

# **WESTERN RESERVE CHORALE**

**David Gilson, Artistic Director**

## ***Mozart: Celebration and Solemnity***

***Mass in C major (Coronation Mass)***

***Vesperae Solennes de Confessore (The Solemn Vespers)***

**Lauren Vanden Broeck, soprano**

**Joanne Uniatowski, alto**

**Steven Weems, tenor**

**Dominic Aragon, bass**

**Amy Cave, violin**

**Stephen Sims, violin**

**Kelsey Ferguson, violin**

**Kimberly Meier-Sims, violin**

**Zoë Moskalew, cello**

**Ellie Glorioso, cello**

**Sue Yelanjian, double bass**

**Danna Sundet, oboe**

**Virginia Kao, oboe**

**Janice Pylinski, bassoon**

**Emily Shelley, horn**

**Louis Roy, horn**

**Erik Sundet, trumpet**

**Soren Edman, trumpet**

**Tom Pylinsky, trombone**

**Abe Frato, trombone**

**Jc Sherman, trombone**

**Evan Mitchell, timpani**

**Evan Collins, organ**

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**Mozart: Celebration and Solemnity.** This title is a bit of 'false advertising' in that the word 'solemnity' relates to the title of our opening work, *Vesperae Solennes de Confessore*, and that both it and the *Coronation Mass* were written for a 'solemn' or 'high' mass at Salzburg cathedral. The music Mozart wrote for both these works shows little solemnity, but rather demonstrates exuberance, joy, lush lyricism, and dynamic, energetic counterpoint.

The truly solemn aspect of these works may relate most to Mozart's emotional state during the period when these works were written. Very much against his father Leopold's wishes, Mozart had resigned from Archbishop Colloredo's service at the Salzburg Cathedral in 1777 in order to tour continental Europe, with the intention of supporting himself through performances and commissions for new works. Although he had some success, he was no longer the child prodigy who had delighted courts on his first journeys with his father and found that he could not make sufficient money. His father had refused to accompany him, so his mother had done so, but in Paris in the summer of 1778 she died; this was the last straw for Mozart and he reluctantly decided to return to Salzburg. A vindicated (at least in his own eyes) Leopold petitioned Archbishop Colloredo on his reluctant son's behalf for the post of court organist.

Somewhat surprisingly, Colloredo re-employed Mozart in February 1779 with the stipulation that Mozart would compose new works in addition to his court and chapel duties. Unfortunately, the relationship was set to founder from the start. Colloredo was entirely sympathetic to the series of religious reforms instigated by the emperor, Josef II, and made these part of the terms of employment. Josef considered himself to be a child of the Enlightenment, and the Cartesian rationalism of that movement believed that all true knowledge was from the mind, not the emotions, so music was regarded as merely a 'decorative' art. The emperor therefore decided to do away with elaborate, concerted musical settings of the mass, demanding short and relatively simple choral music, without aria-like solos or choral fugues, which he regarded as merely (to use a term of Bertolt Brecht's) 'culinary'. The 'rule' was that all of the music in a service should not exceed 45 minutes' duration in total nor employ operatic conventions. Such restrictions did not appeal to Mozart at all, and Colloredo seemed to take pleasure in rubbing Mozart's nose in his having to return to Salzburg. The new contract stipulated that he must 'unbegrudgingly and with great diligence' discharge his duties both in the cathedral and at court and in the chapel house, and as occasion presents, to provide the court and church with new compositions of his own creation". The words 'unbegrudgingly and with great diligence' indicate very clearly that Colloredo was determined that Mozart should know his place. At table, Mozart was placed above the cooks but below the valets and was refused permission on a number of occasions to earn money by playing at concerts (including one time at a concert attended by the emperor, which would have earned him a fee equivalent to half his annual salary).

