



The **ORIANA CONSORT**  
choral music from seven centuries

Walter Chapin, director

# *Festive Light*

*choral music of*

*J. s. Bach* *O Jesu Christ, mein's Lebens Licht* Motet BWV 118b  
*Der Geist hilft unsrer Schwachheit auf* Motet BWV 226  
*Wer da gläubet und getauft wird* Cantata BWV 37

*Felix Mendelssohn* *Magnificat* Op. 69, No. 3  
*Herr, nun lässest du deinen Diener* Op. 69, No. 1

*Morten Lauridsen* *O nata lux de lumine*

*Thomas Tallis* *O nata lux de lumine*

*Ola Gjeilo* *Northern Lights*

*Adam Jacob Simon* *Ani Adonai* (Premiere performance)

**Sunday December 2**

5:00 pm

University Lutheran Church  
66 Winthrop Street, Cambridge

**Sunday December 9**

5:00 pm

St. Paul's Episcopal Church  
15 St. Paul Street, Brookline

**Friday December 7**

8:00 pm

First Lutheran Church of Boston  
299 Berkeley Street, Boston

*Admission \$20*

*Seniors & Students \$15*

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*[www.theorianaconsort.org](http://www.theorianaconsort.org)*

*Charlotte Beach Messinger*

1943-2012

These three concerts are dedicated to the memory of my sister-in-law Charlotte, who two months ago lost her two-and-a-half-year battle with mesothelioma.

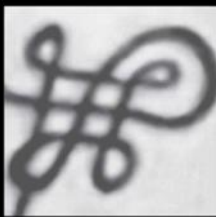
She fought this battle with uncommon courage — a courage that never faltered, not even in her last weeks, when the outcome was no longer in question.

Charlotte was a fan of the Oriana Consort throughout every year of its existence. She attended almost every one of its concerts, for which she never failed to express great enthusiasm.

She had a long and notable career in nursing staff development at Brigham and Women's Hospital, and strongly influenced her students and colleagues not only there, but in the former USSR. She was a devoted wife, mother, and grandmother, who delighted in her immediate family, in the dozens of people in her very large extended family, and in her wide circle of friends.

She is much missed.

*Walter Chapin*



# The ORIANA CONSORT

choral  
music  
from  
seven  
centuries



*photo in logg: Hendrick Broekman*

Melanie Armstrong • Laura Betinis • Elizabeth Canick • David Carder  
Thomas Carroll • Devin Caughey • Kate Comey • Maurene Comey  
Philip Endean • Hailey Fuqua • Gary Gengo • Caroline Harvey  
William Kenlon • Elise Krob • Kathryn Low  
Raquel Micheletti-Ment • Patrick Nay • Dennis O'Brien  
Christopher Pitt • Joseph Rondeau • Margaret Ronna • Seth Rosenberger  
Kate Schenck • Bronwyn Sewell • Terri Sly • Irl Smith • Lauren Syer  
Nicholas Tuttle • Matthew Wall • Jennifer Webb

Walter Chapin, *Director*

Caroline Harvey, *Assistant Director*

The Oriana Consort was founded not at a single point in time, but grew, by a process of evolution, from its roots in several amateur choral groups that Walter Chapin directed back in the 1970s. About ten years ago the ensemble settled into something like its present form: an auditioned *a cappella* chorale of about thirty singers, who rehearse and perform (usually) without accompaniment, tuning only to their own voices. The group's size is intimate enough to perform madrigals and motets, yet large enough for demanding choral music such as the double-chorus Bach motet that is on this program, Frank Martin's *Mass for Double Chorus*, Aaron Copland's *In the Beginning*, Samuel Barber's *Agnus Dei*, Hugo Wolf's *Sechs Geistliche Lieder*, and Gabriel Faure's *Requiem*, all of which were performed during the Consort's last several seasons.

