An Eclectic Mass

A Graduate Choral Conducting Recital

The Western Illinois University Singers
Ethan Ivey, graduate conductor
Hyerin Tark, piano

Tuesday, April 15, 2014
COFAC Recital Hall
1:00 PM
PROGRAM

Kyrie
Giovanni Pierluigi da Palestrina
from Missa Brevis
1525-1594

Gloria
Wolfgang Amadeus Mozart
from Coronation Mass
1756-1791

Alison Huntley, soprano; Samantha Heaton, alto;
Eric Mohlis, tenor; Jordan DePatis, bass

Credo
Franz Peter Schubert
from Mass in G
1797-1828

Sanctus
Josef Gabriel Rheinberger
from Cantus Missae
1839-1901

Agnus Dei
Glenn McClure
from St. Francis in the Americas: A Caribbean Mass
b. 1961

Barksdale Bryant; Nina Blaszka;
José Clavell; Kaitlin Gimm, percussion

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TEXT & TRANSLATIONS

Kyrie
Kyrie Eleison  Lord have mercy.
Christe Eleison.  Christ have mercy.
Kyrie Eleison.  Lord have mercy.

Gloria
Gloria in excelsis Deo.  Glory be to God on high,
Et in terra pax hominibus and on earth peace, good will
tboaee volunatatis. towards men.
Laudamus te.  Benedictimus te.  We praise thee, we bless thee,
Adoramus te.  Glorificamus te.  we worship thee, we glorify thee,
Gratias agimus tibi propter we give thanks to thee for
magnam gloriam tuam. thy great glory,
Domine Deus, Rex caelestis, O Lord God, heavenly King,
Deus Pater omnipotens. God the Father Almighty.
Domine Fili unigenite, O Lord, the only-begotten Son,
Jesu Christe. Jesus Christ;
Domine Deus, Agnus Dei, O Lord God, Lamb of God,
Filius Patris. Son of the Father.
Qui tollis peccata that takest away the sins of the
mundi, miserere nobis. world, have mercy upon us.
Qui tollis peccata mundi, suscipe Thou that takest away the sins of the
deprecationem nostram. world, receive our prayer.
Qui sedes ad dexteram Thou that sittest at the right hand of God
Patris, miserere nobis. the Father, have mercy upon us.
Quoniam tu solus Sanctus. For thou only art holy;
Tu solus Dominus. thou only art the Lord;
Tu solus Altissimus, thou only art the most high,
Iesu Christe. O Christ,
Cum Sancto Spiritu, with the Holy Ghost,
in gloria Dei Patris. in the glory of God the Father.

Credo
Credo in unum Deum. I believe in one God,
Patrem omnipotentem, The Father Almighty,
factorem caeli et terrae, Maker of heaven and earth,
visibilium omnium et invisibilium. and of all things visible and invisible.
Et in unum Dominum, And in one Lord,
Jesum Christum Jesus Christ
Filium Dei unigenitum, the Only-begotten Son of God.
Et ex Patre natura ante omnia saecula. Born of the Father before all ages.
Deum de Deo, lumen de lumine, God of God, Light of Light,
Deum verum de Deo vero. True God of True God.
Genitum, non factum, Begotten, not made,
consubstantialem Patri: of one substance with the Father.
per quem omnia facta sunt. By whom all things were made.
**Credo (cont.)**


Who for us men and for our salvation came down from heaven. And became incarnate by the Holy Spirit of the Virgin Mary: And was made man. He was also crucified for us, suffered under Pontius Pilate, and was buried. According to the Scriptures. He ascended into heaven and sits at the right hand of the Father. He will come again in glory to judge the living and the dead: His kingdom will have no end. And in the Holy Spirit, the Lord and Giver of life, Who from the Father and the Son. Who together with the Father and the Son is adored and glorified, and who spoke through the prophets. And one, holy, Catholic and Apostolic Church. I confess one baptism for the forgiveness of sins. And I await the resurrection of the dead and the life of the world to come. Amen.

