



MUSIC &  
THEATER  
ARTS

Dvořák

# THE SPECTRE'S BRIDE

Svatební košile



Ralph Vaughan Williams

The Lover's Ghost

**MIT**  
**Concert**  
**Choir**

William Cutter, *conductor*  
Saturday, 8 p.m.  
May 12, 2018  
Kresge Auditorium

*In honor of John Oliver*



*From the right: Erich Leinsdorf, John Oliver  
At Tanglewood*

# Program

---

Dr. William Cutter, conductor  
Yukiko Oba, piano  
Livia Racz, Czech coach

## **From Five English Folk Songs**

**Ralph Vaughan WILLIAMS**

IV. *The Lover's Ghost*

(1872-1958)

## **Presentation of the John Oliver Choral Award**

Srinivasan Raghuraman, 2018 recipient

## **The Specter's Bride, Op. 69 (Karel Jaromir Erben)**

**Antonin Leopold DVOŘÁK**

(1841-1904)

- I. **Chorus:** *The clock had chimed eleven hours*
- II. **Soprano Solo:** *Woeful am I! Where is my father?*
- III. **Tenor and Bass solos with Chorus:** *The picture moved upon the wall*
- IV. **Soprano and Tenor duet:** *Ho, I have come dear, for your sake*
- V. **Bass solo and Chorus:** *This was the hour of deepest night*
- VI. **Bass solo and Chorus:** *With bounds and leaps he led the way*
- VII. **Soprano and Tenor duet:** *Fine night and clear*
- VIII. **Bass solo and Chorus:** *Seizing her books he threw them far*
- IX. **Bass solo and Chorus:** *With bounds and leaps he led the way*
- X. **Soprano and Tenor duet; Bass solo and Chorus:** *Fine night and clear*
- XI. **Bass solo and Chorus:** *Their path led over low-land now*
- XII. **Soprano and Tenor duet:** *Fine night and clear*
- XIII. **Bass solo and Chorus:** *There on a broad and open plain*
- XIV. **Soprano recitative; Tenor solo and Chorus:** *Ho my sweet lassie, here we are!*
- XV. **Bass solo and Chorus:** *One leap and he had cleared the wall*
- XVI. **Bass solo and Chorus:** *The door resounded, bang, bang, bang*
- XVII. **Soprano solo:** *Hail Virgin Mary! Stand by me.*
- XVIII. **Bass solo and Chorus:** *But hark! A sound from close at hand.*

**Please join us in the lobby for a reception after the concert.**

# Texts & Translations

---

## WILLIAMS: *From Five English Folk Songs*

### IV. The Lover's Ghost

Well met, my own true love;  
Long time I have been absent from thee,  
I am lately come from the salt sea,  
And 'tis all for the sake, my love, of thee.

I have three ships, all on the salt sea,  
And one of them has brought me to land,  
I've four and twenty mariners on board,  
You shall have music at your command.

The ship wherein my love shall sail,  
Shall be of shining silk,  
The mast shall be of the fine beaten gold,  
I might have had a King's daughter,  
And fain she would have married me,  
But I forsook her crown of gold,  
And 'tis all for the sake my love of thee.

# Texts & Translations

---

## DVOŘÁK: *The Spectre's Bride*

### I. Chorus

*The clock had chimed eleven hours, and still the lamp was burning bright;  
And still the lamp, amid the gloom, above the prayerstool shed its light.  
There in the humble dwelling place, Mary the Virgin's picture hung,  
Mary with Jesus in her arms, Mary the rose, the bud her Son.  
Before the Holy Virgin Saint, kneeling in prayer was seen a maid,  
Kneeling in prayer with head bowed low: over her breast her arms were laid.  
Teardrops were welling from her eyes, her bosom heaved, so sad her plight,  
And when a tiny teardrop fell, it trickled down her bosom white.*

