

SOUTH BEND SYMPHONIC CHOIR
IUSB PHILHARMONIC
MICHAEL MITTLEMAN, ORGAN

Present

WOLFGANG AMADEUS MOZART'S

CORONATION MASS
KRÖNUNGSMESSE
K. 317

As it would have been sung at the
PILGRIMAGE CHURCH OF
MARIA PLAIN, SALZBURG 1779



SUNDAY, 11 OCTOBER 1992
7:00 P.M.
ST. JOSEPH CATHOLIC CHURCH
MISHAWAKA, INDIANA

MOZART'S CORONATION MASS

The South Bend Symphonic Choir welcomes you to another of our historical services. Throughout the last several years, in cooperation with local congregations and the help of the IUSB Division of the Arts, we have presented worship experiences highlighting various faiths. These have included a Lutheran service using the music of J.S. Bach (held here at St. Joseph's Church), a contemporary Sabbath Service at Temple Bethel, a Moravian Love Feast, and a Russian Orthodox presentation of the Divine Liturgy of St. John Chrysostom. We hope that you find this evening's presentation of Mozart's Coronation Mass is both enjoyable and prayerful.

* * *

The *Krönungsmesse* (Coronation Mass) seems to have been named for the annual ceremonial crowning of the image of Our Lady of Consolation in the Wallfahrtskirche (pilgrimage church) of Maria Plain near Salzburg. Considered one of Mozart's greatest masses from the Salzburg period, it is not a particularly complicated or long work. Indeed, Mozart's employer, the Prince-Archbishop Colloredo, demanded that it not exceed forty-five minutes.

In 1779 Mozart was twenty-three years old. The child prodigy had grown up. No significant employment had resulted from all of the traveling and self-promotion. He had recently suffered rejection from the woman he loved and his mother had died while accompanying him on tour. Under such difficult circumstances it is no less than amazing that he could write such a stellar and affirming work - such was the genius of Mozart. In the words of Karl Barth:

Mozart's brief lifespan coincided with a period when God was under attack for the great Lisbon earthquake. Theologians and other brave souls were hard put to defend God's "providence." Confronted by such controversies about providence, Mozart clung to the peace of God. He ignored speculative reason's loud demands for praise or blame. Mozart let these problems slip away without a struggle. He refused to be bothered by them. For he had heard (and causes those who have ears to hear even today) what the rest of us will understand only at the end of time—he had heard the complete symphony of God's creative purpose. In light of this "eschatological perspective," Mozart had heard the whole harmony of creation—a harmony that includes shadows, though the shadows are not darkness, the flaws are not failures, sorrow cannot become despair, trouble cannot degenerate into tragedy, and unending sadness does not have to be the last word on life. [*Die Kirchliche Dogmatic III/3* (Zurich, 1950), 337; trans. N. Mitchell, *Assembly* 16:5 (1990), 494-495]

At the end of the eighteenth century, the Catholic Mass in the chapels of princes and prelates was a magnificent spectacle of light, vesture, and ceremonial. Every Catholic composer of the time continued the four-hundred year old practice of providing complete settings for those texts used at every festive Mass (Kyrie, Gloria, Credo, Sanctus/Benedictus, and Agnus Dei), and many of those texts that were proper to each feast (Introit, Graduale, Alleluia or Tractus, Offertorium, and Communio). Although the Council of Trent (1545-1563) insisted that only Latin be sung during the liturgy, by the time of Mozart there was a long tradition in Catholic Germany and Austria of replacing the assigned propers with vernacular hymns, Latin motets, organ or instrumental pieces. Music had long ceased to be an integral part of the liturgy; regardless of whether the choir was present, sang the assigned texts or some others, the priest was required to recite these texts by himself (he also had to read the Epistle and Gospel to himself even when the subdeacon and deacon chanted them aloud). The result was often a concert of sacred music with a simultaneous celebration of the Mass rather than an integrated *Missa Cantata* (sung Mass).

