



John W. Ehrlich, *Music Director*



The Spectrum Singers present

Magnificent Mozart!

Saturday, May 20, 2023 at 8pm

**First Church Congregational
11 Garden Street, Harvard Square, Cambridge**

FROM THE BOARD OF DIRECTORS

Welcome to our final concert of this heart-warming season, one in which we have been able to return to in-person singing—face to face with you, our beloved audience! Making music for you is our delight, always, and we deeply appreciate your loyal interest and support.

The music of tonight's concert, Magnificent Mozart, is all from that genius who did not, no matter what Salieri may have said, write too many notes. As we've been preparing the two grand pieces you'll hear this evening, I've been reminded of what Leonard Meyer said in his classic *Emotion and Meaning in Music* (1957, and still in print!). The gist of his analysis, for me, is the idea that music creates those thrills and chills we feel because its mobile harmonic structure both surprises and comforts us. We feel the warm comfort of returning home at the end of a piece to the tonic that began it, the resolution after the journey. Surprise happens when the harmony takes an unexpected turn; we've all internalized basic harmonic patterns from listening to folk and popular music—and perhaps hymns at church—and when things go off in new directions, that creates true delight. All that is to say that tonight you're likely to be delighted over and over because this Mozart is full of unexpected turns and harmonic surprises.

So please sit back, but be prepared to be brought to the edge of your seats. We hope our music-making will express, once again, our gratitude for your being here with us tonight.

~ Paul Dredge, *Board Chair*

Kindly silence all cell phones and other electronic devices.



The Spectrum Singers

John W. Ehrlich, *Music Director*

James R. Barkovic, *Assistant Conductor and Accompanist*

Magnificent Mozart!

Saturday, May 20, 2023

First Church Congregational, Cambridge

Vesperae solennes de Dominica,
K. 321 (1779)

Wolfgang Amadeus Mozart
(1756–1791)

1. Dixit
2. Confitebor
3. Beatus vir
4. Laudate pueri
5. Laudate Dominum*
6. Magnificat

Sarah Yanovitch Vitale, *soprano*
Katherine Maysek, *mezzo-soprano*
Charles Blandy, *tenor*
Mark Andrew Cleveland, *bass*
* Peter Sykes, *organ*

~ *Intermission* ~

Mass in C, “Coronation” K. 317 (1779)

Mozart

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Sarah Yanovitch Vitale, *soprano*
Katherine Maysek, *mezzo-soprano*
Charles Blandy, *tenor*
Mark Andrew Cleveland, *bass*

THE SPECTRUM SINGERS

Soprano

Jill Fekete
Valerie Gibson
Kaitlyn Hess
Leslie Horst
Maki Koto
Carol McKeen
Sarah Noble
Isabella Riccardi
Melanie Salisbury
Sandra Shepard
Anna Andrews Smith
Christine Sullivan
Kathi Tighe*

Alto

Jennifer Angel
Christine E. Bishop
Betty Blume
Dorrie Freedman
Sara S. Glidden*
Linda Ingram
Kristin Leary
Jeannette McLellan
Penny Outlaw
Jane White

Tenor

Thomas A. Best*
C. Paul Dredge
Ian Fox
J. Stephen Groff
Keith Ohmart
David Potts
John Schumacher
Frank Villa
Maurice Wong

Bass

Ron Armstrong
James Barkovic
John Bradshaw
Nathaniel S. Coolidge
Daniel Epstein
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Richard Scott
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* Section Leader

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The Spectrum Singers is a member of the Greater Boston Choral Consortium, a cooperative association of diverse choral groups in Boston and the surrounding area.

