

# *tutti!*

THE MIT CONCERT CHOIR  
Dr. William Cutter, Conductor



**Syncopasian, The Muses,  
The Chorallaries, Resonance,  
Chinese Choral Society,  
MIT Chamber Chorus**

**Saturday | November 20, 2010  
8PM | Kresge Auditorium**



The MIT Concert Choir  
Dr. William Cutter, conductor  
Joseph Turbessi, pianist  
With guest vocal ensembles  
The Chinese Choral Society, The Chorallaries,  
The Logarhythms, The Muses, Syncopasian

“TUTTI”

Celebrating MIT’s 150th through choral collaboration

PROGRAM

**The Muses**

Walking on Sunshine  
Change in my Life

Katrina and the Waves  
M-Pact

**Syncopasian**

Medley of Asian Folk Songs  
Wedding Dress

Sakura, Arirang, and Jasmine Flower  
Korean pop artist, Taeyang

**Resonance**

Heavy in Your Arms  
Just a Dream

Florence and the Machine  
Nelly

**Chorallaries**

I want you back  
Impossible

Michael Jackson  
Shontelle

*Brief Intermission*

**The MIT Concert Choir and Chamber Chorus**

**Cantata 191**

J.S. Bach (1685-1750)

1. Gloria in excelsis Deo

**TUTTI!**

**Carmina Burana**

Carl Orff (1895-1982)

1. O Fortuna

5. Ecce gratum

9. Swaz hie gat umbe / Chume, chum geselle min

10. Were diu werlt alle min

**From “Old American Songs”**

Aaron Copland (1900-1990)

Long time ago (Ballad)

Zion’s Walls (Revivalist Song)

**Roll, Jordan, roll!**

Arr. Rollo Dillworth (b. 1970)

**Alleluia**

Randall Thompson (1899-1984)

***Hallelujah From Messiah***

G.F. Handel (1685-1759)

### **About Tonight’s Program**

I have been imagining a program which would bring together all of the significant vocal talent of the MIT community for a long time. The institute’s celebration of the 150th anniversary of its charter seemed like the perfect opportunity to invite all of the fine student-run a cappella groups to join the Concert Choir and Chamber Chorus in a concert which would showcase not only the amazing diversity of musical interests, but also a program in which the combined vocal ensembles could come together and sing music of celebration, music of the people (i.e. folk music and spirituals), as well as classic choral repertoire.

Bach composed his gargantuan B-minor Mass BWV 232 without ever counting on its performance. Such a practical musician as Bach would not compose a work of such large proportions simply to have it ‘buried unperformed under a pile of other compositions.’ What he did was to perform parts of it at various times. We have proof of this in BWV 191 (Gloria in excelsis) which contains the specific designations in Bach’s own handwriting: “Festo Nativitatis Christi” [“For the Feast of the Birth of Christ.”] Since Bach noticed that the “Gloria” from his B minor mass (BWV 232) was not suitable for Christmas, he changed the text and altered the music slightly to make it fit. The result was a three movement cantata suitable and practical for church performances.

*Canata 191* begins with an ebullient minuet dominated by the sounds of three festive trumpets. The fanfare-like figurations in the chorus morph into longer, calmer and melodic gestures, effectively intoning the text, “peace on earth”. A third contrasting section introduces a brilliant fugue stated first by the sopranos of the chorus. Its gorgeous arching melismas are bursting with youthful joy.

Carl Orff’s *Carmina Burana* is arguably the most performed and most well-known choral work of the twentieth century. Orff’s work is a sprawling composition based on medieval Latin and German texts celebrating pastoral love with the overarching presence of “Fortuna”, the fickle goddess of fortune.

This scenic cantata was composed between 1935 and 1936 and was intended by the composer to be “secular songs for singers and chorus to be sung together with instruments and magic images.” Indeed, in some performances the work is choreographed and/or staged in a theatrical manner.

For this performance, we have excerpted movements which deal with the capriciousness of fate; the glories of Springtime; and the joys of love.

Originally composed for solo voice and piano, Aaron Copland’s *Old American Songs* were first performed in June of 1950 by English tenor Peter Pears with composer Benjamin Britten at the piano. Five of the songs (there are ten) were later performed by American baritone William Warfield in Ipswich, Massachusetts with Aaron Copland at the piano.

