

IPC CHOIR SPRING CONCERT

"LORD NELSON MASS"



MAY 21, 2023 | 4 PM

DR. JEFF McLELLAND, CHOIRMASTER
KRISTINE HURST-WAJSZCZUK, *SOPRANO*
EMILY JAWORSKI KORIATH, *MEZZO-SOPRANO*
DAVID TAYLOE, *TENOR*
CHRISTOPHER O'REAR, *BARITONE*
THE IPC CHOIR & ORCHESTRA

THE REV. KEVIN J. LONG, *PASTOR*
INDEPENDENT PRESBYTERIAN CHURCH
BIRMINGHAM, ALABAMA

Cover, Upper Left: A portrait of Franz Joseph Haydn (1732-1809) painted by Thomas Hardy in 1791 when Haydn was around 59 years old.

Cover, Middle: *The Destruction of l'Orient at the Battle of the Nile, 1 August 1798*, painted by George Arnald around 27-29 years later between 1825 and 1827. The Battle of the Nile was a major naval battle fought between Britain and France during the Napoleonic Wars. Two hundred years later, if we tap into our inner gleeful five-year-old child who loves things that go boom, we find everything we could wish for in an epic battle of "good" versus "evil," or at least in a war between one empire and another. Napoleon's armies threatened Vienna, Austria. His fleet had terrorized the Mediterranean for three months while Lord Nelson desperately tried to catch up and engage. Finally, the British fleet encountered the French off the Nile Delta in Egypt, and Nelson ordered an immediate attack. The French flagship *Orient*, as depicted in the painting, exploded at the end of a three-hour battle, and its demise spurred most of the remaining French fleet to retreat. Only 4 out of 17 French ships survived.

The Battle of the Nile turned the tide of the war against the French in favor of the British and encouraged other nations to turn against France. Nelson was wounded in the battle and declared a hero across Europe. Napoleon himself, who was with his armies rather than aboard his ship in the battle, was furious. The battle became a legend, inspiring paintings, poems, and more for decades afterward. It's been called the "most decisive naval engagement of the great age of sail." In other words, in no other battle have two almost-evenly matched fleets of sailing ships met, and one fleet--the underdog British--annihilated the other.

Cover, Lower Right: A portrait of Lord Horatio Nelson (1758-1805) painted by L.F. Abbott in 1799 when he was around 41 years old.



Sinfonia in A MajorJohann Stamitz
I. Allegro assai (1717-1757)
I. Andante
III. Presto

Mass No. 11 in D minor.....Franz Joseph Haydn
(1732-1809)

also known as

Missa in angustiis ("Mass for troubled times")
"Lord Nelson Mass"

(The Latin text and English translation begin on the next page)

- I. Kyrie
- II. Gloria
 - Gloria in excelsis Deo
 - Qui tollis peccata mundi
 - Quoniam tu solus sanctus
- III. Credo
 - Credo in unum Deum
 - Et incarnatus est
 - Et resurrexit tertia die
- IV. Sanctus
- V. Benedictus
- VI. Agnus Dei

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi,
Miserere nobis.
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.

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filius Dei unigenitum,
et ex patre natus 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 est de Spiritu Sancto,
ex Maria virgine;
et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.

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

Glory to God in the highest,
And peace on earth to men of good will.
We praise You, we bless You,
We worship You, we glorify You.
We give You thanks
for Your great glory.
Lord God, King of Heaven,
God the Father Almighty.
Lord only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.

You who take away the sin of the world,
Have mercy on us.
You who take away the sin of the world,
Hear our prayer.
You who sit at the right hand of the Father,
have mercy on us.

For You alone are holy,
You alone are Lord,
You alone are the Most High, Jesus Christ.
With the Holy Spirit
in the glory of God the Father, Amen.

I believe in one God,
the Father, the Almighty,
maker of heaven and earth,
of all that is, seen and unseen.
And in one Lord Jesus Christ,
the only Son of God,
eternally begotten of the Father,
God from God, light from light,
true God from true God,
begotten, not made,
of one being with the Father;
through Him all things were made.
For us and for our salvation
He came down from heaven.

He became incarnate from the Virgin Mary by
the power of the Holy Spirit,
and was made man.
For our sake He was crucified
under Pontius Pilate;
He suffered death and was buried.

Et resurrexit tertia die
secundum Scripturas,
et ascendit in coelum,
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 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 resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

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.

He rose again on the third day
in accordance with the Scriptures;
He ascended into heaven,
and is seated at the right hand of the Father;
He will come again in glory
to judge the living and the dead,
and His kingdom will have no end.
And I believe in the Holy Spirit,
the Lord, the giver of Life,
who proceeds from the Father and the Son;
with the Father and the Son
He is worshipped and glorified.
He has spoken through the prophets.
I believe in one holy catholic
and apostolic Church;
I acknowledge one baptism
for the forgiveness of sins;
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,
Hosannah in the highest.

