



*haydn* | THE CREATION

MIT CONCERT CHOIR

DR. WILLIAM CUTTER, *conductor*

SUSAN CONSOLI, *soprano*

WILLIAM HITE, *tenor*

ROBERT HONEYSUCKER, *bass-baritone*

Sunday, May 8<sup>th</sup> | 4 pm  
KRESGE AUDITORIUM | MIT



**The MIT Concert Choir**  
**Sunday, May 8, 2011**  
**Dr. William Cutter, conductor**  
**Joseph Turbessi, assistant conductor and pianist**

**With guest artists**  
**Susan Consoli, soprano (Gabriel, Eve)**  
**William Hite, tenor (Uriel)**  
**Robert Honeysucker, bass-baritone (Adam, Raphael)**

**PROGRAM**

The Creation

Franz Joseph Haydn (1732-1809)

1. Introduction – Representation of Chaos
2. Recitative (Raphael) In the beginning  
Chorus - And the spirit of God  
Recitative (Uriel) And God saw the light
3. Air (Uriel) Now vanish before the holy beams  
Chorus – Despairing, cursing rage
4. Recitative (Raphael) And God made the firmament
5. Solo (Gabriel) and Chorus – The mar’v’lous work
6. Recitative (Raphael) And God said, let the waters under the heaven
7. Air (Raphael) Rolling in foaming billows
8. Recitative (Gabriel) And God said, let the earth
9. Air (Gabriel) With verdure clad
10. Recitative (Uriel) And the heavenly host
11. Chorus – Awake the harp
12. Recitative (Uriel) And God said, let there be lights
13. Recitative (Uriel) In splendor bright
14. Chorus with trio -The heavens are telling

**INTERMISSION**

15. Recitative (Gabriel) And God said, let the waters bring forth
16. Air (Gabriel) On mighty pens
17. Recitative (Raphael) And God created great whales
18. Recitative (Raphael) And the angels struck their immortal harps
19. Terzetto (Gabriel, Raphael, Uriel) Most beautiful appear
20. Trio and Chorus – The Lord is great
21. Recitative (Raphael) And God said, let the earth bring forth
22. Recitative (Raphael) Straight opening her fertile womb
23. Air (Raphael) Now heav’n in fullest glory shone
24. Recitative (Uriel) And God created man
25. Air (Uriel) In native worth
26. Recitative (Raphael) And God saw every thing that he had made
27. Chorus – Achieved is the glorious work
- 27a. Trio (Gabriel, Uriel, Raphael) On Thee each living soul awaits

- 27b. Second Chorus – Achieved is the glorious work
28. Introduction and recitative (Uriel) In rosy mantle appears
29. Duet (Adam, Eve) and Chorus – By Thee with bliss  
Of stars the fairest
30. Recitative (Adam, Eve) Our duty we have now perform'd
31. Duet (Adam, Eve) Graceful consort
32. Recitative (Uriel) O happy pair
33. Chorus with Quartet – Sing the Lord, ye voices all

Haydn was inspired to write a large oratorio during his visits to England between 1791 and 1795 after hearing Handel's *Israel in Egypt*. It is likely that Haydn was intrigued by this colorful work for all of its musical depictions of plagues, animals, celebrations and deliverance and wanted to achieve the same kind of dramatic results of comparable weight using the musical language of the mature classical style.

Creation opens with a stunning *tour de force* of composition and orchestration with music intended to evoke "chaos".

The moment of "creation" begins with a powerful burst from the entire orchestra – a multi-octave sustained unison "C". When the "space dust" clears, we hear the dark and murky world of c minor presented with eerily chromatic melodic lines in the upper winds (blowing winds in a dark and disturbing sky?); sudden shifts of dynamics (volcanic eruptions?); as well as slow triplet figures in the bassoon and lower strings (perhaps some "creepy crawly creatures?"). The music proceeds through several surprising changes of modality until we finally reach the warm and stable key of E flat major (creation of the sun?) with gently flowing sextuplets supporting a lilting melody in the clarinets. This is music of pure imagination and almost operatic invention. Haydn outdoes himself in the compactness and effectiveness of this evocative opening.