Since the reform of the Catholic Liturgy by the Second Vatican Council (1963-1965), the Mass that is familiar to most Catholics demands a kind of participation virtually unknown by congregations at the time of Mozart. To actually celebrate the renewed Mass with Mozart's music, although not forbidden, would not only militate against the participation most Catholic assemblies have come to expect, it would in no way replicate the experience of the Mass that was presumed by the composer. On the other hand, to celebrate an actual Tridentine Mass simply for the sake of historical accuracy would be an abuse of the indulg to celebrate this ancient rite in certain circumstances.

Herefore, this evening's performance is not an actual liturgical celebration. It is a concert of sacred music which includes only the Coronation Mass itself (Kyrie, Gloria, Credo, Sanctus/Benedictus, Agnus Dei), all the sung parts of the Mass and those few incidental pieces that may have been heard by the congregation of pilgrims at the Church of Maria Plain when Mozart's work was first performed. Although we have no record of the first use of the *Coronation Mass*, it is highly probable that few of the Gregorian Chants assigned for the voice Mass of the Blessed Virgin would have been included. The Introit, *Salve Sancta Parens*, would have been replaced by a choir, or choral or organ piece based on a Marian theme. The Gradual and Alleluia could have been sung in chant or replaced by a vernacular hymn to the Virgin. The Offertory (*Ave Maria*) and Communion (*Beata viscera*) would have been replaced by motets—Mozart's own or those of another composer. After the Sanctus and Benedictus—if the latter was finished before the consecration—another vernacular hymn or motet could be sung before the Lord's Prayer. As indicated in the marginal notes, many of the priest's prayers were read in a low voice or in silence while the choir sang. There were, however, a few moments of interaction: the greetings, the final phrases of the presidential prayers, the readings, preface dialogue, Lord's Prayer, peace, and invitation to communion. All are welcome to join the choir in singing these parts where indicated.

The ceremonial action of the Mass at that time is briefly described in the margin. Although there are indications for sitting, kneeling and standing, all may remain seated throughout. However we do ask that you stand for the singing of the Gospel.



VERA EFFIGIES IMAGINIS B. MARIE VIRGINIS CONSOLATRICES IN PLAIN MIRACULIS FAVORIBUSQUE
 EFFUSIVISSIMIS PROPRIETATIBUS CELEBRATA. HUIUS TEMPLI ALIQUAE PARTES SACRIS QUAM PROPRIETATIBUS
 ET MIRACULIS CELEBRATA. 1. Imago B. Virginis Consolatrix. 2. Basilica B. Virginis. 3. Connexio domus Patrum Benedictinorum. 4. Mons Calvarie. 5. Scenae
 repraesentans Mysterium Christi in Monte Calvarie. 6. Sepulchrum Christi. 7. Hotel Pilgrimorum. 8. Aedificium in quo Imago B. Virginis
 primum exposita fuit.

The inscription on this picture reads

Actual reproduction of the Image of Blessed Most Holy Virgin of Consolation in Plain, graced by the favor of miracles and celebrated by the visits of pilgrims, along with the basilica and other adjacent sacred and secular buildings. 1. Image of the Blessed Virgin of Consolation. 2. Basilica of the Blessed Virgin. 3. Connected House of the Benedictine Fathers; 4. Mount Calvary; 5. Scenes representing the Mysteries of the Lord's Passion on Mount Calvary; 6. Sepulchre of Christ; 7. Hotel of the Pilgrims; 8. Wooden building in which the Image of the Blessed Virgin was first exposed for veneration.

MOZART'S CORONATION MASS

As it would have been sung at the
CHURCH OF MARIA PLAIN
SALZBURG, 1779

INTROIT

The assigned Introit for the Marian Mass.
 "Hail, Holy Mother, who gave birth to the King, who rules heaven and earth forever and ever,
 V. My heart overflows with a godly theme as I sing my ode to the King.
 V. Glory to the Father, and to the Son, and to the Holy Spirit: as it was in the beginning, is now and ever shall be, world without end.

