

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 María 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 if 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
omnis terra veneratur.
Tibi omnes angeli,
tibi cæli: et universæ Potestates.
Tibi Cherubim
incessabili voce proclamant:
Sanctus, Sanctus, Sanctus:
Sanctus Dominus Deus Sabaoth.
Pleni sunt cæli et terra
maiestates gloriæ tuæ.

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

Tu ad liberandum suscepturus hominem, non horruisti Virginis uterum. Tu devicto mortis aculeo, aperuisti credentibus regna cælorum. 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.

sanguine redemisti. Aeterna fac cum Sanctis tuis in Gloria numerari.

Salvum fac populum tuum Domine, et benedic hereditati tuæ.
Et rege eos, et extolle illos, et extolle illos usque in æternum.
Per singulos dies, benedicimus te, et laudamus nomen tuum in sæculum sæculi.
Dignare Domine die isto sine peccato nos custo dire.
Miserere nostri Domine, miserere nostri. Fiat misericordia tua Domine super nos,

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

non confundar in æternum.

quem admodum speravimusin te.

In te Domine speravi

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 Christe eleison Lord have mercy Christ have mercy

II. Gloria

Gloria in excelsis Deo Et in terra pax Hominibus bonae voluntatis Glory to God in the highest and on earth peace 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 Iesum 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

Lord God, Lamb of God

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, Iesus 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.
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 ressurrectionem mortuorum
Et vitam venturi saeculi. Amen.

And of his kingdom there will be no end. And I believe in the Holy Spirit the Lord, the giver of life who proceeds from the Father and the Son who together with the Father and the Son is adored and glorified, is adored and glorified. And I believe in one holy, catholic And Apostolic Church. I confess one baptism for the remission of sins. I await the resurrection of the dead And the life of the world to come. Amen.

IV. Sanctus

Sanctus, sanctus, sanctus Dominus Deus Sabaoth Pleni sunt coeli et terra Gloria tua Hosanna in excelsis Holy, holy, holy Lord God of hosts Heaven and earth and full of thy glory. Hosanna in the highest.

Benedictus

Benedictus qui venit In nomine Domini Hosanna in excelsis Blessed is He who comes in the name of the Lord. Hosanna in the highest.

V. Agnus Dei

Agnus Dei qui tollis peccacta mundi Miserere nobis Dona nobis pacem. Lamb of God who takes away the sins of the world have mercy upon us, Grant us peace.

The MIT Concert Choir

SOPRANOS

Lily Berger

Karen Chu

Jodie-Marie Fernandes*

Amy Hailes

Martyna Jozwiak

Vivian Lee

Yi-Hsin Lin

May Liu

Elizabeth Maroon

Samantha Marquart

Dana Najjar

Tammy Ngai

Cecilia M Oh

Yuanvuan 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

Iasmine Florentine

Hannah Israel

Janice Jang

Lauren Jozwiak

Carrie Keach

Amanda Lazaro

Anna Massie

Annie Raymond

Jacqueline Rogoff

Monica Ruiz

Maitagorri Schade

Natasha Skowronski

Paulina Sliwa

Lisa Song

Iessica Stanley

Judith Vasquez Lucy Lu Wang

MaryAnn Zhang

TENORS

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 Malv

Tat Li-Ping Mo

Tat LPI IIIg Mi

Tim Rades

Shiva Ramesh

Mike Walsh

Juven Wang

Harley Zhang

Concert Choir Officers

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^{*} Denotes Section Leader

Violin 1
Alex Chaleff
Loren Lee
Liam Buell
Barbara Hughey

Javier Caballero Jessye Billings-White Robin Ryczek

Cello

Bassoon Donna Taub Michael Meehan

Amanda Wang

Yi Hsiu

Bass

Isaac Trapkus

Christopher Hawes Stuart Terret Geoff Shamu

Trumpet

Violin 2 Birdy Chou Soo Gyeong Lee Kyra Davies Tom Hoffman

Flute Tim Macri Beatriz Macias

Horn Joseph Demko Marina Krickler

Tom Hoffman Jessica Eberial Jeanie Lee Oboe Akane Setiawan Laura Shamu

Trombone (Haydn only) Peter Charig Sean Mulcahy

Christopher Beaudry

Viola Brian Sherwood Dayla Stoerzbach Foxman James Elisa Birdseye Clarinet (Beethoven only) Michelle Spinelli Tammy Avery Gibson

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.