Haydn's resourcefulness in the invention of text painting is in evidence throughout the oratorio in moments like – "the sun in splendour bright" "the silver moon" "the space immense of the azure sky" "and of living creatures – whales and other creatures of the deep, the tawny lion and flexible tiger, nimble stag and sprightly steed" ...and perhaps the most vivid image of all "in long dimensions creeps with sinuous trace the worm."

The work on the oratorio lasted from October 1796 to April 1798. It was also a profound act of faith for this deeply religious man, who appended the words "Praise to God" at the end of every completed composition. He later remarked, "I was never so devout as when I was at work on *The Creation*; I fell on my knees each day and begged God to give me the strength to finish the work."

The text of *The Creation* has a long history. The three sources are Genesis, the Biblical book of Psalms and John Milton's Genesis epic *A Paradise Lost*. Boston musicologist H. C. Robbins Landon, tells us that the original librettist of *The Creation* remains anonymous.

When Haydn returned to Vienna, he turned this libretto over to Baron van Seieten. The Baron led a multifaceted career as a diplomat, librarian in charge of the imperial library, amateur musician, and generous patron of music and the arts. Although not evidently a fully fluent speaker of English, he is largely responsible for recasting the English libretto of *The Creation* in a German translation (*Die Schöpfung*) that Haydn could use to compose. He also made suggestions to Haydn regarding the setting of individual numbers. The work was published bilingually (1800) and is still performed in both languages today. Haydn himself preferred for the English translation to be used when the work was performed for English-speaking audiences.

## TEXTS

**Recitative: Raphael (Bass)** In the beginning God created the Heaven, and the earth; and the earth was without form and void; and darkness was upon the face of the deep.

**Recitative: Raphael** And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament. And it was so.

### **Accompanied Recitative: Raphael**

Outrageous storms now dreadful arose;  
as chaff by the winds are impelled the clouds.  
By heaven's fire the sky is enflamed  
and awful rolled the thunders on high.  
Now from the floods in steam ascend reviving showers of rain,  
the dreary wasteful hail, the light and flaky snow.

### **Aria: Gabriel (Soprano)**

The marv'ulous work beholds amaz'd the glorious hierarchy of Heav'n; and to th' ethereal vaults resound the praise of God, and of the second day.

**Chorus** And to th' ethereal vaults resound the praise of God, and of the second day.

### **Recitative: Raphael**

And God said: Let the waters under the heaven  
be gathered together unto one place,  
and let the dry land appear; and it was so.  
And God called the dry land: earth,  
and the gathering of waters called he seas;  
and God saw that it was good.

### **Aria: Raphael**

Rolling in foaming billows  
uplifted roars the boist'rous sea.  
Mountains and rocks now emerge;  
their tops into the clouds ascend.

Thro' th' open plains outstretching wide  
in serpent error rivers flow.  
Softly purling glides on  
thro' silent vales the limpid brook.

**Recitative: Gabriel**

And God said: Let the earth bring forth grass,  
the herb-yielding seed,  
and the fruit tree yielding fruit after his kind,  
whose seed is in itself upon the earth;  
and it was so.

**Aria: Gabriel** With verdure clad the fields appear delightful to the ravish'd  
sense; by flowers sweet and gay enhanced is the charming sight. Here vent their  
fumes the fragrant herbs; here shoots the healing plant.  
By loads of fruit th' expanded boughs are press'd; to shady vaults are bent the  
tufty groves; the mountain's brow is crown'd with closed wood.

**Recitative: Uriel**

And the heav'nly host proclaimed  
the third day,  
praising God and saying:

**Chorus:** Awake the harp, the lyre awake,  
And let your joyful song resound.  
Rejoice in the Lord the mighty God.  
For He both heaven and earth has clothed in stately dress.

