The MIT Concert Choir
Dr. William Cutter, Conductor
presents

Mass in C Major
Ludwig van Beethoven

featuring soloists
Jodie-Marie Fernandes ‘09, soprano
Paulina Sliwa G, mezzo-soprano
Martin Frankland G, tenor
Michael B. Johnson ‘09, bass

Te Deum
for the Empress Maria Theresa
Franz Joseph Haydn

Sunday, May 3, 2 PM
Kresge Auditorium, MIT
The MIT Concert Choir
William Cutter, conductor
Joseph Turbessi, pianist

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PROGRAM

Te Deum for the Empress Marie Therese
Franz Joseph Haydn (1732-1809)

Mass in C major, Op. 86
Ludwig van Beethoven (1770-1827)

I. Kyrie
II. Gloria
III. Credo
IV. Sanctus / Benedictus
V. Agnus Dei / Dona nobis pacem

Jodie-Marie Fernandes, soprano
Paulina Sliwa, mezzo-soprano
Martin Frankland, tenor
Michael B. Johnson, bass

NOTES and TRANSLATIONS

Te Deum, also sometimes called the Ambrosian Hymn because of its association with St. Ambrose, is a traditional hymn of joy and thanksgiving. Haydn’s setting of this majestic hymn is conceived on a large scale with orchestral forces similar to those he used in his annual Viennese performances of The Creation.

One of Haydn’s admirers was no less a personage than the Empress Marie Therese, wife of Franz I. She was highly musical and possessed, in the composer’s own words, “a pleasant but weak voice”; on one occasion, she sang the soprano solo in The Creation. She was anxious to have Haydn write her various pieces of music for the church, but Haydn’s patron, Nicolaus II Esterhazy was most unwilling to have his famous composer write church music for anyone except himself. Thus, Haydn’s rather difficult patron did not receive kindly the news that Haydn had written a grandiose Te Deum for the Empress.

Haydn’s Te Deum is truly a choral work throughout, without the solo sections that are heard in Haydn’s masses and other sacred works. Two lengthy Allegro passages surround a central Adagio, effectively making the work a concerto for chorus and orchestra. For those with a serious Catholic upbringing, Haydn uses the Gregorian Te Deum plainchant from the eighth psalm-tone.
The opening theme in the Allegro, in the traditional festive key of C major, is sung by the chorus in unison. The Adagio at Te ergo quaesumus opens with a thunderous unison C and proceeds, mysteriously, in C minor with the harmonies moving chromatically to stunning, if brief, effect. The final Allegro returns to the same cheerful mood as the first passage, concluding with a stirring double fugue on the words In te Domine speravi. A coda-like section, distinguished by overlapping instrumental and choral phrases with syncopated rhythms, brings the piece to glorious close.

Te deum laudamus  
Te dominum confitemur.  
Te æternum Patrem  
onnis terra veneratur.  
Tibi omnes angeli,  
tibi caeli: et universae Potestates.  
Tibi Cherubim  
incessabili voce proclamant:  
Sanctus, Sanctus, Sanctus:  
Sanctus Dominus Deus Sabaoth.  
Pleni sunt caeli et terra  
majestates gloriae tuæ.  

Te gloriosus  
Apostolorum chorus.  
Te Prophetarum  
laudabilis numeros.  
Te Martyrum candidatus laudat exercitus.  
Te per orbem terrarum  
sancta confitetur Ecclesia.  
Patrem immense majestatis:  
Venerandum tuum, verum,  
et unicum Filium.  
Sanctum quoque Paraclitum Spiritum.  
Tu Rex gloriae, Christe, tu Patris  
sempiternus es Filius.  

Tu ad liberandum  
suscepturus hominem,  
non horruisti Virginis uterum.  
Tu devicto mortis aculeo,  
aperuisti credentibus  
regna caelorum.  
Tu ad dexteram Dei sedes,  
in gloria Patris.  
Judex crederis, esse venturus.  
Te ergo quæsumus, tuis famulis subveni,  
quos pretioso  

We praise you O God,  
we acknowledge you to be the Lord;  
all the earth now worships you,  
the Father everlasting.  
To you all angels cry aloud,  
the heavens and all the powers therein;  
to you cherubim and seraphim  
continually do cry:  
Holy, holy, holy  
Holy Lord, God of Sabaoth,  
heaven and earth are full of the  
majesty of your glory.  

