



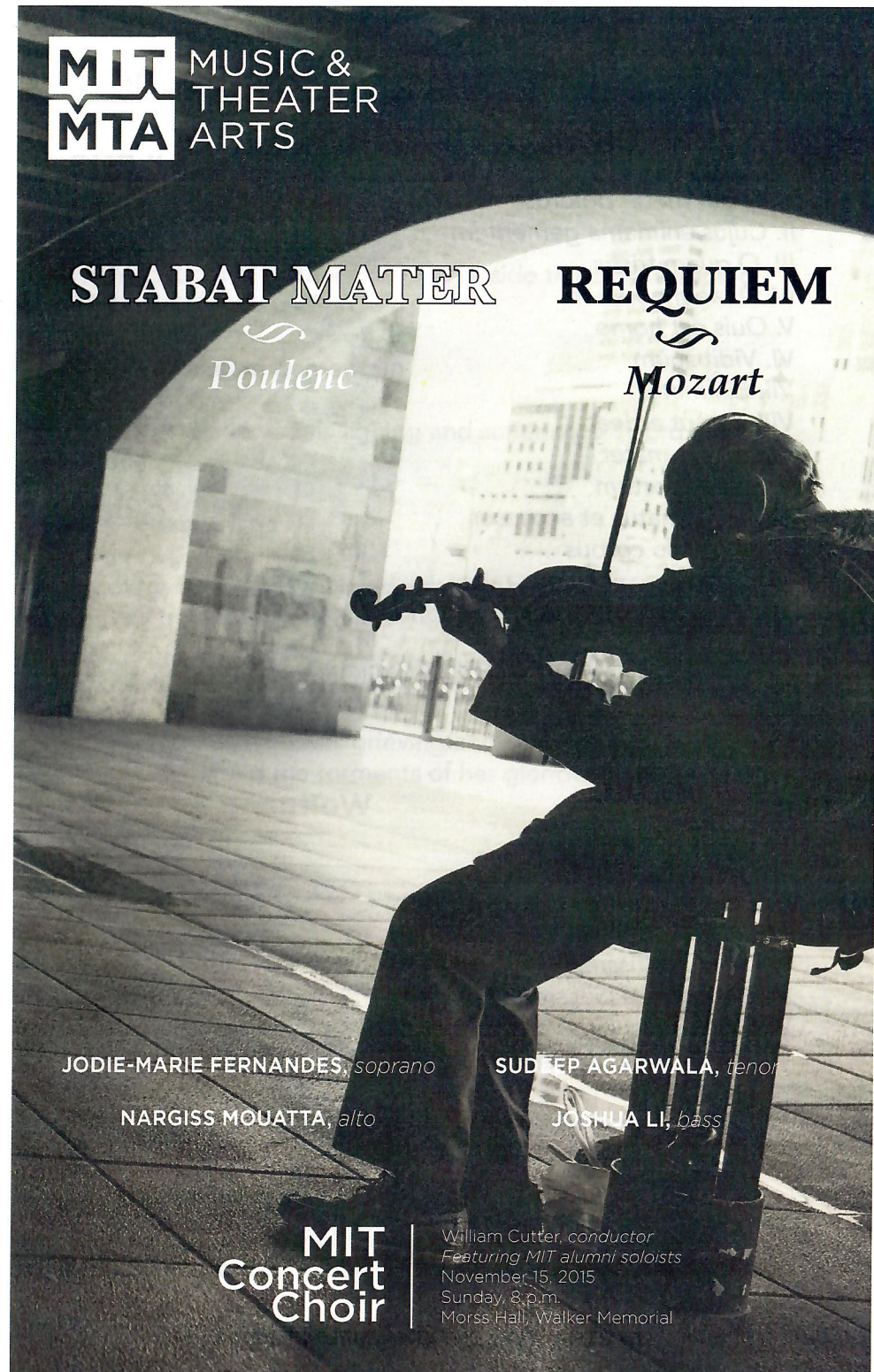
MUSIC &
THEATER
ARTS

STABAT MATER

Poulenc

REQUIEM

Mozart



JODIE-MARIE FERNANDES, *soprano*

SUDHEP AGARWALA, *tenor*

NARCISS MOUATTA, *alto*

JOSHUA LI, *bass*

MIT
Concert
Choir

William Cutter, *conductor*
Featuring MIT alumni soloists
November 15, 2015
Sunday, 8 p.m.
Morss Hall, Walker Memorial