The name is curious: the group is not really a *consort*, but a *chorale*. It acquired its name during an earlier incarnation when it was a much smaller ensemble that actually *was* a consort of voices and Renaissance-era instruments, and the name stuck.

Oriana prepares two programs each year and presents them in Cambridge, Boston, and another nearby town. The group's eclectic repertory is drawn from the early Renaissance through the twenty-first century. Music of the Baroque or the early Classical era, accompanied by instrumentalists from greater Boston's early music community, usually forms a significant part of each program.

Oriana has also performed on invitation: the group has participated four times in the Candlelight Concert Series of Old Ship Church in Hingham, twice in the "3rd Sundays @ 3" concert series of the Waltham Philharmonic Orchestra, the Vanderkay Summer Concert Series of Blue Hill, Maine, the

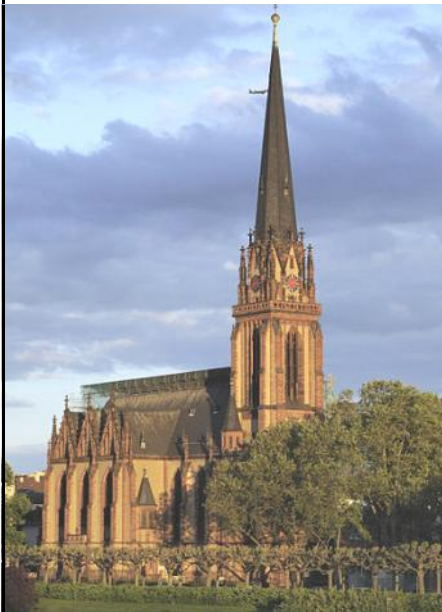
concert series at The Center for Arts in Natick, the Vox Humana series of Jamaica Plain, and the Lux Aeterna multi-chorus concert held in Boston in January of 2005 to benefit survivors of the tsunami in Southeast Asia.

In March of 2007 the Consort was one of four local chorales to participate in a master class presented by Peter Phillips, director of the world-renowned Tallis Scholars.

The group has twice participated in the Fringe Concert Series of the Boston Early Music Festival, and will return for its third “Fringe” in June of 2013. Oriana was the opera chorus for “Italian Night at the Opera”, the gala concert presented last May by the Waltham Philharmonic.

Walter Chapin, the Oriana Consort’s founder and director, has degrees in music from Harvard and the New England Conservatory. He has directed amateur choral groups in the Boston suburbs, and has taught conducting and directed choruses at Boston University and at the high school level. As a pianist, he accompanies the performing company and student classes at the José Mateo Ballet Theatre. In his other-than-musical life he is a computer information systems designer and programmer, husband, father, grandfather, and carpenter.

## *The Oriana Consort is going to Germany!*



The Oriana Consort has been invited to present a concert in the beautiful Dreikönigskirche, Frankfurt am Main, in July of 2013!

Plans are in progress for the group to sing in the city of Leipzig as well.

Oriana’s very first international tour will be made possible by a year-long major funding project, now in progress. To learn how you can participate in this project and help enable our trip, please turn to page 27.

## *Festive Light*

LIGHT has always meant much more to humankind than just physical radiant energy: it is an eternal metaphor for the advent of goodness; for the coming of a feeling that we are part of something greater than ourselves. This metaphor is central to the stories told by the world's great religions: oil miraculously burns for eight days; a star suddenly appears to guide the Magi to Bethlehem; Mohammad receives his first revelations at the Mountain of Light.

Not surprisingly, the theme of LIGHT turns up often in choral music. Frequently the very word “light” appears in a choral title or text. Many choral works that do not directly mention light nevertheless convey the notion that something miraculous is being brought to us. Although choral music of this nature may be most often associated with the celebrations of the Nativity and Chanukah, much of it was written with other times of the year in mind, or has no particular seasonal association.

