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Sacramento Community Center Theater

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UC DAVIS DEPARTMENT OF MUSIC PRESENTS THE

BEETHOVEN: MASS IN C MAJOR, OP. 86

UNIVERSITY CHORUS

WITH MEMBERS OF THE
DAVIS CHORALE AND
UC DAVIS SYMPHONY
ORCHESTRA

MAGEN SOLOMON
CONDUCTING

CAROL KESSLER
SOPRANO

ALEXANDRA
IVANOFF
MEZZO SOPRANO

J. WINGATE
GREATHOUSE
TENOR

MICHAEL YAP
BARITONE

8:00 p.m.
Sunday, 2 December 2001
Freeborn Hall, UC Davis

PROGRAM

Mass in C Major, op. 86 (1807) Ludwig van Beethoven
Kyrie (1770–1827)
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

UNIVERSITY CHORUS 2001–2002

Magen Solomon, conductor
Nathaniel Johnson, assistant conductor
Delphean Quan, accompanist

Sopranos

Heidi Amster
Jessica Baumgartner
Grace Chang
Rose Chao
Cheryl Christenson
Camay Chu
Cynthia Cole
Frances De La Cruz
Virginia Frauenthal
Megan Gardner
Leticia Guzman
Pamela Hale
Yvonne Ho
Melissa Johnson
Szilvia Klement
Karen Kotitschke
Airy Krich-Brinton
Opal Lawler
Ing-June Lu
Karen Maquilan
Jenn Mosbacher
Laura Mosbacher
Joanne Ng
Elizabeth Parks
Elizabeth Pickett
Jenni Rawley
Julie Robinson
Perian Suly
Sophia Tang
Melissa Valdellon

Altos

Barbara Chin
April Ferre
Christina Florente
Irene Florente
Daniëlle Hamer
Jia He
Elizabeth Loomer
Lynda Okeke
Marisa Perez
Kristen Plotnick
Amy Ringer
Bianca Rosenthal
Ashley Meredith Sanders
Lynne M. Swant
Jennifer Thomas
Julie Wang
Sarah Wildman
Flora Wong

Tenors

Jeremy Faust
Steve Geller
Philip Jaw
Daniel Macht
Gary Matteson
Liani Coretta Moore
James Egisto Ratti
Timothy S. Sato
Nathan Zurakowski

Basses

Davis Crawford
Jonathan LaBarge
Anthony Palmere
Keith Rode
Christopher Shimmin
David Trombly

UPCOMING EVENTS

THURS., 6 DEC. • 12:05 P.M. 115 MUSIC
Noon Concert: Young Concert Artist Courtenay Budd, *soprano*. [U]

THURS. 6 DEC. • 8:00 P.M. VARSITY THEATRE
UC Davis Wind Ensemble, Pete Nowlen,
director. [$\$8/\4] *general seating*.

FRI. 7 DEC. • 8:00 P.M. ST. MARTIN'S
EPISCOPAL CHURCH
UC Davis Early Music Ensemble, David Nutter,
conductor. Taverner and others. [$\$8/\4 *in advance*];
suggested donation at the door: $\$8/\4 general seating.

SAT. 8 DEC. • 3:00 P.M. DAVIS ART CENTER
A Family Concert with Lara Downes, *piano*.
Music for children by Debussy, Bartók,
Schumann, and Villa-Lobos. [$\$8/\4] *general*
seating.

SUN. 6 JAN. • 8:00 P.M. DAVIS ART CENTER
Andrew Frank 30th Anniversary concert,
commemorating his thirty years of teaching in
our department. Works by Frank with pianist
Karen Rosenak and members of Empyrean
Ensemble. [$\$12/\6] *general seating*.

THURS., 10 JAN. • 12:05 P.M. 115 MUSIC
Noon Concert: Benaud Duo from London: Kirsten
Le Strange, *violin*, and Roderick Chadwick,
piano. Ravel: *Tzigane*; Shlomowitz: *Deirdre's*
Threat; Beethoven: *Sonata for violin and piano*,
op. 47 ("Kreutzer Sonata").

