



**BACKBAYCHORALE**

**THE POWER OF VOICE**



# **FRAGILE FREEDOMS**

**Friday, May 10, 2024**

**7:30 pm**

**Sanders Theatre  
45 Quincy Street, Cambridge**



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# From the Board President

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Welcome, friends new and old,

We are delighted you are here. A choral organization is at its heart a community, one that doesn't stop in the front row of the singers, the orchestra, or the conductor. It is inseparable from you, our audience, our friends, our family.

This season we have taken you on a journey through music both familiar and new, centuries old, and literally a handful of years old. We've been heartened by your response to this season. No matter how much we love our favorite music, there is always room for discovering new ways of expressing how we live, how we grow, and what we value as a singing group with a wonderfully supportive audience.



During the summer, we'll be selecting a new Music Director for the chorale from among our four finalists. We're already feeling the excitement of adding new perspective, new energy, and new insight into our continued journey as an organization. The board is looking forward to having a great new partner for the journey ahead.

We continue our engagement with the community at large, even as we end our regular chorale season—our Bridges ESOL (English for Speakers of Other Languages) Chorus performed on May 3rd at the Boston Public Library along with some members of the chorale. Our program brings people together to learn English through singing and building community. The program itself is thriving, and we're looking to grow it even more next year.

Our community engagement includes other music organizations, and we're excited to announce that we're partnering with Boston Lyric Opera (BLO) in November of 2024, when Back Bay Chorale will join BLO's professional chorus to sing in part of their performance of Verdi's *Aida*. Expect more details on that exciting performance, along with our own season for 2024–2025 later in the summer.

As you can see, we're busy. However, we need you. We need your presence at our concerts and we'd love your support as a donor or a concert sponsor. You can reach out to our Executive Director, Susanne Powers for more information on how to help us, or simply contribute online.

So, please enjoy the concert and the sense of community we hope this brings to you. We're looking forward to celebrating our 50th anniversary soon and being led into new music by an amazing new Music Director. Onwards to an exciting season in the fall!

Craig Hughes



## Thank You!

Back Bay Chorale’s mission is to share the power of voice, advancing the spirit of community. We are grateful for your presence with us at this performance. Thank you also to our generous individual and corporate donors for your financial support, and to our program advertisers. Please offer them your patronage and mention Back Bay Chorale. The Back Bay Chorale is a registered 501(c)(3) non-profit organization. Your donation is tax deductible to the maximum extent allowed by law.

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# From the Executive Director

---

Welcome BBC Friends,

Time flies when you are having fun. A well-known idiom, familiar to all of us, and yet it still startles when experienced. I should not have been surprised that it was Albert Einstein, the father of relativity, who coined that phrase.

We have been having so much fun this past season that time went by in a flash. It seems I merely blinked since we were here, on this stage, for last May's unforgettable performance of *Israel in Egypt*.

Tonight's concert concludes an unusually captivating season. It is a great luxury to work with four guest conductors. Three of our four Music Director candidates have rehearsed, taught, discovered, and challenged the Chorale, and amazed our audiences. Our October, Christmas, and March concerts were each spectacular in their own rights, tremendously different, and best of all, SOLD OUT! If you were able to attend any or all of these concerts, you might have noticed how each conductor was able to elicit a unique choral sound from the same group of singers. We've had the wall-shaking, goose-bumps raising power of the Chorale. We've had the toe-tapping, dance-in-the-aisle joy of the Chorale. And we've had moments of exquisite precision and tenderness, where time seemed to stand still.

Tonight you will hear the exceptional talent and leadership of Caron Daley, our fourth and final Music Director candidate, as she leads the Back Bay Chorale in our season's final concert.

Her superb programming offers you the best of the old and the new in the choral arts. At a time where emotions lay bare nationwide, and globally, we hope that this concert offers you a brief window to the sublime. Deeply moving, yet consoling; hopeful and triumphant at once. An evening of music where time stands still, yet goes by too fast. What a marvelous paradox.

You, our audience, are at the heart of everything we do. Your presence, your applause, and your support are invaluable to us. You are not just spectators; you are part of our musical family. It is important to us to hear which were your favorite moments, or ideas where we can improve. To do that, we invite you to share your feedback by survey this week via email, or you can access by QR code.



Musically yours,

Susanne Powers

## Fragile Freedoms

Friday, May 10, 2024 • 7:30 pm • Sanders Theatre, Cambridge

### Back Bay Chorale & Orchestra

Deborah Selig, soprano

Christina English, mezzo soprano

Gregory Zavracky, tenor

David McFerrin, baritone

Caron Daley, guest conductor

David LANG  
b. 1957

#### the national anthems

1. our land our peace
2. our hearts are glowing
3. the national anthems
4. keep us free  
Maya Bloom, soprano\*
5. our common fate  
Maya Bloom, soprano\*

Reena ESMAIL  
b. 1983

#### When the violin

Maya Bloom, soprano\*  
Sophia Contratto, alto\*  
Greg Zavracky, tenor  
Chris Elliott, bass\*  
Cello soloist: Nicole Cariglia

#### Intermission

Franz Joseph HAYDN  
1732–1809

#### Missa in Angustiis (Nelson Mass), HobXXII 11

Kyrie  
Rebecca Hayden, soprano\*

Gloria:  
Qui tollis  
Quoniam tu solus

Credo:  
Et incarnatus  
Et resurrexit

Sanctus  
Benedictus

Agnus Dei:  
Dona nobis pacem

\*Back Bay Chorale member

Supertitles are provided for the performance of *the national anthems*.

