

The MIT Concert Choir

William Cutter, Conductor

Joseph Turbessi, assistant conductor and accompanist

Presents

Infinite Fraternity

The Music of Charles Fussell and Virgil Thomson

Saturday, May 12, 2012 at 8PM

Kresge Auditorium, MIT

The MIT Concert Choir
Dr. William Cutter, conductor
Joseph Turbessi, assistant conductor and pianist

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PROGRAM

From "Mists" (Three poems of Hart Crane) Charles Fussell, b.1938
March
October-November
Lauren Burke, soprano

Infinite Fraternity (texts by Will Graham) Fussell
David Rolnick, baritone
Bethanne Walker, flute
Brian Sherwood, viola

From "Five Songs of William Blake" Virgil Thomson (1896-1989)

The Divine Image
Elizabeth George, soprano
Tiger! Tiger!
Men's Chorus
And did those feet
Elizabeth George, soprano

The Gift Fussell
Betsy Flowers, soprano

INTERMISSION

From "Southern Hymns" Thomson

How Bright is the Day!
Julia Berk, soprano; Aubrey Colter, alto
Victor Morales, tenor; Troy Welton, bass
Mississippi (When Gabriel's Awful Trump Shall Sound)
My shepherd will supply my need (Issac Watts)
Elizabeth Attaway & Kate Krontiris, soprano; Elizabeth Qian, alto
Death of General Washington (What Solemn Sounds the Ear Invade?)

From "A Pioneer Songbook" Fussell
Spanish Johnny (A ballad)
All the pretty little horses (A lullaby)
Billy the Kid (A ballad)
Few days (A hymn)

Dance in Praise Thomson

PROGRAM NOTES

This evening we feature the music of Charles Fussell and Virgil Thomson, two American composers who became friends and close professional associates beginning in the 1970's. I first became aware of the music of Virgil Thomson while a graduate student in composition at Boston University where Charles Fussell was one of my composition teachers. Charles had an especially strong influence on my choral writing with his very practical and musical approach to writing for the voice with particular emphasis on word stress, a compositional awareness that he no doubt admired in the music of Virgil Thomson.

Programming the very different musics of these two composers seemed a terrific way to not only showcase vocal music that truly honors and respects every aspect of the text, but a long overdue opportunity to pay tribute to one of my most important compositional mentors.

A native of Winston-Salem, North Carolina, **Charles Fussell** attended the Eastman School of Music in Rochester, New York, where he worked with Thomas Canning and Bernard Rogers, and studied at the Hochschule für Musik in Berlin, working with Boris Blacher. While in Germany, he also attended the Bayreuth Master classes of Frideland Wagner.

Fussell has composed six symphonies, including *Wilde*, a symphony for baritone and orchestra that was a runner-up for the 1991 Pulitzer Prize, and *High Bridge*, a critically acclaimed choral symphony based on the poetry of Hart Crane. His choral music has been programmed by numerous ensembles, including the Mendelssohn Club (Philadelphia), Cantata Singers (Boston), the New Amsterdam Singers (New York), and CONCORIA (Hartford).

Fussell has received a citation and award from the American Academy of Arts and Letters, grants from the Ford Foundation and the Aaron Copland Fund for Music, and a Fulbright Fellowship. Fussell's discography includes *Specimen Days* and *Being Music*, two commissions for the 1992 Walt Whitman Centennial (Koch Records); Symphony No. 5; a chamber opera, *The Astronaut's Tale*; and *Right River: Concerto for Cello solo and String Orchestra* (Albany Records).

Fussell has served on the faculties of the University of Massachusetts at Amherst, the North Carolina School of the Arts, Boston University and Rutgers University. He recently donated his scores and personal papers to the Moravian Music Foundation of Winston-Salem, where they are available to performers and researchers in a state-of-the-art facility adjacent to the Salem College campus.