It was against this backdrop, with the 23-year-old Mozart in a reflective and solemn mood, that he composed these works. The Mass and the Vespers actually bookend his second stint at the Salzburg Cathedral. The composer's first composition under this new contract was this mass in C-major, which was first performed in Salzburg Cathedral on Easter Day, 4th April 1779. Like almost all of the nicknames given to classical compositions, 'Coronation Mass' ('*Krönungsmesse*' in German) had nothing to do with Mozart or, indeed, its first performance. The usual story is that Antonio Salieri conducted it in Prague at the coronation of Leopold II as King of Bohemia in September 1791 (exactly three months before he is supposed to have murdered Mozart), and the Mass soon became known locally as the '*Krönungsmesse*'. It is also possible that Salieri had directed it at Leopold's own imperial coronation in Frankfurt in 1790. It was heard again in August 1792 at the coronation of Francis I, Leopold's successor as Holy Roman Emperor. It must be admitted, however, that there is no concrete evidence for most of this, as the first properly documented performance is that for the coronation of Francis I.

The *Vesperae Solennes de Confessore* (K.339), or '*Solemn Vespers*', was Mozart's final composition for the Salzburg Cathedral in 1780, before departing his hometown in search of greater artistic opportunities in Vienna. One of two settings Mozart made of the Vesper service, K.339, was probably intended for the celebration of St. Rupert (the 'confessor' of the title and a patron saint of Salzburg). The text consists of five Psalms and the Magnificat canticle. Mozart's conservative employer, Archbishop Colloredo, liked his services short, and demanded that musical settings be straightforward with no repetition of the text. Despite these restrictions, Mozart's music abounds in exuberant imagination. Each movement seems an attempt by the composer to overcome Colloredo's restrictions in a different way. *Dixit Dominus* is high-energy exposition of the text by the chorus, with limited involvement by the solo quartet. As the opening part of the Vespers, it resembles an operatic overture in atmosphere. The *Confitebor* increases the involvement of the soloists, with brief opportunities for vocal display. The *Laudate Dominum* is one of Mozart's masterpieces—his love of the soprano voice is amply displayed in long, luxurious lines over a simple, guitar-like accompaniment. In the *Laudate Pueri*, Mozart demonstrates his developing mastery of the counterpoint, writing an antique-style movement that presages his later fugal masterpieces in the *Requiem*.

### **David Gilson, Artistic Director**

Information about this concert, the Chorale, and more can be found on our website  
[www.WesternReserveChorale.org](http://www.WesternReserveChorale.org)

We invite you to enjoy our past concert recordings on our YouTube channel: [www.youtube.com/WesternReserveChorale](http://www.youtube.com/WesternReserveChorale)



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## **DAVID GILSON, ARTISTIC DIRECTOR**

David Gilson has served as Artistic Director for the Western Reserve Chorale since 2012. He also serves on the faculty of Case Western Reserve University and holds degrees in music from Allegheny College and the Cleveland Institute of Music (CIM) with major studies in the fields of vocal performance, choral conducting and Dalcroze eurhythmics.

David has served as the director of music for Church of the Saviour (Cleveland Heights), Chagrin Falls UMC, and Bethany Covenant Church (Lyndhurst). He has also conducted North-East Ohio ensembles including Choral Arts Cleveland, the Singers' Club of Cleveland, the University Circle Chorale and Chamber Choirs, and the CIM Singers.

Having stepped down from the Cleveland Institute of Music following a 30-year career of administration and teaching on the faculty (choral conducting and eurhythmics), he currently works for the Cleveland Heights/University Heights school district.

David appeared as the guest conductor/clinician for the Fireland's District Music Festival. Additionally, he has also served as choral director for Park Synagogue, Pathfinder Music Camp, and the Allegheny College Chapel Choir.

As a vocalist, David has appeared numerous times as a recitalist in Northeast Ohio, Florida, New York and Pennsylvania and as soloist with various choral ensembles. He has appeared in musicals and operas including productions with the Chagrin Valley Little Theatre, CIM Opera, and Lyric Opera Cleveland.