SUN. 13 JAN. • 3:00 P.M. DAVIS ART CENTER
A Tribute to Jelly d'Aranyi. Works inspired by
the virtuoso playing of the Hungarian female
violinist of the 20s and 30s with Terrie Baune,
violin, and Deborah Clasquin, *piano*. Bartók and
Ravel. [$\$12/\6] *general seating*

WED. 16 JAN. • 8:00 P.M. WYATT PAVILION
Schubert's song cycle *Winterreise* with Jeffrey
Thomas, *tenor*, and Steven Bailey, *piano*. [$\$12/\6]
general seating.

THURS., 17 JAN. • 12:05 P.M. 115 MUSIC
Noon Concert: John Lutterman, *cello*, and other
performers.

THURS., 24 JAN. • 12:05 P.M. 115 MUSIC
Noon Concert: Joan Ball, *piano*. Chopin: *Ballades*
Nos. 2 and 3; Honegger, Barber, and Dutilleux.

THURS., 31 JAN. • 12:05 P.M. 115 MUSIC
Noon Concert: Performers and program tba.

SAT. 2 FEB. • 8:00 P.M. DAVIS COMMUNITY
CHURCH
"Opera Imaginaire" with Judith Nelson,
soprano, David Newman, *baritone*, and
Arcangeli Baroque Strings, Michael Sand,
director, and **UC Davis Baroque Ensemble**,
Phebe Craig and Michael Sand, *co-directors*.
Handel and other works. [$\$12/\6 *in advance*];
suggested donation at the door $\$12/\6 general seating.

THURS., 7 FEB. • 12:05 P.M. 115 MUSIC
Noon Concert: Young Concert Artist Alexander
Fiterstein, *clarinet*. [U]

SUN. 10 FEB. • 8:00 P.M. FREEBORN HALL
UC Davis Symphony, Michael Morgan, *guest*
conductor. Nicolai and Dvořák. [$\$8/\4] *reserved*
seating.

TUES. 12 FEB. • 8:00 P.M. LOS MEDANOS
COLLEGE RECITAL HALL
University Concert Band, Jonathan Elkus,
conductor, with the LMC Educators Band, John F.
Maltester, *director of bands*. [$\$3/\2] *general*
seating. *Tickets only at the door*.

WED. 13 FEB. • 8:00 P.M. VARSITY THEATRE
UC Davis Jazz Band, Mike McMullen, *director*,
with visiting university jazz band. [$\$8/\4] *general*
seating.

THURS., 14 FEB. • 12:05 P.M. 115 MUSIC &
THURS., 14 FEB. • 4:00 P.M. 912 SPROUL
Chinese music lecture-demonstration with erhu
virtuoso Jiebing Chen accompanied by Yang-Qin
Zhao, *yang-qin*. [EA]

SAT. 16 FEB. • 7:00 P.M. FREEBORN HALL
UC Davis Gospel Choir, Calvin Lymos, *director*.
[$\$10/\7] *reserved seating*.

[U] Co-sponsored by University Cultural Programs

[N] No charge

Sweeney Todd, featuring Patti LuPone and George Hearn. In June of 2000, he originated the role of King Edward II in the world premiere of *Gaveston*, a new musical chronicling the love affair between Edward and Piers Gaveston. Other past performances include Quint in Benjamin Britten's *Turn of the Screw* with West Bay Opera, *Dirty Little Showtunes* at the New Conservatory Theatre Center in San Francisco, and performances with the improv troupe, Pacific Playback Theatre. Wingate is embarking on a renewed journey as a singer/songwriter and is working on his first CD, *Ghost Stories*.