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Vesperae solennes de Dominica

Mozart

1. Dixit Dominus – Psalm 109

Dixit Dominus Domino meo: Sede a dextris meis: Donec ponam inimicos tuos scabellum pedum tuorum.	The Lord said to my lord: Sit at my right hand: Until I make your enemies a stool for your feet.
Virgam virtutis tuae emittet Dominus ex Sion: dominare In medio inimicorum tuorum.	The Lord sends the rod of your strength out of Zion: to rule in the midst of your enemies.
Tecum principium in die virtutis tuae in splendoribus sanctorum: ex utero ante luciferum genui te.	Your troops are with you in the day of your strength, in the splendors of the saints: from the womb have I brought you forth before the morning star.
Juravit Dominus et non poenitebit eum: Tu es sacerdos in aeternum secundum ordinem Melchisedech.	The Lord has sworn and will not repent: You are a priest forever according to the order of Melchizedek.
Dominus a dextris tuis confregit in die irae suae reges.	The Lord at your right hand has broken kings in the day of his wrath.
Judicabit in nationibus implebit ruinas: conquassabit capita in terra multorum.	He will judge among the nations, and fill them with ruination: he will shatter the heads of many in the land.
De torrente in via bibet: propterea exaltabit caput.	He drinks of the torrent on the way: therefore will he lift up his head.
Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.	Glory to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and will always be, forever and ever. Amen.

2. Confitebor – Psalm 110

Confitebor tibi Domine in toto
corde meo: in consilio
justorum, et
congregatione.

Magna opera Domini:
exquisita in omnes
voluntates ejus.

Confessio et magnificentia opus
ejus: et justitia ejus manet
in saeculum saeculi.

Memoriam fecit mirabilium
suorum, misericors et
miserator et justus.

Escam dedit timentibus se:
memor erit in saeculum
testamenti sui.

Virtutem operum suorum
annuntiabit populo suo.

Ut det illis hereditatem
gentium: opera manuum
ejus veritas et
judicium.

Fidelia omnia mandata ejus:
confirmata in saeculum saeculi,
facta in veritate et aequitate.

Redemptionem misit Dominus
populo suo: mandavit in
aeternum testamentum suum.

Sanctum et terribile nomen ejus.

Initium sapientiae timor Domini.
Intellectus bonus omnibus
facientibus eum: laudatio
ejus manet in saeculum
saeculi.

Gloria Patri . . . Amen.

I will confess the Lord with my
whole heart: in the assembly of
the upright, and in the
congregation.

Great are the Lord's works:
sought after according to
all his wishes.

His work is affirmation and
magnificence, and his justice
endures forever.

He has made a remembrance of
his marvelous works, being
merciful, compassionate and just.

He has given food to those who
fear him: he will be ever mindful
of his covenant.

He will tell his people of the
power of his works.

That he may give them the
inheritance of the heathen: the
works of his hands are truth and
judgment.

All his commandments are
reliable: confirmed forever and
ever, made in truth and equity.

The Lord has sent redemption to
his people: he has commanded
his covenant forever.

Holy and fearful is his name.

The fear of the Lord is the
beginning of wisdom. A good
understanding have all they that
do his commandments: his
praise endures forever.

Glory to the Father . . . Amen.

3. **Beatus Vir** – Psalm 111

Beatus vir qui timet

Dominum: in mandatis ejus
volet nimis.

Potens in terra erit semen ejus:
generatio rectorum
benedicetur.

Gloria et divitiae in domo
ejus: et justitia ejus
manet in saeculum saeculi.

Exortum est in tenebris lumen
rectis: misericors
et miserator et justus.

Jucundus homo qui
miseretur et commodat; disponet
sermones suos in judicio;

Quia in aeternum non
commovebitur.

In memoria aeterna erit justus:
ab auditione mala non timebit:
paratum cor ejus sperare
in Domino.

Non commovebitur donec
despiciat inimicos suos.

Dispersit, dedit pauperibus:
justitia ejus manet in
saeculum saeculi: cornu ejus
exaltabitur in gloria.

Peccator videbit, et
irascetur, dentibus suis fremet
et tabescet: desiderium
peccatorum peribit.

Gloria Patri . . . Amen.

Blessed is the man who fears the
Lord and delights exceedingly in
His commandments.

His seed will be strong in the land:
the generation of the righteous
will be blessed.

In his house will be glory and
abundance: and his justice
endures forever and ever.

A light for the righteous has risen
in the darkness: he is merciful
and compassionate and just.