Program

Stabat Mater (1950)

- I. *Stabat mater dolorosa*
- II. *Cujus animama gementem*
- III. *O quam tristis*
- IV. *Quae moerebat*
- V. *Quis est homo*
- VI. *Vidit suum*
- VII. *Eja mater*
- VIII. *Fac ut ardeat*
- IX. *Sancta mater*
- X. *Fac ut portem*
- XI. *Inflammatum et accensus*
- XII. *Quando corpus*

Jodie-Marie Fernandes, soprano

BRIEF INTERMISSION

Requiem

- I. *Introitus (Mozart)*
- II. *Kyrie (Mozart)*
- III. *Sequenz (Mozart, Süßmayr)*
- IV. *Offertorium (Mozart, Süßmayr)*
- V. *Sanctus (Süßmayr)*
- VI. *Benedictus (Süßmayr)*
- VII. *Agnus Dei (Süßmayr)*
- VIII. *Communio (Mozart, Süßmayr)*

Jodie-Marie Fernandes, soprano
Nargiss Mouatta, alto
Sudeep Agarwala, tenor
Joshua Li, bass

Francis POULENC

(1899-1963)

Wolfgang Amadeus

MOZART

(1756-1791)

Franz Xaver

SÜSSMAYR

(1766-1803)

Translations

POULENC: Stabat Mater (1950)

I. Stabat mater dolorosa

There stood the Mother grieving, beside the cross weeping,
While on it hung her Son.

II. Cujus animam gementem

Whose saddened soul, sighing and suffering, a sword pierced
through.

III. O quam tristis

O how sad and how afflicted was that blessed Mother
Of the Only-Begotten.

IV. Quae moerebat

Loving Mother, who was grieving and suffering,
While she beheld the torments of her glorious Son.

V. Quis est homo

Who is the man who would not weep
If he should see the Mother of Christ in such distress?
Who could not be saddened
If he should behold the Mother of Christ
Suffering with her only Son?
For the sins of his people, she saw Jesus in torments
And subjected to stripes.

VI. Vidit suum

She saw her own sweet Son,
Whose dying caused his desolation
While he yielded up his Spirit.

VII. Eja mater

Oh Mother, fount of love,
Make me feel the force of your grief, so that I may mourn with
you.

VIII. Fac ut ardeat

Grant that my heart may burn in loving Christ my God,
So that I may be pleasing to him.

IX. Sancta mater

Holy Mother, may you do this:
Fix the stripes of the Crucified deeply into my heart.

X. Fac ut portem

Grant that I may bear the death of Christ; make me a sharer in the
Passion and ever mindful of his wounds.

XI. Inflammatus et accensus

Kindled and enflamed for you Virgin, may I be defended on the
day of judgement.
Christ, when I must go hence, let me for the sake of your mother,
To the palm of victory.

XII. Quando corpus

When my body dies, grant that my soul be given the glory of
Paradise.

MOZART: Requiem

I. Introitus

Rest eternal grant to them, O Lord, and let perpetual light shine
upon them.
A hymn befits thee, O God of Zion, and to thee a vow shall be ful-
filled in Jerusalem. Hear my prayer, for unto thee all flesh shall come.

II. Kyrie

Lord have mercy, Christ have mercy

III. Sequence

Dies Irae

Day of wrath, that day shall dissolve the world into embers, as David
prophesied with the Sibyl. How great the trembling will be, when the
Judge shall come, the rigorous investigator of all things!

Tuba mirum

The trumpet, spreading its wondrous sound through the tombs of
every land, will summon all before the throne. Death will be stunned,
likewise nature, when all creation shall rise again to answer the One
judging. A written book will be brought forth, in which all shall be
contained, and from which the world shall be judged. When there-
fore the Judge is seated, whatever lies hidden shall be revealed, no
wrong shall remain unpunished. What then am I, poor wretch, going
to say? Which protector shall I ask for, when even the just are scarce-
ly secure?