**Recitative: Uriel**

And God said:  
Let there be lights in the firmament of heaven  
to divide the day from the night,  
and to give light upon the earth;  
and let them be for signs and for seasons,  
and for days, and for years.  
He made the stars also.

**Accompanied Recitative: Uriel** In splendour bright is rising now the sun and  
darts his rays; an am'rous joyful happy spouse, a giant proud and glad, to run his  
measur'd course.

With softer beams and milder light steps on the silver moon through silent night.  
The space immense of th' azure sky innum'rous host of radiant orbs adorns. And  
the sons of God announced the fourth day in song divine, proclaiming thus his  
power:

**Chorus** The heavens are telling the glory of God. The wonder of his works  
displays the firmament.

**Gabriel, Uriel, Raphael** To day, that is coming, speaks it the day; the night, that is gone, to following night.

**Chorus** The heavens are telling the glory of God. The wonder of works displays the firmament.

**Gabriel, Uriel, Raphael** In the all the land resounds the word, never unperceived, ever understood.

**Chorus** The heavens are telling the glory of God. The wonder of his works displays the firmament.

**Recitative: Gabriel**

And God said: Let the waters bring forth abundantly the moving creature that hath life, and fowl, that may fly above the earth in the open firmament of heaven.

**Aria: Gabriel** On mighty pens uplifted soars the eagle aloft, and cleaves the air in swiftest flight to the blazing sun.

His welcome bids to morn the merry lark, and cooing, calls the tender dove his mate. From ev'ry bush and grove resound the nightingale's delightful notes. No grief affected yet her breast, nor to a mournful tale were tun'd her soft enchanting lays.

**Recitative: Raphael** And God created great whales, and ev'ry living creature that moveth. And God blessed them, saying:

Be fruitful all, and multiply! Ye winged tribes, be multiply'd and sing on ev'ry tree! Multiply, ye finny tribes, and fill each wat'ry deep! Be fruitful, grow, and multiply! And in your God and Lord rejoice!

**Recitative: Raphael**

And the angels struck their immortal harps and the wonders of the fifth day sung.

**Gabriel** Most beautiful appear, with verdure young adorn'd, the gently sloping hills. Their narrow sinuous veins distill in crystal drops the fountain fresh and bright.

**Uriel** In lofty circles play and hover thro' the sky the cheerful host of birds. And in the flying whirl, the glitt'ring plumes are died, as rainbows, by the sun.

**Raphael** See flashing thro' the wet in thronged swarms the fry on thousand ways around. Upheaved from the deep, th' immense Leviathan sports on the foaming wave.

**Gabriel, Uriel, Raphael**

How many are thy works, O God?

Who may their numbers tell?

Who, O God?

Who may their numbers tell?

### **Chorus and Trio**

The Lord is great and great his might.

His glory lasts for ever and evermore.

### **Recitative: Raphael**

And God said:

Let the earth bring forth the living creature after his kind;

cattle and creeping thing,

and beasts of the earth after their kind.

**Accompanied Recitative: Raphael** Straight opening her fertile womb, the earth obey'd the word, and teem'd creatures numberless, in perfect forms and fully grown. Cheerful, roaring, stands the tawny lion. In sudden leaps the flexible tiger appears. The nimble stag bears up his branching head. With flying mane and fiery look, impatient neighs the sprightly steed.

The cattle in herds already seeks his food on fields and meadows green. And o'er the ground, as plants, are spread the fleecy, meek and bleating flock. Unnumber'd as the sands in whirls arose the host of insects. In long dimension creeps with sinuous trace the worm.

**Aria: Raphael** Now heav'n in fullest glory shone; earth smiles in all her rich attire. The room of air with fowl is fill'd; the water swell'd by shoals of fish; by heavy beasts the ground is trod.

But all the work was not complete. There wanted yet that wond'rous being, that grateful should God's pow'r admire, with heart and voice his goodness praise.

### **Recitative: Uriel**

And God created man in his own image.

In the image of God created he him.

Male and female created he them.

