

the mit concert choir  
dr. william cutter, conductor

*presents*

peter child  
*song of liberty*

A BLAKE CANTATA

- world premiere -

ralph vaughan williams  
*dona nobis pacem*

WITH SOLOISTS

nozomi ando, soprano  
paulina sliwa, mezzo-soprano  
sudeep agarwala, tenor  
daniel cunningham, baritone

sunday, may 2 | 4 pm | Kresge Auditorium



The MIT Concert Choir  
Dr. William Cutter, conductor  
Joseph Turbessi, assistant conductor and pianist

Sunday, May 2, 2010  
Kresge Auditorium, 4:00 PM

## PROGRAM

*Song of Liberty:*  
*A Blake Cantata*

Peter Child (b. 1953)

*World Premiere*

- I. *from* The Marriage of Heaven and Hell: The Argument  
(*chorus*)
- II. Fragment  
Nozomi Ando, soprano  
Paulina Sliwa, mezzo-soprano  
Sudeep Agarwala, tenor  
Daniel Cunningham, baritone
- III. The Birds (*chorus*)
- IV. Auguries of Innocence  
Sudeep Agarwala, tenor
- V. *from* A Song of Liberty: Chorus (*chorus*)

### *Brief Intermission*

*Dona nobis pacem*

Ralph Vaughan Williams (1872-1958)

- I. Agnus Dei (*soprano and chorus*) –
- II. Beat! beat! drums! (*chorus*) –
- III. Reconciliation (*baritone, chorus, and soprano*) –
- IV. Dirge for two veterans (*chorus*) –
- V. “The Angel of Death” (*baritone, chorus, and soprano*) –
- VI. “O man, greatly beloved” (*baritone, chorus, and soprano*)

Nozomi Ando, soprano  
Daniel Cunningham, baritone

## PROGRAM NOTES

### **Song of Liberty: A Blake Cantata** **Peter Child (2010)**

My first serious encounter with the poetry of William Blake was when I was a teenager in the late 60s/early 70s. In those days a blend of political revolution, sexual revolution, and mysticism was very much in the air, and to many of us who were part of that rebellious culture Blake seemed astoundingly prescient. The seeds of this piece were sown at that time. My 'Blake piece' was a long time coming: the opportunity to write this cantata for the MIT Concert Choir was the catalyst that finally brought it out.

*Song of Liberty* is bookended with Blake in his most thunderous, prophetic voice, with poems taken from the beginning and end of *The Marriage of Heaven and Hell*. Chorus, strings, and loud percussion embody in sound the righteous rage of "Rintrah roars & shakes his fires in the burden'd air" and "Let the Priests of the Raven of dawn, no longer in deadly black, with hoarse note curse the sons of joy." The last stance, however, is one of celebration, "For every thing that lives is Holy." Blake entitles this line 'chorus,' and it drives the piece to a Handelian climax, *almost* the last thing that you hear. At the mid-point of the piece is Blake in his voice of Innocence: *The Birds* is a deceptively simple poem, and the music, for a cappella chorus, takes its tone from the lyric directness and charm of the text.

Interspersed between the three choral movements are sets for the soloists. Soprano, mezzo-soprano, tenor and baritone address Blake's pair of questions and answers to one another: "What is it men in women do require? / The lineaments of gratified desire. / What is it women do in men require? / The lineaments of gratified desire." The tenor, in the fourth movement, takes a contemplative tone in what is probably Blake's most famous mystical quatrain: "To see the world in a grain of sand, / And a heaven in a wild flower; / Hold infinity in the palm of your hand, / And eternity in an hour."

I am indebted to the MIT Concert Choir and music director William Cutter for the commission that brought this piece into being, and it is dedicated gratefully to them.

—Peter Child

## *Dona nobis pacem*

**Ralph Vaughan Williams, (1936)**

*for soprano and baritone soloists, choir, and orchestra (or strings and piano)*

“All a poet can do today is warn,” wrote Wilfred Owen, the preeminent war poet of the English language, from the front lines in France during World War I. Elsewhere in France, a middle-aged composer named Ralph Vaughan Williams, by then in his early forties, served his country as a member of the ambulance corps, then later as an artillery officer. While Wilfred Owen died just days before the end of the war, Ralph Vaughan Williams survived, although he bore the scars of the war—both physical and mental—to the end of his life in 1958: the concussive forces of the cannons started the slow erosion of his hearing, and many of his closest friends and colleagues died in the war.

