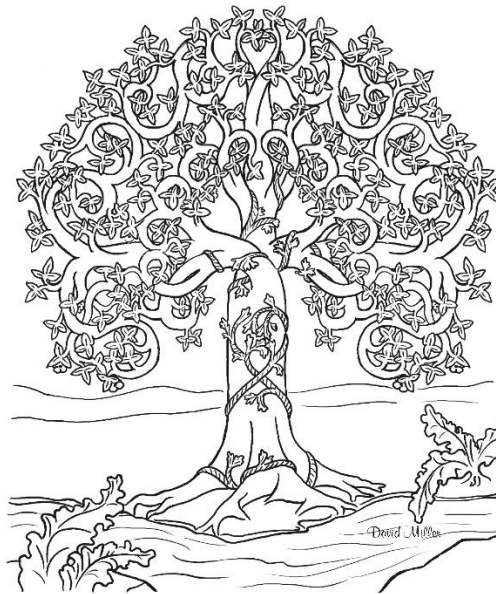


CALVARY EPISCOPAL CHURCH  
WILLIAMSVILLE, NEW YORK

GREAT MUSIC AT CALVARY PRESENTS

# MASS APPEAL

*Music written across the ages for the celebration of the Lord's Supper*



The Choir of Calvary Episcopal Church, Williamsville

Emily Sellitto, soprano

Robert E. Gerst III, baritone

Anna Mattix, oboe and English horn

Gretchen Fisher, violin

Kiersten Fisher, violin and viola

Bryan Eckenrode, 'cello

Peter Gonciarz, organ

Roland E. Martin, music director and conductor

Sunday, February 15, 2026, 4:00 pm

# MASS APPEAL

## *Music written across the ages for the celebration of the Lord's Supper*

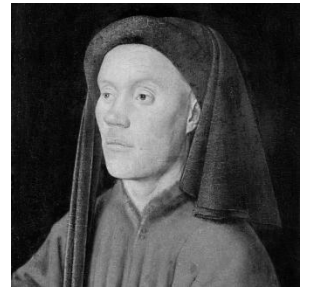
The Mass, or celebration of the Eucharist, or the Lord's Supper, has been enacted in Christian (even pre-Christian) communities since shortly after the death of Christ. Essentially, a Sunday morning liturgical service will be structured around the Mass Ordinary (Kyrie, Gloria, Creed, Sanctus/Benedictus, and Agnus Dei). This does not change from week to week. The bits that do change are known as Propers. Right now, we don't care about those. We're just going to listen to the texts that have generated more choral music than any in history, by far! We hope you enjoy this broad overview across the centuries of this exquisite sacred poetry.

## *Program*

### *Gloria ad modum tubae (Gloria in the style of trumpets)*

**Guillaume Dufay**  
(1397-1474)

This stand-alone setting of the Gloria is written in a strict 2-part canon (like a round), over an ostinato (repeating musical pattern) for two brass instruments, also playing in canon. These will be played by strings and oboe. The piece is raw, energetic, and hardly what one would expect from a choral Mass setting, even this early in history. Imagine the fun he had writing it!



*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 celestis,  
Deus pater omnipotens.*

*Glory be to God on high,  
and on earth peace, good will towards men.  
We praise thee, we bless thee,  
we worship thee, we glorify thee,  
we give thanks to thee  
for thy great glory,  
Lord God, heavenly King,  
God the Father Almighty.*

*Domine Fili unigenite Jesu Christe,  
Domine Deus, Agnus Dei, Filius Patris,  
qui tollis peccata mundi,  
miserere nobis.*

*Lord, the only-begotten Son, Jesus Christ,  
Lord God, Lamb of God, Son of the Father,  
that takest away the sins of the world,  
have mercy upon us.*

*Qui tollis peccata mundi,  
suscipe deprecationem nostrum.*

*Thou that takest away the sins of the world,  
receive our prayer.*

*Qui sedes ad dexteram patris,  
miserere nobis.*

*Thou that sittest at the right hand of the Father,  
have mercy upon us.*

*Quoniam tu solus sanctus,  
Tu solus Dominus,  
Tu solus altissimus, Jesu Christe,  
cum Sancto Spiritu, in gloria Dei patris. Amen.*

