

Missæ in Angustiis

LORD NELSON MASS

JOSEPH HAYDN

In memory of Dr. Robert E. Fort, Jr., 1930 - 2009

EMILY MURDOCK, SOPRANO

LAURA WILLAMS, MEZZO-SOPRANO

YANG BO, TENOR

WU WEI, BASS

1. KYRIE

Kyrie eleison,
Christe eleison,
Kyrie eleison.

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

2. GLORIA

Gloria in excelsis Deo.
Et in terra pax hominibus bonæ voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam
tuam.
Domine Deus, Rex cœlestis, Deus Pater
omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

Glory be to God on high,
and on earth peace, good will towards 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, God the Father
Almighty.
O Lord, the only-begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father.

3. QUI TOLLIS

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

Thou that takest away the sins of the world, have
mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.

4. QUONIAM TU SOLUS

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

For thou only art holy; thou only art the Lord;
thou only art most high, Jesus Christ,
with the Holy Ghost, in the glory of God the
Father.
Amen.

5. CREDO

Credo in unum Deum.
Patrem omnipotentem,
factorem cœli et terræ,
visibilium omnium et invisibilium *omnium*.¹
(*Et in unum Dominum*
Jesum Christum,
Filium Dei unigenitum,)²
Et ex Patre natum ante omnia sæcula.
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 cœlis.

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,
Only begotten Son of God,)
Begotten of his Father before all worlds.
God of God, light of light,
Very God of very 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.

6. 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.

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.

7. ET RESURREXIT

Et resurrexit tertia die,
secundum scripturas.
Et ascendit in cœlum:
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 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 sæculi.
Amen.

And the third day He rose again
according to the scriptures.
And ascended into heaven,
and sitteth at the right hand of the Father
And He shall come again
with glory to judge the living and the dead:
His kingdom shall have no end.
And (*I believe in*) the Holy Ghost, Lord
and giver of life:
Who with the Father and Son
together is worshipped and glorified:
Who spake by the Prophets.
And 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.

8. SANCTUS

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

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

9. 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.

10. 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.

Lamb of God, who takes away the sins of the
world, have mercy on us.
Lamb of God, who takes away the sins of the
world, have mercy on us.
Lamb of God, who takes away the sins of the
world, grant us peace.

11. DONA NOBIS

Dona nobis pacem.
Agnus Dei, dona nobis pacem.

Grant us peace.
Lamb of God, grant us peace.

¹*Text added by Haydn.*

²*Text omitted by Haydn.*

SINGERS

Sopranos

Roxanne Bailin
Currie Barron
Linda Johnson*
Marilyn Kruegel
AnnaMarie Merrill
Tracy Nelson-Welker
Jennifer Otto
Chelsea Thomas
Natasha Vizcarra
Barb Wilberding

Altos

Leslie DeGrassi
Cathy Frye

Miriam Gilbert

Linda Haertling
Cynthia Harris
Cassie Houtz
Priscilla Inkpen
Kristen Jordan
Pamela Malzbender
Kay Norris
Cindy Pierce*
Katja Stokley

Tenors

Mark Bottemiller
Aloke Guha
Roy Moorefield

Daniel Noble
David Norris
Chuck Smythe*

Basses

Doug Burger
Nathaniel Harnack
Jonathan Hough
John Kitching
Bill Kroeck*
Chris Marsh
Balfour Patterson
Greg Werner

**Section Leader*

INSTRUMENTALISTS

Violin 1

Alexandra Eddy
Annamaria Karacson
Gyongyver Petheo

Violin 2

Susie Peek
Kathy Rinehart
Johannes Rudoph

Viola

Megan Tipton
Megan Edrington

Cello

Anne Brennand

Bass

Michael Fitzmaurice

Trumpet

John King
Margaret Von Sistine
Roberta Goodall

Tympani

Paul Mullikin

Organ

Stella Pradeau

ROBERT FARR, MUSIC DIRECTOR

Mr. Farr has been the Music Director and Conductor of the Cantabile Singers since 1992. He is responsible for the group's musical quality and is an integral part of our success. Mr. Farr received his



Bachelor of Music degree in organ and church music from Stetson University and received a Master of Sacred Music degree from Union Theological Seminary in New York City. He has served as organist-choirmaster in churches in Florida, New Jersey, Michigan and Colorado.

STELLA RABB PRADEAU, COLLABORATIVE PIANIST

Ms. Pradeau graduated from the University of Colorado with a Master's degree in piano performance in 1998. During her studies at CU, Ms. Pradeau was a teaching

assistant, a winner of the Norris Piano Award, and a semi-finalist in the Hilton Head International Piano Competition in 1997. Ms. Pradeau is the mother of three daughters, Chloe, Clara and Lily, and enjoys time at home with her husband, Francois.

