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Lord Nelson Mass, April 29, 1989

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Haydn

LORD NELSON MASS

SYMPHONY NO. 44

BOSTON UNIVERSITY CHORUS

AND PERIOD ORCHESTRA

Steven Lipsitt, *conductor*

SATURDAY 29 APRIL 1989

THE TSAI PERFORMANCE CENTER

8 P.M.

BOSTON UNIVERSITY CHORUS

Steven Lipsitt
Conductor

SATURDAY 29 APRIL 1989
AT 8 P.M.
THE TSAI PERFORMANCE CENTER

All-Haydn Program

Sinfonia No. 44 (*Trauersymphonie*)

Allegro con brio

Menuetto: Allegretto

Adagio

Finale: Presto

Intermission

Missa in Angustiis (*Nelsonmesse*)

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

Mary Ann Bozzuti, *soprano*

Jeanne Okrasinski, *alto*

Paul Kirby, *tenor*

Michael Drumheller, *bass*

Franz Joseph Haydn (1732–1809)

The years between 1766 and 1774, generally referred to as the *Sturm und Drang* period in Haydn's life, saw the composition of twenty-five of Haydn's greatest symphonies, many of them in minor keys. The Symphony No. 44 in E minor, written in 1771, is nicknamed *Trauersymphonie* ("Funeral Symphony") because Haydn, late in his life, reportedly asked that the slow movement be played at his funeral (it was performed at a memorial service in Berlin in 1809).

The first movement, *Allegro con brio*, opens with a severe and emphatic unison (which later serves as accompaniment to the second theme), and continues with a feeling of tautness and urgency. The minuet uncharacteristically comes second, and is a canon between violin and bass, marked by Haydn *Canone in diapason* (canon at the octave). Its atmosphere of anxiety and inexorability contrasts with the lyrical Trio section in E major. The sublime *Adagio*, also in E major, employs muted strings and a *romanze*-type sonata form. Back in E minor, the final *Presto* opens as the first movement did, with an energetic unison. Its two themes share the same rhythmic profile, contributing to the movement's obstinacy.

Haydn's Mass in D minor was written in seven weeks during the summer of 1798, when Napoleon still threatened Europe. That summer Lord Horatio Nelson led a brilliant naval victory over Napoleon's forces at the port of Aboukir (The Battle of the Nile). The Mass was performed for Lord Nelson two years later when he visited Austria, and the popular nickname was attached at that time. Haydn himself titled the work *Missa in Angustiis* ("Mass in Straited Times"), and it was composed, like all of his six high masses, for the name-day of the Princess Esterhazy. The Mass is distinguished by its stark instrumentation (three trumpets and drums, in addition to the customary strings and organ) and the virtuosity of its string writing.

The Kyrie begins darkly with a unison D-minor arpeggio downwards, and its character is strongly influenced by the three trumpets and timpani. The D-major Gloria, with the soprano soloist leading the call to worship, is playful and sunny. The *Qui tollis*, in B-flat major, is an *Adagio* for solo bass and (mostly-unison) chorus. The *Quoniam* (D major) is a return of the musical material from the Gloria, followed by the Mass's only full-blown fugue, and an Amen alternating solo quartet and chorus. The D-major Credo is (aptly-enough for this liturgical "rule") a strict canon at the fifth, low voices (alto and bass) following high voices (soprano and tenor). The *Et incarnatus* is a *Largo* in G major for solo soprano and chorus, with the entire solo quartet making a brief but effective appearance near the end of the movement. The B-minor *Vivace* of the *Et resurrexit* treats much of the lengthy Credo text with unison and homophonic choral settings. The *Sanctus* (D major)

begins Adagio, and at the words "full are heaven and earth of your glories" bursts into an Allegro whose opening gesture (a rising D-major arpeggio) is the major inversion of the opening of the Kyrie. The Benedictus is the only movement other than the Kyrie which is in D minor and uses all three trumpets. The Agnus Dei is an Adagio in G major for solo quartet. The final words of the Mass, "grant us peace," are repeated as the high-spirited final movement.