## ***Western Reserve Chorale***

**For over 30 years, the Western Reserve Chorale WRC has carried out its mission to enhance the quality of life for Greater Cleveland residents by providing free, high quality choral music performances.**

**With over 100 singers from across Northeast Ohio, comprising various musical backgrounds, the WRC focuses on traditional choral standards and works for chorus and orchestra. The WRC's repertoire encompasses many periods and styles, from classical to modern, and includes newly commissioned compositions. Some highlights from WRC's recent performances are works by Haydn, Beethoven, Schubert, Mozart, Dan Forrest, Karl Jenkins, Ola Gjielo, John Rutter, & John Willcocks.**

**New members are welcome. Rehearsals are on Tuesday evenings, September through May, in Shaker Heights. Please visit our website for more information.**

**[www.WesternReserveChorale.org](http://www.WesternReserveChorale.org) (216) 282-4022**

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***Thank You***

# *Featured Artists*

## LAUREN VANDEN BROECK, SOPRANO

Soprano Lauren Vanden Broeck holds an MM from Peabody Conservatory, where she was awarded the George Woodhead Prize in vocal performance. Recent roles include the Queen of the Night in Mozart's *Die Zauberflöte* (Peabody Institute), and Adina in Gaetano Donizetti's *L'elisir d'amore* (Peabody Institute), Baby Doe in Douglas Moore's *The Ballad of Baby Doe* (Wooster Symphony Orchestra), and *Amore, Poppea* cover in *L'incoronazione di Poppea* (Hawaii Performing Arts Festival). Other featured performances include cover soloist for the 2016 Heroes and Villains concert series at the Baltimore Symphony Orchestra, a 2016 artists' residency with the Astronaut Symphony in Washington D.C., and an honorable mention at the 2024 Concours du Maîtres du Chant in Paris, France. She has been a featured soloist in sacred works such as Vivaldi's *Magnificat RV 610*, Handel's *Messiah*, Bach's *Cantata 51*, and Dan Forrest's *Jubilate Deo*. Lauren's career in music has taken her as far as Haiti, where she did a brief stage conducting *Les Petits Chanteurs*, a choir out of the Holy Trinity Music School in Port-au-Prince. Currently, Lauren teaches privately and serves on the voice faculty at The College of Wooster and performs as a soloist throughout Ohio.



## JOANNE UNIATOWSKI, ALTO

Joanne Uniatowski, Professor at Baldwin Wallace University, holds a Doctor of Musical Arts degree from The Cleveland Institute of Music where she studied with George Vassos. She received a Master of Music degree from the University of Alabama and a Bachelor of Music from the University of Akron. She also holds a language diploma from Jagiellonian University in Krakow, Poland.

Dr. Uniatowski has performed operatic roles with Lyric Opera Cleveland, Cleveland Concert Opera, and Opera Circle. Equally at home as a soloist, Dr. Uniatowski has performed with The Cleveland Orchestra Educational Programs, Mansfield Symphony, PAND (Cleveland), Suburban Symphony, MasterSingers, Inc, Summit Choral Society, The Singers' Club of Cleveland, Choral Arts Society, Heights Chamber Orchestra, and various local choral organizations including Chagrin Valley Choral Union, Western Reserve Chorale, and Medina County Chorus. She is the principal cantor for the Diocese of Cleveland at the Cathedral of St. John the Evangelist.

Dr. Uniatowski also taught at Ashland University and The Cleveland Institute of Music. She was the Executive Director of the Art Song Festival (Cleveland Institute of Music/Baldwin Wallace University) for 15 years. Dr. Uniatowski has become a sought after clinician for master classes in "Cantoring for Roman Catholic Liturgies". Her voice students have been heard on Broadway, network television, national tours, and in major graduate programs. In addition to teaching voice, Dr. Uniatowski has also taught Phonetics (for all voice primaries), English Diction and Literature (for vocal performance majors), Italian Diction and Literature (for vocal performance majors) and Vocal Pedagogy.

## STEVEN WEEMS, TENOR

Steven Weems' musical journey began at the age of 4 while singing in his church adult choir. Throughout his early childhood, Steven was seen in local plays and tv commercials and at the age of 9, he co-starred in *The Walk*, a full feature movie directed and filmed in his hometown of Cleveland, Ohio. He attended Central State University (CSU) and also studied in Salzburg, Austria with the University of Miami Frost School of Music where he gained priceless skills, knowledge, and experiences that further developed his timbre, interpretation, as well as his musicianship.