### II. Soprano Solo

*Woeful am I! Where is my father?  
Beneath the grass so green he stays!  
Woeful am I! And my mother dear, oh where, where is she?  
She followed him, beside him lays.  
I lost my dear sister when she was one year old;  
Warfare cut short my brother's days.  
My sweetheart made me sorrowful; for him I'd die so willingly.  
He turned away to foreign lands, and he has not returned to me.  
Bidding farewell, abroad he went, but first he wiped my teardrops away,  
Then said, "Flax, my beloved, you must sow; think of me fondly ev'ry day!  
Then in the first year spin the yarn, then bleach the cloth the second year,  
Then embroider the wedding gowns; think of me ev'ry day anew!  
When the sewing has all been done, make a garland entwined with rue."  
Long past were sewn the wedding gowns, folded and in the chest have lain;  
Now my poor wreath is withering, while I await my love, my love in vain.  
Still in the wide world he remains, sunk like a pebble in the sea.  
Three years and still no tidings yet; God only knows where he may be.  
Hail Virgin Mary, Thou Almighty Saint! Help, I implore thee, in my distress!  
Bring my beloved back to me! From him alone springs happiness;  
From distant lands bring back my love, or take my life so full of care.  
My life with him bloomed like a flower; this misery I cannot bear.  
Mary, Sweet Mother full of Grace, in my distress, pray, grant my prayer!*

# Texts & Translations

---

## III. Tenor and Bass solos with Chorus

*The picture moved upon the wall; the maiden shrieked at such a sight.  
The lamp that dimly burned nearby, spluttered and left her without light.  
But was it just a gust of wind, or evil omen for that night?  
But hark! Outside some footsteps rang,  
And on the window: bang, bang, bang.  
Are you asleep, love, are you awake?  
Ho! I have come, love, for your sake.  
What are you doing, my sweet maid?*

## IV. Soprano and Tenor duet

### Tenor

*Ho, I have come, dear, for your sake. What are you doing, my sweet maid?  
And do you still your lover know, or do you love another now?*

### Soprano

*Oh darling, oh think of you; this hour for you, my love, I've prayed!*

### Tenor

*Stop praying! Quickly now, get up, for you must travel at my side.  
Moonlight up on our road now gleams, I came tonight to fetch my bride.*

### Soprano

*For God's sake, what is that you say? Where would we go, for it is late!  
Fierce howls the wind, the night is wild. Soon dawn will break, oh let us wait!*

### Tenor

*Ho, day is night, and dark is light, and sleep shuts my eyes when 'tis day!  
Ere crowing cocks announce the dawn, I am compelled to make you mine.  
So come at once without delay, for you shall be my bride today!*

## V. Bass solo and Chorus

*This was the hour of deepest night, silvery moon was riding high.  
The village slumbered, all was still, save for the wind that thundered by.*

## VI. Bass solo and Chorus

*With bounds and leaps he led the way, behind him close she strove to stay.  
The village dogs howled piteously, on scenting travelers were nigh.  
'Twas something strange that made them howl: there was a dead man passing by!*

# Texts & Translations

---

## VII. Soprano and Tenor duet

### **Tenor**

*Fine night and clear: in times like this, rising from tombs the spectres rove,  
And in a trice are close at hand: so are you not afraid, my dear?*

### **Soprano**

*Why be afraid, for you are here! God watches and I do not fear.  
My darling, tell me, tell me now, how is your father? Does he thrive?  
And will your dear mother be glad to welcome me when I arrive?*

### **Tenor**

*You must not ask so much, my dear; now follow quickly, soon you'll know.  
Come quickly, for our time is short, and we have many miles to go!  
But what is that in your hand, my sweetheart so fair!*

### **Soprano**

*These are my precious books of prayer.*

### **Tenor**

*Throw them away, lighten your step, our time is short!  
Those prayers I dread, they're heavier far than lumps of lead!  
Come quickly now, our time is short, follow me close for you are slow!*