And so it is with the music on this program. Only two works on this program are actually associated with the Nativity season — Mendelssohn's “Nunc dimittis” and “Magnificat” — yet every piece that you will hear is about something that is brought to us, so as to make us a part of something new and wonderful. As you will hear, the word “light” turns up often in this music!

Most of the music on this program has sacred associations. We sing it, however, not in its original context — as music for a worship service — but so that we may offer performers and listeners alike the experience of beautiful works of musical art that have come to us from the imponderable depths of the human spirit.

—WC

*If you are carrying any sort of device that can emit sound, kindly ensure that it is turned completely off — so that there is absolutely no possibility that it will unintentionally cause a sound during the performance.*

*Please take no photographs during the performance.*

Thomas Tallis (1505-1585) O nata lux de lumine  
*O light born of light*

Morten Lauridsen (b. 1943) O nata lux de lumine

Ola Gjeilo (b. 1978) Northern Lights

Felix Mendelssohn (1809-1847)  
Herr, nun lässest du deinen Diener in Frieden fahren  
*Lord, now let thy servant depart in peace*  
*Nunc dimittis, Opus 69, No. 1*

Raquel Micheletti-Ment, soprano Kate Comey, alto  
Thomas Carroll, tenor Matthew Wall, bass

Adam Jacob Simon (b. 1987) Ani Adonai  
*I, the Lord*

J. S. Bach (1685-1750) Der Geist hilft unsrer Schwachheit auf  
*The Spirit gives aid to our weakness*  
*Motet BWV 226*

Directed by Caroline Harvey

### INTERMISSION

Phillipp Nicolai (1556-1608)  
Wie schön leuchtet der Morgenstern  
*How brightly shines the morning star*  
*Chorale, harmonized by J. S. Bach*

J. S. Bach  
Wer da gläubet und getauft wird  
*The one who believes and is baptized*  
*Camtata BWV 37*

Melanie Armstrong, soprano Laura Betinis, alto  
Joseph Rondeau, tenor Patrick Nay, bass

The Period Instrumental Ensemble

Felix Mendelssohn My soul doth magnify the Lord  
*Magnificat, Opus 69, No. 3*

Hailey Fuqua, soprano Maurene Comey, alto  
Devin Caughey, tenor David Carder, bass

J. S. Bach O Jesu Christ, mein's Lebens Licht  
*O Jesus Christ, light of my life*  
*Motet BWV 118b*

The Period Instrumental Ensemble

## I

O nata lux de lumine

*O light born of light***Thomas Tallis** (c. 1505-1585)**Morten Lauridsen** (b. 1943)

The words of this powerful hymn, written by an anonymous author some eleven hundred years ago, apparently recall a vision of Jesus that the disciples experienced after the Resurrection, in which they saw him approach, bathed in light. Thomas Tallis set this hymn to music in his later years, at a time when both he and the younger William Byrd were composers in service to Queen Elizabeth. The music takes its energy from the ponderous periodic stress patterns in the words of the hymn, and is punctuated at the end of the second and fourth verses by very prominent dissonances — almost Stravinsky-like — in the final cadence.

The original hymn had ten verses. Tallis set only the first two of these, which seems to make the piece a bit too brief. We have taken the liberty of adding the third and fourth verses of the hymn to Tallis' music, thus allowing the piece to repeat, so that we hear the music twice.

Morten Lauridsen's early years were marked by an unusual combination of interests: he left his work in the U. S. Forest Service in Washington State to study musical composition at the University of Southern California, and later joined its music faculty, where he has remained ever since.

Lauridsen's setting of the ancient *O nata lux de lumine* hymn is the *a cappella* central movement of his five-movement work *Lux aeterna*, the other four movements of which are for chorus with organ accompaniment. Like Tallis' setting of four hundred years before, Lauridsen's music for *O nata lux* reinforces the stress accents of the hymn's words. Yet he observes those stresses in his own way: by his propensity to give many of his chords additional notes which, according to conventional harmonic usage, do not belong there. Through this individual and very personal sort of sound, and through his tendency to write leisurely-paced phrases with frequent stretches of tempo and shifts of dynamics, Lauridsen brings out the meaning of the old hymn in his unique way: there is no other composer whose choral music sounds like Lauridsen's.

