositional output exploded in his late teens: he wrote nearly 150 songs in his eighteenth year alone. In 1814, Schubert averaged 65 bars of new music each day – an extraordinary output – while working full time as a teacher for his father's school, taking composition lessons with Salieri twice per week, attending concerts and operas, and socializing. Yet, despite the huge body of works that Schubert composed in his teen years, the first public performance of one of his secular works didn't take place until 1818, when he was twenty-one years old.

In his twenties, Schubert experienced periods of musical and financial success and failure. While his songs gained significant acclaim among the public, his attempts at opera were largely failures. Performances of Schubert's works increased in regularity during his twenties. In addition, between 1821 and his death in 1828, more than 100 opuses of his music were published. While almost two-thirds of his published opuses during his lifetime were devoted to lieder, not a single one of his orchestral works was published during his lifetime. In addition, he was able to get only a handful of his youthful sacred works published. Nearly forty years after his death, less than half of his music was in print.

Descriptions of Schubert by his friends and acquaintances note his sharp changes of mood, frequent irritability, and antisocial behavior as well as a tendency toward excess. In 1857 Schubert's friend, Eduard von Bauernfeld, wrote, "Schubert had, so to speak, a double nature, the Viennese gaiety being interwoven and ennobled by a trait of deep melancholy. Inwardly a poet and outwardly a kind of hedonist." Other accounts tell of Schubert's excessive drinking, smoking, and sexual relations. Early biographers downplayed or ignored these facets of Schubert's personality, choosing instead to emphasize his relationships with women despite somewhat meager evidence. Meanwhile these same biographers glossed over Schubert's many close associations with men. Regardless of the nature of his sexual excesses, the latter ultimately led to his demise. By January 1823 he began showing the symptoms of what most likely was the venereal disease syphilis. Despite his poor health during many of his final years, Schubert remained productive for most of this period. Six years after first contracting syphilis, he finally succumbed to it.

Schubert's Mass Settings

Although perhaps best known today for his lieder, solo piano works, and symphonies, sacred vocal music forms a substantial component of Schubert's oeuvre. In addition to six Latin masses, one German mass, and one German Requiem, he also composed 30 motets, several cantatas, and an unfinished oratorio. Schubert's Mass No. 3 in B-flat Major (D 324) – featured on today's program – is generally not well known or often performed today.

In addition to his six Latin mass settings, Schubert also composed the *Deutsche Messe* (German mass), which is based not on the Latin liturgical text, but a sequence of German poems by Johann Philipp Neumann (1774-1849). Schubert wrote his first Latin mass in 1814. By far his most well-known and frequently performed sacred work today is his second mass, the Mass in G Major, which he composed in less than a week in March of 1815. He began his third Latin mass, the Mass in B-flat Major on

November 11th of the same year. The remaining Latin mass settings were completed in 1816, 1822, and 1828, and the *Deutsche Messe* was completed in 1827.

With the exception of his Mass in G Major, the remaining five Latin masses are all of the *missa solemnis* type – masses intended for festive occasions that required larger-than-normal instrumentation for the time. In addition, *missa solemnis* masses involve extensive rendering of Latin text, either dividing the five or six traditional mass texts into multiple movements or writing lengthy movements with multiple tempo changes per movement. As was typical of the time, all six of Schubert's Latin masses are divided into six movements (Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei).

Mass No. 3 in B-flat Major, D 324

The occasion for which Schubert's Mass No. 3 in B-flat Major (D 324) was composed is unknown, but it is believed that the soprano solos were written for Therese Grob, suggesting that it was written for the church where Schubert sang as a youth, the Lichtental Parish Church in Vienna. Schubert scored the Mass in B-flat Major for soprano, alto, tenor, and bass (SATB) soloists, SATB choir, two oboes, two bassoons, two trumpets, timpani, strings, and organ.

The standard Catholic liturgy consists of Ordinary and Proper parts. The mass Ordinary consists of texts and prayers that repeat at every service, whereas the mass Proper consists of texts and prayers that are unique to the saint or event celebrated on a particular day within the liturgical calendar. A typical mass composition sets five sections of the Ordinary: the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei. Within the mass service, the music is interspersed with spoken prayers and other texts that are delivered by the celebrant. As a result, composers typically set the five parts of the mass Ordinary as individual movements. However, in the Viennese tradition, the Sanctus is divided into two movements: Sanctus and Benedictus. Both masses on today's program follow the six-movement Viennese mass structure.