Copland later sanctioned choral versions of each of these charming songs and gave the arrangement responsibilities to Irving Fine (another New England composer and former distinguished music faculty member of Brandeis University) and Glenn Koponen (currently, Dean of the School of Music, Nyack College)

Randall Thompson attended Harvard University and was assistant professor and choral director at Wellesley College. Composed over the first five days of July in 1940, Thompson’s *Alleluia* was written for and dedicated to the Berkshire Music Center (now the Tanglewood Music Festival) to be performed at the opening exercises of the new music center. This rather introspective and very touching work was commissioned by Serge Koussevitzky who was then conductor of the Boston Symphony Orchestra and

the founder of this world-renowned summer music festival. It is the composer's most frequently performed work.

It goes without saying that Handel's *Hallelujah* from *Messiah* is probably one of the most beloved and grandest choruses ever written. This music was intended to be the culminating chorus within the story of the resurrection as assembled in a libretto by Handel's friend and patron Charles Jennens.

In a National Public Radio interview with composer-conductor Rob Kapilow, Mr. Kapilow muses "much of the power of the piece lies behind the natural rhythm of the word "hallelujah". Another key to the power of this chorus is the very simple idea of "a single note which repeats in higher and higher registers on the words "King of Kings, and Lord of Lords".

Handel's stirring chorus seemed to be the most fitting way to close our celebration of one hundred and fifty years of "developing in each member of the MIT community the ability and passion to work wisely, creatively, and effectively for the betterment of humankind." (from the MIT mission statement)

I am delighted that we are being joined by the Chinese Choral Society, The Chorallaries, The Muses, Resonance and Syncopasian and want to thank their members and music directors for taking time out of their busy performance and rehearsal schedules to join us for this first-of-its-kind event.

## Translations

### Gloria in excelsis Deo

Gloria in excelsis Deo  
Et in terra pax hominibus

Glory to God in the highest  
And on earth peace to men of good will.

### From Carmina Burana

#### 1. O Fortuna

O Fortuna  
velut luna  
statu variabilis,  
semper crescis  
aut decrescis;  
vita detestabilis

O Fortune,  
like the moon  
you are changeable,  
ever waxing  
and waning;  
hateful life

nunc obdurat  
et tunc curat  
ludo mentis aciem,  
egestatem,  
potestatem  
dissolvit ut glaciem.  
Sors immanis  
et inanis,  
rota tu volubilis,  
status malus,  
vana salus  
semper dissolubilis,  
obumbrata  
et velata  
michi quoque niteris;  
nunc per ludum  
dorsum nudum  
fero tui sceleris.  
Sors salutis  
et virtutis  
michi nunc contraria,  
est affectus  
et defectus  
semper in angaria.  
Hac in hora  
sine mora  
corde pulsum tangite;  
quod per sortem  
sternit fortem,  
mecum omnes plangite!

### **5. Ecce gratum (Chorus)** **(Behold, the pleasant spring)**

Ecce gratum  
et optatum  
Ver reducit gaudia,  
purpuratum  
floret pratium,  
Sol serenat omnia.

first oppresses  
and then soothes  
as fancy takes it;  
poverty  
and power  
it melts them like ice.  
Fate - monstrous  
and empty,  
you whirling wheel,  
you are malevolent,  
well-being is vain  
and always fades to nothing,  
shadowed  
and veiled  
you plague me too;  
now through the game  
I bring my bare back  
to your villainy.  
Fate is against me  
in health  
and virtue,  
driven on  
and weighted down,  
always enslaved.  
So at this hour  
without delay  
pluck the vibrating strings;  
since Fate  
strikes down the strong man,  
everyone weep with me!

Behold, the pleasant  
and longed-for  
spring brings back joyfulness,  
violet flowers  
fill the meadows,  
the sun brightens everything,

Iam iam cedant tristia!  
Estas redit,  
nunc recedit  
Hyemis sevitia.  
Iam liquescit  
et decrescit  
grando, nix et cetera;  
bruma fugit,  
et iam sugit  
Ver Estatus ubera;  
illi mens est misera,  
qui nec vivit,  
nec lascivit sub Estatus dextera.  
Gloriantur  
et letantur  
in melle dulcedinis,  
qui conantur,  
ut utantur  
premio Cupidinis:  
simus jussu Cypridis  
gloriantes  
et letantes  
pares esse Paradis.

### 9. Reie (Round Dance)

#### *Swaz hie gat umbe*

Swaz hie gat umbe,  
daz sint alles megede,  
die wellent an man  
allen disen sumer gan!