Agreeable is the person who is
merciful and helpful; he arranges
his words with judgment;

Because he will never
be moved.

He will be just in eternal memory:
and will not fear to hear evils:
his heart is ready to put its hope
in the Lord.

He will not be moved until he
looks down upon his enemies.

He has distributed and donated to
the poor: his justice endures
forever and ever: his horn will be
exalted in glory.

The sinner will see, and become
enraged; he will gnash his teeth
and wither away: the desire of
sinners will perish.

Glory to the Father . . . Amen.

4. **Laudate Pueri** – Psalm 112

Laudate pueri Dominum:
 laudate nomen Domini.
 Sit nomen Domini benedictum,
 ex hoc nunc, et usque
 in saeculum.
 A solis ortu usque ad
 occasum, laudabile
 nomen Domini.
 Excelsus super omnes gentes
 Dominus, et super coelos
 gloria ejus.
 Quis sicut Dominus Deus noster,
 qui in altis habitat, et humilia
 respicit in coelo et in terra?
 Suscitans a terra
 inopem, et destercorem
 erigens pauperem:
 Ut collocet eum
 cum principibus populi sui.
 Qui habitare facit sterilem
 in domo matrem filiorum
 laetantem.

Gloria Patri . . . Amen.

5. **Laudate Dominum** – Psalm 116

Laudate Dominum omnes gentes:
 laudate eum omnes populi:
 Quoniam confirmata est super
 nos misericordia ejus: et veritas
 Domini manet in aeternum.

Gloria Patri . . . Amen.

Praise the Lord, children:
 praise the name of the Lord.
 May the name of the Lord be
 blessed, from this time
 onward forever.
 From the rising of the sun until
 its setting, praiseworthy is
 the name of the Lord.
 The Lord is on high above all
 nations, and over the heavens
 is his glory.
 Who is like the Lord our God,
 who lives on high, and regards
 the lowly in heaven and on earth?
 Raising up the destitute man from
 the earth, and lifting up
 the poor man from the muck:
 That he may place him
 with the princes of his people.
 Who makes the barren woman
 to live in a house, the happy
 mother of children.

Glory to the Father . . . Amen.

Praise the Lord, all nations:
 praise him, all peoples:
 For his mercy is established over
 us: and the truth of the
 Lord endures forever.

Glory to the Father . . . Amen.

6. **Magnificat** – Luke 1:46-55

Magnificat anima mea Dominum.
Et exultavit spiritus meus in
Deo salutari meo.

Quia respexit humilitatem ancillae
suae: Ecce enim ex hoc
beatam me dicent omnes
generationes.

Quia fecit mihi magna,
qui potens est et sanctum
nomen ejus.

Et misericordia ejus a
progenie in progenies
timentibus eum.

Fecit potentiam in
brachio suo: dispersit
superbos mente
cordis sui.

Deposuit potentes
de sede, et exaltavit
humiles.

Esurientes implevit
bonis: et divites dimisit
inanes.

Suscepit Israel puerum suum,
recordatus misericordiae suae.

Sicut locutus est ad patres nostros,
Abraham et semini ejus
in saecula.

Gloria Patri . . . Amen.

My soul magnifies the Lord.
And my spirit has rejoiced in
God my savior.

For he has regarded the lowliness
of his servant: for behold, from
this time forward all generations
will call me blessed.

For he who is mighty has done
great things to me, and holy
is his name.

And his mercy is on those who
fear him from generation to
generation.

He has shown strength with his
hand: he has scattered the
proud in the imagination of
their hearts.

He has put down the mighty from
their seats, and raised up
the lowly.

He has filled the hungry with good
things: and sent the rich away
empty.

He has protected his child Israel,
being mindful of his mercy.

As he spoke to our fathers,
Abraham and his seed
forever.

Glory to the Father . . . Amen.

Text translations by Bernard Greenberg

Mass

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

Gloria

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.

