

MIT Noontime Concert and the American Handel Society

present

## *Paul Traver Memorial Concert*

Friday, February 7, 2025, 12:15 p.m.  
MIT Thomas Tull Concert Hall

**Ryan Turner**, *conductor*  
Singers of MIT Chamber Chorus  
Soloists from Emmanuel Music

### **Program**

**Giovanni Pierluigi da Palestrina**, *Sicut cervus*

**Heinrich Schütz**, *Spes mea*, Cantiones Sacrae, SWV 69

Susan Consoli, *soprano*; Clare McNamara, *alto*; Charles Blandy, *tenor*,  
Andrew Padgett, *bass*

**Heinrich Schütz**, *Quemadmodum desiderat*, Kleine geistliche Konzerte II,  
SWV 336

Susan Consoli, *soprano*; Clare McNamara, *alto*; Charles Blandy, *tenor*;  
Ryan Turner, *tenor*; Andrew Padgett, *bass*; Michael Beattie, *organ*

**Tomás Luis de Victoria**, *O vos omnes*

**George Frideric Handel**, *As pants the hart*, HWV 251a

### **About Paul Traver**

The distinguished conductor Paul Traver (1931–2011) was a member of the University of Maryland music faculty from 1957 until his retirement in 1999. He was most closely associated with the University of Maryland Chorus, which he founded in 1967 and which, over the next forty years, performed a wide array of major choral works, often with the National Symphony Orchestra and its musical director, Antal Dorati. In 1985 Professor Traver was named a Distinguished Scholar-Teacher by his University and

became the first recipient of the University of Maryland's President's Medal, recognizing his sustained contribution to the quality of life on campus. A kind and generous man, he was mentor to an impressive roster of conductors and scholars and a steadfast supporter of young performers.

In 1981, with his colleague Professor Howard Serwer, Paul Traver founded the Maryland Handel Festival and over the next twenty years he conducted every one of Handel's English oratorios in the chronological order of their composition. In 1985 Professors Traver and Serwer joined Professor John Merrill Knapp of Princeton University in founding the American Handel Society, which initially sponsored a scholarly conference in connection with the Maryland Handel Festival and since 2003 has continued to do so in collaboration with a variety of institutions. The American Handel Society sponsors the Paul Traver Memorial Concert, the Howard Serwer Memorial Lecture, and the J. Merrill Knapp Research Fellowship in honor of its founding members.

## **Texts and Translations**

### **Palestrina, *Sicut cervus***

Sicut cervus desiderat ad fontes  
aquarum,  
ita desiderat anima mea ad te, Deus.

As a hart longs for the flowing streams,  
So longs my soul for thee, O God.

Psalm 42:1

### **Schütz, *Spes mea***

Spes mea, Christe Deus,  
Hominum tu dulcis amator,  
Lux, via, vita et salus,  
Te deprecor, supplico et rogo,  
Ut per te ambulem,  
ut te perveniam,  
In te requiescam.

Christ God, my hope,  
You, the sweet lover of humanity,  
Light, pathway, life and salvation,  
To you I pray, beseech, and ask  
That I may walk with you,  
come to you,  
Rest in you.

St. Augustine  
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## Schütz, *Quemadmodum desiderat*

Quemadmodum desiderat cervus ad  
fontes aquarum,  
Ita desiderat ad te anima mea,  
Deus clementissime et misericordissime.  
Sitivit anima mea ad te Deum, Fontem  
vivum,  
Quando veniam et apparebo ante faciem  
tuam!  
O fons vitae, Vena aquarum viventium,  
Quando veniam ad aquas dulcedinis  
tuae,  
Quando veniam De terra in via et  
inaquosa,  
Ut videam virtutem et gloriam tuam  
Et satiem ex aquis misericordiae tuae  
Sitim meam!  
Sitio Domine, Fons vitae, satia me,

Sitio te, Domine vivum.  
O quando veniam et apparebo, Domine,  
ante faciem tuam?  
O dies praeclara et pulchra,  
Nesciens vesperum, non habens  
occasum,  
In qua audiam vocem laudis,  
Vocem exultationis, et confessionis, In  
qua audiam:  
Intra in gaudium Domini tui, In gaudium  
sempiternum,  
In domum Domini Dei tui,  
O gaudium super gaudium,  
Gaudium vincens omne gaudium, extra  
quod non est gaudium.

As the hart longs for the fountain of  
water,  
So my soul longs for you,  
Kindest and most merciful God.  
My soul thirsts for you, O God, Living  
fountain;  
When will I come and appear before  
your face!  
O fountain of life, Vein of living waters  
When will I come to the waters of your  
sweetness,  
When will I come out of the pathless and  
waterless land  
To see your power and your glory  
And to quench, with the waters of your  
mercy, my thirst?  
I thirst, Lord; Fountain of life, satisfy  
me—  
I thirst for you, living Lord.  
O when will I come and appear, O Lord,  
before your face?  
O radiant and beautiful day,  
That knows no twilight, that has no  
sundown,  
When I shall hear the voice of praise,  
The voice of exultation and of  
confession, when I shall hear:  
Enter into the delight of your Lord, into  
eternal delight,  
Into the house of the Lord your God.  
O delight above all delight,  
Delight surpassing all delights, beyond  
which there is no delight.