Fussell's efforts to promote Thomson's music date back to the 1970s when the two men first became acquainted. He continues to nurture Thomson's legacy as the current president of the Virgil Thomson Foundation, which promotes American music with a particular focus on Thomson's works. Fussell also organized numerous events based around Thomson's compositions, the most noteworthy being a Virgil Thomson festival at the University of Massachusetts in 1979 and a similar event at Longy School of Music in Cambridge. He later collaborated with musicologist H. Wiley Hitchcock (also a member of the Thomson Foundation) on a critical edition of Thomson's ground-breaking opera, *Four Saints in Three Acts*. Fussell corresponded with Thomson regularly for over a decade and also spent a significant amount of time selecting musical examples for Thomson's final book, *Words With Music*. Among Fussell's papers is a musical gift from Thomson, a thirty-five-measure piano portrait of Fussell that takes its place among the dozens Thomson produced for friends and colleagues over the years. In return, Fussell dedicated orchestral portraits to both Thomson and his partner, Maurice Grosser.

MISTS

Mists is Fussell's most extensive unaccompanied choral piece to date, and, unlike many works that were spurred by a commission or special event, it was composed for purely personal reasons. As he did many times throughout his career, Fussell turned to the writings of Hart Crane,

selecting three poems for a seven-minute suite. Following the work's completion in 1997, it was premiered by Clara Longstreth and the New Amsterdam Singers of New York City with a subsequent performance by the Spectrum Singers of Boston under the direction of John Erlich.

Born in 1899, Hart Crane spent his early life in Ohio, where he was exposed to literary masterworks and wrote his first poems. After relocating to New York City, he became actively involved in lower Manhattan's bohemian arts scene. A gifted poet who battled depression, alcoholism, and mental anguish over his sexuality, Crane is best remembered for his sprawling opus, *The Bridge*, which was published in 1930, two years before he took his own life. Charles Fussell musicalized portions of this poem in his choral symphony, *High Bridge*, which was premiered in 2003 and revised in 2008.

All originally published in magazines between 1916 and 1918, the three poems by Hart Crane take differing vantage points on a common theme: the mists of early spring, the sorrowing mistiness of the soul, and a benevolent sunshine breaking through the mists of late autumn. *March*, the longest of the three poems, describes the month as a "ghost," a "saintly wraith of winter," a hollow, barren time that awaits the arrival of spring. The ability of the mist to outlast earthly vows in a neglected and gloomy garden of the soul is the subject of *Postscript*, replete with the funereal imagery of marble urns, drooping fountains, and broken branches. The grey, grim imagery of the first two poems is dispelled by the colorful description of late-autumn warmth, an "Indian-summer-sun," with its vibrant seasonal palette of colors.

"March" showcases Fussell's ability to be musically descriptive without the overt use of text painting. Two noteworthy examples are the phrases "slips along the ground/like a mouse" (a dotted-rhythmic motive, imitated in all voices) and "For something still/nudges shingles and windows" (a dissonant triplet motive). He also uses an array of devices that reinforce the prevailing tonality while maintaining a sense of ambiguity and dramatic tension, particularly mixed modes. A brief soprano solo appears toward the end of the movement, appropriately contrasting with the choral sonority as the "saintly wraith of winter."

"October-November" offers the greatest rhythmic vitality of the three movements, driven by sixteenth-and-dotted-eighth-note pairs (often on strong beats) and the occasional reversal of the same. The most unique and vibrant moment occurs at the rhythmic text painting on the central phrase "trees that seem dancing/In delirium" which creates the feeling of new metric organization without an actual change of meter. Fussell also explores layered textures throughout, building sonorities from bass to soprano either imitatively or with additional text. In a brief coda, the last of these inverts the process, building downward from soprano to bass. "October-November" again illustrates Fussell's ability to match a word with the ideal rhythmic pattern, resulting in unique points of imitation on words such as "delirium."

INFINITE FRATERNITY

Based on the correspondence of Nathaniel Hawthorne (1804–1864) and Herman Melville (1819–1891), *Infinite Fraternity* describes two men who are both shocked and oddly smitten by their feelings of mutual attraction. The piece was commissioned and premiered by Boston's Coro Allegro, and the premiere was conducted by David Hodgkins on May 16, 2003, with soloist Sanford Sylvan, flutist Fenwick Smith of the Boston Symphony Orchestra, and violist David Feltner.

The first significant meeting of Herman Melville and Nathaniel Hawthorne took place in the summer of 1850 on a picnic outing in the Berkshires, where Hawthorne and his family were spending the summer. It may stand to reason that two authors of accomplishment (Hawthorne had recently published *The Scarlet Letter* and Melville was soon to publish *Moby Dick*) would have a great deal to discuss, but the friendship that developed was tinged with more than simple mutual regard, at least on the part of Melville.

