

THE MIT CONCERT CHOIR

WILLIAM CUTTER, CONDUCTOR

JOSHEPH TURBESSI, PIANIST

ELISABETH HON HUNT, SOPRANO

PAULINA SLIWA, MEZZO SOPRANO

IAN OLSEN, TENOR; DANIEL CUNNINGHAM, BASS

JEAN RIFE, HARPSICHORD



PEACEABLE KINGDOM - R. THOMPSON

ALEXANDER'S FEAST - G.F. HANDEL

2PM SUNDAY, DECEMBER 7, 2008

KRESGE AUDITORIUM, MIT

The M.I.T. Concert Choir
Sunday, December 7, 2008
Kresge Auditorium 2:00 p.m.
Dr. William Cutter, conductor
Jean Rife, harpsichord

PROGRAM

The Peaceable Kingdom
From the Book of the Prophet Isaiah

Randall Thompson (1899-1984)

- I. Say ye to the righteous
- II. Woe unto them
- III. The noise of a multitude
- IV. Howl ye
- V. The paper reeds by the brooks
- VIII Ye shall have a song

Brief Pause

Alexander's Feast (or, the Power of Musick)
An ode in Honour of St. Cecilia

G. F. Handel (1685-1759)

PART ONE

- | | |
|--|----------------|
| 1. Overture | |
| 2. 'Twas at the royal feast | Recitative |
| 3. Happy pair | Air and Chorus |
| 4. Timotheus plac'd on high | Recitative |
| 5. The song began from Jove | Recitative |
| 6. The list'ning crowd | Chorus |
| 7. The ravish'd ears | Air |
| 8. The praise of Bacchus | Recitative |
| 9. Bacchus, ever fair and young | Air and Chorus |
| 10. Sooth'd with the sound | Recitative |
| 11. He chose a mournful muse | Recitative |
| 12. He sung Darius great and good | Air |
| 13. With downcast looks | Recitative |
| 14. Behold Darius great and good | Chorus |
| 15. The mighty master smil'd | Recitative |
| 16. Softly sweet, in Lydian measures | Arioso |
| 17. War, he sung, is toil and trouble | Air |
| 18. The many rend the skies | Chorus |
| 19. The prince, unable to conceal his pair | Air |

Brief Pause

PART TWO

21. Now strike the golden lyre again	Recitative and Chorus
22. Revenge, revenge, Timotheus cries	Air
23. Give the vengeance due	Recitative
24. The princes applaud with a furious joy	Air
25. Thaïs led the way	Air and Chorus
26. Thus, long ago	Recitative
27. At last divine Cecilia came	Grand Chorus
28. Your voices tune	Recitative
29. Let's imitate her notes above	Duet
30. Let old Timotheus yield the prize	Recitative and Chorus

Elisabeth Hon Hunt, soprano
Paulina Sliwa, mezzo soprano
Ian Olsen, tenor
Daniel Cunningham, bass

Randall Thompson, *The Peaceable Kingdom*

Randall Thompson (1899-1984) was a quintessentially American composer with strong New England roots—he attended Harvard University as an undergraduate, and served as a professor at both Wellesley and Harvard. Although he wrote several symphonies, a pair of operas and two string quartets, he is best known today for his choral music. He collaborated with poet Robert Frost in a seven-movement suite entitled *Frostiana*, while his most famous work, *Alleluia*, was written in only five days in July 1940 and premiered at the inaugural concert of the Tanglewood Music Festival in Lenox just three days after its completion.

Among his *a cappella* works, his early masterpiece *The Peaceable Kingdom*, written in 1936, stands out as a unique synthesis of divergent musical styles, fusing the Italian madrigal style of seventeenth-century Italy with the “shape-note” singing tradition of the southern United States. Shape-note singing, best exemplified through the *Sacred Harp* songbook, encourages participatory singing (just as the madrigal did centuries earlier) with emphasis placed on the singability of the different parts, and with harmonies that favor fourths and fifths over the third common in more traditional sacred music. From the madrigal Thompson takes its intense harmonic richness and emotionality; from the shape-note tradition he borrows its focus on textual clarity and unusual harmonic progressions. The inspiration for the work came from a viewing of Edward Hicks’s 1834 painting of the same title, depicting a vast menagerie of animals amidst frolicking children and angels in the foreground, while colonists and Native Americans meet in the background. The devotional nature of Hicks’s work—an outward expression of his Quaker faith—greatly appealed to Thompson, who used the Bible as the source for many of his *a cappella* works. For *The Peaceable Kingdom*, Thompson assembled the libretto from the prophetic Book of Isaiah, which concerns the captivity of the Jews in Babylon, and the eventual rule of Israel under a “righteous servant.”

