

MIT CONCERT CHOIR

PRESENTS

BACH - MAGNIFICAT

VIVALDI - GLORIA



MAY 9, 2015 AT 8 PM
KRESGE AUDITORIUM

DR. WILLIAM CUTTER, MUSIC DIRECTOR

MIT CONCERT CHOIR

PROGRAM

Cantate Domino

Hans Leo Hassler
(1564-1612)

Men of the choir

Gloria

Antonio Vivaldi
(1678-1741)

Gloria in excelsis Deo

Et in terra pax

Laudamus Te

Claire Walsh and Sarah Nathaniel, sopranos

Gratias agimus tibi

Propter magnam Gloria

Domine Deus

Sarah Nathaniel, soprano

Domine, Fili unigenite

Domine Deus, Agnus Dei

Isaac Garza, counter-tenor

Qui tollis peccata mundi

Qui sedes ad dexteram Patris

Iily Chen, alto

Quoniam tu solus sanctus

Cum Sancto Spiritu

INTERMISSION

Duo Seraphim

Tomas Luis de Victoria
(1548-1611)

Men of the choir

Magnificat

J.S. Bach
(1685-1750)

Magnificat

Et exultavit

Lucy Zhang, alto

Quia respexit

Claire Walsh, soprano

Quia fecit mihi magna

Anders Kaseorg, bass

Et misericordia

Emily TenCate, soprano; Neil Agarwal, tenor

Fecit potentiam

Deposuit potentes

Stephen G. Yearwood, tenor

Esurientes

Jacquelyn DeSa, mezzo-soprano

Suscepit Israel

Women of the choir

Sicut locutus est

Gloria Patri, et Filio

Sicut erat in principio

Please turn off all cell phones, pagers and other electronic devices.

Flash photography, audio and/or video recordings are prohibited.

Enter and exit the concert hall only between pieces.

Thank you

NOTES & TRANSLATIONS

Hans Leo Hassler composed sacred music for both for the Roman Catholic and Lutheran services. His use of polychoral techniques (The Venetian polychoral style was a type of music of the late Renaissance and early Baroque eras which involved spatially separate choirs singing in alternation) represented a major stylistic shift from the prevailing polyphonic writing of the middle Renaissance, and was one of the major stylistic developments which led directly to the formation of what we now know as the Baroque style.

Hassler's later religious music, however, is conservative and uses linear polyphony in the manner of Giovanni Pierluigi da Palestrina.

Hassler's **Cantate Domino** is an example of the composer's imitation of Palestrina's lyric polyphonic style. Declamatory chords are contrasted with simple imitative counterpoint seamlessly woven together into an extremely cohesive whole.

*Sing to the Lord a new song; sing to the Lord, all the earth.
Sing to the Lord, and bless his name: announce his salvation from day to day.
Announce among the nations his glory, and his wonders to all peoples.*

None other than Johann Sebastian Bach was deeply influenced by **Vivaldi's** concertos and arias (recalled in his St John Passion, St Matthew Passion, and cantatas). In fact, Bach transcribed numerous keyboard and concerti of Vivaldi in order to better understand the composer's unique musical language.

For two centuries after his death, the **Gloria** lay undiscovered until the late 1920s, when it was found buried among a pile of forgotten Vivaldi manuscripts.

The twelve-movement Gloria is filled with rich contrasts of tonality, tempo, meter and rhythmic figures, homophonic and polyphonic textures, choral and solo music, a range of musical means- learned to ingenuous- and expression-lyrical to virtuoso, and a panoply of mood opposites- exuberant/reflective, joyful/somber, playful/grandiose, tender and personal/declamatory and universal.

The first movement of the Gloria opens with energetic D major fanfares from the orchestra, punctuated by trumpet and oboe, to which the choir responds with jubilant shouts.