O nata lux de lumine,  
Jesu redemptor saeculi,  
dignare clemens supplicum  
laudes preces que sumere.

*O light born of light,  
Jesus, redeemer of the world,  
Gently consider your supplicants'  
Praises and prayers which they offer.*

Qui carne quondam contegi  
dignatus es pro perditis,  
nos membra confer effici  
tui beati corporis.

*You who once considered it right  
To be clothed in flesh for sinners,  
Grant us to be made limbs  
Of your blessed body.*

Concede nobis, quaesumus,  
almis micare moribus,  
ut ad polorum gaudia,  
bonis vehamur actibus.

*Grant us, we pray,  
To shine with caring lives,  
That to the joys of heaven  
We may be carried by good deeds.*

Laudes tibi nos pangimus,  
aeterne regum rex, deus,  
qui trinus unus rector es  
per cuncta regnans saecula.

*We offer our praises to you,  
Eternal king of kings, God,  
Who are ruler, both three and one,  
Ruling for all ages.*

*anonymous hymn from the 10th century*

*Translation: David Wyatt*

## II

### Northern Lights

*Ola Gjeilo (b. 1978)*

As the Norwegian-American composer Ola Gjeilo is young and still unknown to many, it may be well to introduce him by first giving the pronunciation of his name: *OH-lab YAY-loh*.

Gjeilo's undergraduate degree was from the Norges Musikkhøgskole in Oslo. He continued his studies at the Royal College of Music in London, and in 2006 earned a master's degree in composition from the Juilliard School of Music in New York City, where he now lives.

Gjeilo's choral music attracted the attention of Charles Bruffy, director of Arizona's Phoenix Chorale, who commissioned a number of works from him, many of which can be heard on the collection *Northern Lights*, recorded by the Chorale earlier this year.

The choral piece *Northern Lights* can perhaps be best described in the composer's own words:

"*Northern Lights* is my most Norwegian production in years; composed in an attic outside of Oslo at Christmas time in 2007. It's one of the few works I have written in Norway since I moved to New York in 2001. ... Most of all, this piece and its text is about beauty. About a terrible, powerful beauty... [as is the *Pulchra es amica mea* text from the Song of Solomon, to which the piece is set]. Looking out from the attic window that Christmas in Oslo, over a wintry lake under the stars, I was thinking about how this 'terrible beauty' is so profoundly reflected in the northern lights, or *aurora borealis* ... It is one of the most beautiful natural phenomena I've ever witnessed, and has such a powerful, electric quality that must have been both mesmerizing and terrifying to people in the past, when no one knew what it was and when much superstition was attached to these experiences."



“When I hear music  
I fear no danger.  
I am invulnerable.  
I see no foe.  
I am related to the  
earliest times,  
and to the latest.”

~ *Henry David Thoreau*

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Pulchra es amica mea,  
suavis et decora sicut Jerusalem,  
terribilis ut castrorum acies ordinata.  
Averta oculos tuos a me  
quia ipsi me avolare fecerunt.

*Thou art beautiful, O my love,  
sweet and comely as Jerusalem,  
terrible as an army fortified for battle.  
Turn away thine eyes from me,  
for they have made me flee away.*

*Song of Solomon 6:4,5*

### III

Herr, nun lässest du deinen Diener in Frieden fahren

*Lord, now let thy servant depart in peace*

**Felix Mendelssohn** (1809-1847)

*Op. 69, No. 1*

Among the most valued legacies that Felix Mendelssohn left the world in his all-too-brief life were:

His association with the city of Leipzig, where he single-handedly rekindled interest in the music of Johann Sebastian Bach, who had been all but forgotten in the early 19th century, by conducting Bach's *St. Matthew Passion* (when he was *twenty!*) in the Thomaskirche, the church in which Bach had been cantor for twenty-seven years in the eighteenth century;

His founding, in 1835, of the Leipzig Conservatory of Music;

His association with Great Britain, which he visited ten times and where he composed his *Hebrides Overture*, *Scottish Symphony*, and his oratorio *Elijah* (first written to its German text, but first performed, in Birmingham, with its English text).