The first and longest movement, “Say ye to the righteous,” is representative of the work as a whole, with open harmonies and textures, and with the chorus often reduced to just a few parts. In addition, illustrating another characteristic of shape-note singing, the main melodic material is frequently heard in both men’s and women’s voices. While much of the music is homophonic, there are also frequent bursts of melismas—but these in turn are likely to be interrupted by a sudden change in mood. The ensuing three movements are brief and violent: “Woe unto them,” with its punctuating shouts of “Woe!” while the remainder of the text is declaimed by individual voices; “The noise of a

multitude,” in which each declaimed phrase grows in intensity until the final cry of “flames”; and “Howl ye,” whose short text is endlessly repeated in a maelstrom of denunciation before winding down, utterly spent.

The second half of the work starts with “The paper reeds by the brook,” a slow, meditative movement that recalls the quiet semi-chorus “The trumpeters and the pipers are silent” from Walton’s *Belshazzar’s Feast*. The finale, “You shall have a song,” represents a final promise to the faithful that they shall have “gladness of heart,” as the text is repeated, like the tolling of bells, throughout the various voices of the chorus before the luminous final chords bring the work to an exultant close.

THE PEACEABLE KINGDOM TEXT

1. Say ye to the righteous (Isaiah 3:10-11, 65:14)

Say ye to the righteous, that it shall be well with him: for they shall eat the fruit of their doings.

Woe unto the wicked! it shall be ill with him: for the reward of his hands shall be given him.

Behold, my servants shall sing for joy of heart, but ye shall cry for sorrow of heart, and shall howl for vexation of spirit.

2. Woe unto them (5:8, 11-12, 18, 20-22; 17:12)

Woe unto them that draw iniquity with cords of vanity, and sin as it were with a cart rope!

Woe unto them that call evil good, and good evil; that put darkness for light, and light for darkness; that put bitter for sweet, and sweet for bitter!

Woe unto them that are wise in their own eyes, and prudent in their own sight!

Woe unto them that are mighty to drink wine, and men of strength to mingle strong drink!

Woe unto them that rise up early in the morning, that they may follow strong drink; that continue until night, till wine inflame them! And the harp, and the viol, the tabret, and pipe, and wine, are in their feasts: but they regard not the work of the Lord, neither consider the operation of his hands.

Woe to the multitude of many people, which make a noise like the noise of the seas!

Woe unto them that join house to house, that lay field to field, till there be no place, that they may be placed alone in the midst of the earth!

3. The noise of a multitude (13:4-5, 7-8, 15-16, 18)

The noise of a multitude in the mountains, like as of a great people; a tumultuous noise of the kingdoms of nations gathered together: the Lord of hosts mustereth the host of the battle.

They come from a far country, from the end of heaven, even the Lord, and the weapons of his indignation, to destroy the whole land.

Their bows also shall dash the young men to pieces; and they shall have no pity on the fruit of the womb; their eyes shall not spare children.

Every one that is found shall be thrust through; and every one that is joined unto them shall fall by the sword.

Their children also shall be dashed to pieces before their eyes; their houses shall be spoiled, and their wives ravished.

Therefore shall all hands be faint, and every man’s heart shall melt.

They shall be afraid: pangs and sorrows shall take hold of them; they shall be in pain as a woman that travaileth. They shall be amazed one at another; their faces shall be as flames.

4. Howl ye (13:6, 14:31)

Howl ye; for the day of the LORD is at hand. Howl, O gate; cry, O city; thou art dissolved.

5. The paper reeds by the brooks (19:7)

The paper reeds by the brooks, by the mouth of the brooks, and every thing sown by the brooks, shall wither, be driven away, and be no more.