By contrast, the second movement, Et in Terra Pax, in the relative minor mode, is the most somber movement: almost thirty fugal entries beseeching peace on earth. This, the longest movement, also contains the most modulations, symbolic of the searching for peaceful solutions and resolutions.

The third movement, *Laudamus te*, a joyful duet, has chains of playful suspensions in the florid intertwining vocal lines of the two soprano soloists.

A short but grand homophonic introduction *Gratias agimus* leads to a buoyant fugue *Propter magnam gloriam*, effervescent, confident, even playful as the voices steal the subject from each other.

The sixth movement, *Domine Deus*, is graceful, elegant barcarole (a folk song sung by Venetian gondoliers), a duet between soprano and oboe.

The seventh movement, *Domine, fili unigenite* uses the French saccade rhythms (two notes: long and very short, in jerky style), to create a canvas of courtliness. Again the voices choose partners, as if in a dance.

The eighth movement, another *Domine Deus*, is a stately, plaintive counter-tenor solo. Choral punctuations affirm the soloist's pleas for forgiveness and peace.

The choir returns in the ninth movement, *Qui tollis peccata mundi*, in full intensity, with a heart-rending recognition of man's sins and a plea for salvation from these. The *suscipe* section, in triple rhythm, adds urgency to the supplication.

The tenth movement, *Qui sedes*, is another dance, buoyant and friendly, between the mezzo soprano soloist and the orchestral strings.

The blazing music of the opening returns in the eleventh movement, *Quoniam tu solus sanctus*, a jewel of musical recycling: a measure taken from here or there in the first movement stitched together in a different order produces a familiar but new joyful experience.

To close the work Vivaldi produces a triumphal fugue of unstoppable verve, *Cum Sancto Spiritu*, a splendid showpiece of contrapuntal writing with not one, but two subjects that share the same *Cum sancto spiritu...* text. The first is majestic and, with delightful reversal of roles, the voices imitate the trombone, instead of the more usual vice versa proceeding. The second subject is effervescent and champagne-like. *Amens*, like spun sugar, decorate both subjects. The truth is, this movement is not Vivaldi's but is borrowed, note for note, from a contemporary, Giovanni Maria Ruggieri, who, I feel sure, is indebted to Vivaldi for making his fugue known!

Program Notes by Shulamit Hoffmann

Victoria is the most significant composer of the Counter-Reformation in Spain, and one of the best-regarded composers of sacred music in the late Renaissance, a genre to which he devoted himself exclusively.

The composer's music reflected his intricate personality and expressed the passion of Spanish mysticism and religion. Many commentators hear in his music a mystical intensity and direct emotional appeal, qualities considered by some to be lacking in the arguably more rhythmically and harmonically placid music of Palestrina.

His gorgeous motet **Duo Seraphim** demonstrates the composer's inventive musical response to the text. The work begins with the first tenors and baritones "crying" to one another with two completely contrasting melodic ideas. All four of the mens voice parts respond with arching melodic imitative counterpoint as they proclaim "Holy is the Lord God of Sabaoth."

When the text speaks of the "three who bear witness", Victoria begins the second section of the piece using only the top three voice parts. The idea of the trinity is also reflected in the momentary use of triple meter when the text reads "and these three are one."

*Two seraphim cried to one another:
Holy is the Lord God of Sabaoth. The whole earth is full of his glory.*

*There are three who bear witness in heaven:
The Father, the Word, and the Holy Spirit: and these three are one.*

Holy is the Lord God of Sabaoth. The whole earth is full of his glory.

Considered the supreme master of the Baroque style, **Johann Sebastian Bach's** abilities as an organist were respected throughout Europe during his lifetime. However, he was not widely recognized as a great composer until a revival of interest in his music occurred in the first half of the 19th century.

Bach's musical style arose from his skill in contrapuntal invention and motivic control, his flair for improvisation, his exposure to North and South German, Italian and French music, and his devotion to the Lutheran liturgy. His access to musicians, scores and instruments as a child and a young man and his emerging talent for writing tightly woven music of powerful sonority, allowed him to develop an eclectic, energetic musical style in which foreign influences were combined with an intensified version of the pre-existing German musical language.