In addition to being a tenor soloist, Steven sat under the tutelage of Dr. William Henry Caldwell and served as administrative assistant, tour manager, and eventually interim conductor to the Grammy nominated CSU Chorus, participated in several Master Classes with award winning artists; including acclaimed Metropolitan Opera tenors, George Shirley and Richard Fracker; Roderick Dixon from *Three Mo' Tenors* and also represented CSU in the inaugural performance of *The 105 Voices of History* National HBCU Choir at the Kennedy Center.

Steven has traveled singing throughout the United States, Austria, France, Germany, China, and has received numerous awards including a winner from the Ohio Advanced Men's Division of the National Association of Teachers of Singing and has taught music at Cuyahoga Community College Creative Arts Academy. In February, 2024, Steven was featured as guest soloist and conductor at the Lake County Choir Festival with a combined 400 student choir.

Mr. Weems has been a featured soloist with Karamu House in the Broadway Musical of *Black Nativity*, *The Dayton Opera*, all three of *The Cleveland Orchestra's* adult Choruses and was the Chorus Master for the Dayton Contemporary Dance Company's *In the Spirit of...Grace* production.

Recently, Steven was featured in a solo concert as part of the inaugural season of *The Cleveland Orchestra's* Mandel Opera and Humanities Festival. He currently sings with *Linking Legacies*, established his own vocal ensemble, *Quintessence*, and serves as the Choral and Media Director at *The Philippi Missionary Baptist Church* in Cleveland, Ohio.



## DOMINIC ARAGON, BASS

Dominic Aragon is a Cleveland based vocalist known for "his fine singing and acting" ([ClevelandClassical.com](http://ClevelandClassical.com)). He regularly performs with *Apollo's Fire Baroque Orchestra*, *BWV: Cleveland's Bach Choir*, *Cleveland Chamber Choir*, and at the historic *Old Stone Church* as a soloist and ensemble musician. In April 2024, Mr. Aragon performed the role of the Celebrant in *Bernstein's MASS* at *Fountain Street Church* in Grand Rapids, Michigan. In 2020, Mr. Aragon completed an Artist Diploma in Voice Performance at the *University of Colorado – Boulder*. While living in the Front Range, he enjoyed

performing with the *Colorado Bach Ensemble* and *Boulder Bach Festival*. In addition to his passion for early music and ensemble singing, Mr. Aragon feels equally at home with contemporary operatic repertoire having performed with the *Ad Astra Music festival* as a resident artist, *Opera Grand Rapids*, *Augsburg University* as a guest artist, and in *Chagrin Art's* production of *Blind Injustice* last summer in the role of the Prosecutor. Exploring and delivering fresh musical styles and more immediate stories to audiences are what draws him to this genre. He currently teaches voice students, courses in Music Education, and vocal/stage directs productions at *Cleveland State University's School of Music*.

# ***Vesperae solennes de confessore - The Solemn Vespers, K 339***

Wolfgang Amadeus Mozart (1756-1791)

The text of Mozart's *Solemn Vespers* consists of the Latin translations of five Hebrew Psalms, and concludes with Mary's song, Magnificat, translated into Latin from the Greek Gospel of Luke. Each poem concludes with the Latin Gloria Patri, a common practice in Christian worship.

## **1. Dixit - Psalm 110**

Dixit Dominus Domino meo;  
Sede a dextris meis,  
Donec ponam inimicos tuos  
Scabellum pedum tuorum.  
Virgam virtutis tuae emittet  
Dominus ex Sion: dominare  
In medio inimicorum tuorum.  
Tecum principium in die virtutis tuae,  
In splendoribus sanctorum:  
Ex utero ante luciferum genui te.  
Juravit Dominus,  
Et non poenitebit eum,  
Tu es sacerdos in aeternum  
Secundum ordinem Melchisedech.

Dominus a dextris tuis,  
Confregit in die irae suae reges.  
Judicabit in nationibus,  
Implebit ruinas:  
Conquasabit capita in terra multorum.  
De torrente in via bibet,  
Propterea exaltabit caput.

Gloria Patri et Filio et Spiritui Sancto.  
Sicut erat in principio, et nunc, et semper.  
Et in saecula saeculorum. Amen

## **2. Confitebor (Psalm 111)**

Confitebor tibi Domine, in toto corde meo;  
In consilio justorum, et congregatione.  
Magna opera Domini,  
Exquisita in omnes voluntates ejus.  
Confessio et magnificentia opus ejus;  
Et justitia ejus manet in saeculum saeculi.