The glorious company  
of the apostles praise you,  
the goodly fellowship  
of the prophets praise you,  
the noble army of martyrs praise you,  
the holy Church throughout all the world  
does acknowledge you:  
the Father of an infinite majesty,  
your adorable, true,  
and only Son,  
also the Holy Spirit, the counselor.  
You are the King of glory, O Christ.  
You are the everlasting Son of the Father.  

When you took upon yourself  
to deliver man,  
you humbled yourself to be born of a virgin.  
When you had overcome the sharpness of death,  
you opened the kingdom  
of heaven to all believers.  
You sit at the right hand of God  
in the glory of the Father.  
We believe that you will come to be our judge.
We therefore pray you help your servants, whom you have redeemed with your precious blood. Make them to be numbered with your saints in glory everlasting.

O Lord save your people and bless your heritage. Govern them and lift them up forever. Day by day we magnify you, and we worship your name, world without end. Vouchsafe, O Lord, to keep us this day without sin. O Lord have mercy upon us, have mercy upon us. O Lord, let your mercy be upon us, as our trust is in you. O Lord, in you have I trusted, let me never be confounded.

Beethoven: Mass in C Major

When Beethoven was commissioned to compose a mass in 1807 for the name day of the wife of Prince Nicholas II Esterhazy, he accepted with a certain amount of misgiving. Beethoven was one of Vienna’s most prominent composers and had already completed five symphonies (and was working on the sixth), all five piano concertos and his opera Fidelio. He had not, however, written much sacred music, the only major work being his oratorio Christus am Ölberge (Christ on the Mount of Olives.) Perhaps more to the point, Beethoven wrote to Prince Nicholas,

“I shall deliver the Mass to you with timidity, since you are accustomed to having the inimitable masterpieces of the great Haydn performed for you.”

Not only had Joseph Haydn spent most of his professional life in the service of the Princes of Esterhazy, but he was also one of the great masters of the mass as a musical form. Haydn himself had written his last six (and possibly his greatest) masses for the name day of the Princess Esterhazy.

Beethoven did not welcome the inevitable comparisons with Haydn not only because of the success and popularity of Haydn’s masses but also because he himself had been a student of Haydn’s for a short time. The young Beethoven had been court organist for the Elector of Cologne as well as a virtuoso pianist of some note. The Elector had arranged for Beethoven to study with Haydn in Vienna. (The Elector would later recount that he had actually intended for Beethoven to study with Mozart, but his untimely death intervened. If true, the Elector showed unexpectedly acute musical sense.) Haydn’s career had been revitalized following his
London triumphs and he was busily engaged in new compositions for his planned return. He gave Beethoven’s lessons only cursory attention. Beethoven was an indifferent pupil as well, misrepresenting old compositions as new ones written under Haydn’s tutelage and even paying another musician to correct his counterpoint exercises for Haydn. Throughout his life Beethoven maintained that he had learned nothing from Haydn. As far as his formal lessons went, that was probably an accurate statement, but Beethoven clearly learned a great deal from Haydn’s music.

While Beethoven followed Haydn’s general plan for a mass, down to the obligatory fugues for the “cum Sancto Spiritu” in the Gloria, “et vitam venturi sæculi” from the Credo and “osanna in excelsis” from the Sanctus, he departed substantially from the spirit of Haydn’s masses. By this time the mass had become increasingly disconnected from the underlying liturgy, something to which Haydn himself had been a major contributor. The mass had expanded greatly and taken on more of an operatic character, with the major sections like the Gloria and Credo broken up into various arias, duet, trios, quartets and choruses. With the Mass in C, Beethoven restored a measure of unity to the mass form. He eliminated the artificial separation between the Sanctus and Benedictus. There are no solo arias, and the solo quartet and choral parts provide variations of color and emphasis rather than standing apart as separate sections. In a wonderful touch, Beethoven reprises the opening Kyrie music at the end of the Agnus Dei, reinforcing the essential unity of the mass. Throughout it all, Beethoven places a highly individual interpretation on the mass, from the blossoming forth of the Credo from an almost hesitant beginning, to the quiet, seemingly awestruck Sanctus, to the expansive, lyrical “dona nobis pacem” of the Agnus Dei.

