

# FAURÉ REQUIEM

FLY AWAY I, GOD IS GONE UP, AND OTHER WORKS



 **LONGWOOD**  
CHORUS

Jeremy Faust, music director  
Iris Chan, organ

7 DEC 2019, 7:30PM  
All Saints Parish, Brookline

Free Admission - All Are Welcome - Donations Appreciated

[longwoodchorus.org](http://longwoodchorus.org)

# PROGRAM

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

Jeremy Faust, *Conductor*

**Ubi Caritas**    Ola Gjeilo

**Shenandoah**    (arr. Bartholomew/Heath)

**Fly Away I**    Caroline Shaw  
Matt Reinemann, *tenor*

**Atah Echad**    Jeremy Faust

**This Have I Done for My True Love**    Gustav Holst  
Mikayla Conway, *soprano*

---- *Brief Intermission (10 min)* ----

**Ubi Caritas**    Maurice Duruflé

**Requiem in D Minor**    Gabriel Fauré  
*with the* Longwood Chorus Chamber Orchestra  
Iris Chan, *organ*

I. Introït – Kyrie

II. Offertoire  
Devlin Shea, *tenor*

III. Sanctus

IV. Pie Jesu  
Barbara Bai, *soprano*

V. Agnus Dei

VI. Libera me  
Isaac Chua, *bass*

VII. In Paradisum

**God Is Gone Up**    Gerald Finzi  
Iris Chan, *organ*

## ABOUT THE MUSIC

### **Ubi Caritas** – Ola Gjeilo

Norwegian composer Ola Gjeilo (b. 1978 and pronounced Yay-lo) lives in New York. Though the melody of “Ubi Caritas” may sound like Gregorian chant, it is original. Contrasts between unison (all parts singing one line together) and simple yet beautiful harmonies make this work particularly effective. Gjeilo says that he was inspired by Maurice Duruflé’s setting of the same text, which we will hear later this evening.

### **Shenandoah** – arr. Bartholomew/Heath

“Shenandoah” is among the most beloved American folk melodies of the 19<sup>th</sup> century, and yet, its origins and meanings remain enigmatic. What we can divine is that this narrator longs to return to the Shenandoah River as he is bound away—hundreds of miles away from his origin, in fact—to cross “the wide Missouri.” This treasured song has been sung by countless choruses and solo artists including Paul Robeson, Pete Seeger, and Tom Waits, to name a few. The arrangement we hear tonight (by Fenno Heath and Marshall Bartholomew, directors of the Yale University Glee Club) is nearly 100 years old.

### **Fly Away I** – Caroline Shaw

When I asked Caroline Shaw to write a piece for The International Orange Chorale of San Francisco (which I had co-founded), I already suspected she was a true musical genius. By then I had heard the earliest two movements of what would become Partita, her Pulitzer Prize winning composition she wrote for the vocal ensemble Roomful of Teeth, which eventually shook the classical world and is now among the most influential and beloved compositions of this century. The first time I heard “Fly Away I” rehearsed is a moment I cannot put into words other than to say that Caroline has rightfully since become a highly sought after composer with commissions from the New York Philharmonic, Los Angeles Philharmonic, the Chicago Lyric Opera and many others (not to mention she wrote swaths of Kanye West’s 2016 *The Life of Pablo*.) She has two GRAMMY nominations this year for her compositions for the Attacca String Quartet album, entitled *Orange*. She is indeed that brilliant and I’m proud to know her and to perform this work.

*Notes from the composer:* The original hymn tune is one of my favorite songs in the world, for one. Its lyrics are just this perfect mix of sad and ecstatic for me, and I guess it hits me in the right place. You know? The other words in the piece are simple little abstractions of an imagined conversation with an old friend I haven’t seen in years. I liked setting up these contrasts of the spare, intimate “where- you- are-” moments with the blossoms of harmony that keep surrounding and nestling them -- leading up to the big chorale.” -Caroline Shaw.

### **Atah Echad** – Jeremy Faust

I wrote “Atah Echad” for The International Orange Chorale of San Francisco in 2008 after its main ideas had been incubating for several years. This composition actually comes from a period in which I definitively turned away from any sense of personal religious faith. What remained (and remains) is a respect for my Jewish ancestry—what we have uniquely accomplished and endured—and an appreciation for its beautiful traditions, including the commandment to observe and find joy in a day of rest. Above

all, though, I believe religious music gives us permission to be self-reflective with unironic sincerity that secular art rarely achieves.