Michael Yap, *baritone*, will receive his BS in biological sciences and a minor in music at UC Davis this December. He has appeared with the UC Davis Symphony and University Chorus as soloist in the Duruflé *Requiem* and last year as Polydorus in Berlioz's *L'Enfance du Christ*. Yap was also featured in the UC Davis Music and Theatre and Dance department productions of *Emperor Norton of the USA*, *Cabaret*, *Waiting for Tadashi*, and in this season's *Little Shop of Horrors*. This past March he won the CWC Vocal Competition. During the week he

teaches a third-grade music class at Willow Spring Elementary School through the ArtsBridge program as well as private voice lessons in Davis. Currently he is starring in the independent film *Four Year Plan*, which was recently premiered.

MEMBERS OF THE DAVIS CHORALE

Rachel Day Kessler, *director*

Sopranos

Rachel Kessler
Rebecca Plude
Anne Richardson
Shipley Walters
Judy Weaver

Altos

Leslie Cooper
Kay Dewey
Michelle Hudgins
Melissa Kelly
Julie Kulmann
Lori Leong
Samantha Lucier
Norma Meyer
Lexie Webster

Tenors

John Fetzer
Sue Geller
Rich Kulmann
Gary Madison
Jeff May
Linda Winters

Basses

Jim Hutchinson
Don Kessler
John Meyer
Bryan Plude
Doug Underwood
Dick Walters

MEMBERS OF THE UC DAVIS SYMPHONY ORCHESTRA

D. Kern Holoman, *conductor*

Violins

Alisa Meany,
concertmaster
Teresa Tam
Jane Clayson
Clairelee Leiser
Bulkley
Kazuhisa Sakaguchi
Raphael Moore
Jamie Cline
Dan Woo

Violins II

Fawzi Haimor,
principal
Shari Gueffroy
Barry Kersting
Philip Daley
Jennifer Muncy
Maya Varian

Violas

David Calderon,
principal
Melissa Lyans
Dan Chitwood
Michael Reid

Cellos
Aaron Benavidez,
principal
Shawn Alpay
Chris Allen
Caroline Rougée

Basses

Greg Brucker,
principal
Ashley Thorne
Thomas Dertthick

Flute

Yuko Hoshino
Lindsay LeTellier

Oboe

Jennifer Arnoth
Megan Choi

Clarinet

Erin Dann
Rebecca Repking

Bassoon

Diana Keen
Benjamin
Whitenack

Horn

Randy Bowersox
David Simpson

Trumpet

Toby Glik
Robert D. Pearson

Timpani

Marianne
Chatterton

Continuo

Delphean Y. Quan

PROGRAM NOTES

Beethoven: Mass in C Major, op. 86 (1807)

For flutes I–II, oboes I–II, clarinets I–II, bassoons I–II; horns I–II, trumpets I–II; timpani; strings; organ; soprano, alto, tenor, bass soloists, chorus.

First performed 13 September 1807

Duration: about 1 hour.

In 1806 Ludwig van Beethoven completed an astonishing list of works: the three “Razumovsky” string quartets, the “Appassionata” piano sonata, Fourth Symphony, the Violin Concerto, and most of the Fourth Piano Concerto. These works were well received and enhanced Beethoven’s reputation in Europe. It is during this productive and successful period that Prince Nikolaus Esterházy II commissioned him to compose a mass in honor of his wife’s name day in September 1807.

Though commissions were generally welcomed, this one must also have provoked anxiety in Beethoven for the Prince had been Haydn’s last patron, and in the years before 1802 Haydn had written his six greatest masses to commemorate the very same occasion. Not only would this new work be compared to Haydn’s masterpieces, Beethoven had never even written a mass before. Nevertheless, he fulfilled the commission and, though it was not well-received, Beethoven regarded it highly. His *Missa solemnis* and Ninth Symphony are better known, yet his Mass in C has remained a favorite work (especially among singers) for its elegant balance, lovely melodies, and idiomatic vocal writing.