The mass was not an immediate success. At the public reception following its performance, Prince Esterhazy offended Beethoven with the rather inscrutable remark, “My dear Beethoven, what is it you have done here?” Beethoven refused to dedicate the mass to the prince and never provided him with the manuscript. This probably suited Prince Nicholas just as well, for he later complained that he found the mass “unbearably ridiculous and detestable.” Beethoven immediately began negotiating with his publishers for the printing of the mass, offering it as a part of various package deals with his more popular fifth and sixth symphonies, but it was not published until several years later. While the Mass in C is often overshadowed by the immense Missa Solemnis, written some fifteen years later, it has a directness and an emotional content that the latter work sometimes lacks.

- Michael Moore

I. Kyrie

Kyrie eleison            Lord have mercy
Christe eleison          Christ have mercy

II. Gloria

Gloria in excelsis Deo   Glory to God in the highest
Et in terra pax           and on earth peace
Hominibus bonae voluntatis to all those of good will
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 Patri  
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.

III. 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 hominess,  
Et propter nostram salutem  
Descendit de caelis  
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 caelum  
Sedet ad dexteram Patris  
Et iterum venturus est cum Gloria  
Judicare vivos et mortuos

We praise thee, we bless thee.  
We worship thee, we glorify thee.  
We give thanks to thee.  
According to thy great glory.  
Lord God, heavenly King  
God the Father almighty.  
Lord Jesus Christ, the only begotten Son  
Son of the Father.  
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 art holy  
Thou alone art the Lord.  
Thou alone art the most high, Jesus Christ.  
With the Holy Spirit  
In the glory of God the Father.  Amen.

I believe in one God.  
Father almighty  
maker of heaven and earth  
and of all things visible and invisible.  
I believe in one Lord, Jesus Christ  
the only begotten Son of God  
Born of the Father before all ages  
God from God, light from light  
True God from true God.  
Begotten, not made  
of one substance with the Father  
by whom all things were made  
Who for us men  
and for our salvation  
came down from heaven  
And was incarnate by the Holy Spirit  
of the Virgin Mary, and was made man.  
Crucified also for us  
under Pontius Pilate.  
he suffered, and was buried.  
And on the third day he rose again  
According to the Scriptures.  
And he ascended into heaven  
He sits at the right hand of the Father  
he shall come again with glory  
to judge the living and the dead.
Cujus regni non erit finis.
And of his kingdom there will be no end.

Et in Spiritum Sanctum
And I believe in the Holy Spirit

Dominum, et vivificantem
the Lord, the giver of life

Qui ex Patre Filioque procedit
who proceeds from the Father and the Son

Qui cum Patre, et Filio
who together with the Father and the Son

Simul adoratur et conglorificatur
is adored and glorified,

Qui locutus est per Prophetas
is adored and glorified.

Et unam sanctam, catholicam
And I believe in one holy, catholic

Et apostolicam Ecclesiam.
And Apostolic Church.

Confiteor unum baptisma
I confess one baptism

In remissionem peccatorum
for the remission of sins.

Et expecto ressurrectionem mortuorum
I await the resurrection of the dead

Et vitam venturi saeculi. Amen.
And the life of the world to come. Amen.

IV. Sanctus

Sanctus, sanctus, sanctus
Holy, holy, holy

Dominus Deus Sabaoth
Lord God of hosts

Pleni sunt coeli et terra
Heaven and earth and full

Gloria tua
of thy glory.

Hosanna in excelsis
Hosanna in the highest.

Benedictus

Benedictus qui venit
Blessed is He who comes

In nomine Domini
in the name of the Lord.

Hosanna in excelsis
Hosanna in the highest.