Blessed is He who comes
in the name of the Lord,
Hosannah in the highest.

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

Notes

The concert today presents music that represents the development of the compositional style of the Classical Period. **JOHANN STAMITZ** (1717-1757) was the founding father of symphonic composition of the "Mannheim School" which directly led to the Classical symphony as we know it. The Sinfonia in A Major was written between 1741 and 1746 at the beginning of the Classical Period, and might have been his first symphony. The three movements are a scaled-down version of forms that will be heard in the Haydn Mass, which was composed at the end of the Classical Period in 1798.

Two things to listen for are the "Mannheim Roll" and the "Mannheim Rocket." The roll is heard where the orchestra plays fast repeated passage-work from soft to loud, like a stone rolling down a hill. The Rocket is heard in violin arpeggio figures that shoot up and down, like a rocket.

FRANZ JOSEPH HAYDN (1732 –1809) was one of the most prominent composers of the classical period. Born in the village of Rohrau, near the Hungarian border, Haydn was a life-long resident of Austria, and spent most of his career as a court musician for the wealthy Hungarian Esterházy family on their remote estate.

As a "house officer" in the Esterházy establishment, Haydn wore livery and followed the family as they moved among their various palaces, most importantly the family's ancestral seat Schloss Esterházy in Eisenstadt and later on Eszterháza, a grand new palace built in rural Hungary in the 1760s. Haydn had a huge range of responsibilities, including composition, running the orchestra, playing chamber music for and with his patrons, and eventually the mounting of operatic productions. Despite this workload, the job was in artistic terms a superb opportunity for Haydn. The Esterházy princes (first Paul Anton, then most importantly Nikolaus I) were musical connoisseurs who appreciated his work and gave him daily access to his own small orchestra. During the nearly thirty years that Haydn worked at the Esterházy court, he produced a flood of compositions, and his musical style continued to develop.

The **MISSA IN ANGUSTIIS** ("Mass for troubled times") or "Nelson Mass" is one of fourteen masses written by Joseph Haydn. It is one of the six masses written near the end of his life which are now seen as a culmination of Haydn's liturgical composition. Haydn's chief biographer, H. C. Robbins Landon, has written that this mass "is arguably Haydn's greatest single composition." Because of a shortage of musicians at the court at that time, it is scored for just strings, trumpets and timpani. Later editors and arrangers added what they perceived to be missing woodwind parts, but the original scoring has again become the accepted choice for modern performances.

When Haydn wrote this Mass in 1798, his world was in turmoil. Napoleon had won four major battles with Austria in less than a year. In May of 1798, Napoleon invaded Egypt to destroy Britain's trade routes to the East. The summer of 1798 was therefore a terrifying time for Austria, and when Haydn finished this Mass, his own title, in the catalogue of his works, was "Missa in Angustiis" or "Mass in Time of Distress." What Haydn didn't know when he wrote the Mass — but what he and his audience heard (perhaps on the very day of the first performance September 15) was that on Aug. 1, Napoleon had been dealt a stunning defeat in the Battle of the Nile by English forces led by Admiral Horatio Nelson. Because of this coincidence, the Mass gradually acquired the nickname "Lord Nelson Mass." The title became indelible when in 1800, Lord Nelson himself visited the Esterházys and may have heard the Mass performed.

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For Haydn, in the late summer of 1798, the mood in Eisenstadt was one of foreboding, to the point of terror, and this is what we hear as the great work opens. Haydn chose to write it in the key of d minor, which is seldom used but may have an intriguing provenance. In 1788, Haydn had attended the first Vienna performance of Mozart's opera "Don Giovanni." From contemporary accounts, we know it made a great impression on him, and in Don Giovanni, the most memorable scene portrays the unrepentant anti-hero being dragged down to the underworld. Here, according to Landon, the listener hears, "perhaps the first time in music history, the presence of real fear, nay terror." This music is all in d minor. It is easy to imagine that when Haydn, ten years later, wished to evoke this emotion in his music, his ears were still ringing with Giovanni's terrible d-minor fate.

The first movement of the Mass communicates just such an atmosphere of terror and confusion. The text, "Lord, have Mercy; Christ, have mercy," is most frequently set as a pious, even submissive plea, but in this Mass it becomes a nearly profane expostulation, such as one might utter when presented with a disaster of incomprehensible magnitude. Anguished confusion permeates virtually every note of the first "Kyrie" movement.