SHORT PRELUDE AND FUGUE IN C MAJOR

J. L. Krebs (1713-1780)

PRAYERS AT THE FOOT OF THE ALTAR

Prae In nomine Patris et Filii, et Spiritus sancti, Amen.
 Introibo ad altare Dei...

In the name of the Father, and of the Son, and of the Holy Spirit.
 I will go to the altar of God...

The Prayers at the Foot of the Altar were said quietly by the priest and the ministers. The choir, meanwhile, sang the Kyrie.

KYRIE

Choir Kyrie eleison (3X)
 Christe eleison (3X)
 Kyrie eleison (3X)

Lord, have mercy.
 Christ, have mercy.
 Lord, have mercy.

After the prayers, the priest ascended to the altar, recited the Introit and Kyrie, and intoned the Gloria.

GLORIA

Prae Gloria in excelsis Deo.

Glorify to God in the highest.

Choir 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 caelestis, Deus Pater omnipotens.

And on earth peace to all people of good will.
 We praise you, we bless you, we adore you, we glorify you.
 We give you thanks because of your great glory.
 O Lord God, heavenly King, God, the Father almighty.

Domine Fili unigenite, Jesu Christe,
 Domine Deus, Agnus Dei,
 Filius Patris:

O Lord, only-begotten Son, Jesus Christ,
 O Lord God, O Lamb of God, Son of the Father:

Qui tollis peccata mundi
miserere nobis,
Qui tollis peccata mundi
suscipe deprecationem nostram,
Qui sedes ad dexteram Patris
miserere nobis.

Quoniam tu solus sanctus,
tu solus Dominus,
tu solus Altissimus,
Jesu Christe;

Cum Sancto Spiritu †
in gloria Dei Patris. Amen

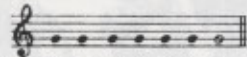
Who take away the sins of the world,
have mercy on us;
Who take away the sins of the world,
receive our prayer;
Who sit at the right hand of the Father
have mercy on us.

For you alone are holy,
you alone are Lord,
you alone are Most High,
Jesus Christ;

With the Holy Spirit †
in the glory of God the Father. Amen

GREETING

[All stand] Priest Dominus vobiscum.



All Et cum spí-ri-tu tu-o.

Priest Oremus.

The Lord be with you.

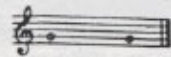
And with your spirit.

Let us pray.

COLLECT

Priest Concede nos famulos tuos, quae-
sumus, Domine Deus, perpetua
mentis et corporis sanitate gaudere
et gloriosa beatæ Mariæ semper
virginis intercessione, a presentis
virginis intercessione, a presentis
liberari tristitia, et æterna perfrui
læctitia. Per Dominum nostrum
...per omnia sæcula sæculorum.

Grant us, your servants, Lord God
to enjoy constant health in mind and
body; and by the glorious intercession
of blessed Mary, ever Virgin, to be
delivered from present sorrows and to
enjoy everlasting happiness.
Through our Lord
...for ages of ages [forever and ever].



All A - men...

The subdeacon, taking the
Epitaphy, moved to the
place where the epistle
was to be sung.

[All may sit]

EPISTLE

Lectio libri Sapientiae. Ab initio
et ante saecula creata sum, et usque ad
futuram saeculum non desinam, et in
habitatione sancta coram ipso ministravi.
Et sic in Sion firmata sum, et in civitate
sanctificata similiter requievi, et in Jerusa-
lem potestas mea. Et radicavi in populo
honorificato, et in parte Dei mei hereditas

WISDOM 24:14-16

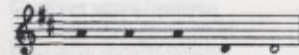
Reading from the book of Wisdom:
From the beginning, and before the
world, I am; in the world to come I
will not cease to be, and in the holy
place I have ministered before Him.
And so was I established in Sion, and
in the holy city I rested, and my power
was in Jerusalem. I took root in an

illius, et in plenitudine sanctorum detentio
mea.