The work is divided into the usual five sections (*Kyrie*, *Gloria*, *Credo*, *Sanctus/Benedictus*, and *Agnus Dei*) and interweaves the soloists and the chorus throughout. It employs the standard classical orchestra and its form, texture, and balance associate it with classical rather than romantic works. Nevertheless, the characteristic sudden extremes of dynamic, and the dramatic flourishes of Beethoven’s later works appears fleetingly, usually at moments of heightened joy or anguish.

Kyrie

Opening, unusually, with the chorus basses alone, this movement alternates between lyrical and insistent pleading of “Lord have mercy, Christ have mercy.” A tri-partite text, the C major *Kyrie* yields to E major for the *Christe* section and after a brief transition, back to C for the second *Kyrie*, which develops themes from the first two sections. The absence of flutes, trumpets, and timpani lend depth and introspection to the orchestral color.

Gloria

The *Gloria* opens with exuberant scales sweeping in opposite directions. The texture, color and emotion change swiftly as Beethoven elucidates each new text phrase with variations in melody, orchestration, and texture (please feel free to read along with the translation). The mood becomes dark and introspective at *Qui tollis peccata mundi* (“who take away the sins of the world”) with a move to F minor, an uneasy pulsing texture between low and high strings, and an offbeat sobbing motive as the chorus sings *miserere nobis* (“have mercy on us”). The final *Allegro* section, *Quoniam tu solus sanctus*, returns to C major and the contrary-motion scales that opened the movement. The *Gloria*



Carol Kessler, soprano, began her formal vocal training with a bachelor of science degree in music from Indiana University. She went on to perform opera roles, including Susannah in Floyd’s *Susannah*, Rosalinde in Strauss’s *Die Fledermaus*, First Lady in Mozart’s *Die Zauberflöte*, Drusilla in Monteverdi’s *L’incoronazione di Poppea*, and Genevieve in Puccini’s *Suor Angelica*. In 1991 she became a member of the Roger Wagner Chorale and was a soloist on the 1994 tour, which took her through major cities in Japan and Korea. She made her European debut in 1994 with performances of Mozart’s Mass in C and Honegger’s *King David* in the United Kingdom. While living in southern Germany, she appeared as guest soloist in concerts including Beethoven’s *Missa solemnis*, Brahms’s *A German Requiem*, and several Bach Cantatas, and gave her first European solo recital in the greater Stuttgart area. Currently, Kessler teaches music lessons and continues to pursue all opportunities of performing as an operatic singer, recitalist, and concert artist.



Alexandra Ivanoff, mezzo soprano, was educated at the Eastman School of Music and Yale University as both an instrumentalist and singer, with degrees in music theory and voice. She was a prizewinner in the Metropolitan Opera New England Regional, East-West Artists, and Jenny Lind competitions, and has performed as soloist with the Allentown Symphony, the Austin Symphony, and the Yale-New Haven Symphony under the baton of John Mauceri. As a recitalist, she gave her debut in Carnegie Hall’s Weill Recital Hall, toured Sweden, and appeared in the Grazer Dom (Graz, Austria) and the Gardner Museum Recitals in Boston. Ivanoff lived in New York City for many years, appearing on Broadway in *The Threepenny Opera* and off-Broadway in Tommy Tune’s *The Club*. She appeared as a featured singer/violist/actress in Joseph Papp’s New York Shakespeare Festival production of *Miracolo d’Amore*, which was the theatrical highlight of the 1988 Spoleto Festival, and was recorded on the Musical Heritage label. She can also be seen and heard singing Schubert’s *Ave Maria* in John Huston’s film, *Prizzi’s Honor*. Now residing in San Francisco, she has performed locally as soloist with the American Bach Soloists, San Francisco Bach Choir, Russian Chamber Orchestra, Fremont Symphony, Ballet San Jose Silicon Valley and Orchestra, Marin Youth Symphony, and San Francisco Concerto Orchestra, as well as with pop diva Sarah Brightman’s 2000–01 touring show. She is the soprano soloist at Temple Emanuel and Notre Dame des Victoires Church in San Francisco. She has also been an instructor for the UC Berkeley Extension Division since 1993 and a member of the San Francisco Opera Chorus since 2001. Founder/director for eleven years of Noontime Concerts, a San Francisco chamber music recital series, Ivanoff now is president of Classical Music Information Services, a media relations and talent agency for musicians.