Bach's devout relationship with the Christian God in the Lutheran tradition and the high demand for religious music of his times placed sacred music at the center of his repertory.

MIT CONCERT CHOIR

Bach's **Magnificat** is set for a five-part chorus, five vocal soloists, strings, two flutes, two oboes, bassoon, three trumpets, timpani and continuo; a common Baroque orchestra for festive music. What separates Bach's use of the orchestra are the ingenious contrasting instrumental scoring for each movement and the brilliant symmetrical structure of the work. Between the first and the 7th movement there are four verses of the Magnificat, between the 7th and the last there are also four. First, seventh and last movement are in the tonic key, with full orchestra and choir. The second and 11th movement are in the same major key, the third and the 10th movement are in the relative minor key. The movement preceding, and the one following, the central 7th movement are also in a minor key. The fifth and the ninth are in a major key, different from the tonic.

The text is taken directly from the Gospel of Luke (Luke 1:46-55) and is recorded as the words of the Virgin Mary upon the occasion of her visitation by her cousin Elizabeth. In the narrative, Mary greets Elizabeth, who is pregnant with John the Baptist, the child moves in Elizabeth's womb. When Elizabeth praises Mary for her faith, Mary responds with the words of the Magnificat.

Being a quintessential part of vespers, evensong or matins the Magnificat was, already for over a century before Bach's composition, the liturgical text that was most often set to music apart from the Mass ordinary. Extended settings of the Magnificat, that is in several movements with chorus, orchestra and vocal soloists, and a non-linear treatment of the text (parts of the text repeated multiple times by the singers), go back to the old Italian school of music.

In many of these settings a single verse of the Magnificat can be sung by one or more soloists alternating with choral singing, as Bach does in his treatment of the third Magnificat verse: the soprano sings the first words of the verse, while the chorus concludes it. This particular split of the third verse, leaving only the last two words (omnes generationes) to the chorus.

SOPRANOS

Julia Berk
Lara Booth
Cherry Gao
Misha N Jamy
Christy Dan Jiang
Shannen Kizilski
Lillian McKinley
Megan O'Leary
Emily TenCate
Stacey Terman
Mrudul Thatte
Laura Treers
Claire Walsh
Linda Xu
Seyedeh M Zekavat
YiYu Zhang

ALTOS

Lily Chen
Megan Chang
Veronica Chu
Margaret Coad
Daniela Ganelin
Nicole Glabinski
Giorgia Grisot
Catherine Hrbac
Justine Jang
Erin Main
Allison Mann
Maxine-May Lartey
Rucha Mehendale
Marvel Onga Nana
Anna Turskaya
Chelsea Voss
Sarah Wharton
Lucy Zhang

TENORS

Neil Aggarwal
Bhaskar Balaji
James Deng
Xinke Guo-Xue
Andrew Turner
Anthony Lu
Kevin Kaczorowski
Tej Kanwar
Mitchell Lee
Sammy Luo
Justin Mazzola Paluska
German Parada
Gaurav Singh
Suhas Vijaykumar
Jakob Weisblat
Stephen Yearwood

BASSES

Rashed Al-Rashed
Eric Chan
Isaac Garza
Benjamin Gunby
Chris Harmon
Adam Hood
Alex Ji
Anders Kaseorg
Carl Lian
Daniel Martelly
Nathan Pinsker
Israel Ridgley
Jose Salazar
Gabriel Teixeira
Anthony Thomas
Alex Tinguely
Anderson Wang
Kevin Zhou