The three choral pieces of Mendelssohn's Opus 69, composed in the final year of his life, grew out of his English associations: they were anthems intended for an Anglican service, which he first set to their English texts, and only later to

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their German equivalents:

No. 1, *Lord, Now Lettest Thou Thy Servant Depart in Peace* (*Herr, nun lässest du deinen Diener in Friede fahren*), also known by its Latin title *Nunc dimittis*, is a setting of the Song of Simeon, which, according to the Gospel of Luke, the devout man sang upon being presented to the baby Jesus by Mary and Joseph.

No. 2, *O Be Joyful in the Lord* (*Jauchzet dem Herrn, alle Welt*), or *Jubilate Deo*, is a setting of the 100th Psalm.

No. 3, *My Soul Doth Magnify the Lord* (*Mein Herz erhebt Gott, den Herrn*), or *Magnificat*, is a setting of the song of Mary to her cousin Elizabeth, when the latter, thought to be barren, is found to be with child, leading Mary to rejoice in the very special role that she has been given.

We will emphasize the text-in-two-languages feature of *Opus 69* by singing No. 1 in its German text and No. 3 in its English version.

In the choral miniature *Herr, nun lässest du*, Mendelssohn demonstrates his impressive gifts as a musical phrase-maker, both for solo quartet and choral ensemble, as well as (perhaps less obviously but equally importantly) his gifts as a writer of four-part counterpoint.

**Raquel Micheletti-Ment, soprano**  
**Thomas Carroll, tenor**

**Kate Comey, alto**  
**Matthew Wall, bass**

Herr, nun lässest du deinen Diener  
in Frieden fahren, wie du verheißen hast.

*Lord, now lettest thou thy servant  
depart in peace, as you have promised.*

Denn mein Auge hat deinen Heiland gesch'n,  
den du bereitet vor hast allen Völkern,

*For mine eye has seen thy salvation,  
which thou hast prepared before all people,*

daß er ein Licht sei den Heiden,  
und zu Preis und Ehre  
deines Volkes Israel.

*that it may be a light to the nations,  
and for the reward and glory  
of thy people Israel.*

***Luke 2:29-36 (Song of Simeon)***

Ehre sei dem Vater, und dem Sohn,  
und dem heiligen Geist,  
wie es war zu Anfang,  
jetzt und immerdar,  
und von Ewigkeit zu Ewigkeit. Amen.

*Glory be to the Father, and to the Son,  
and to the Holy Spirit,  
as it was in the beginning,  
now and evermore,  
and from eternity to eternity. Amen.*

***the Doxology***

# IV

Ani Adonai

*I, the Lord*

***Adam Jacob Simon*** (b. 1987)

The second young composer to which the Oriana Consort will introduce you in these concerts is Adam Jacob Simon, who was born, was raised, and still resides right here in Cambridge.

Adam studied composition with Howard Frazin, and music theory with Judy Ross at the Longy School of Music in Cambridge. He has been commissioned by the Rivers Conservatory, Word Song Boston, and The Mak'haylah Choir in Lexington. In 2010 he won the St. Botolph Club Emerging Artist Award to record his String Quartet #1 with the Mt. Auburn String Quartet. His recent song cycle, *Stride*, on settings of e. e. cummings poems, will soon be recorded with cellist Rafi Popper-Keizer and Pianist Kai-Ching Chang. His works have been performed throughout the US, France, and Macedonia.