Melville's letters to Hawthorne, even viewed through the lens of Victorian times, have a transparent sexuality, and whether this was merely a modest infatuation with the more established Hawthorne or something far more intimate is hard to say, for Hawthorne's letters to Melville do not survive. As a man of privacy, Hawthorne may not have reciprocated his colleague's fervent missives in the same manner, but it is clear that the two men did enjoy a period of extreme closeness that

influenced both of their literary undertakings. Reasons for the faltering of their friendship have never been clearly established, although it has been speculated that Hawthorne was embarrassed over his inability to procure a government appointment for his friend, while Melville (who seems to have been the more demonstrative of the two) may have realized that his feelings were not entirely reciprocated. In any event, aside from a brief visit during Hawthorne's residence in England, there was little contact between the two from approximately 1852 until Hawthorne's death in 1864. But whatever the relationship between the men, their bond was strong enough to provoke a heartfelt response from Melville at the passing of the "Vine" (a nickname applied to Hawthorne in Melville's writings).

The responsibility of balancing the Melville letters with a response from Hawthorne proved challenging to librettist William Graham, a stage director at the Boston University Opera Institute and frequent Fussell collaborator. Graham chose three excerpts from Melville's writings as a framework (two of these are from his letters to Hawthorne and the last is his reaction to Hawthorne's death) and set about reconstructing Hawthorne's responses in a manner that would suggest the Hawthorne's literary style. The first of the two Hawthorne interjections is from his novel *The House of the Seven Gables*, while the second is a more complex response entirely of Graham's own creation.

Melville is represented by the baritone soloist in the texts that speak directly of his feelings toward Hawthorne, while the chorus sings the reconstructed words of Hawthorne to Melville as well as several passages by Melville himself that were descriptive of his friend. In choosing flute and viola as the accompanying instruments, Fussell further characterized the relationship between Melville and Hawthorne, the former a known extrovert with a lighter, more impetuous disposition, and the latter a darker, more aloof figure of restraint. The accompanying instruments also anchor the work structurally with three interludes that both echo and extend the thematic material heard elsewhere.

Fussell's music for *Infinite Fraternity* descriptively elucidates the text in a subtle fashion. Although most of the piece is in triple meter, Hawthorne's extended response to Melville's entreaties is presented in duple meter, suggesting a more reserved and foursquare approach to the feelings that Melville aroused. The meshing of these two distinctive souls is represented musically by harmonic shifts between E-flat major and B major (and occasionally their parallel minors) in addition to the metric shifts described above.

While *Infinite Fraternity* does not fit easily into any single genre, its exceptional libretto, well-crafted vocal components, and creative utilization of the instrumental duo enable it to stand as a unique and compelling glimpse of historical possibility. Any further details of the relationship between Melville and Hawthorne, if indeed it ever existed on an intimate level, are lost to history, yet *Infinite Fraternity* sensitively compels the imagination without demanding a classification of fact or fiction.

Will Graham, librettist for *Infinite Fraternity*, has been Director of Planning and Administration for the A.J. Fletcher Opera Institute since its inception in September 2001. In 1997, Mr. Graham was appointed Artistic Director of the National Opera Company, the predecessor of the Fletcher Opera Institute. For ten years previously, he served as Chairman of the Opera Department and Director of the Opera Institute at Boston University School for the Arts.

Mr. Graham has written four libretti for the composer Charles Fussell: *Specimen Days* (a cantata based on the works of Walt Whitman), *Wilde* (a symphony for baritone and orchestra), *A Walt Whitman Sampler* (a commission for the Harvard Glee Club) and *Infinite Fraternity* for Coro Allegro of Boston. Mr. Graham and Mr. Fussell are currently at work on a joint commission for the Mendelssohn Club of Philadelphia and the Cantata Singers of Boston. Mr. Graham provided the libretto for *Kitty Hawk*, an opera by J. Mark Scarce, which was premiered by the National Opera Company in April 2000. Mr. Graham has also created scenarios for Carolina Ballet's productions of *The Messiah* and *The Kreutzer Sonata*.

