

The Milton High School Choral Department Presents:

# Missa Pro Defunctis

Francesco Brusa

and

# Gloria in D

Antonio Vivaldi

Tuesday, May 15<sup>th</sup>, 2007

7:30 pm

Missa Pro Defunctis  
1768)

Francesco Brusa (c.1700-

- I. Introit: Requiem
- II. Kyrie: Maestoso
- III. Christe
- IV. Kyrie: Capella
- V. Sequentia: Dies Irae
- VI. Mors stupebit  
*Andrea Kahr, Soprano*  
*Olivia Suda, Mezzo-Soprano*
- VII. Judex ergo cum sedebit
- VIII. Quid sum miser tunc dicturus  
*Olivia Suda, Mezzo-Soprano*
- IX. Rex tremendae majestatis  
*Katherine Walters, Soprano*  
*Colby Lapolla, Soprano*  
*Sarah Flanagan, Mezzo-Soprano*  
*Andrea Kahr, Soprano*  
*Taylor Dixon, Mezzo-Soprano*
- X. Sanctus  
*Katherine Walters, Soprano*  
*Taylor Dixon, Mezzo-Soprano*
- XI. Adoramus Te  
*Katherine Walters, Soprano*  
*Olivia Suda, Mezzo-Soprano*
- XII. Agnus Dei  
*Colby Lapolla, Soprano*  
*Sarah Flanagan, Mezzo-Soprano*

Please silence all cell phones and pagers.  
Please refrain from applauding until the end of each work.

Intermission  
(10 minutes)

Gloria in D (RV 589)  
1741)

Antonio Vivaldi (1678-

- I. Gloria in excelsis Deo
- II. Et in terra pax hominibus
- III. Laudamus te  
*Katelyn Wisenbaker, Soprano*  
*Katherine Hamblin, Soprano*
- IV. Gratias agimus tibi
- V. Propter magnam gloriam
- VI. Domine Deus  
*Carrie Crawford, Soprano*
- VII. Domine Fili Unigenite
- VIII. Domine Deus, Agnus Dei  
*Andrea Murray, Mezzo-Soprano*
- IX. Qui tollis peccata mundi
- X. Qui sedes ad dexteram  
*Carrie Crawford, Soprano*
- XI. Quoniam tu solus Sanctus
- XII. Cum Sancto Spiritu

Please silence all cell phones and pagers.  
Please refrain from applauding until the end of each work.

Please join us for a reception in the band room following the  
performance.

## Translations

### Missa Pro Defunctis

#### **I.**

Requiem aeternam dona eis  
Domine. Et lux perpetua  
luceat eis.

Rest eternal grant to them, O  
Lord, and let perpetual light  
shine upon them.

Te decet hymnus Deus in  
Zion, et tibi redetur votum in  
Jerusalem.

A hymn befits thee, O God in  
Zion, and to thee a vow shall be  
fulfilled in Jerusalem.

Exaudi orationem meam, ad  
te omnis caro veniet.

Hear my prayer, for unto thee  
all flesh shall come.

#### **II.**

Kyrie eleison

Lord have mercy.

#### **III.**

Christe eleison

Christ have mercy.

#### **V.**

Dies irae, dies illa, solvet  
saeclum in favilla: Teste  
David cum Sibylla.

Day of wrath, that day shall  
dissolve the world into embers,  
as David prophesied with the  
Sybl.

Quantus tremor est futurus,  
Quando iudex est venturus,  
Cuncta stricte discussurus!

How great the trembling will  
be, when the Judge shall come,  
the rigorous investigator of all  
things!

Tuba mirum spargens  
sonum per sepulchra  
regionum, coget omnes ante  
thronum.

The trumpet, spreading its  
wondrous sound through the  
tombs of every land, will  
summon all before the throne.

#### **VI.**

Mors stupebit, et natura,  
cum resurget creatura,  
judicanti responsura.

Death will be stunned, likewise  
nature, when all creation shall  
rise again to answer the One  
judging.

Liber scriptus proferetur, in  
quo totum continetur, unde  
mundus iudicetur.

A written book will be brought  
forth, in which all shall be

contained, and from which the world shall be judged.

**VII.**

Judex ergo cum sedebit,  
quid-quid latet apparebit: nil  
inultum remandebit.

**VIII.**

Quid sum miser tunc  
dicturus? Quem patronum  
rogaturus? Cum vix Justus  
sit securus.

**IX.**

Rex tremendae majestatis,  
qui salvandos salvas gratis,  
salva me fons pietatis.