The movement that follows, the Gloria, is the exact opposite of the first. It's a song of exultant praise, directed to the same creator whose world, in the first movement is so fraught with perils. Haydn's treatment is utterly without irony. The vision of the Gloria is as elemental and complete as the dark vision of the Kyrie. The world may be beset with dangers and terrors, but it is at one and the same time a glorious world of diverse miracles, and the soprano, alto, and chorus compete in the joyful praise. "We praise thee, we magnify thee, we adore thee, we glorify thee..."

Haydn starts the Credo movement with a canon, as the altos and basses repeat exactly the music sung by the sopranos and tenors. The repeating voices in canon are an ingenious way of providing reinforcement for the statement of belief. Then comes the most dramatic section of the Credo. It is introduced by a lovely soprano solo set to the words "et incarnatus est—and he was made incarnate." What follows is the central drama of the New Testament—the idea that God took on human form and lived on earth—the Christmas story and all that follows it.

But because every birth on this earth foretells a death to come, this section also leads through the terrible events of the crucifixion, and the music reflects that agony, as the trumpets and the tympani play echoes of their motifs from the dark Kyrie. In response, in one of the most transcendent moments in the Mass, a trio of soloists assures us that the birth and death were not futile but were in fact for our benefit—"pro nobis, pro nobis, pro nobis," repeated three times, perhaps to invoke the power of the Trinity. This assurance seems to transform the mood from one of agony and despair to one of acceptance. It is an extraordinary moment. The "et resurrexit" is predictably fast paced and joyous and leads the Credo to an almost delirious conclusion, led by glorious writing for the violins, and proceeding to a magnificent "Amen."

In the "Benedictus," Haydn chooses to focus on just part of the text: "In the Name of the Lord." Together, the soprano soloist and chorus imagine for us the sort of Pomp and Circumstance that would surround such a messenger. Near the end, the trumpets and tympani suddenly enter to create extraordinarily grand music, suggestion a magnificent procession. Some people have interpreted this section as a martial tribute to Lord Nelson himself, but we believe now that Haydn did not have Nelson in mind but a far greater power.

The "Agnus Dei movement" is a personal address, a prayer, appealing to a personal god through Jesus for a personal blessing—"miserere nobis." Haydn in this section emphasizes the intimacy involved by setting the entire petition for the four soloists, not the chorus. That movement, and the Mass as a whole ends in a very glad setting of the "famous last words" of the Mass—"Dona nobis pacem--grant us peace." We have been transported from the greatest depths of despair in the first movement to a great and certain joy.

About the Solo Quartet

Soprano **KRISTINE HURST-WAJSZCZUK**'s solo CD of music for soprano and clarinet was released in 2020 by Naxos and features the world premiere recording of Lori Laitman's THE SECRET EXIT. The *Journal of Singing* noted her "sizable, colorful voice with a distinctive shimmer" and Sakira Ventura praised "the perfect articulation of the soprano, who seems to sculpt each of the syllables of the text."

An avid proponent of early music as well as the work of living composers, her solo CD of Dowland lute songs was released by Centaur in 2008. Kristine appeared in the title role of *Dido and Aeneas* with Bourbon Baroque, as well as Handel's *Neun Deutsche Arien*. She was featured in the title role in Cavalli's *Erismena* with Amherst Early Music Festival and several appearances with Opera Birmingham. Other solo credits include the Alabama Symphony, the Tuscaloosa Symphony, and the Boulder Bach Festival.

In addition to her two decades of research into managing performance anxiety and nearly 30 years of Alexander Technique study, Dr. Hurst-Wajszczuk's training includes certification as a mindfulness meditation teacher. An accomplished stage director, her opera productions have won three national awards through the National Opera Association. She is Professor of Voice and Associate Dean for the Honors College at the University of Alabama at Birmingham. Please visit www.kristinehurst.com.

Hailed as the "consummate storyteller, musician, and artist" by Classical Voice of New England, mezzo-soprano **EMILY JAWORSKI KORIATH** enjoys a multi-faceted international performing career. Appearances include the multidisciplinary devised work *Brilliant Being* at the Prague Quadrennial of Performance Design and Space, Dorabella in Mozart's *Così fan tutte* in Korea, the European premiere of John Ratledge's cantata *La Divina Serena* in Italy, opera scenes and arias as an artist-in-residence in Sweden, and solos throughout Israel with the social justice choir Voices 21C.

As a passionate advocate for new music, Dr. Koriath has premiered three choral-orchestral works written for her by Jonathan Santore, as well as music by Ros a Crean, Craig Brandwein, and Jessica Rudman. *These Distances Between Us*, her debut album of 21st-century art songs, was released by NAXOS in 2022. Previous recordings include *There Are Many Other Legends*, a compilation of Santore's works, and *Full Fathom Five*, from the Shakespeare Concerts, both on Navona Records.