Rex tremendae

King of terrifying majesty, who freely saves the saved: Save me, fount
of pity.

Recordare

Remember me, merciful Jesus, that I am the cause of your sojourn; do not cast me out on that day. Seeking me, you sat down weary; having suffered the Cross, you redeemed me. May such great labor not be in vain. Just judge of vengeance, grant the gift of remission before the day of reckoning. I groan, like the one who is guilty; my face blushes with guilt. Spare thy supplicant, O God.

You who absolved Mary Magdalene, and heeded the thief, have also given hope to me. My prayers are not worthy, but Thou, good one, kindly grant that I not burn in the everlasting fires. Grant me a favored place among thy sheep, and separate me from the goats, placing me at thy right hand.

Confutatis

When the accursed are confounded, consigned to the fierce flames: call me to be with the blessed. I pray, suppliant and kneeling, my heart contrite as if it were ashes protect me in my final hour.

Lacrimosa

O how tearful that day, on which the guilty shall rise from the embers to be judged, Spare them then, O God. Merciful Lord Jesus, grant them rest.

IV. Offertory

Lord Jesus Christ, King of glory, liberate the souls of all the faithful departed from the pains of hell and from the deep pit; deliver them from the lion's mouth; let not hell swallow them up, let them not fall into darkness: but let Michael, the holy standard-bearer, bring them into the holy light, which once thou promised to Abraham and to his seed.

Hostias

Sacrifices and prayers of praise, O Lord, we offer to thee. Receive them, Lord, on behalf of those souls we commemorate this day. Grant them, O Lord, to pass from death unto life, which once thou promised to Abraham and to his seed.

V. Sanctus

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

VI. Benedictus

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

VII. Agnus dei

Lamb of God, who takest away the sins of the world, grant them rest.

VIII. Communion

May light eternal shine upon them, O Lord, in the company of thy saints forever and ever; for thou are merciful. Rest eternal grant to them, O Lord, and let perpetual light shine upon them.

Program Notes

POULENC: *Stabat Mater* (1950)

The *Stabat Mater* is universally recognized as the most tender and pathetic hymns of the Middle Ages. In simple and vivid language, it represents the Mother of the Redeemer plunged in grief and weeping beneath the Cross on which Jesus is suffering in an agonizing death.

Scholars speculate that the genesis of Poulenc's setting of the *Stabat Mater* may have been motivated by the deaths of two of the composer's close friends - a woman by the name of Raymonde Linossier and the composer Pierre-Octave Ferroud. These losses seemed to send Poulenc into a period of soul-searching and a renewed interest in the Catholicism he had largely set aside. The result was an impulse to write a number of sacred choral works, including his *Stabat Mater*.

As one would expect, the *Stabat Mater* is primarily a serious and pious work. However, the composer breaks character in a few movements, most noticeably in the "Eja Mater". This perky and positive music concluding with a trombone glissando (sounding almost crass and disrespectful) is an odd compositional choice for a text where the prayer asks Mary to help us all to understand her sorrow. Poulenc explained: "I thought about it for a long time, but I wrote it very quickly during the summer of 1950, just after writing a piano concerto in a very irreverent style..."

Poulenc divides the poem into twelve movements and invests each with a distinctive character, every section assuming a new and fresh orchestration, tempo, and key center. Half the movements typically run less than three minutes.

The sober and devout opening (*Stabat Mater*) invites quiet contemplation. A vicious outburst follows in movement two when the text tells us of the gruesome piercing of Jesus's side with a sword as he is hanging on the cross. The third and fourth movements take pity on Mary as she witnesses the cruelties suffered by her only Son,

with the fourth movement offering unlikely music of a buoyant but sweet character as the chorus sings words of gentle support to the loving Mother.

The frenetic music of the fifth movement suggests the confusion and horror of the witnesses at the crucifixion. The composer introduces Mary as a character in the following movement by way of a soprano soloist. Her tortured melodic lines are incredibly human in their expressivity and we ache as we hear her sing about her personal suffering.