Recordare Jesu pie, quod  
sum causa tuae viae, ne me  
perdas illa die.

Quaerens me, sedisti lassus:  
redemisti crucem passus:  
Tantus labor non sit cassus.

Juste judex ultionis, donum  
fac remissionis, ante diem  
rationis.

Ingemisco, tanquam reus:  
culpa rubet vultus meus:  
Supplicanti parce Deus.

Qui Mariam absolvisti, et  
latronum exaudisti, mihi  
quoque spem dedisti.

Preces meae non sunt  
dignae: sed tu bonus fac  
benigne, ne perenni cremer  
igne.

Inter oves locum praesta, et  
ab haedis me sequestra,  
statuens in parte dextra.

When therefore the Judge is  
seated, whatever lies hidden  
shall be revealed, no wrong  
shall remain unpunished.

What then am I, a poor wretch,  
going to say? Which protector  
shall I ask for, when even the  
just are scarcely secure?

King of terrifying majesty, who  
freely saves the saved: Save me,  
fount of pity.

Remember, merciful Jesus,  
that I am the cause of your  
sojourn; do not cast me out on  
that day.

Seeking me, you sat down  
weary; having suffered the  
Cross, you redeemed me. May  
such great labor not be in vain.

Just Judge of vengeance, grant  
the gift of remission before the  
day of reckoning.

I groan, like one who is guilty;  
my face blushes with guilt.  
Spare thy supplicant, O God.  
You who absolved Mary  
{Magdalene}, and heeded the  
thief, have also given hope to  
me.

My prayers are not worthy, but  
Thou, good one, kindly grant  
that I not burn in the  
everlasting fires.

Grant me a favored place  
among thy sheep, and separate  
me from the goats, placing me  
at thy right hand.

Confutatis maledictis,  
flammis acribus addictis,  
voca me cum benedictis.

Oro supplex et acclinis, cor  
contritum quasi cinis: gere  
curam mei finis.

Lacrimosa dies illa, qua  
resurget ex favilla,  
judicandus homo reus. Huic  
ergo parce Deus.

Pie Jesu Domine, dona eis  
requiem.

**X.**

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.

Pleni sunt caeli et terra  
gloria tua.

Hosanna in excelsis.

Benedictus qui venit in  
nomine Domini.

Hosanna in excelsis.

**XI.**

Adoramus te, Christe, et  
benedicimus tibi:

Quia per sanctam crucem et  
passionem tuam redemisti  
mundum.

Domine, miserere nobis.

**XII.**

Agnus Dei, qui tollis peccata  
mundi, miserere nobis, dona  
eis requiem.

When the accursed are  
confounded, consigned to the  
fierce flames: call me to be with  
the blessed.

I pray, suppliant and kneeling,  
my heart contrite as if it were  
ashes: protect me in my final  
hour.

O how tearful that day, on  
which the guilty shall rise from  
the embers to be judged. Spare  
them then, O God.

Merciful Lord Jesus, grant them  
rest.

Holy, Holy, Holy, Lord God of  
Hosts.

Heaven and earth are full of thy  
glory.

Hosanna in the highest.

Blessed is he who comes in the  
name of the Lord.

Hosanna in the highest.

We adore you, O Christ, and we  
bless you.

For by your holy cross and  
passion you have redeemed the  
world.

O Lord, have mercy upon us.

Lamb of God, who takest away  
the sins of the world, grant  
them rest.

**Gloria in D**

**I.**

Gloria in excelsis Deo

Glory to God in the highest.

**II.**

Et in terra pax hominibus  
bonae voluntatis.

And on earth peace to all those  
of good will.

**III.**

Laudamus te. Benedicimus  
te. Adoramus te.  
Glorificamus te.

We praise thee. We bless thee.  
We worship thee. We glorify  
thee.

**IV.**

Gratias agimus tibi

We give thanks to thee

**V.**

Propter magnam gloriam  
tuam.

according to thy great glory.

**VI.**

Domine Deus, Rex coelestis,  
Deus Pater omnipotens.

Lord God, Heavenly King, God  
the Father almighty.

**VII.**

Domine Fili unigenite, Jesu  
Christe.

Lord Jesus Christ, the only  
begotten Son.

**VIII.**

Domine Deus, Agnus Dei,  
Filius Patris. Qui tollis  
peccata mundi, miserere  
nobis.

Lord God, Lamb of God, Son of  
the Father. Thou who takest  
away the sins of the world, have  
mercy upon us.