### **This Have I Done for My True Love – Gustav Holst**

Gustav Holst wrote “This Have I Done for My True Love” for the 1916 Whitsun Festival at Thaxted. His friend, Conrad Noel, had introduced him to some medieval Cornish carols, and upon reading them, Holst was drawn to set them to music. His experience in Sanskrit literature had led him to see the relationship between dance and religion as something beautiful. And his studies and arrangements of English folksong taught him how to get a musical idea across with utmost economy. The result of these two forces working together is a tune that fits so well with the text that many thought it was based on folksong, even though the tune was Holst's own. Holst is said to have acknowledged this piece as his best part-song. -Kenric Taylor, <http://www.gustavholst.info> (Used with permission).

### **Ubi Caritas – Maurice Duruflé**

Maurice Duruflé's “Ubi Caritas” serves as the opening motet of *Four Motets on Gregorian Themes*, written in 1960. As the title of the larger work suggests, Duruflé based each motet on a centuries-old melody, which he likely would have been exposed to as a child in the chorus of the renowned Rouen Cathedral in Normandie, France (whose famous Gothic façade Claude Monet famously studied and immortalized on canvas). Though Duruflé's harmonic sensibilities are mostly conservative, a few conspicuous choices confer an undeniable mystique.

### **Requiem – Gabriel Fauré**

The *Requiem in D Minor* by Gabriel Fauré (first version, 1888) is marked by a palpable sense of intimacy. Its imposing opening notwithstanding, this work reads more as a restrained personal prayer for the dead than some of the more communal and grandiose statements found among the other masterpieces of the genre by great composers of the 18th and 19th centuries including Mozart, Brahms, Verdi and others.

At the outset, it is as if Fauré throws down the usual gauntlet found in a “typical” fear-driven *Requiem* (“Introit”). But he then consciously moves away from it, rejecting it in favor of something more elegiac and comforting. Starting in the “Kyrie,” and continuing in vast portions of the remainder of the work—Fauré seems less concerned with fire and brimstone (indeed he omits the entire *Dies Irae*/Judgement Day movement and instead adds “Pie Jesu” and “In Paradisum” movements, which evoke eternal rest and an ethereal ascent to heaven, respectively) than with humble pleas for mercy and an impending sense not of doom, but of hope! Nowhere is this more evident than in the “Offertoire” in which he sets *ne cadant in obscurum* (“do not permit them to vanish in darkness”) with a deliberate and quiet tension that is then answered (better, relieved) by the most redemptive of *Amens* that one could imagine.

Each of the seven movements of the *Requiem* contains its own long, sweeping, and almost luxurious melody. These lines are often so languid and wandering that they almost go by unnoticed, especially in light of Fauré's elegant harmonies, orchestrations, and counter-melodies—found, for example, amongst the strings, whose magnificent lines in the “Kyrie,” “Offertoire” (under the extended baritone solo), and “Agnus Dei” are worthy of special attention.

And yet there are also moments of pure elation (the climax of the “Sanctus”) and urgency (the apex of the “Agnus Dei”) that balance out what otherwise appears to

be an abiding sense of tranquility and a frequently understated religiosity that permeates this music.

In all of this, however, Fauré seems to have side-stepped the central tension between judgement and salvation that fuels virtually all other important settings of the *Requiem* liturgy of the 18th and 19th centuries. However, at the eleventh hour, he does address and confront the issue head on, by way of a stirring and evocative setting of “Libera Me,” *domine* (“Deliver me, Lord”). A muted but impassioned cry for mercy, first proclaimed by a baritone soloist, and later echoed by the entire chorus singing together as a single voice in riveting unison, comprises one of the more thrilling and satisfying moments in all choral music. Whether or not this earnest plea has been heard by God is revealed only in the final moments of the piece, “In Paradisum.”

### **God is Gone Up – Gerald Finzi**

Gerald Finzi’s “God is Gone Up” was written for a St. Cecilia’s Day service in 1951. Among Catholics, St. Cecilia is known as the patron saint of music. Fittingly then, this anthem reads appropriately as both a praise to God and to the very act of music making itself.

