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Presents

Anton Bruckner
Choral Masterpieces

Steven Fox, Music Director

Saturday, June 10, 2017 at 8pm
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Sunday, June 10, 2017 at 8pm

Bethlehem Lutheran Church

Ridgewood, NJ

Anton Bruckner

Choral Masterpieces

PRO ARTE CHORALE

Steven Fox, *Conductor*

New Jersey Wind Symphony

Dr. Chris Wilhjelm

Pre-Concert Lecture, Andrea Covais

PROGRAM

5 Motets

Virga Jesse

Locus Iste

Ave Maria

Christus Factus Est

Os Justi

∞ Interval ∞

Mass in E Minor

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About Pro Arte Chorale

Pro Arte Chorale, an all-volunteer chorus now celebrating its 53rd season, is one of New Jersey's most prominent choral organizations. The Chorale has appeared in major concert venues across the region including the New Jersey Performing Arts Center, Avery Fisher Hall, Alice Tully Hall, Carnegie Hall, and the South Orange Performing Arts Center. In addition to its own subscription series in Bergen County, the Chorale has appeared with the New Jersey Symphony Orchestra, New York Philharmonic, American Symphony Orchestra, Westfield Symphony Orchestra, Mark Morris Dance Company, and the New York Chamber Symphony. Currently under the musical direction of Steven Fox, the Pro Arte Chorale has also been conducted by Joshua Greene, David Crone, Roger Nierenberg, Bart Folse and John Nelson. In addition, the Chorale has sung under the batons of Nicholas McGegan, Zubin Mehta, Julius Rudel, Hugh Wolff, Zdenek Macal, Yuri Temirkanov, Leon Botstein, Gerard Schwartz, and David Wroe.



Conductor **Steven Fox** is now in his fifth season as Music Director of The Pro Arte Chorale. He is also Artistic Director of The Clarion Orchestra and The Clarion Choir, and Founder of Musica Antiqua St. Petersburg, which he established as Russia's first period-instrument orchestra at the age of 21. In recent seasons he has made his debut as a guest conductor with Philharmonia Baroque Orchestra in San Francisco, Handel and Haydn Society in Boston, Juilliard415 at Lincoln Center, the Charleston Symphony Orchestra and the Quebec Symphony Orchestra. From 2008 to 2013 he was an Associate Conductor at New York City Opera, and he has served as Assistant Conductor for the Metropolitan Opera Lindemann Young Artists Program and Juilliard Opera. He recently conducted a new production of Mozart's *Magic Flute* at l'Opéra de Québec and is leading Clarion for the second year in performances at the Metropolitan Museum of Art.

Recognized as a leader in his generation of conductors, Steven has been called 'an esteemed director' by *The New Yorker*, 'visionary' by *BBC Music Magazine*, and 'a conductor to watch' by *Seen and Heard International*.

Steven graduated as a Senior Fellow with High Honors from Dartmouth College and with 'distinction' from the Royal Academy of Music, London, where he was later named an Associate in 2010. He has given master classes and clinics at Dartmouth College, The Juilliard School, and Yale University, where he served for two years as preparatory conductor of the Yale Schola Cantorum.

About the Artists



Janet Montgomery has won acclaim as a pianist, organist, coach, and conductor. She has appeared in concert at venues ranging from Carnegie Hall and the Kennedy Center to Washington National Cathedral, and the Juilliard School. She has accompanied such groups as the New York Choral Society, the Gregg Smith Singers, Musica Sacra, and the Masterwork Chorus. She is a founding member of the Serafini Brillanti Trio; the group has recorded a CD and has performed extensively in New Jersey, Florida, and the Chicago area. Ms. Montgomery is the director of music at the Community

Church of Glen Rock and is the accompanist and keyboard assistant at the Barnert Temple of Franklin Lakes. She is also on the music faculty of the Dwight Englewood School. Ms. Montgomery graduated from the Oberlin Conservatory with a bachelor's degree in piano performance and has a master's degree in accompanying from the Manhattan School of Music. She also holds the AAGO certification from the American Guild of Organists.



Dr. Christian Wilhjelm, conductor, professional musician and educator, has been the New Jersey Wind Symphony's Musical Director since it was founded in 1983. He was also Music Director of the renowned Goldman Memorial Band in New York City. As a guest conductor, Dr. Wilhjelm has conducted the West Point Band, the United States Army Field Band, the Virginia Wind Symphony, the Allentown Band, the Hanover Winds, the Raritan Wind Symphony, and the Norwalk Symphony. Dr. Wilhjelm has been the conductor of the annual New York City Tuba Christmas since 2000. He was recently

appointed the conductor of the Ramapo College Concert Band. As a French horn player, he has performed under the world's great conductors including Leonard Bernstein, Seiji Ozawa, Sir Colin Davis and Arthur Fiedler.

