

**MIT Concert Choir  
celebrates**

# **Beethoven's 250th Birthday**

**William Cutter, conductor**

**Yukiko Oba, rehearsal pianist**

**David Deveau, piano soloist**



**Friday, November 15, 2019  
Kresge Auditorium  
8:00 p.m.**

# Program

Ludwig van Beethoven turns 250  
1770-1827

## Choral Fantasia, Op. 80

*David Deveau, pianist*

*Solo Ensemble:*

*Allison Hamilos, Tommie Reerink, Claire Walsh,*

*Arlene Godfreey-Igwe - sopranos*

*Emily Hsiao, Cece Chu - altos*

*Hung-Hsun Yu, Srinivasan Raghuraman, Di Zha, Alexander Tsao - tenors*

*Max Williamson, Henry Hu - basses*

BRIEF PAUSE

## Mass in C major, Op. 86

- I. Kyrie
- II. Gloria
- III. Credo
- IV. Sanctus / Benedictus
- V. Agnus Dei

*Solo quartets*

*Arlene Godfreey-Igwe, soprano*      *Claire Walsh, soprano*

*Cece Chu, alto*                              *Lani Lee, alto*

*Di Zha, tenor*                                *Srinivasan Raghuraman, tenor*

*Peter Bryan, bass*                              *Henry Hu, bass*

BRIEF PAUSE

## Elegischer Gesang, Op. 118

*Join us for birthday cake in the lobby following the concert!*

# Program Notes and Translations

## CHORAL FANTASY

Solo ensemble:

Radiant chords of music's splendor echoing life's most joyous tune,  
Like the growth of springtime flowers lifts our hearts' eternal bloom.

Peace and joy in soothing union, like the ocean's billowing spray  
What had earlier seemed unfriendly, now unites in peaceful play.

Full chorus:

When the strength of music's magic joins the word's consuming might  
What springs forth is all-embracing turning dark and storm to light.

Outer stillness, inner rapture for the fortunate prevail  
Yet the arts, like springtime sunshine bring forth light throughout the  
world.

When the heart's enraptured goodness blooms forth new and fair again,  
Then this spirit reaches skyward, with a heavenly "Amen".

Take these gifts of art, kind spirits: there's no great gift you'll find;  
For when love and strength are wedded Heaven praises Humankind.

trans. Christian Kuffner

After receiving permission to use the Theater an der Wein for a benefit concert that would benefit the composer financially, Beethoven took the opportunity to reveal to the world some of his latest compositions including his Fourth Piano Concerto, the Fifth and Sixth symphonies, a concert aria, several movements of his Mass in C major and if this weren't enough to exhaust this audience, he decided to compose a "rousing finale" which we now know of as the Choral Fantasy.

The text was by a local poet and was set to fit a tune of a previously composed unpublished song called "Gegenliebe" (Required love).

The formal design of the Fantasy is a sort of an ad hoc beginning with an extended piano solo followed by various orchestral instrument combinations entering bit by bit and concluding with a rapturous choral coda.

Some suggest that the piano soloist perhaps represents the spirit of the music itself. It begins with massive minor chords moving up and down the keyboard, followed by music that is quasi-improvisational eventually entering into a dialogue with the orchestra.

Finally a semi-chorus of singers followed by full chorus sing a text whose key idea is the marriage of “love” and “strength”: through whose union in art “the favor of the gods rewards mankind.”

Often considered a model for the more substantial finale of the Ninth symphony, both works clearly demonstrate the composer’s dream of uniting us all through the power of the arts.

## MASS IN C MAJOR

### I. Kyrie

Lord, have mercy, Christ have mercy, Lord have mercy.

### II. Gloria

Glory to God in the highest and peace to his people on earth.  
Lord God, heavenly King, almighty God and Father,  
We worship you, we give you thanks, we praise you for your  
glory.

Lord Jesus Christ, only Son of the Father.

Lord God, Lamb of God, you take away the sin of the world:

Have mercy on us; you are seated at the right hand of the Father.

Receive our prayer.

For you alone are the Holy One, you alone are the Lord,

You alone are the Most High, Jesus Christ, with the Holy Spirit,

In the glory of God the Father. Amen

### III. Credo

I believe in one God, the Father almighty maker of heaven and  
earth,

And of all things visible and invisible. And in one Lord, Jesus  
Christ,

Only begotten Son of God, begotten of his Father before all  
worlds.