Memoriam fecit mirabilium suorum,  
Misericors et miserator Dominus.  
Escam dedit timentibus se.  
Memor erit in saeculum testamenti sui.  
Virtutem operum suorum  
Annuntiabit populo suo.  
Ut det illis hereditatem gentium;  
Opera manuum ejus veritas et iudicium.

Fidelia omnia mandata ejus,  
Confirmata in saeculum saeculi,  
Facta in veritate et aequitate.  
Redemptionem misit Dominus populo suo;  
Mandavit in aeternum testamentum suum.  
Sanctum et terribile nomen ejus:

Initium sapientiae timor Domini;  
Intellectus bonus omnibus facientibus eum.  
Laudatio ejus manet in saeculum saeculi.

The Lord said to my Lord;  
Sit at my right hand,  
Until I place your enemies  
As a footstool for your feet.  
The rod of your power  
The Lord will send forth from Zion: rule  
In the midst of your enemies.  
Sovereignty is with you on the day of your strength,  
In the splendor of the Holy Ones:  
Out of the womb before the light I begot you.  
The Lord has sworn,  
And will not repent of it:  
You are priest forever  
According to the order of Melchizedek.

The Lord at your right hand  
Crushes kings in the day of his wrath.  
He will pass judgment on the nations;  
He will pile up calamities,  
And shatter heads in many lands.  
He will drink from the rushing stream on the way;  
Therefore he shall lift up his head.

Glory to the Father and to the Son and to the Holy Spirit,  
as it was in the beginning, is now, and forever,  
and for generations of generations. Amen.

I acknowledge you, O Lord, with my whole heart;  
In the council of the just and in the congregation.  
Great are the works of the Lord,  
Chosen by all his desires.  
I acknowledge as well the magnificence of his deeds;  
And his justice endures from generation to generation.

He has made memorials of his miracles,  
A merciful and compassionate Lord.  
He gives food to those that fear him.  
He will remember forever his covenant.  
The power of his works  
Will be announced to his people.  
So that he may give them the inheritance of the nations;  
The works of his hands are truth and justice.

All his commandments are faithful,  
Confirmed from generation to generation,  
Made in truth and fairness.  
The Lord has sent salvation to his people;  
He has given his covenant for eternity.  
Holy and awesome is his name;

The fear of the Lord is the beginning of wisdom;  
All who practice it have a good understanding.  
His praise endures from generation to generation.

### **3. *Beatus Vir (Psalm 112)***

Beatus vir qui timet Dominum,  
In mandatis ejus volet nimis.  
Potens in terra erit semen ejus,  
Generatio rectorum benedicetur.  
Gloria et divitiae in domo ejus,  
Et justitia ejus manet  
In saeculum saeculi.  
Exortum est in tenebris lumen rectis,  
Misericors et miserator et justus.

Jucundus homo,  
Qui miseretur et commodat,  
Disponet sermones suos in iudicio.  
Quia in aeternum non commovebitur.  
In memoria aeterna erit justus,

Ab auditione mala non timebit.  
Paratum cor ejus sperare in Domino.  
Confirmatum est cor ejus;  
Non commovebitur  
Donec despiciat inimicos suos.  
Dispersit, dedit pauperibus,  
Justitia ejus manet  
In saeculum saeculi.  
Cornu ejus exaltabitur in gloria.

Peccator videbit et irascetur,  
Dentibus suis fremet et tabescet;  
Desiderium peccatorum peribit.

### **4. *Laudate Pueri (Psalm 113)***

Laudate pueri Dominum,  
Laudate nomen Domini.  
Sit nomen Domini benedictum ex hoc  
Nunc et usque in saeculum.  
A solis ortu usque et ad occasum,  
Laudabile nomen Domini.  
Excelsus super omnes gentes Dominus,  
Et super coelos gloria ejus.