Please take the time to silence your electronic devices.

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# Caron Daley

## GUEST CONDUCTOR/MUSIC DIRECTOR FINALIST

Caron Daley is Director of Choral Activities, Associate Professor of Music, and Ensembles Area Coordinator at the Mary Pappert School of Music at Duquesne University in Pittsburgh, Pennsylvania. Under her direction, the Duquesne University Voices of Spirit have performed across the Northeast and in Canada, including invited performances at the 2019 National Collegiate Choral Organization Conference (College Park, MD) and 2023 National Association for Music Education Eastern Division Conference (Rochester, NY), and performances with the Pittsburgh Symphony Orchestra. Voices of Spirit recently recorded its first full-length album, “Wake up my Spirit”, forthcoming in 2024.



A native of Halifax, Nova Scotia, Caron has held past conducting appointments with the National Youth Choir of Canada, Toronto Mendelssohn Choir, University of Toronto, St. Michael's Choir School, and Salem Academy and College. She is frequently invited to guest-conduct choirs, including recent events in Pennsylvania, New York, Vermont, and California. Passionate about conductor education, Caron founded the Halifax Choral Conducting Institute in 2012, which inaugurated a Women's Conducting Intensive in 2019, and led the event until 2020. In 2024, she served as guest clinician for the Graduate Conducting Masterclass at the American Choral Directors Association Eastern Division Conference.

A certified Dalcroze Eurhythmics teacher, Caron researches embodiment in choral singing and conducting. Her two-decade exploration of these topics has resulted in conference presentations at the Oxford International Conducting Studies Conference, International Conference of Dalcroze Studies, Phenomenon of Singing Symposium, Symposium for Research in Choral Singing, Motor Speech Conference, and Voice Foundation Symposium, as well as publications in *Canadian Music Educator*, *The Choral Scholar*, *Choral Journal*, *Journal of Singing*, and the *International Journal of Research in Choral Singing*. Caron is a guest author in *Teaching Music through Choral Performance* Vol. 4 and Vol. 5, *Choral Conductor's Companion* and *Choral Repertoire by Women Composers* (forthcoming). Her current interdisciplinary research investigates musculoskeletal injury prevention and intervention in conductors.

Caron holds a D.M.A. in Choral Conducting from the University of Toronto, an M.M. in Choral Conducting and M.A. in Vocal Pedagogy from The Ohio State University, an Artist Diploma in Voice and B.M. in Music Education from Western University, and an Associate Diploma in Voice from the Royal Conservatory of Canada. She currently serves as National Chair for 4-year College and University Choirs with the American Choral Directors Association. In her free time, Caron enjoys riding her electric cargo bike and practicing yoga.

# Texts and Translations

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## **the national anthems**

words and music by david lang

1.

our land with peace  
our land with swords  
all of us are brave  
we have one wish  
we have one goal  
we swear by lightning  
and by our fragrant blood  
heaven gave us life  
and we alone remain  
we fight for peace  
our country calls us  
and we hear her call  
we hear the sound of our chains  
breaking  
we crown ourselves in glory and we die  
death is the same for everyone  
but dying for our land will make us  
blessed  
for we are young and free  
land with mountain  
land with river  
land with field  
if you need our death  
our blood, our heart, our soul  
we are ready  
we lift our heads up to the rising sun  
our peace  
our values  
our skies  
our hearts  
our songs  
our tears  
our time  
our land  
our seed  
our pride  
we have no doubts or fears  
our faithful friends  
are faithful in the battle  
our land, we swear to you

our blood is yours to spill  
keep watch, angels  
keep watch, stars  
keep watch, moon  
our parents knew how to fight  
the sun will shine on us forever  
when the wicked come  
let them prepare for death  
for we would rather die  
than live as slaves  
our land, you fill our souls with fire  
our blessed land  
our parents left this land to us  
our hearts defy our deaths  
a vivid ray of love and hope  
descends  
upon us and our land  
bless us with long life  
our land is love and beauty without  
end  
harvest our vows, which ripen  
underneath your sun  
our land, to lead a peaceful life  
we give our lives  
we were wounded  
we were bruised  
then we rose up  
our past is sleeping in our forests  
you are our garden  
and our grave

2.

our hearts are glowing  
sing brother, sister  
our freedom must be sung  
we were slaves  
we were scorned  
but now, our future is ours  
our flowers  
our fields  
our fertile soil  
we will die before we let  
the wicked step upon them  
we are not slaves



we are the seed that sprouts  
upon the fields of pain  
we are one blood  
on our land we were born  
our heads were bowed –  
now raise them  
we are wild with joy  
and if we have to die  
what does it matter?  
our children know  
the fight has made our faces glow  
sweet shelter  
kissed by our sun, our trees, our wind  
we don't fear death  
die for our land and live  
we know ourselves  
by our terrifying sword  
ours is our land  
ours is our beautiful land  
our land is where  
our heroes rest  
our earth  
our sky  
our peace  
our blood  
these are our gifts  
we broke our chains  
united, firm, determined  
our face is brighter than our sun  
we are our loyal guardian  
in each of us the hero remembers  
how to fight  
we walk the path of happiness  
to our rightful place  
with our last breath  
we thank ourselves