St. Augustine, Confessions 35:1-3; based on Psalm 42:1-2

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## **Victoria, *O vos omnes***

O vos omnes qui transitis per viam,  
attendite et videte:  
Si est dolor similis sicut dolor meus.  
Attendite, universi populi, et videte  
dolorem meum.  
Si est dolor similis sicut dolor meus.

O all ye that pass by the way, behold and  
see:  
If there be any sorrow like to my sorrow.  
Behold, all ye people, and see my  
sorrow:  
If there be any sorrow like to my sorrow.

Lamentations 1:12

## **Handel, *As pants the hart***

### *Soli and Chorus*

As pants the hart for cooling streams, so longs my soul for thee, O Lord

### *Air*

Tears are my daily food when thus they say: where is now thy God?

### *Arioso*

Now, when I think thereupon, I pour out my heart by myself.

### *Recitative*

For I went with the multitude and brought them out into the house of God.

### *Chorus*

In the voice of praise and thanksgiving, among such as keep holy day.

### *Duet*

Why so full of grief, O my soul? Why so disquieted within me?

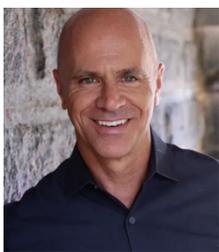
### *Chorus*

Put thy trust in God, for I will praise him.

Amen.

Psalm 42

## Artist Profiles



### **Ryan Turner, *conductor/tenor***

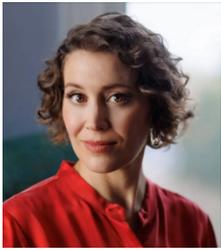
Now in his fifteenth season as Artistic Director of Emmanuel Music in Boston, Ryan Turner has established himself as a sterling conductor and innovative programmer. Passionate and assiduously fluent in the music of Bach, Mr. Turner has conducted the complete cycle of 200 sacred Bach cantatas, as well as the complete masterworks of Bach. As an opera conductor, Mr. Turner recently led acclaimed performances with the Boston Lyric Opera of Frank Martin's *Le Vin herbé* and Philip Glass's *In the Penal Colony*. At the helm of Emmanuel Music, he has conducted Stravinsky's *Rake's Progress*, Harbison's *The Great Gatsby*, Britten's *The Beggar's Opera*, Mozart's *La Clemenza di Tito*, *Die Entführung aus dem Serail*, and *Apollo et Hyacinthus*, Handel's *Susanna*, *La Resurrezione*, and *Apollo e Dafne*, Weill's *The Seven Deadly Sins*, and Sondheim's *A Little Night Music*. In addition to his work as a conductor, Mr. Turner has appeared as tenor soloist in oratorios, recitals, and operas. Some highlights include performances with the Mark Morris Dance Group in Handel's *L'Allegro, il Penseroso ed il Moderato*, six seasons with the Carmel Bach Festival, and fifteen years as tenor soloist with Emmanuel Music. Ryan Turner is Director of Vocal Ensembles at the Massachusetts Institute of Technology. Previous posts include music faculty at the Longy School of Music of Bard College, Boston University, University of Rhode Island, and Music Director of the Newburyport Choral Society and the Concord Chorale and Chamber Orchestra. Mr. Turner holds degrees from Southern Methodist University and The Boston Conservatory.



### **Susan Consoli, *soprano***

American Soprano, Susan Consoli has led an active and versatile career throughout the United States and abroad from Bach to Harbison to Gershwin. Ms. Consoli's first solo was in 3rd grade, and has been making music ever since. In addition to having performed with numerous conductors and at many music festivals, Ms. Consoli made her Carnegie Hall debut performing Handel *Messiah* under the direction of Christopher Shepard. Her Emmanuel Music highlights include: Beethoven's "Ah perfido!," Servilia in Mozart *La Clemenza di Tito*, Handel's *Apollo e Dafne*, Bach's Mass in B Minor, Handel's *Alexander's Feast*, Bach's *Phoebus and Pan* with Urbanity Dance, Bach's St. Mark Passion, Bach's St. Matthew Passion and over fifty Bach cantatas. Ms. Consoli was the Lorraine Hunt Lieberson Fellow for the 2010-2011 season. Ms. Consoli's

recordings include Handel & Haydn Society *All is Bright* (Avie Records) and David Patterson *Loon's Tail Flashing* (Albany Records).