—Program notes by Jeremy Faust unless otherwise indicated

## **TEXTS & TRANSLATIONS**

### **Ubi Caritas**

Ubi caritas et amor, Deus ibi est.  
Congregavit nos in unum Christi amor.  
Exultemus, et in ipso iucundemur.  
Timeamus, et amemus Deum vivum.  
Et ex corde diligamus nos sincero.

*Where charity and love are, God is there.  
Christ’s love has gathered us into one.  
Let us rejoice and be pleased in Him.  
Let us fear, and let us love the living God.  
And may we love each other with a sincere heart*

### **Shenandoah**

1. Oh Shenandoah, I long to see you,  
and hear your rolling river,  
Oh Shenandoah I long to see you,  
way we’re bound away  
across the wide Missouri.

2. I long to see your smiling valley  
and hear your rolling river  
I long to see your smiling valley  
we’re bound away  
across the wide Missouri.

3. ‘Tis sev’n long years since last I see thee,  
and hear your rolling river  
‘tis sev’n long years since last I see thee,  
way we’re bound away  
across the wide Missouri.

4. When first I took a rambling notion  
to leave your rolling river  
to sail across the briny ocean,  
way we’re bound away  
across the wide Missouri.

### **Fly Away I**

When I die, Hallelujah by and by,  
I’ll fly away.  
I went the way, the way I went.  
Where you are.

I'll fly.

I'll fly away.

I went the way, the way I went.  
When I die, Hallelujah by and by,  
I'll fly away.

## Atah Echad

Atah echad, vi'shimcha echad,  
Umi k'amcha Yisrael,  
goy echad ba-aretz?  
Tiferet g'dulah,  
va-ateret y'shua;  
Yom m'nucha uk-dusha l'amcha natata.  
Avraham yageil, Yitzchak y'ranein,  
Ya-akov uvanav yanuchu vo.  
Amen.

*You are One, your name is One,  
And who is like your people Israel,  
unique on Earth?  
A crown of distinction,  
a crown of salvation;  
The Sabbath You gave us For the spirit's rebirth.  
Our fathers have told us that on the Sabbath day,  
Abraham and Isaac rejoiced;  
Jacob and his sons found joy and rest.  
Amen.*

## This Have I Done for My True Love

1. Tomorrow shall be my dancing day;  
I would my true love did so chance  
To see the legend of my play,  
To call my true love to my dance;

Chorus:

*Sing, oh! my love, oh! my love, my love, my love,  
This have I done for my true love*

2. Then was I born of a virgin pure,  
Of her I took fleshly substance  
Thus was I knit to man's nature  
To call my true love to my dance.

3. In a manger laid, and wrapped I was  
So very poor, this was my chance  
Betwixt an ox and a silly poor ass  
To call my true love to my dance.

4. Then afterwards baptized I was;  
The Holy Ghost on me did glance,  
My Father's voice heard from above,  
To call my true love to my dance.

5. Into the desert I was led,  
Where I fasted without substance;  
The Devil bade me make stones my bread,  
To have me break my true love's dance.

6. The throng on me they made great suit,

And with me made great variance,  
Because they loved darkness rather than  
light,  
To call my true love to my dance.

7. For thirty pence Judas me sold,  
His covetousness for to advance:  
Mark whom I kiss, the same do hold!  
The same is he shall lead the dance.

8. Before Pilate the hordes me brought,  
Where Barabbas had deliverance;  
They scourged me and set me at nought,  
Judged me to die to lead the dance.

9. When on the cross hanged I was,  
Where a spear my heart did glance;  
There issued forth both water and blood,  
To call my true love to my dance.

10. Then down to hell I took my way  
For my true love's deliverance,  
And rose again on the third day,  
Up to my true love and the dance.

11. Then up to heaven I did ascend,  
Where now I dwell in sure substance  
On the right hand of God, that man  
May come unto the general dance.

## Requiem in D Minor, Op. 48

### I. Introït et Kyrie

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem:  
exaudi orationem meam,  
ad te omnis caro veniet.  
Kyrie eleison. Christe eleison.

*Grant them eternal rest, Lord,  
and may perpetual light shine on them.  
To you, God, hymns of praise are sung in Sion,  
and unto you shall vows be performed in Jerusalem:  
hear my prayer,  
to you shall come all flesh.  
Lord have mercy. Christ have mercy.*

### II. Offertoire

O Domine Jesu Christe, Rex gloriae,  
libera animas defunctorum  
de poenis inferni et de profundo lacu,  
de ore leonis, ne absorbeat tartarus:  
ne cadant in obscurum.