**IX.**

Qui tollis peccata mundi,  
suscipe deprecationem  
nostram.

Thou who takest away the sins  
of the world, receive our prayer.

**X.**

Qui sedes ad dexteram  
Patris, miserere nobis.

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

XI.

Quoniam tu solus sanctus.  
Tu solus Dominus. Tu solus  
Altissimus, Jesu Christe.

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

XII.

Cum Sancto Spiritu in gloria  
Dei Patris. Amen.

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



## Program Notes

The two masterworks performed this evening may seem to have no connection other than a linguistic one. These composers, however, had an unusual connection. They both held the appointment as director of music at the *Ospedale della Pieta*, a Venetian orphanage for women. Although their tenures were nearly sixty years apart, both men held their charges to an incredible musical standard, one that earned the orphanage a formidable reputation for the quality of its musical instruction.

Both the *Missa Pro Defunctis* and the *Gloria* were written for the women of the *Ospedale della Pieta*. Each text is sacred in origin, quoted from the traditional Mass for the Dead and the ordinary of the Roman Catholic mass respectively. Both pieces are divided into twelve contrasting movements, each characterized by its own mood and musical texture, yet still managing to preserve a sense of formal coherence.

*Missa Pro Defunctis*            (Mass for the Dead)

### I. Introit: Requiem

The opening of the mass appropriately treats the text “Requiem aeternam” (grant eternal rest) with smooth, intertwining counterpoint that sets the tone for the entire work. The restatement of the beginning at the closing measures of this movement reminds us of the alpha and the omega, the beginning and the end, an idea often used as a comfort at the time of death.

### II. Kyrie: Maestoso, III. Christe, IV. Kyrie: Capella

This trio of movements sets well the traditional recitation of the text “Lord have mercy, Christ have mercy, Lord have mercy,” separating each sentence into a movement of its own. The contrast of these movements reminds us of the many ways to ask for mercy.

### V. Sequentia: Dies Irae

The repetitive rhythmic idea established in the strings sets forth a boding underlay of this the most angry and fearful of the requiem texts. The second section “Quantus tremor est futurus” (What great trembling there is going to be) is brilliantly established by the calm lines of the choir contrasting with the trembling repetition in the strings.

### VI. Mors stupebit, VII. Judex ergo cum sedebit, VIII. Quid sum miser

This trio of movements, interspersing choral and solo lines, explain what is to come on the Day of Judgment.

#### IX. Rex tremendae majestatis

After the warning of what the Day of Judgment will bring, this majestic movement contains a “call and response” idea alternating between solo and choral treatment of the text that pleads with God to save those who are fearful and penitent.

#### X. Sanctus

This uplifting movement sends “Glory to God in the highest;” the sequential treatment of the word “Osanna” adding to the mantra-like recitation of praise.

#### XI. Adoramus Te

This more somber movement takes a quieter approach in its continued adoration.

#### XII. Agnus Dei

Traditionally the final text in any Requiem Mass, this Agnus Dei creates a fitting conclusion to the work by utilizing many different elements—solo lines, lyrical homophony, and sequential polyphony.

### *Gloria*

#### I. Gloria in excelsis

From the outset, Vivaldi grabs the attention with an introduction featuring the simplest of devices: octave leaps and sequential repetition. He maintains momentum throughout the movement with the voices entering in declamatory style before exploring the musical material sequentially.

#### II. Et in terra pax hominibus

Minor tonality and gently pulsating string accompaniment underpin the movement, which is quiet and contemplative, characterized by chromaticism and subtle modulations.

#### III. Laudamus te

This exuberant duet beautifully reflects the joy of the words, with its recurring ritornello and the interplay of its vocal parts. The extensive use of sequences lending an air of delightful inevitability.

#### IV. Gratias agimus tibi

Clearly perceiving the dramatic potential of the words, Vivaldi sets a solemn choral declamation in E minor.

V. Propter magnam gloriam tuam

In this movement, Vivaldi reestablishes a mood of due deference befitting the words and forming a masterful link with the fugal chorus.

VI. Domine Deus, Rex coelestis

Vivaldi portrays a comforting pastoral view of God the Father, as this long melody in C major unfolds alongside an equally beautiful oboe obbligato.

VII. Domine Fili unigenite

As if to emphasize His humanity, Vivaldi gives Jesus Christ, Son of God, far less deferential treatment with the relentless dotted rhythms of this chorus in F major. Vivaldi achieves textural variety by contrasting pairs of voices with four part vocal harmony.