"The way to write American music is simple. All you have to do is to be an American and then write any kind of music you wish. There is precedent and model here for all the kinds. And any Americanism worth bothering about is everybody's property anyway." —Virgil Thomson, 1948

This quote could easily be considered Thomson's credo and is typical of the composer's music criticism, and certainly descriptive of his compositional style.

As a composer engaged with the implications of consonance in an era when dissonance was deified, he was sometimes dismissed as a reactionary or an amateur. At a time when many composers were enmeshed in creating ever-increasingly complex music, Thomson's musical style championed simplicity, directness, and wit with music firmly "rooted in American speech rhythms and hymnbook harmonies. Only late in life did he begin to receive his due, when a younger generation of critics, composers, and listeners recognized a spiritual and aesthetic precursor.

Thomson also stands as one of the pre- eminent music critics of the last one hundred years, both as a chief music critic at the *New York Herald Tribune* for nearly fifteen years and as the author of several important critical volumes on musical aesthetics.

In the fall of 1919, Virgil Thomson arrived in Cambridge to begin his studies at Harvard. He described his own goals for attending the prestigious university: "*Harvard had been chosen for my special needs, which were three-- good keyboard lessons, available in Boston; training in harmony, counterpoint, and composition, said to be excellent at this university; and full access to its arts and letters. . . . My ultimate aim at this time was to become an organist and choir-director in some well-paying city church and from there to pursue a composer's career.*"

Thomson joined the Harvard Glee Club and Choir and made an important voyage to Europe as a member of the fifty-voice ensemble. Rather than returning to Cambridge at the end of the choir's tour, however, he remained in Paris on a John Knowles Paine Traveling Fellowship and elected to study both organ and counterpoint with renowned pedagogue Nadia Boulanger.

It was during his time in Paris that Thomson also interacted with Cocteau, *Les Six* (Poulenc, Milhaud, Honegger, Durey, Auric, Tailleferre), Satie, Picasso, Gertrude Stein, and other members of the Parisian avant-garde. As Rickert points out, "this atmosphere of experimentation" opened up a world of ideas and opportunities for Thomson, who became a member of this imaginative sphere.

Thomson wrote nearly seventy songs for voice and piano, including several important song cycles. One of these cycles, the *Five Songs from William Blake*, represents an impressive composition for the baritone voice. Though perhaps not the most prolific proponent of American art song in the twentieth century, Virgil Thomson's nearly seventy solo vocal works nonetheless comprise an integral part of his *oeuvre*. Thomson himself, however, observed "the concert song in English is . . . a never-never land from which few invaders bring home booty." Fortunately, Thomson continued to advance the cause of art song in the English language, despite his doubts about the accolades it may or may not have garnered him.

Commissioned by the Louisville Philharmonic Society, Thomson composed the *Five Songs from William Blake* in 1951 for American baritone Mack Harrell (1906-1960.) Thomson consciously attempted within these five pieces "to encompass . . . Blake's broadly humane philosophy" and thus selected from among Blake's more innocent and sincere texts. Given his interest in Blake and his close association with eminent William Blake scholar S. Foster Damon, Thomson was, in all probability, able to choose his texts from a very informed perspective. In addition to this thematic thread, the five movements also present a noteworthy survey of Thomson's musical style.

The individual songs include the plain, hymn-like setting of "The Divine Image," a stark, mysterious, and relentless rendering of "The Tyger," the affectionate conversation between a father and child in "The Land of Dreams," a folk-inspired dream of racial equality in "The Little Black Boy," and the rousing and robust call for social reform in "And Did Those Feet." Heightening this diversity of musical expression is Thomson's aforementioned aptitude for English text declamation. By the end of

the twenty-minute cycle, one has heard not only Blake's expressive texts and Thomson's but one has also experienced the English language in a powerful, yet sensitive setting.

For this evening's performance, you will hear three of the five songs with two of the songs transposed for soprano voice with a third (Tiger! Tiger!) in a version for men's chorus arranged by the composer.