#### *Chume, chum, geselle min*

Chume, chum, geselle min,  
ih enbite harte din,  
ih enbite harte din,  
chume, chum, geselle min.  
Suzer rosenvarwer munt,  
chum un mache mich gesunt  
chum un mache mich gesunt,  
suzer rosenvarwer munt

sadness is now at an end!  
Summer returns,  
now withdraw  
the rigours of winter. Ah!  
Now melts  
and disappears  
ice, snow and the rest,  
winter flees,  
and now spring sucks at summer's  
breast:  
a wretched soul is he  
who does not live  
or lust  
under summer's rule. Ah!  
They glory  
and rejoice  
in honeyed sweetness  
who strive  
to make use of  
Cupid's prize;  
at Venus' command  
let us glory  
and rejoice  
in being Paris' equals. Ah!

Those who go round and round  
are all maidens,  
they want to do without a man  
all summer long. Ah! Sla!

Come, come, my love,  
I long for you,  
I long for you,  
come, come, my love.  
Sweet rose-red lips,  
come and make me better,  
come and make me better,  
sweet rose-red lips.



***Swaz hie gat umbe***

Swaz hie gat umbe,  
daz sint alles megede,  
die wellent an man  
allen disen sumer gan!

Those who go round and round  
are all maidens,  
they want to do without a man  
all summer long. Ah! Sla!

**10. Were diu werlt alle min  
(Were all the world mine)**

Were diu werlt alle min  
von deme mere unze an den Rin  
des wolt ih mih darben,  
daz diu chunegin von Engellant  
lege an minen armen.

Were all the world mine  
from the sea to the Rhine,  
I would starve myself of it  
so that the queen of England  
might lie in my arms.

**From Old American Songs**

***Long time ago*** (Anon.)

On the lake where droop'd the willow, long time ago,  
Where the rock threw back the billow, brighter than snow.

Dwelt a maid beloved and cherished by high and low,  
But with autumn leaves she perish'd, long time ago.  
Rock and tree and flowing water, long time ago,  
Bird and bee and blossom taught her love's spell to know.

While to my fond words she listen'd, murmuring low,  
Tenderly her blue eyes glisten'd, long time ago.

***Zion's Walls*** (text credited to John G. McCurry)

Come fathers and mothers, come sisters and brothers,  
Come join us in singing the praises of Zion.

O fathers don't you feel determined to meet within the walls of Zion.  
We'll shout and go round the walls of Zion.

Come fathers and mothers, come sisters and brothers,  
Come join us in singing the praises of Zion.

## 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.

In August 2010, Cutter served as guest chorus master for the Montreal Symphony Chorus preparing Haydn's *Creation* for maestro Kent Nagano. Later that same month, he also prepared the women of the Tanglewood Festival Chorus for a performance of Holst's *The Planets* under the baton of David Zinman at Tanglewood.

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 MIT Concert Choir, 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*. He 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.

**MIT Concert Choir** is a large choral group, is open by audition to both graduate and undergraduate students, and to members of the MIT community. The Concert Choir is a social, academic and musical ensemble in which students learn and perform large, major works from the standard repertoire, as well as selected shorter and lesser-known pieces.

The Concert Choir is designed to serve the beginner as well as the experienced choral singer. Basic vocal technique, diction, and music reading skills are a part of every rehearsal. Rehearsals culminate in a public performance each semester that is often accompanied by a professional orchestra and soloists. When appropriate, student soloists are also featured.

The Concert Choir has appeared with the Boston Pops under the direction of Keith Lockhart and is a frequent collaborator with the MIT Symphony, and the MIT Wind Ensemble. In recent years, the choir has toured Switzerland, Budapest, and Vienna and has participated in musical exchanges with the Brown University Chorus, The Tufts University Chorus and the Brandeis University Chorus. This ensemble has also premiered new works of MIT faculty composers.