Dr. Wilhjelm has played the French horn with the Boston Symphony, the Boston Pops and, as a principal, with the Boston Ballet Orchestra, the Boston Opera Orchestra and the Richmond Symphony. An honors graduate of the New England Conservatory, he received his doctorate from Columbia University in 1998. He has been the band director at Pascack Hills High School since 1984. Dr. Wilhjelm was recently honored by his election to the American Bandmasters Association. He is the 2012 recipient of the Outstanding Conductor Award presented by the Association of Concert Bands. Dr. Wilhjelm is the state chair for the National Band Association. In 2013, he was elected to the Board of Directors for the Association of Concert Bands.

The Ridgewood Concert Band (RCB), A New Jersey Wind Symphony, in its 34th season, is one of the leading wind ensembles in the United States. Founded by community leaders, dedicated musicians and Music Director Chris Wilhjelm in

1983, the RCB is committed to engaging and inspiring our audiences with the finest in traditional and contemporary wind literature. Led by Dr. Wilhjelm, the band is composed of professional, amateur and student players drawn from across the tri-state area. On June 1, 2017, the Ridgewood Concert Band formally changed its name to the New Jersey Wind Symphony. The new name better aligns the ensemble with its geographical reach and artistic mission.



Andrea Covais is currently a candidate for the Doctor of Musical Arts degree at City University of New York in voice. Her dissertation and research explores sacred music written by Parisian women for the Catholic Church between 1880 and 1920. Andrea has been a board member of Pro Arte Chorale since 2014, lectured on Vaughan Williams's "*Epithalamion*" both here in Ridgewood for PAC, and in London, and just recently published an article entitled "Navigating the Woods: Getting to Know Ralph Vaughan Williams's *Epithalamion*" in the Ralph Vaughan Williams Society Journal. Andrea is currently a Professor of Voice at the American Musical and Dramatic Academy in New York and Director of Sacred Music at Sacred Heart Parish in Haworth. She serves on the Board of Directors for the National Association of Pastoral Musicians. As a soprano, Andrea has performed throughout the United States and Europe.

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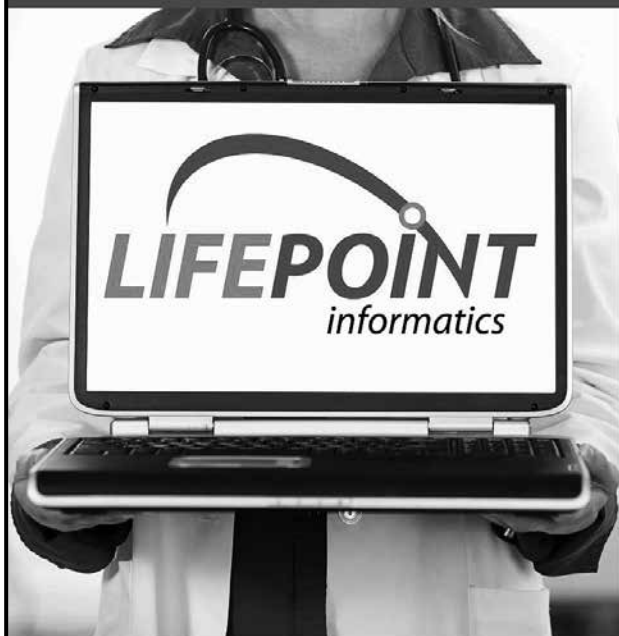
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Program Notes

Anton Bruckner was born in Ansfelden, a small town now a suburb of Linz, Austria in 1824 to a family of farmers and craftsmen dating back to the sixteenth century. Scholar Deryck Cooke writes “He came from the most primitive stratum of European society- the Catholic peasantry. This class was unaffected by growing liberalism and sophistication of European life in general, and its best stock had retained its original characteristics practically unhinged since feudal times- identification with the vast power of nature, a slow and massive strength of character, genuine humility, and an unquestioning childlike faith in God.” The family was poor and deeply religious with a strong passion for music. Bruckner’s father was his first music teacher, starting his son on the organ. When Bruckner lost his father at the age of 13, he was sent to the Augustinian monastery in Sankt Florian to become a choirboy. It was at St. Florian that Bruckner formally studied violin and organ. He played during church services on the organ that would later become known as “The Bruckner Organ,” and became the full time church organist and music teacher. In the 1850’s he began studying with Simon Sechter, Viennese music theorist, and then Otto Kitzler, who both taught Bruckner theory and counterpoint. By the 1860’s he began to develop his mature writing style in the early orchestral works and befriended Franz Liszt, with whom he shared a deep devotion to the Catholic faith. Bruckner later became the music theory teacher at the Vienna Conservatory and later professor at Vienna University.