God of God, light of light, true God of true Gods, begotten, not  
made,

Being of one substance with the Father by whom all things were  
made. Who for us men and for our salvation came down from  
heaven

and was incarnate by the Holy Ghost of the Virgin Mary  
And was made man.

And was crucified also for us under Pontius Pilate:

Suffered and was buried.

And the third day He rose again according to the scriptures.

And ascended into heaven, and sits at the right hand of the  
Father

And He shall come again with glory to judge the living and the  
dead.

His kingdom shall have no end.  
And I believe in the Holy Spirit, Lord and giver of Life:  
Who proceeds from the Father and the Son, who with the Father  
And the Son together is worshipped and glorified and who  
Spoke through the prophets.  
And in one holy catholic and apostolic church.  
I acknowledge one baptism for the forgiveness of sins  
And I look for the resurrection of the dead  
And the life of the world to come. Amen.

IV. Sanctus / Benedictus

Holy, holy, Lord God of hosts  
`Heaven and earth are full of your glory  
Hosanna in the highest

Blessed is He who comes in the name of the Lord  
Hosanna in the highest.

V. Agnus Dei

Lamb of God who takes away the sins of the world  
Have mercy on us  
Lamb of God who takes away the sins of the world  
Grant us peace.

trans. Steve Newman

In 1807, when Beethoven wrote his Mass in C Major, Europe had been embroiled in war for eleven years, with Napoleon determined to put the Austro-Hungarian Empire to the sword, which was not good news for Prince Nikolaus Esterhazy II, the richest man in Hungary. He was also a great patron of the arts who had commissioned the mass from Beethoven. As the year progressed he may have felt that it should have been a Requiem Mass for the Austro-Hungarian Empire itself.

Beethoven was not prepared to allow his music to be prescribed by the ancien regime personified in Esterhazy. The thirty-seven year old composer was therefore determined to write a mass that was both prayer and protest, and as Frederick J. Crowest wrote in the 19th century:

“Here again he is that ‘law unto himself’ which was a marked characteristic of his personality. He eschews conventional church garb and practice, and writes what he himself submits to be mass music. His religious mood is no blind service to ecclesiastical tone.”

Beethoven’s search for a fresh and direct sacred style still shows the influence of his friend and teacher Franz Joseph Haydn, especially in

honoring the formal conventions of Mass compositions used by Haydn. However, Beethoven's music ended up sounding surprisingly gentle, devotional and ceremonial, far from the drama and brilliance of the high-Beethovenian style. Often, the choir sings in block harmonies, the orchestra is subdued and the music is full of exquisite subtleties that require a loving and nuanced performance.

Steve Newman Writer / Jan Swafford

## ELEGISCHER GESANG

Gently as you lived, you are brought to an end.

Too holy for the pain.

No eye weeps when the heavenly spirit returns home.

Composed in 1814, and published in 1824, *Elegischer Gesang* is based on a text by the poet and dramatist Ignaz Franz Castelli (1781-1862). Beethoven wrote this brief work for four voices and string quartet; this performance, for chorus and string orchestra, adds double basses to the sonority.

Few of us would assume that a landlord could inspire abiding affection, but in remembrance of the "transfigured" wife of his beloved landlord Baron Johann von Pasqualati, Beethoven composed a miraculous, endearing work that uncovers his heart as fully as some of his more ambitious music. *Elegischer Gesang* springs from a fertile time for Beethoven—1814 was the year he revised *Fidelio*—and the music strives for more than its humble dimensions suggest.

The key is E major, a transcendent one for composers from Bach (*Cantata BWV 8*) to Bruckner (*Symphony No. 7*), and one that Beethoven reserved for otherworldly, contemplative moments—the slow movement of his C minor Piano Concerto, the op. 109 Piano Sonata, and this gentle embrace of a lost friend. The strings patiently spin out two searching phrases that resist settling until the singers enter, their hymn full of hesitation. The expression begins to sustain and then expands dramatically ("für den Schmerz!"), rising to a precipice, and the music could be on the verge of returning to the home key. But Beethoven, choosing a much more unexpected resolution of the unstable harmony ("Schmerz"), plunges the music into darkness (D minor), a lonely fugal section. After using A major ("himmlischen") to pull out of its gloom, this section winds toward the dominant of E major and, once reached, suspends for an uncommonly long stretch, both reaching for and refusing to return home. When it does nestle back into E major, the clouds have begun to fade, but not all is settled. As the energy wanes, the voices—like the strings at the beginning—enter in ascending

order, now very still and reluctant to end. When they do touch on the resolution, the strings answer with a sigh that evades finality, and the music dissolves.