Glory to God in the highest.
And on earth peace
to people of good will.
We praise you, we bless you,
we worship you, we glorify you.
We give thanks to you for
your great glory.
O Lord God, Heavenly King,
God the Father Almighty.
O Lord, the only-begotten Son,
Jesus Christ.
O Lord God, Lamb of God,
Son of the Father.
You who take away the sins of
the world, have mercy on us.
You who take away the sins 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.

Credo

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 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 caelis.

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 caelum,
sedet ad dexteram
Patris.

Et iterum venturus est cum gloria,
iudicare vivos et mortuos,
cujus regni
non erit finis.

Et in Spiritum Sanctum,
Dominum et vivificantem,
qui ex Patre Filioque procedit.

I believe in one God,
The Father Almighty,
maker of heaven and earth,
of all things visible and invisible.

And in one Lord
Jesus Christ,
the only-begotten Son of God,
born of the Father
before all worlds.

God from God, light from light,
true God from true God.

Begotten, not made,
of one substance with the Father:
by whom all things
were made.

Who for us
and for our salvation,
descended from heaven.

And became flesh of the Holy Spirit,
born of the Virgin Mary,
and was made man.

He was crucified for us,
suffered under Pontius Pilate,
and was buried.

And He rose again on the third day,
in accordance with the Scriptures.

And ascended to heaven,
and sits at the right hand of
the Father.

And He will return again in glory,
to judge the living and the dead,
and His kingdom
will know no end.

And I believe in the Holy Spirit,
Lord and giver of life,
from the Father and the Son.

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 exspecto
resurrectionem mortuorum.
Et vitam venturi saeculi.
Amen.

Who with the Father and Son
together is worshipped and
glorified, and who spoke
through the Prophets.
And I believe in one holy catholic
and apostolic Church.
I acknowledge one baptism
for the remission of sins.
And I await the
resurrection of the dead.
And the life of the world to come.
Amen.

Sanctus

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

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

Benedictus

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

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

Agnus Dei

Agnus Dei,
qui tollis
peccata mundi,
miserere nobis.

O Lamb of God,
you who take away
the sins of the world,
have mercy on us.

Agnus Dei,
qui tollis
peccata mundi,
dona nobis pacem.

O Lamb of God,
you who take away
the sins of the world,
grant us peace.

THANK YOU!

The Spectrum Singers would like to thank Jim Barkovic, our rehearsal accompanist; Rozann Kraus, house manager; and the rest of our front-of-house team for house management and ticketing assistance.

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Thanks also to John Schumacher for stage management help; Dan Epstein for Covid-related medical advice, as well as Chris Keppelman, Jim Johnston, Betsy Latham, Paul Perfetti, Emilie Stuart and Jeanette Word, and our many chorus volunteers throughout this season: Tom Best, John Bradshaw, Nat Coolidge, John Ehrlich, Jill Fekete, Ian Fox, Valerie Gibson, Sara Glidden, Kait Hess, Leslie Horst, Elisabeth Jas, Tricia Kennedy, Maki Koto, Doug Latham, Henry Magno, Jeannette McLellan, Carol McKeen, Dave Meharry, Keith Ohmart, Richard Scott, Anna Smith, Steven Solomon, Kathi Tighe, Jane White, Maurice Wong.

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Instrumentalists playing this program appear through the courtesy of the Boston Musicians' Association Local 9-535 of the American Federation of Musicians.

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PROGRAM NOTES

Mozart's years in Salzburg produced some of this miraculous composer's most memorable compositions. Even at age 23, this remarkable individual was creating works of genius far beyond that of any of his peers—works which today still astonish for their precociousness, ingenuity, and almost impertinent mastery.

This is music of a manic intensity. Why may this be so?

Vesperae solennes de Dominica, K. 321

Mozart's *Vespers* are among the very last music for the church that he wrote while in residence at Salzburg. Archbishop Colloredo had required that Mozart not repeat text, keep his church music free from unnecessary effects, and always be subservient to the liturgy. For a composer of Mozart's gifts of expression, this must have been extremely difficult. There was precious little room for his creative imagination to take flight. Perhaps as a result of these constraints, he focused all of his energies straight forward, and attempted to project all his pent-up energy toward rapid declamation of the text. It must have rankled him sorely, and I firmly believe that some of that frustration is audible in the impassioned excitement of much of this work. This is not to say that these works ever veer into coarseness or mere nervous energy. That rarely if ever occurs in this composer's music. There is palpable pressure, but always concentrated in a firmly muscular and life-affirming direction.