He breathed into his nostrils the breath of life,

and man became a living soul.

**Aria: Uriel** In native worth and honor clad, with beauty, courage, strength adorn'd, to heav'n erect and tall, he stands a man, the Lord and King of nature all. The large and arched front sublime of wisdom deep declares the seat. And in his eyes with brightness shines the soul, the breath and image of his God. With fondness leans upon his breast a partner for him form'd, a woman fair and graceful spouse. Her softly smiling virgin looks, of flow'ry spring the mirror, bespeak him love, and joy, and bliss.

### **Recitative: Raphael**

And God saw ev'ry thing that he had made;

and behold, it was very good;



and the heavenly choir in song divine  
thus closed the sixth day.

**Chorus**

Achieved is the glorious work;  
the Lord beholds it and is pleas'd.  
In lofty strains let us rejoice!  
Our song let be the praise of God.

**Gabriel, Uriel** On thee each living soul awaits; from thee, O Lord, they beg their  
meat. Thou openest thy hand, and sated all they are.

**Raphael** But as to them thy face is hid, with sudden terror they are struck. Thou  
tak'st their breath away; they vanish into dust.

**Gabriel, Uriel, Raphael** Thou lett'st thy breath go forth again, and life with vigor  
fresh returns. Revived earth unfolds new force and new delights.

**Chorus**

Achieved is the glorious work. Our song let be the praise of God. Glory to his  
name forever; he sole on high exalted reigns, alleluia.

**Accompanied Recitative: Uriel**

In rosy mantle appears, by tunes sweet awak'd,  
the morning young and fair.  
From the celestial vaults  
pure harmony descends on ravished earth.  
Behold the blissful pair,  
where hand in hand they go! Their flaming looks  
express what feels the grateful heart.  
A louder praise of God their lips  
shall utter soon. Then let our voices ring,  
united with their song!

**Chorus with Duet: Eve (Soprano), Adam (Baritone)** By thee with bliss, o  
bounteous Lord, the heav'n and earth are stor'd. This world, so great, so  
wonderful, thy mighty hand has fram'd.

**Chorus** For ever blessed be his pow'r! His name be ever magnified!

**Adam** Of stars the fairest, o how sweet thy smile at dawning morn! How  
brighten'st thou, o Sun, the day, thou eye and soul of all!

**Chorus** Proclaim in your extended course th' almighty pow'r and praise of God!

**Eve** And thou, that rul'st the silent night, and all ye starry host, spread wide  
and ev'ry where his praise in choral songs about.

**Adam** Ye strong and comb'rous elements, who ceaseless changes make, ye dusky mists and dewy streams that rise and fall thro' th' air:

**Eve, Adam, Chorus** Resound the praise of God our Lord! Great is his name, and great his might.

**Eve** Ye purling fountains, tune his priase, and wave your tops, ye pines! Ye plants, exhale, ye flowers breathe at him your balmy scent!

**Adam** Ye, that on mountains stately tread, and ye, that lowly creep; ye birds that sing at heaven's gate, and ye, that swim the stream;

**Eve, Adam, Chorus** Ye living souls, extol the Lord! Him celebrate, him magnify!

**Eve, Adam** Ye vallies, hills, and shady woods, our raptur'd notes ye heard; from morn till ev'n you shall repeat our grateful hymns of praise!

**Chorus** Hail, bounteous Lord! Almighty, hail! Thy word call'd forth this wond'rous frame. Thy pow'r adore the heav'n and earth; we praise thee now and evermore.

**Recitative: Adam**

Our duty we performed now,  
in off'ring up to God our thanks.  
Now follow me, dear partner of my life!  
Thy guide I'll be, and and ev'ry step  
pours new delight into our breast,  
shews wonders ev'ry where.  
Then may'st thou feel and know  
the high degree of bliss the Lord allotted us,  
and with devoted heart his bounty celebrate.  
Come, follow me! Thy guide I'll be.

**Eve** O thou for whom I am! My help, my shield, my all! Thy will is law to me. So God, our Lord, ordains, and from obedience grows my pride and happiness.