J. Wingate Greathouse, tenor, maintains an active career as a vocalist, actor, and musician. An alumnus of the Oberlin and San Francisco Conservatories, he has been a soloist with many Bay Area arts organizations, including the San Francisco Symphony Chorus, the Masterworks Chorale, the San Francisco Choral Society, and the Oakland Symphony Chorus. Recently he was a featured soloist in the San Francisco Symphony’s concert version and PBS broadcast of

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.

Agnus Dei

Lamb of God,
who takest away the sins of the world,
have mercy upon us.

Lamb of God,
who takest away the sins of the world,
have mercy upon us.

Lamb of God,
who takest away the sins of the world,
give us peace.

ABOUT THE ARTISTS


Magen Solomon, *conducting*, joins the teaching staff as choral director during the fall quarter while Jeffrey Thomas is on sabbatical. Now in her tenth season as music director of the Oakland Symphony Chorus, Solomon has also served as music director of the San Francisco Choral Artists since 1995 and as interim artistic director of the San Francisco Girls Chorus for 2000–01. She has taught at Santa Clara University, Smith and Mount Holyoke Colleges, and the University of Wisconsin. A graduate of Oberlin College, she holds the MM and DMA degrees in choral conducting from the University of Wisconsin–Madison, and has studied conducting with Robert Fountain, Richard Pittman, and Helmuth Rilling. Her edition of Johannes Eccard's *Neue deutsche Lieder* (1578) is being published by A-R Editions (Madison, Wisconsin).



Rachel Day Kessler's, *director*, professional career spans more than forty years of operas, recitals, oratorios, weddings, funerals, and singing for organizations. She had major operatic roles with Indiana University Opera Theater, St. Louis Municipal Opera, Central City Opera, Pasadena Opera, and Central Valley Opera companies. Day Kessler received her MM degree from Indiana University and won the regional auditions of the Metropolitan Opera. She toured extensively as a member and soloist with the Robert Shaw Chorale and the Roger Wagner Chorale, and has appeared in a New York recital with composer Jean Berger. Locally, Day Kessler has performed as soloist with the Sacramento Symphony, CSUS and UC Davis Symphonies, and has given recitals at the Crocker Art Museum, Veteran's Theatre in Davis, and several area churches. She founded the ongoing Davis Chorale in 1978 and the Davis Children's Chorale in 1995. She has been very involved in teaching young singers in the Sacramento area and has been nominated several times for the "Who's Who Among American Teachers." Despite her attempts to retire after 30 years of teaching, she is teaching the junior high school chorus. Day Kessler resides in Davis with her husband, Donald. Together they have three children: Carol Ann, of Walnut Creek; John, of Yakima, WA; and William, of Los Angeles.

concludes, as do most masses, with a joyous and spritely fugue on the text *Cum sancto spiritu* ("and with the holy spirit").

Credo

An example of Beethoven's "personalizing" the mass text occurs at the very beginning of this movement, when the chorus proclaims *Credo* ("I believe") four times, each with increasing vehemence, until it fairly explodes. Word painting is particularly evident in the *Credo*. For example, *visibilium* ("[who made] all things visible") makes use of full orchestra and sounds like a bustling city, but this is followed immediately by *invisibilium* ("and invisible"), transparently scored only for choir and pizzicato strings. In the section *per quem omnia facta sunt* ("through whom all things were made"), *omnia* "all" is repeated no fewer than six times. The second section, an *Adagio*, moves to the key of E-flat major to describe the Passion with quickly changing orchestral texture and harmony. Then we emerge into a spirited description of the Resurrection (with the usual rising melodic line) and the reintroduction of trumpets and timpani. Note the pushbeat at *judicare* ("to judge")—a rhythmic irregularity that foreshadows Beethoven's setting of *alle Menschen* in his Symphony No. 9. The final *Vivace* closes the movement with another suitably lively "required" fugue, on the text *et in vitam venturi saeculi* ("and the life of the world to come").