VIII. Domine Deus, Agnus Dei

This movement uses contrasting forces, the alto soloist, accompanied by continuo, has descending scalar lines which are punctuated by chordal interjections from the choir and orchestra.

IX. Qui tollis peccata mundi

In two sections, this chorus begins gravely and is characterized by an audacious modulation. The second part, still grave, employs shorter phrases to add rhythmic intensity and adds to the sense of urgency with the use of chromaticism.

X. Qui sedes ad dexteram Patris

Scored for strings and continuo, this movement maintains the same serious tenor as the previous two penitential sections. Despite its 3/8 pulse and rhythmic vitality it is the minor tonality which has the greater effect on its ambience.

XI. Quoniam tu solus Sanctus

A truncated form of the opening Gloria is the thematic material for this section. It serves as a gentle reminder of the works' beginning and sets up the more grand double fugue ending.

XII. Cum Sancto Spiritu

This fine chorus is a fitting end to a splendid work, creating a double fugue as the singers trade two contrasting themes. The vibrant and transient treatment of this text indeed befits the text "Cum Sancto Spiritu" (With the Holy Spirit).

Program notes written by Beth Gibbs and Ricardo González Felipe

## Choral Department Personnel

Angela Abbamonte*^	Will Green*	Nicole Pietrangelo
Eden Abramowicz	Katherine Hamblin*^	Megan Pigott
Amanda Adams	Annie Hamstead*	Josh Price
Dylan Armstrong	Kelsey Hamstead	Sarah Quinn
Corinne Artis	Charlie Harte	Kally Ramminger
Haley Barton	Samantha Helgesen	Brianna Reddeman
Katia Beard	Katie Highland	Grace Rivenbark
Jessica Blackshear	Christin Hoffman	Tiffany Rodgers*
Maggie Bolsius	Angie Howells	Caroline Schroeder
Katheryn Brown	William Hutchens	Kathleen Smith
Deborah Bush	Brittney Innocente	Peter Steffensen
Chelsea Cagle	Danielle Japps	Molly Steinhaus
Caitlin Campbell	Andrea Kahr	Jessica Stern
Kelsey Campolong	Amy Karschner	Kylee Steuer
Lindsay Carrick	Melissa Kaus^	Megan Streetman
Jamie Chandler	Anna Kemmerer	Olivia Suda
Brittany Childers	Johannes Kiemes	Blake Swayne
Taylor Cobb^	Max Kiemes*	Myles Thomas
Caira Coleman	Kelly Kraft	Rachel Threatt
Amanda Conner	Joy Krolak	Melissa Tillitski
Spencer Craig	Colby Lapolla^	Michael Tillitski
Emma Cranor	Grace Leszczynski	Katherine Walters*
Carrie Crawford^	Danielle Lutyk	Monica Watanabe
Courtney Crayton*	Kyle MacDougall	Jennifer Weber^
Elena DeCarlo	Brandon Malcolm*	Evan Wells^
Taylor Dixon	Lauren Malcolm	Jennifer Williams
Charlie Domermuth	Christina Manna	Katie Winkel^
Kyle Eastis	Aaron Martin	Ryan Winkel^
Jennifer Elliott	Evan Martin	Katelyn Wisenbaker*^
Maria Esposito	Taylor Martin	Caylee Wolter
Erica Eubanks	Kortnie Mattinson	
Chelsea Ewing	Daniel McCormick	
Hannah Faile	Ashley McWhorter	*Denotes Senior
Ashley Farber	Christine Messano	^Denotes Officer
Lauren Farber*	Dasia Mills	
Tara Felix	Ashley Mincey	
Mia Ferguson	Andrea Murray	
Sarah Flanagan	Colleen Neal*	
Jaclyn Fleischer^	Madison Nichols	Beth Gibbs, director
Priscilla Gardner	Emily Northern	
Meghan Gordon	Ryan Pieroni	

## Orchestra Personnel

### Violin I

Pete Ciaschini

Helen Kim

Fia Durrett

Deborah Bennett

### Violin II

Michael Heald

Angele Sherwood-Lawless

Rafael Veytsblum

Ying Zhou

### Viola

Tania Clements

Joli Wu

Amy Chang

### Cello

Karen Freer

Elizabeth Murphy

### Bass

Emory Clements

### Oboe

Russ Deluna

### Trumpet

Jennifer Marotta

### Harpsichord

Paula Peace