**Duet**

**Adam**

Graceful consort! At thy side  
softly fly the golden hours.  
Ev'ry moment brings new rapture,  
ev'ry care is put to rest.

**Eve** Spouse adored! At thy side purest joys o'erflow the heart. Life and all I am is thine; my reward thy love shall be.

**Adam** The dew-dropping morn, O how she quickens all! **Eve** The coolness of

ev'n, O how she all restores! **Adam** How grateful is of fruits the savour sweet!  
**Eve** How pleasing is of fragrant bloom the smell!  
**Eve, Adam** But, without thee, what is to me **Adam**: the morning dew, **Eve**: the  
breath of even, **Adam**: the sav'ry fruit, **Eve**: the fragrant bloom?  
With thee is ev'ry joy enhanced, with thee delight is ever new; with thee is life  
incessant bliss; thine it whole shall be.

**Recitative: Uriel**

O happy pair, and always happy yet,  
if not, misled by false conceit,  
ye strive at more, as granted is,  
and more to know, as know ye should!

**Chorus with Soloists** Sing the Lord, ye voices all,  
Magnify His name through all creation,  
Celebrate his power and glory,  
Let his name resound on high.

Jehovah's praise forever shall endure, Amen!  
~End~

## Biographies

Soprano, **Susan Consoli's** active career in oratorio, opera and recital have led her throughout the United States and abroad. She has worked under such notable conductors as Bruno Weil, Grant Llewellyn, Paul Goodwin, Harry Christophers, Laurence Cummings, Odaline de la Martinez, Craig Smith, William Jon Gray, Tom Hall and Ryan Turner; director/choreographer Chen Shi-Zheng and Tero Saarinen as well as composer John Harbison recently premiering (Boston) *A Clear Midnight*. She has been a soloist of Emmanuel Music as well as the Carmel Bach Festival since 2004. Appearances with Boston Camerata & Tero Saarinen Dance Company include *Borrowed Light* in Berlin, Hamburg and Wolfsburg with upcoming performances in Paris, Normandy and Belgium.

Ms. Consoli's recent solo engagements include: Harbison *The Natural World*, Child *Songs of Bidpai* with Lontano Ensemble at MIT, Bach *BWV 122* with the Handel and Haydn Society, Handel *Alexander's Feast* with Emmanuel Music as well as Handel *Chandos Anthem* HWV 246, Bach *BWV 1, 61, 155, 198* and Beethoven Chamber Concert Series, Handel *Messiah* with New England Classical Singers, Handel *Israel in Egypt* with the Harvard-Radcliffe Collegium, Haydn Creation with the MIT Chamber Chorus. Ms. Consoli was the Lorraine Hunt Lieberston Fellow for the 2009-2010 season at Emmanuel Music. Susan can be heard on the Handel & Haydn Society recording of *All is Bright* for Avie Records. Ms. Consoli will be returning this summer as guest vocal artist with the Hotchkiss Summer Chamber Series. She is a member of the voice faculty at both Phillips Exeter Academy and Phillips Academy of Andover. This concert marks Ms. Consoli's debut with the MIT Concert Choir.

William Hite has been described by the Boston Globe as “a breathtaking communicator”, the San Francisco Chronicle remarked that Hite in Purcell’s *King Arthur* “lavished the music with considerable eloquence”, and the Wall Street Journal deemed his Apollo in Monteverdi’s *Orfeo* “outstanding”. The Boston-based tenor’s warm tone and vivid portrayals have garnered critical acclaim all over North America with early music groups, symphony orchestras and opera companies. He has appeared with such groups as the American Symphony Orchestra, the Boston Symphony, the Washington Bach Consort, the New York City Ballet, the National Arts Centre Orchestra (Ottawa), the Handel and Haydn Society, Boston Baroque, Tafelmusik and Philharmonia Baroque in repertoire from the Baroque to contemporary music.

