MIT Concert Choir
William Cutter, conductor
Joseph Turbessi, pianist/organist
Sunday, December 6 4pm
Kresge Auditorium
The MIT Concert Choir
Dr. William Cutter, conductor
Joseph Turbessi, pianist/organist

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4:00 PM Kresge Auditorium

PROGRAM

Fanfare  
Anon.

Hodie Christus Natus Est  
Jan Pieterszoon Sweelinck (1562-1621)

Christmas Cantata  
Daniel Pinkham (1923-2006)
(Sinfonia Sacra)

I. Maestoso: Quem vidistis pastores
II. Adagio: O magnum mysterium
III. Allegro: Gloria in excelsis Deo

Hymn to the Virgin  
Benjamin Britten (1913-1976)

Lauren Shields, soprano; Paulina Sliwa, mezzo-soprano
Martin Frankland, tenor; Thorston Maly, bass

Ave Maria  
Franz Biebl (1906-2001)

Jiahao Chen, tenor

Lauren Shields, Elizabeth Maroon, Paulina Sliwa, soprano trio

In Dulci Jubilo  
J.S. Bach (1685-1750)

Canon at the Octave from Das Orgelbüchlein
Joseph Turbessi, organ

Vom Himmel Hoch  
J.S. Bach

Freut euch un jubiliert

Lullay my liking  
Gustav Holst (1874-1934)

Amy Hailes, soprano; Paulina Sliwa, mezzo-soprano;
Martin Frankland, tenor; Joshua Hester, bass

Gloria  
John Rutter (b. 1945)

Lauren Shields, soprano solo
Tammy Ngai, Elizabeth Maroon, Tina Tallon, soprano trio
Hodie Christus Natus Est
Jan Pieterszoon Sweelinck (1562-1621)

Jan Pieters Sweelinck was a Dutch composer, organist, and pedagogue whose work straddled the end of the Renaissance and beginning of the Baroque eras.

Sweelinck represents the highest development of the Dutch keyboard school, and indeed represented one of the highest pinnacles attained in keyboard contrapuntal complexity and refinement before J.S. Bach. However, he was a skilled composer for voices as well. Some of Sweelinck’s innovations were of profound musical importance, including the fugue - he was the first to write an organ fugue which began simply, with one subject, successively adding texture and complexity until a final climax and resolution, an idea which was perfected at the end of the Baroque era by Bach. Stylistically Sweelinck’s music also brings together the richness, complexity and spatial sense of composer Giovanni Gabrielli, with whose work he was familiar from his time in Venice.

Sweelinck’s “Hodie Christus Natus Est” clearly demonstrates the influence of brilliant antiphonal and imitative effects which were hallmarks of the Venitian style of choral composition.

Hodie Christus natus est, Noe.  Today Christ was born, Noel.
Hodie Salvator apparuit, Alleluia  Today, the Savior appeared, Alleluia
Hodie in terra canunt angeli  Today on earth the angels sing
Laetantur archangeli, Noe.  The Archangels rejoice, Noel.
Hodie, exultant justi dicentes:  Today, the just exult saying:
Gloria in excelsis Deo  Glory to God in the highest
Alleluia, Noe.  Alleluia, Noel.

Christmas Cantata (Sinfonia Sacra)
Daniel Pinkham (1923-2006)

I. Maestoso: Quem vidistis pastores
II. Adagio: O magnum mysterium
III. Allegro: Gloria in excelsis Deo

Born in Lynn, Massachusetts on June 5, 1923, Daniel Rogers Pinkham studied piano as a young boy, and began to write his own music at age six. As a young man, he received private prep school education at Phillips Academy, Andover, where he studied organ and harmony. At the age of 17, he entered Harvard as a music major in an accelerated program. He studied with musicians such as Aaron Copland, Paul Hindemith, Walter Piston, A. Tillman Merritt, and Archibald Davidson. Mr. Pinkham received both his Bachelor (1942) and
Master (1944) of Arts degrees from Harvard. Continuing studies included harpsichord with Polish legend Wanda Landowski, organ with E. Power Biggs, and composition with Arthur Honegger, Samuel Barber, and renowned Parisian teacher Nadia Boulanger.