"Eja mater" as mentioned earlier, is oddly good-humored. This departure from the general seriousness of the music is countered by the more formal and restrained music of the "Fac ut ardeat"; the longest stretch of prayerful a cappella music featuring the upper three voice parts only.

"Sancta Mater" includes some of the most dramatic and acerbic music where the faithful pray to share the pains of Mother and Son. ("Fix the stripes of the crucified firmly in my heart.")

Dark and dirge-like music follows where the faithful, because of their own failings, take responsibility for the death of the one sent to redeem them. The soprano, counting herself among the sinners, sings in solidarity with the chorus.

Terror returns in the final two movements. The frightening music ultimately subsides and rises to the level of ecstatic transcendence at the words "Paradisi Gloria" (the glory of Paradise).

Of the *Stabat Mater*, the composer wrote, "I think I have three good religious works. (Gloria, *Stabat Mater*, *Les Ténèbres*) May they spare me a few days of purgatory, if I do narrowly avoid going to hell."

MOZART: Requiem

In early July of 1791, while he was busy composing *The Magic Flute*, Mozart received a letter testifying to the glories of his music and alerting him that he would be having a visitor with a proposal on the following day. The letter was unsigned. The visitor, "an unknown, grey stranger," according to Mozart, appeared on schedule and said that he represented the writer of the letter, who wanted to commission a new piece — a Requiem Mass — but added the curious provision that Mozart not try to discover the patron's identity. Despite the somewhat foreboding mystery surrounding this venture, Mozart was in serious financial straits just then, and the money offered was generous, so he accepted the commission, and promised to begin as soon as possible.

The person who commissioned Mozart's Requiem was Count Franz von Walsegg, a nobleman of musical aspirations who had the odious habit of anonymously ordering music from established composers and then passing it off as his own. This Requiem was to commemorate Walsegg's wife, Anna, who died on February 14, 1791. The "grey stranger" was Walsegg's valet, Anton Leitgeb, the son of the mayor of Vienna.

Mozart managed to finish only the Requiem and Kyrie sections of the work before his untimely death at the age of thirty-five, but sketched the voice parts and the bass and gave indications for scoring for the *Dies irae* through the *Hostias*. Franz Xaver Süssmayr, to whom Mozart had given detailed instructions about finishing the work, took up the task while also supplying music for the last three movements.

Süssmayer was a student of Salieri and assisted Mozart as a copyist with two of Mozart's operas. He was a very successful and popular composer on the Viennese music scene and enjoyed an appointment as the Kapellmeister at the National Theater in charge of German opera.

I have always thought it odd that many count the Requiem as one of their favorite works of Mozart given that at least half of the music in this oft performed version of the work belongs to Süssmayer. To my mind, the movements which are the wholly Süssmayer's music are often inferior, although in their own way, competent. This poses an interesting challenge for both the conductor and performers especially in regard to creating a convincing overall dramatic arc. Some of Süssmayer's "solutions" to supplying movements that Mozart had not even begun to compose, fall short in the category of proportions, most notably, the puny and simplistic "Hosanna" fugue within the Offertorium. Süssmayer's music is pathetically dwarfed by the magnificent and substantial double fugue of Mozart's Kyrie. Surely Mozart would have created a more grand structure for the Hosanna to balance with the opening fugue.

That said, there are moments to admire about Süssmayer's efforts, especially his imaginative and very expressive completion of the *Lacrimosa*.

Considering the fact that the *Lacrimosa* might be the most familiar movement in the Requiem, it may be surprising to some that Mozart composed only the first eight bars of the movement. The rest (in the Süssmayer completion) is entirely Süssmayer! It is in this movement that Süssmayer seems to have been unusually inspired by Mozart's tearful opening music.