Mr. Hite’s recent oratorio engagements include the Monteverdi *Vespers* with Portland Baroque, the *St. Matthew Passion* Evangelist with the Boston Cantata Singers, Ralph Vaughan Williams *Hodie* at Dartmouth University, Beethoven’s *Ninth Symphony* with the Handel and Haydn Society and *Messiah* with Duke University, the North American première of Telemann’s oratorio *Alexander’s Feast* with the Louisville Bach Society. He is scheduled to appear this season in the North American première of Telemann’s oratorio *Der Tag Des Gerichts* with the International Institute for Culture and in Berlioz’ *L’Enfance Du Christ* with the Boston Symphony, which he will repeat with the same conductor – Rafael Frühbeck de Burgos – and the Dresdener Philharmonie next season. Also upcoming are performances of Bach’s *St. John Passion*, Monteverdi’s *Vespers*, Haydn’s *Creation* and *Lord Nelson Mass* and a Monteverdi/Rossi concert with the New York Collegium.

His Baroque operatic credits include numerous performances at the Boston Early Music Festival, where he appeared in productions of Purcell’s *King Arthur*, Rossi’s *Orfeo*, Cavalli’s *Ercole Amante*, sang the role of Orfeo in Peri’s *Euridice* with Long Beach Opera, the role of Damon in *Acis and Galatea* with the Pittsburgh Camerata and the role of Ulisse in Monteverdi’s *Il Ritorno d’Ulisse* with the Toronto Consort and with Boston Baroque.

Most recently he appeared with the Cantata Singers as Tom Rakewell in Stravinsky’s *The Rake’s Progress* and his other contemporary roles include Roderick Usher, which he created, in the world première of the Philip Glass opera *The Fall Of The House Of Usher* at the American Repertory Theater and at Kentucky Opera; the première of Theodore Antoniou’s opera *The Bacchae*, which was performed at the Athens Festival in the Herodion at the foot of the Acropolis, *Life Is a Dream* with Dinosaur Annex in Boston and at Amherst, which won the composer Lew Spratlan the Pulitzer Prize; and the role of the Astronaut in Charles Fussell’s *The Astronaut’s Tale*.

Mr. Hite’s festival appearances in North America include Tanglewood, Santa Fe, Banff and Vancouver. In Europe he has performed at Academie Musicale in Saines, France, at Aix-en-Provence and at the Holland Festival Oude Muzieke. Mr. Hite’s discography includes a recently released Centaur CD of Handel’s *The Triumph Of Time And Truth*. He has also recorded Mozart’s *Requiem* for the Denon label under

the direction of Andrew Parrott and is featured on numerous award-winning CDs with the Boston Camerata as well as with the medieval music ensemble Sequentia.

Baritone **Robert Honeysucker** is recognized internationally for his brilliant opera, concert and recital performances. His voice has inspired critical acclaim: "... powerful, passionate and plaintive....a voice that possesses great richness and warmth." Honored as 1995 "Musician of the Year" by The Boston Globe critic Richard Dyer, Mr. Honeysucker has also been a winner of the National Opera Association Artists Competition and a recipient of the New England Opera Club Jacopo Peri Award.

Robert Honeysucker's opera performances have included the roles of Amonasro, Escamilio, Ezio, Figaro, Germont, Miller, Iago, Renato, Rigoletto and Sharpless. He has appeared with such companies as Boston Lyric Opera, Connecticut Opera, Delaware Opera, Eugene Opera, Fort Worth Opera, Opera Boston, Opera Company of Boston, Sacramento Opera, Tulsa Opera, and Utah Opera.

Overseas, Mr. Honeysucker has performed Don Giovanni, Figaro, Sharpless, and Porgy in Auckland, New Zealand; Jake in Berlin, Germany; and Daedalus in the world premiere of *Icarus*, by Paul Earls, at Brucknerfest in Linz, Austria. Additionally, he has appeared in opera concerts in the Persian Gulf directed by Cesare Alfieri (assistant conductor at La Scala, Milan), as well as numerous concerts in Europe, Australia and New Zealand.