*Christmas Cantata*, composed for the New England Conservatory Chorus and Lorna C. DeVaron, who conducted its premiere on December 1, 1957, utilizes traditional Nativity texts. Subtitled Sinfonia Sacra, it is inspired by the Baroque polychoral works of Giovanni Gabrielli and Heinrich Schutz, as well as Pinkham’s interest in and passion for early music.

I. Quem vidistis, pastores, dicite, Whom did you see?
Annunciate nobis, in terris quis Shepherds, tell us!
Apparuit. Proclaim to us: who on earth
Natum vidimus Has appeared
Et choros angelorum collaudantes We saw the new-born child
Dominum and choirs of angels
Alleluia.

II. O magnum mysterium O great mystery
Et admirable sacramentum and wondrous sacrament
Ut animalia viderent that animals should see the
Dominum natum new-born Lord
Jacentem in praesepio! Lying in their manger!
Beata virgo, cujus viscera meruerunt Blessed is the Virgin whose womb
Was worthy
Portare Dominum Christum. Alleluia to bear the Lord Jesus Christ.

III. Gloria in excelsis Deo Glory to God in the highest
Et in terra pax hominibus and on earth peace to those
bonae voluntatis of good will
Jubilate Deo omnis terra Sing joyfully to God, all the earth,
Servite Domino in laetitia serve the Lord with gladness.
Introite in conspectu ejus Enter into his presence
In exultatione with jubilation
Scitote quoniam Dominus Know that the Lord
Ipse est Deus alone is God;
Ipse fecit nos, et non ipsi nos; he has made us, and not we ourselves
Hymn to the Virgin
Benjamin Britten (1913-1976)

After two hundred years with no major composer to speak of, English music, beginning with Sir Edward Elgar, has enjoyed a great renaissance through the 20th century. At the centre of the admirable talent stands Benjamin Britten. While Elgar and Vaughan Williams wrote mainly for the concert hall, Britten concentrated more on vocal music and especially opera. Britten had a way of subtly distorting familiar harmonies and rhythms, so that they sound strangely but attractively new. From opera and song to concerto and string quartet, nearly all of his music grips the ear and the imagination in this same fascinating and quite haunting way.

Early in his career, Britten made a conscious effort to set himself apart from the English musical mainstream, which he regarded as complacent, insular and amateurish. Many contemporary critics distrusted his facility, cosmopolitanism and admiration for composers such as Mahler, Berg and Stravinsky not at the time considered appropriate models for a young English musician.

His first compositions to attract wide attention were the Sinfonietta Op. 1, and two seminal choral works: “A Hymn to the Virgin” (1930) and a set of choral variations A Boy was Born, written in 1934 for the BBC Singers

Hymn to the Virgin (13th century Anon.)

Of one that is so fair and bright
Velut maris stella, Just as a star of the sea
Brighter than the day is light,
Parens et puella: Mother and maiden

I cry to thee, thou see to me,
Lady, pray thy Son for me,
Tam pia, Woman so holy
That I may come to thee.
Maria!

All this world was forlorn
Eva peccatrice, Because of sinful Eve
Till our Lord was yborn
De te genetrice. Of you, his mother

With ave it went away
Darkest night, and comes the day
Salutis; Of salvation
The well springeth out of thee.
Virtutis. Of virtue

Lady, flow’r of ev’rything,
Rosa sine spina, Rose without a thorn
Thou bare Jesu, Heaven’s King,
Gratia divina: Through divine grace

Of all thou bear’st the prize,
Lady, queen of paradise
Electa: Chosen one
Maid mild, mother es Effecta. You were made
Effecta.