*For thou only art holy,  
thou only art the Lord,  
thou only art the most high, Jesus Christ.  
with the Holy Spirit, in the glory of God the Father. Amen.*

Emily Sellitto, soprano solo



This “*Little Organ Mass*” was composed for the Brothers of Mercy in 1775, and dedicated to Saint John of God, the Patron Saint of this order. Its nickname derives from the use of solo organ in the Benedictus, an innovation at the time, as well as solo soprano. *Missa Brevis* implies a “short Mass”, which this is. Oddly, the Kyrie, which contains exactly three words, is about twice as long as the Gloria, which, as you can see from the previous page, has a lot more than three words. Haydn achieves this by utilizing a technique which was very popular in his day: that of singing multiple texts simultaneously! Confusing? You bet! But it was quick, and that was important to certain bishops and archbishops who didn’t particularly want to spend all morning in church. The only text in the Gloria that gets any real focal time is Amen. He spends a page and a half on it (it’s SO charming!) As most of you know, the only thing longer than the Gloria is the Creed (Credo) which Haydn dispenses with in the same manner. A jumble of text until we get to “et incarnatus est...” in the middle, and he really lingers over this (well, the archbishop would not have minded too much, as Haydn flung out the Gloria in about one minute.) When we get to “et resurrexit...” we’re back to the same tangle of text again until we get to Amen. Haydn joyously returns us to the same one that closed the Gloria. The Sanctus is a bit more conventional. Then comes the lovely Benedictus with solo organ and solo soprano, and time is no longer a concern. It is suspended in mid-air so we can glory in Haydn’s gift of heavenly melody. The Agnus Dei is also rather more conventional, but what a magical ending!

### ***Kyrie***

*Kyrie eleison.  
Christe eleison.  
Kyrie eleison.*

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

### ***Gloria***

*(If you don’t know this text by heart, refer back to the previous page.)*

### ***Credo***

*Credo in unum Deum, Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium et invisibilium.*

*We believe in one God, the Father, the Almighty,  
maker of heaven and earth,  
of all that is, seen and unseen.*

*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,  
consubstantiali Patri:*

*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,*

*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,  
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.*

### **Sanctus**

*Sanctus, sanctus, sanctus Dominus Deus Sabaoth,  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.*

### **Benedictus**

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

### **Agnus Dei**

*Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Agnus Deum qui tollis peccata mundi,  
dona nobis pacem.*

*by whom all things were made.  
For us and for our salvation  
he came down from heaven.  
By the power of the Holy Spirit he became incarnate  
from the Virgin Mary,  
And was made man.  
For our sake he was crucified under Pontius Pilate;  
He suffered death and was buried.*

*And he rose again on the third day,  
in accordance with the Scriptures,  
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.  
(We believe) in the Holy Spirit,  
the Lord, the giver of life,  
who proceeds from the Father and the Son.  
With the Father and Son  
he is worshipped and glorified;  
He has spoken through the prophets.  
(We believe) in one holy catholic  
and apostolic Church.  
We confess one baptism  
for the forgiveness of sins,  
we look for the resurrection of the dead,  
and the life of the world to come. Amen.*

*Holy, holy, holy Lord, God of power and might,  
heaven and earth are full of your glory.  
Hosanna in the highest.*

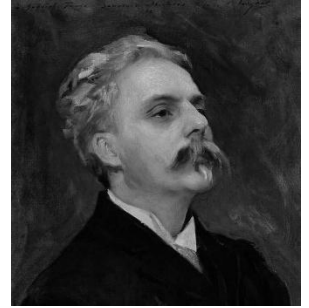
*Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.*

*Lamb of God, who takes away the sins of the world,  
have mercy on us.  
Lamb of God, who takes away the sins of the world,  
grant us peace.*

## ***Messe Basse***

**Gabriel Fauré**  
(1845-1924)

Emily Sellitto, soprano solo



The title *Messe Basse* means “low Mass”, or in this case, a setting without a Gloria and Credo. So, it really means *Missa Brevis*, or short Mass. But Haydn’s *Missa Brevis* had both these movements, shortened as they were by jumbling up the words. In fact, a *Missa Brevis* can be one OR the other: a Mass without Gloria and Credo, or a Mass wherein you compress text in the long sections. Bach had another idea about, as he wrote four of them. His consisted of only Kyrie and Gloria sections, although in these cases, his Glorias were full length, even split up into several sections or movements.