— Steven Lipsitt

MASS

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

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, pater
omnipotens, domine filii unigenite,
Jesu Christe, domine Deus, agnus
Dei filius patris.

Glory be to God on high, and on
earth peace, good will toward men.

We praise thee, we bless thee, we
worship thee, we glorify thee.

We give thanks to thee for thy
great glory.

O Lord God, heavenly King, Father
Almighty, O Lord, the only
begotten son, Jesus Christ, Lord
God, Lamb of God, Son of the Father.

Qui tollis

Qui tollis peccata mundi, miserere
nobis. Suscipe deprecationem
nostram.

Qui sedes ad dexteram patris,
miserere nobis.

Thou that takest away the sins of
the world, have mercy upon us.
Receive our prayer.

Thou that sittest at the right hand
of the Father, have mercy upon us.

Quoniam tu solus sanctus

Quoniam tu solus sanctus, tu solus
Dominus, tu solus altissimus, Jesu
Christe.

Cum sancto spiritu in gloria Dei
patris. Amen.

For thou alone art holy, thou holy
art the Lord, thou only, Jesus
Christ, art most high.

With the Holy Ghost in the glory of
God the Father. Amen.

CREDO

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium omnium.

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

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

Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram patris, et iterum venturus est cum gloria, iudicare vivos et mortuos, cuius regni non erit finis.

Et in spiritum sanctum, dominum et vivificantem, 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!

AGNUS DEI

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Dona nobis pacem.

I believe in one God, the Father Almighty, maker of heaven and earth, and of all things visible and invisible.

And in one Lord, Jesus Christ, the only begotten Son of God, begotten of the Father before all worlds; God of God, light of light, true God of true God, begotten, not made, being 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 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 to the scriptures; and ascended into heaven and sitteth on the right hand of the Father and he shall come again with glory to judge both the quick and the dead; whose kingdom shall have no end.

And I believe in the Holy Ghost, the Lord and Giver of Life, who with the Father and the Son together is worshipped and glorified, as was spoken by the Prophets.

And I believe in one holy Catholic and Apostolic Church.

I acknowledge one baptism for the remission of sins and I look for the resurrection of the dead and the life of the world to come. Amen.

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

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

Lamb of God, who takest away the sins of the world, have mercy on us.
Grant us peace.

BOSTON UNIVERSITY CHORUS

Steven Lipsitt, *director*

Robin Hancock, *accompanist and musical assistant*

Susan E. Killam, *administrative assistant*

Sopranos

Canan Aka Akyuz
Jennifer Betensley
Mary Ann Bisio
Christina Bolinger
Lindsay Cameron*
Rachel Carnell
Anne Collette
Pat Couture
Carla M. Draxler*
Eileen Dreyer
Becky Fast
Camelia Garrido*
U Gwei*
Kimberly Igoe*
Susannah Kay
Susan Killam
Mirelle K. Li
Rachel Martin
Teresa Mantey
Tomoko Nakazawa
Lauren J. Powel
Bindu Raju
Elizabeth Siler
Robin Sprung
Jane Stein
Kristen Tinney*
Alison Tracy
Fang Fang Traves*
Alison Weaver
Karen Wenc

Altos

Katherine Ames
Karen Blanchard
Denise Buckley*
Linda Bulman
Michelle Conrad
Corinne Frist
Leanna Hanson
Katherine Haines
Catherine Lynn Jackson
Leslie Johnston
Noja Kang*
Patricia Keyes*
Michelle Lazar
Marusya Nainggolan*
Colleen O'Brien
Catherine Plonka
Deborah Side
Alexandra Sundman*
Michelle Taday
Johanna Tomlin
Betsy Vicksell*
Shayna Wachman
Beverly A. Walker*
Phyllis Weinberg
Lisa Ziems
Moon Sun Zong*