ORCHESTRA

Violin I

Allan Espinosa
Lizzie Jones
Renee Spady
Alexandra Stoica
Ana-Maria LaPoint

Violin II

Josh Newburger
Dillon Robb
Jorge Soto
Jessica Amidon
Lara Ciaccio

Viola

Bryan Tyler
Raymond Dineen
Steven Sergi
Carly Scena

Cello

Byron Hogan
Jessica Billings White
Josh Packard

Bass

Peter Ferretti

Flute

Sue-Ellen Hershman-Tcherepnin
Ona Jonaityte

Oboe

Daniel Stackhouse
Andrew Van Der Paardt

Bassoon

Mike Westberry

Trumpet

Jason Huffman
Apollo Lee
Eric Rizzo

Timpani

Matt Sharrock

Harpichord

David Freeman Coleman

BIOGRAPHIES

Dr. William Cutter (music director) is Director of Choral Programs at the Massachusetts Institute of Technology where he is conductor of the M.I.T. Concert Choir and Chamber Chorus. A member of the conducting and theory faculty and former Director of Choral Studies at the Boston Conservatory, he currently teaches graduate conducting, harmony and ear training, and is Artistic Director of the Boston Conservatory Summer Vocal/Choral Intensive. 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. He served as music director and conductor of the Brookline Chorus, an auditioned community chorus of eighty voices, for five seasons, and served as Chorus Master and Associate Conductor of the Boston Lyric Opera Company from 2002-2007. For four summers he was conductor of the Boston University Young Artists Chorus of the Tanglewood Institute, 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 Maestro John Oliver for the Tanglewood Festival Chorus, he has prepared choruses for John Williams and Keith Lockhart and the Boston Pops. In August 2002, Cutter prepared the Tanglewood Festival Chorus for their performance of Beethoven's Symphony #9 under the baton of Sir Roger Norrington. During the summer of 2009, Cutter was chorus master for "Red Sox Album" CD recorded by the Boston Pops. He also prepared backup singers for a concert with James Taylor at Tanglewood in August 2009 and August 2011. In 2010, Cutter prepared the women of the Tanglewood Festival Chorus for a performance of Holst's "The Planets" at Tanglewood under the baton of David Zinman. For the 2012-2013 season, Cutter was rehearsal conductor for the Tanglewood Festival Chorus in performances of Poulenc's "Stabat Mater", Britten's "War Requiem", Verdi's "Requiem" and Haydn's "Mass in Time of War", all with the Boston Symphony Orchestra. Guest conducting appearances include the New England Conservatory Chamber Singers (2007), Chorus Pro Musica in Boston (2010), chorus master for the Montreal Symphony Chorus preparing Haydn's "Creation" for Maestro Kent Nagano (2010) and the Boston Choral Ensemble where he conducted a program entitled "Bang", music for percussion and chorus, featuring works by Dominick Argento, Leonard Bernstein, Peter Klatzow, and Timothy Takach (2011). His M.I.T. Chamber Chorus performed with the Kronos String Quartet as well as the Bang on a Can All-Stars in a new version of Brian Eno's "Music for Airports". In March of 2012, Cutter served as chorus master for a performance of Andrew Imbries "Songs of Then and Now" with the Collage New Music Ensemble and

women from the MIT Chamber Chorus. Dr. Cutter has also served on the faculty of the North Carolina Summer Institute of Choral Art and is in demand as a guest conductor and adjudicator throughout the United States and Canada. In 2002, he was asked to serve as a choral consultant for the Boston Symphony's educational outreach program. With degrees in composition, Cutter maintains an active career as a composer with recent performances by the The Chatham Chorale, the Illinois State University School of Music Orchestra, Cantata Singers, PALS Children's Chorus, 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. His primary composition teachers included Pulitzer Prize winning composers David del Tredici and Bernard Rands.