*Ave Maria*
Franz Biebl (1906-2001)

Franz Biebl served as Choir Director at the Catholic Church of St Maria in München-Thalkirchen from 1932 until 1939, and as an assistant professor of choral music at the Mozarteum, an academy of music in Salzburg, Austria, beginning in 1939, where he taught voice and music theory.

Biebl’s best-known work is his *Ave Maria* (1964), which sets portions of the *Angelus* as well as the *Ave Maria*. The piece was brought to the United States by the Cornell University Glee Club in 1970. The ensemble met Biebl during a recording session in Frankfurt while on a tour of Germany. Conductor Thomas A. A. Sokol was given a number of Biebl’s works, premiering them after returning home. The *Ave Maria* quickly gained popularity, most notably after becoming part of the repertoire of the San Francisco-based professional all-male a cappella ensemble *Chanticleer*

*Ave Maria, gratia plena*  Hail Mary, full of grace
*Dominus tecum*  The Lord is with thee
*Benedicta tu in mulieribus*  blessed art thou among women
*Et benedictus fructus ventris tui*  and blessed is the fruit of thy womb,
*Jesus*  Jesus
*Sancta Maria, Mater Dei*  Holy Mary, Mother of God
*Ora pro nobis peccatoribus*  pray for us sinners
*Nunc et in hora mortis nostrae*  Now and at the hour of our death.
*Amen.*
Vom Himmel Hoch & Freut euch und jubiliert
J.S. Bach (1685-1750)

Originally intended as interpolated movements in Bach’s Magnificat, these lovely brief choral settings tell of the angels visit and message to the shepherds. Bach borrows one of Martin Luther’s most well-known melodies for his Von Himmel Hoch (1539) setting; and creates an ebullient texture using a three part women’s chorus plus tenors to depict the ecstatic joy of the angels proclamation.

Vom Himmel hoch, da komm ich her,
Ich bring euch gute neue Mär;
Der guten Mär bring ich so viel,
Davon ich singn und sagen will.

From Heaven above to earth I come
To bear good news to every home;
Glad tidings of great joy I bring,
Whereof I now will say and sing.

Freut euch und jubiliert, Zu Bethlehem gefunden wird das herzeliebe Jesulein, in
Das soll eurer Freud und Wonne sein.

Be glad and rejoice, in Bethlehem is found the dear little Jesus,
that should be your joy and delight.

Lullay my liking
Gustav Holst (1874-1934)

In 1893, a young Gustav Holst entered the Royal College of Music, where he met Ralph Vaughan Williams, who was to become a close personal friend and a decided influence on the composer’s work. His friendship with Williams was based, in part, on a common interest in such diverse subjects as old folk songs (he and Williams travelled around England collecting them) and more exotic subjects such as astrology, mythology and Eastern mysticism. His interest in Indian Hinduism even led him to learn to read the ancient Indian language of Sanskrit. These esoteric influences at times lend an ethereal and otherworldly, somewhat exotic flavor to music that has would otherwise sound very “English”. Evidence of this is seen in his suite The Planets - an orchestral showpiece that is one of the most popular of all concert works - convey this mystical, timeless sound.

Lullay my liking, my dear son, my sweeting;
Lullay my dear heart, mine own dear darling!

I saw a fair maiden sitten and sing:
She lulled a little child, a sweete lording:

That eternal lord is he that made alle thing;
Of alle lordes he is Lord, of alle kinges king:

There was mickle melody at the childe’s birth
Though the songsters were heavenly, they made a mickle mirth.

Angels bright they sang that night and saiden to that child
Blessed be thou, and so be she that is so meek and mild:

Pray we now to that child, as to his mother dear,
God grant them all his blessing that now maken cheer.

_Gloria_

**John Rutter (b.1945)**

In 1974, British composer and conductor John Rutter visited the United States
at the invitation of choral musician Melvin Olson and conducted the premiere of
his cantata “Gloria” in Omaha, Nebraska, in the Witherspoon Hall of Joslyn Art
Museum.