Many compositions this brief can sound tossed off or merely attractive. Nothing in the *Elegischer Gesang* is casual, however: every detail is beautifully etched, each phrase fresh, and the arch satisfyingly gauged. If this unassuming piece were the only evidence of any composer's music, we would know that someone of refined skill, powerful intellect, and deep feeling had composed it.

David Hoose

## Biographies

**Alexander Tsao**, bass, is a sophomore who is studying Mechanical Engineering. He has past experience in playing the piano, but has had no formal vocal training. This is his first semester singing bass in the MIT Concert Choir.

**Allison Hamilos**, soprano, is an MD/PhD candidate in the Harvard-MIT Program in Health Science and Technology. She has performed as a soloist with the MIT Concert Choir since 2018 and is a 2019-2020 Emerson Vocal Scholar. She played the role of Tamar in the 2019 workshop production of *Judith*, a new opera. She has also performed with the MIT Chamber Chorus, MIT Musical Theater Guild, and was the leader of HMS Heartbeats A'Cappella from 2012-2013.

**Arlene Godfrey-Igwe**, soprano, is a sophomore from Dallas, TX majoring in Mathematics with Computer Science. This will be their second time singing with the MIT Concert Choir. They have sung in various ensembles since the sixth grade and performed with the MIT Concert Choir for the first time last semester.

**Claire Walsh**, soprano, is a Senior Policy Manager at the Abdul Latif Jameel Poverty Action Lab (J-PAL), a research center in MIT's Economics Department. Claire has performed with the MIT Concert Choir since 2013 and also sings with MIT's Vocal Jazz Ensemble. She previously sang with the Tufts Concert Choir, the Vassar College Women's Chorus, and the Vassar College Jazz Ensemble.

**Cece Chu**, alto, is a junior studying Electrical Engineering and Computer Science. Having played the piano and violin for many years before college, she rediscovered her love of music after joining the MIT Concert Choir her freshman spring at MIT. This is Cece's fourth semester in the MIT Concert Choir and her first in the MIT Chamber Chorus, and she feels extremely fortunate to sing with this group of amazing performers and people. As Dr. Cutter says, "It's so rare that MIT students get to get together and make something beautiful!"

**Di Zha**, tenor, is a student in the MBA program (Class of 2021). He spent 7 years with the Tsinghua University Student Choir and conducted the SEM Choir for six years. He also founded the Semotion A'Cappella Group in the year 2012. He has received classical piano training from the age of 4 and vocal training from the age of 6. He has also composed, recorded and released a pop music album. He has been a part of over 100 concert performances - choral, bel canto, musical theater and pop music.

**Emily Hsiao**, soprano, is a dual-degree student pursuing her MBA at MIT's Sloan School of Management and MPA/ID at Harvard Kennedy School (Class of 2020). She began her vocal studies at the age of 12 in her hometown of Ann Arbor, MI, after studying piano from age 3 and violin from age 6. Her favorite memories of childhood come from participating in Huron High School's A Cappella and Chamber Choirs, Symphony Orchestra, and productions of Singin' in the Rain and Les Miserables. In 2006, her choir won the Gold at the Verona Choral Competition during their international tour. At the University of Pennsylvania, where she did her undergraduate studies, she continued studying voice and participating in choir. In 2013, she spent a summer studying as an Emerging Artist in Oberlin Conservatory's Italy program, where she sang Susana in scenes from Le Nozze di Figaro under the direction of Andrew Altenbach. Her principal teachers include Jenifer Hartley, Lynda Berg, Bonnie Hoke, Yoko Hadama, Sonja Tengblad, and her current teacher, Katherine Fuller. She greatly appreciates the opportunity to participate in music at MIT: singing in the MIT Concert Choir, studying as an Emerson Scholar, and moonlighting as a singer in MIT's MBA rock band, the Rolling Sloans.

