Mass No. 3 in f minor
by Anton Bruckner
Mitra Sadeghpour, soprano
Kathryn Proctor Duax, mezzo-soprano
Daniel Newman, tenor
Robert Knight, baritone
Nobuyoshi Yasuda, conductor

Sunday, May 7, 2006, 5:00 p.m.
Gantner Concert Hall
Haas Fine Arts Center
Program

Mass No. 3 in f minor
by Anton Bruckner (1824-1896)

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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 you. We bless you. We worship you. We glorify
you.
We give thanks to you according to your 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.
You who takes away the sins of the world, have mercy on us.
You who takes away the sins of the world, hear our prayer.
You who sits 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.

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 from God, Light from 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 the Son who together with the Father and the 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 Your 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 takes away the sins of the world,
have mercy upon us..
Lamb of God, who takes away the sins of the world,
have mercy upon us.
Lamb of God, who takes away the sins of the world,
grant us peace.
The great Austrian composer, Anton Bruckner, composed his fifth of five settings of the mass during his final years in Linz. He began work on the Mass in F minor in September 1867 and completed the work approximately one year later, immediately prior to his permanent move to Vienna where he assumed the position of Professor of Harmony, Counterpoint, and Organ at the Vienna Conservatory as well as serving as Hofkapelle organist. The composition of his final mass coincided with the completion of his first symphony. The work was first performed in Vienna on June 16, 1872.

The F-minor Mass is a large scale work scored for four vocal soloists, chorus, and full orchestra. The format of the piece follows the usual six-movement presentation of the mass. The Kyrie opens in quiet mystery. Throughout the kyrie statements the piece maintains that sense of mystery before unfolding into a more passionate and hopeful Christe section that features the soprano and bass soloists. The movement ends with a return to the feeling of the opening Kyrie while peppering in some deep cries for mercy.

The Gloria and Credo movements include outstanding examples of text-painting as Bruckner crafts his musical statements around the expansive texts of both of these movements. While both movements are set initially in the key of C-major, the harmonic palate is regularly stretched to include colors not typically found in this key and the tension is constantly building in relationship to the texts. Bruckner creates affective contrasts through his passionate presentation of the “qui tollis” with the more boisterous setting of the “quoniam to solus sanctus” section in the Gloria. This movement closes with a grand double fugue on “in gloria Dei Patris, Amen” that intends to show the glorious nature of God through intense chromaticism and counterpoint. The opening of the Credo reflects the mood of the Gloria, but then moves into E-major with the tenor solo “Et incarnates est” that demonstrates a more delicate and tender mood associated with the incarnation and manger birth. The central passages depicting the crucifixion and resurrection are treated with great dramatic emphasis through carefully crafted orchestration and journey through a variety of key centers before finally resolving to the opening statements in C major at “et in
Spiritus sanctum.” The grand movement closes with statements by the quartet and the choir recalling some earlier themes before concluding with another grand fugal treatment of “et vitam venture saeculi, Amen.”

The final three movements show a more intimate musical expression than what is present in the initial movements. Throughout the final three movements the emphasis is on great beauty rather than on the great drama of the opening sections. The Sanctus quickly displays a variety of interpretations of the response of man to the holiness of God before a more boisterous Hosanna section. The Benedictus is unusual in that while it features the soloists, it uses the choir to a much greater degree than most settings of this movement. The Agnus Dei returns to the f-minor tonality of the opening movement and emphasizes the cry for mercy in the setting of the “Miserere nobis.” The movement and the piece resolves to the parallel major as the plea for peace is expressed and apparently heard through the conclusion of the piece.

Benjamin Korstvedt wrote of the F-minor mass: “The history of the F-minor Mass also reflects the often-uneasy reception of Bruckner’s music by its early interpreters. After two preparatory rehearsals in the winter of 1868/69, the conductor Johann Herbeck set the work aside as ‘too long and unsingable.’ Again in 1872 he found it unmanageable and Bruckner was left to prepare and conduct the Mass’s highly successful premiere in that year. Having heard the work, Herbeck was convinced; he declared, ‘I know only two Masses—this one and Beethoven’s Solemnis!’”