Vaughan Williams would memorialize his experiences in World War I, as well as his thoughts on the French countryside savaged by the combat, in his *A Pastoral Symphony* (1922). However, this was not to be his final statement on the subject of war. As the the threat of war stretched once more over Europe (as Ferdinand Foch, marshal of the French army, described it, the Treaty of Paris was not a treaty, but “a twenty-year truce”), Vaughan Williams grew ever more pessimistic about the future. Following Italy’s invasion of Ethiopia in 1935, the composer brought forth *Dona nobis pacem*, an anti-war cantata whose origins lie in the pre-war years when Vaughan Williams’s career was just beginning.

*Dona nobis pacem* is a classic example of the “anthology work,” a specialty of British composers in the first half of the twentieth century: a series of texts contemplating or reacting to a theme. Vaughan Williams was not the first to write an anthology work about World War I: Sir Arthur Bliss’s *Morning Heroes*, setting the Iliad, Wilfred Owen, and Li Po (among others), premiered four years before *Dona nobis pacem*. Likewise, *Dona nobis pacem* was not the most famous contribution to the genre (that honor goes obviously to Benjamin Britten’s *War Requiem*). However, Vaughan Williams manages to avoid the bombastic and melodramatic excesses of the former work while avoiding the intellectual reserve and sterility of the latter. In spite of, or perhaps because of, the rather unusual choice in texts—sections of the Ordinary of the Catholic Mass and a passage drawn from half a dozen books of the Bible flank three settings by Walt Whitman and a

speech to Parliament—Vaughan Williams creates a work that is both timely and timeless.

The opening of *Dona nobis pacem* ("grant us peace"), for solo soprano, is a setting of the final line of the Ordinary of the Catholic mass. The soprano's first phrase includes the quintessential Vaughan Williams motif: the five-note sequence outlining a rising, then falling third. The stark accompaniment is often as beseeching as the soloist. The chorus's first, tentative "Dona" is followed by a crescendo in the orchestra leading to a despairing, dissonant series of *tutti* cries. This alteration of yearning prayer and despondent cry is repeated not only in the second half of this movement, but throughout the remainder of the cantata. (Although the cantata is nominally in six movements, the movements are all linked with *attaccas*, creating a single, uninterrupted thirty-five-minute span.)

The second movement, "Beat! beat! drums!", is the first of three consecutive Walt Whitman settings that form the center of the work. In its savage intensity, this movement has been compared to the "Dies irae" from Verdi's *Requiem*: an apt comparison, as the two movements share a number of motifs, as well as similar relationships in modulating between keys. However, while Verdi depicts the Last Judgment, the imagery of "Beat! beat! drums!" is much more earthbound; one might even call the text banal, as it lists the rather mundane daily activities attempted by non-combatants trying, and failing, to survive in the midst of war. The bugle calls mentioned in the text and mirrored in the orchestra are hardly melodic—at times they threaten to degenerate into cacophony. A brief "respite" from the tumult is provided at "Mind not," but even then peace is nowhere to be found; the choral writing is highly chromatic, and almost painful to hear, as it torturously slithers its way to the coda.

In a surprising transition, a melancholy interlude, with prominent violin solo, emerges from the ruins of "Beat! beat! drums!" The ensuing movement, "Reconciliation," presents the poet in his guise as a nurse during the Civil War. By far the most intimate section of the work, poet and composer pull off the daunting task of humanizing the enemy. (Whitman describes the fallen soldier as "a man divine as myself"; how the "cheerful agnostic" Vaughan Williams interpreted this verse is unclear.) The baritone's solo is an *arioso*—not quite recitative, not quite song—that beautifully captures the spirit of Whitman's verse. (Vaughan Williams can certainly be forgiven for indulging in a little word-painting for the grinding dissonance we hear whenever the

word “war” is sung in this movement.) The choral contributions are two elaborations on the soloist’s first verse: the first is merely a harmonization of the opening melody, while the second, with even richer harmonies from the chorus, now in six parts, is *a cappella*. The soprano soloist returns briefly, with a variant of the “quiet” *Dona nobis pacem*.

