



*A Joyous
Return*

 **LONGWOOD
CHORUS**

*Jeremy Faust, Music Director
Iris Chan, Assistant Conductor*

10 DEC 2021

8:30 P M, F R I D A Y

1773 Beacon St. Brookline, MA

All Saints Parish

Free Admission
Donations Appreciated

PROGRAM

Please turn off all cell phones, pagers, and other electronic devices before the concert

Jeremy Faust, *Conductor*

The Angel Gabriel Sabine Baring-Gould
(arr. Edgar Pettman)

Three Settings of: Chamber Choir
Adam lay ybownden I. Ben Parry

Olivia Hack, Megan McCurry, Rubii Tamen, *sopranos*

Iris Chan, Sarah Hindenach, Lilin Tong, *altos*

Will Buchanan, Guanghao Yu, *tenors*

Trey Hale, David Mazumder, *basses*

Full Chorus

II. Jeremy Faust

III. Boris Ord

Halcyon Days Melissa Dunphy

Iris Chan, *Conductor*

Megan McCurry & Olivia Hack, *soprano duo*

Lilin Tong, *soprano*

Missa brevis in G Wolfgang Amadeus Mozart

Megan McCurry, *soprano*

Sarah Hindenach, *alto*

Will Buchanan, *tenor*

Guanghao Yu, *bass*

Olivia Hack, *soprano*

I. Kyrie

II. Gloria

III. Credo

IV. Sanctus

*Olivia Hack, Megan McCurry,

Rubii Tamen, Marta Williams

sopranos

Iris Chan, Dorothy Curran,

Sarah Hindenach, Lilin Tong

altos

Will Buchanan, Jiunn Song,

Guanghao Yu

tenors

Trey Hale, David Mazumder

basses

V. Benedictus

(Chamber Choir) *

VI. Agnus Dei / Dona Nobis
Pacem

Irish Blessing Traditional
(arr. Graeme Langager)

ABOUT THE MUSIC

Adam lay ybounden

The original text of Adam lay ybounden (Middle English, with a modern translation below) is apparently 600 years old. Clearly it is meant as a commentary to the story of “fall of Man,” as related in the book of Genesis. But it’s an interestingly celebratory one which can almost be interpreted as subversive. The text has become a favorite for composers, especially after Benjamin Britten set it in his Ceremony of Carols (1942), in the movement entitled Deo Gracias.

But it is with Boris Ord’s setting (1957) that most choral composers associate the text. Before we hear that version, we offer two more recent musical adaptations, one by Ben Parry (of the Swingle Singers, and whose affinity for jazz can be heard here), and one by me, which I wrote as a Thank-You note to the composer Nico Muhly. (Nico had recently written a new work, for free, for the International Orange Chorale of San Francisco, an ensemble that I co-founded and directed before moving east for graduate and medical school.)

– *Jeremy Samuel Faust*

Halcyon Days

Born in Brisbane, Australia, to a Chinese mother and a Greek father, Melissa Dunphy moved to Pennsylvania in 2003 and has since been hailed as “unquestionably the city’s leading Shakespeare ingénue” by the Philadelphia Inquirer. She is an award-winning and acclaimed composer specializing in vocal, political, & theatrical music. – <https://www.melissadunphy.com/about.php>

I set out to choose a piece that would be reflective of the challenges of the pandemic and align with my goal (and the choir’s goal) of bringing living composers’ works, especially women and minority composers, to the concert stage. Dunphy’s “Halcyon Days” was commissioned for VOCES8 for their December 2020 Londo festival and is set to poetry by Jacqueline Goldfinger. Now one year later, the text itself is still meaningful as it looks back on the “dreams delayed” and challenges of the past year yet encourages us to rise up with “joy and grace.” In many ways, this piece expresses how I feel when making music in choir rehearsal. It’s a space where I can leave aside day-to-day stress and come back refreshed with a huge smile on my face. Amidst the staggered vocal entrances, there is a repeated motif of rising open fourths and open fifths. This upward motion especially accentuates the text “Rise up”. If you take a moment to close your eyes, you just might feel yourself buoyed by the music.

– *Iris Chan*

Missa Brevis in G

Wolfgang Amadeus Mozart (1756-1791) wrote his first full Mass, which we hear tonight, at the age of 12. Although known as the Missa Brevis in G Major (K.49), it sets the entire Latin Mass text (rather than omitting ordinary movements), and is unlike some other so-called “brevis” or “brief” masses. The designation therefore refers to its length, as it lasts under 20 minutes.

