



CENTRAL KANSAS MASTER CHORALE PRESENTS

FRANZ JOSEPH HAYDN

# LORD NELSON MASS

## MISSA IN ANGSTIIS

WITH ORCHESTRA

APRIL 19, 2026

3:00 P.M.

HESSTON MENNONITE CHURCH  
309 S MAIN ST, HESSTON, KS

SOYOUN CHUN, SOPRANO  
KATHLEEN DEFFLEY, ALTO  
ZACKARY DEVIN, TENOR  
LES FLANAGAN, BASS

JOEL GARBER, DIRECTOR  
KAREN UNRUH, ACCOMPANIST





## Program

### Missa in Angustiis “Nelsonmesse” HOBXXII.II

Franz Joseph Haydn  
(1732-1809)

#### Kyrie

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

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

#### 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.

*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.*

#### Qui tollis peccata mundi, Miserere nobis.

Qui tollis peccata mundi,  
Suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris, miserere nobis.

#### *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.*

#### Quoniam tu solus sanctus,

tu solus Dominus,  
Tu solus altissimus, Jesu Christe.  
Cum Sancto Spiritu in gloria Dei Patris,  
Amen.

#### *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.*





## **Credo**

Credo in unum Deum, Patrem omnipotentem,  
factorem coeli 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 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,  
judicare 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.

## **Credo**

*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;**

*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.*





### **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.

### **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.

### **Sanctus**

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

### **Benedictus**

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

### **Agnus Dei**

*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.*



## **Program Notes**

Composed in the summer of 1798, Franz Joseph Haydn's *Missa in Angustiis*—later known as the Lord Nelson Mass—stands among the greatest achievements of his late career. Written shortly after the triumph of his oratorio *The Creation*, the mass emerged during a period of both personal exhaustion and extraordinary creative vitality. Confined to his home on his doctor's orders, Haydn used the time to fulfill one of his remaining duties as Kapellmeister to the Esterházy family: composing a mass for the name day of Princess Maria Josepha Hermenegild Esterházy. Remarkably, he completed the work in just over a month.

The title *Missa in Angustiis*—often translated as “Mass in a Time of Anxiety”—reflects the turbulent historical moment. Europe was gripped by uncertainty as Napoleon's forces advanced, threatening Austria and beyond. During the very period Haydn was composing, Admiral Horatio Nelson achieved a decisive victory over the French fleet at the Battle of the Nile, though Haydn likely learned of it only after completing the mass. The association with Nelson grew later, particularly after the admiral's visit to the Esterházy court in 1800, where the work was performed in his honor. While Haydn himself did not name the piece after Nelson, the title endured.





## Program Notes (cont.)

Despite its ominous name, the mass does not dwell in darkness. Like Haydn's other late masses, it was written for a festive occasion, and much of the music radiates brilliance, confidence, and joy. This duality—tension alongside triumph—gives the work its distinctive emotional power. The unique and continual change between tension in minor modes and triumph in major modes amplifies the striking suspensions and resolves seen everywhere in music. Haydn's use of this amplification resonates so well—hope and joy for this triumph resounds, but tension is never forgotten.

Its orchestration is both unusual and striking. Due to financial constraints, the Esterházy court had dismissed its woodwind players, leaving Haydn to score the work primarily for the court's string ensemble, supplemented by trumpets and timpani. To compensate for the absence of winds, Haydn enriched the texture with prominent organ writing and performed at the organ himself at the premiere. Rather than limiting him, this reduced palette produces a stark, dramatic sound, with the prominent brass lending a military character that may echo the anxieties of any age in war and aggression.

The Kyrie opens in the uncommon key of D minor, immediately establishing a sense of urgency and unease. The chorus and soloists interact with dramatic intensity, recalling the operatic influence of Haydn's contemporary Wolfgang Amadeus Mozart and paving the way for many romantic exaggerations we see in Beethoven's music not long after. In contrast, the Gloria bursts forth with radiant energy, reflecting Haydn's characteristic optimism. The Credo demonstrates Haydn's ingenuity within liturgical constraints. It begins with a strict canon, symbolizing the steadfastness of faith, and moves through vivid contrasts. The Et incarnatus offers warmth and pastoral calm in G major, while the Crucifixus returns to D minor before shifting toward a more hopeful perspective, emphasizing redemption over despair. Later movements continue this expressive range. The Benedictus unfolds as a solemn, almost processional proclamation, while the final Dona nobis pacem takes on a celebratory, almost theatrical character—less a quiet plea than a confident affirmation of peace.