A slow march acts as a prelude to “Dirge for Two Veterans,” the most extended section of the work. This was also the first movement of the work to be composed, dating to early 1914 (just months before the beginning of WWI). During this first phase of Vaughan Williams’s composing career—following his study with Maurice Ravel—numerous settings of Whitman flowed from his pen, including “Toward the unknown region,” *Three Nocturnes* for baritone, and *A Sea Symphony*. Amazingly, the composer was able to seamlessly include the entire movement unabridged and unedited with the remaining movements composed at two decades’ remove.

With its kaleidoscopically shifting moods and overt musical imagery, the “Dirge” draws some of the best of Vaughan Williams’s early writing. While the composer gathers his forces quite impressively in the *tutti* passages—such as “I hear the great drums pounding”—the most profound and touching moments are the quiet, nocturne-like passages contemplating the moon, and the stuttering choral passage mourning the fallen veterans “son and father, dropt together.” It is here that we can most readily detect the influence of Vaughan Williams’s study with Ravel: there is a sensuousness and sensitivity in these passages, and yet a cool, understated sense of detachment as well. The remoteness of these contemplations stand out even further when contrasted with the extroverted character of the setting of lines such as “and the strong dead march enwraps me.” When reaching the final stanza, we expect a quiet, peaceful close to the movement; however, Vaughan Williams denies us this final comfort, ending with an unresolved chord on the word “love,” as the march tune returns as a postlude, reminding us that the mourning is not limited to one night only, but instead lasts as long as war itself is allowed to persist.

Using the same basic pulse as the ending of the “Dirge for two veterans,” the bipartite finale begins with an ominous baritone solo, “The Angel of Death.” Setting extracts from a speech delivered by the politician and orator John Bright in opposition to the Crimean War, the music is deconstructed to the barest of textures, with only the baritone’s declamation of the text and a bass line underneath. The chilling imagery—with its Old Testament

overtones—leads to a reprise of the cries from the first movement, followed by a grotesque round, setting words from the Lamentations of Jeremiah depicting the suffering of the survivors. At the end of this passage, the low strings plunge downward, briefly suspended before modulating downward one final time, landing on a new key to start the second part of the finale.

The baritone enters for the final time to offer a benediction: “O man, greatly beloved,” punctuated by chorale-like chords in the orchestra. Out of the soloist’s final words, “and in this place will I give peace,” arises music such as we have not heard before in this work: a song of promise and hope, announced first by the strings, and then taken up by the chorus. A brief militaristic tinge is acquired at “Let all the nations,” before the paean resumes even more ecstatically than before, building to the climax of the entire cantata: the setting of the opening line of the *Gloria*, “Glory to God in the highest,” with the chorus thrillingly soaring over full orchestra. Before long, however, this final, radiant vision is spent and dissolves into nothingness; in the mid-1930s, there was justifiably little room for optimism. Instead, Vaughan Williams leaves us with a quiet, *a cappella* choral statement of “Dona nobis pacem,” with the final “pacem” entrusted to the soprano as a final plea—or perhaps a final warning.

Ultimately, in spite of the countless warnings, war proved inescapable. However, when the war came to England via the Blitz, Vaughan Williams did not follow the example of the many artists—such as W. H. Auden and Britten—who fled Britain. Instead, he opened up his estate to refugees and converting his lands into farming allotments to support the war effort. Perhaps from this we can draw the most important message Vaughan Williams tried to convey in *Dona nobis pacem*: we are all dependent upon one another, to survive the “deeds of carnage” brought about by war, and to usher in “on earth peace, goodwill towards man.”

—Ahmed E. Ismail



## TEXTS

### *SONG OF LIBERTY: Five Choruses after Blake*

#### I. *from* The Marriage of Heaven and Hell: The Argument

Rintrah roars & shakes his fires in the burden'd air;  
Hungry clouds swag on the deep  
Once meek, and in a perilous path,  
The just man kept his course along  
The vale of death.  
Roses are planted where thorns grow.  
And on the barren heath  
Sing the honey bees.  
Then the perilous path was planted:  
And a river, and a spring  
On every cliff and tomb;  
And on the bleached bones  
Red clay brought forth.  
Till the villain left the paths of ease,  
To walk in perilous paths, and drive  
The just man into barren climes.  
Now the sneaking serpent walks  
In mild humility.  
And the just man rages in the wilds  
Where lions roam.  
Rintrah roars & shakes his fires in the burden'd air;  
Hungry clouds swag on the deep.

