

Anthem Notes for November 13, 2016

Kyrie from the *Mass in G* Franz Peter Schubert (1797-1828)

Kyrie Eleison. (Lord, have mercy on us.)
Christe Eleison (Christ have mercy on us.)
Kyrie Eleison. (Lord, have mercy on us.)

Our Sanctuary Choir anthem this morning is a hymn of devotion, a plea for mercy. It is taken from the Franz Schubert *Mass in G*, which our choir will perform in its entirety late this afternoon in a special Evensong Service at 5:30 p.m.

The *Kyrie*, scored for choir and soprano solo, is first movement of the *Mass in G* and is both restrained and feels deeply personal. It conveys an intense plea for forgiveness from the Christ whose Passion redeemed us.



Franz Peter Schubert

The *Kyrie Eleison* text is Greek, not Latin, and goes back to the beginnings of Christianity. Recall that the New Testament was written in Greek, not Hebrew or Aramaic. It is believed by many scholars that Greek was the “lingua franca” of the Graeco-Roman world and the predominant language of the Roman Empire.

The *Kyrie Eleison* plea became a part of early Christian worship that developed over time into the mass in the Byzantine and Eastern Orthodox churches before the split between Eastern and Western churches. Traditionally, each line was sung three times, the three times being an allusion to the Trinity. It was probably incorporated into the Latin mass in the sixth century. Today it is often said or sung in the vernacular during services, but is almost always used in Greek in sacred music.

Schubert composed the *Mass in G* within the space of five days, March 2-7, 1815. It was initially modestly scored for strings, organ, choir, soprano, tenor and baritone solos and is the shortest and simplest of Schubert's masses—and is a favorite of choirs. It was intended for performance in his parish church of Lichenthal (now an area within Vienna).

Like Mozart, Schubert was not a strict Catholic, but he was a deeply religious man and composed significant sacred music during his short life. One of his most well known of his 600+ songs is the beautiful and much-loved “Ave Maria.”

Anthem Notes for November 13, 2016

Kyrie from the *Mass in G* Franz Peter Schubert (1797-1828)

Kyrie Eleison. (Lord, have mercy on us.)
Christe Eleison (Christ have mercy on us.)
Kyrie Eleison. (Lord, have mercy on us.)

Our Sanctuary Choir anthem this morning is a hymn of devotion, a plea for mercy. It is taken from the Franz Schubert *Mass in G*, which our choir will perform in its entirety late this afternoon in a special Evensong Service at 5:30 p.m.

The *Kyrie*, scored for choir and soprano solo, is first movement of the *Mass in G* and is both restrained and feels deeply personal. It conveys an intense plea for forgiveness from the Christ whose Passion redeemed us.



Franz Peter Schubert

The *Kyrie Eleison* text is Greek, not Latin, and goes back to the beginnings of Christianity. Recall that the New Testament was written in Greek, not Hebrew or Aramaic. It is believed by many scholars that Greek was the “lingua franca” of the Graeco-Roman world and the predominant language of the Roman Empire.

The *Kyrie Eleison* plea became a part of early Christian worship that developed over time into the mass in the Byzantine and Eastern Orthodox churches before the split between Eastern and Western churches. Traditionally, each line was sung three times, the three times being an allusion to the Trinity. It was probably incorporated into the Latin mass in the sixth century. Today it is often said or sung in the vernacular during services, but is almost always used in Greek in sacred music.

Schubert composed the *Mass in G* within the space of five days, March 2-7, 1815. It was initially modestly scored for strings, organ, choir, soprano, tenor and baritone solos and is the shortest and simplest of Schubert's masses—and is a favorite of choirs. It was intended for performance in his parish church of Lichenthal (now an area within Vienna).

Like Mozart, Schubert was not a strict Catholic, but he was a deeply religious man and composed significant sacred music during his short life. One of his most well known of his 600+ songs is the beautiful and much-loved “Ave Maria.”

Anthem Notes for November 13, 2016

Kyrie from the *Mass in G* Franz Peter Schubert (1797-1828)

Kyrie Eleison. (Lord, have mercy on us.)
Christe Eleison (Christ have mercy on us.)
Kyrie Eleison. (Lord, have mercy on us.)

Our Sanctuary Choir anthem this morning is a hymn of devotion, a plea for mercy. It is taken from the Franz Schubert *Mass in G*, which our choir will perform in its entirety late this afternoon in a special Evensong Service at 5:30 p.m.

The *Kyrie*, scored for choir and soprano solo, is first movement of the *Mass in G* and is both restrained and feels deeply personal. It conveys an intense plea for forgiveness from the Christ whose Passion redeemed us.



Franz Peter Schubert

The *Kyrie Eleison* text is Greek, not Latin, and goes back to the beginnings of Christianity. Recall that the New Testament was written in Greek, not Hebrew or Aramaic. It is believed by many scholars that Greek was the “lingua franca” of the Graeco-Roman world and the predominant language of the Roman Empire.

The *Kyrie Eleison* plea became a part of early Christian worship that developed over time into the mass in the Byzantine and Eastern Orthodox churches before the split between Eastern and Western churches. Traditionally, each line was sung three times, the three times being an allusion to the Trinity. It was probably incorporated into the Latin mass in the sixth century. Today it is often said or sung in the vernacular during services, but is almost always used in Greek in sacred music.

Schubert composed the *Mass in G* within the space of five days, March 2-7, 1815. It was initially modestly scored for strings, organ, choir, soprano, tenor and baritone solos and is the shortest and simplest of Schubert's masses—and is a favorite of choirs. It was intended for performance in his parish church of Lichenthal (now an area within Vienna).