8. Ye shall have a song (30:29)

Ye shall have a song, as in the night when a holy solemnity is kept; and gladness of heart, as when one goeth with a pip

Georg Friedrich Händel, *Alexander's Feast*

The challenges facing a composer in the 1700's were substantially different than those of the modern composer, and yet they all focus on the same underlying issue: how to make a living at a craft whose practice makes it difficult to stay financially solvent. In the Baroque era, just as in later times, the solution was largely the same--a dual career, combining composition with another, more lucrative, musical trade. For Georg Friedrich Händel (1685-1759), that meant also serving as a musical impresario and conductor, first on the Continent and, after 1712, in England. Since Händel depended so strongly on performance fees for his income, that meant his music had to conform to the whims of the concert-going public. As the 1730's progressed, this meant that Italian music was falling increasingly out of favor. Until that time, Händel was primarily a composer of Italian operas and cantatas; thus, the change in moods had a direct effect on Händel's bottom line, and ultimately led him to abandoning production of Italian works after 1741. In addition, the success of English-language works, including the present oratorio in 1736 and *Israel in Egypt* two years later, would have only underscored his decision to abandon his roots for the greener pastures of English oratorio.

The inspiration underlying *Alexander's Feast* is revealed by its subtitle, "The Power of Music"; British works celebrating music from this time period tend to fall in the rather unusual and self-referential genre of the Ode for St. Cecilia's Day. Originating in Normandy in the 1500's and migrating to England in the 1600's, leading poets would offer a libretto praising the patron saint of music, which would in turn be set by a composer of the day; the performance would occur on November 22, Cecilia's feast day. Henry Purcell was among the most famous composers of these odes, offering up *Welcome to all the pleasures* and *Hail, bright Cecilia*. Händel himself wrote two, the present work and the later *Ode for St. Cecilia's Day*. However, like many other aspects of Baroque music, the tradition of the St. Cecilia's Day ode lapsed into obscurity after about 1750, and was revived only in the twentieth century by the British composers Benjamin Britten, Herbert Howells, and Gerald Finzi.

Reckoned even among the small number of St. Cecilia's Day odes, however, Dryden's contribution is most unusual. Rather than be a direct catalogue of Cecilia's gifts, Dryden attempts to fit the storyline of St. Cecilia into a quasi-historical tale that purports to have a "plot." The eponymous meal is a celebration held by the victorious Alexander for his troops after a rout of the Persians. However, the central character is neither the upstart conqueror Alexander nor his consort Thaïs, but the musician Timotheus, whose playing kindles both Alexander's desire for Thaïs as well as his pity for the vanquished enemy Darius. At the end of the work, the link between Timotheus and Cecilia is established, with the suggestion that the two musicians should "divide the crown" when Timotheus succeeds in inciting Alexander to raze the captured city of Persepolis to the ground as retribution for the Greek dead. (The question of exactly why a flute player in the court of a polytheistic Macedonian ruler who believed himself the son of a god would, as a source of inspiration, turn to a Catholic saint not to be born for another four centuries is obviously never answered, as any such answer would be postposterous regardless of whether or not one subscribes to the notion of poetic license.)

In Dryden's original version, the work was divided into six stanzas, each concluding with a chorus that simply repeated the final lines of the preceding stanza. Händel and his librettist, Newburgh Hamilton, wisely abandon this scheme, redividing the parts both among the different soloists, and inserting choruses where most dramatically appropriate instead of following the staid recitative-aria-chorus pattern which Dryden's poem would normally dictate. Much of the work is written in the form of "accompanied recitatives," in which the soloist is continually supported by the entire orchestra (rather than the more common *secco* recitative, in which the soloist is supported only by the continuo group, and then only at the start of each phrase). There are only eleven arias in the entire work, and most of these are much shorter than the typical Baroque aria. Indeed, many of the arias are more tightly integrated with the surrounding choruses and recitatives than usual, and the true *da capo* aria—the workhorse of any Baroque oratorio or opera—is almost entirely absent.

The result of all of these changes is a tightly integrated work, but also one of somewhat awkward length: *Alexander's Feast* is substantially longer than a typical Bach or Händel cantata, but substantially shorter than the average opera or oratorio of the era. Consequently, contemporary audiences would have expected additional music to round out the evening. From historical records we know that, at least in the performances Händel himself conducted, new instrumental works were interpolated at various points during the evening. These additional works included at least a harp concerto, an organ concerto, and a *concerto grosso*, the last of which has been dubbed the "Alexander's Feast" concerto because of its association with the oratorio.