Recent seasons have featured appearances with the Alabama Symphony Orchestra, New Hampshire Music Festival, Symphony New Hampshire, and the Pioneer Valley Symphony. Her orchestral repertoire includes the works of Bach, Handel, Haydn, and Mozart through twenty-first century compositions. She has appeared on the opera stage as Carmen (*Carmen*), Idamante (*Idomeneo*), Donna Elvira (*Don Giovanni*), and Meg Page (*Falstaff*).

She holds a DMA from Boston University and currently teaches voice at the University of Alabama at Birmingham.

About the Solo Quartet (*continued*)

A native of North Carolina, tenor **DAVID TAYLOE** has been praised for his “lovely tenor that sings with Mozartean finesse.” David has made appearances with the Aldeburgh Festival, Snape Proms, Santa Fe Opera, Opera Louisiane, Opera Birmingham, Mississippi Opera, Naples Philharmonic, Virginia Arts Festival, The Virginia Symphony, Piedmont Opera Company, the A.J. Fletcher Institute, LSU Opera, and Frost Opera Theater. His recent roles include Tybalt in *Roméo et Juliette*, Jason in *Medea*, Albert in *Albert Herring*, Gastone in *La Traviata*, Student in Michael Torke’s *Strawberry Fields*, Rinuccio in *Gianni Schicchi*, Candide in Bernstein’s *Candide*, and Mozart in Rimsky-Korsakov’s *Mozart and Salieri*.

An avid performer of art song, David made his solo recital debut at Carnegie Hall in January of 2020. Mr. Tayloe has performed with Seraphic Fire, the Santa Fe Desert Chorale, and other ensembles. He has been a performer at the Magnolia Baroque Festival, the Salem Bach Festival, and was twice awarded the Stern Fellowship at Songfest in Los Angeles.

David holds degrees from University of Miami and Louisiana State University, and the Eastman School of Music. Additional studies at the Britten-Pears Institute at Snape Maltings in Aldeburgh, England. In the fall of 2014, David joined the faculty of the University of Alabama where he serves Associate Professor of Voice and is actively in demand as guest teacher and clinician around the country.

DR. CHRISTOPHER O'REAR, baritone, appears regularly as a soloist and clinician around the Southeastern United States and abroad, performing in recitals, opera, and oratorio. He holds degrees from Winthrop University in Rock Hill, SC, Samford University in Birmingham, AL, and the Doctor of Musical Arts degree from The University of Alabama. Dr. O'Rear has previously been a featured soloist at the Bassi Brugnattelli International Symposium for Conductors and Singers in Robbiate, Italy, where he performed his debut in Felix Mendelssohn’s *Elijah*, sang as the featured soloist in Johannes Brahms’ *Ein Deutsches Requiem*, and presented solo recitals.

On the operatic stage, Dr. O'Rear has given voice to such operatic characters as Scarpia in Puccini’s *Tosca*, Tonio in Leoncavallo’s *Pagliacci*, Danilo Danilovitch in Lehár’s *The Merry Widow*, and Bud in Benjamin Britten’s *Albert Herring*. Among oratorio roles, he has been a featured soloist in productions of Bach’s *St. John Passion* and *Magnificat*, Carl Orff’s *Carmina Burana*, Vaughan Williams *Five Mystical Songs* and *Dona Nobis Pacem*, and Benjamin Britten’s *Cantata Misericordium*.

The Independent Presbyterian Church Choir



Dr. Jeff R. McLelland, Choirmaster

SOPRANO

Rachel Hancock
Beth Middleton
Janet Ort
Melissa Self Patrick
Leah Pickett
Ginni Robertson
Kate Waters
Melanie Williams

ALTO

Sarah Labriola Alexander
Carter Cooper
Kelley Feagin
Meagan Malone
Debbie Medenica
Sally Reilly
Karen Shadinger
Angelyn Simmons
Sally Speaker
Marliese Thomas
Katie Woodruff

TENOR

Rita Gibbon
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Nick Mathes
Philip McCown
Greg Roberson

BASS

Bill Casey
Foster Cook
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Patrick Evans
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Bentley Patrick
Xavier Roberson
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Orchestra

VIOLIN I

Daniel Szasz
Mayumi Masri
Pei-Ju Wu

VIOLA

Zak Enikeev
Rene Reder

TRUMPET

Nick Ciulla
Joe Ardovino

VIOLIN II

Yuriko Yasuda
Serghei Tanas

CELLO

Warren Samples
Xi Yang

TIMPANI

Jay Burnham

BASS

Alex Horton

ORGAN

Mark Hayes



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