

HAYDN: SCHÖPFUNGSMESS
Programme Information

Roster

Soprano

Samantha Barry '20
Katherine Carroll '21
Christina Carter
Kristin Day
Moshan Guo '21
Ruofei Jia '19
Nadene Mathes
Lucy McNatt '21
Mary Rector
Jan Reynolds
Wendi Richards
Amy Rodriguez '20
Sarah Roy
Cathie Starbird
Kate Stretton
Theo Van Deventer
Colleen Wright '19

Alto

Fatimah Ali '19
Barbara Allen
Jemimah Balla '20
Edda Briggs-Thiele
Sharon Conover
Susan Cook
Emily Cunningham '21
Alison Harvey
Sarah Johnson
Selena Johnson
Mary Ellen Johnston
Tina Odim-O'Neill '21
Anna Beth Rynders
Beth Schiller
Savannah Shaw '21
Sally Simpson '21
Eleanor Theriault '21
Margrit Thomas
Lujia Wang '20

Tenor

Janetha Benson
John George
Tracy Hall
Andrew MacDonald '21
Houston Newsome '21
Charles Parnam '20
Eric Christopher Perry
Ken Shoemake

Chris Starbird
Marilyn Wheeler

Bass

Jeremy Barnes '20
Seth Bontrager '21
Allen Burns
Liam Butchart '18
Art Kingdon
David Preston
Tim Rector
Gregor Smith
Bob Swegart
John Wheeler

Soloists Bios

Mezzo-soprano Sophie Michaux is recognized as a particularly versatile singer, performing as a soloist in a wide variety of genres from Opera to French Cabaret songs. She was noted as a “warm and colorful mezzo” (Opera News) and as “a study in color...Michaux’s expressive quality and variety is remarkable” (Arts Impulse). Next season will include her return to the Boston Early Music Festival in November 2018, in Francesca Caccini’s Opera *Alcina*, and as a core member of the Lorelei Ensemble, Boston’s critically-acclaimed women’s vocal ensemble, she will also perform with the Boston Symphony Orchestra, and A Far Cry. She was nominated as *Best Female Performer in an Opera* for the 2015 Arts Impulse Theatre Awards, for her interpretation of the title role in Handel’s *Rinaldo* (Boston Opera Collaborative).

Mrs. Michaux is simultaneously active in Oratorio. This spring, she will be a soloist in the Bach’s *B Minor Mass* with Choral Art (ME), Haydn’s *Creation Mass* at Colby College (ME), Beethoven’s *Mass in C* with the Chorus of Westerley (RI), and Mozart’s *Mass in C Minor*, with the Onion River Chorus (VT). Although she focuses on classical music, her versatility and musical curiosity have brought her to be an active performer in many repertoires including French Cabaret songs, Yiddish repertoire, as well as various world polyphonies. *For more information:* www.sophiemichaux.com

Tenor Charles Blandy has been praised as “unfailingly, tirelessly lyrical” ([Boston Globe](#)); “a versatile tenor with agility, endless breath, and vigorous high notes” ([Goldberg Early Music Magazine](#)); and for his “clear, focused, gorgeous tenor voice” ([Worcester Telegram and Gazette](#)).

In 2017 he sang the Evangelist in Bach’s St. Matthew Passion, with Emmanuel Music. He is a regular part of their ongoing Bach Cantata series. He appeared with Orchestra Iowa in Bach’s *Mass in B minor*; and appeared with Music of the Baroque in Mozart’s “Great” *C minor Mass*; and the *B minor Mass* with the Apollo Chorus of Chicago.

Recent performances include Handel’s *Messiah* with Saint Paul Chamber Orchestra; the role of Belmonte in Mozart’s *Abduction from the Seraglio* with Emmanuel Music; Monteverdi’s *Il Ritorno d’Ulisse, Vespers of 1610, L’Orfeo*, and works from the 8th book of madrigals with

Boston Early Music Festival; Mozart's *Requiem* with True Concord at Lincoln Center in New York; Bach's B minor Mass with the American Classical Orchestra (NYC), also at Lincoln Center; and St. Matthew Passion with the American Bach Soloists (SF, CA). He has also appeared with the Bach Choir of Bethlehem, Handel and Haydn Society, Boston Baroque, Charlotte Symphony, Berkshire Choral Festival, and Pittsburgh Bach and Baroque.

He appears on three new CD releases: Virgil Thomson's *Four Saints in Three Acts* with Boston Modern Orchestra Project; J.C.F Fischer's *Vespers of 1701* with Exsultemus and Newton Baroque; and sacred music of Ross Lee Finney with the Harvard University Choir.

In opera he was recently heard in John Harbison's *The Great Gatsby*; as Tom Rakewell in Stravinsky's *The Rake's Progress*; Tamino in Mozart's *Magic Flute*; Lurcanio in Handel's *Ariodante*; and Almaviva in Rossini's *Barber of Seville*.

In contemporary music, he premiered [Rodney Lister's chamber song cycle *Friendly Fire with Collage New Music*](#); appears on Boston Modern Orchestra Project's new CD of Virgil Thomson's *Four Saints in Three Acts*, and gave the US premiere of [Rautavaara's song cycle *Die Liebenden*](#).