While Schubert certainly follows many of the traditions and conventions of the mass form during his time, he also breaks with tradition in many ways. The tripartite structure of the *Kyrie* text traditionally is set in an ABA form in which the A sections are sung by the choir to the *Kyrie* text. The B section traditionally consists of the *Christe* text, is often sung by a soloist or soloists, and is usually written in a contrasting musical style, tempo, and key. While Schubert does follow this general structure, the B section is unusual in that it features three distinct sections within it. In addition, the B section includes both the *Kyrie* and *Christe* texts rather than just the *Christe* text.

Schubert divides the extended 'Gloria' into three large sections that, like the 'Kyrie', follows an ABA structure. After opening with a somewhat unusual instrumental introduction consisting of the strings and woodwinds playing in octaves, the celebratory nature of the opening *Gloria* text is performed by the full chorus and orchestra. The contrasting middle section of the 'Gloria' shifts to D minor and features the bass, tenor, and soprano soloists. Here we see another instance of Schubert's somewhat unorthodox treatment of the Latin mass text: he repeats the line *Domine Deus...miserere nobis* (Lord God...have mercy on us) twice and completely eliminates the following line, *suscipe deprecationem nostrum* (receive our prayer). The result is a unified textural and musical structure in which each solo line concludes with the chorus singing the words *miserere nobis* (have mercy on us). An additional result, and perhaps Schubert's primary intent, is the placement of additional emphasis on the portion of the Gloria text that petition's for the Lord's mercy. Beginning with the words *Quoniam tu solus* (For

You alone), the final large section of the 'Gloria' returns to the opening musical material, and concludes with grand *fugato* on the words *cum Sancto Spiritu* (with the Holy Spirit).

As with the previous two movements, Schubert divides the 'Credo' into three large sections. The movement opens with the chorus in octaves on the words *Credo in unum Deum* (I believe in one God). This short melody recurs throughout the movement and is the principal source of musical unity in the movement. The contrasting middle section features the solo quartet, and the final section returns to the movement's opening musical material. As with the 'Gloria,' Schubert leaves out an entire line of the 'Credo' text: this time the line *Et unam sanctam catholicam et apostolicam Ecclesiam* (And I believe in one holy Catholic Church), a line that he left out of all six of his Latin masses.

The omission of portions of the Latin mass text is not unusual in Schubert's masses. Some scholars have suggested that these text omissions may have been an oversight or that they reflect local liturgical traditions. However, Schubert scholar John Gingerich makes a convincing argument that these text changes are primarily due to Schubert's personal beliefs: in some cases, he emphasizes some aspects of the liturgy, while in other areas, he eliminates parts of the liturgy that do not square with his personal beliefs. The mass texts that Schubert omitted have been enclosed in brackets in the 'text and translations' section of this program booklet.

The short, prayerful 'Sanctus' for chorus and full orchestra is followed by the equally short, celebratory *Osanna* section. Again Schubert follows tradition by setting the 'Benedictus' for solo voices. The texture throughout is largely homophonic, with an intimate accompaniment provided mostly by strings and woodwinds. The movement concludes with an exact repetition of the *Osanna* section from the 'Sanctus.'

Schubert divides the 'Agnus Dei' into two large sections. The 'Agnus Dei' text contains a three-part structure that is nearly identical except that the final line ends with *dona nobis pacem* (grant us peace) rather than *miserere nobis* (have mercy on us). Schubert inserted an additional *miserere nobis* at the end of the third line in order to create a unified text structure that he could reflect in the musical structure. The result is a structure that is much like the structure of the middle section of the 'Gloria': a soloist or soloists sing the first part of each line of text, with the chorus responding *miserere nobis*. Featuring frequent alternation between the solo quartet and the chorus, the 'Agnus Dei' concludes with a celebratory *dona nobis pacem* text in a lilting 6/8 meter.



Wolfgang Amadeus Mozart (1756-1791)

After traveling and performing throughout much of Europe during Mozart's early childhood, the Mozart family returned to the family's hometown of Salzburg, Austria on January 5, 1769 – three weeks before Mozart's thirteenth birthday. By this time Mozart had achieved a significant reputation as both a composer and a performer, and in October of that year he was named honorary Konzertmeister (Concertmaster) at the Salzburg court. However, less than three months later Mozart and his father, Leopold, left for what would be the first of several trips to Italy.