THE GIFT

The Gift was composed in 1987 on a commission from the venerable King's Chapel in Boston and its long-time music director, Daniel Pinkham. It is dedicated to the memory of Maurice Grosser (1903–1986), the life partner of composer Virgil Thomson and a victim of AIDS, and to Gerald Weale, Fussell's colleague and friend from Boston University. The original unaccompanied version for four-part mixed chorus and soprano solo received its premiere on December 24, 1987, by Pinkham and the choir of King's Chapel, and a later version that combined the original choral and solo parts with a new string orchestra accompaniment was premiered by Weale and the Newburyport Choral Society in 1989. For the text of this work, Fussell selected a little-known Christmas poem by American poet William Carlos Williams (1883–1963). Williams's poetry sought to carve out a unique American voice, distinct from the monumental work of British authors T. S. Eliot and Ezra Pound that dominated the era. His efforts were later recognized by the Beatnik generation, who looked to him as a model of poetical openness and honesty.

Harmonically, *The Gift* alternates moments of tonal clarity with passages of modal ambiguity, and the original poem is divided into episodic groupings that allowed for clarity of understanding and unity of musical gesture. The soprano solo functions as a maternal conscience of sorts, musically illustrating the intimacy of mother and child as well as interpreting the greater significance of the scene. It is fitting that this work honors the memory of Grosser, a painter, as Fussell's setting of Williams's poetic nativity scene gives an aural perspective that in many respects equals an artist's rendering.

The accompanied version of *The Gift* (1989) expands the proportions of the work by inserting an instrumental prelude, interlude, and postlude that are based largely on material that is found in the original choral score. The effect of the string orchestra is that of a complementary picture frame, at once enhancing the original material and broadening its size and scope, adding instrumental color to the vocal sonorities.

Thomson's **Southern Hymns** were premiered in 1985 at Alice Tully Hall as part of a concert commemorating the centennial of the Statue of Liberty. They were composed to honor the 50th anniversary of the dedication of the East Liberty Presbyterian Church in Pittsburgh, Pennsylvania.

For a composer who claimed he had no metaphysical beliefs, and was only a "nominal Christian," Thomson wrote a considerable quantity of sacred music from his Harvard days. It is apparent that this music, which runs the gamut from simple arrangements of hymns ("My Shepherd Will Supply My Need," [1937], "Variations on Sunday School Tunes," [1926–27]), *Southern Hymns* (1985) to choral works like *The Nativity as Sung by the Shepherds* (1967), is conceived as pure theater. The ritual of the liturgy fascinated him, he says, not theological, philosophical, or mystical ecstasies. This music, like everything he wrote, is an admixture of all the ingredients of his secular style, yet in spite of its diversity it conveys a warm, reverent attitude toward humanity.

FROM A PIONEER SONGBOOK

The six pieces in *From a Pioneer Songbook* (four of which are programmed this evening) stand alone as Fussell's only choral settings of preexisting folk tunes. Originally commissioned by the Arts Council of Vermont for the Warebrook Festival, a summer festival of contemporary music, *Pioneer Songbook* was premiered in July 1998 by the singers of Village Harmony, a non-profit organization dedicated to the study and performance of folk music. In keeping with the spirit of a collection rather than a suite, each movement is a freestanding entity without tonal or structural dependence on its counterparts.

Fussell selected six pieces from *American Ballads and Folksongs*, an extensive anthology that was collected and catalogued by John Avery Lomax (1867–1948), who, in addition to academic and banking careers, served as Honorary Consultant in American Folk Song and Curator of the Folk Song Archives of the Library of Congress. While the folk melodies in this collection have mostly retained their original pitch, rhythm, and strophic character, the harmonic language and structural organization are Fussell's own, and the material is freely interpreted and recast.

"Billy the Kid," a six-stanza ballad that originated in the western United States, describes a young New-Mexican outlaw who killed twenty-one men and is killed by the local sheriff, who was to have been the twenty-second victim. Each stanza receives a unique setting, from a simple unison to an irregular accompaniment pattern by the tenors and basses and, finally, straightforward homophony.

"Spanish Johnny," one of two ballads in the collection, is a picturesque, sentimental portrayal of the Old West and one of its most unique inhabitants. The text is attributed to Willa Cather (1873–1947) by one C. E. Scoggins of Colorado, who also authored the tune: "The tune is a poor thing, but mine own [and] this is the way it sang itself to me." Fussell's wry humor is evident in the final measures by his use of a brief rocking rhythm on the word "swung" to depict Spanish Johnny's body hanging from a noose.