As befitting an ode to music, there are many references to musical instruments and effects contained in the libretto, many of which conjure an immediate response by Händel. (Indeed, a movement-by-movement synopsis of the work could proceed by simply listing all of Händel's felicitous word-paintings and orchestral devices.) As just a few examples, the mention of "hautboys" in the poem leads to an aria and chorus prominently featuring the oboes; similarly, the line "a rattling peal of thunder" is immediately followed by the only appearance of timpani throughout this work. While the orchestration in *Alexander's Feast* shows the usual tasteful restraint so emblematic of all of Händel's works, he uses the opportunities provided by the poem to significantly enlarge the orchestra, including flutes, oboes, bassoons, horns, trumpets, timpani, and keyboards in addition to strings. Händel even treats the chorus and strings more richly than in other works, with several movements calling for divided violas and cellos, and a number of *divisis* within the choral parts.

If, in a final reckoning of Händel's music, *Alexander's Feast* does not quite reach the inspired heights of his greatest works, such as *Messiah* or *Giulio Cesare*, it still represents an enjoyable evening of music for the listener—and, like all of Händel's works, deserves its place in the canon of choral music.

~Ahmed E. Ismail

ALEXANDER'S FEAST

PART ONE

Recitative (Tenor)

'Twas at the royal feast, for Persia won
By Philip's warlike son:
Aloft, in awful state,
The godlike hero sate
On his imperial throne.
His valiant peers were placed around;
Their brows with roses and with myrtles bound:
(So should desert in arms be crowned.)
The lovely Thais, by his side,
Sate like a blooming eastern bride,
In flower of youth and beauty's pride.

Air and Chorus (Tenor, Soloists, Chorus)

Happy, happy, happy pair!
None but the brave,
None but the brave,
None but the brave deserves the fair.

Recitative (Tenor)

Timotheus, placed on high
Amid the tuneful quire,
With flying fingers touched the lyre:
The trembling notes ascend the sky,
And heavenly joys inspire.

Accompanied Recitative (Soprano)

The song began from Jove,
Who left his blissful seats above,
(Such is the power of mighty love.)
A dragon's fiery form belied the god;
Sublime on radiant spires he rode,
When he to fair Olympia pressed,
And while he sought her snowy breast;
Then, round her slender waist he curled,
And stamped an image of himself, a sovereign of the world.

Chorus

The listening crowd admire the lofty sound,
A present deity! they shout around;
A present deity! the vaulted roofs rebound.

Air (Soprano)

With ravished ears,
The monarch hears;
Assumes the god,
Affects to nod,
And seems to shake the spheres.

Recitative (Tenor)

The praise of Bacchus, then, the sweet musician sung;
Of Bacchus ever fair, and ever young.
The jolly god in triumph comes;
Sound the trumpets, beat the drums;
Flushed with a purple grace
He shows his honest face:
Now, give the hautboys breath; he comes, he comes.

Air and Chorus (Bass, Chorus)

Bacchus, ever fair and young,
Drinking joys did first ordain;
Bacchus' blessings are a treasure,
Drinking is the soldier's pleasure;
Rich the treasure,
Sweet the pleasure,
Sweet is pleasure after pain.

Recitative (Tenor)

Soothed with the sound, the king grew vain:
Fought all his battles o'er again;
And thrice he routed all his foes, and thrice he slew the slain. —
The master saw the madness rise,
His glowing cheeks, his ardent eyes;
And, while he heaven and earth defied,
Changed his hand, and checked his pride.

Accompanied Recitative (Contralto)

He chose a mournful muse,
Soft pity to infuse,

Air (Contralto)

He sung Darius great and good,
By too severe a fate,
Fallen, fallen, fallen, fallen,
Fallen from his high estate,
And weltering in his blood:
Deserted, at his utmost need,
By those his former bounty fed;
On the bare earth exposed he lies,
With not a friend to close his eyes.

Accompanied Recitative (Contralto)

With downcast looks the joyless victor sate,
Revolving, in his altered soul,
The various turns of chance below;
And, now and then, a sigh he stole,
And tears began to flow.

Chorus

Behold Darius great and good,
By too severe a fate,
Fallen, fallen, fallen, fallen,
Fallen from his high estate,
And weltering in his blood:
On the bare earth exposed he lies,
With not a friend to close his eyes.

Recitative (Contralto)

The mighty master smiled, to see
That love was in the next degree;
'Twas but a kindred-sound to move,
For pity melts the mind to love.