—Program notes by Dr. William Cutter, conductor

Student Ensemble

Soprano

Cherry Gao
Christina Ji
Sha Miao
Elizabeth Qian
Nina Singh
Daisy Tang
Emily TenCate *
Stacey Terman
Laura Treers
Emma Turtelboom
Claire Walsh
Xiaoxi (Ivy) Wang
Linda Xu
YiYu (Adela) Zhang

Alto

Kacie Bawiec
Meenakshi (Meena)
Chakraborty
Lily Chen**
Eva Belmont
Christina Eilar
Daniela Ganelin**
Giorgia Grisot
Justine Jang**
Theodora Kunicki
Veronica LaBelle
Catherine Li
Helen Liu
Carolyn Lu

Allison Mann
Erin Main
Ru Mehendale**
Sophie Mori
Marvel Onga Nana
Ellena Popova
Harini Sadeeshku-
mar
Lucy Zhang*

Tenor

Bhaskaran Balaji
Aaron Downward
Kevin Kaczorowski
Mariano Eriz
Grant Falkenburg
Tej Kanwar
Sin Kim
Mitchell Lee*
Anthony Lu
Sammy Luo
Justin Mazzola
Paluska**
German Parada
Luke Sciarappa
Gaurav Singh
Andrew Turner
Matthias von An-
drian
Jakob Weisblat**

Bass

Rashed Al-Rashed
Alex Bachwich
Isaac Garza**
Benjamin Gunby
Anders Kaseorg**
Kade Phillips
Gabriel Teixeira
Alex Tinguely
Israel Ridgley**
Jose Salazar
Andrea Scarinci
Xavier Soriano
Piotr Suwara
Anderson Wang
Raku Watari
Troy Welton*
Wonbo Woo
Anak Yodpinyanee
Kevin Zhou

* indicates section
leader

** indicates student
officer

Orchestra

Violin I

Izumi Hoshino
Eric Mrugala
Ari Umans
Dillon Robb,
concert master
David Rubin
Katherine Young

Violin II

Lawrence Cheuk
Allison Dobbs
Lilit Hartunian
Sean Larkin
Nina Bishop Nunn
Ran Seo

Viola

Yoni Battat
Vanessa Buttolph
Rebecca Miller
Bryan Tyler

Cello

Christopher Mendez
Victor Mooney
Sean Peel

Bass

Benjamin Reynolds
Luke Sutherland

Flute

Ona Jonaityte
Carolyn McCrone

Piccolo

Kanae Kimura

Oboe

Daniel Stackhouse
Andrew van der
Paardt

English Horn

Aidan Rodier

Clarinet

David Angelo
Katsuya Yuasa

Bass Clarinet

Sophie Kass

Bassoon

Adam Smith
Tylor Thomas
Mike Westberry

Trumpet

Moxi Li
Ryan Noe
Kevin Tracy

Horn

Sarah Gagnon
Derek Lewis
Joe Scriva
Sarah Sutherland

Trombone

Katie Daugherty
Molly Furlong
Tim Shneier

Tuba

Austin Comerford

Harp

Anna Ellsworth
Amanda Romano

Timpani

John Stapleton

Bios

Dr. William Cutter, conductor—is Director of Choral Programs at the Massachusetts Institute of Technology where he is conductor of the M.I.T. Concert Choir and Chamber Chorus. A member of the conducting and theory faculty and former Director of Choral Studies at the Boston Conservatory, he currently teaches graduate conducting, harmony and ear training, and is Artistic Director of the Boston Conservatory Summer Vocal/Choral Intensive. 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.

As assistant to Maestro John Oliver for the Tanglewood Festival Chorus, he has prepared choruses for John Williams and Keith Lockhart and the Boston Pops.

With degrees in composition, Cutter maintains an active career as a composer with recent performances by the The Chatham Chorale, the Illinois State University School of Music Orchestra, Cantata Singers, PALS Children's Chorus, 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. His primary composition teachers included Pulitzer Prize winning composers David del Tredici and Bernard Rands.

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 M.I.T. faculty performance series.

Xixi Zhou, rehearsal pianist—is pursuing his career as a pianist and music educator. He has held recitals in world-class venues such as Carnegie Weill Recital Hall, Jordan Harll, Seymour Centre in Sydney, Australia, Shanghai Concert Hall and

Nanjing Culture and Arts Center, China. He has also appeared as a soloist and chamber musician presenting concerts in New York, Boston, Mississippi, Iowa and Louisiana. In addition, he has performed with numerous orchestras such as the Mississippi Symphony Orchestra, Shreveport Symphony and NEC Philharmonia.