Quis sicut Dominus Deus noster,  
Qui in altis habitat,  
Et humilia respicit in coelo et in terra?  
Suscitans a terra inopem  
Et de stercore erigens pauperem:  
Ut colloset eum  
Cum principibus populi sui.  
Qui habitare facit sterilem  
In domo, matrem filiorum laetantem.

### **5. *Laudate Dominum (Psalm 117)***

Laudate Dominum omnes gentes;  
Laudate eum, omnes populi.  
Quoniam confirmata est  
Super nos misericordia ejus,  
Et veritas Domini manet in aeternum.

Blessed is the man who fears the Lord,  
Who greatly delights in his commandments.  
His seed will be potent on the earth,  
The generation of the righteous will be blessed.  
Glory and wealth will be in his house,  
And his righteousness will endure  
From generation to generation.  
A light has arisen in the dark for the upright;  
Merciful, compassionate, and just.

Happy is the man  
Who is compassionate and generous,  
Who chooses his words with discretion;  
For he will never be disturbed.  
The just will be eternally remembered,

And will not fear evil tidings.  
His heart is ready to trust in the Lord.  
His heart is strengthened;  
He will not be troubled  
Until he looks down upon his enemies.  
He disperses and gives to the poor,  
His righteousness will endure  
From generation to generation.  
His horn will be exalted in glory.

The sinner will see and be angered,  
Will gnash his teeth and sulk;  
The desires of sinners will perish.

Praise the Lord, O sons,  
Praise the name of the Lord.  
May the name of the Lord be blessed  
From henceforth and forevermore.  
From the rising of the sun to its setting,  
The name of the Lord is praiseworthy.  
The Lord is exalted above all people,  
And his glory is above the heavens.

Who is like the Lord our God,  
Who dwells on high  
And regards the lowly in heaven and on earth?  
Supporting the needy on the earth,  
And raising up the poor from the dust;  
In order to place him  
With the princes of his people.  
Who makes the barren one to dwell  
In a house as the happy mother of children.

Praise the Lord, all nations;  
Praise him, all people.  
For he has bestowed  
his mercy upon us,  
And the truth of the Lord endures forever.

## 6. Magnificat (Luke 1:46-55)

Magnificat anima mea Dominum.  
Et exultavit spiritus meus  
in Deo salutari meo.

Quia respexit humilitatem ancillae suae.  
Ecce enim ex hoc beatam me dicent  
omnes generationes.  
Quia fecit mihi magna,  
qui potens est, et sanctum nomen eius.  
Et misericordia a progenie in progenies,  
timentibus eum.  
Fecit potentiam in brachio suo,  
dispersit superbos mente cordis sui.  
Deposuit potentes de sede et exaltavit humiles.

Esurientes implevit bonis,  
et divites dimisit inanes.  
Suscepit Israel puerum suum  
recordatus misericordiae suae.  
Sicut locutus est ad patres nostros,  
Abraham et semini eius in saecula.

My soul magnifies the Lord.  
And my spirit rejoices in God my Savior.

For he has regarded the lowliness of his handmaiden.  
Behold, from henceforth, I will be called blessed  
by all generations.  
For the Mighty One has done great things for me, and holy is  
his name.  
His mercy is for those who fear him from generation to  
generation.  
He has shown strength with his arm,  
he has scattered the proud in the thoughts of their hearts.  
He has brought down the powerful from their thrones and  
lifted up the lowly.

He has filled the hungry with good things,  
and sent the rich away empty.  
He has helped his servant Israel  
in remembrance of His mercy.  
According to the promise he made to our ancestors,  
to Abraham and to his descendants forever.

# ***INTERMISSION***

For over 30 years, the Western Reserve Chorale (WRC) has carried out its mission to enhance the quality of life for Greater Cleveland residents by providing free, high quality choral music performances.

Your tax-deductible donations allow us to continue to present concerts that are engaging, accessible, and entertaining.

Please leave your contribution with an usher, take home a pre-addressed envelope to mail a check, or use this QR code to donate by credit card.

*Thank you for being an integral part of our harmony!*





## The Keys to Our Sustained Success

Western Reserve Chorale is launching a capital campaign for eighty-eight keys (a piano equal to our artistic requirements) and a vision for our future (working with a consultant to explore opportunities to grow and forge a sustainable future for our chorale).