Air (Contralto)

Softly sweet, in Lydian measures,
Soon he soothed his soul to pleasures:

Air (Tenor)

War, he sung, is toil and trouble;
Honour, but an empty bubble;
Never ending, still beginning,
Fighting still, and still destroying:
If the world be worth thy winning,
Think, O think it worth enjoying;
Lovely Thais sits beside thee,
Take the good the gods provide thee —

Chorus

The many rend the skies with loud applause;
So Love was crowned, but Music won the cause.

Air (Soprano)

The prince, unable to conceal his pain,
Gazed on the fair,
Who caused his care,
And sighed and looked, sighed and looked,
Sighed and looked, and sighed again;
At length, with love and wine at once oppressed,
The vanquished victor sunk upon her breast.

Chorus

The many rend the skies with loud applause;
So Love was crowned, but Music won the cause.

PART TWO

Accompanied Recitative (Tenor)

Now strike the golden lyre again;
A louder yet, and yet a louder strain.
Break his bands of sleep asunder,
And rouse him, like a rattling peal of thunder.

Chorus

Break his bands of sleep asunder,
And rouse him, like a rattling peal of thunder.

Accompanied Recitative (Tenor)

Hark, hark! the horrid sound
Has raised up his head;
As awaked from the dead,
And amazed, he stares around.

Air (Bass)

Revenge, revenge! Timotheus cries,
See the furies arise;
See the snakes, that they rear,
How they hiss in their hair,
And the sparkles that flash from their eyes!

Accompanied Recitative (Contralto)

Behold a ghastly band,
Each a torch in his hand!
Those are Grecian ghosts, that in battle were slain,
And, unburied, remain
Inglorious on the plain:

Accompanied Recitative (Tenor)

Give the vengeance due
To the valiant crew.
Behold how they toss their torches on high,
How they point to the Persian abodes,
And glittering temples of their hostile gods. —

Air (Tenor)

The princes applaud, with a furious joy,
And the king seized a flambeau with zeal to destroy;

Air (Soprano)

Thais led the way,
To light him to his prey,
And, like another Helen, fired another Troy.

Chorus

The princes applaud, with a furious joy,
And the king seized a flambeau with zeal to destroy;
Thais led the way,
To light him to his prey,

And, like another Helen, fired another Troy.

Accompanied Recitative (Tenor)

Thus, long ago,
Ere heaving bellows learned to blow,
While organs yet were mute,
Timotheus, to his breathing flute,
And sounding lyre,
Could swell the soul to rage, or kindle soft desire.

Chorus

At last divine Cecilia came,
Inventress of the vocal frame;
The sweet enthusiast, from her sacred store,
Enlarged the former narrow bounds,
And added length to solemn sounds,
With nature's mother-wit, and arts unknown before.

Recitative (Contralto)

Your voices tune, and raise them high,
Till th'echo from the vaulted sky
The blest Cecilia's name;
Music to Heav'n and her we owe,
The greatest blessing that's below;
Sound loudly then her fame:

Duet (Soprano and Contralto)

Let's imitate her notes above,
And may this evening ever prove,
Sacred to harmony,
Sacred to love.

Soloists and Chorus

Let old Timotheus yield the prize,
Or both divide the crown;
He raised a mortal to the skies,
She drew an angel down.

-John Dryden (with additions by Newburgh Hamilton)

Biographies

Dr. William Cutter is a Lecturer in Music and Director of Choral Programs at the Massachusetts Institute of Technology where he is conductor of the MIT Concert Choir and Chamber Chorus. As a member of the conducting faculty at the Boston Conservatory for the past nine years, he conducts the Boston Conservatory Chorale and teaches graduate conducting. He has also held academic posts at the Boston University School for the Arts, the University of Lowell and the Walnut Hill School for the Arts and served as music director and conductor of the Brookline Chorus, an auditioned community chorus of eighty voices, for five seasons.

Dr. Cutter currently serves as the artistic director for the Boston Conservatory Summer Choral Institute for high school vocalists and is chorus master for the Boston Pops Holiday Chorus. For five seasons he served as Chorus master and Associate Conductor of the Boston Lyric Opera Company. He was also conductor of the Boston University Young Artists Chorus of the Tanglewood Institute for four summers, and was music director and conductor of the Opera Laboratory Theater Company, as well as founder and music director of the vocal chamber ensemble CANTO which specialized in contemporary choral music.