#### II. Fragment

What is it men in women do require?  
The lineaments of gratified desire.  
What is it women do in men require?  
The lineaments of gratified desire.

### III. The Birds

HE

Where thou dwellest, in what Grove,  
Tell me, Fair one, tell me, love;  
Where thou thy charming Nest dost build.  
O thou pride of every field!

SHE

Yonder stands a lonely tree,  
There I live and mourn for thee;  
Morning drinks my silent tear,  
And evening winds my sorrow bear.

HE

O thou summer's harmony,  
I have liv'd and mourn'd for thee;  
Each day I mourn along the wood,  
And night hath heard my sorrows loud.

SHE

Dost thou truly long for me?  
And am I thus sweet to thee?  
Sorrow now is at an end,  
O my lover and my Friend!

HE

Come on wings of joy we'll fly  
To where my bower hangs on high;  
Come, and make thy calm retreat  
Among green leaves and blossoms sweet.

### IV. from Auguries of Innocence

To see a world in a grain of sand,  
And a heaven in a wild flower,

Hold infinity in the palm of your hand,  
And eternity in an hour.

V. *from* Song of Liberty

Let the Priests of the Raven of dawn no longer, in deadly black, with hoarse  
note curse the sons of joy! Nor his accepted brethren — whom, tyrant, he  
calls free — lay the bound or build the roof! Nor pale religious lechery call  
that virginity that wishes but acts not!

For everything that lives is Holy.

*Dona nobis pacem*

I. Agnus Dei

*Agnus Dei qui tollis peccata mundi, dona nobis pacem.*

(Lamb of God who takes away the sins of the world, grant us peace.)  
—from the Ordinary of the Catholic Mass

II. Beat! beat! drums!

Beat! beat! drums!—Blow! bugles! blow!

Through the windows—through the doors—burst like a ruthless force,  
Into the solemn church, and scatter the congregation;

Into the school where the scholar is studying;

Leave not the bridegroom quiet—no happiness must he have now with his  
bride;

Nor the peaceful farmer any peace, plowing his field or gathering in his  
grain;

So fierce you whirr and pound, you drums—so shrill you bugles blow.

Beat! beat! drums!—Blow! bugles! blow!

Over the traffic of cities—over the rumble of wheels in the streets:

Are beds prepared for the sleepers at night in the houses? No sleepers  
must sleep in those beds;

No bargainers' bargains by day—[no brokers or speculators]\*—Would  
they continue?

Would the talkers be talking? would the singer attempt to sing?

[Would the lawyer rise in the court to state his case before the judge?]\*

Then rattle quicker, heavier drums—you bugles wilder blow.

Beat! beat! drums!—Blow! bugles! blow!  
Make no parley—stop for no expostulation;  
Mind not the timid—mind not the weeper or prayer;  
Mind not the old man beseeching the young man;  
Let not the child's voice be heard, nor the mother's entreaties;  
Make even the trestles to shake the dead, where they lie awaiting the  
          hearses,

So strong you thump, O terrible drums—so loud you bugles blow.

—Walt Whitman, from *Drum-Taps*

(\*omitted by RVW)

### III. Reconciliation

Word over all, beautiful as the sky,  
Beautiful that war and all its deeds of carnage must in time be utterly lost,  
That the hands of the sisters Death and Night incessantly softly wash  
          again, and ever again, this soil'd world;

For my enemy is dead, a man divine as myself is dead,  
I look where he lies white-faced and still in the coffin—I draw near,  
Bend down and touch lightly with my lips the white face in the coffin.

—Walt Whitman, from *Drum-Taps*

*Dona nobis pacem.*

### IV. Dirge for two veterans

The last sunbeam  
Lightly falls from the finish'd Sabbath,  
On the pavement here—and there beyond, it is looking,  
Down a new-made double grave.