This little Mass, written in 1881, revised and published in 1907, is composed for voix des femmes, or female voices with a soprano solo and organ accompaniment. The lyrical melodies, unsettled but gorgeous harmony, could only come from the hand of Fauré.

The texts are the same as the previous ones. Skip over the Gloria and Creed, because he didn’t write them.

## ***Missa Brugensis*** **(*Mass of Bruges*)**

**World premiere performance**  
Robert E. Gerst III, baritone solo

**Julian Allcock**  
(b. 1961)

This wonderful new work is full of surprises. First, Julian has written a Gloria and Credo, but for a number of reasons, we are presenting it as a *Missa Brevis*, omitting those movements. Second, it is a completely fresh look at the Mass, even though some sections will bow to convention, though in unusual ways. Third, despite Julian’s career as a bass guitarist playing hard rock, his intention was to create a piece of chamber music, sounding on a somewhat smaller scale. Fourth: just listen. You will hear plenty of surprising and wonderful things.



Straightaway, you will hear a head-motif in the strings, a rising e-minor scale with a wrong note (A#). This thematic cell will suffuse much of the music to come, and in each movement.

Kyrie: Scored for male voices only. It is mysterious and vague at the start, but develops an urgency, even desperation, as it progresses. In the end, exhausted, it evaporates into silence.

Sanctus: An innocent beginning, but again, a volatile urgency intrudes until it bursts into a blazing G major coda.

Benedictus: A yearning, soulful theme opens this movement. The Hosanna becomes elaborate with coloratura singing from the solo baritone, echoed by the choral women. Perhaps this is a bit reminiscent of Haydn?

Agnus Dei: A very restrained, spare movement, but not sparing in its emotional content. Full of gorgeous melody and gentle dissonance, it is a perfect ending to this unique composition.

Here is a note from the composer:

*I am in principle a Rock bassist, though with some experience of and education in Classical music, albeit many years ago. The broad genres of Heavy Rock and Baroque have always been closest to my soul.*

*Missa Brugensis is a distillation of my love for both forms of music, inspired also by the historic city of Brugge (Bruges), Belgium where I now live.*

*The piece was created entirely on the bass using an effects unit that allows me to radically alter the sound of the guitar.*

*What you hear today is my transcription of my recording, masterfully arranged by Roland Martin.*

*Some may wonder why I chose the Latin text for a 'modern' work. I am old enough to remember the Catholic Mass regularly conducted in Latin in my local church and have always felt the language to carry a certain gravitas and beauty perfectly suited to a piece of this nature, particularly as I wished to evoke a sense of the Baroque era.*

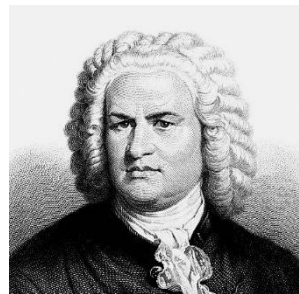
*My aim was also to bring a form of narrative to the text. As a wise man once said to me, the best art allows you to 'create your own story'. Whether you believe or not, I hope I have succeeded in this!*

- Julian Allcock

## **Gloria**

**Johann Sebastian Bach**  
(1685-1750)

On Christmas Day in 1723, at Vespers, Bach premiered his Magnificat in its original version. A year later he presented a highly revised version changing the key from E-flat to D, changing the instrumentation, and chucking out four movements he had written for the original Christmas version. In each version, the text of the Magnificat is divided into twelve separate sections. But in his first version, he inserted short pieces unrelated to the Magnificat text, and with a Christmas theme. One of these is this very brief Gloria movement lasting about one minute. He would have used the instruments at hand to double the voice parts. The text of this Gloria varies slightly from the earlier one in this program, but its meaning is the same. And he sets only the first part of the text. This is what is found in the Gospel of Luke, the song of the angels to the shepherds.



*Gloria in excelsis Deo,  
Et in terra pax hominibus bona voluntas.*

*Glory to God in the highest,  
And on earth peace to men of good will.*

We bookend this concert, then, with two very different Glorias, mostly because we feel we have cheated you out of this marvelous text in the *Missa Brevis* selections we have sung. Next year we'll try to do better. Make sure you come back!

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