**Hung-Hsun Yu**, tenor, is a junior studying math with computer science with a minor in music. This is his second semester singing in the MIT Concert Choir. He also studies composition and enjoys playing the piano and reading figured bass. He is proud to be an international student from Taiwan.

**Henry Hu**, bass, is a junior studying Course 6-3 (Computer Science) at MIT. Henry has sung with the MIT Concert Choir for all 5 of his semesters, and this semester has also joined the Chamber Chorus. His previous solos with the MIT Concert Choir group include Cutter's "Love Poem for Ostara". Henry also enjoys attending classes taught by Srimi.

**Lani Lee**, alto, is a junior majoring in Mechanical Engineering and minoring in Music. This is her fourth semester with the MIT Concert Choir, where she serves as Publicity Chair and the Alto Section Leader. She has performed with the MIT Concert Choir as a soloist in the "Gloria" concert in 2018. In addition to choral music, she is interested in musical theatre, and has performed as an instrumentalist in the orchestra of many musicals on campus.

**Max Williamson**, bass, is a sophomore studying computer science and public policy. Hailing from Wilmington, Delaware, he began singing as



early as he can remember, eventually getting involved in musical theater before finding his footing in choral music. In high school, Max sang in a variety of choirs, most notably as a four-year member of the Delaware All-State Senior Chorus, where he ranked second in the state his senior year. His favorite choral memory is singing for former Vice President Joe Biden at a charity dinner in 2018. Now in his second semester of the MIT Concert Choir, Max is excited to continue to pursue his passion for music with such an amazing group.

**Peter Bryan**, bass, is a first-year Ph.D. student in Electrical Engineering. Peter is originally from Portland, OR, and has enjoyed singing in choirs since high school, in the Westview High School Concert Choir and the Pacific Youth Choir. Throughout his undergraduate studies at Stanford University he sang with the Memorial Church Choir, and studied voice with Dr. Gregory Wait.

**Srinivasan Raghuraman**, tenor, is a fifth-year graduate student in Computer Science at CSAIL. He has been singing with the MIT Concert Choir for eight semesters and the MIT Chamber Chorus for six, performing as Candide in MIT Chamber Chorus' production of Candide in Fall 2018, a soloist in Bach's G minor mass, Bach's Cantata 191, Brahms' Liebeslieder, Cutter's Spring Rituals, Vaughan Williams' Serenade to Music, Britten's Chormaster's Burial (Winter Words), Rachmaninoff's Harvest of Sorrow, and more. He is also an Emerson Voice Scholar since the Fall of 2017 and is pursuing training in western classical voice under Kerry Deal. Outside of MIT, he has sung in the chorus for the Odyssey Opera's production of Maid of Orleans (Tchaikovsky) in September 2017, Queen of Sheba (Gounod) in September 2018 and Henry VIII (Saint-Saëns) in September 2019, Boston Pops and the VCI program at the Boston Conservatory in the summer of 2017. He also participated in the Opera Viva program held in Verona, Italy in Summer 2019 where he performed scenes from Mozart's *Così fan tutte* and *Don Giovanni*. Srimi is a professional Carnatic vocalist (a form of classical music in India) for the past decade and a half. He also plays the Veena (an Indian stringed instrument) and the piano, and enjoys composing music in his spare time.

**Tommie Reerink**, soprano, (Class of 2022) has participated in the MIT Chamber Chorus and MIT Concert Choir as a soprano since the fall of her freshman year at MIT. This year, she became involved in the Emerson program for classical voice. Tommie participated in MIT Chamber Chorus' production of Candide and performed Vivaldi's duet 'Laudamus Te' in the fall of 2018 with the MIT Concert Choir. In the spring of 2018, she performed Brahms' Liebeslieder duet "Wie des Abends Schöne Röte" for the MIT Concert Choir. Tommie is majoring in mathematics and minoring in music, and expects to graduate in the spring of 2021.