Lo! the moon ascending!  
Up from the east, the silvery round moon;  
Beautiful over the house tops, ghastly phantom moon;  
Immense and silent moon.

I see a sad procession,  
And I hear the sound of coming full-key'd bugles;  
All the channels of the city streets they're flooding,

As with voices and with tears.

I hear the great drums pounding,  
And the small drums steady whirring;  
And every blow of the great convulsive drums,  
Strikes me through and through.

For the son is brought with the father;  
(In the foremost ranks of the fierce assault they fell;  
Two veterans, son and father, dropped together,  
And the double grave awaits them.)

Now nearer blow the bugles,  
And the drums strike more convulsive;  
And the day-light o'er the pavement quite has faded,  
And the strong dead-march enwraps me.

In the eastern sky up-buoying,  
The sorrowful vast phantom moves illumin'd;  
( 'Tis some mother's large, transparent face,  
In heaven brighter growing.)

O strong dead-march, you please me!  
O moon immense, with your silvery face you soothe me!  
O my soldiers twain! O my veterans, passing to burial!  
What I have I also give you.

The moon gives you light,  
And the bugles and the drums give you music;  
And my heart, O my soldiers, my veterans,  
My heart gives you love.

—Walt Whitman, from *Drum-Taps*

V.

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old . . . to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

—John Bright, 1854 speech to Parliament

*Dona nobis pacem.*

We looked for peace, but no good came; and for a time of health, and behold trouble! The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land, and those that dwell therein.

The harvest is past, the summer is ended, and we are not saved?  
Is there no balm in Gilead?; is there no physician there?  
Why then is not the health of the daughter of my people recovered?  
—Jeremiah 8:15-22

VI.

O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong.  
—Daniel 10:19

The glory of this latter house shall be greater than of the former, and in this place will I give peace.  
—Haggai 2:9

Nation shall not lift up a sword against nation, neither shall they learn war any more.

And none shall make them afraid, neither shall the sword go through their land.

Mercy and truth are met together; righteousness and peace have kissed each other.

Truth shall spring out of the earth, and righteousness shall look down from heaven.

Open to me the gates of righteousness, I will go into them.

Let all the nations be gathered together, and let the people be assembled; and let them hear, and say, it is the truth.

And it shall come, that I will gather all nations and tongues.

And they shall come and see my glory.

And I will set a sign among them, and they shall declare my glory among the nations.

For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain for ever.

Glory to God in the highest, and on earth peace, good-will toward men.  
—Adapted from Micah 4:3, Leviticus 26:6, Psalms 85:10 and 118:19,  
Isaiah 43:9 and 66:18-22, and Luke 2:14)

*Dona nobis pacem.*

## **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 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*.

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.

**Peter Child** is Professor of Music and a MacVicar Faculty Fellow at MIT. He was born in England in 1953 and has lived in the United States since enrolling at Reed College through a junior-year exchange program. Child's composition teachers include William Albright, Bernard Barrell, Arthur Berger, Jacob Druckman and Seymour Shifrin, and he received his Ph.D. in musical composition from Brandeis University in 1981.

Child was 'Music Alive' composer-in-residence with the Albany Symphony Orchestra 2005-08 and is presently composer-in-residence with the New England Philharmonic Orchestra. His music has earned awards and commissions from the Jebediah Foundation, the Bank of America Celebrity Series, Music of Changes, the Fromm Foundation, the Harvard Musical Association, Tanglewood, WGBH Radio, East and West Artists, the New England Conservatory, the League/ISCM, and the MIT Council for the Arts, as well as two Composition Fellowships from the Massachusetts Artists Foundation. He has also been awarded fellowships by the Watson Foundation, the MacDowell Colony and the Composers' Conference, and four 'New Works' commissions from the Massachusetts Council for the Arts and Humanities. Some of his music has been recorded for the Lorelt, New World, Albany, CRI, Neuma, Centaur and Rivoalto labels. He is the recipient of the 2004 Levitan Prize in the Humanities at MIT for his work on musical analysis.



Child has written for orchestra, chorus, voice, computer synthesis, and various chamber groups. His music has been premiered by leading ensembles in the Boston area and performed throughout the U.S. as well as in the United Kingdom, Australia, Germany, Italy, Russia, and the Central Asian Republics of Uzbekistan and Kazakhstan.