As assistant to John Oliver for the Tanglewood Festival Chorus, he has prepared choruses for John Williams and Keith Lockhart and the Boston Pops. In May 1999, he prepared the chorus for two television and CD recordings entitled *A Splash of Pops* which featured the premiere of *With Voices Raised* by composer of the Broadway musical *Ragtime*, Stephen Flaherty. In August 2002, Cutter prepared the Tanglewood Festival Chorus for their performance of Beethoven's *Symphony No. 9* under the baton of Sir Roger Norrington.

With degrees in composition, Cutter maintains an active career as a composer with recent performances by the Monmouth Civic Chorus, the New Jersey Gay Men's Chorus, the Boston Pops, the New World Chorale in Boston, Melodious Accord of New York City, and Opera Omaha. His music is published by E.C. Schirmer, Boston; Lawson and Gould, New York; Alfred Educational Publishers, Los Angeles; Roger Dean Publishers, Wisconsin; Shawnee Press, Pennsylvania; and Warner/Chappell of Ontario, Canada.

As a professional tenor, he has sung with the premiere vocal ensembles in Boston, including the Handel and Haydn Society, Cantata Singers, Boston Baroque, Emmanuel Music, and the Harvard Glee Club. He has been a featured soloist on the Cantata Singers Recital Series and has been a recitalist on the MIT faculty performance series singing the music of Britten, Schubert, and Ives. He has taught voice at the New England Conservatory Preparatory School.

Pianist **Joseph Turbessi** is originally from Western Michigan; he has received degrees in piano performance from Hope College and the Boston Conservatory. Turbessi has a diverse repertoire and feels equally at home in music of the Baroque as in music of the 21st century. He is greatly active in the Boston area as an accompanist for vocalists and choirs, and in addition to his work at MIT, serves as a staff accompanist at the Boston Conservatory and accompanies the Boston Conservatory Women's Chorus.

Turbessi is a member of Juventas, a musical group that specializes in music of the 21st century. In April of 2008, Turbessi was selected to be the featured soloist with the Boston Conservatory Wind Symphony, performing Olivier Messiaen's *La ville d'en-haut*. Most recently, Turbessi performed for composer William Bolcom, receiving high praise from Bolcom for his performance of Bolcom's *Cabaret Songs*.

Turbessi is also an accomplished organist and currently serves as church organist to First Congregational Church of Somerville. He is a member of the American Guild of Organists.

Elisabeth Hon Hunt, soprano, is a graduate student in the Massachusetts Institute of Technology's department of Electrical Engineering. She is currently pursuing her PhD in the Speech Communication Group of MIT's Research Laboratory of Electronics. During her time at MIT, Elisabeth has been a very active member of the Music Department's vocal programs, performing as an ensemble singer and soloist with the MIT Chamber Chorus and the MIT Chamber Music Society, as well as participating in masterclasses and giving solo recitals. With the MIT Concert Choir, she appeared as the soprano soloist in Mozart's "Requiem" and Orff's "Carmina Burana". With the MIT Symphony Orchestra, she performed Mozart's solo cantata "Exsultate, jubilate" as winner of the 2007 MIT Concerto Competition. Elisabeth has received the Gregory Tucker Memorial Prize, the Philip Loew Memorial Award, and four Ragnar and Margaret Naess Awards for her contributions to the music program at MIT.

Elisabeth received her B.S.E. in Electrical Engineering from Princeton University, as well as a Certificate in Music Performance for voice. At Princeton she appeared in several opera productions, including Monteverdi's "Coronation of Poppea", Mozart's "Die Zauberfloete", and Cavalli's "La Calisto" in the role of Diana. She performed as choral member and soloist with the Princeton Chamber Choir, the Princeton Concert Choir, and the Princeton Katzenjammers. As an undergraduate she was also awarded a scholarship from the American Music Teachers League.

Elisabeth is a student of Kerry Deal at MIT. She has been a member of the Tanglewood Festival Chorus (the choir of the Boston Symphony Orchestra and the Boston Pops) and the Oriana Consort of Cambridge. She is a four-year recipient of the Emerson Advanced Music Performance fellowship through the Music Department at MIT.

Paulina Sliwa, mezzo soprano, is a graduate student in Philosophy at MIT. Since coming to MIT in 2007, she has sung with the Chamber Music Society, the Concert Choir and is a recipient of the Emerson Music Scholarship. She is taking singing lessons with Kerry Deal. Born in Poland, raised in Germany, Paulina completed her undergraduate degree in Physics and Philosophy at Balliol College, University of Oxford. There she has performed in recitals at Balliol and Queens colleges. She has sung in more choirs than she can remember.