*O Lord Jesus Christ, king of glory,  
free the departed souls  
from the pains of hell and from the deep pit,  
from the jaws of the lion, not be swallowed up,  
nor vanish into darkness.*

Hostias et preces tibi, Domine,  
laudis offerimus:  
tu suscipe pro animabus illis,  
quarum hodie memoriam facimus:  
fac eas, Domine,  
de morte transire ad vitam.  
Quam olim Abrahae promisisti  
et semini ejus.

*Our sacrifice and prayers, Lord,  
we offer to you with praise:  
Receive them on behalf of the souls,  
whom we remember today:  
make them, Lord,  
pass from death to life.  
As you promised Abraham  
and his seed.*

O Domine Jesu Christe, Rex gloriae,  
libera animas defunctorum  
de poenis inferni et de profundo lacu,  
ne cadant in obscurum. Amen.

*O Lord Jesus Christ, king of glory,  
free the departed souls  
from the pains of hell and from the deep pit,  
nor vanish into darkness. Amen.*

### III. 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*

### IV. Pie Jesu

Pie Jesu, Domine,  
dona eis requiem,  
sempiternam requiem.

*Merciful Lord Jesus,  
grant them rest,  
eternal rest.*

### V. Agnus Dei

Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem.  
Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem, sempiternam requiem  
Lux aeterna luceat eis, Domine.  
Cum sanctis tuis in aeternum, quia pius es.

*Lamb of God,  
who takes away the sins of the world,  
grant them rest.  
Lamb of God,  
who takes away the sins of the world,  
grant them rest, eternal rest.  
May perpetual light shine on them, Lord.  
With your saints throughout eternity, by your grace.*

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis..

*Grant them eternal rest, Lord,  
and may perpetual light shine on them.*

## **VI. Libera me**

Libera me, Domine, de morte aeterna,  
in die illa tremenda,  
quando coeli movendi sunt et terra;  
dum veneris judicare saeculum per ignem.  
Tremens factus sum ego, et timeo,  
dum discussio venerit, atque ventura ira.  
Dies illa, dies irae, calamitatis et miseriae,  
dies magna et amara valde.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

*Deliver me, Lord, from eternal death,  
on that terrible day,  
when earth and heaven are shaken;  
when you come to judge all things by fire.  
I am trembling and afraid,  
until the trial comes, and the wrath.  
Day of torment, day of wrath, calamity and misery,  
greatest and most bitter day.  
Grant them eternal rest, Lord,  
and may perpetual light shine on them*

## **VII. In Paradisum**

In Paradisum deducant Angeli:  
in tuo adventu suscipiant te Martyres,  
et perducant te in  
civitatem sanctam Jerusalem.  
Chorus Angelorum te suscipiat,  
et cum Lazaro quondam paupere  
aeternam habeas requiem.

*May angels lead you into Paradise:  
may you be received by the martyrs,  
and brought to the  
holy city of Jerusalem.  
May choirs of angels greet you,  
and with Lazarus, who was once lowly  
may you find eternal rest.*

## **God Is Gone Up**

God is gone up with a triumphant shout:  
The Lord with sounding 'Trumpets' melodies:  
Sing Praise, sing Praise, sing Praise, sing Praises out,  
Unto our King sing praise seraphicwise!  
Lift up your Heads, ye lasting Doors, they sing,  
And let the King of Glory enter in.

Methinks I see Heaven's sparkling courtiers fly,  
In flakes of Glory down him to attend,  
And hear Heart-cramping notes of Melody  
Surround his Chariot as it did ascend;  
Mixing their Music, making ev'ry string  
More to enravish as they this tune sing.



## 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 serves 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) which has toured globally and performed/recorded with the L.A. Philharmonic, the Seattle Symphony, the New York Philharmonic, the BBC Symphony Orchestra, Yo-Yo Ma's Silk Road, the tUnE-yArDs, and Kanye West. 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. He writes as a regular contributor for Slate.com.