David Freeman Coleman (pianist) B.Mus degree in performance and composition from Boston University. M.A. in composition from Tufts University. Director of Choral Music at the Dana Hall School in Wellesley, Lecturer of Music at Tufts University, Director of 225-voice Tufts Gospel Choir. Member of the American Choral Directors Association (ACDA), the Massachusetts Music Teachers Association (MMTA), and the American Society of Composers and Arrangers (ASCAP). Performances at the House of Blues, the Wang Center, Fenway Park, Symphony Hall, and the White House. Work with choirs for Bobby McFerrin, Patti Labelle, Phish, and Academy Award Nominee Ryan Gosling. 2007 recipient of the Thomas A. Dorsey Award from the New England Conservatory. 2010 featured in BBC World News America "First Person" series. Rehearsal pianist for 2012 Tony Award-winning production of The Gershwins' Porgy and Bess. 2013 New England Urban Music Awards for Best Male Gospel Artist, Best Gospel Producer, and Best Gospel CD.

Neil Aggarwal, tenor, is a freshman at MIT planning to study materials science and engineering. He has been playing the violin since 2nd grade and has been singing since 6th grade. He is currently a member of the Logarithms, MIT's premier all-male a capella group.

Lilly Chen, mezzo-soprano, is a junior from New York City majoring in chemistry and minoring in music. Lilly has been in the MIT Concert Choir for three years.

Jacquelyn De Sa, mezzo-soprano, is a Junior studying Electrical Engineering & Computer Science at MIT. She has been a member of the MIT Chamber Chorus since Freshman year, singing the role of the Fountain Statue in Griffelkin (Fall 2014), the Mezzo-soprano soloist in Beethoven's Mass in C (Fall 2013), and Carmen from Bizet's Carmen in Chamber Chorus's Opera Scenes (Fall 2012). She is an Emerson Vocal Scholar studying singing with Kerry Deal and hopes to continue her study of music throughout her time at MIT and beyond.

Isaac Garza, bass and counter-tenor, is a sophomore at MIT majoring in Electrical Engineering and Computer Science. He has sung with the MIT Concert Choir since Fall of his freshman year, and was a member of the a cappella group Centrifuges during his freshman year.

Anders Kaseorg, bass, graduated from MIT in mathematics with computer science and is now a first year PhD student working in the MIT Programming Languages & Verification Group at CSAIL. He has been a passionate musician since starting piano lessons at age 4. This will be his fourth year singing as a bass in the MIT Concert Choir.

Sarah Nathaniel, soprano, is a freshman at MIT planning to study Chemistry. Starting in middle school and continuing through high school, Sarah sang with a Boston-area, student, choral group called Youth pro Musica. She has performed at churches and cathedrals in Boston, New York and Montreal, and at the Cutler Majestic Theater, Jordan Hall, and for the Academy of Arts and Sciences. This past spring she began singing with the MIT Chamber Chorus.

Emily TenCate, soprano, is a senior in mechanical engineering. She has sung with the MIT Concert Choir for the past three years. She's also performed with the MIT Chamber Chorus, MIT's Chamber Music Society, and the Mercury Orchestra Chorale. She has studied voice with Sarah Shechtman. In her spare time, she schemes about ways to combine her engineering degree and music through early musical instrument construction.

Claire Walsh, soprano, is a Policy Manager at the Abdul Latif Jameel Poverty Action Lab (J-PAL) in the Economics Department at MIT. She has previously performed with the Tufts Concert Choir, the Vassar Women's Chorus, and the Vassar Jazz Ensemble.

Stephen Yearwood, tenor, is a freshman at MIT and he comes all the way from Trinidad and Tobago. He has been singing since 6th grade and has been drumming since 2nd grade. He is also a member of the MIT Logarithms and plans to major in Mathematics.

Lucy Zhang, mezzo-soprano, is a junior majoring in Physics and Mathematics with Computer Science, and has been singing with the MIT Concert Choir for five semesters. She studies voice with Sarah Bellott.

Thank You

Dr. Cutter and the Concert Choir would like to thank E33 productions, Jillian Scales, Kalina Schloneger and Clarise Snyder of the MIT Concerts Office, MIT Campus Activities Complex and all Concert Choir section leaders and officers.