In recital, he has performed Schubert at the Token Creek Chamber Music Festival (WI); Schubert and Brahms with Boston Chamber Music Society; Janacek and Finzi at Monadnock Music (NH); and his recital of Rachmaninoff, Liszt, and Szymanowski was called "[one of the most engrossing concerts in ages](#)". He gave [recitals of modern American music in New York, Boston, London and Manchester UK](#), with pianist/composer Rodney Lister.

He is the product of a strong public school arts program in Troy, NY; and graduated from Oberlin College with a BA in religion. He received his Master's Degree from Indiana University. Further training was at Tanglewood, where he was awarded the Grace B. Jackson prize for excellence; and at the Britten-Pears School in Aldeburgh UK.

Bass-baritone John David Adams is a versatile and accomplished artist noted for the "depth and power" of his singing and "consistently polished and graceful" performances. An active concert soloist acclaimed for performances in repertoire ranging from Baroque masterworks to world-premier compositions, he has appeared with orchestras, choral organizations, musical ensembles, and in recital across the country. His concert credits include requiems of Mozart, Brahms, Verdi, Dvorak, Faure, and Durufle; Haydn's *The Creation* and *The Seasons*; Beethoven *Symphony No. 9*; Bruckner *Mass in D minor*; Mahler *Das klagende Lied*; Beach *Mass in E-flat Major*; Vaughan Williams *Dona Nobis Pacem*; and the Brecht/Weill *Mahagonny Songspiel*. An acclaimed performer of early music, his credits include numerous works of Bach and Handel, as well as Monteverdi, Schütz, Charpentier, Purcell, Buxtehude, Bruhns, and Telemann; he is a member of the Portland-area St. Mary Schola, and a regularly featured artist at the Blue Hill Bach, White Mountain Bach, and Portland Early Music festivals. His diverse opera and stage credits range from Handel's *Acis and Galatea* to Sondheim's *Sweeney Todd*, in productions by Opera Boston, San Francisco Lyric Opera, Granite State Opera, Berkeley Opera, PORTopera, Apollo Opera, New England Light Opera, and Maine State Music

Theater. He studied at the Hartt School of Music and the San Francisco Conservatory of Music, and currently serves on the voice faculty at Bay Chamber Concerts Music School in Rockport.

About *Schöpfungsmesse*

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Franz Joseph Haydn (1732-1809) premiered of his Mass No. 13 in Bb-Major on 13 September 1801 for a festival Mass celebration in the Bergkirche, or hill church in Eisenstadt. This major choral/orchestral work came after the premieres of the two great Haydn oratorios, *Die Schöpfung* [The Creation; 1798-99]. and *Die Jahreszeiten* [The Seasons; 1801]. At sixty-nine years of age, an exhausted but determined Haydn committed to writing what was his penultimate setting of the *Missa*. He did so with great fervor – its duration and its demands of the orchestral forces are larger in scope than his prior works of the same genre. Vivid flourishes in the strings ornately decorate long passages of choral homophony. Paired oboes, clarinets, bassoons, trumpets, horns, and timpani fill out the sound in near-unprecedented ways for Haydn's mass settings. The fugues, particularly the 'In gloria Dei Patris,' and the final 'Dona nobis pacem' are thrilling – highly chromatic, fleet-footed, and endlessly creative in a way that leaves the listeners, and the singers, breathless. But as intelligent as it is evocative, we as modern concert-goers take 'classical music' way too seriously. There is great humour to be found in much of this work, even when it comes to its now accepted moniker, *Schöpfungsmesse*. As David Wyn Jones explains in *Oxford Composer Companions: Haydn*, "In the Gloria listeners and performers would have expected a change of tempo from fast to slow at either the clause 'Gratias agimus tibi' or 'Qui tollis peccata mundi.' Haydn does neither. Instead the orchestra carries blithely on in a fast tempo, quoting Adam and Eve's music from *The Creation*, music associated with the text 'The dew-dropping morn, Oh how she quickens all!'; the instrumentation, including the very secular-sounding horns, is the same. In the mass the bass soloist then enters and repeats the tune with the liturgical text...The joke is a multi-layered one; the salacious innuendo of the quotation, the sudden realization that the composer has 'forgotten' to change the tempo; and the mock contrition of the choir." This was considered offensive by those who knew and loved Haydn's work; not surprisingly, the infamy of its backstory is why it is now known as it is today. While his other masses have more thematically-appropriate nicknames, this mass does not have much, if anything, to do with *The Creation* or its origins directly.

The unexpected, melodramatic shifts of meter and tempo throughout the piece, the use of the solo organ for bird-like interjections in the "Et incarnates est" (which reportedly was played by Haydn himself in the premiere performance, scurrying from the front of the orchestra to the organ), and the almost self-effacing repetitio of musical ideas proves that not all classical music has to be so stuffy, even when it comes to the *Missa tota*. Keep your ears and imaginations open to find the humour. If you want to be more 'in' on the inside jokes of Haydn, Colby College's music library owns a copy of *Haydn and the Performance of Rhetoric* by Tom Beghin and Sander M. Goldberg, which I would highly recommend: "What literary reception theory calls a 'horizon of expectation' (Erwartungshorizont) informs both the creation and the reception of art. Change the horizon, and you change the response."

Eric Christopher Perry
Director of Choirs and Head of Voice
Colby College
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