The *Dominican Solemn Vespers* is such a forbidding sounding title that many lovers of exuberant choral music by Mozart may be put off from sampling this most delicious of Mozartean feasts. But behind this title awaits one of the sunniest and most highly-concentrated of Mozart's Salzburg choral works and one of this composer's most spectacular soprano "concert" arias. Name notwithstanding, this extraordinary work, which unfairly languishes in the shadow of its better-known later twin—*The Solemn Vespers of the Confessor*—provides the model for the subsequent setting, yet yields nothing in spectacular choral energy and dramatic effect. One might argue that the later setting of *Laudate Dominum* offers greater sublimity than the joyous and festive setting it is accorded here. But once heard, the *Dominican Vespers* rightly demands "equal time" from its performers and audiences.

The work begins without introduction, and plunges headlong *in medias res*. The first Psalm (109) begins in a radiant C major and is distinguished by vigorous declamations from both orchestra and chorus. Two *fermate* provide dramatic though brief respite at key points in the text, and with abundant word painting and an admirable economy of means we're energetically carried to the end of the first chorus.

Again without introduction, the second Psalm (110), set in E minor, begins at a more deliberate tempo with soprano solo answered by a very interesting triadic choral *crescendo*, complemented shortly by sequential falling sixteenth notes from the strings. Solo voices provide a calm moment near the middle, only to be interrupted by a *fortelfortissimo* choral interjection reminding us on a frightening unison of the "...*terribile nomen ejus*." The movement closes quietly, but retains its pervasive *agitato* feeling to the last note. The third Psalm (111) takes off with unflagging energy in B-flat major and throughout is filled with the most extraordinary variety of dramatic and dynamic contrasts. Soloists regularly engage in animated dialogue with the chorus, but it's left to the chorus and orchestra to bring the movement to its affirmative "*Amen*."

Laudate Pueri, the next Psalm (112), is set in a sunny, bright F major *stile antico* imitative counterpoint, unlike its subsequent setting in Mozart's *Solemn Vespers of the Confessor* which is set in D minor, quasi-modal harmony, and distinguished by intervals of a falling seventh. Here the mood is palpably more upbeat, yet no less effective. Key phrases of the text are illuminated and underscored by powerful choral homophony.

Psalm 116, *Laudate Dominum*, is set in A major as a brilliant Neapolitan-style concert aria for soprano solo, its high-spiritedness enhanced with a frisky organ *obbligato*.

The bold and festive *Magnificat* in C major begins in slow tempo with themes and orchestration reminiscent of the much later *Die Zauberflöte*. Extrovert *subito pianissimi* for both chorus and orchestra twice interrupt the first word of the text, an effect which surely must have raised not a few Salzburgian ecclesiastical eyebrows! A vigorous interjection by trumpets and timpani brings us briskly back to earth, and we embark upon an extraordinary *finale* which, with its

bustling strings and heightened dramatic writing for chorus and solo voices, could just as well be the close of an *opera buffa*. The action is soon interrupted by powerful unisons which lead to the *Gloria*, which is highlighted by further *buffa* effects such as sudden string *fortepiani* and playful downward violin *arpeggi*. And as in the best of opera finales, everything begins to converge, and with brilliant unisons for orchestra and chorus combined at the text “*Amen*,” this marvelous work comes to an emphatic and life-affirming close.