3.  
fame and glory  
fame and glory  
no valley  
no hill  
no water  
no shore  
the bloody flag is raised  
the wicked howl

they come to cut our throats  
to throw us back in chains  
no sorcerers  
no poison  
no deceivers  
no fear  
we strive  
we work  
we pray  
our star rises up  
and shines between two seas  
our heart and hand  
are the pledges of our fortune  
with mind and strength of arm  
we recognize ourselves  
by our terrifying sword  
with heads, with hearts, with hands  
we will die before we are made slaves  
our historic past  
our sun, our sweat, our sea  
our pain, our hope  
the flower of our blood  
branches of the same trunk  
eyes in the same light  
the sea, the land, the dawn, the sun  
are singing  
our parents never saw the glory that  
we see  
we turn our faces up  
there is a star, the clearest light  
bring us happier times and ways  
each day is like a thousand years  
victory, victory, victory  
long live our land, our people, our  
body, our soul  
the light in our eyes is the brilliance  
of our faith  
will we see you?  
our woe or our wealth  
our eyes turn east  
we are awake

4.  
keep us free  
be our light  
until pebbles turn to boulders

and are covered in moss  
our light and our guide  
golden sun, golden seed  
fill our hearts with thanks  
when our hearts beat as one  
show us the way  
until the mountains wear away  
and the seas run dry  
be safe and be glorious  
build our own fortune  
move forward  
our sons sing  
our daughters bloom  
our parents and our children  
await our call  
our peace  
our rain  
be green  
we are your sacrifice  
fortunate and faithful  
the sun drives off the clouds  
we risk everything

we sing new songs  
for you, for you, for ever  
our love, our zeal, our loyalty  
our land, where our blood spills  
our fields will flower with hope  
our land gives us our name  
and we will never leave  
we walk the path we have chosen  
we will die while we are on it  
our land, sweet is your beauty  
a thousand heroes  
our full measure of devotion  
our language is a burning flame  
our flag flies in the wind  
our unwavering land  
our rocky hills  
from where our lights rise up  
our name is freedom  
our blood waters it  
we pray for you  
woven from a hundred flowers  
we won't let the wicked wash their hands



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in this guiltless blood of ours  
may our blessings flow  
let nothing dim the light  
that's shining in our sky  
a single leap  
into the dazzling sky  
obey our call  
we are not many  
but we are enough  
be happy  
and may our land be happy  
interpret our past  
glorify our present  
inspire our future  
we are coming forth  
with strength and power  
our seas roar at our feet  
shout our name  
shout it again  
there is no middle ground  
between the free man and the slave  
may the light be denied us  
if we break our solemn vow  
the burning of the heart  
in our chests is alive

our land will not die  
as long as we live  
the rays of the sun  
are a mother's kiss  
we swear by the sky  
by the spreading light  
now, or never  
we will make our fate ourselves  
it was, it is, it will always be  
at last, our pride is worth our pride

5.  
our common fate  
our brighter day  
our loyalty and love and vow  
our crown  
our virtuous honor  
our sacred hymn of combat  
our light, reflecting guidance  
our sword with no flaw  
our sepulcher of ages  
our only land  
our voices on high  
our noble aspiration  
our thunders, wildly beating  
our fire in every vein



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our tears, flowing down our cheeks  
our everlasting mountains  
our milk, our honey, our people  
working hard  
our different voices, our one heart  
our breath of life  
our death, our glory and our land  
our fight – there is a fight to fight  
our fair land, its hills and rivers  
our memories of days long gone  
our morning skies, grown red  
our sacred home, our suns that  
never set  
our future is the future, our meaning  
is the meaning  
our shields are wisdom, unity and peace  
our sacrifice of every drop of blood  
our love, our service, our untiring zeal  
our prayer for us, unseen  
our fires of hope and prayer  
our thunderbolts, our fire

our star, and it will shine forever  
our light and song and soul  
our song forever more  
our own dear land  
our fate, which smiles once more  
our sacrifice, our blood, our souls  
our enemies, scattered and  
confounded  
our land, our home, our free, our  
brave  
our land, our grave  
our glory, for as long as the world shines  
our many ways before and our many  
ways today  
our rock, our beacon  
our scream out loud  
our steps, resounding on the long  
and tiring road  
our song – echoing over and over again  
our brothers and sisters under the sun  
may the rains come



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**When the Violin**  
music by Reena Esmail

When  
The violin  
Can forgive the past  
It starts singing.  
When the violin can stop worrying  
About the future  
You will become  
Such a drunk laughing nuisance  
That God  
Will then lean down  
And start combing you into  
Her  
Hair.  
When the violin can forgive  
Every wound caused by  
Others  
The heart starts  
Singing.

From the book *The Gift, Poems by Hafiz*, by Daniel Ladinsky,  
a collection of poems influenced by Hafiz.

**Missa in Angustiis (Nelson Mass) Hob. XXII/11**  
**“Mass in Troubled Times”**

Franz Joseph Haydn  
Latin Mass, Trad.

**Kyrie - Chor and S Solo**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

**Gloria - Chor, SATB solo**

Gloria in excelsis Deo,  
Et in terra pax hominibus bonae  
voluntatis.  
Laudamus te, benedicimus te,  
Adoramus te, glorificamus te.  
Gratias agimus tibi propter

**Kyrie - Chorus and S Solo**

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

**Gloria - Chorus, SATB solo**

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

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.

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.

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**Credo - Chor, SATB solo**

Credo in unum Deum,  
 Patrem omnipotentem,  
 factorem coeli et terrae,  
 visibilium omnium et invisibilium.  
 Et in unum Dominum Jesum 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,  
 consubstantiali 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.

**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.

**Credo - Chorus, SATB solo**

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.