## Personnel

### Central Kansas Master Chorale

Joel Garber, Director | Karen Unruh, Pianist

#### SOPRANOS

Ashley Bridgeman- Newton, KS  
Margaret Brewer- North Newton, KS  
Abby Chappell Deckert- North Newton, KS  
Angelika Donaldson- Newton, KS  
Kendra Engle- Newton, KS  
Janelle Flory Schrock- McPherson, KS  
Rebekah Keasling- Wichita, KS  
Emily Miller- Hesston, KS  
Virginia Miner- Hesston, KS  
Kay Schroeder- Newton, KS  
Renee Reimer- Hesston, KS  
Alex Rome- Wichita, KS  
Kelly Smith- Newton, KS  
Lisa Simmelink- McPherson, KS  
Mary Jane Waltner- Hesston, KS

#### TENORS

Michael Ask- Ulysses, KS  
Bill Braun- North Newton, KS  
Caleb Garber- Newton, KS  
Gyles Garber- Newton, KS  
Nathan Garber- Hesston, KS  
Ron Garber- Hesston, KS  
Dwight Krehbiel- North Newton, KS  
Cindy Penner- Moundridge, KS  
Ken Rodgers- Hesston, KS  
Weldon Schloneger- North Newton, KS  
Luke Unruh- Newton, KS

#### ALTOS

Cindy Bartell- Galva, KS  
Emil Benavides- North Newton, KS  
Darlene Buller- Hesston, KS  
Jennifer Chappell Deckert- North Newton, KS  
Charlie Gibson Garber- Hesston, KS  
Susan Jantzen- Newton, KS  
Loretta Miller- Arlington, KS  
April Powls- North Newton, KS  
Bethany Powls- North Newton, KS  
Phyllis Rhodes- Hesston, KS  
Molly Simmering- Hesston, KS  
Vada Snider- North Newton, KS  
Allie Soeken- Galva, KS  
Kara Swartzendruber- Hesston, KS  
Lisa Yoder- Hesston, KS

#### BASSES

Philip Balzer- Newton, KS  
Eric Beachy- Hutchinson, KS  
Westen Gesell Gehring- McPherson, KS  
Shane Iwashige- Hutchinson, KS  
Adam Kroeker- Wichita, KS  
Nate Kroeker- Salina, KS  
Doyle Preheim- North Newton, KS  
Emil Schmidt- Walton, KS  
Nathaniel Schmucker- Hesston, KS  
Rick Weaver- North Newton, KS





## Soloists

Soyoun Lim Chun, soprano- Lawrence, KS  
Kathleen Deffley, alto- Wichita, KS  
Zackary Devin, tenor- Lawrence, KS  
Les Flanagan, bass- Norman, OK



## Orchestra

### Flute

Kenna Graber- Newton, KS

### Oboe

Don Kehrberg- Asheville, NC  
Aaron Robinson- Wichita, KS

### Bassoon

Heather Garrison- Hesston, KS

### Trumpet

Kyle Unruh- McPherson, KS  
Greg Bergman- Newton, KS

### Timpani

Isaac Swartzendruber- Hesston, KS

### Violin 1

Marta Prugar, Concert Master- Wichita, KS  
Jesse Havener- Wichita, KS  
Josue Coy Dyck- Newton, KS

### Violin 2

Denise Blehm- Salina, KS  
Joan Pfaff- Wichita, KS  
Pam Lawson- Wichita, KS

### Viola

Emily Baldrigg- Wichita, KS  
Stephen Garcia- Newton, KS

### Cello

Seth Girton- Wichita, KS  
Liann Garcia- Newton, KS

### Organ

Karen Unruh- Goessel, KS





## Meet the Soloists

### **Soyoun Lim Chun, Soprano**



Equally comfortable in opera as she is on a recital stage, as well as performing with an orchestra as she is within a chamber music setting, soprano Soyoun Lim Chun taught at Bethel College from 2006 to 2023.

She has received her doctorate degree, with honors, at University of Kansas, the master's from the New England Conservatory, and bachelor's from Seoul National University, as well as having participated in masterclasses at the famed Tchaikovsky Conservatory in Moscow.

Soyoun has performed with Piu & Piu Opera in Seoul, Korea and at Wichita Grand Opera. Her recital appearances include a series at French Cultural Institute in Seoul, Korea, a tour of Guatemala and performances on the renowned Cantata Singers Recital Series in Boston. One of the cornerstones of Soyoun's repertoire is a little-known single-act monodrama by Francis Poulenc, *La voix humaine*, a work which is a tour de force for the singer who is on stage by herself continually for 45 minutes, which she has sung to critical acclaim. In addition, she has performed works in extremely diverse genres and styles, from early music (Carissimi's opera *Jephte* and Pergolesi's *Stabat Mater*), to romantic-era and contemporary (Mahler's *Symphony No. 2* and William Bolcom's song cycle *Let Evening Come*), along with many other works in between.

Soyoun has appeared regularly as a soloist with Bethel College's Masterworks series, singing works such as Orff's *Carmina Burana*, Bach's *Magnificat*, Mozart's *Vespers*, Verdi's *Requiem* and Haydn's *The Creation*. Born in Seoul, Korea, Soyoun lives in Lawrence, KS with her musician husband Peter and three children, Suzy, Jake, and Darren.