--Alan Rieck
University Symphony Orchestra  
Nobuyoshi Yasuda, conductor

Violin I  
Amanda Buchmeier  
**Peter Chang  
Kim Dreviske  
Laura Hutchens  
Liz Krickhahn  
Nat Shuda  
Meghan Sluga  
Jessica Wahl  
Laura Wenzel

Violin II  
Abby Bordak  
**Allison Bulger  
Kristi Finco  
Allyson Hedding  
Mary Heimerman  
Ann Hepp  
Kelsey Johnson  
Samantha Priebe  
Katie Reimer  
Allison Schoenfeld

Viola  
Katie Atherton  
**Steven Ethington  
Sarah Griesman  
Meredith Hyduke  
Emily Lull  
Martha Seroogy

Cello  
Nathan Brunette  
Katie Douglass  
+ Sacia Jerome  
*Errin Kilgore  
Sarah Larson  
Hayley Nelson  
Amanda Spindler

Bass  
Jeremy Boettcher  
Josh Kimball  
Kevin McInerney  
Josh Mittendorf  
*Kevin Rowe  
Mike Steen

Flute  
*Laura Barth  
Breta Borstad

Oboe  
*Emily Weber  
Lauren Zemlicka

Clarinet  
*Jacob Boyle  
Jim Skaleski

Bassoon  
Makenzie Kojis  
*Claire Tiller

French Horn  
Amy Schmidt  
*Charles Willcutt

Trumpet  
Ryan Cavis  
*Phil Snyder

Trombone  
Randy Pingrey  
*Kenyon Scherman

Tuba  
*Josh Lee

Timpani  
*Ben Lester

** Concertmaster  
* Principal  
+ UWEC Alumni

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Symphonic Choir
Alan J. Rieck, conductor
Melissa Sommers, accompanist
Christine Schweikert & Margaret Aspinwall, sectional leaders

Soprano
Laura Barth
Megan Bernard
Amanda Bremner
Lauren Buelow
Katherine Christians
Lara Conrad
Holly Dow
Jessica Fields
Denise Golat
Rebekah Hagemann
Holly Heffron
Reidun Henrickson
Meta Hilson
Stephanie Holte
Nicole Kunsman
Elsa Lacher
Tessa Lambrecht
Ashley Lund
Claire Martin
Jeni Olson
Megan Peterson
Paula Ramminger
Kirsten Reierson
Mara Rozenberga
Jo Rudrud
Elizabeth Schrader
Christine Schweikert
Dominique Sicard
Kelly Slowinski
Kimberly Tambornino
Tara Tiede
Mary Jo Wagner
Bonnie Wander
Mary Webster

Alto
Elizabeth Aspinwall
Margaret Aspinwall
Nora Beckstrand
Leslie Bergmann
Magie Brennan
Tricia Callaghan
Hannah Chartrand
Caitlyn Christensen
Eimile Cook
Heather Cross
Julie Germain
Lisa Groves
Katie Horn
Melanie Johnson
Kari Lammers
Kate Malone
Andrea Miller
Sara Nemec
Kristina Patrow
Emily Richardson
Sara Ries
Rachel Schumacher
Elizabeth Snyder
Melissa Sommers
Liz Soules
Theresa Soules
Anna Torgerson
Tiffany Torris
Bethany Van Goor
Emily Worzalla
Joanna Wresch
Loretta Young

Tenor
Andrew Arends
Alexander Cobian
Gary Crabtree
David Krajnik
George Luedtke, Jr.
Brian Mixtacki
Stephen Nikolai
Jason Price
Jordan Rooker
Paul Saganski
Darren Strong
Jason Sunde
Shea Thongnaum
Tim Vander Kamp
Mike Wolter

Bass
Jordan Benedict
Luke Dallagrana
Aaron Dettmann
Bob Euler
Mark Frie
Joel Kleven
Robert Langer
Darren LaPage
Gabe Paul
Caleb Price
Dillon Probst
Eric Schansberg
Tyler Schroeder
Zachary Schroer
Matt Schuehle
Robert Schumacher
Adam Van Goor
Kevin Vig
Paul Wratkowski
Symphonic Choir

The Symphonic Choir, Alan J. Rieck, conductor, specializes in the study and performance of music composed for chorus and orchestra. The Symphonic Choir is one of seven choral ensembles on the UW-Eau Claire campus, recognized as “Wisconsin’s Singing University.” The group is comprised of students from many scholastic disciplines within the University as well as interested singers from the communities of Eau Claire and the greater Chippewa Valley. Two major concerts are presented each year with the University Symphony Orchestra. Recent works performed include Handel’s Messiah, Brahms’ Ein Deutsches Requiem, Poulenc’s Gloria, Mozart’s Coronation Mass, Opera Choruses by Mozart, Verdi and Bizet, and Orff’s Carmina Burana. This ensemble also performs in the annual Holiday Concert in Zorn Arena.

University of Wisconsin-Eau Claire
Voice and Choral Faculty

Kathryn Proctor Duax  Mezzo-soprano, Coordinator of Voice and Choral Area
Robert Knight  Baritone
Mark Mowry  Tenor
Daniel Newman  Tenor, Women’s Chorus
Alan Rieck  Women’s Concert Chorale, Symphonic Choir
Mitra Sadeghpour  Soprano, Director of Opera and Musical Theatre
Gary Schwartzhoff  Chamber Choir, Concert Choir, The Singing Statesmen, Director of Choral Activities

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