The music’s immediate appeal is due in part to Mr. Rutter’s very eclectic style,
showing the influences of the French and English choral traditions of the early 20th
century, as well as of light music and American classic songwriting. Mr. Rutter’s
“Gloria” has become a staple of the contemporary choral repertoire.

I. Gloria in excelsis Deo
   Glory to God in the highest
   Et in terra pax
   and on earth peace
   Hominibus bonae voluntatis
   to all those of good will.
   Laudamus te. Benedicimus te.
   We praise thee. We bless thee.
   Adoramus te. Glorificamus te.
   We worship thee. We glorify thee.
   Gratias agimus tibi
   We give thanks to thee
   Propter magnam gloriam tuam.
   According to thy great glory.

II. Domine Deus, Rex coelestis
   Lord God, heavenly King
   Deus Pater omnipotens
   God the Father almighty
   Domine Fili unigenite, Jesu Christe
   Lord Jesus Christ, the only begotten
   Son,
   Domine Deus, Agnus Dei
   Lord God, Lamb of God
   Filius Patris.
   Son of the Father.

   Qui tollis peccata mundi,
   You take away the sins of the world,
   miserere nobis.
   have mercy on us.
Qui tollis peccata mundi, suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris, miserere nobis.

III. Quoniam tu solus sanctus  
Tu solus Dominus  
Tu solus Altissimus, Jesus Christe

Cum Sancto Spiritu  
In Gloria Dei Patris.  
Amen.

You take away the sins of the world, receive our prayer.  
You sit at the right hand of the Father, have mercy on us.

For Thou alone art holy.  
Thou alone art the Lord.  
Thou alone art the most high, Jesus Christ.

With the Holy Spirit  
In the glory of God the Father.

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 recording 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.

Accompanist Joseph Turbessi originally comes from Western Michigan; he has received degrees in piano performance from Hope College and the Boston Conservatory. He is active in the Boston area as a pianist, organist, chamber musician; accompanies the concert choir at MIT, and serves as a staff accompanist at the Boston Conservatory and the Boston Arts Academy. He is a founding member and frequent performer on the St. John’s First Thursday concert series in Jamaica Plain. As a member of Juventas, a Boston ensemble specializing in the works of young composers, Turbessi has helped premier a number of chamber works. In April 2008, Turbessi performed for composer William Bolcom, receiving praise from the composer for his performance of Cabaret Songs.

Turbessi is also an accomplished organist and studied with Dr. Huw Lewis of Hope College. He currently serves as organist to First Congregational Church of Somerville and is a member of the American Guild of Organists. Turbessi lives in Jamaica Plain, Massachusetts.

Jiahao Chen joined the MIT community in June 2009 as a postdoctoral associate in the Department of Chemistry. He was previously at the University of Illinois at Urbana-Champaign, where he received a BS in chemistry (2002), a MS in applied mathematics (2008) and a PhD in chemical physics (2009). Jiahao was also a senior student volunteer at the Krannert Center for the Performing Arts in Urbana, IL.

Martin Frankland holds an MSc in mathematics from the Université de Montréal, his hometown, and is currently pursuing a PhD in mathematics at MIT, in the field of algebraic topology. On the musical side, he has sung in various choirs, notably the Landesjugendchor Nordrhein-Westfalen (Germany), MIT Concert Choir, MIT Chamber Chorus, and the a cappella group Techiya.

Lauren Shields is completing her last year at MIT as an undergraduate in the biology department. She is studying voice with Kerry Deal (MIT/Boston Conservatory) and has sang for the past three years with the MIT Chamber Chorus. This is her first time singing with the MIT Concert Choir.
Elizabeth Maroon is a senior studying toward dual BS degrees in physics and earth, atmospheric, and planetary science, and after graduation will begin graduate studies in climate dynamics. She has recently started studying voice with Pamela Wood. She also sang with the Concert Choir during their Fall 2007 performance of Haydn’s Theresien Mass.