"All the Pretty Little Horses" emerged from the plantations of the southern United States in the mid-19th century, according to Dorothy Scarborough in *On the Trail of Negro Folk-Songs*, most likely as a lullaby sung by black nursemaids. Fussell notably eliminated a line of the second verse, which describes the little lamb being tormented by "De bees an' de butterflies/Peckin' out its eyes."

"Few Days" depicts the struggle with the devil in earthly life and rejoices in the certainty of a better life in the next world. Each phrase is organized in a call-and-response format, a dialogue that is further realized by the introduction of an additional beat at the end of line, depicting the slight lag between the call of the revivalist and the response of the congregation.

PROGRAM NOTES FOR MR. FUSSELL'S MUSIC by NATHAN ZULLINGER

Nathan Zullinger received his Doctor of Musical Arts degree in Choral Conducting from Boston University in 2012. His dissertation was entitled "A Guide to the Choral Music of Charles Fussell." He has also conducted a recording with the Connecticut Choral Artists, "In Delightful Company: The Choral Music of Charles Fussell," which includes works by Ives, Thomson, Britten, Debussy, and Brahms. For more information on the recording, which is to be released this summer, visit <www.concora.org>.

Dance in Praise was composed in October 1962 and is scored for mixed chorus and orchestra. The work was a commission through the Henry and Ruth Blaustein Rosenberg Foundation in Music for the dedication of the College Center at Goucher College, Towson, Maryland, which its first performance took place in January of 1963. On that occasion, the chorus parts were sung by the combined forces of the Princeton Glee Club, the Goucher Glee Club, and Bach Society of Baltimore, with the Baltimore Chamber Orchestra.

This piece consists of two identical orchestral sections, which precede and follow the intervening choral section. Employing the text of one of the most famous ancient academic "drinking songs", it is no surprise that the witty composer chooses more "academic" compositional procedures to manipulate his three basic musical materials – the interval of a major third, which expands to a major triad, which then expands to an augmented triad, and finally concluding with whole tone scales. The musical result is hardly "academic sounding", but rather captures the good humor and irony of poking fun at university life. The words are those of the "Gaudemus Igitur" ("So Let us Rejoice") which is often performed at university graduation ceremonies. The song dates from the early 18th century and is based on a Latin manuscript from 1287.

Translation: Gaudeamus Igitur

Let us rejoice, therefore, while we are young.
 After a pleasant youth, after a troubling old age
 The earth will have us.
 Where are they who, before us, were in the world?
 Go to the heavens, cross over into hell
 If you wish to see them.
 Our life is brief, soon it will end.
 Death comes quickly, snatches us cruelly
 To nobody shall it be spared.
 Long live the academy! Long live the professors!
 Long live each student; long live the whole fraternity;
 Forever may they flourish!
 Long live all girls, easy and beautiful!
 Long live mature women too,
 Tender, lovable, good, and hard-working.
 Long live the state as well and he who rules it!
 Long live our city and the charity of benefactors
 Which protect us here!
 Let sadness perish! Let haters perish!
 Let the devil perish! And also the opponents of the fraternities
 And their mockers, too!

Sopranos

Angela Park '13
 *Betsy Flowers '12
 Elizabeth Attaway '14
 Hannah Alpert G
 Jennifer Fong '13
 Julia Berk '14
 Kate Krontiris G
 *Lauren Burke '14
 Lillian McKinley G
 Marcela Rodriguez '13
 Mary Munro '14
 Noele Norris G

Tenors

Brian Lee '11
 Fulton Wang G
 Joseph Chism '15
 Justin Mazzola Paluska G
 Luis Orrego '13
 Stephan Boyer '13
 *Victor Morales '14

Altos

Alexandra Sailsman '13
 Allison Christian '14
 Alyssa Mensch '12
 Amelia Brooks '15
 Aubrey Colter '13
 Catherine Olsson '12
 *Elizabeth Qian '14
 Katherine Fang '12
 Katie Everett G
 Manishika Agaskar '12
 Marianne Gosciniak '15
 Shirleen Soh G
 Victoria Enjamio '14
 Xin Qi Li '12