## VIII. Bass solo and Chorus

*Seizing her books, he threw them far: they quickly covered ten miles more.  
They went through regions mountainous, past cliffs and through deep forest dark.  
Among the willows from the cliffs resounded savage bitches bark,  
And screeching so that all could hear, an owl foretold disaster near.  
I sense disaster, screeched an owl.*

## IX. Bass solo and Chorus

*With bounds and leaps he led the way;  
Behind him close she strove to stay.  
And over briars and cruel rocks her slender white feet often trod.  
On hawthorns and on jagged flints some signs were seen of drops of blood.*

# Texts & Translations

---

## X. *Soprano and Tenor duet; Bass solo and Chorus*

### **Tenor**

*Fine night and clear; at such a time beside the living walk the dead,  
And suddenly are close to you; sweet lass, are you not filled with dread?*

### **Soprano**

*Why be afraid, for you are here; the hand of God dispels all fear.  
Pray tell me, dear one, what is the house like where you live?  
Say, is it little and clean and gay? And does the church stand very near?*

### **Tenor**

*You must not ask so much, my dear; you'll see what it is like today.  
Come quickly, for our time is short; we've far to go ere break of day.  
Upon your belt, dear, what do I see?*

### **Soprano**

*Darling, I brought my rosary.*

### **Tenor**

*That rosary of bladdernut just like a snake will you enwreath.  
Throw it away, we must make haste! Its coils will make it hard to breathe.*

### **Bass and Chorus**

*Seizing the beads these too he threw; another twenty miles they flew.*

## XI. *Bass solo and Chorus*

*Their path led over lowland now, o'er stream and river, fen and field.  
And over the ravine there shone some little lights that danced and reeled:  
A double row of nine blue lights, as if they bore a coffin by;  
While frogs, the streamlet's slimy pests, croaked out their solemn threnody.  
Still leading, he went bounding past; her step began to weaken fast.  
Like sharp-edged knives the cats-tail grass her weary legs then cut and slashed.  
And thus the green and gracious ferns with blood of hers were tinged and splashed.*

## XII. *Soprano and Tenor duet*

### **Tenor**

*Fine night and clear: at such a time people are hast'ning to their doom,  
Suddenly Death stands at your side. My sweet love, don't you fear the tomb?*



# Texts & Translations

---

## **Soprano**

*I'm not afraid, when with my love! I trust the Will of God above.  
Please will you walk more slowly, dear, just give yourself a little rest.  
My strength is failing, my legs give way, and I feel knives that stab my breast.*

## **Tenor**

*Just hurry on a little more, our goal at no great distance lies.  
The feast's prepared, the guests are there and, as a bullet swift, time flies.  
But round your neck what do I see, upon that tape, what can it be?  
O ho! That cursed cross of gold, how keen its points and edges are!  
They stab us both, so it must go; then wings like eagles you will bear.*

## **Baritone and Chorus**

*Then the cross he hurled away; soon thirty miles behind them lay.*

### **XIII. Bass solo and Chorus**

*There on a broad and open plain a lofty building they espied.  
Its windows tall were narrow too, the turret had a bell inside.*

### **XIV. Soprano recitative; Tenor solo and Chorus**

#### **Tenor**

*Ho, my sweet lassie, here we are! So, is there naught this vista shows?*

#### **Soprano**

*Oh, God above, that church perhaps? That graveyard with the tombs in rows?*

#### **Tenor**

*No church is that, 'tis my castle fine; nor tombs, but fruit trees in a line.  
Ho, my sweet lassie, look at me, leap o'er this wall so cheerfully.*

#### **Soprano**

*Oh let me be, leave me alone! How wild and terrible you've grown,  
How venomous your acrid breath, your heart is frozen like a stone!*

#### **Tenor**

*Darling, pray don't have any fear; cheerful's my nature, always gay.  
Plenty of flesh, but not with blood; all will be new and changed today.  
What have you in your bundle, dear?*