While in Italy, Mozart and Leopold resumed their typical travel routine, stopping at any location where Mozart might perform for an influential nobleman. As always, Mozart and Leopold hoped to gain more favorable employment opportunities for Mozart and his family, opportunities that might elevate their social status as well. In addition to establishing a network of potential patrons, Mozart was able to absorb the Italian compositional styles through his contacts with many Italian composers and performers. In the spring and fall of 1770, Mozart visited Bologna, where he studied composition and counterpoint with theorist and composer Padre Martini.

In March of 1771, after a fifteen month journey in Italy, Mozart and Leopold returned to Salzburg, where the Mozart family remained for much of the 1770s. In Salzburg, both Mozart and Leopold were employed by the court of the Archbishop of Salzburg. Although this arrangement provided the family with a steady source of income, it did not fully satisfy the ambitions of the Mozart family.

In March of 1772, Hieronymous Colloredo was elected as the new Archbishop of Salzburg following the death of Archbishop Schrattenbach. Colloredo sought to modernize the archdiocese and to rid it

of what he considered to be excesses and superstitious traditions. He reduced the length of the mass and placed restrictions on the performance of purely instrumental music as well as some instrumentally accompanied sacred vocal music. These new restrictions on music for the church were not popular with the musical establishment in Salzburg and certainly not with the Mozart family. In a letter to Padre Martini, a frustrated Mozart wrote:

Our church music is entirely different from that found in Italy, for here a Mass (including a Kyrie, Gloria, Credo, Sonata on the Epistle, Offertory and Motet, Sanctus and Agnus Dei) may not last longer than three quarters of an hour. The same holds true for the high holy Masses at which the Archbishop himself officiates. You can easily see that it is very difficult to create a work of importance with these restrictions, especially when I am required at the same time to provide such a Mass with full orchestral background – trumpets, drums, etc.

Throughout the 1770s Mozart and Leopold continued seeking employment opportunities that would provide Mozart and the family with a higher income, increased social status, and more opportunities for Mozart to perform and compose music without the restrictions imposed by Archbishop Colloredo. In the summer of 1777 Mozart wrote to the Archbishop asking to be dismissed from employment by the court. The Archbishop responded by dismissing both Mozart and his father Leopold, leaving the family without a steady income from the Archbishop's court. As a result, in September 1777 Mozart and his mother set out on a trip seeking suitable employment for Mozart – a trip that ultimately proved unsuccessful. After extended stops in several German cities, they arrived in Paris in March of 1778. Tragically, Mozart's mother became ill while in Paris and died just a few months later. In a letter sent at the end of August, Leopold informed Mozart that the position of court organist in Salzburg had been offered to Mozart. In addition, the Archbishop offered a salary increase over Mozart's previous position as well as a generous leave policy. Mozart seemingly showed only moderate enthusiasm for the newly offered position: he took nearly four months to return to Salzburg. When he finally arrived in late January 1779, however, the twenty-three-year-old Mozart formally petitioned for the position, which the Archbishop granted him.

Following a final quarrel with the Archbishop, Mozart moved to Vienna in 1781. Upon arriving in Vienna, he boarded with the Weber family and met his future wife, Constanze Weber, whom he married in August 1782. Together they had six children, two of whom survived infancy. In Vienna, Mozart established himself as a keyboard player and mounted very successful concerts with himself as soloist. Mozart's financial situation during his Vienna years varied considerably. His period of great financial success was followed by years of financial difficulty. On September 6, 1791, Mozart fell ill in Prague at the premiere of his opera *La clemenza di Tito*. He died at his home on December 5, 1791 at the age of thirty-five. He received a modest funeral as was customary in Vienna. However, his reputation was strong at the time of his death, and the memorial services and concerts held in Vienna and Prague after his funeral were well attended.

During his Vienna years, Mozart composed many of his best-known symphonies, concertos, and operas. He also began his *Requiem*, which remained unfinished at the time of his death. In all, he composed over 600, many of which are considered pinnacles of their forms.

'Coronation' Mass in C Major, K. 317

Mozart composed the 'Coronation' Mass in C Major shortly after his return to Salzburg as the newly appointed court organist, completing it on March 23, 1779. Although the 'Coronation' title might lead one to guess that Mozart composed the Mass for a coronation ceremony, it was composed for performance at Salzburg Cathedral, probably for the *Osterfest* on April 4 and 5, 1779. It is believed that the 'Coronation' nickname became attached to the work as a result of performances in 1791 when Antonio Salieri conducted it as part of the coronation of Leopold II of Bohemia.