Mr. Honeysucker has appeared as soloist in: *Elijah* with Handel and Haydn Society, directed by Christopher Hogwood; world premiere of Howard Frazin's *The Voice of Isaac* with PALS Children's Chorus (Boston, MA); *Missa Solemnis* with the Northwest Bach Festival Orchestra (Spokane, WA), directed by Gunther Schuller; Charles Ives' *General William Booth Enters into Heaven*, with the Pittsburgh Symphony, directed by Michael Tilson Thomas at Great Woods Performing Arts Center; Aaron Copland's *Old American Songs* with Flagstaff Symphony Orchestra, Harold Weller, conductor; *Carmina Burana* with Roanoke Symphony Orchestra, under the direction of David Wiley, and with Omaha Symphony Orchestra, conducted by Bruce Hangen; and *Hodie* (Vaughn Williams) with the Utah Symphony and Mormon Tabernacle Choir, directed by Keith Lockhart, which was televised on PBS. He has also performed with Detroit Symphony, conducted by Raymond Harvey, St. Louis Symphony, Long Island Philharmonic, Portland (ME) Symphony Orchestra (Maine), and Sacramento Symphony Orchestra. Engagements in Japan have featured him as soloist with Sapporo Symphony, Osaka Philharmonic, and Tokyo Philharmonic in Beethoven's *Ninth Symphony*; soloist with the Tokyo Symphony in Handel's *Messiah*; The Telemann Chamber Orchestra in Osaka in Bach's *Christmas Oratorio*, with Jeffrey Rink, conductor; and the Kansai Chamber Orchestra in Kobe and Kyoto in performance of Handel's *Messiah* and Bach cantatas.

Robert Honeysucker has enjoyed many performances with the Boston Symphony Orchestra, including an appearance as soloist in Beethoven's *Ninth Symphony*, in celebration of Seiji Ozawa's twenty-fifth season as Music Director. He has most

recently appeared as Second Prisoner, in Beethoven's *Fidelio*, conducted by James Levine. He was the baritone soloist in *All Rise* (Winton Marsalis), conducted by Kurt Masur at Symphony Hall, with a repeat performance at Tanglewood, and has sung Copland's *Old American Songs*, conducted by Marin Alsop. Among his many appearances with the Boston Pops, he has sung at the Fourth of July concerts on the Esplanade, conducted by John Williams, and Keith Lockhart. He has also performed under the directions of Harry Ellis Dickson and Grant Llewellyn.

Mr. Honeysucker is a member of Videmus, as well as member and co-founder of the Jubilee Trio, which presents American art songs, including those of under-performed African American composers.

Discography includes performances on five Videmus discs: "Music of William Grant Still" (New World), "Watch and Pray" (Koch International), "More Still" (Cambria), *Highway 1, USA* (Wm. Grant Still), (Albany Records), and "Good News" (Videmus Records). "Let's Have a Union," with The Jubilee Trio, has recently been released by Brave Records. Mr. Honeysucker is also featured on the Centaur, Ongaku and Titanic labels.

Robert Honeysucker is a member of the voice faculties at The Boston Conservatory, New England Conservatory Extension and The Longy School of Music.

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.

**Dr. William Cutter** is Director of Choral Programs at the Massachusetts Institute of Technology where he is conductor of the MIT Concert Choir and Chamber Chorus. A member of the conducting faculty and Director of Choral Studies at the Boston Conservatory for the past eight 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. He 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 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 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. In 2007, Cutter was guest conductor of the New England Conservatory Chamber Singers and the Chorus Pro Musica in Boston. 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. In August 2010, Cutter was guest chorus master for the Montreal Symphony Chorus preparing Haydn's "Creation" for Maestro Kent Nagano and was chorus master for the women of the Tanglewood Festival Chorus for a performance of Holst's "The Planets" at Tanglewood under the baton of David Zinman. In April of 2011, the M.I.T. Chamber Chorus performed 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" Cutter is currently guest conductor of the Boston Choral Ensemble preparing a program entitled "Bang", music for percussion and chorus, featuring works by Dominick Argento, Leonard Bernstein, Peter Klatzow, and Timothy Takach.