#### **Soprano**

*There are the wedding shifts I've sewn.*

#### **Tenor**

*Two are sufficient for us both, one for your bridegroom, one your own.*

# Texts & Translations

---

## **Chorus**

*He tossed the bundle with a laugh, onto a grave beyond the wall.*

## **Tenor**

*Don't be afraid, dear, look at me; now leap into the cemet'ry.*

## **Soprano**

*You always went in front of me; I followed on that evil way,  
And all that time you guided me. Show me the way again, I say!*

## **XV. Bass solo and Chorus**

*One leap and he had cleared the wall, for he no treachery had feared.  
A giant leap of thirty feet, meanwhile the maiden disappeared.  
Her clothing white was seen to gleam for just a moment as she ran;  
Her hiding place was close at hand. Thus she had tricked the evil man!  
A little building stood nearby, a low door with a bolt and slot.  
The door creaked as she pulled it to; she shut it fast, the bolt she shot.  
The room was spare and windows lacked, through chinks the moon shone fitfully.  
The room was solid as a cage, and on a plank a dead man lay.  
Oh, what an uproar could be heard, from graveyard fiends of ev'ry kind,  
Rattling and murmuring outside, this was the fearful song they whined:  
A body soon will be entombed, and woe to you whose soul is doomed!*

## **XVI. Bass solo and Chorus**

*The door resounded: bang, bang, bang; the evil man impatient grew.  
Rise up, rise up, O dead one, rise, get up, for thou must now this bolt undo.  
The dead man opened both his eyes and rubbed them when he heard the shout.  
Oh woe betide the maiden now! Once more the dead man raised his head,  
With his large dim eyes he stared straight at the maid, by then half dead.  
He moved a little, raised his head, and turning slightly, looked about.  
Sacred God! Oh help sustain me and put me not in Satan's power.  
You dead one, don't attempt to rise; may God grant peace to you this hour!  
The corpse obeyed and dropped his head. He closed his eyes and lay as dead.  
Again the knocking bang, bang, bang, he knocked more fiercely than before.  
Rise up, oh dead one, get up; unfasten thy door.*

# Texts & Translations

---

*The clamor and the dreadful din disturbed and roused the corpse once more.  
He moved a poker arm towards the fastened bolt upon the door.  
Oh save me, save me, Jesus Christ! Be merciful and hear my plea!  
You dead one, don't attempt to rise; may God grant grace to you and me!  
Immediately the dead man sank and stretched his limbs upon the plank.  
And yet a third time: bang, bang, bang; the din was more than she could stand.  
Rise up, dead one, ho, ho, ho! Hand out the live one, I command.  
Oh woe betide the maiden now! Once more the dead man raised his head,  
With his large dim eyes he stared straight at the maid, by then half dead.*

## **XVII. Soprano solo**

*Hail Virgin Mary, stand by me, with thy dear Son, pray, intercede!  
For I was wicked, yes, I was wicked then, grant me forgiveness, oh forgive!  
Mother bountiful, protect me from the powers of Hell,  
Oh protect me from the devil! I need thy help; by evil powers I am beset.  
O Virgin Mary, stand by me!*

## **XVIII. Bass solo and Chorus**

*But hark! a sound from close at hand, a village cock began to crow.  
And all the cocks from far and near joined in, and made the chorus grow.  
The dead man, having risen up, fell with a thud upon the ground.  
The evil bridegroom and the fiends had fled, and all was still around.  
When morning came all were amazed, stared as they made their way to Mass.  
A yawning grave before them lay, inside the mortuary a lass.  
And in the graveyard on each mound, fragments of wedding shifts were found.  
Maiden, you followed good advice when you appealed to God for aid.  
If you had acted differently, fearful the price you would have paid.  
Your white and graceful form would be just like the wedding shifts we see!*

# Program Notes

---

## **WILLIAMS: *From Five English Folk Songs* The Lover's Ghost**

Ralph Vaughan Williams is part of a great tradition of British composers who transcribed melodies from the vast vocal tradition of folk music, and then incorporated these tunes into their classical works. Written in 1913, ten years before his Folk Song Suite for band, *Five English Folk Songs* is a staple of the choral repertoire.