One of 17 mass settings composed by Mozart, the 'Coronation' Mass is scored for SATB soloists, SATB choir, two oboes, two trumpets, two horns, timpani, three trombones, string orchestra, and a continuo group consisting of organ, cello, bass, and bassoon. Following Salzburg tradition, the work is scored for string orchestra without violas. This evening's performance includes every instrument except the trombones, which can be dispensed with since they merely double other instrumental or vocal parts. Mozart's inclusion of the 'festival' orchestra instruments (horns, trumpets and timpani) and the mostly C major tonality throughout give the overall work a celebratory character. One can imagine why Salieri chose this work for the coronation of a king.

As noted earlier, Archbishop Colloredo's reforms included a requirement that the mass music last no more than three quarters of an hour. At approximately twenty-five minutes in length, this Mass meets the Archbishop's time restrictions despite the lengthy text that had to be set to music. Mozart achieved this time restriction by mostly setting the text syllabically (one note per syllable rather than multiple notes per syllable) and he mostly refrained from repeating text. In addition, the Mass is largely homophonic (all voices singing at the same time with the same rhythm). Polyphonic sections (sections where each voice-part is rhythmically independent) generally require more time to realize; as a result, Mozart minimizes polyphony.

At just thirty-one measures in length, the 'Kyrie' movement is fairly short. Mozart sets it in a standard tripartite (ABA) form. The contrasting B section, sung by soprano and tenor soloists, is somewhat unusual in that it includes both the *Kyrie eleison* and *Christe eleison* text rather than the more common practice of setting only the *Christe eleison* text in the B section.

The triple-meter 'Gloria' is written in sonata form. Sonata form consists of three main sections: an exposition in which new material is presented; a development area, which often moves into a new key; and a recapitulation, which brings back the material from the exposition. The exposition opens with the full chorus singing a fanfare-like motive. The introduction of the solo quartet marks the beginning of the development section, which modulates to the dominant key area. The recapitulation brings back the opening material beginning with the words *Quoniam tu solus Sanctus*. The full chorus and soloists alternate throughout the movement.

The 'Credo' is written in rondo form, a form in which a principal theme alternates with one or more contrasting themes. The opening thematic material, characterized by an upwardly rising orchestral bass line and a *rauschenden* (rushing) violin texture, is heard in the four-measure instrumental introduction and returns six times over the course of the movement. As with the 'Gloria' movement, the chorus and soloists alternate throughout.

The fairly short 'Sanctus' movement is divided into two major sections: the *Sanctus* text and the *Osanna* text. The *Sanctus* text is filled with symbolism of the numbers three and six. The text itself comes from Isaiah 6:3 (symbolism from its placement in the Bible), which describes the prophet Isaiah's vision of the throne of God surrounded by six-winged seraphim. Additionally, the word *Sanctus* is repeated three times in the liturgy. Mozart represents this symbolism musically by setting the 'Sanctus' movement in a slow triple meter. Because of the slow tempo, each beat of the triple

meter is typically divided into two, resulting in six beats per measure. The 'Osanna' section immediately follows in a joyous duple meter. The 'Benedictus' is the only part of the Mass that is sung entirely by a solo quartet. The quartet is interrupted by the full chorus singing an abbreviated form of the previous 'Osanna' material. After a return of the quartet, the final 'Osanna' sung by the full chorus completes the movement.

The 'Agnus Dei' is divided into two major sections. The opening section features a lyrical soprano solo in F major, the only movement of the work that departs from the predominant C major tonality. The second part of the 'Agnus Dei' is indicative of the festive character of the overall work. Composers traditionally set the *dona nobis pacem* (grant us peace) text as a prayerful, often solemn plea for peace. However, in the 'Coronation' Mass, Mozart sets this text in a lively tempo with the full chorus accompanied by fanfare-like punctuations from the brass and timpani.

What you will hear today, then, are two works by two young musical prodigies, both of whom died in their thirties. Schubert and Mozart were just eighteen and twenty-three years old, respectively, when they wrote the works on today's program. Although these works were written over two centuries ago, the music still captivates performers and listeners of today.