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.

### **Sanctus - Chor**

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

### **Benedictus - Chor, SATB solo**

Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis.

### **Agnus Dei - Chor, SATB Solo**

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.

### **Sanctus - Chorus**

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

### **Benedictus - Chorus, SATB solo**

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

### **Agnus Dei - Chorus, SATB Solo**

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.

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# FRAGILE FREEDOMS

## the national anthems

**E**very country has a history —how it came to be, how its wars were won or lost, how strong its people are, or how proud, or how sad. We group ourselves into nations, but it has never really been clear to me what that means, or what we get out of it. Are we grouped together because we believe something together and are proud of associating with others who believe the same way? Or are we grouped together because our ancestors found themselves pushed onto a piece of land by people who didn't want them on theirs? It seems that all nations have some bright periods and some dark periods in their past. Building a national myth out of our bright memories probably creates a different character than if we build one out of the dark.

I had the idea that if I looked carefully at every national anthem I might be able to identify something that everyone in the world could agree on. If I could take just one hopeful sentence from the national anthem of every nation in the world I might be able to make a kind of meta-anthem of the things that we all share. I started combing through the anthems, pulling out from each the sentence that seemed to me the most committed. What I found, to my shock and surprise, was that within almost every anthem is a bloody, war-like, tragic core, in which we cover up our deep fears of losing our freedoms with waves of aggression and bravado.

At first I didn't know what to do with this text. I didn't want to make a piece that was aggressive, or angry, or ironic. Instead, I read and re-read the meta-anthem I had made until another thought became clear to me. Hiding in every national anthem is the recognition that we are insecure about our freedoms, that freedom is fragile, and delicate, and easy to lose. Maybe an anthem is a memory informing a kind of prayer, a heartfelt plea:

*There was a time when we were forced to live in chains.  
Please don't make us live in chains again.*

– David Lang

## Missa in Angustiis (Nelson Mass)

Haydn witnessed many radical changes during the course of his life. He was eighteen when Bach died in 1750 and seventy-two when Beethoven's 'Eroica' Symphony was first performed in 1804. Throughout this period, Haydn was a pioneering figure, exploiting the untapped potential of the symphony, sonata and string quartet and developing them to a hitherto unimagined degree. The almost childlike cheerfulness of his music, its fusion of exuberance, unfailing invention, classical elegance, and intellectual power, explains to a large extent its compelling appeal. These are the qualities that placed Haydn far and away above all except Mozart amongst his contemporaries. He was hailed as a genius throughout Europe, admired and revered by the public and by his peers. Mozart said, 'Haydn alone has the secret both of making me smile and of touching my innermost soul'. Even Napoleon, on capturing Vienna, immediately ordered a guard of honor to be placed round Haydn's house.



Joseph Haydn

The supreme choral masterpieces of Haydn's old age—*The Creation*, *The Seasons*, and the six last great masses—were all composed after he had completed the last of his 104 symphonies. In 1795, Prince Nikolaus Esterhazy, Haydn's employer at Eisenstadt, commissioned him to compose a new setting of the mass each year to mark the name-day of his wife, Princess Maria. At that time the Viennese mass was generally a relatively straightforward affair with organ accompaniment and perhaps a small group of strings. Haydn's early masses are mostly of this type but now, in his sixties yet still alert to any opportunity for innovation,

he proceeded to expand the format, integrating the orchestral and vocal forces in an extended symphonic choral work. The superb Nelson Mass of 1798, the third and most celebrated of these last masses, was described by the late H C Robbins Landon, chief biographer and leading authority on Haydn, as 'arguably Haydn's greatest single composition.'

In 1800, Nelson, heralded as the savior of Europe since his recent crushing victory over Napoleon's fleet at the Battle of the Nile, visited Prince Nikolaus Esterhazy at Eisenstadt, where he and Sir William and Lady Emma Hamilton met Haydn. While there, Haydn's *Te Deum* and the Mass in D minor, as the Nelson Mass was originally called, were performed in his honor. It used to be assumed that the mass had been inspired by Nelson's victory, but we now know that news of the battle did not reach Eisenstadt until two weeks after the work was completed. It may have been the militaristic tone of the *Kyrie* and *Benedictus* that prompted the firm association with Eisenstadt's celebrated guest, but

whatever the reason, after his visit it became known as the Nelson Mass. Haydn later cataloged it as *Missa in Angustiis* (*Mass in Troubled Times*), a clear reference to the Napoleonic threat previously recognized in his *Missa in Tempore Belli* (*Mass in Time of War*) of 1796.

For economic reasons, Prince Nikolaus had dismissed nearly all the wind players from his court orchestra, leaving Haydn with only trumpets, timpani, organ, and strings. With typical resourcefulness, he turned this apparent disadvantage into an opportunity, creating a highly distinctive sonority found in no other mass. His writing for the trumpets is particularly imaginative; he exploits to great effect their dark lower tones as well as their familiar bright upper register.

The dramatic *Kyrie eleison* opens in D minor, with foreboding low trumpet fanfares. At *Christe eleison*, the music moves to a brighter F major and the first of a series of virtuosic soprano solos is heard. Unsurprisingly, the *Gloria* reveals Haydn at his most cheerful, recalling the sunny world of *The Creation*, first performed a few months earlier. The bass solo, *Qui tollis peccata mundi*, is a clear reference to the *Tuba mirum* in Mozart's Requiem, and evidently intended as a



Vice-Admiral Horatio Nelson



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tribute to Haydn's admired colleague. After this slower section the soprano soloist brings us back to the key of D for *Quoniam tu solus*, and the movement ends with a spirited fugue.