Ian Olsen, tenor,

Daniel Cunningham, bass, is a second-year graduate student in Mechanical Engineering. He is currently building swinging robots in the d'Arbeloff lab at MIT. He has participated in the Chamber Chorus and the Concert Choir for all four years of his Undergraduate degree, and has been the recording manager for the Concert Choir for the last three. He was baritone soloist in the Concert Choir's performance of the Durufle Requiem and most recently with the MIT Chamber Chorus singing the baritone solos in Benjamin Britten's "Cantata Misericordium".

Jean Rife, harpsichord. In 1996, Jean Rife, in the midst of a rich and satisfying career as a Baroque, classical, and modern horn player, found her early love for piano rekindling, and fed this love with eight years of study of the Taubman technique. A class in basso continuo playing in 2003 further stimulated her interest in harpsichord, and to develop this interest, she began formal studies with Peter Sykes in the following year. Each year since, under his guidance, she has performed at least one full recital on harpsichord, exploring music of England, France, Italy, and Germany

The Amherst Early Music Festival offered an opportunity to work with Arthur Haas and Jacques Ogg. Ms. Rife has performed with Winsor Music's outreach series, and at MIT, she continues to give her services to students for their recitals, to the MIT Symphony Orchestra and MIT Chamber Orchestra for their concerts, and to classes. Jean Rife recorded Charles Shadle's music for the DVD of the film Ramona, curated by Martin Marks for the National Film Preservation Foundation, and she will appear in recital in April with Marcus Thompson.

The MIT Concert Choir 2008-2009

SOPRANOS

Jessica Bainbridge-Smith
Elizabeth Basha
Lily Berger
Karen Chu
Kimberly Dietz
Daniela Domeisen
Amy Hailes
Yuri Hanada
Elly Jessop
Vivian Lee
Yi-Hsin Lin*
Elizabeth Maroon
Samantha Marquart
Dana Najjar
Tammy Ngai
Cecilia M Oh
Yuanyuan Pao
Katya Radul
Sondra Smith
Linda Zayas-Palmer
Elizabeth Zhang

ALTOS

Safia Chettih
Mairead Daniels
Mary Beth DiGenova*
Laurie Hakes
Janice Jang
Lauren Jozwiak
Carrie Keach
Amanda Lazaro
HaoQi Li
Wendi Li
Meg Aycinena Lippow
Anna Massie
Candice Murray
Carla Perez-Martinez
Annie Raymond
Jackie Rogoff
Monica Ruiz
Maita Schade
Natasha Skowronski
Paulina Sliwa
Lisa Song
Adrianna Tam
Lucy Lu Wang
Mary Ann Zhang

TENORS

Manuel Blessing
Martin Frankland*
Angel Irizarry
David Kelley
Lionel Levine
Justin Mazzola Paluska
Rajeev Nayak

BASSES

Curtis Fonger
Harley Zhang
Telmo L Correa
Jon Estrada
Michael Walsh
Thorsten Maly
Daniel Cunningham
Tim Rades
Phillip Vasquez
Brett Bethke*

* denotes section leader

Officers

President/Webmaster - Yi Hsin Lin
Social Chair/Librarian - Samantha Marquart
Secretary/Treasurer - Carrie Keach
Publicity Chairs - Amanda Lazaro and Jessica Bainbridge-Smith
Stage Manager - Michael Walsh
Recording Manager - Dan Cunningham
Historian - Justin Mazzola-Paluska

Orchestra

Violin 1

Cordelia Paw
Soo Gyeong Lee
Liam Buell
Barbara Hughey
Morgan Scagliotti

Violin 2

Alex Chaleff
Jessica Eberiel
Leah Puleio
Tom Hofman
Zoya Tsvetkova
Onur Dilisen

Viola

Brian Sherwood
Jessica Lipon
Mark Berger
Elisa Birdseye

Cello

Javier Caballero
Jessye Billings-White
Robin Ryczek

Bass

TBA

Continuo

Jean Rife

Flutes

Tim Macri
Jessi Rosinski

Oboes

Ben Fox
Paul Regaller

Bassoons

Donna Taub
Colin Rockson

Horns

Vanessa Gardner
Joey Demko

Trumpets

Fred Sienkiewicz
Chris Hawes

Timpani

Jeff Griggs