Basses

Anders Kaseorg
 Ben Gunby '15
 Cappie Pomeroy '13
 Felix Sun '15
 Jose Cabal-Ugaz '11
 Mike Walsh
 Thomas Alcorn '14
 *Troy Welton '15

Violin 1

Allan Espinosa

Jorge Soto

Wen Tso Chen

Tudor Dornescu

Justin Ouellett

Tom Hofmann

Percussion

Brian Calhoon

Ethan Pani

Matt Sharrock

Violin 2

Jeanie Lee

Jessica Amidon

Viktoria Tchertchian

Egle Jarkova

Antoaneta Anguelova

Michelle Ordorica

Viola

Brian Sherwood

Bryan Tyler

Vanessa Buttolph

Cello

Javier Caballero

Kett Chuan Lee

Su-Hsien Hsu

Bass

Victor Holmes

Christos Zevos

Flute

Bethanne Walker

Jessi Rosinski

Oboe

Paul Regaller

Angela Lissick

Clarinet

Juliet Grabowski

Daryush Mehta

Bassoon

David Richmond

Adam Smith

Horn

Krysta Harmon

Sarah Gagnon

Trumpet

Kevin Tracy

Jonah Kappraff

William Cutter, Director of Choral Program. M.M., D.M.A., Composition, Boston University School for the Arts. His major teachers included David Del Tredici and Bernard Rands. He has held academic posts at Boston University, The University of Lowell, and the Walnut Hill School. Currently director of choral activities at MIT and the Director of Choral Studies at the Boston Conservatory where he teaches graduate conducting and is the Artistic Director of the Boston Conservatory Summer Vocal/Choral Intensive Program for high school singers. Cutter served as the chorus master for the Boston Lyric Opera Company for seven seasons and is also assistant to John Oliver for the Tanglewood Festival Chorus where he has prepared the chorus for recording sessions and TV tapings for Keith Lockhart, John Williams and the Boston Pops. He has been guest conductor of the New England Conservatory Chamber Singers and the Chorus Pro Musica of Boston. In August of 2010, Cutter prepared the Montreal Symphony Chorus for a performance of Haydn's "Creation" for Maestro Kent Nagano and the Montreal Symphony. Later that same month, he prepared the women of the Tanglewood Festival Chorus for a performance of Holst's "The Planets" for Maestro David Zinman at Tanglewood with the Boston Symphony. As a professional tenor, he has sung with Boston's premiere choral ensembles including the Handel and Haydn Society, The Cantata Singers, Boston Baroque, and Emmanuel Music. His music is published by E.C. Schirmer, Lawson and Gould, Roger Dean Publishing and Alfred Educational Publishers.

Joseph Turbessi is active in the greater Boston area as a solo and collaborative pianist, organist, and chamber musician. He has performed with Boston area ensembles Boston New Music Initiative, Juventas, and Lorelei; and has performed solo recitals on the Jamaica Plain and Equilibrium concert series. He is a strong advocate for new music, has premiered a number of works by young composers and has performed in new music festivals in Oregon and Italy. Turbessi also accompanies choirs at MIT and the Boston Conservatory, and serves as music director at Belmont United Methodist Church.

David Rolnick (baritone) is a senior finishing a double major in math and music. He has appeared previously with the MIT Concert Choir and Symphony Orchestra in the role of Major General Stanley (*The Pirates of Penzance*), and has been a member of the MIT Chamber Chorus since 2011, with recent solo appearances as Melchior (*Amahl and the Night Visitors*) and solo material from Bach's Cantata 64. David has also sung with the MIT Chamber Music Society and has performed extensively with the MIT Gilbert & Sullivan Players, including the roles of Bunthorne (*Patience*), Ko-Ko (*The Mikado*), and The Learned Judge (*Trial by Jury*). David currently studies voice with Kerry Deal through the music department's Emerson Fellowship program.

Lizi George is a senior majoring in electrical engineering and music. She has participated in MITSO, Chamber Music Society, Chamber Chorus, Concert Choir, the Emerson Scholarship Program and the MIT Gilbert and Sullivan Players while at MIT and is excited to continue her involvement in music next year as an MEng student. You may find her on campus wearing large amounts of pink, soldering, in rehearsals, giving tours, making experimental smoothies or speaking French.