Tenors

Alan Barnett
Hal Blackwelder
Daniel S. Curtis
Carl Ford
Paul Fu
Robin Hancock
Fred S. Hoffman
Christopher Kerins*
Rip Loomis
Julian James Wachner

Basses

Chip Brinamen
Adam Brotman
Andrew G. Browne
Frank Cannizzo, Jr.
John Cook
Paul Couture
Michael DeMurga*
Richard Dennison
Glenn Goda*
Andrew T. Haber
Christopher M. Hodge
Andrew Horton*
Ian Kasarjian*
Evan Keely*
Jimmy Mrose
Steve Prisco
George Skillman
Gary Thayer
Bradley Turner

*Member, School of Music Concert Choir

ORCHESTRA

Orchestra members are playing period instruments.

Violins

Daniel Banner, *concertmaster*
Judy Eissenberg
Jennifer Moreau
Barbara Englesburg
Judith Shapiro
Dana Maiben

Clay Hoener, *principal*

Kathy Shaw
James Johnston
Anne-Marie Chubet
Dorothy Han
Scott Metcalfe

Violas

Barbara Wright, *principal*
Scott Woolweaver
Frances Rios

Cellos

Reinmar Seidler, *principal*
Jan Pfeiffer
Shannon Snapp Natale

Basses

Thomas Coleman, *principal*
Chris Brandt

Oboes

Sand Dalton
Fred Cohen

Bassoon

Judy Bedford

Natural Horns

Pam Paikin
Richard Menaul

Natural Trumpets

Bruce Hall
Jesse Levine
Gregory Whitaker

Timpani

John Grimes

Organ

James David Christie

THE BOSTON UNIVERSITY CHORUS was founded in September 1986 by Steven Lipsitt, at the invitation of University President John Silber and School for the Arts Dean Phyllis Curtin. In three years the chorus has performed Mozart's *Requiem*, Mendelssohn's *Elijah*, Puccini's *Messa di Gloria*, Beethoven's Mass in C and *Fidelio* (Act II), scenes from Mussorgsky's *Boris Godunov*, Bernstein's *Chichester Psalms*, music by Purcell, Handel, Borodin, Respighi, Ravel, Britten, Thompson, Persichetti, and tonight's Haydn program. After the chorus's October 1987 appearance at Carnegie Hall with the American Symphony Orchestra, the *New York Times* wrote "the chorus produced an ethereal sound." The *Boston Globe* has called the group "an impressively disciplined choral ensemble." The chorus is open by audition to the entire University community. This year's members include undergraduate and graduate students, staff, and alumni from the Schools of Education, Law, Management, and Medicine; the Colleges of Basic Studies, Communication, Engineering, and Liberal Arts; and the School for the Arts, the Graduate School, Metropolitan College, and the Sargent College of Allied Health Professions.

STEVEN LIPSITT serves as staff conductor for the New England Conservatory Orchestra Department, and assistant professor of conducting at Boston University, where he is founding director of the University Chorus and a frequent conductor of the School of Music orchestras and choruses. Since returning to the Boston area in September 1986, he has worked with Emmanuel Music, the Opera Company of Boston, and the Chorus pro Musica.