V. Agnus Dei

Agnus Dei
Lamb of God

qui tollis peccata mundi
who takes away the sins of the world

Miserere nobis
have mercy upon us,

Dona nobis pacem.
Grant us peace.
The MIT Concert Choir

**SOPRANOS**
Lily Berger
Karen Chu
Jodie-Marie Fernandes*
Amy Hailes
Martyna Joziwiak
Vivian Lee
Yi-Hsin Lin
May Liu
Elizabeth Maroon
Samantha Marquart
Dana Najjar
Tammy Ngai
Cecilia M Oh
Yuanyuan Pao
Katya Radul
Tina Tallon
Jingwen Tao
Linda Zayas-Palmer

**ALTOS**
Manishika Agaskar
Meg Aycinena Lippow
Yvette Beben
Christalee Bieber
Safia Chettih
Mairead Daniels
Kimberly Dietz
Mary Beth DiGenova*
Bronwyn Edwards
Jasmine Florentine
Hannah Israel
Janice Jang
Lauren Joziwiak
Carrie Keach
Amanda Lazaro
Anna Massie
Annie Raymond
Jacqueline Rogoff
Monica Ruiz
Maitagorri Schade
Natasha Skowronska
Paulina Sliwa
Lisa Song
Jessica Stanley

**TENORS**
Judith Vasquez
Lucy Lu Wang
MaryAnn Zhang
Martin Frankland*
Drew Haven
Angel Irizarry
Joshua Karges
David Kelley
Justin Mazzola Paluska
Rajeev Nayak
Ricky Richardson

**BASSES**
Brett Bethke
Telmo Correa
Jon Estrada
Samuel Harmatz
Josh Hester
Malte Jansen
Michael Johnson*
Thorsten Maly
Tat Li-Ping Mo
Tim Rades
Shiva Ramesh
Mike Walsh
Juven Wang
Harley Zhang

* Denotes Section Leader

Concert Choir Officers
President - Yi Hsin Lin
Social Chair/Librarian - Samantha Marquart
Secretary/Treasurer - Carrie Keach
Webmaster - Michael Johnson
Publicity Chairs - Amanda Lazaro & Josh Hester
Stage Manager - Michael Walsh
Recording Manager - Dan Cunningham
Historian - Justin Mazzola Paluska
Violin 1
Alex Chaleff
Loren Lee
Liam Buell
Barbara Hughey
Amanda Wang
Yi Hsiu

Violin 2
Birdy Chou
Soo Gyeong Lee
Kyra Davies
Tom Hoffman
Jessica Eberial
Jeanie Lee

Viola
Brian Sherwood
Dayla Stoerzbach
Foxman James
Elisa Birdseye

Cello
Javier Caballero
Jessye Billings-White
Robin Ryczek

Bass
Isaac Trapkus

Flute
Tim Macri
Beatriz Macias

Oboe
Akane Setiawan
Laura Shamu

Clarinet (Beethoven only)
Michelle Spinelli
Tammy Avery Gibson

Bassoon
Donna Taub
Michael Meehan

Trumpet
Christopher Hawes
Stuart Terret
Geoff Shamu

Horn
Joseph Demko
Marina Krickler

Trombone (Haydn only)
Peter Charig
Sean Mulcahy
Christopher Beaudry

Timpani
Jeff Griggs

Biographies

Dr. William Cutter is a Lecturer in Music and Director of Choral Programs at the Massachusetts Institute of Technology where he is conductor of the MIT Concert Choir and Chamber Chorus. As a member of the conducting faculty at the Boston Conservatory for the past nine years, he conducts the Boston Conservatory Chorale and teaches graduate conducting. He has also held academic posts at the Boston University School for the Arts, the University of Lowell and the Walnut Hill School for the Arts and served as music director and conductor of the Brookline Chorus, an auditioned community chorus of eighty voices, for five seasons.

Dr. Cutter currently serves as the artistic director for the Boston Conservatory Summer Choral Institute for high school vocalists and is chorus master for the Boston Pops Holiday Chorus. For five seasons he served as Chorus Master and Associate Conductor of the Boston Lyric Opera Company. He was also conductor of the Boston University Young Artists Chorus of the Tanglewood Institute for four summers, and was music director and conductor of the Opera Laboratory Theater Company, as well as founder and music director of the vocal chamber ensemble CANTO which specialized in contemporary choral music.