## IRIS CHAN, *Rehearsal Pianist and Organist*



Iris Chan has participated in a range of musical activities throughout her life, spanning church choirs, wind ensembles, operas, and the study of harpsichord and piano. She studied piano and music theory at the Bryn Mawr Conservatory of Music with Marcantonio Barone and earned a B.A. in biology from Swarthmore College, where she was the

recipient of the Department of Music's Freeman Scholarship. During college, Iris served as rehearsal pianist for the Swarthmore College Choirs and appeared as soloist in Finzi's *Eclogue* and Chopin's Piano Concerto No. 2 with the Swarthmore Lab Orchestra.

Iris has a particular interest in vocal music. She has performed Purcell's *Dido and Aeneas*, Monteverdi's *L'incoronazione di Poppea*, and Mozart's *Die Zauberflöte*, collaborated with the Delaware Valley Opera Company, and performed at New York's Carnegie Hall. Passionate about bringing live music to the community, Iris has taught piano and organized outreach concerts throughout the Philadelphia and Boston areas. She has played and sung with the Longwood Chorus since its founding, assists with musical activities, and advises the Board. Iris is a research assistant in the Zon Lab at Boston Children's Hospital.

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# THE LONGWOOD CHORUS

*(see back cover for affiliate abbreviations)*

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Iris Chan, Research Assistant, BCH  
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Sadie Piatt, PhD Student, GSAS/HMS  
Sarah Hindenach, Clinical Research Nurse, DFCI  
Sirine Bellou, Research Assistant, BWH/Graduate Student, BU  
Tessa Oliver, Clinical Research Coordinator, BWH  
Xin Miao, MRI Physicist, BWH

## **Tenors**

Andrew Lewis, Registered Nurse, BIDMC  
Dave Heppner, Post-Doctoral Fellow, DFCI/HMS  
David Campbell, Vascular Surgeon, BIDMC  
Devlin Shea, Research Assistant, BCH  
Hunter Lee, Software Engineer, Amazon Web Services  
Jiunn Song, MD/PhD Student, HMS/GSAS  
Johannes Bill, Post-Doctoral Fellow, HMS  
Matt Reinemann, Software Developer, Broad Institute  
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Will Buchanan, Resident, BWH

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Jean Bae\*

## **Viola**

Regina Ahn, TUSOM  
Christine Junhui Liu, HMS\*  
Tae Shik Kim, PhD, MGH  
Lisa Wong, MD\*

## **French Horn**

Seetha Davis, BCH  
Kathleen Keen\*

\*members of the Longwood  
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Maxwell Beers, BUSM  
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Lydia Hermann  
Paul Jansson, MD, MS, BWH

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Sam Wattrus, BCH/GSAS\*

## **Harp**

Tracy Doyle, MD, BWH\*

## **Organ**

Iris Chan

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The Longwood Chorus sends warm thanks to the staff at All Saints Parish and to the orchestra for generously donating their time to rehearse and perform with us!

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Kent & Mary Jo Boynton  
Laura Greeley  
Massachusetts Society of Academic  
Medical Administrators#  
Mackenzie Smith  
Maria Dube  
Mary Lu Kjer  
Meghann Kasal  
Michael Chang  
Michael Yoffee  
Miles Burgin  
Neal Fishman  
Pravin Barton  
Reinemann Family  
Rhonda Dunten & Ron Mazumder  
Sara Taccini  
Sarah Neville  
Seunghun Han  
Shira Samuels-Shragg  
Stephen Belsky  
Susan Love  
Timothy Rodriguez  
Tyler Dube

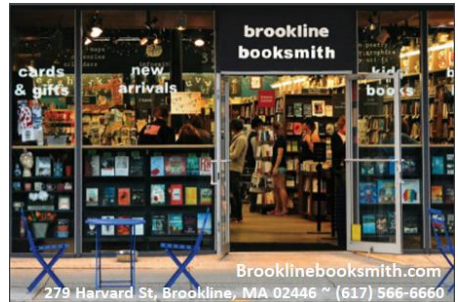
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## OUR AFFILIATIONS

**BCH:** Boston Children's Hospital

**BIDMC:** Beth Israel Deaconess Medical Center

**Broad Institute** of Harvard & MIT

**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

**TUSOM:** Tufts University School of 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, 7:15-9:15 PM in Vanderbilt Hall at Harvard Medical School, 107 Avenue Louis Pasteur, Boston MA 02115. For auditions, please email [thelongwoodchorus@gmail.com](mailto:thelongwoodchorus@gmail.com) or fill out our form on [longwoodchorus.org](https://longwoodchorus.org).



***Get in touch with us***

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