**The MIT Chamber Chorus** is a small, all-student group that performs two concerts each year under the direction of Dr. William Cutter. Designed for the more vocally and musically advanced singer, this select ensemble is challenged with a wide variety of repertoire including music for a cappella chorus as well as choral works accompanied by chamber orchestra and other small instrumental ensembles, or with piano accompaniment. The Chamber Chorus has collaborated with the MIT Symphony, the MIT Wind Ensemble, as well as the Aardvark Jazz Ensemble. Additional collaborations with members of the theater faculty have also resulted in fully-staged and costumed chamber opera productions and opera scene programs. This ensemble has also premiered new works of MIT student and faculty composers. SOPRANOS: Karen Lee, Christy Swartz, Gabriella Martini, Tina Tallon, Nozomi Ando. ALTOS: Paulina Sliwa, Adrianna Tam, Kelly Alioth Drinkwater, Maria Elena, Sara Brockmueller. TENORS: Ricky Richardson, Nathan Thomas, Jiahao Chen, Jamal Elkhader. BASSES: Thomas Coffee, Thomas Goutierre, Ben Kaduk, Lawson Wong, Justin Brereton

**Syncopasian** is a co-ed a cappella group founded very recently in the spring of 2008. We have a passion for performing Asian a cappella music and promoting Asian pop culture at MIT and in the surrounding community! The distinguishing feature of Syncopasian is that our repertoire comprises of songs not only in English, but also Chinese, Japanese, Korean, and other languages that are East Asian in origin. We're a fast-growing and fun group of people, and we're working to quickly build up our repertoire and produce our first CD. Be sure to keep an eye out for us!  
Website: [syncopasian.mit.edu](http://syncopasian.mit.edu)

Members: Jane Wang, Gloria Yang, Tiffany Lin, Adrianna Tam, Pudjeeb Buddhari, Alex Jiang, Rui Du, Joann Wu, Minshu Zhan, Mengfei Yang, Beverly Wang, Lindsey Shi, George Cheng, Kyumin Lee, Eric Lau, Bradley Wu, Albert Wu, Wei Sun, Danny Chiao, Cyril Lan

The **MIT Muses** were established in 1988 as MIT's premiere all-female a cappella group. Though generations have passed and tastes have changed, the Muses still captivate audiences with our talented voices, engaging choreography, and a wide selection of music genres: contemporary, country, humor, pop, r&b, and rock. The Muses know how to put on a show--we like to perform gigs off-campus, go on tours, meet and perform with new people. There's also a CD currently in production, which we will release this coming spring! We love to sing, but we'd also love to hear from you: please visit our website at <http://web.mit.edu/muses> or email us at [muses@mit.edu](mailto:muses@mit.edu) for more information and to show your support for the group. The Muses were born to sing and would welcome any opportunities to perform for you!

Members: Amber Lin, Alie McKenzie, Andrea Dubin, Caroline Bogdan, Cathy Cao, C.J. Enloe, Devorah Kengmana, Erin O'Brien, Glora Hyun, Joan Chen, Judy Baek, June Geng, Katya Radul, Linlin Huang, Lekha Kumanathan, Pratiksha Thaker, Yunwei Sun

The **Chorallaries** of MIT, the oldest coed a cappella group here at the 'tute (1977, baby!), are a fun and crazy bunch of singers with an aim to entertain.

On campus, the Chorallaries perform to packed lecture halls during term, from their Fall and Spring concerts to the infamous Concert in Bad Taste, a delightfully offensive show where they test the First Amendment with crazy costumes and hilarious songs and skits. The group performs in and around the Boston/Cambridge area as well, ranging from business dinners to high schools concerts.

Never feeling confined to the Northeast, the group has also racked up a ridiculous number of road miles, traveling all over the country on tour. Their last tour in 2008 set them road-tripping to NYC, Philadelphia, and Washington, DC, singing and socializing at MIT Admitted Students' Meetings and jamming with other a cappella groups at local colleges. In March 2011, the group is gearing up to set out to the sunny state of California to see more college groups, local high schools, and newly admitted students!

In May of 2010, the Chorallaries released their latest studio project, "Stereophony". So far, the track "Hot Air Balloon" has been selected for "Voices Only 2010", a compilation album of the year's best college a cappella. Released in 2007, their previous album, "Positive Chorallation", also reached

critical acclaim. Its opening track “Papercut” received a nomination for “Best Mixed Collegiate Song” from the Contemporary A Cappella Recording Awards, and closing track “Rainbow Connection” was selected as the closing track for “Voices Only 2008”.

As a competitive group, the Chorallaries also participate in the International Championships of Collegiate A Cappella. At the 2009 contest, the Chorallaries took home the title of “Best Arrangement” for “Rainbow Connection”, and in 2006 the group gained national attention while competing in the International Finals at NYC’s Lincoln Center. The Chorallaries have more information up on their website at <http://choral.mit.edu>. Visit there for group news, history, CDs, and more!