**Nozomi Ando, soprano**, received her BS in physics from MIT in 2001 and returned as a postdoc in the chemistry department in 2008, after completing her PhD at Cornell. She is currently studying voice with Kerry Deal. Her previous teachers include Angus Godwin, Margaret O’Keefe and Peter Elvins.

**Paulina Sliwa, mezzo-soprano**, is a third-year graduate student in the Department of Philosophy and a third-year recipient of the Emerson scholarship. She has been involved with the MIT Chamber Music Society and the Concert Choir and studies voice with Kerry Deal. Last year she performed as the alto soloist in Händel’s *Alexander’s Feast* and Beethoven’s *Mass in C* with the MIT concert choir. Before coming to MIT, Paulina was an undergraduate at Balliol College, Oxford University where she studied physics and philosophy.

**Sudeep Agarwala, tenor**, is a graduate student in biology, studying yeast genetics. He performs with various ensembles around Boston, including the Cantata Singers and the Boston Choral Ensemble. Sudeep is also a staff reporter for the Arts departments of MIT’s newspaper, The Tech.

**Dan Cunningham, baritone**, has sung with the Chamber Chorus for almost seven years, throughout his undergraduate and graduate years at MIT. He has been featured in both Chamber Chorus and Concert Choir, and just finished his Master’s degree in Mechanical Engineering, building robots in the d’Arbeloff Lab.

**Sopranos**

Birgit Esser  
 Amy Hailes  
 Hillary Jenny  
 Kateryna Kozyrtska  
 Masha Kulikova  
 Yi-Hsin Lin  
 \*Elizabeth Maroon  
 Samantha Marquart  
 Emily Molina  
 Nargiss Mouatta  
 Tammy Ngai  
 Allison Schneider  
 Briana Stanley  
 Nidhi Subbaraman  
 Cassandra Swanberg  
 Christy Swartz  
 Tina Tallon  
 Thi Tran  
 Christina Welsh  
 Linda Zayas-Palmer  
 Elizabeth Zhang

**Tenors**

Jiahao Chen  
 Phillip Gonzales  
 David Koh  
 Justin Mazzola Paluska  
 Jaime Piedra  
 \*James Saunderson  
 Stefan Semrau  
 Meng Heng Touch  
 Bae-Ian Wu  
 Qiaochu Yuan

**Altos**

Manishika Agaskar  
 Yvette Beben  
 Mairead Daniels  
 Mary Beth DiGenova  
 Kelly Alioth Drinkwater  
 Camille Everhart  
 Sally Guthrie  
 Julie Henion  
 Lauren Jozwiak  
 \*Carrie Keach  
 Tatiana Kish  
 Amanda Lazaro  
 Rachel Lewis  
 Meg Aycinena Lippow  
 Jen O'Brien  
 Katherine Ray  
 \*Jackie Rogoff  
 Monica Ruiz  
 Paulina Sliwa  
 Jin Stedge  
 Clara Stefanov-Wagner

**Basses**

Sergei Bernstein  
 \*Justin Brereton  
 Jose Cabal-Ugaz  
 Telmo Correa  
 Chris Follett  
 Luis Gil  
 Christian Bernt Haakonsen  
 Malte Jansen  
 Daniel Jimenez  
 Robert Johnson  
 Benjamin Kaduk  
 Adrian Miguel  
 Ernie Park  
 Michael Walsh  
 Lawson Wong

**Orchestra****Violin I**

Alex Chaleff  
 Wayne Shen  
 Tom Hofmann  
 Sarah Silver  
 John Guarina  
 Justin Lo

**Violin II**

Soo Lee Gyeong  
 Jeanie Lee  
 Patrick Shaughnessy  
 Adam Vaubel  
 Vincent Piazza

**Viola**

Brian Sherwood  
 Brian Tyler  
 Foxman James  
 Nicolas Mirabile  
 Zoey Kammerling

**Cello**

Javier Caballero  
 Jennifer Bewerse  
 Simon Linn-Gerstein  
 Velleda Miragias

**Bass**

Victor Holmes  
 Andrew Chilcote

**Percussion**

Jim Benoit  
 Ethan Pani  
 Chase Bronstein

*\*Denotes Section Leader*