Tammy Ngai is a senior pursuing a BS in Computer Science and Engineering and a Minor in Economics at MIT. As a soprano, Tammy has been singing with various choruses for the last 13 years. This is her seventh semester with the MIT Concert Choir and she plans to make it eight before she graduates from MIT in June 2010. Josh Hester is Junior studying Civil Engineering at MIT. This is his third semester in Concert Choir. He is currently studying piano with Timothy McFarland (MIT/UMass Boston). As a senior in high school, he performed Vivaldi’s Gloria with his school’s Select Chorus at Carnegie Hall.

Thorsten Maly received his PhD in Chemistry from the University of Frankfurt in Germany and is currently a postdoctoral associate working at MIT’s Francis Bitter Magnet Laboratory. He started singing as a boy and hasn’t stopped since. Back in Germany he has sung in many choirs ranging from small to large concert choirs.

Tina Tallon is a junior at MIT currently pursuing a BS in biological engineering and a minor in music. Having played the violin for much of her life, she received her first exposure to vocal performance when she joined the MIT Concert Choir her freshman year. This is her third semester with the Choir.

Paulina Sliwa is a third year graduate student in the department of philosophy and has been trying hard to strike a balance between thinking Very Deep Thoughts and making music. She is a third year recipient of the Emerson scholarship and has been involved with the MIT chamber music society and the concert choir as well as studying voice with Kerry Deal. Last year she performed as the alto soloist in Haendel’s Alexander Feast and Beethoven’s mass in C-major with the MIT concert choir. Before coming to MIT, Paulina was an undergraduate at Balliol College, Oxford University where she studied physics and philosophy.

Brass Ensemble

**Trumpet**  
Mark Emery  
Chris Hawes  
Dennis Hawkins  
Andrew Sorg

**Horn**  
Alyssa Daly

**Trombone**  
Wes Hopper  
Peter Charig  
Chris Beaudry

**Tuba**  
Jobey Wilson

**Percussion**  
James Charrette  
Josh Ziemann
Sopranos
Kim Brummell
Alexandra De Rosa
Daniela Domeisen
CJ Enloe
Lizi George
Gillian Guertin
Amy Hailes
Yuri Hanada
Hillary Jenny
Martyna Jozwiak
Masha Kulikova
Yi-Hsin Lin
Elizabeth Maroon
Samantha Marquart
Emily Molina
Tammy Ngai
Kelechi Nwosu
Lauren Shields
Tina Tallon
Thi Tran
Jane Wang
Christina Welsh
Cathy Wu
Linda Zayas-Palmer
Minshu Zhan

Tenors
Kirby Baylin
Jiahao Chen
Martin Frankland
Phillip Gonzales
David Koh
Justin Mazzola Paluska
Ricky Richardson
James Saunderson
Michael Woon

Basses
Adrian Miguel
Andrew Stuntz
Daniel Jimenez
Jacob Albritton
Jose Cabal Ugaz
Josh Hester
Justin Brereton
Lawson Wong
Luis Gil
Mike Walsh
Malte Jansen
Robert Jacobs
Sergei Bernstein
Telmo Correa
Thomas Goutierre
Thorsten Maly

Altos
Kelcie Abraham
Manishika Agaskar
Yvette Beben
Christalee Bieber
Jana Brunnek
Chen Dan Dong
Mary Beth DiGenova
Julie Henion
Lauren Jozwiak
Carrie Keach
Amanda Lazaro
Meg Aycinena Lippow
Katherine Ray
Jacqueline Rogoff
Monica Ruiz
Nydia Ruleman
Maita Schade
Natasha Skowronski
Paulina Sliwa
Clara Stefanov-Wagner

Maita Schade
Natasha Skowronski
Paulina Sliwa
Clara Stefanov-Wagner