Members: Mimi Yen, Thomas Ciecieski, Andrew Haven, Michael Chen, Hannah Israel, Tiffany Cheng, Tzipora Wagner, Ricky Richardson, Brian Coffee, Jamal Elkhader, Rachel Lee, Chelsi Green, Gustavo Goretkin, Varsha Raghavan, Emily Wean

**Resonance** is a co-ed a cappella group at the Massachusetts Institute of Technology. Our mission: to explore the fine art of covering contemporary music hits of varying popularity armed only with our wits and a pitch pipe. Since our founding in 2001, we are not only succeeding in this mission, but having more fun than should be legal in the process. MIT Resonance has entertained audiences far and wide with its unique blend of tight harmonies, energetic performances and cheap puns. For those who just can’t get enough - the group has also produced three CDs, “First Harmonic” (2003), “Left On Red” (2005), and “Resonance” (2007). All three CDs have received critical acclaim through the Contemporary A Cappella Society of America, and we are currently working on a fourth, as-of-yet untitled production.

Members: Kirby Baylin, Colin Beckwitt, Daniel Heins, Joanne Huang, Caroline Hunting, Terence Hsu, Melissa Ireland, Alexander C. Jordan, Bethany Kroese, Veronica Newlin, Christine Park, Anne Shen, Mason Tang, Tharu Brian Wee, Patrick Yamane.

Also Joining Us: Members of the **Chinese Choral Society**

# THE MIT CONCERT CHOIR

## Sopranos:

Tina Tallon  
Sam Marquart  
Elizabeth Attaway  
Anige Akono  
Angela Park  
Andreea Bodnari  
Naomi Schurr  
Linda Zayas-Palmer  
Yuanyuan Pao  
Emily Molina  
Tam Nguyen  
Julia Berk  
Briana Stanley  
Lauren Burke  
Joy Chen  
Cassandra Swanberg  
Birgit Esser  
Jackie Chen  
Susanne Leinfelder  
Marilyn Smith  
Sophie Diehl  
Amy Hailes  
Allison Hamilos

## Altos:

Amira Eltony  
Amanda Lazaro  
Kara Wilson  
Christalee Bieber  
Clara Stefanov-Wagner  
Jane Chui  
Jessica Forster  
Jennifer Wang  
Julie Henion  
Kelly Alioth Drinkwater  
Kelly Snyder

Lauren Jozwiak  
Manishika Agaskar  
Marcela Rodriguez  
Monica Ruiz  
Xin Qi Li (Cynthia)  
Natalia Guerrero  
Sam Hartzell

## Tenors:

Kweku Adams  
Aaron Downward  
Kelvin Frazier  
Phillip Gonzales  
Jason Ku  
Justin Mazzola Paluska  
Jaime Piedra  
James Saunderson  
Meng Heng Touch  
Gabriel Ha

## Basses:

Adrian Miguel  
Brian Lee  
Christian Haakonsen  
Daniel Bankman  
Eric Chan  
Jose Cabal Ugaz  
Josh Hester  
Louis Lamia  
Luis C. Gil  
Mateo Pena Doll  
Mike Walsh  
Nils Dannkwardt  
Robert Johnson  
Sam Hui  
Telmo Correa  
Thomas Alcorn

**Violins**

James Dargan  
Sheena Gutierrez  
Tom Hofman  
Egle Jarkova  
Loren Lee  
Yoonhee Lee  
Josh Newburger  
Sarah Silver  
Jose Romero  
Wayne Shen  
Gerel Tumar  
Wen Tso  
Shuo Wang

**Violas**

Foxman James  
Zoey Kammerling  
Nicolas Mirabile  
Brian Sherwood  
Bryan Tyler

**Cellos**

Jennifer Bewerse  
Javier Caballero  
Simon Linn-Gerstein

**Bass**

Andrew Chilcote  
Victor Holmes

**Flute**

Scott Archer  
Jessi Rosinski

**Clarinet**

Amy Advocat  
Daryush Mehta

**Oboe**

Elizabeth England  
Kathy Fields DiCola

**Bassoon**

David Richmond  
Donna Taub

**Horn**

Meredith Gangler  
Jenn Hyde

**Trumpets**

Jonah Kappraff  
Geoff Shamu  
Kevin Tracy

**Trombones**

Kat Dobbins  
Chris Reade

**Timpani**

Ethan Pani