I decided to include the fourth of these folk songs because of its obvious thematic connection to *The Specter's Bride* and thought that it would serve as an interesting folksy prelude to the more operatic character of the Dvorak. Also chose to arrange a string orchestra accompaniment giving the folk tune a bit more weight and as a result a more appropriate pairing with our dramatic cantata.

—Program note by Dr. William Cutter

# Program Notes

---

## **DVOŘÁK: *The Spectre's Bride***

Beginning in the late 1870's Antonin Dvorak's music became increasingly popular on an international scale, especially in England where it kindled particularly broad interest. These circumstances led to Dvorak being commissioned to write a cantata for solo voices, chorus and orchestra for the 1885 Birmingham Festival, a highly visible cultural event in England.

The premiere of *The Spectre's Bride* was followed by an extraordinarily laudatory review emphasizing the work's national theme and impressive impact. Many critics cited Dvorak's artistic advances and affirmed his originality.

The basis for Op. 69 is *Svatebni kosile* (literally "The Bridal Gowns") from a collection entitled "A Garland of Folk Tales" by the Czech poet Karel Erben (1811-1870). Erben's ballad collection contains 13 poems, most of which present a human figure threatened by an inexplicable situation and reach a positive denouement when he or she is restored to the codex of accepted social norms – a tendency that may be regarded as a typical feature of Czech ballad poetry.

Dvorak's decision to set "*The Spectre's Bride*" reflects his obvious fondness for the themes and forms of Erben's ballads.

In composing the work, Dvorak puts great importance on the orchestra which projects the epic and dramatic story and serves as a vehicle to depict specific events. Only two numbers put emphasis on lyricism, namely, the Maiden's opening and closing prayer scenes and mark turning points in the course of the narrative, slowing its progress while provoking decisive transformations.

—Daniella Philippi, 2012

# Program Notes

---

After a somber orchestral introduction, the chorus describes the maiden kneeling in prayer as midnight approaches. She sings of her sadness since her lover left for foreign lands, and of her preparing the garments for their wedding day during the three years of his absence. The Specter appears in the form of her fiancé, and urges her to stop praying and follow him so that they may be united forever.

She collects her wedding garments and leaves with him.

Across mountain and field, through forest and glen, he leads her on a wild journey all the while asking her to “leave her prayer book, rosary, and cross” behind as these are a burden that is slowing their travel.

Before dawn they reach his “castle” which is a cemetery. He leaps the wall and calls for her to do the same....but becoming more and more wary of his intentions, she tosses over her bundle of clothes, runs into a nearby cottage, and bolts the door. On the table inside is a corpse, ready for burial. The Specter and his graveyard companion howl outside the cottage, calling upon the dead man to arise and open the door for them. Three times he stirs, and three times falls back before the maiden implores the Virgin Mary for forgiveness and protection.

A cock crows, the spirits depart, and the village comes to life. The townsfolk find the maiden, safe in the cemetery.....but “in the graveyard on each mound, fragments of the wedding gown were found.”

—Richard E. Rodda, 2012

# MIT Concert Choir

---

## Soprano

Alkistis Mavroeidi  
Beining Zhang, '21  
Christina Warren, '21  
Claire Walsh, *Staff*  
Daly Wettermark, '19  
Emma Turtleboom, '19  
Grace Chuan, '21  
Jamie Chang, '19  
Laura Treers, '18  
Misha Jamy, '16  
Olivia Koslow, '20  
Stacey Terman, '15  
YiYu Zhang, '18

## Alto

Aino Kalmbach, G  
Amber Bick, '21  
Anna Khoroshilov, '21  
Carissa Skye, '19  
Cece Chu, '21  
Daniela Ganelin, '18  
Kali Rosendo, G  
Korina Digalaki, '21  
Lani Lee, '21  
Lauren Schexnayder, '20  
Meenakshi Chakraborty, '19  
Sabrina Mazer, '19  
Sarah Curtis, '19  
Valeria Staneva, '18  
Valerie Sarge, '18