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 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.

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.

*Special thanks to Joseph Turbessi, Vanessa Gardner, distinguished soloists Susan Consoli, William Hite, & Robert Honeysucker, Concert Choir officers and graduating seniors who will be sorely missed!*

**SOPRANOS**

Elizabeth Attaway  
 Julia Berk  
 Elana Bolina  
 Lauren Burke  
 Cathy Cao  
 Ge (Jackie) Chen  
 Alexandra DeRosa  
 Birgit Esser  
 Lyla Fischer  
 Betsy Flowers  
 Masha Kulikova  
 Susanne Leinfelder  
 Yi-Hsin Lin  
 Samantha Marquart\*  
 Mary Munro  
 Yuanyuan Pao  
 Angela Park  
 Marcela Rodriguez  
 Naomi Schurr  
 Briana Stanley

Cassandra Swanberg  
 Tina Tallon

Christina Welsh  
 Linda Zayas-Palmer

**ALTOS**

Manishika Agaskar  
 Christalee Bieber  
 Jane Chui  
 Aubrey Colter  
 Kelly Drinkwater  
 Victoria Enjamio  
 Julie Henion\*  
 Jin Ji  
 Lauren Jozwiak  
 Amanda Lazaro\*  
 Xin Qi Li  
 Candice Murray  
 Katarina Popovic  
 Monica Ruiz  
 Kelly Snyder

**TENORS**

Kelvin Frazier  
 Phillip Gonzales  
 Gabriel Ha  
 Sabeel Hakim  
 David Koh  
 Jes Mascaro  
 Alex Miller  
 Victor Morales  
 James Saunderson\*  
 Meng Heng Touch

**BASSES**

Thomas Alcorn  
 Justin Brereton\*  
 Jose Cabal-Ugaz  
 Eric Chan  
 Telmo Correa  
 Luis Gil  
 Christian Bernt  
 Haakonsen  
 Chris Jones  
 Louis Lamia  
 Brian Lee  
 Ben Scandella  
 Mike Walsh

*President - Tina Tallon*

*Vice President - Amanda Lazaro*

*Treasurer/Secretary - Kelly Alioth Drinkwater*

*Librarian - Luis Gil*

*Social Chair - Samantha Marquart*

*Webmaster - Yi-Hsin Lin*

*Historian - Justin Mazzola Paluska*

*Stage Manager - Mike Walsh*

*Diva in Residence/Alumni Liaison - Jodie Marie Fernandes*

*\* Denotes Section Leader*

**Violin 1**

Jeanie Lee  
 John Guarina  
 Sarah Silver  
 Michelle Ordorica  
 Natsuki Kumagai  
 Chang Lung Lin

**Viola**

Brian Sherwood  
 Bryan Tyler  
 Foxman James  
 Zoe Kemmerling  
 Nicolas Mirabile

**Cello**

Javier Caballero  
 Jennifer Bewerse  
 Simon Linn-Gerstein

**Violin 2**

Soo Lee Gyeong  
 Melissa Bull  
 Maiani da Silva  
 Tom Hofman  
 Egle Jarkova  
 Simone Deleon-Jones  
 Ashley Ng

**Bass**

Victor Holmes  
 Chao Chen  
 Christos Zevos

**Flute**

Lori Huberman  
 Jessi Rosinski  
 Rose Grabowski

**Oboe**

Laura Shamu  
 Elizabeth England

**Clarinet**

Amy Advocat  
 Daryush Mehta

**Bassoon**

David Richmond  
 Donna Taub

**Horn**

Derek Lewis  
 Liz Axtell

**Trumpet**

Fred Sienkewicz  
 Geoff Shamu

**Trombone**

Alexei Doohovskiy  
 Peter Charig  
 Angel Subero

**Timpani**

Brian Maloney