Zhou joined the faculty of the piano department at South Shore Conservatory in Hingham, MA, where he devoted his passion for music to the younger generations through teaching private piano lessons, coaching chamber groups and offering school-wide master classes for piano students. In addition, he held a piano master class at the Saint Andrews School in Jackson, MI and Nanjing University of the Arts in China. He joined the MIT Concert Choir in fall 2015.

Zhou has a B.M. and an M.M. from the Shanghai Conservatory of Music and a Graduate Diploma from the New England Conservatory.

Jodie-Marie Fernandes, soprano—is a devoted learner and performer of music with a

plethora of complementary interests and pursuits. In the spring of 2015, she performed the Mozart Requiem with Exultate Chorus and Orchestra. Before returning to Boston this fall, Jodie spent 3 years in Minneapolis, MN, during which she sang at churches in the Twin Cities and continued private vocal study and recital performance. She also volunteered as the associate business director for the Twin City Voice Academy, a brand new non-profit which provides opportunities for professional coachings, master classes, and public performances to pre-professional solo singers. An avid lover of Bach's music, Ms. Fernandes was invited to join the renowned and highly selective Bachakademie Stuttgart in 2014, performing the six Bach motets with the JSB Ensemble and Orchestra in Germany and Tunisia. During her time at MIT, she participated in Bach birthday celebrations with Emmanuel Music in Boston and maintained an active singing schedule as a soprano soloist with the MIT Concert Choir, performing the Mass in C by Beethoven, Mass in G minor by Vaughan Williams, and Mass in B-flat by Haydn, among others. Jodie has always

been inspired by sacred music in sacred spaces, and by plainchant in particular, an affinity which was further nourished by her tenure as section leader at both the Cathedral of St. Paul, MN and First Baptist Church in Boston. Jodie currently works as an associate consultant at the Boston Consulting Group. She holds a Bachelor of Science degree in electrical engineering from MIT and a Graduate Performance Diploma in vocal performance from Longy School of Music in Cambridge, MA.

Nargiss Mouatta, soprano—has been often praised for the beauty of her voice. She received a mathematics degree with a music minor from MIT, where she was a recipient of the prestigious MIT Emerson Scholarship, studying voice with Dr. Kerry Deal. Since graduation, she also studied with Ms. Heidi Skok. As an undergraduate, Nargiss was a member of the MIT Chamber Chorus and the MIT Concert Choir. She was also active at MIT as a soloist, performing works such as Bach's Lutheran Mass in F (BWV 233) and opera scenes including the roles of Pamina in the Magic Flute and Elettra in Idomeneo. Nargiss has a deep

interest in Baroque opera and oratorio and has studied the vocal music of Handel extensively.

Sudeep Agarwala, tenor (PhD '12, Biology—Course 7)—is a Cambridge native, where he has performed with numerous choral ensembles including the Oriana Consort, Boston Choral Ensemble, and Cantata Singers. While studying yeast genetics at MIT, he also performed extensively with the MIT concert choir and chamber chorus, and was a two-time Emerson scholar for voice. Currently, Mr. Agarwala sings with the King's Chapel choir under the direction of Heinrich Christensen. Mr. Agarwala is also a regular contributor to the Boston Musical Intelligencer, where he primarily reviews choral music.

Joshua Li, baritone—has been singing as long as he can remember, but high school was when he first began seriously studying voice. On weekends during high school, he would commute over an hour and half into NYC to attend the preparatory division of Manhattan School of Music, where he studied with Ron Cappon. At MIT,

Joshua continued to pursue his passion of singing. He sang with the MIT Chamber Chorus and the MIT Concert Choir and was featured as a baritone soloist in Heinrich Schütz's *Musikalische Exequien*, the *Carmina Burana*, among others. Since MIT, Joshua has sung with the Back Bay Chorale and continues to

serve his church leading musical worship. Joshua holds a B.S. in Finance and a minor in Economics from MIT. He currently works as a consultant at Bain & Company, where he also gets to use his singing talents, occasionally singing with the Bain Band.