## Officers

**President:** Srinivasan Raghuraman

**Vice President:** Sabrina Mazer

**Treasurer and Librarian:** Carissa Skye

**Social Chair:** Grace Chuan

**Publicity Chairs:** Laura Treers and Adela Zhang

**Webmaster and Historian:** Anders Kaseorg

## Tenor

Aaron Lytle, '18  
Abdurrahman Akkas, '18  
Brandon Avila, '16  
Chien-Hsun Chang, '18  
Ian Clester, '19  
Jonah Butler, '18  
Justin Mazzola Paluska, '13  
Mariah Savoie, '18  
Michael Chien, G  
Sammy Luo, '18  
Srinivasan Raghuraman, G  
Thomas Varner, '19

## Bass

Alexander Boccon-Gibod, '21  
Anders Kaseorg, G  
Andrew Adams, '18  
Bojan Serafimov, '18  
Henry Hu, '21  
Luke Arend, *Staff*  
Matthew Love, '21  
Max Murin, '18  
Michael Kural, '20  
Simon Grosse-Holz, G  
Xavier Soriano, G

# Orchestra

---

## **Violin I**

Nivedita Sarnath, *concertmaster*  
Eric Mrugala  
Zhiyue You  
Carlo Mauricio  
Jesus Saenz  
Beatriz Guzman

## **Violin II**

Peter Jarvis  
Caroline Leguia  
Alistair Watson  
Nikole Stoica  
Maria Gorkun  
Kenneth Mok

## **Viola**

Bryan Tyler  
Cassie Sulbaran  
Christopher Nunn  
Vanessa Buttolph  
Josh Wareham  
Christian Hoschek

## **Cello**

Thomas Rodman  
Hannah MacLeod  
Miguel Vasquez  
Lisa Yasui

## **Bass**

Yizhen Wang  
Justin Cheesman

## **Flute**

Agita Cerusa  
Joshua Carter

## **Oboe**

Alessandro Cirafici  
Daniel Calahorra Oliart

## **Clarinet**

Sophie Kass  
David Angelo

## **Bassoon**

Nathaniel Edison  
Liam Cunningham

## **Horn**

Katie Mason  
Adam Krings  
Sarah Gagnon  
Joe Scriva

## **Trumpet**

Matthew Nishida  
Laura Bibbs

## **Trombone**

Joshua Thomas Urlik  
Kris Leslie

## **Bass Trombone**

Chris Beaudry

## **Tuba**

Samuel Boswell

## **Timpani**

Simone Ovsey

## **Percussion**

Daniel Pooley  
Bryce Leafman

## **Harp**

Nora Kelsall



# Bios

---

**John OLIVER**—was the Director of Choral Programs at MIT from 1969 to 1996, where he was lecturer and then senior lecturer in music. While at MIT, he conducted the MIT Glee Club, Choral Society, Chamber Chorus, and Concert Choir. During his tenure, the choral program



flourished with performances of virtually all of the major works of the choral/orchestral repertoire as well as world premieres of MIT faculty and Boston area composers. John truly appreciated the intellect and curiosity of MIT students and took every opportunity to challenge his young singers with the highest quality repertoire. He expected the same level of excellence and dedication from his college singers as he did from his superb symphony chorus known as the Tanglewood Festival Chorus, the official chorus of the Boston Symphony Orchestra.