Mozart’s overall aesthetic and his world-famous early control of complex part writing is on display here. Each movement possesses a few brilliant touches which foreshadow the more pervasive inventiveness and cleverness of his later work. These moments, when they appear, are pure joy: the deceptive cadence by the strings at the end of the Kyrie; the soprano solos in the Gloria, both vibrant and somehow especially touching in the recap; the profoundly beautiful depiction of the crucifixion and burial of Jesus in the Credo, followed by the most memorable melody of the entire work, et in spiritum sanctum, sung by a bass soloist; an ornate string accompaniment that supports a phalanx of sound from the choir the Sanctus (a textural contrast that is, to my ear, conspicuously missing from the Sanctus which later appeared in Mozart’s draft for his notoriously unfinished Requiem, and which scholars such as Harvard’s Robert Levin have argued would have eventually been added); the gorgeous four-part vocal harmonies at the end of the all-too-short Benedictus; and a charming denouement setting of Dona Nobis Pacem after a typically forceful Agnus Dei, that practically dances off the page.

In Missa Brevis in G Major, we find a still-young Mozart learning how to transcend his art and succeeding splendidly in all the right moments.

– *Jeremy Samuel Faust*

Irish Blessing

We first started learning “Irish Blessing” in January 2020. Despite the pandemic shutting down rehearsals, we sang separately in our own homes to create a virtual recording – a performance that brought tears to many who listened. The words of this traditional Irish blessing seem perfect for the beginning of this new and, hopefully, better year. After many months, it feels especially meaningful that we can now sing this together.

– *Iris Chan*

TEXTS & TRANSLATIONS

The angel Gabriel

1. The angel Gabriel from heaven came, his wings as drifted snow, his eyes as flame. "All hail," said he, "thou lowly maiden Mary," "most highly favoured Lady," Gloria.

2. "For known a blessed Mother thou shalt be, all generations laud and honour thee." "Thy Son shall be Emmanuel, by seers foretold," "Most highly favoured Lady," Gloria.

3. Then gentle Mary meekly bowed her head, "To me be as it pleaseth God," she said. "My soul shall laud and magnify his holy Name," Most highly favoured Lady, Gloria!

4. Of her Emmanuel the Christ was born in Bethlehem all on a Christmas morn. And Christian folk throughout the world will ever say: Most highly favoured Lady. Gloria!

Adam lay ybounden

1. Adam lay ybounden,
Bounden in a bond:
Four thousand winter
Thought he not too long.

2. And all was for an apple,
An apple that he took,
As clerkès finden
Written in their book.

3. Nè had the apple taken been,
The apple taken been,
Ne had never our lady
Abeen heavenè queen.

4. Blessèd be the time
That apple taken was,
Therefore we moun singen,
Deo gracias!.

Halcyon Days

Sacred days draw near, traditions hallowed and wan,
Well-worn prayers embrace their heirs when love returns as embers.
Dreams delayed, hopes frayed in the blue nights of winter.
Daybreak dreams of reunions lost.

Rise up, tattered and torn! Rise up, barren and reborn!
Go forth in peace, bring joy to the dawn, and grace, turn your face upon us.
– Jacqueline Goldfinger

Missa Brevis in G major, KV 49

I. Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

II. Gloria

Et in terra pax hominibus bonae
voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam.

*Glory to God in the highest, and, 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.*

Domine Deus, Rex caelestis, Deus
Pater omnipotens. Domine Fili
unigenite, Jesu Christe. Domine
Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere
nobis. Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

*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.*

Quoniam tu solus Sanctus. Tu solus
Dominus. Tu solus Altissimus, Jesu
Christe. Cum Sancto Spiritu, in
gloria Dei Patris. Amen.

*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

Credo in unum Deum. Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum, Et ex Patre natum ante omnia saecula.

Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de caelis.

Et incarnatus est de Spiritu Sancto ex Maria Virgine:
Et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato:
passus, et sepultus est.

Et resurrexit tertia die, secundum scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria iudicare vivos et mortuos:
Cujus regni non erit finis.

Et in Spiritum sanctum Dominum, et vivificantem: Qui ex Patre, Filioque procedit. Qui cum Patre, et Filio simul adoratur, et conglorificatur: Qui locutus est per Prophetas.

Et unam, sanctam, catholicam et apostolicam Ecclesiam.
Confiteor unum baptismum in remissionem peccatorum.
Et expecto resurrectionem mortuorum Et vitam venturi saeculi.
Amen.

*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,
Very God of very God.
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 sitteth 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 Ghost, Lord
and giver of life:
Who proceedeth from the Father and Son.
Who with the Father and Son together is
worshipped and glorified: Who spake by
the Prophets.*

*And in one holy catholic and apostolic
church. I acknowledge one baptism for the
remission of sins.
And I look for the resurrection of the dead
And the life of the world to come.
Amen.*

IV. Sanctus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

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

V. Benedictus

Benedictus qui venit
in nomine Domini.

*Blessed is he who comes
in the name of the Lord.*

Hosanna in excelsis.

Hosanna in the highest.