Verbum Domini.

honorable people, and in the portion
of my God his inheritance, and my a-
bode is in the assembly of his saints.
The Word of the Lord.

After the reading:



All De - o grá - ti - as.

Thanks be to God.

The cantor and
schola sang
the Gradual
and Alleluia
from the choir.

GRADUAL

Cantor Benedicta

Choir et venerabilis es, Virgo Maria
quae sine tactu pudoris inventa es
mater Salvatoris.

Cantor Virgo Dei Genitrix, quem totus
non capit orbis, in tua se clausit
viscera

Choir factus homo

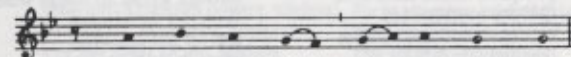
Blessed

and venerable are you, Virgin Mary,
without stain to your virginity you be-
came the mother of the Savior.

O Virgin Mother of God, He whom
the whole world cannot contain, shut
himself up within your womb,
being made human.

ALLELUIA

Cantor Alleluia, Alleluia!



All Al - le - lú - ia, al - le - lú - ia.

Cantor Post partum, Virgo, inviolata
permansisti: Dei Genitrix, inter-
cede pro nobis.

All: Alleluia! Alleluia! (as above)

After childbirth you remained a spot-
less Virgin: O Mother of God, inter-
cede for us.

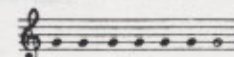
Led by the thurifer,
the deacon or priest
carried the Evangelary
to the ambo to sing
the Gospel.

Please stand

GOSPEL

Priest Dominus vobiscum

The Lord be with you



All Et cum spí-ri-tu tu-o.

And with your spirit.

All made a small cross
on forehead, lips, heart
as the priest sang.

Priest Sequentia † sancti Evangelii
secundum Mattheum

The continuation of the Holy Gospel
according to Luke

LUKE 11:27-28

Please stand

PREFACE

Priest

All

Dó - mi - nus vo - bis - cum. Et cum Spí - ri - tu tu - o.

Priest

All

Sur - sum cor - da. Ha - bé - mus ad Dó - mi - num.

Priest

Grá - ti - as a - gá - mus Dó - mi - no De - o no - stro.

All

Dí - gnus et ius - tum est.

Priest

Vere dignum et iustum est, aequum et salutare, nos tibi semper, et ubique gratias agere: Domine, sancte Pater, omnipotens aeternae Deus: Et te in veneratione beatæ Mariæ semper virginis collaudare, benedicere et prædicare. Quæ et Unigenitum tuum Sancti Spiritus obumbratione concepit et virginitatis gloria permanente, lumen æternum mundo effudit, Jesum Christum Dominum nostrum. Per quem majestatem tuam, laudant Angeli atque Archangeli, Cherubin quoque Seraphim: qui non cessant clamare quotidie, una voce dicentes:

It is truly fitting and just, right and helpful for our salvation that we at all times and in all places give thanks to you, Lord, holy Father, almighty and eternal God, And in venerating the Blessed Mary, ever-Virgin, we should praise and bless and proclaim you. For she conceived Your Only-begotten Son by the overshadowing of the Holy Spirit; and losing not the glory of her virginity, gave forth to the world the everlasting light, Jesus Christ our Lord, through whom the Angels... do praise nor cease to cry out as with one voice saying:

SANCTUS

All kneel (sit)

Sanctus, Sanctus, Sanctus Dominus, Deus Sabaoth. Pleni sunt cæli et terra gloria tua. Hosanna in excelsis.

Holy, Holy, Holy Lord, God of Sabaoth (the hosts) Heaven and earth are full of your glory, Hosanna in the highest.