Mass in C, “Coronation” K. 317

“Manic intensity” certainly describes much of Mozart’s brilliant *Mass* in C, K. 317. There is hardly a moment of rest for the chorus and orchestra in this brief and ingenious work—both are kept fully-occupied throughout. The moments of repose are all that much more impactful as they occur between “brackets” of extraordinary energy. The opening *Kyrie* reveals Mozart’s intentions which will be heard in similar form throughout the entire composition: contrast between lyric and martial elements. After the energetic but slow-paced and “introductionless” choral *Kyrie*, the soprano soloist intones a memorable, melodic *Kyrie* of her own, immediately answered by the other soloists, who later append the *Christe*. The chorus then returns with its martial reply and the movement ends quietly, but with an orchestral reprise of the soprano soloist’s melody at the very end.

The *Gloria* and *Credo* which follow offer up so much life-affirming rhythmic vitality that Colin Davis once, in a rehearsal of this work with the Boston Symphony, shook his head and muttered in wonderment “...appalling adolescent energy!” And indeed, these two movements fly with headlong abandon through their texts. One wonders whether Beethoven knew this score—his *Missa Solemnis* makes analogous demands of energy and agility of its performers in its parallel movements. The ensuing *Et incarnatus* stops time in its tracks as, with extraordinary downward spiraling violin figures, Mozart illustrates the descent from heaven of the Holy Spirit to Mary. The *Crucifixus* which follows is as dramatic as one might hear in any of this composer’s great operas, with its pulsing low trombone and double-bass and the chorus’s spat-out “*Pontio Pilato*.” The benign violin figure just heard has suddenly become dark and threatening. The oboe weeps disconsolately with the chorus’s description of Christ’s

suffering. And finally, with a whisper, the chorus tells of His entombment. This verbal description may seem a bit “purple,” but listen to the music—it’s all there.

The resurrection abruptly interrupts—another possible model for Beethoven’s *Missa*?—and this remarkable *Credo* proceeds to its conclusion with one more dramatic surprise—the temporary darkening of mood at the text referring to the resurrection of the dead, which in turn is instantly brightened as immortal life is promised. And at the very end, as a final “exclamation point” for further emphasis, Mozart repeats the *Credo*’s opening text: “I believe in one God.”

No rest here, as a brilliant *Sanctus* and *Osanna* call once again for full energy from the chorus and orchestra. Even the charming Salzburg music box-like *Benedictus* for the solo quartet is twice interrupted by the exuberant chorus as if the singers simply can’t contain their exultation.

At last, repose is achieved in the exquisite *Agnus Dei* for soprano solo. Perhaps the best-known music from this Mass, much of its consoling melodic material will later be heard in Mozart’s *Le Nozze di Figaro* as the famous aria ‘Dove sono.’ At a dramatic fermata, the soprano reprises her opening *Kyrie* melody but with “*Dona nobis pacem.*” The chorus, which has quietly savored these beautiful moments, reappears in a bright new tempo and proudly affirms, with abetting trumpets and drums, that peace indeed shall be given, and prevail.

~ Program Notes © 2023 by John W. Ehrlich

THE SPECTRUM SINGERS

The Spectrum Singers is an acclaimed Boston-area chorus performing repertoire from the Renaissance to the present day. John W. Ehrlich formed the ensemble in 1980 and continues to lead the chorus in concerts at First Church Congregational, Cambridge. The chorus is frequently joined by professional vocal soloists and orchestral musicians, and has been invited to collaborate with Emmanuel Music, the Cantata Singers, Boston Landmarks Orchestra, Indian Hill Symphony, and several other musical organizations. The chorus has also been invited to perform on many concert series throughout New England.

In recent seasons, The Spectrum Singers has continued its commitment to contemporary music, offering the New England premiere of a new work by Mohammed Fairouz and the world premiere of *Novum Decus Oritur*, by our composition contest winner, Joshua Hummel. It has offered rich programs ranging from more familiar, large-scale masterpieces to lesser known but deserving works of all eras. The chorus has also performed a broad exploration of requiems, from the familiar (Mozart, Fauré, Duruflé) to the lesser known (Alfred Desenclos and John Rutter).

The Boston Globe has praised John W. Ehrlich and The Spectrum Singers for “unfailingly dramatic performances that grappled with real issues in the music and real issues the music is about.” Now in its 43rd season, the chorus continues its mission of performing both familiar and lesser-known works in programs of compelling depth and professional execution for an audience of appreciative listeners.