We thank you for your continued engagement with WRC. Thank you for considering a thoughtful contribution to the Keys to our Sustained Success campaign. Collectively we can meet our pressing needs and transform them into opportunities for the Chorale's success for decades to come.



### PIANO FUND

The WRC needs your support to fund the purchase of a piano which will be equal to the artistic needs of the group for both rehearsal and performance. It became evident that the size and timbre of sound needed to best match the artistry of the Chorale will require us to raise \$60,000. You are a key to our success and every donation will be most welcome. We have established the following contribution levels for listing in our concert programs and website:

**Persons of Note; (buy one of 88 keys on a piano) \$500+**

**Harmonies: (any two notes create harmony) \$1000+**

**Pentatonics: (the intervals of the five black keys in an octave) \$2500+**

**Chromatics (all 12 notes in a full octave) \$6000+**

### CONSULTANT SUPPORT

As we look to the future, we see tremendous opportunities to grow and forge a sustainable future for our chorale. We have the right people with the right talent to make Western Reserve Chorale as successful as we desire. After much discussion with the chorale staff and board, we have hired a consultant to help us collectively review our vision for the future and develop ways better market our 'brand' to prospective singers and funding agencies alike. We have established the following campaign contribution levels for this fund:

**\$100+ Collaborator • \$250+ Mission Supporter**

**\$500+ Visionary • \$1,000+ Longevite Advocate**

Western Reserve Chorale is a registered nonprofit 501(c)3 organization.

Your donation is 100% tax-deductible.

Details and online donations:  
[westernreservechorale.org](http://westernreservechorale.org)

Your check may be mailed to:  
Western Reserve Chorale  
c/o First Baptist Church  
3630 Fairmount Blvd.  
Shaker Heights, OH 44118

# **Mass in C major - The Coronation Mass, K.317**

Wolfgang Amadeus Mozart (1756-1791)

## **1. Kyrie**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

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

## **2. Gloria**

Gloria in excelsis Deo,  
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 coelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.  
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.

Glory to God in the highest,  
And peace on earth to men of good will.  
We praise you, we bless you,  
We worship you, we glorify you.  
We give you thanks for Your great glory.  
Lord God, King of Heaven,  
God the Father Almighty.  
Lord only-begotten Son, Jesus Christ.  
Lord God, Lamb of God, Son of the Father.  
You who take away the sin of the world,  
Have mercy on us.  
You who take away the sin of the world,  
Hear our prayer.  
You 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 the Most High, Jesus Christ.  
With the Holy Spirit in the glory of God the Father, Amen

## **3. Credo**

Credo in unum Deum, Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium et invisibilium.  
Et in unum Dominum Jesum Christum,  
Filius 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 nos homines et propter nostram salutem  
descendit de coelis.  
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,

I believe in one God, the Father, the Almighty,  
maker of heaven and earth,  
of all that is, seen and unseen.  
And in one Lord Jesus Christ, the only Son of God,  
eternally begotten of the Father,  
God from God, light from light, true God from true God,  
begotten, not made, of one being with the Father;  
through him all things were made.  
For us and for our salvation  
he came down from heaven.  
He became incarnate from the Virgin Mary  
by the power of the Holy Spirit, and was made man.  
For our sake he was crucified under Pontius Pilate;  
he suffered death and was buried.  
He rose again on the third day in accordance with the  
Scriptures;

*(Credo continued...)*

et ascendit in coelum, sedet ad dexteram Patris,  
et iterum venturus est cum gloria,  
iudicare vivos et mortuos, cujus regni non erit finis.

Et in Spiritum Sanctum Dominum,  
et vivificantem,

qui ex Patre Filioque procedit,  
qui cum Patre et Filio simul adoratur,  
et conglorificatur,  
qui locutus est per Prophetas.

Et unam sanctam catholicam et apostolicam Ecclesiam.  
Confiteor unum baptisma in remissionem peccatorum,  
et expecto resurrectionem mortuorum,  
et vitam venturi saeculi. Amen.

#### **4. Sanctus**

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.

#### **5. Benedictus**

Benedictus qui venit in nomine Domini.  
Osanna in excelsis

#### **6. 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.

he ascended into heaven, and is seated at the right hand of  
the Father;

he will come again in glory to judge the living and the dead,  
and his kingdom will have no end.