The *Credo* begins with an austere canon between sopranos and tenors, and altos and basses, which after the exquisite *Et incarnatus est* leads to an intense *Crucifixus*. The following *Et resurrexit* bursts into life with explosive energy, with a truly wonderful soprano solo at *Et vitam venturi*.

After the *Sanctus* comes the remarkable *Benedictus*, a movement of exceptional emotional and dramatic intensity. It was customary for these words to be set to contemplative, pastoral music, but in this mass Haydn returns to the dark D minor tones heard in the *Kyrie*, with trumpets and timpani again playing a prominent role. A series of exchanges between soloists and chorus culminates in an almost Beethovenian climax. The *Agnus Dei*, sung by soloists only, is followed by an extended *Dona nobis pacem* which, in contrast to the usual supplicatory prayer, is almost operatic in style, typical of Haydn at his most exuberant.

Despite the foreboding of the *Kyrie* and *Benedictus*, the prevailing mood of the Nelson Mass is one of jubilation. Haydn once observed, 'At the thought of God my heart leaps for joy, and I cannot help my music doing the same.' The sparkling vitality of the Nelson Mass is the very epitome of that statement.

– John Bawden



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### David Lang

**P**ASSIONATE, PROLIFIC, AND COMPLICATED, composer David Lang embodies the restless spirit of invention. Lang is at the same time deeply versed in the classical tradition and committed to music that resists categorization, constantly creating new forms.

Lang is one of America's most performed composers. Many of his works resemble each other only in the fierce intelligence and clarity of vision that inform their structures. His catalogue is extensive, and his opera, orchestra, chamber and solo works are by turns ominous, ethereal, urgent, hypnotic, unsettling and very emotionally direct. Much of his work seeks to expand the definition of virtuosity in music—even the deceptively simple pieces can be fiendishly difficult to play and require incredible concentration by musicians and audiences alike.

*the little match girl passion*, commissioned by Carnegie Hall and premiered by Paul Hillier and Theatre of Voices, was recently listed by *The Guardian* as “one of the top 25 works of classical music written in the 21st Century.” It won the Pulitzer Prize in 2008 and the recording received a Grammy Award in 2010. Lang's simple song #3, written as part of his score for Paolo Sorrentino's acclaimed film *YOUTH*, received many awards nominations in 2016, including the Academy Award and Golden Globe.

His most recent opera *note to a friend* premiered at the Japan Society in New York as part of the 2023 PROTOTYPE Festival. Other recent works include *the writings*, commissioned by Carnegie Hall and the Netherlands Kammerkoor, and premiered by Theatre of Voices; *the mile-long opera* co-created with architect Elizabeth Diller and premiered in New York City's mile-long elevated park The Highline, with texts by Anne Carson and Claudia Rankine; *the loser*, which opened the 2016 Next Wave Festival at the Brooklyn Academy of Music, and for which Lang served as composer, librettist and stage director; the public domain for 1000 singers at Lincoln Center's Mostly Mozart Festival; the concerto *man made* for the ensemble So Percussion and a consortium of orchestras, including the BBC Symphony and the Los Angeles Philharmonic; *mountain*, commissioned by the Cincinnati Symphony; and *death speaks*, a song cycle based on Schubert, but performed by rock musicians, including Bryce Dessner from The National,



Shara Nova from My Brightest Diamond, Owen Pallett from Arcade Fire, and composer / pianist Nico Muhly.

Lang is a Professor of Music Composition at the Yale School of Music, and is co-founder and co-artistic director of New York's legendary music collective Bang on a Can. His music is published by Red Poppy Music and G. Ricordi & Co.,

## Reena Esmail

INDIAN-AMERICAN COMPOSER REENA ESMAIL works between the worlds of Indian and Western classical music, and brings communities together through the creation of equitable musical spaces.

Esmail's life and music was profiled on Season 3 of PBS Great Performances series *Now Hear This*, as well as *Frame of Mind*, a podcast from the Metropolitan Museum of Art.

Esmail divides her attention evenly between orchestral, chamber and choral work. She has written commissions for ensembles including the Los Angeles Master Chorale, Seattle Symphony, Baltimore Symphony Orchestra and Kronos Quartet, and her music has featured on multiple Grammy-nominated albums, including *The Singing Guitar* by Conspirare, *BRUITS* by Imani Winds, and *Healing Modes* by Brooklyn Rider. Many of her choral works are published by Oxford University Press.

Esmail is the Los Angeles Master Chorale's 2020–2025 Swan Family Artist in Residence, and was Seattle Symphony's 2020–2021 Composer-in-Residence. She also holds awards/fellowships from United States Artists, the S&R Foundation, the American Academy of Arts and Letters, and the Kennedy Center.

Esmail holds degrees in composition from The Juilliard School (BM'05) and the Yale School of Music (MM'11, MMA'14, DMA'18). Her primary teachers have included Susan Botti, Aaron Jay Kernis, Christopher Theofanidis, Christopher Rouse and Samuel Adler. She received a Fulbright-Nehru grant to study Hindustani music in India. Her Hindustani music teachers include Srimati Lakshmi Shankar and Gaurav Mazumdar, and she currently studies and collaborates with Saili Oak. Her doctoral thesis, entitled *Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians* explores the methods and challenges of the collaborative process between Hindustani musicians and Western composers.