JOHN W. EHRLICH



John W. Ehrlich, founder and Music Director of The Spectrum Singers, has been active as a singer and conductor in the Boston and Cambridge areas for more than forty-five years. He is widely admired for his intriguing and adventuresome programming. “From the beginning, it’s been my goal to seek out and perform worthy, important music that is rarely heard,” he says. “As our name suggests, we draw on the whole ‘spectrum’ of masterworks from the Renaissance to the present day.”

Mr. Ehrlich studied music and conducting while attending the Hartt School of Music, Trinity College, and both Harvard and Boston Universities. His teachers were Robert Shaw, Gregg Smith, G. Wallace Woodworth, and Vytautas Marijousius. Also a singer, Mr. Ehrlich has sung with the Hartford Chamber Choir, Tanglewood Festival Chorus, Cambridge Society for Early Music, John Oliver Chorale, Boston Baroque, and the Emmanuel Church Choir. For eight seasons he was music director of The Master Singers of Worcester.

This is Mr. Ehrlich’s 43rd season as Music Director of The Spectrum Singers.

Founding Music Director John W. Ehrlich has announced that he will retire at the end of next year’s 2023-24 season. See the inside back cover of this program for details and plan to join us for a festive season as we celebrate his 44 years as Music Director.

JAMES R. BARKOVIC



James R. Barkovic has been active in the Boston area as a conductor, pianist, organist, violist and accompanist for more than thirty years. In addition to serving as the Assistant Conductor and Accompanist for The Spectrum Singers, he is the Music Director of the Westford Chorus. He serves as Music Director at Holy Family Parish and West Concord Union Church, both of Concord, Mass. Mr. Barkovic is the Chapel Organist and Instructor of Organ at Middlesex School, also of Concord. He

is also the Choir Director at Congregation B'nai Shalom of Westborough, Mass.

Mr. Barkovic received his Master of Music in Piano Performance from the New England Conservatory of Music, where he studied with Stephen Drury, performed in master classes for Leonard Shure and Veronica Jochum, and studied organ improvisation with William Porter. A native of Minnesota, he received his undergraduate diploma from St. Olaf College, with concentrations in music theory and history.

This is Mr. Barkovic's 31st season as Assistant Conductor and Accompanist of The Spectrum Singers.

GUEST ARTISTS



Consistently recognized for her rich sound and musical sensitivity, *soprano* **Sarah Yanovitch Vitale** is in demand as a concert soloist and ensemble musician. She is a frequent soloist with Handel and Haydn Society, singing in the role of Belinda in Purcell’s *Dido and Aeneas*, and in Bach’s *B Minor* and *G Major* masses. She made her solo debut at Tanglewood in the summer of 2017 with H+H in Purcell’s *Fairy Queen*.

Ms. Yanovitch has also appeared as soloist with the Henry Purcell Society, Boston University’s Marsh Chapel, Arcadia Players, the Eastern Connecticut Symphony, and the Yale Glee Club. She has also sung with Bach Collegium San Diego, The Thirteen, Yale Choral Artists, and Seraphic Fire.

Ms. Yanovitch is a graduate of the Yale School of Music and holds a master’s degree in Early Music Voice through the Yale Institute of Sacred Music.



Known for her vivid and touching vocal performances, Boston native *mezzo-soprano* **Katherine Maysek** is an artist equally at home on the stage and in the concert hall. She was a “standout” (*The Wall Street Journal*) as Cherubino in John Corigliano’s *The Ghosts of Versailles* at The Glimmerglass Festival. She reprised the role in her European debut at the Château de Versailles Spectacles. She made her Carnegie Hall debut with the American Symphony Orchestra in a rare production of Max von Shillings’ *Mona Lisa*.

This season she joined Emmanuel Music, making her solo cantata debut in March 2023. She has also appeared with the Boston Symphony Orchestra, Boston Lyric Opera, Odyssey Opera, Des Moines Metro Opera, Opera Saratoga and the Berkshire Opera Festival.