**Sanctus**


Holy, holy, holy, Lord God of Hosts. Heaven and earth are full of your glory. 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. Lamb of God, who take away the sins of the world, have mercy on us. Lamb of God, who take away the sins of the world, have mercy on us. Lamb of God, who take away the sins of the world, grant us peace.
Giovanni Pierluigi da Palestrina (1525-1594) is arguably the most well known Italian composer of the Renaissance period. He was a member of the Roman School of music composition and often worked directly with the Vatican. As a result, his polyphonic style became the standard in Rome and throughout Europe. Palestrina is also considered the "savior of church music" through his work for the Council of Trent, an ecumenical council of the Catholic Church who were dissatisfied with the polyphonic treatment of text in sacred music due to a lack of clarity. Palestrina’s Missa Papae Marcelli was composed to persuade the Council of Trent that a ban on polyphonic church music was unnecessary. Palestrina's Missa Brevis was published in 1570 in his third book of masses. It is frequently performed due to its short duration and clarity of texture. The Kyrie introduces a notable feature throughout the mass, the descending minor third followed by a brief scalar ascent, which returns in each movement. It is separated into three distinct sections based on text and is written in an early polyphonic style.

Wolfgang Amadeus Mozart’s (1756-1791) Mass in C major, nicknamed the Coronation Mass, is the most popular of his sacred works produced during his time in Salzburg, Germany. It is a missa brevis, or short mass, because of the necessity to keep services shorter in Salzburg. According to Mozart himself, "A mass with all its movements must not last more than 3 quarters of an hour." Therefore, the mass required a grand ceremonial setting but also needed to be compact. It is composed in a Baroque style and is a representative example of Mozart's creative compositional method. Gloria is the second movement of the Coronation mass and opens with a pure C major tonality, declaring the text "Gloria in Excelsis Deo.” The entire mass is celebratory in nature but the Gloria stands out in that regard as the text directly exclaims man's desire to praise and glorify God as well as proclaiming the joy of Jesus taking away the sins of the world. The soloists contrast with the larger choral forces and the instrumental section provides transitional material as well as further contrast with the vocalists.

Franz Peter Schubert (1797-1828) composed over 600 lieder, almost ten complete symphonies, operas, incidental music and numerous chamber and solo piano works. His music was not fully appreciated until decades after his death where it was discovered and shared by Felix Mendelssohn, Robert Schumann and Johannes Brahms. Schubert’s love of experimenting in music manifests itself repeatedly in his work and gives his music an adventurous quality through unconventional instrumental choices or scoring. His Mass no. 2 in G major was composed in 1815 and is the most widely known among his shorter masses. It is scored more modestly than his first, calling only for string orchestra and organ along with vocal forces. It is representative of Schubert’s desire to illicit an overall devotional mood rather than individual text expression like that of his contemporaries. The Credo contrasts the legato choral forces with a driving instrumental accompaniment through stepwise motion. It encompasses the message of the Creed through its clear, text based rhythms and tertian harmonies.
Josef Gabriel Rheinberger (1839-1901) showed exceptional musical talent from an early age, entering the Munich Conservatorium first as a student and later becoming professor of piano and composition. Johannes Brahms is among those composers who’s style influenced Rheinberger, as well as Felix Mendelssohn, Robert Schumann, Franz Schubert and Johann Sebastian Bach. He was a prolific composer, among his works are twelve masses for varying forces, as well as other choral works, operas, symphonies and chamber music. He is primarily remembered today for his numerous organ compositions. The Cantus Missae in Eb is his only mass composed for double choir. It is strongly rooted in older musical traditions and styles, evoking both Palestrina’s style as well as the Venetian choral school while still using 19th century harmonic language. The rich chromaticism and thematic material set this mass apart as one of the great liturgical masses of the 19th century. The Sanctus opens with a heavenly setting on the opening text “Sanctus” contrasting the male and female voices with rich chromatic harmony. From there, Rheinberger sets the Sanctus in a variety of textures based on the rhythmic accent of the text.