**Dr. William Cutter (Music Director)**

Dr. William Cutter is Director of Choral Programs at the Massachusetts Institute of Technology where he conducts the MIT Concert Choir and

Chamber Chorus. He currently teaches harmony and ear training at Boston Conservatory and is Artistic Director of the Boston Conservatory Summer Vocal/Choral Intensive. He has previously held academic posts at the Boston University School for the Arts, the University of Lowell, the Walnut Hill School for the Arts, and the North Carolina Summer Institute of Choral Art. He is in demand as a guest conductor and adjudicator throughout the United States and Canada.

He has served as music director and conductor of the Brookline Chorus, Chorus Master and Associate Conductor of the Boston Lyric Opera Company from 2002-2007, conductor of the Boston University Young Artists Chorus of the Tanglewood Institute, music director and conductor of the Opera Laboratory Theater Company, as well as founder and music director of the vocal chamber ensemble CANTO. As assistant to Maestro John Oliver for the Tanglewood Festival Chorus from 1993 to 2017, Cutter served as rehearsal conductor or chorus master for various programs of both the Boston Symphony and the Boston Pops. He has served as chorus master for productions by the Boston Symphony, the Boston Pops, and the Montreal Symphony Chorus.

Other guest conducting appearances include The Walnut Hill School for the Arts (2016-2017), Massachusetts Intercollegiate Choral Festival (2015, 2016), North Carolina Summer Institute of Choral Art (2014), New England Conservatory Chamber Singers (2007), Chorus Pro Musica in Boston (2010), and the Boston Choral Ensemble (2011).

With advanced degrees in composition, Cutter maintains an active career as a composer. Recent premieres include "Ocean Blues" for chorus and alto saxophone (2018) by the Mansfield University Chamber Singers and "Sing Noel" for chorus and orchestra (2015) with The Boston Pops. 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 New World Chorale in Boston, Melodious Accord of New York City, and Opera Omaha. His primary composition teachers included Pulitzer Prize winning composers David del Tredici and Bernard Rands.

As a professional tenor, he has sung with the premiere vocal ensembles in Boston, including the Handel and Haydn Society, Cantata Singers, Boston Baroque, Emmanuel Music, and the Harvard Glee Club. He has been a featured soloist on the Cantata Singers Recital Series and the MIT faculty recital series.

### **Yukiko Oba**

Pianist and assistant conductor Yukiko Oba 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 at Berklee since 1996 and has performed with many acclaimed Boston area singers. As a professional accompanist, she has been the pianist and assistant conductor of the MIT concert choir since the fall of 2016. She has worked with the Worcester Schubertiad and has worked with the Metropolitan Opera Guild for several years. Most recently, she performed Nico Muhly's pieces for countertenor with the Beth Morrison Project at the Isabella Stewart Gardner Museum. Ms. Oba resides in Weymouth, MA with her daughter and husband whom she frequently plays piano for four hand pieces.

### **David Deveau**

Pianist David Deveau has enjoyed an international career as soloist and chamber musician for over four decades. He has appeared as soloist with major US orchestras including the Boston Symphony Orchestra, the San Francisco, Pittsburgh, St. Louis, Minnesota, Houston, Miami and Portland symphony orchestras, as well as with many regional orchestras around the country. Here in Boston, Mr. Deveau has appeared with the Boston Pops on over three dozen occasions, and has been a soloist with the Civic Symphony, Boston Philharmonic, New England Philharmonic, Handel and Haydn Society, Pro Arte Chamber Orchestra, Indian Hill Orchestra and Newton Symphony. Noted conductors with whom he has performed include Bernard Haitink, Herbert Blomstedt, Oliver Knussen, Carl St. Clair and John Williams.