Sanctus and Benedictus

A short two-part movement in A major, the *Sanctus* opens with a mysterious, reverent tone to describe the holiness of the Lord. It then drops immediately into a cheerful *pleni sunt coeli et terrae* ("the heavens and earth are full [of thy glory]")—note the word-painting on *coeli* and *terrae*—and then launches into a fugetta on *Osanna in excelsis*. The *Benedictus*, as is common, is the realm of the solo quartet, with the chorus commenting with variations on a homophonic refrain. It closes with a repeat of the *Osanna* section.

Agnus Dei

In an unusual combination, Beethoven chooses a 12/8 meter, generally employed for pleasant pastorals, to deliver his anguished plea for forgiveness and peace. The triple rhythm, rather than delivering an easy-going rocking motion, hammers insistently. In the *Agnus Dei* Beethoven also takes some liberties in rearranging and repeating portions of the text. There is a particularly dramatic moment when the chorus—like a church of penitents—mumbles *miserere nobis* ("have mercy on us"). The work concludes with a muted, fervent prayer; Beethoven reintroduces the lyrical opening melody of the *Kyrie* thereby linking the themes of mercy and peace, and bringing the work to a tender close.

—M.S.

TEXT AND TRANSLATION

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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.

Credo

Credo in unum Deum.
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium,
et invisibilium.
In unum Dominum, Jesum Christum
Filium Dei unigenitum,
ex Patre natum
ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.

Kyrie

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Gloria

Glory be to God on high.
And on earth, peace
to men of good will.
We praise Thee. We bless Thee.
We adore Thee. We glorify Thee.
We give thanks to Thee
for Thy great glory.
Lord God, Heavenly King,
God the Father Almighty.
Lord the only-begotten son, Jesus Christ.
Lord God, Lamb of God,
Son of the Father.
Thou who takest away the sins of the world,
have mercy upon us.
Thou who takest away the sins of the world,
receive our prayer.
Thou who sittest at the right hand of the Father
have mercy upon us.
For thou alone are holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.
With the Holy Ghost
in the glory of God the Father. Amen.

Credo

I believe in one God,
Father Almighty
maker of heaven and earth,
and of all things visible,
and invisible.
In one Lord, Jesus Christ,
the only-begotten Son of God,
born of the Father
before all ages.
God of God, light of light
True God of true God.

Genitum, non factum,
con substantialem Patri;
per quem omnia facta sunt.
Qui propter nos homines,
et 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,
judicare vivos et mortuos,
cujus regni non erit finis.
Et in Spiritum Sanctum,
Dominu, et vivificantem:
qui ex Patre et Filio 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
Osanna in excelsis.

Benedictus

Benedictus qui venit
in nomine Domini
Osanna in excelsis

Begotten, not made
of one substance with the Father;
by whom all things were made.
Who for us all,
and for our salvation,
came down from heaven.
And became 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 the Scriptures,
and ascended into heaven;
and sitteth on the right hand of the Father.
And he shall come again in glory,
to judge the living and the dead,
whose kingdom shall have no end.
And in the Holy Ghost,
the Lord and life-giver;
who proceedeth from the Father and the Son,
who with the Father and the Son
together is adored and glorified;
who spake by the prophets,
And in on holy catholic church
and apostolic Church.
I acknowledge one Baptism
for the remission of sins.
And I expect the resurrection of the dead.
And the life of the world to come,
Amen.

Sanctus

Holy, holy, holy
Lord God of hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Benedictus

Blessed is He who comes
in the name of the Lord
Hosanna in the highest