

# *Gloria*

## **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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**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.  
Hodie Salvator apparuit, Alleluia  
Hodie in terra canunt angeli  
Laetantur archangeli, Noe.  
Hodie, exultant justi dicentes:  
Gloria in excelsis Deo  
Alleluia, Noe.

Today Christ was born, Noel.  
Today, the Savior appeared, Alleluia  
Today on earth the angels sing  
The Archangels rejoice, Noel.  
Today, the just exult saying:  
Glory to God in the highest  
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 admirabile sacramentum

and wondrous sacrament

Ut animalia viderent

that animals should see the

Dominum natum

new-born Lord

Jacentem in praesepe!

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 (13<sup>th</sup> 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,  
Thou bare Jesu, Heaven's King,  
Gratia divina:

Rose without a thorn

Through divine grace

Of all thou bear'st the prize,  
Lady, queen of paradise  
Electa:  
Maid mild, mother es Effecta.  
Effecta.

Chosen one

You were made

### *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  
Dominus tecum  
Benedicta tu in mulieribus  
Et benedictus fructus ventris tui  
Jesus  
Sancta Maria, Mater Dei  
Ora pro nobis peccatoribus  
Nunc et in hora mortis nostrae  
Amen.

Hail Mary, full of grace  
The Lord is with thee  
blessed art thou among women  
and blessed is the fruit of thy womb,  
Jesus  
Holy Mary, Mother of God  
pray for us sinners  
Now and at the hour of our death.

*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  
Et in terra pax  
Hominibus bonae voluntatis  
Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.  
Gratias agimus tibi  
Propter magnam gloriam tuam.

Glory to God in the highest  
and on earth peace  
to all those of good will.  
We praise thee. We bless thee.  
We worship thee. We glorify thee.  
We give thanks to thee  
According to thy great glory.

II. Domine Deus, Rex coelestis  
Deus Pater omnipotens  
Domine Fili unigenite, Jesu Christe  
  
Domine Deus, Agnus Dei  
Filius Patris.

Lord God, heavenly King  
God the Father almighty  
Lord Jesus Christ, the only begotten  
Son,  
Lord God, Lamb of God  
Son of the Father.

Qui tollis peccata mundi,  
miserere nobis.

You take away the sins of the world,  
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

**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

**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