Esmail was Composer-in-Residence for Street Symphony (2016–18) and is currently an Artistic Director of Shashtra, a non-profit organization that promotes cross-cultural music connecting music traditions of India and the West. She currently resides in her hometown of Los Angeles, California.



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## DEBORAH SELIG

### SOPRANO

**D**eborah Selig's voice has been described by the press as "radiant," "beautifully rich," "capable of any emotional nuance," and "impressively nimble." Ms. Selig performs repertoire spanning baroque to contemporary in opera, oratorio and art song across the United States. Passionate about teaching and mentoring the next generation of singers, Ms. Selig currently serves on the voice faculties of Wellesley College, Brown University and the summer Boston University Tanglewood Institute. In addition, Ms. Selig joined Boston University's faculty in Fall of 2022 as Lecturer in Music (Voice) to teach a graduate-level course in Performance Techniques for the Singing Actor.



Operatic highlights have included Micaëla in *Carmen* with Dayton Opera; Sybil Vane in Liebermann's *The Picture of Dorian Gray* with Odyssey Opera; Pamina in *The Magic Flute* with Boston Lyric Opera; Musetta in *La bohème* and Zerlina in *Don Giovanni* with Central City Opera; and Rose in *Street Scene* with Chautauqua Opera.

Concert performance highlights have included Brahms' Requiem with Buffalo and Dayton Philharmonics; Bach's Cantatas 36, 92 and 97 with Boston's Handel and Haydn Society; Handel's *Messiah* with Rhode Island Philharmonic; Amphytrite in Purcell's *The Tempest* with The Henry Purcell Society of Boston; Mozart's Requiem with Brown University Choirs; Strauss songs with Wheeling Symphony Orchestra; C. Herbert Parry's *Invocation to Music* with Harvard-Radcliffe Chorus; Orff's *Carmina Burana* with Fairbanks Symphony (AK); Haydn's *The Creation* with Harvard University Choirs; Gorecki's Symphony No. 3 with Kentucky Symphony; and Bach's *St. Matthew Passion* with Masterworks Chorale.

Ms. Selig earned an Artist Diploma in Opera and MM in Voice from Cincinnati College-Conservatory of Music and BM/BA in Voice Performance and English from the University of Michigan.

## CHRISTINA ENGLISH

### MEZZO-SOPRANO

**N**oted for her “rich and mellifluous” voice (Opera News) and “striking” presence (The Arts Fuse), mezzo-soprano Christina English brings musical sensitivity and dramatic commitment to a versatile array of concert, opera, and musical theater stages. Recent solo appearances include Handel’s *Messiah* with Arcadia Players, where she returns in the 2023–24 season, and the premieres of four new works on a single text—Yeats’ *The Second Coming*—for string quartet and voice with Sheffield Chamber Players and WordSong. She is a long-time member of the Boston Baroque chorus and a founding core member of Lorelei Ensemble. Highlights with Lorelei include Julia Wolfe’s *Her Story* with the Boston, Chicago, Nashville, and San Francisco Symphonies; the premiere of choreographer Nanine Linning’s *La Mer* with Boston Ballet; collaborations with GRAMMY-nominated ensembles Cantus and A Far Cry; and appearances at The Isabella Stewart Gardner Museum, Carnegie Hall, the Metropolitan Museum of Art, and Tanglewood Festival of Contemporary Music. Favorite opera and musical theater roles include the Pilot in Rachel Portman’s *The Little Prince*; the Housekeeper in *Man of La Mancha*; Miss Prism in *The Importance of Being Earnest* with Odyssey Opera; and the nursing sister in Puccini’s *Suor Angelica* with the Boston Symphony Orchestra.



As both a performer and an arts administrator, Christina believes that music is a powerful catalyst for community and connection. Offstage, she is Executive Director of Sheffield Chamber Players, an ensemble founded on the belief that experiencing chamber music in the intimate settings for which it was written profoundly changes the way listeners respond to music, and to each other. She is also a member of Beyond Artists, a coalition of artists who donate a percentage of their concert fees to organizations they care about. She supports the Planned Parenthood League of Massachusetts and the Environmental Defense Fund through her performances.

## GREGORY ZAVRACKY

### TENOR

**P**raised for his “musically deployed light tenor voice,” (*Opera News*), “strong comic singing,” (*Boston Globe*) “clarion tone,” and “glowing intensity,” (*Boston Musical Intelligencer*), tenor Gregory Zavracky is a frequent performer on opera, concert and recital stages.

Gregory has recently sung Offenbach’s *La Belle Hélène* with Odyssey Opera, Handel’s *Messiah* with the Rhode Island Philharmonic, Matt Aucoin’s *Crossing* with the American Repertory Theater, Count Almaviva in *The Barber of Seville* with Townsend Opera, Britten’s *Les Illuminations* with the Aurea Ensemble, Tamino in Boston Lyric Opera’s family production of *The Magic Flute*, Purcell’s *Tempest* with the Henry Purcell Society of Boston, Bach’s Magnificat with Back Bay Chorale, Gherardo in *Gianni Schicchi* and *Buoso’s Ghost* with Opera Saratoga, Ernesto in *Don Pasquale* with Opera in the Heights, Ferrando in *Così Fan Tutte* with Cape Cod Opera, Prince Dauntless in *Once Upon a Mattress* with Chautauqua Opera, and in opera and pops concerts with both the Chautauqua and Utah Symphony.