Known mostly for his groundbreaking symphonic writing (for it was Hugo Wolf who said “I do not hesitate to designate the symphonies of Bruckner as the most significant creations that have been written since Beethoven”), Bruckner’s religious works are some of the most beautiful and most demanding in the choral repertoire, full of frequent tonal changes, large range writing for the singers, and disjunct melodies. His sacred output consists of a *Te Deum*, five Psalm settings, a cantata, a *Magnificat*, forty motets, and seven Masses. Most of the motets were written in either Linz or Vienna. Tonight you will hear the following:

Virga Jesse – This motet sets the *Virga jesse floruit* chant for a cappella mixed choir. Set in the key of E minor, listen for a quote from the Dresdner Amen (a sequence of six notes sung by German nineteenth-century choirs in Saxony) and an Alleluia quote from Händel’s *Messiah*. The text is an expression referring to the Virgin Mary and the birth of Christ. It was composed in 1885 and may have been written for the 100th Anniversary celebration of the Linz diocese. It was performed for the Feast of the Immaculate Conception in the Weiner Hofmusikkapelle. The Bruckner biographer Howie calls this motet “One of Bruckner’s finest.”

Locus Iste – This 1869 gradual (part of the Mass where the text can be changed depending on the week) written in C major beautifully showcases the choir. It was written for the dedication of the votive chapel at the New Cathedral in Linz. The text translates to “This place was made by God.”

Ave Maria – Written in 1861 for seven-part a cappella choir, this piece begins by contrasting the men and women’s choirs, which then unite on the proclamation of the name Jesus. It comes to a dramatic close in a united seven part texture. The text is a supplication the Virgin Mary, the “Hail Mary,” prayer. Tonight you will hear the New Jersey Wind Symphony play a transcription of this piece.

Christus factus est – This gradual written in D minor was dedicated to Fr. Otto Loidol of the Benedictine Monastery of Kremsmünster in 1884. It is scored for eight voice choir, three trombones, and optional strings. It was intended to be used during Holy Week and its text comes from Philippians 2 8:9. Listen for the harmonic tension that builds to an extraordinary climax.

Os justi – This gradual was written in 1879 (the same year as Bruckner’s Sixth Symphony) and requested by Ignas Traumihler, choirmaster at St. Florian. It is composed in the Lydian mode (a major scale with a raised fourth scale degree giving it a quite interesting sound), and its text is based on Psalm 37: 30-31. It has an ABA structure and concludes with a plainchant Alleluia.

Mass No. 2 in E minor

Setting the Ordinary parts of the Mass (those with texts that cannot be changed) and harkening back to the Masses of Mozart and Haydn, Bruckner takes his own *Mass in E minor* to new and unique heights. For eight-part mixed choir and a wind band, the *Mass* was first composed in 1866, then revised by Bruckner in 1882, and finally published in 1896. Notorious for never being content with his writing and always seeking affirmation, Bruckner revised many of his pieces several times throughout his lifetime. The *Mass* was written for the dedication of the Votivkapelle of the New Linz Cathedral. The piece is strongly based in the old church music tradition, and particularly the old Gregorian chant and monastic singing traditions, but achieves new ideals with its great scale and orchestration (particularly the use of brass, which may have been added for the first performance, which was to take place outdoors.) The *Kyrie* is almost entirely eight-part a cappella, harkening back to the music of Palestrina and the great Renaissance masters. The *Gloria* uses contrasting moods in creative ways and ends with a fugue, as in Bruckner's other Masses. The *Sanctus* uses a theme from Palestrina's *Missa Brevis*. Listen for the intonation of the *Gloria* and *Credo* before the choir goes on, a Catholic liturgical tradition often still used today. There are six movements to the piece, with only the *Kyrie* being in a minor key. One can also hear how the *Mass* greatly takes inspiration from the poly-choral and brass works of Gabrielli, organ textures and improvisation, as well as the great works of Richard Wagner, a composer Bruckner idolized.

Pro Arte Chorale is honored to bring this music to our audience this evening. We hope you deeply enjoy!



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Text and Translations

Virga Jesse

Virga Jesse floruit:	The branch from Jesse blooms:
Virgo Deum et hominem genuit:	a Virgin brings forth God and man:
pacem Deus reddidit,	God restores peace,
in se reconcilians ima summis.	reconciling in Himself the lowest with the highest.
Alleluja	Alleluia.

Locus Iste

Locus iste a Deo factus est,	This place was made by God,
Inaestimabile sacramentum,	a priceless sacrament;
irreprehensibilis est.	it is without reproach.