Ms. Maysek received her bachelor’s degree from McGill University and her master’s degree from Bard College Conservatory’s Graduate Vocal Arts Program.



Tenor **Charles Blandy** has been praised as “a versatile tenor with agility, endless breath, and vigorous high notes” (*Goldberg Early Music Magazine*), and “unfailingly, tirelessly lyrical” by the *Boston Globe*. In recent performances, he sang the Evangelist in Bach’s *St. John* and *St. Matthew Passions* with Emmanuel Music. He regularly appears in their ongoing Bach Cantata series. He appeared with Music of the Baroque (Chicago) in Mozart’s “Great” *C minor Mass*; with the Apollo Chorus of Chicago in Bach’s *Mass in B minor*; and with Orchestra Iowa, again in the *Mass in B minor*.

In recent years he has sung Handel’s *Messiah* with the Saint Paul Chamber Orchestra, Portland Baroque Orchestra and American Bach Soloists. With Emmanuel Music he has also appeared in John Harbison’s *The Great Gatsby*; and in leading roles in Stravinsky’s *Rake’s Progress*, Mozart’s *Abduction from the Seraglio* and *Magic Flute*, and Handel’s *Ariodante*. He has appeared with the American Classical Orchestra, Rhode Island Philharmonic, Bach Choir of Bethlehem, Handel and Haydn Society, Boston Baroque, and Exsultemus.

Mr. Blandy is a member of Beyond Artists, a coalition that supports good causes through their work; he supports 350.org, the Union of Concerned Scientists, and Boston Cyclists Union. He studied at Oberlin College, Indiana University, and Tanglewood Music Center. He is the product of a strong public school arts program in Troy NY.



Mark Andrew Cleveland, *bass*, with extensive credits as a soloist throughout the Northeast, made his Boston Symphony debut in Bach's *St. Matthew Passion* under the direction of Bernard Haitink. He has been a featured soloist with The Spectrum Singers, Back Bay Chorale, Boston Baroque, Cantata Singers, Masterworks Chorale, Boston Cecilia, Brookline Chorus, and most of the choral organizations in New Hampshire. A compelling operatic performer, he has appeared with the Granite State Opera, Monadnock Music, Prism Opera and Salisbury Opera.

Mr. Cleveland, a graduate of Westminster Choir College, is a senior adjunct faculty member at the University of Massachusetts in Lowell and teaches at St. Paul's School in Concord, NH and at Phillips Exeter Academy. In addition, he serves as the Director of Music at Grace Episcopal Church in Manchester, NH.



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The Spectrum Singers, one of Boston's top choral ensembles, has openings for experienced singers.

The Spectrum Singers perform in Harvard Square and rehearse on Monday evenings.

Auditions are by appointment. For more information about the Spectrum Singers or to schedule an audition, please visit our website: spectrumsingers.org/auditions or call 617-492-8902

TO OUR HONORED DONORS

The purposes of The Spectrum Singers include bringing the gift of wonderful *live* music to our audiences, preserving and enhancing our cultural inheritance, and giving our chorus members opportunities to grow, and serve our audiences. We want to get better at each of these over time as we find ways to improve our performances and our venues, grow and renew our audience, learn and perform additional pieces, improve our talents, and attract a new generation of singers. We have a long-term view that extends well into the future.

For years our average spending has been slightly less than our income; we aim to continue carefully to base our expenditures on our income. Donations have averaged 53% of income. Ticket sales and dues from members are most of the rest.

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Sometimes a gift can make a specific impact. Such gifts enable us to initiate more ambitious projects and improvements, or continue existing efforts with greater financial stability.

To make such an impact, reach James Cannon Johnston, board member of The Spectrum Singers (at 781-862-7595 or jim.johnston@spectrumsingers.org), or other Spectrum board members.

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- Spectrum's preconcert talks for one or more seasons
- Design and production of Spectrum's program books
- Performance of a specific major work
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- Orchestral forces to enable us to perform works we would otherwise be unable to do
- A new musical work commissioned by Spectrum in consultation with you
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