MUTSUMI MOTEKI, VOCAL COACH



Since her college years in Tokyo, Japan, Dr. Moteki has been active as a vocal coach/accompanist. She received extensive training in this area from Westminster Choir College and University of Michigan as well as prestigious summer programs such as Music Academy of the West, Stearns Institute for Young Artists, Franz-Schubert-Institut in Baden bei Wien, and Conservatoire de Musique in Geneva. Dr. Moteki is currently an associate professor at the University of Colorado at Boulder, where she teaches singing diction, vocal repertoire, heads the musical staff of CU Opera, and is a member of newly formed Collaborative Piano Faculty.

EMILY MURDOCK, SOPRANO



A graduate of the University of Colorado at Boulder, Emily Murdock is quickly establishing herself on the operatic and concert stage. Most recently she won Colorado's Symphony in the Valley concerto competition and will appear with the orchestra in May 2009. She is very excited to join Pine Mountain Music Festival this summer as a Resident Opera Artist. During her graduate studies at CU, Emily performed several roles including Susanna (*Le Nozze di Figaro*), Lucia (*The Rape of Lucretia*), Papagena (*Die Zauberflöte*), Amor (*Orfeo ed Euridice*), Adele (*Die Fledermaus*), and Kitty Hart in the academic premiere of Jake Heggie's opera *Dead Man Walking*. Emily earned her Bachelor of Music degree in Voice and Flute Performance at the University of Montana in 2004. She makes her home in Boulder, Colorado, and studies with mezzo-soprano Julie Simson. Emily is a native of Whitefish, Montana.

LAURA WILLIAMS, MEZZO-SOPRANO



Laura Williams is in her last semester of her studies at the University of Colorado at Boulder, where she is working on her Master's Degree in Vocal Performance. A native of the Southeast, Laura received her Bachelor of Music Degree from Brevard College, in Brevard, North Carolina. Recent performances include Countess Charlotte in *A Little Night Music* with Colorado Light Opera, and Mrs. Paskova in *The Cunning Little Vixen* with the CU Opera. This April, Laura will be playing Albert Herring's mother in CU's production of *Albert Herring*. Laura is a faculty member of the Parlando School of Music in Boulder.

YANG BO, TENOR



Yang Bo is currently a student at the University of Colorado's College of Music. Bo also studied at the Opera Institute of the Central Conservatory of Music in Beijing. Bo came to Colorado in 2007 as a guest of Central City Opera's Young Artists Program. He was the cover for the lead tenor role in the world premiere of the opera *Poet Li Bai* during the company's 2007 Summer Festival, and for the Asian premiere of the opera at the Beijing Music Festival. At CU, Bo has appeared as Rudolfo in *La Boheme*, and as Edgardo in *Lucia di Lammermoor* in Romania in 2006.

WU WEI, BASS



Wu Wei is a student in vocal music at the University of Colorado's School of Music. Wei came to Colorado as a guest of the Central City Opera's Young Artists Program, and was the lead cover for the world premiere of the opera *Poet Li Bai*, in the summer of 2007. Wei also served as the lead cover for the European premiere of *Poet Li Bai* at the Musica Auditorium in Rome, Italy and the Asian premiere in Beijing, China at the Beijing Music Festival. Wei received a Bachelor of Arts in Vocal Performance from the Xu Beihong College of Arts, People's University of China, Beijing. Wei has performed the parts of Duke Tom in *Un ballo in Maschera* and Fernando in *Il Trovatore* with the China National Opera House in 2005 and 2006, respectively. In 2006, Wei was awarded third place in the 5th World Chinese Vocal Competition held in Taipei, Taiwan.

Program Notes

This “mass of many names” was the third of six great High Masses that Haydn wrote between 1796 and 1802 for the name-days of Princess Maria Josepha Hermenegild Esterhazy, the wife of Haydn’s employer. At first, Haydn simply entitled it *Missa*, but later, when entering it into his catalogue of works, he wrote *Missa in Angustiis*. The word

was being written. Several years later, Lord Nelson visited the Esterhazy court and the mass was performed in his honor; this probably accounts for the later title, Lord Nelson Mass. The use of trumpets (including a third trumpet at several places) as the only wind instruments certainly adds a military feeling throughout.

end of his life to writing masses and oratorios. Known for the inventive use of wind instruments in the oratorios, he is forced to do without them in this mass (the prince having recently dismissed the entire wind section of his court orchestra to save money), yet his string writing is so beautiful that one hardly notices the loss.

The opening *Kyrie* is in the unusual key of D Minor; every other mass begins in major. This is the key of Mozart’s *Requiem* and *Don Giovanni*, and an atmosphere of anguished confusion reigns. Another Mozartean touch is the bravura soprano soloist alternating with the choir.

In the *Gloria*, all darkness and confusion disappear, and the radiant happiness of “Papa Haydn” shines forth. Haydn honors Mozart by quoting the *Tuba mirum* from the *Requiem* in the bass solo, *Qui tollis peccata mundi*.