**Clare McNamara, *mezzo-soprano***

"Otherworldly" mezzo-soprano Clare McNamara brings her versatility to a wide variety of early and new repertoire throughout the United States and abroad. She has maintained affiliations as a soloist and ensemble member with groups such as Skylark, Handel+Haydn Society, Cut Circle, Lorelei Ensemble, and The Boston Camerata. Clare made her New York soloist debut alongside the St. Thomas Fifth Avenue Choir of Men and Boys (Daniel Hyde) in Handel's *Messiah* (2017). Clare also made her solo debut at Boston's Symphony Hall in Handel+Haydn Society's 2018 performance of Bach's Mass in B Minor, under the baton of Harry Christophers, and returned later in the year as alto soloist in Bach's *Missa Brevis* in G major. Since 2019, Clare has been a rostered alto at the Staunton Music Festival in Staunton, VA. Clare holds an AB in Music from Princeton University and an MM in Early Music from the Longy School of Music of Bard College.



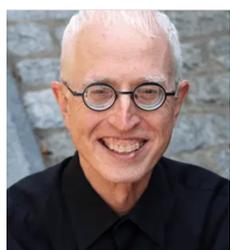
**Charles Blandy, *tenor***

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*). 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 assorted madrigals with Boston Early Music Festival; Bach's B minor Mass with the American Classical Orchestra (NYC) at Lincoln Center; and St. Matthew Passion with the American Bach Soloists (SF, CA). He is a regular in Emmanuel's Bach ongoing cantata series. With them he has also appeared in John Harbison's *The Great Gatsby*; as the Evangelist in the Bach Passions; and in Stravinsky's *Rake's Progress*, Mozart's *Magic Flute*, and Handel's *Ariodante*. His studies have been at Tanglewood, Indiana University, and Oberlin College.



**Andrew Padgett, *bass***

Praised for his “powerful baritone and impressive vocal range” (*Boston Music Intelligencer*) and as a “musicianly, smooth vocalist, capable in divisions” (*Opera News Online*), baritone Andrew Padgett is an accomplished interpreter of both baroque and medieval vocal music. He has collaborated with early music luminaries including Masaaki Suzuki, Nicholas McGegan, and Paul O’Dette, and has appeared as a soloist with The American Classical Orchestra, Dartmouth Handel Society, Virginia Symphony Orchestra, Pegasus Early Music, and Concordian Dawn, among others. He is featured as a soloist on two recently-released commercial recordings with Brandywine Baroque and the Saint Thomas Choir of Men and Boys. Andrew holds a B.S. in physics and an M.M. in voice from U.C. Santa Barbara, and an M.M. in early music, oratorio, and chamber ensemble from Yale University’s Institute of Sacred Music.



**Michael Beattie, *keyboard***

Michael Beattie has received international attention for his work as a conductor and keyboardist specializing in the music of the Baroque period. In 2009 Mr. Beattie made his Glimmerglass Opera debut conducting Purcell's *Dido and Aeneas* with Jonathan Miller as stage director, and in 2012, he conducted Handel’s *Teseo* for the Chicago Opera Theater. With the Pittsburgh Opera and Chatham Baroque, he conducted Handel's *Rinaldo* in 2011, *Rodelinda* in 2015, and returned in January 2017 to conduct Handel’s *Riccardo Primo*. For many years as Associate Conductor of Boston’s Emmanuel Music, he has conducted Handel's *Ariodante*, Bach's St. John Passion, and the complete Bach Motets, as well as more than one hundred Bach cantatas in the weekly series at Emmanuel Church. A highly regarded keyboard player, Mr. Beattie has performed as harpsichordist and organist with the Boston Symphony Orchestra, the Saint Paul Chamber Orchestra, Boston Baroque, the Handel and Haydn Society, the Mark Morris Dance Group, Boston Lyric Opera, Carmel Bach Festival, Chamber Music Society of Lincoln Center, and Emmanuel Music, among others. Mr. Beattie is a graduate of the Eastman School of Music and Boston University. He has been on the faculties of the Tanglewood Music Center and the Walnut Hill School and is currently a Lecturer at Boston University.

## **Musicians**

### **Soprano**

Theresa Caso-McHugh, *Music & Biology '23; E/HP\*\**

Susan Consoli\*

Emenike Godfreedy-Igwe, *Electrical Engineering & Computer Science, G; E/HP*

Hyo Sun Park, *Physics, G; E/HP*

### **Alto**

Delores Ding, *Computer Science '26*

Lani Lee, *Mechanical Engineering '21, G; E/HP*

Clare McNamara\*

### **Tenor**

Charles Blandy\*

Srinivasan Raghuraman, *Electrical Engineering & Computer Science, PhD '20; E/HP*

Reidyn Wingate, *Physics '25; E/HP*

### **Bass**

Andrew Padgett\*

Noah Walsh, *Math & Computer Science '25*

Phoenix Wu, *AI & Decision Making '27*

### **Organ**

Michael Beattie\*

\**Emmanuel Music*

\*\**E/HP = MIT Emerson/Harris Program Scholars and Fellows*