Gregory is a frequent soloist with such groups as the Providence Singers, Commonwealth Chorale, Coro Allegro, Chorus Pro Musica, the Masterworks Chorale, Nashoba Valley Chorale, Falmouth Chorale and Orchestra and the Harvard Radcliffe Society. He has sung in the world premieres of Five Boroughs Music Festival’s *Five Borough Songbook*, David Wolfson’s *Faith Operas*, Ketty Nez’s *The Fiddler and the Old Woman of Rumelia*, James Yannatos’ *Rocket’s Red Blare*, Anthony DeRitis’ *Three American Songs*, Steven Sametz’ *A Child’s Requiem*, and Dan Shore’s *Works of Mercy*.

Gregory has recently given recitals at the Highland Center for the Arts, Highfield Hall, the Cotuit Center for the Arts, University of Connecticut, and Brown University. He is a frequent performer in the Handel and Haydn Society ensemble. He was an award winner in the Gerda Lissner Foundation competition and a finalist in the Liederkrantz and Connecticut Opera Guild competitions.

Gregory is in his eleventh year as a voice instructor at the University of Connecticut and eighth year as a teaching associate at Brown University. He has spent twelve summers on faculty at the Boston University Tanglewood Institute.

Gregory received his Doctorate of Musical Arts from Boston University. Previous degrees include a Bachelor of Arts in music from Emory University, followed by two Master of Music degrees from New England Conservatory





## DAVID MCFERRIN

### BARITONE

**L**auded by *The Miami Herald* for a “a voice of seductive beauty” and *The Boston Globe* as an “unfailing versatile” performer, baritone David McFerrin has won critical acclaim in opera, concert, recital, small ensemble and Pops repertoire. He is a mainstay of the Boston classical vocal scene and has performed on other leading stages in the US and Europe.

David’s recent performances have included the role of Thoas in Gluck’s *Iphigénie en Tauride* with Boston Baroque; Monteverdi’s dramatic scena *Il Combattimento di Tancredi e Clorinda* with American Bach Soloists; Bach’s *St. John Passion* and Christmas Oratorio with Emmanuel Music; concerts at the renaissance vocal festival *Laus Polyphoniae* in Antwerp, Belgium with the ensemble Blue Heron; and a turn as the Devil in Stravinsky’s *A Soldier’s Tale* at the Aston Magna Music Festival.

Highlighting the 2023–24 season, David is a featured soloist with the Handel and Hadyn Society, and he debuts as Jesus in Bach’s *St. Matthew Passion* and at Bachfest Leipzig with Emmanuel Music. On the opera stage he sings the role of Masetto in *Don Giovanni* with Boston Baroque and completes Enigma Chamber Opera’s trilogy of Britten’s church parable operas with *The Burning Fiery Furnace*. He also sings various programs in Boston and around the country with Blue Heron (winners of the 2018 Gramophone for Best Early Music Album).

A former Emerging Artist with Boston Lyric Opera, David has sung over 15 roles with the company, including Pallante in Handel’s *Agrippina*, Junius in Britten’s *Rape of Lucretia*, and The Officer in Glass’ two-character drama *In the Penal Colony* — a portrayal the *Wall Street Journal* called “disturbingly eloquent.”

A Phi Beta Kappa graduate of Carleton College in music and political economy, he earned graduate degrees at the Cincinnati College-Conservatory of Music and the Juilliard School.



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## HENRY WEINBERGER

### REHEARSAL ACCOMPANIST

**H**ENRY WEINBERGER HAS ACCOMPANIED musicians in the Boston area for many years. Former positions include accompanying the MIT Chorus under the direction of Bill Cutter, and working with Betsy Burleigh and the Master Singers of Lexington. Weinberger received a Master of Music in Piano Performance at the New England Conservatory, where he studied with Leonard Shure and Lorna Cooke DeVaron. His other principal teachers were Victor Rosenbaum at Brandeis University and John Moriarty.



Weinberger has played rehearsals under the batons of Seiji Ozawa, Arthur Fiedler, Kurt Masur, and John Williams. He has served on the faculty of the Longy School in Cambridge, where he was the music director of the opera department and taught classes in vocal repertoire and diction for singers. Weinberger made a career change in 1989, when he became a nurse. He worked at Harvard Vanguard Medical Associates for twenty-four years, where he specialized in the care of people with HIV, hepatitis C, and other infectious diseases.

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Thinking about making a gift, but concerned about income? Consider a charitable income trust. The trust is a contract between you and Back Bay Chorale that will provide income for your life and benefit the Chorale in years to come.

### Cars for the Chorale

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Please contact **Susanne Powers, Executive Director at (617) 648-3885** to discuss any of the above opportunities.

*The above suggestions do not constitute legal or tax advice.*

*Thanks to these thoughtful and donors, Back Bay Chorale will continue to thrive and grow, sharing the joy of music with our concert audiences and beyond.*

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**Corrections**

If you are listed incorrectly, are mistakenly missing from this list,  
 or would like to be removed from this page, please let us know  
 at [info@bbcboston.org](mailto:info@bbcboston.org), and we will make the appropriate corrections.