Raised in a musical family, Mr. Lipsitt grew up in Brookline, playing clarinet in youth orchestras at Boston University and the New England Conservatory, and saxophone in his high school jazz band. The first recipient of the Brookline Chamber Music Society's Tanglewood Award, he played principal clarinet in the Young Artists Orchestra of the Boston University Tanglewood Institute (where he now teaches). At Yale University Mr. Lipsitt studied clarinet, voice, composition, and conducting, winning awards for exceptional promise (1981) and excellence in conducting (1980). While still a student, he began working professionally as a singer, clarinetist, and conductor. After two seasons as music director of the Haverford-Bryn Mawr Symphony Orchestra, and appearances with the Hudson Valley Philharmonic and the Spokane Symphony Orchestra, Mr. Lipsitt was engaged by the American Symphony Orchestra as its assistant conductor, serving under music director John Mauceri. During a summer season as associate conductor of the Kennedy Center production of *Carousel*, he led twenty performances at the Kennedy Center Opera House. Mr. Lipsitt has assisted with productions at English National Opera and Washington Opera, and has prepared choruses for Murry Sidlin and Robert Shaw. In addition to his work at Yale with renowned conducting pedagogue Otto-Werner Mueller, Mr. Lipsitt has studied with Gustav Meier at Tanglewood, Charles Bruck at the Pierre Monteux School, Herbert Blomstedt at the Blomstedt Institute, Leon Barzin at the American Conductors Workshop, Helmuth Rilling at the Oregon Bach Festival, and Gunther Schuller at The Festival at Sandpoint.

MARY ANN BOZZUTI, a native of the Bronx, New York, was most recently named a Metropolitan Opera Regional Finalist and heard singing Zerlina in the Boston University Opera Theatre production of *Don Giovanni*. A graduate of Northwestern University, she sang extensively in the Chicago area, winning the Bel Canto Opera Competition in 1985, and singing in the 1986 and 1987 seasons of the Chicago Chamber Opera. In 1986, Ms. Bozzuti placed second in the National Opera Association Competition—first in the female division—in Los Angeles. She is currently a Master of Music degree candidate at Boston University, and has sung Rosalinde in *Die Fledermaus* and Sarah Brown in *Guys and Dolls* with the Boston University Opera Theatre. This past summer Ms. Bozzuti sang with the Boston Symphony Orchestra at Tanglewood. She is a student of Phyllis Curtin.

JEANNE OKRASINSKI is a native of Portland, Oregon, where she won first place in the Oregon State Solo Contest, and went on to study as a scholarship student at the University of Southern California. She won first place in the Young Artist of the Future competition sponsored by the City of Los Angeles, and was a soloist with the Los Angeles Chamber Orchestra, the Inland Empire Orchestra, the Pasadena Orchestra, The Lake Arrowhead Bach Festival, and the Concord (New Hampshire) Chorale. As a member of the USC Chamber Singers she was a frequent soloist and was awarded the Barbara Robinson Scholarship for an Outstanding Chamber Singer. Upon graduation from USC as the Outstanding Graduate in Vocal Arts, Ms. Okrasinski moved to Massachusetts and participated in the Phyllis Curtin Seminar at the Tanglewood Music Center. She is currently studying with S. Mark Aliapoulos while pursuing a master's degree at Boston University. She was heard recently as Nancy in the Boston University Opera Theatre production of *Albert Herring*.

PAUL KIRBY is from central Illinois, and since 1986 has lived in Boston, where he is pursuing the degree of Doctor of Musical Arts at Boston University. With the Boston University Opera Theatre Mr. Kirby has sung Nicely-Nicely in *Guys and Dolls*, Alfred in *Die Fledermaus*, No. 5 in Conrad Susa's *Transformations*, and the title role in *Albert Herring*. Mr. Kirby dances with DanceMakers Incorporated, and serves on the voice faculty of Southeastern Massachusetts University. He is a member of the choir and principal cantor at the Church of the Advent, Boston.

MICHAEL DRUMHELLER was born in Richland, Washington, and currently lives in Belmont. He holds a bachelor's degree in mechanical engineering from the Massachusetts Institute of Technology, and will receive a master's degree in brain and cognitive sciences from M.I.T. this spring. Mr. Drumheller is currently a soloist in the choir of the First and Second Church in Boston. He recently studied voice at the Lario Musica Master Classes on Lake Como in Italy, and is now in the master's degree program in voice at Boston University, where he studies with Phyllis Curtin. Last February he performed his first opera role, *Il Commendatore* in the Boston University Opera Theatre production of *Don Giovanni*.