As conductor of the Tanglewood Festival Chorus, John prepared over 200 works for chorus and orchestra, including some that were recorded for commercial release with conductors Seiji Ozawa, Leonard Bernstein, Bernard Haitink, James Levine, Keith Lockhart and John Williams. The Tanglewood Festival Chorus made regular appearances with the Boston Symphony Orchestra at Symphony Hall, Tanglewood, Carnegie Hall, and on tour in Europe and the Far East, as well as with visiting orchestras and as a solo ensemble. He was awarded the BSO's Tanglewood Medal when he stepped down in 2015 and received the newly created lifetime title of Founder and Conductor Laureate of the TFC. In 2016 and 2017, he held the Tanglewood Music Center's Donald and Laurie Peck Master Teacher Chair.

A memorial concert in honor of Mr. Oliver is being planned for October 2018 where we hope to feature guest singers who sang during John's tenure as well as current MIT student vocalists.

# Bios

---

**Dr. William CUTTER, conductor**—is Director of Choral Programs at the Massachusetts Institute of Technology where he is conductor of the M.I.T. Concert Choir and Chamber Chorus. A member of the conducting and theory faculty and former Director of Choral Studies at the Boston Conservatory, he currently teaches graduate conducting, harmony and ear training, and is Artistic Director of the Boston Conservatory Summer Vocal/Choral Intensive. 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.

As assistant to Maestro John Oliver for the Tanglewood Festival Chorus, he has prepared choruses for John Williams and Keith Lockhart and the Boston Pops.

With degrees in composition, Cutter maintains an active career as a composer with recent performances by the Boston Pops who premiered his Christmas fanfare for chorus and orchestra, “Sing Noel” (2015) and the MIT

orchestra and chorus which premiered his “a blessed unrest” in April of 2016. He has had other commissions and premieres by The Chatham Chorale, 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

# Bios

---

Singers Recital Series and has been a recitalist on the M.I.T. faculty performance series.

**Yukiko OBA, piano**—has performed extensively as an accompanist for recitals, choruses, master classes, and composers' projects. Ms. Oba is a graduate of Kunitachi College of Music in Tokyo. She began playing piano at the age of six in her native Japan. She has been a member of the accompanying staff at Boston Conservatory since 1996 and has performed with many acclaimed Boston area singers including soprano Elisabeth Phinney and baritones Victor Jannett and Robert Honeysucker. This past season Ms. Oba was privileged to accompany master classes by Christine Brewer, Dawn Upshaw, Thomas Hampson, and Kirstin Chávez among others. She resides in Weymouth, MA with her daughter and husband, with whom she frequently plays piano for four hands pieces. In her free time she enjoys running—particularly marathons.

**Jodie-Marie FERNANDES, soprano**—is a devoted learner

and performer of music. An alumna of MIT, she regularly performs as a soloist with the MIT concert choir, most recently in Brahms' German Requiem, Handel's Messiah, Poulenc's Stabat Mater and Mozart's/ Süßmayer's Requiem. She previously performed the Mozart Requiem with Exultate Chorus and Orchestra in Minnesota where she was also a soloist and section leader at the National Shrine to and Cathedral of St. Paul. She has continued to give private recital performances, most recently as part of the recital series "Through the Looking Glass" which features free chamber music performances in and around the Boston area in the spring and fall. Jodie's recital appearances often include miniature informal lectures about the content of the program, which she considers essential to fulfilling the duty of the performer, that of providing a truly meaningful experience for audience members. An avid lover of Bach's music, Ms. Fernandes joined the renowned and highly selective Bachakademie Stuttgart in 2014, performing the six Bach motets, occasionally as

# Bios

---

a soloist, with the JSB Ensemble and Orchestra in Germany and Tunisia. While a student at MIT, she maintained an active singing schedule as a soprano soloist with the MIT Concert Choir, performing the Mass in C by Beethoven, Mass in G minor by Vaughan Williams, and Mass in B-flat by Haydn, among others.

Jodie has always been passionate about promoting the benefits of the arts in society and in people's lives, volunteering as the Associate Business Director for the Twin City Voice Academy, a non-profit which provides opportunities for professional coachings, master classes, and public performances to pre-professional singers. Additionally, she has performed an advisory role for the chamber group, Radius Ensemble, during strategic planning exercises. She has now begun to pursue a professional career in the arts as the Manager of Data Analysis at the Museum of Fine Arts Boston. Jodie holds a Bachelor of Science degree in electrical engineering from MIT and a Graduate Performance Diploma in vocal performance

from Longy School of Music in Cambridge, MA.