Reciting the Sanctus quickly, the priest continued with the Canon in silence.

After the Consecration the choir continued the second part of the Sanctus or another piece.

Benedictus qui venit in nomine Domini Hosanna in excelsis.

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

The Canon concluded with the doxology but only the final phrase was sung aloud.

Per ipsum et cum ipso et in ipso, est tibi Deo Patri omnipotenti, in unitate Spiritus Sancti, omnis honor et gloria, per omnia saecula saeculorum.

All A - men.

Through him, with him, and in him be to you, O God, almighty Father, in the unity of the Holy Spirit, all honor and glory for ages of ages.

PATER NOSTER

Priest

Præceptis salutaribus moniti et divina institutione formati audemus dicere:

LORD'S PRAYER

Taught by the saving command and formed by divine institution we dare to say:

All

Pa - ter no - ster, qui es in cae - lis: san - cti - fi - ce - tur no - men

tu - um; ad - ve - ni - at re - gnum tu - um; fi - at vo - lun - tas

tu - a, si - cut in cae - lo, et in ter - ra. Pa - nem

no - strum co - ti - di - a - num da no - bis ho - di - e; et di - mit - te

no - bis de - bi - ta no - stra, si - cut et nos di - mit - ti - mus de - bi -

to - ri - bus no - stris; et ne nos in - du - cas in ten - ta - ti -

o - nem; sed li - be - ra nos a ma - lo.

The priest continued in silence, "Libera nos..." until:

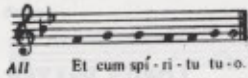
...Per omnia saecula saeculorum.

All A - men.

Priest

Pax Domini sit semper vobiscum.

The peace of the Lord be with you always.



All Et cum spi - ri - tu tu - o.

AGNUS DEI

Kneel [or Sit]

Choir

Agnus Dei, qui tollis peccata mundi, miserere nobis (2X)
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, you take away the sins of the world, have mercy on us.
Lamb of God, you take away the sins of the world, grant us peace.

The priest continued with private preparation for Communion and at High Mass the deacon recited or sang the Confiteor on behalf of the people. The priest then took the host and facing the communicants said:

Priest

Ecce, Agnus Dei, ecce qui tollis peccata mundi.

Behold the Lamb of God, who takes away the sins of the world.

The communicants replied three times:

Domine, non sum dignus ut intres sub tectum meum, sed tantum dic verbo et sanabitur anima mea.

Lord, I am not worthy that you should enter under my roof; but only the say the word and my soul will be healed.

At the time of Mozart, few besides the ministers would receive communion on an ordinary Sunday. The choir sang the Communion Antiphon or a Motet.

COMMUNION

Ave verum Corpus, natum de Maria virgine, Vere passum, immolatum in cruce pro homine; cujus latus perforatus, unda fluxit cum sanguine. Esto nobis praegustatum in mortis examine.

AVE VERUM, K. 618

Hail, true Body, born of the Virgin Mary, Who truly suffered and was sacrificed on the cross for humanity; Whose pierced side streamed with water and with blood. Be for us a foretaste (of heaven) when we are in the agony of death.

After Communion the priest returned to the altar for the cleansing of the vessels, then he read the communion antiphon quietly: "Blessed is the womb of the Virgin Mary, which bore the Son of the Eternal Father." Then, the post-communion prayer was sung aloud.

All stand

Priest Dominus vobiscum.

The Lord be with you.



All Et cum spi - ri - tu tu - o.

Priest Oremus.

And with your spirit. Let us pray.

Sumptis, Domine, salutis nostrae subsidiis: da, quaesumus, beatae Mariae semper Virginis patrocinium nos ubique protegi; in cuius veneratione haec tuae obtulimus majestatis. Per dominum nostrum Jesum Christum ... saecula saeculorum

Having received this aid to our salvation, we ask, Lord, that we may everywhere be protected by the patronage of blessed Mary ever Virgin, in whose veneration we have offered this sacrifice to your majesty Through our Lord, Jesus Christ... for ever and ever.