As a recitalist, Mr. Deveau made his acclaimed New York City debut at Alice Tully Hall in 1982, and has since performed in New York at Carnegie Hall, the Metropolitan Museum of Art, Town Hall, Merkin Concert Hall and the Whitney Museum. Around the nation, he has performed at Benaroya Hall in Seattle, Herbst Theater in San Francisco, Carnegie Music Hall in Pittsburgh, at the la Jolla Music Society, and the Phillips Collection series in Washington DC, and at myriad smaller series and venues across North America. He has toured Canada, the UK., Europe and Asia, where he performed in Shanghai, Beijing, and Qingdao in 2005 and 2010. He made a tour of Taiwan in 2012 and of Japan in 2015. In chamber music, David Deveau enjoys an especially busy career. He was Artistic Director of the Rockport Chamber Music Festival for 22 years (1995-2017) and under his leadership, the Festival grew to become a year-round internationally acclaimed presenting organization, Rockport Music, and built the Shalin Liu Performance Center, a critically heralded oceanfront chamber music hall of 330 seats. He has been in demand at festivals here and abroad, and has performed at Tanglewood, Wolf Trap, Caramoor, the Mainly Mozart Festival in San Diego, Strings Festival in Steamboat Springs, Colorado and the Seattle Chamber Music Festival, Ravel Academie in France and Prussia Cove in the UK. Locally, Mr. Deveau is a regular guest with the Boston Symphony Chamber Players at Jordan Hall. He has collaborated with the St. Lawrence, Brentano, Shanghai, Borromeo and Muir string quartets, and with members of the Juilliard, Orion and Parker quartets.

David Deveau is a Steinway Artist, and records for the Steinway label, with recordings of music of Beethoven, Mozart, and Harbison (2018), and Wagner, Liszt and Brahms (2015). Both releases received rave reviews in *Gramophone* Magazine, as well as reviews in the *New York Times*, *The Boston Globe* and other publications. He has also recorded music for violin and piano by Schubert with Andres Cardenes, and solo music of Peter Child. Mr. Deveau has served on the MIT music faculty since 1988, as Lecturer from 1988-95, and as Senior Lecturer since 1995. He has taught chamber music and mentored scores of gifted pianists, several of whom have appeared as soloists with the Boston Pops on Tech Night at Pops.

## Special Thanks

To the Events Office: Michelle Carmichael, Tom Amos, Andrew Wilds, William Grueb, Claudia Forero-Sloan, David Stevens, Alexa Torres and Kathleen Cafferty.

# MIT Concert Choir

## SOPRANOS

Alkisti Mavroeidi  
Allison Hamilos  
Arlene Godfrey-Igwe  
Claire Walsh  
Emily Hsiao  
Gefei Dang  
Stacey Terman  
Tommie Reerink  
YiYu Zhang

## ALTOS

Cece Chu  
Christina Cabana  
Flora Klise  
Freya Edholm  
Katie Henshaw  
Lani Lee  
Midori Zhou  
Sasha Galitsyna  
Sophie Mori  
Tianyuan Zheng  
Wenzer Qin

## TENORS

Sanghyun Im  
Brian Lee  
Chenkai Mao  
Justin Mazzola Paluska  
Ignacio Perez Bedoya  
Oron Propp  
Srinivasan Raghuraman  
Jake Whitton  
Adrian Wittmann  
Hung-Hsun Yu  
Di Zha

## BASSES

Carles Boix  
Peter Brian  
Simon Grosse-Holz  
Ian Hokaj  
Henry Hu  
Caleb Richardson  
Alexander Tsao  
Max Williamson  
Derrick Xiong  
Richard Yi

## Orchestra

### Violin 1

Brooks Berg  
Peyton Cook  
Thomas Hofmann  
Peter Jarvis\*  
Alexandra Stoica  
Nikole Stoica  
Lillian Tsai  
Dorisiya Yosifova

### Violin 2

Ana Diaz de Cossio\*\*  
Mariia Gorkun  
Caroline Leguia  
Tony Morales  
Greta Myatieva  
Peter Paetkau  
Jessica Tsang  
Ali Zhiyue You

### Viola

Vanessa Buttolph  
Raymond Dineen

### Rebecca Hallowell

Roselyn Hobbs\*\*  
Laura Rose Williamson

### Cello

Minjin Chung\*\*  
Tyler James  
Hannah MacLeod  
Ben Maxwell  
Janelle Sands  
Lisa Yasui

### Bass

Baylee Brown  
John Dowd

### Flute

Agita Arista  
Emma Bauman

### Oboe

David Norville  
Haley Russell

### Clarinet

Celine Ferro  
Evan Kopca

### Bassoon

Isaac Erb  
Tyler Harper

### French Horn

Katie Angielczyk  
Katie Mason

### Trumpet

Robbie Marx  
Geoff Shamu

### Timpani

Simone Ovsey

\*Concertmaster

\*\*Principal



[mta.mit.edu/events](http://mta.mit.edu/events)