And I believe in the Holy Spirit, the Lord, the giver of Life,  
who proceeds from the Father and the Son;  
with the Father and the Son he is worshipped and  
glorified.

He has spoken through the prophets.

I believe in one holy catholic and apostolic Church;  
I acknowledge one baptism for the forgiveness of sins;  
I look for the resurrection of the dead,  
and the life of the world to come. Amen.

Holy, holy, holy, Lord God of Hosts.  
Heaven and earth are full of your glory,  
Hosannah in the highest.

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

Lamb of God, who takes away the sin of the world,  
have mercy on us.

Lamb of God, who takes away the sin of the world,  
have mercy on us.

Lamb of God, who takes away the sin of the world,  
grant us peace.

Original Artwork by Ernestine Tahedl

*W. A. Mozart, Coronation Mass*

2024 acrylic on canvas, 48 x 96"

"Classical music inspires me in all its forms. I  
lose myself in the music and try to capture my  
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# ***A Chorus of Thanks to the following:***

**David Gilson and Sara Smith for making  
rehearsals enjoyable and productive.**

**Rev. Kevin W. VanHook, II, George Coulter, & the rest of the  
staff at First Baptist Church of Greater Cleveland.**

**Thank you for making us feel welcome in our new home!**

**Cuyahoga Arts & Culture for an Operating Grant for  
2026 Topp Layer Printing**

**Photographers Kristina DuBois and Peter**

**Nagy Our wonderful Ushers and Volunteers**

***...and to YOU. Thank you for continuing to  
support choral music. We hope you enjoyed this  
concert and come to future events.***

## **Technical Crew**

**Audio Engineer: David**

**Yost Live Stream:**

**David Sullivan**

**Video Production: Bob Sammon**

## **WRC's Corporate Sponsors 2025-26 Season**

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## **WESTERN RESERVE CHORALE**

**David Gilson, Artistic Director**

**Jubilate Deo - June 8, 2025**

**photo by Peter Nagy**



### **SARA SMITH, ACCOMPANIST**

With Bachelor & Masters degrees from The Eastman School of Music, Sara works as an educator, arranger, coach and accompanist in the Cleveland area. Regional venues have included Great Lakes Theatre, Cleveland PlayHouse, PlayHouse Square Foundation, Shaker Ensemble Theatre, Opera Per Tutti, Cleveland Opera on Tour, Blossom Festival Opera, Access to the Arts, and assorted other theatre, dance and choral organizations.

Currently a staff accompanist at Baldwin-Wallace Conservatory, she was previously collaborative staff for 10 years at The Cleveland Institute of Music. She also served as Head of the Accompanying Dept at the Cleveland Music School Settlement, where she was on the piano, accompanying and theory faculties for 18 years.

Sara is a proud member of the American Federation of Musicians, Local 4.

### **STACY NEWMAN, EXECUTIVE DIRECTOR**

Stacy is honored to serve as the Executive Director of Western Reserve Chorale. She has been a member since 2000 and has served on the Board of Directors and was the Soprano section leader.

With the completion of the Chorus Management Institute, Stacy feels confident in helping to grow the Chorale in Access, Diversity, and Equity; engage and grow the Board and general membership, and plan for the future with a strong Mission and Vision. She has learned a great deal about the technical side of operations, including managing the website and graphic design.



Stacy has her BA in Linguistics from Miami University and is an intuitive energy medicine practitioner. She offers private tele-sessions worldwide and mentors practitioners of various healing modalities.

# ***WESTERN RESERVE CHORALE LEADERSHIP***

**David Gilson, Artistic Director**  
**Stacy Newman, Executive Director**  
**Sara Smith, Accompanist**

## **2025-2026 BOARD OF DIRECTORS**

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**Tenor: John Sherck**      **Bass: David Rainey**

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*Would you like to support WRC by serving on a committee or joining our  
Board of Directors? Non-singers are welcome!*

*Please send an email to [WRC@WesternReserveChorale.org](mailto:WRC@WesternReserveChorale.org) to discuss how  
you can get involved.*

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