### **Kathleen Deffley, Alto**



Kathleen is originally from the East Coast and performed with several small opera companies in the Philadelphia and Baltimore areas. Some favorite roles include Adalgisa in *Norma*, the titular role in *Carmen*, Agathe in *Der Freischütz*, La Frugola in *Il Tabarro*, Dame Caruthers in *Yeoman of the Guard*, and Suzuki in *Madama Butterfly*. Kathleen has also performed as a soloist for numerous choral masterworks both on the East Coast and since she has moved to Wichita in 2019, including Mendelssohn's *Elijah*, Bach's *Christmas Oratorio*, *Mass in B minor*, *St. Matthew Passion* and *Magnificat*, Handel's *Messiah*, Vivaldi's *Gloria*, the *Requiems* of multiple composers including Brahms, Mozart, and Verdi, as well as other large works. Kathleen has been on the Wichita

Chamber Chorale roster for the last several seasons, and has also sung with the Wichita Grand Opera Chorus in their recent performances of *La Bohème*, *Rusalka*, *Candide*, and *Hansel and Gretel*. Kathleen teaches voice at Butler Community College, Hesston College, and has a private voice studio in Wichita.





### **Zachary Devin, Tenor**



Zachary Devin's voice has been praised as "superb, strong, and impassioned" by Opera Today. He received his Ph.D. in Vocal Pedagogy from the University of Kansas, where he currently serves as assistant professor of Voice and Opera. He also holds an undergraduate degree from Millikin University and graduate degrees from Rice University and the Royal Academy of Music in London. Zachary is an active operatic performer. He made his professional debut in Budapest as Peter Quint in Britten's *Turn of The Screw*. After years of performing abroad, he returned to the US, where he has appeared with The Lyric Opera of Kansas City, Nashville Opera, Dayton Opera, Salt Marsh Opera, Winter Opera Saint Louis, Union Avenue Opera, Gulf Shore Opera, Mid-Ohio Civic Opera, and The

Southern Illinois Music Festival, among others. Zachary is also an avid concert performer. He has been a featured soloist for several major works. Highlights include *The Creation*, *Messiah*, *Elijah*, Britten's *Serenade for Horn and Tenor*, *Carmina Burana*, *The Seven Last Words of Christ*, *Stainer's Crucifixion*, *Bach's B Minor Mass*.



### **Les Flanagan, Baritone**



John Flanagan, baritone, has performed leading roles throughout Australia, Europe and the USA, including performances at the Sydney Opera House, in London at English National Opera's Coliseum, the Royal Opera House Covent Garden, the Royal Albert Hall, Wigmore Hall, the Janacek Theatre in Brno and at the Edinburgh Festival. Recent operatic performances include *Mitrovsky* in the première of *Twice Upon a Birthday* for The Metropolitan Opera and numerous performances with major companies throughout the UK and Europe.

Dr. Flanagan's professional recording credits include the *First Apprentice* on Chandos' recording of *Wozzeck*, *Barney* in ENO's live world premiere recording of *The Silver Tassie*,

also available on DVD from the BBC, *Bach's St. John Passion* with the BBC, and on Roger Webster's *Travels with my Trumpet* with English soprano Janis Kelly.

Dr. Flanagan's students have performed at opera houses throughout the United States, including the Santa Fe Opera, Washington National Opera, and Houston Grand Opera. Current and former students have also been accepted to young artist and postgraduate level programs, including the Cafritz Young Artist program at Washington National Opera, the young artist studio at Opera Colorado, the Royal Northern College of Music in Manchester, UK, the Royal Conservatoire of Scotland, and the Mannes School of Music in NYC, among others. His students have won awards at national and international competitions, including NATS, the International Mediterranean Music Competition and the Metropolitan Opera National Council Auditions. Dr. Flanagan continues his active national and international singing career while teaching and conducting masterclasses throughout the USA, UK, and in his native Australia.





### Who We Are

The **Central Kansas Master Chorale (CKMC)** is a select community choral ensemble committed to advancing the art of choral music, fostering music education, and enriching community culture and bond. Formed in 2021 with only 14 members, the chorale strives to perform challenging repertoire with a high level of excellence.

This season, the chorale celebrates the 60 singers who have earned spots in our ensemble! CKMC operates solely on private donations and grants and would not be able to continue fulfilling its mission without generous donations from you! If you enjoy our concerts, please consider making a generous donation in the gift basket or through PayPal at:

[www.centralkansasmasterchorale.org/donate](http://www.centralkansasmasterchorale.org/donate)

### Central Kansas Master Chorale Board Members

Nathan Garber, President | Molly Simmering, Vice President  
Lisa Schmidt, Treasurer | Kendra Engle, Secretary  
Darlene Buller | Joel Garber | Janelle Flory Schrock

[WWW.CENTRALKANSASMASTERCHORALE.ORG](http://WWW.CENTRALKANSASMASTERCHORALE.ORG)