VI. Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

*Lamb of God, who takes away the sins of
the world, have mercy on us.*

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

*Lamb of God, who takes away the sins of
the world, have mercy on us.*

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

*Lamb of God, who takes away the sins of
the world, grant us peace.*

Irish Blessing

May the road rise up to meet you; may the wind be always at your back.

May the sunshine warm upon your face, and the rain fall soft upon your fields

Until we meet again, my friend, until we meet again

May God hold you in the palm of His hand.

ABOUT THE LONGWOOD CHORUS

The Longwood Chorus is one of the few vocal ensembles composed of purely medical and science-related professionals in the world. Its mission is to reduce burnout, promote creativity and emotional wellness, and foster an all-inclusive community across the medical professions and allied sciences by performing high-quality choral music.

The daily challenges of medicine motivated two students at Harvard Medical School to found the group in 2017. Since beginning as a humble group of 15 highly motivated friends, the chorus now has five times that number, hosting singers of innumerable diverse backgrounds – from medical, graduate, and public health students, to researchers, clinical research coordinators, therapists, nurses, residents, and attending physicians. Staying true to its roots in the Longwood Medical Area, the Chorus also regularly performs for patients and staff in Beth Israel Deaconess Medical Center, Brigham and Women’s Hospital, and Boston Children’s Hospital.

The Chorus is proudly managed and maintained purely with time gifted by its able members. In keeping with its mission, all of the Chorus’ performances are free to the public and open to all.

JEREMY FAUST, *Music Director*



Jeremy Samuel Faust MD, MS, MA was founding artistic director of the International Orange Chorale of San Francisco (2010 ASCAP/Chorus America Award for Adventurous Programming). He served as board president and artistic advisor for Roomful of Teeth (2014 GRAMMY award for Best Classical Chamber Music Performance, and premiering

ensemble of Caroline Shaw’s Partita, recipient of the 2013 Pulitzer Prize in Music) from 2010-2020.

He has conducted the Canticum Novum Singers, the UC Davis University Chorus and Chamber singers, and sung professionally at the Grand Teton Music Festival, with the Choir of Men and Boys at St. Thomas Church in New York, and with Judith Clurman’s Essential Voices USA. Dr. Faust is an attending emergency medicine physician at Brigham & Women’s Hospital in the Division of Health Policy and Public Health, and serves on the faculty of Harvard Medical School.

IRIS CHAN, *Assistant Music Director*



A versatile pianist, harpsichordist, and organist, Iris Chan is enthusiastic about sharing the joy of music with those around her. Tonight's performance marks her conducting debut. Iris studied piano performance & music theory at the Bryn Mawr Conservatory of Music with Marcantonio Barone and earned her Bachelor of Arts from Swarthmore College, where she was the recipient of the Department of Music's James D.

Freeman Scholarship. She performed regularly as a collaborative pianist with the Swarthmore College Choirs, appeared as soloist with the Lab Orchestra, and was an active chamber musician in opera productions. Passionate about bringing live music to the community, she has organized outreach concerts at hospitals, nursing homes, and schools throughout Philadelphia and Boston. Currently, Iris is a second-year medical student at Tufts University School of Medicine. Outside of music, you can find her solving crosswords or exploring the outdoors through cycling and photography.

EXECUTIVE BOARD

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THE LONGWOOD CHORUS

(see back cover for affiliate abbreviations)

Sopranos

Amalia Hack, NICU Nurse, BIDMC
Becky Danning, PhD Student, HSPH
Carly Broadwell, Biostatistician, HSPH
Carolyn Hsu, Speech-Language Pathologist, MEE
Christine Xu, Medical Student, HMS
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Ira Kim, Research Scientist, HMS/BWH
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Laura Rock, Critical Care Attending Physician, BIDMC
Leah Kosyakovsky, Cardiology Fellow, BIDMC
Lilin Tong, Medical Student, BUSM
Marissa Wilkinson, Clinical Dietitian, BIDMC
Marta Williams, Medical Student, HMS
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Nereida Ramirez, Medical Student, HMS
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Sonya Maria Douglas, Dental Student, TUSDM
Tori Flormann, Speech-Language Pathologist, BIDMC

Altos

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Dorothy Curran, Pulmonary Fellow, BCH
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Iris Chan, Medical Student, TUSM
Maggie Beazer, Medical Student, HMS
Meghan O'Brien, Mental Health Specialist, Franciscan Children's Hospital
Melissa Calica, Medical Student, TUSM
Sarah Hindenach, Clinical Research Nurse, Gynecologic Oncology, DFCI
Zoë Gilbard, Medical Student, TUSM