**William HITE, tenor**—his reputation as an engaging and expressive artist has led to appearances with the Boston Symphony Orchestra, the Philadelphia Symphony Orchestra, Dresdner Philharmonie, American Symphony Orchestra, the Charlotte Symphony, the Evansville Philharmonic, the Buffalo Philharmonic, Boston Baroque, Tafelmusik, Philharmonia Baroque, the Washington Bach Consort, New York City Ballet, the Mark Morris Dance Group and Emmanuel Music, under the direction of Bernard Haitink, Seiji Ozawa, James Levine, Rafael Frübeck de Burgos, Nicholas McGegan, Jane Glover, Robert Spano, Grant Llewellyn, Gil Rose, Leon Botstein, John Harbison, Julian Wachner and Peter Schreier.

Mr. Hite's upcoming and recent engagements include the title role in the premier of Eric Sawyer's opera *The Scarlet Professor*, *Messiah* with the Charlotte Symphony, *Gluck's Ezio* with *Odyssey*

# Bios

---

Opera, Mozart's Apollo et Hyan-cithus with Emmanuel Music, the evangelist in Bach's St. Matthew Passion with the Buffalo Philharmonic, Elijah with the Evansville Philharmonic Orchestra, Creation with the Champagne-Urbana Symphony Orchestra, Britten's WarRequiem at Symphony Hall in Boston, the title roles in Handel's Jephtha and Judas Maccabaeus with the New Haven Chorale, Britten's Serenade with the Orquesta Sinfónica de Xalapa (Mexico) and Britten's Nocturne with the Fairfax Symphony Orchestra.

The tenor's operatic credits include the title roles in The Rake's Progress, Acis and Galatea, and Il ritorno d'Ulisse in patria. Mr. Hite has sung in world premieres of operas by Theodore Antoniou, Ellen Ruehr, Lew Spratlan, Scott Wheeler and Eric Sawyer. He is Senior Lecturer II in Voice at the University of Massachusetts in Amherst.

Please visit  
[www.williamhitetenor.com](http://www.williamhitetenor.com).

**David TINERVIA, baritone**—has performed as a soloist throughout the United States and Canada. Recently, he sang the world premiere of Nina C. Young's " Out of whose womb came the ice " with the American Composer's Orchestra, receiving acclamation in The New York Times "This Week's 8 Best Classical Music Moment's." In 2016, he became a winner of the Boston District Metropolitan Opera National Council Auditions.

A two-time fellow of the Tanglewood Music Center, Mr. Tinervia made his debut as The Traveler in Curlew River in collaboration with the Mark Morris Dance Group. Since then, he has sung a wide variety of early, contemporary and operatic repertoire with many of the region's finest ensembles, including Boston's Handel + Haydn Society, Emmanuel Music, Arcadia Players, Music at Marsh Chapel, Ballet Opera Pantomime in Montreal, the Kingston Symphony Orchestra and Ensemble Caprice. This year, Mr. Tinervia also serves as a

# Bios

---

2017-2018 Lorraine Hunt-Lieber-  
son Fellow with  
Emmanuel Music. Mr. Tinervia  
holds bachelor and master's  
degrees from McGill University in  
Montreal. While

committed to his career in mu-  
sic, he is also currently pursuing  
studies in  
premedical science at  
Harvard University.

# Thank You

---

William Cutter and the MIT Concert Choir would like to thank the following people and organizations for their contributions and support: Livia Racz (Czech Coach), Meredith Sibley and the MIT Campus Activities Complex; Kalina Schloneger of the MIT Events Office; the Department of Music and Theater Arts; Victor Belanger and Srinivasan Raghuraman.