As assistant to John Oliver for the Tanglewood Festival Chorus, he has prepared choruses for John Williams and Keith Lockhart and the Boston Pops. In May 1999, he prepared the chorus for two television and CD recording entitled A Splash of Pops which featured the premiere of With Voices Raised by composer of the Broadway musical Ragtime, Stephen Flaherty. In August 2002, Cutter prepared the Tanglewood Festival Chorus for their performance of Beethoven’s Symphony No. 9 under the baton of Sir Roger Norrington.
With degrees in composition, Cutter maintains an active career as a composer with recent performances by the Monmouth Civic Chorus, the New Jersey Gay Men’s Chorus, the Boston Pops, the New World Chorale in Boston, Melodious Accord of New York City, and Opera Omaha. His music is published by E.C. Schirmer, Boston; Lawson and Gould, New York; Alfred Educational Publishers, Los Angeles; Roger Dean Publishers, Wisconsin; Shawnee Press, Pennsylvania; and Warner/Chappell of Ontario, Canada.

As a professional tenor, he has sung with the premiere vocal ensembles in Boston, including the Handel and Haydn Society, Cantata Singers, Boston Baroque, Emmanuel Music, and the Harvard Glee Club. He has been a featured soloist on the Cantata Singers Recital Series and has been a recitalist on the MIT faculty performance series singing the music of Britten, Schubert, and Ives. He has taught voice at the New England Conservatory Preparatory School.

Pianist Joseph Turbessi is originally from Western Michigan; he has received degrees in piano performance from Hope College and the Boston Conservatory. Turbessi has a diverse repertoire and feels equally at home in music of the Baroque as in music of the 21st century. He is greatly active in the Boston area as an accompanist for vocalists and choirs, and in addition to his work at MIT, serves as a staff accompanist at the Boston Conservatory and accompanies the Boston Conservatory Women’s Chorus.

Turbessi is a member of Juventas, a musical group that specializes in music of the 21st century. In April of 2008, Turbessi was selected to be the featured soloist with the Boston Conservatory Wind Symphony, performing Olivier Messiaen’s La ville d’en-haut. Most recently, Turbessi performed for composer William Bolcom, receiving high praise from Bolcom for his performance of Bolcom’s Cabaret Songs.

Turbessi is also an accomplished organist and currently serves as church organist to First Congregational Church of Somerville. He is a member of the American Guild of Organists.

Jodie-Marie Fernandes, soprano, is a lyric soprano from Trinidad and Tobago and currently in her senior year at MIT. In addition to pursuing a degree in Electrical Engineering and a minor in Music, she has studied classical voice as a scholar in the MIT Emerson Program for two years as well as at the University of Leeds, England, and continues to do so with her teacher, Kerry Deal, as the first recipient of the Ruina Family Fellowship. She has been an active member of the MIT Concert Choir for almost four years, having performed as soloist in the Fall ’07 and Spring ’08 concerts. She has performed with the MIT Chamber Chorus and is a member of two Chamber Music Society groups this semester. In addition her public performances include two collaborative solo recitals within the Emerson program and she will give her second solo recital in the coming weeks.

Paulina Sliwa, mezzo soprano, is a graduate student in Philosophy at MIT. Since coming to MIT in 2007, she has sung with the Chamber Music Society, the Concert Choir and is a recipient of the Emerson Music Scholarship. She is taking singing lessons with Kerry Deal. Born in Poland, raised in Germany, Paulina completed her undergraduate degree in Physics and Philosophy at Balliol College, University of Oxford. There she has performed in recitals at Balliol and Queens colleges. She has sung in more choirs than she can remember.
Martin Frankland, tenor, holds an MSc in mathematics from the University of Montreal, his hometown, and is currently pursuing a PhD in mathematics at MIT, in the field of algebraic topology. On the musical side, he has sung in various choirs, notably the Landesjugendchor Nordrhein-Westfalen (Germany), MIT Concert Choir, MIT Chamber Chorus, and the a cappella group Techiya.

Michael B. Johnson, bass, will graduate from MIT this spring with a bachelor’s degree in mechanical engineering and a minor in music. Beginning next year, he will teach high school physics in Philadelphia as part of the Teach For America Corps. Michael, a native of Carlisle, Massachusetts, has been active in several music groups at MIT as a singer, clarinetist, conductor, and arranger. He has performed with the MIT Concert Choir and MIT Marching Band since his freshman year, serving the Choir for five semesters as Bass Section Leader, serving the Band two years as Music Director and two years as President, and arranging a number of tunes for the Band. Michael was also the Orchestra Director for the MIT Musical Theatre Guild’s recent production of Cole Porter’s Kiss Me, Kate. This is Michael’s fifth solo appearance with the MIT Concert Choir.