# Singing soothes the savage baby. Really.

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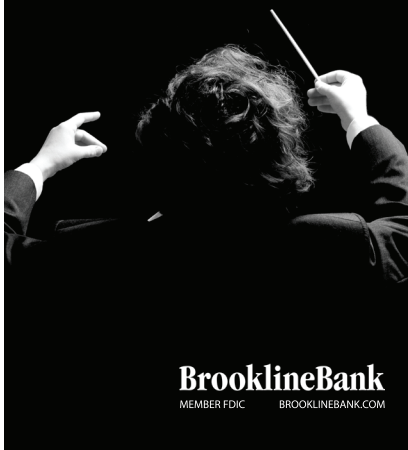


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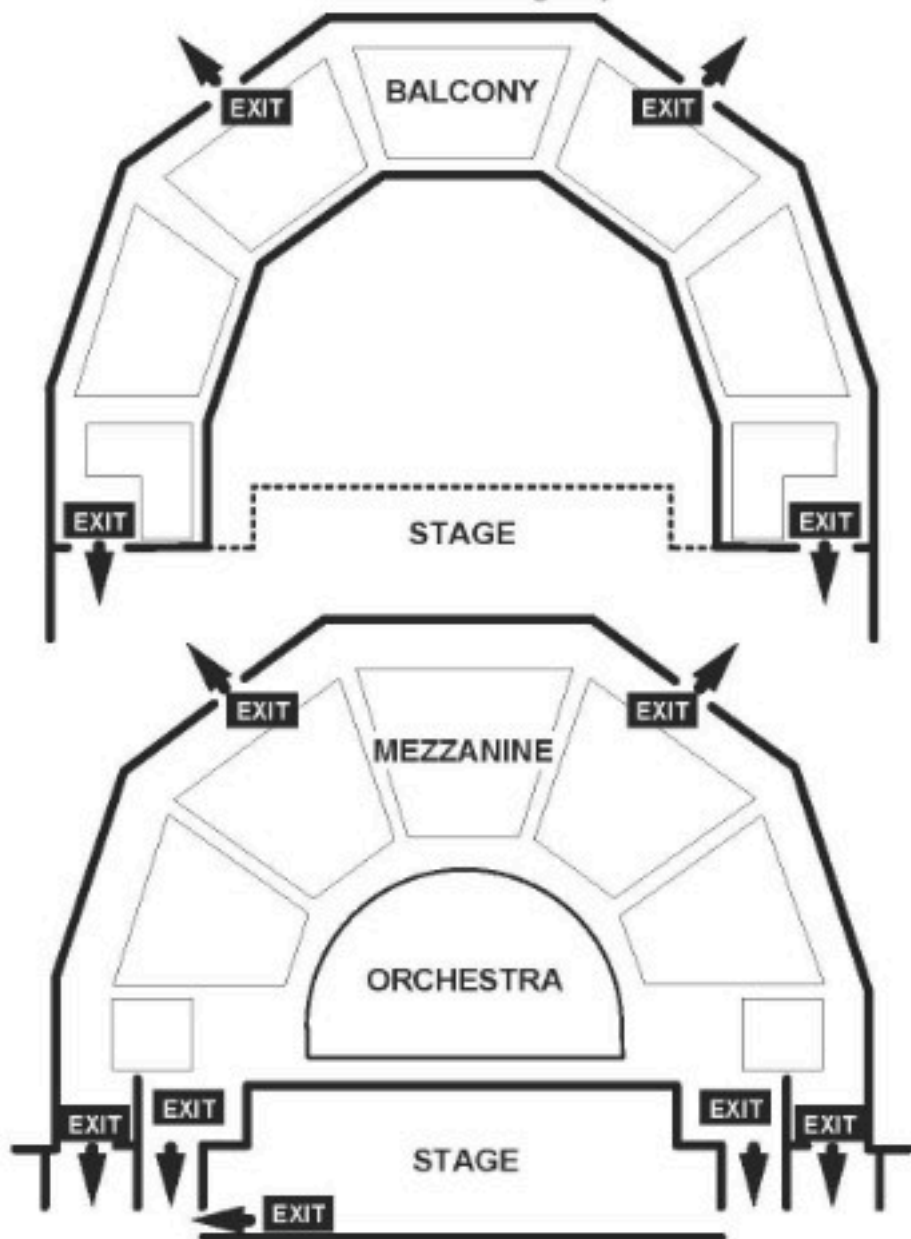
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# Advancing the spirit of community.

Led by Riikka Pietiläinen Caffrey, Community Engagement Coordinator, our Bridges program partners with the Boston Public Library to provide a musical experience to help Boston area residents develop their English speaking skills. The Bridges ESOL (English Speakers of Other Languages) Chorus provides students with an opportunity to make vocal music, improve their English language skills, and develop friendships with singers. The program helps immigrants, refugees, and others to become integrated with the Boston community. These in-person classes are FREE for all participants, and no previous music skills are required. The Bridges ESOL Chorus has performed at the Boston Public Library Fund, our Christmas concerts, and at U.S. Naturalization Ceremonies.

**Dr. Riikka Pietiläinen Caffrey** was born in Kemi, Finland, and sang and toured with the acclaimed Finnish choir Philomela. She immigrated to the U.S. to pursue music studies. While in New York, she founded and conducted Las Sirenas, a women's chamber choir, at the City College of New York, premiering works by American and Finnish composers. She has held academic positions at American University in Beirut, Lebanon, Whitman College in Walla Walla, WA, and Bunker Hill Community College in Boston. She is Associate Professor of the Practice and Director of Choral and Vocal Performance at Boston College.



**To learn more, visit [bbcboston.org/bridges](https://bbcboston.org/bridges)**

## Bridges ESOL Chorus

Cynthia Young\*  
Cynthia Brown  
Dottie Pitt\*  
Euisun Jang  
Haeun Choi  
Hye-seung Kang  
Kenise Phanord  
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Yuhua Bai  
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*\*BBC members and alumni*



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