All A - men.

Then, the dismissal.
Again:

Priest Dominus vobiscum.

The Lord be with you.



All Et cum spi - ri - tu tu - o.

And with your spirit.

Priest or Deacon
Ite, missa est.

Go, this is the dismissal.



All De - o - gra - ti - as.

Thanks be to God!

After a silent thanksgiving:

Priest Benedicite vos omnipotens Deus, Pater, et Filius, et Spiritus Sanctus.

May almighty God bless you, the Father, Son and the Holy Spirit.



All A - men.

Before leaving the altar, the priest read the prologue of John's Gospel in a semi-audible tone. Reverencing the altar with a kiss, he and the ministers returned to the sacristy. If a bishop had been the celebrant, he would have gone through the church giving a blessing to the assembly. There was no exit song or chant, but outside of Lent, the organ or orchestra played during this recessional.

ORGAN RECESSIONAL

PRELUDE IN C MAJOR, BWV 567

Johann Sebastian Bach (1685-1750)

DRAMATIS PERSONAE

SINGING THE PARTS OF THE MINISTERS

Priest/Celebrant	Rev. James Stoyle
Subdeacon/Lector	Mr. Johan van Parys
Cantor	Dr. John K. Brooks-Leonard

SOUTH BEND SYMPHONIC CHOIR

Sopranos	Altos	Tenors	Basses
Ginny Long-Cecil*	Mary Kay Davies	Aaron Bobson*	Harold Langland
Alliene Chamberlin	Carol Dooley	David Fyr	Robert Nelson*
Ann Divine*	Eileen Maher	Art Gruber	Charles Scott
Tori Freel	Leone Michel	Herman Hoffman	John Smith*
Elizabeth Henderson	Mary Mills*	Richard Koons*	Rod White-Stevens*
Janet Kagerise	Kimberly Rehffuss	Karl Marcussen	Jim Thomas
Eileen Lauer*	Ann Ullman	Robert Zoerner*	Thomas Unbaugh*
Sue Petty*	Bernadette Zoss		
Cynthia Sellers			
Joan Tweedell			

Robert W. Demaree, Musical Director

* Soloists

IUSB PHILHARMONIC

Violin I	Cello	Bassoon
Esin Boal, Concertmaster*	David Machavariani*	Ric Lynn*
Marisa Sakaguchi	Arleen Kuilland	
Debby Tapley		Trumpets
	String Bass	Craig Heitger*
Violin II	Waldir Bertipaglia*	Richard Lovin
Kathleen Kohn*		
Sami Shafii	Oboe	Timpani
Tracy Spagnola	Andrea Mather*	Kent Arnsbarger*
	Dawn Barrier	

Michael J. Esselstrom, Conductor

* Principal Player

Faculty Coaches

Associate Professors Kathryn Votapek, Thomas Rosenberg, Aaron Berofsky, and David Harding

We wish to acknowledge with profound gratitude the contributions of the following persons to this evening's program.

South Bend Symphonic Choir

John Long, Assistant Conductor	Mary Mills, President
Ginny Long-Cecil, Assistant Conductor	Mary Kay Davies, Vice-President
Beverly McGhee, Choir Liaison	Barbara Shelby, Secy-Treas.
	Michael Hales, Librarian

IUSB Division of the Arts

Mark Todd, Production Coordinator
Alice Slatton, Graphic Designer

Technical and Special Assistance

Ann Divine, Research Coordinator
John Brooks-Leonard, Notre Dame Center for Pastoral Liturgy, Historical Research, Program and Notes
Rev. James Stoyle, Associate Pastor, St. Thomas the Apostle Catholic Church, Elkhart
Rev. Robert Yast, Pastor, St. Joseph's Catholic Church, Mishawaka