Like Mozart, Schubert was not a strict Catholic, but he was a deeply religious man and composed significant sacred music during his short life. One of his most well known of his 600+ songs is the beautiful and much-loved “Ave Maria.”

Anthem Notes for November 13, 2016

Page 2

Franz Peter Schubert, born in Vienna, was the son of a parish schoolmaster. He became a choirboy in the Imperial Chapel in 1808 and played violin in the school's orchestra. During his short but prolific life, he produced masterpieces in nearly every genre, all characterized by rich harmonies, an expansive treatment of classical forms, and a seemingly endless gift for melody. Like many other composers, he began his earliest musical training studying with his father and brothers.

While a choirboy, Schubert began to explore composition and wrote a song that came to the attention of the school's director, Antonio Salieri, who was very impressed with the boy's ability. In 1813, after his voice broke, he returned to live with his father, who directed him to follow in his footsteps and become a schoolteacher. Schubert complied and worked miserably in that capacity by day, while composing prolifically by night. He had written more than 100 songs as well as numerous symphonic, operatic, and chamber music scores, before he reached the age of 20. He eventually left his teaching position to dedicate himself completely to musical pursuits. During the summer of 1818, the young composer worked as a private music teacher to the aristocratic Esterházy family.



Parish Church in Vienna where Schubert was baptized and for which he composed the *Mass in G*.

In spite of a very brief life, he left behind an incredible repertoire, including more than 600 songs, 10 symphonies (including the well-known "Unfinished Symphony"), seven masses, 15 string quartets, dances and piano pieces, in all more than 1000 compositions. He brought the art song to its maturity. Schubert's life may be seen as the quintessential example of the Romantic notion of the neglected genius who dies in obscurity. An entire generation had to pass before his most substantial achievements saw the light of day. He is buried in the Central Cemetery in Vienna in the section devoted to famous musicians along with Beethoven, Brahms and others.

Thanks to Gloria Day, soprano soloist.

Please join us for the complete Mass in G this afternoon.

Anthem Notes for November 13, 2016

Page 2

Franz Peter Schubert, born in Vienna, was the son of a parish schoolmaster. He became a choirboy in the Imperial Chapel in 1808 and played violin in the school's orchestra. During his short but prolific life, he produced masterpieces in nearly every genre, all characterized by rich harmonies, an expansive treatment of classical forms, and a seemingly endless gift for melody. Like many other composers, he began his earliest musical training studying with his father and brothers.

While a choirboy, Schubert began to explore composition and wrote a song that came to the attention of the school's director, Antonio Salieri, who was very impressed with the boy's ability. In 1813, after his voice broke, he returned to live with his father, who directed him to follow in his footsteps and become a schoolteacher. Schubert complied and worked miserably in that capacity by day, while composing prolifically by night. He had written more than 100 songs as well as numerous symphonic, operatic, and chamber music scores, before he reached the age of 20. He eventually left his teaching position to dedicate himself completely to musical pursuits. During the summer of 1818, the young composer worked as a private music teacher to the aristocratic Esterházy family.



Parish Church in Vienna where Schubert was baptized and for which he composed the *Mass in G*.

In spite of a very brief life, he left behind an incredible repertoire, including more than 600 songs, 10 symphonies (including the well-known "Unfinished Symphony"), seven masses, 15 string quartets, dances and piano pieces, in all more than 1000 compositions. He brought the art song to its maturity. Schubert's life may be seen as the quintessential example of the Romantic notion of the neglected genius who dies in obscurity. An entire generation had to pass before his most substantial achievements saw the light of day. He is buried in the Central Cemetery in Vienna in the section devoted to famous musicians along with Beethoven, Brahms and others.

Thanks to Gloria Day, soprano soloist.

Please join us for the complete Mass in G this afternoon.

Anthem Notes for November 13, 2016

Page 2

Franz Peter Schubert, born in Vienna, was the son of a parish schoolmaster. He became a choirboy in the Imperial Chapel in 1808 and played violin in the school's orchestra. During his short but prolific life, he produced masterpieces in nearly every genre, all characterized by rich harmonies, an expansive treatment of classical forms, and a seemingly endless gift for melody. Like many other composers, he began his earliest musical training studying with his father and brothers.

While a choirboy, Schubert began to explore composition and wrote a song that came to the attention of the school's director, Antonio Salieri, who was very impressed with the boy's ability. In 1813, after his voice broke, he returned to live with his father, who directed him to follow in his footsteps and become a schoolteacher. Schubert complied and worked miserably in that capacity by day, while composing prolifically by night. He had written more than 100 songs as well as numerous symphonic, operatic, and chamber music scores, before he reached the age of 20. He eventually left his teaching position to dedicate himself completely to musical pursuits. During the summer of 1818, the young composer worked as a private music teacher to the aristocratic Esterházy family.



Parish Church in Vienna where Schubert was baptized and for which he composed the *Mass in G*.

In spite of a very brief life, he left behind an incredible repertoire, including more than 600 songs, 10 symphonies (including the well-known "Unfinished Symphony"), seven masses, 15 string quartets, dances and piano pieces, in all more than 1000 compositions. He brought the art song to its maturity. Schubert's life may be seen as the quintessential example of the Romantic notion of the neglected genius who dies in obscurity. An entire generation had to pass before his most substantial achievements saw the light of day. He is buried in the Central Cemetery in Vienna in the section devoted to famous musicians along with Beethoven, Brahms and others.

Thanks to Gloria Day, soprano soloist.

Please join us for the complete Mass in G this afternoon.