The Haydn masses were all intended for actual liturgical use, limiting their length and therefore limiting the amount of detailed attention that could be given to lengthy texts, such as the *Credo*. After an ingenious opening, where the choir sings the text in canon, Haydn devotes considerable time and detail to the setting of *Et incarnatus* and *Crucifixus*. The *Et incarnatus* section is set very warmly in the pastoral key of G major, recalling the familiar story of angels and shepherds. The *Crucifixus* returns to D minor as expected, and the

A country at war. Fear of terrorism. Economic disaster. Resentment of leaders. Social discontentment. Austrians exactly 210 years ago would have lamented their days in these terms over mugs of coffee with their neighbors. They would have cursed the war with Napoleon, feared his army’s guerrilla tactics, felt the pinch of restricted international trade, resented the despotic rule of France, and wished ardently for change. Not so very unlike our own troubled times.

Austrian Joseph Haydn captured the uncertain summer of 1798 in his *Missa in Angustiis*—Mass for Troubled Times (also known as the Lord Nelson Mass). The Cantabile Singers perform the mass in this tenuous year of 2009. The mass is chilling and yet uplifting, powerful yet delicate, on the verge of despair and yet infused with hope. Its ups and downs could be a soundtrack of our era.

The first movement opens with a booming, crimson-colored plea for mercy—*Kyrie Eleison*. We have gone to war in the Middle East. The banks foreclose on the first homes. The second movement proclaims *Gloria* and reminds us that there is still beauty in the world. Michael Phelps wins eight Olympic gold medals for America, setting a world record. The third movement, the *Credo*, cautions us to be humble. What has been given to us can be taken away—jobs, health, wealth, even our lives. But Haydn again gives us hope in the possibility for rebirth and renewal. Gas prices fall and America defies historical expectations by electing an African American president—*Hosanna in Excelsis*. In the final movement, the *Agnus Dei*, Haydn recognizes that troubles are far from over. America’s three major car manufacturers have asked for a governmental bailout and foreclosures and layoffs will return with the end of the holiday season. But we can all close our eyes as the mass ends and wish with all our hearts for peace—*Dona Nobis Pacem*.

Kristen Jordan, *The Cantabile Singers*

does not translate directly, but can be rendered as stress, anxiety, or affliction. This may well refer to the stress felt throughout Europe during the Napoleonic wars; in 1798, Napoleon seemed poised to conquer the world. Unknown to Haydn, Admiral Nelson handed Napoleon a major defeat in Egypt while the mass

The great Haydn scholar H.C. Robbins Landon calls this mass “arguably Haydn’s single greatest composition,” and it certainly is a masterpiece. Today we generally admire Haydn for his symphonies and string quartets, but it is important to remember that fully half his compositions are vocal and that he devoted the

mood is traditional, even repeating the ominous trumpet calls of the opening *Kyrie*, but then Haydn offers a personal interpretation. The alto soloist prominently sings *Pro nobis* (for us) three times, then the music switches back to G major, reposing for a moment without the bass instruments or voices. The section stays in the major key, reminding us that Christ's death was on our behalf, and is far more meaningful than mere human tragedy. This detailed attention to the text is the equal of Bach and Beethoven, and one wonders what Haydn would have achieved had he the opportunity to write an

oratorio-length setting of the mass.

Of the remaining sections, the *Benedictus* and the *Dona Nobis Pacem* deserve special mention. Many settings of the *Benedictus* are sweet and pastoral; here we have a solemn procession, announcing with awe that the one coming "in the name of the Lord" is King of Kings. Haydn also sets the *Dona nobis Pacem* differently than most composers, more in the manner of an opera finale than a prayer for peace, a practice which some have found frivolous. It is important to remember that his late masses were all part of birthday celebrations, and that

Haydn said that his faith was best expressed in feelings of happiness and joy rather than contemplation or mysticism.

Haydn's sojourns to London exposed him to the English choral tradition and the works of Handel, and these experiences are reflected in the refined choral writing of his late masses. In masses of some of Haydn's contemporaries, the soloists are more important than the choir, but the opposite is true with Haydn.

*Peter Hopkins, Director,
Reading Choral Society
(reproduced with permission)*

Robert E. Fort, Jr.

Robert E. Fort, Jr., Professor Emeritus of Music at Stetson University, died on January 29th, 2009. Dr. Fort and I both came to Stetson University in 1965: he to join the Music Faculty and I as a freshman music student. Dr. Fort was a creative and inspiring teacher and a life-long musician, and his guidance and influence were instrumental in shaping me as a musician. After his retirement from Stetson, Dr. Fort continued to be very active as a musician and pedagogue, leading workshops and hymn festivals and conducting concerts. He will be greatly missed.

Robert F. Farr

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