Glenn McClure (b. 1961) is a composer, performer and Arts Integration specialist whose compositions have been performed at numerous universities including Florida State University under Dr. André Thomas. McClure’s work focuses on the use of ethnic music styles in classical music forms inspired by his childhood growing up Western New York State where ethnic musical styles were common. To that end, he has composed in Caribbean, Vietnamese and Native American music styles and always searches for ways to combine classical music and various folk music traditions. St. Francis in the Americas: A Caribbean Mass was composed in 1997 and celebrates the marriage of Latin American culture and the spiritual legacy of the medieval Italian saint, Francis of Assisi. Followers of St. Francis have left their mark on the western hemisphere with cities named after him (San Francisco) and customs such as the Nativity scene during Christmas time. The Agnus Dei is arranged in an African singing style with percussion. It is written in call and response form and was inspired by the rhythmic singing style found in Missa Luba, a Kenyan work.
ETHAN IVEY

Ethan Ivey studies choral conducting technique from Dr. James Stegall and organ with Linda Andrews. He previously studied organ with Dr. Anita Werling and voice with Lynn Thompson. During his time at Western, Ethan presented two voice recitals, played on the annual Organ Studio Recital and recently performed on the American Guild of Organists recital. He is active in the Macomb community serving as a musician at Wesley United Methodist Church and as co-director of the 7th and 8th grade Swing Choir at Macomb Junior High School with Mrs. Melanie Butcher. Ethan has also served as a church choir director in Macomb, music director for the Kappa Psi chapter of Phi Mu Alpha, Chorus Master for WIU’s 2013 opera *Pirates of Penzance* and most recently served as assistant conductor for the WIU Madrigal Singers. Ethan is a member of the Western Illinois University Singers, the Madrigal Singers and formerly a member of the Vocal Jazz Ensemble and Concert Choir. During his time with the University Singers, the ensemble has performed professionally with the Peoria Symphony and the Phoenix Symphony and has presented on other professional venues including the Illinois Music Educators Conference and for Dr. Stegall’s 2013 Distinguished Faculty Lecture. He hopes to begin work as a public school choral director starting in the Fall 2014 semester.

ACKNOWLEDGMENTS

I want to express my sincerest thanks and praise to the University Singers for their time and dedication in preparing for this recital. Working with this magnificent ensemble has been a joy and the greatest honor. Thanks to Hyerin Tark for her invaluable contribution as accompanist for rehearsals and performance. I want to express my heartfelt thanks to our visiting instrumentalists and to our soloists for their extra contribution. Finally, thanks to Dr. James Stegall for allowing me to work with the University Singers, for his consistent support as I grow as a conductor and for the example he has set for me during my seven years under his wing.
# UNIVERSITY SINGERS

**SOPRANO**
- Rebeka Barker (Havana)
- Katie Caldwell (Yorkville)
- Mariah Chapdelaine (Rock Island)
- Alison Huntley (New Lenox)
- Lydia Lewis (Macomb)
- Jaquelyn Marec (Plainfield)
- Elizabeth Peregrine (DeKalb)
- Amanda Plumb (Macomb)
- Kayla Steil (Freeport)
- Julie Winter (Arlington Heights)

**ALTO**
- Hannah Blum (Paxton)
- Laura Bremmer (Greencastle, PA)
- Alisabeth Cannon (Roodhouse)
- Jazmine Hamilton (Plainfield)
- Samantha Heaton (Geneseo)
- Abigail Landau (Franklin, TN)
- Jessica Moore (Lockport)
- Caitlin Pennington (Kirksville, MO)
- Sophie Peterson (Oquawka)
- Hannah Porter (Macomb)
- Carolee Stark (Macomb)

**TENOR**
- James Flaherty (Burlington, IA)
- Tyler Hast (Silvis)
- Thomas Heise (Sandwich)
- Joshua Keck (Macomb)
- Jordan Mance (Wheaton)
- Arturo Martinez (Homer Glen)
- Eric Mohlilis (Independence, IA)
- Jack Scherer (Geneseo)
- Brandt Zimmermann (Kewanee)

**BASS**
- Johnnie Campbell (Dolton)
- James Christian Jr. (Davenport, IA)
- José Clavell (Ponce, PR)
- Jordan DePatis (Petersburg)
- Jack Dessent (Deerfield)
- Thaddius Goldner (Sherrard)
- Ethan Ivey (Plainfield)
- Malcolm O’Donnell (Macomb)
- Benjamin Rogers (Savanna)

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**Choral Graduate Assistants**
- José Clavell
- Ethan Ivey
- Eric Mohlilis