Christus Factus Est

Christus factus est pro nobis obediens	Christ became obedient for us unto death,
usque ad mortem, mortem autem crucis.	even to the death, death on the cross.
Propter quod et Deus exaltavit illum	Therefore God exalted him
et dedit illi nomen,	and gave him a name
quod est super omne nomen.	which is above all names.

Os Justi – Psalm 37:30-31

Os justi meditabitur sapientiam,	The mouth of the righteous utters wisdom,
et lingua ejus loquetur iudicium.	and his tongue speaks what is just.
Lex Dei ejus in corde ipsius:	The law of his God is in his heart;
et non supplantabuntur gressus ejus.	and his steps will not be impeded.
Alleluia.	Alleluia.

Mass No. 2 in E minor

Kyrie

Kyrie Eleison	Lord, have mercy on us
Christe Eleison	Christ, have mercy on us
Kyrie Eleison	Lord, have mercy on us

Gloria

Gloria in excelsis Deo.	Glory to God on high.
Et in terra pax hominibus bonae voluntatis.	And on earth peace to men of good will.
Laudamus te.	We praise thee.
Benedicamus te.	We bless thee.
Adoramus te.	We adore thee.
Glorificamus te.	We glorify thee.
Gratias agimus tibi propter magnam gloriam tuam,	We give thanks to thee for 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, Filius Patris,	Lord God, Lamb of God, Son of the Father.
Qui tollis peccata mundi,	That takest away the sins of the world,
miserere nobis.	have mercy on us.
Qui tollis peccata mundi,	That takest away the sins of the world,
suscipe deprecationem nostram.	receive our prayer.
Qui sedes ad dextram Patris,	That sittest at the right hand of the Father,
miserere nobis.	have mercy on us.
Quoniam tu solus sanctus.	For thou alone art holy,
Tu solus Dominus,	Thou alone art the Lord,
Tu solus altissimus,	Thou alone art most high,
Jesu Christe.	Jesus Christ.
Cum Sancto Spiritu,	With the Holy Ghost
In gloria Dei Patris	In the glory of God the Father
Amen.	Amen.

Credo

Credo in unum Deum.
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum
Jesum Christum,
Filium Dei unigenitum,
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nostram salutem
descendit de caelis.

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 caelum:
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.

I believe in one God,
the Father almighty,
Maker of heaven and earth,
and of all things visible and invisible.
And in one Lord,
Jesus Christ,
Only begotten Son of God,
Begotten of his Father before all worlds.
God of God, light of light,
Very God of very God.
Begotten, not made,
being of one substance with the Father:
by whom all things were made.
Who for us men and for our salvation
came down from heaven.

And was incarnate by the Holy Ghost
of the Virgin Mary:
And was made man.

And was crucified also for us under
Pontius Pilate:
suffered, and was buried.
And the third day He rose again
according to the scriptures.
And ascended into heaven,
and sitteth at the right hand of the Father
And He shall come again
with glory to judge the living and the dead:
His kingdom shall have no end.

And [I believe in] the Holy Ghost, Lord
and giver of life:
Who proceedeth from the Father and Son.

Qui cum Patre, et Filio simul adoratur,
et conglorificatur:

Who with the Father and Son
together is worshipped and glorified:

Qui locutus est per Prophetas.
Et unum, sanctum, catholicam et
apostolicam Ecclesiam.

Who spake by the Prophets.
And in one holy catholic and
apostolic church.

Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
Et vitam venturi saeculi.
Amen.

I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the dead
And the life of the world to come.
Amen.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.

Holy, Holy, Holy
Lord God of hosts.
Heaven and earth are full of thy glory.

Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

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

Benedictus

Benedictus Qui venit in nomine Domini
Hosanna in excelsis

Blessed is he who comes in the name
of the Lord
Hosanna in the Highest

Agnus Dei

Agnus Dei, qui tollis peccata mundi:

Lamb of God, that takest away the sins of
the world,

Miserere nobis.

Have mercy on us.

Agnus Dei, qui tollis peccata mundi:

Lamb of God, that takest away the sins of
the world,

Miserere nobis.

Have mercy on us.

Agnus Dei, qui tollis peccata mundi:

Lamb of God, that takest away the sins of
the world,

Dona nobis pacem.

Grant us peace.

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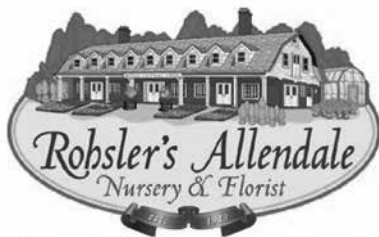
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