Tenors

Andrew Lewis, Registered Nurse, BIDMC
Dan Horgan, Clinical Research Coordinator II, MGH
Guanghai Yu, Clinical Research Coordinator, BMC
Jiunn Song, MD/PhD Student, HMS/GSAS
Johannes Bill, Postdoctoral Fellow, HMS
Jonathan Berry, PGY-5 Hematology/Oncology, BIDMC
Justin Tedeschi, Senior Associate Scientist, Prime Medicine
Nicolas (Nico) Gort, PhD Student, GSAS/HMS
Thomas Freitag, Medical Student, HMS
Will Buchanan, Anaesthesia Resident, BWH

Basses

Alex Zhang, PhD Student, HMS
Amar Kelkar, Stem Cell Transplantation Fellow, DFCI
Amir Bitran, PhD Student, GSAS
Austin Paul, Software Engineer, Wyss Institute, Harvard University
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Steven Barbour, Science Operations Manager, Howard Hughes MI., BCH (Retired)
Trey Hale, Medical Student, HMS

ORCHESTRA

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Ji Seok Kim
Tae Shik Kim
Shirie Leng
Lisa Wong

Violas

Regina Ahn
Christine Junhui Liu

Cellos

Alex Fowler
Grant Riew

Double Bass

Isabel Lane

SPECIAL THANKS

The Longwood Chorus sends warm thanks to the staff at St. Paul's Episcopal, All Saints Parish and to the orchestra for generously donating their time to rehearse and perform with us!

Video Recording

Brian Douglas

Program Design

Sonya Maria Douglas
Dan Horgan

Concert Volunteers

Matt Reinemann, Deb Porter,
Jonathan Leitschuh, Lyd Leitschuh,
Kelly Lau, Tobias Kaiser, and
Matthew Butnaru

Special thanks to Shira Samuels-Shragg & Andrew Kim for being the most supportive, most dynamic duo of teachers! Thank you for your exceptional conducting wisdom as I learn to wave my arms and for being my Swarthmore music friends all the way from the beginning. – *Iris*

DONORS

The following list acknowledges the kind donations given to the choir in excess of \$50. Sincerest thanks to you all.

Dr. Ronald Arky
Peter Beaman and Lila McCain
Jeanine Burrell
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David Danning & Nancy Wagman
Ron and Candy Flormann
Emily Gennari
Barbara and Gregory Hack
The Horgan Family
Ga Young Lee
Emi Ling
Ruth & Mike Super
Laurie & Mark Tedeschi
Brad Wells
Jane Hsu White
And all those who asked to give anonymously

Thank you!

GIVING BACK

This season we were very thankful to be able to take a portion of the donations we received and make a contribution to a local organization doing meaningful work in Boston, through music.

We're proud to say that we have been able to contribute meaningfully to **Making Music Matters**. Below is a mission statement kindly provided by the organization.

“**Making Music Matters (MMM)** is committed to ensuring equity of access to quality Arts Education, specifically instrumental music instruction, to students in the Boston Public Schools. MMM welcomes all students. The MMM enrollment is deliberately inclusive and reflects the diverse student populations and various educational settings in each school. Students receive group instrumental lessons in clarinet, flute, trumpet, and violin during the regular school day and also offer several student performances throughout the year, both in school and in various community venues. Through student performances, **Making Music Matters** works to engage whole school communities, create multi-school collaborations, promote communication and cooperation among administrators, inspire teaching and learning, involve and connect parents/guardians and homes, and to link schools across the District to their neighborhoods and to the larger community.

Most importantly, **Making Music Matters** brings the gift of music to our students. For many of our children, MMM's in-school instrumental program is the only opportunity they will have to learn to play a musical instrument. Learning to play an instrument can alter a student's entire school and educational experience. MMM is pledged to provide a vibrant arts experience in our schools and to encourage a life-long love of music in all of our students.”

OUR AFFILIATIONS

BCH: Boston Children's Hospital
BIDMC: Beth Israel Deaconess Medical Center
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BMC: Boston Medical Center
BUSM: Boston University School of Medicine
BWH: Brigham and Women's Hospital
DFCI: Dana-Farber Cancer Institute
GSAS: Harvard Graduate School of Arts and Sciences
HHMI: Howard Hughes Medical Institute
HMS: Harvard Medical School
HSPH: Harvard T.H. Chan School of Public Health
MEE: Massachusetts Eye and Ear
TUSM: Tufts University School of Medicine
TUSDM: Tufts University School of Dental Medicine

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The Longwood Chorus is a 501c(3) non-profit organization. If you would like to support our mission, we gratefully accept tax-deductible donations in any amount. Contributors will be acknowledged in our concert programs

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JOIN US!

Rehearsals take place on Tuesdays, ~7-9 PM in the Longwood Area. For auditions, please email thelongwoodchorus@gmail.com or fill out our form on [longwoodchorus.org](https://www.longwoodchorus.org).



Get in touch with us
thelongwoodchorus@gmail.com

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