With *Ani Adonai*, Adam's list of commissions now includes the Oriana Consort! Here is how that came about:

It has been pointed out by many that every single verse of Mary's song of



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praise from the New Testament, the *Magnificat*, has its origin in some part of the Old Testament. The Song of Simeon (whose setting by Mendelssohn you have just heard) may likewise have Old Testament origins. Consider this verse:

*...that [thy salvation] may be a light to the nations, and for the reward and glory of thy people Israel.*

Compare this verse from the Book of Isaiah:

*... I treasured you, and I gave you a covenant to be a light for all nations.*

The comparison is slight, but it was thought-provoking enough so that a choral setting of the Isaiah text was sought for these concerts, to be sung following Mendelssohn's *Herr, nun lässest du*. But after a long search no such choral setting was to be found. Thereupon Oriana commissioned Adam Jacob Simon to set the text from Isaiah.

Adam finds in this verse a very powerful Lord, who speaks the opening words with great force, determination, and almost intimidation. The second sentence of the verse, in contrast, is a tender and gentle *fughetto*, in which the four choral parts enter one by one. The Lord's powerful mood returns at the conclusion, as he reminds the people of the light of his sacred covenant, saying, over and over again, "I, the Lord...".

The music concludes with a repetition of the powerful first verse.

Ani Adonai q'ra ti cha v'tsedek.

*I the Lord have called you in righteousness.*

V'achzek b'yadecha v'etsarcha,

*I took you by the hand and I treasured you,*

v'etencha liv'rit 'am

*and I gave you a covenant to be*

Por goyim.

*a light for all nations.*

**Isaiah 42:6**

V

## Der Geist hilft unsrer Schwachheit auf

*The Spirit gives aid to our weakness*

**J. S. Bach** (1685-1750)

*Motet BWV 226*

**Directed by Caroline Harvey**

This motet of Bach is a lively, dancelike and exuberant setting of two very optimistic verses from the Book of Romans. To hear the music, one would never suspect the purpose for which Bach wrote it: it was commissioned for the funeral service, on October 20, 1729, of Johann Heinrich Ernesti, rector of the Thomasschule (St. Thomas School), associated with the Thomaskirche, the church in Leipzig where Bach was cantor from 1723 until his death in 1750.

The fact that the work is for double chorus, which probably required Bach's best choral forces to perform it, appears to reflect the importance of the decedent.

The first verse and the first half of the second verse are joyful and playful, in which tuneful motives are tossed back and forth between the two choral bodies. Starting with "*sondern der Geist selbst*", the music becomes an extensive double fugue, whose Bachian complexity in no way stands in the way of its expressiveness. In the final verse, the two choirs become one, and declaim the words with a sturdy and engaging fugue.

The concluding chorale, with words by Martin Luther, continues to proclaim confidence and faith.

Der Geist hilft unsrer Schwachheit auf.

*The Spirit gives aid to our weakness.*

Denn wir wissen nicht, was wir beten sollen,  
wie sich's gebühret;  
sondern der Geist selbst vertritt uns  
aufs beste mit unaussprechlichem Seufzen.

*For we do not know for what we should pray,  
what is proper;  
but the Spirit itself intercedes for us  
in the best way with unutterable sighs.*

Der aber die Herzen forschet,  
der weiß, was des Geistes Sinn sei,  
denn er vertritt die Heiligen  
nach dem, das Gott gefällt.

*He, however, who examines hearts,  
He knows what the Spirit's intention is,  
since it intercedes for the saints  
according to that which pleases God.*

**Romans 8:26-27**

Du heilige Brunst, süßer Trost,  
nun hilft uns fröhlich und getrost  
in deinem Dienst beständig bleiben,  
die Trübsal uns nicht abtreiben!  
O Herr, durch dein Kraft uns bereit  
und stärk des Fleisches Blödigkeit,  
daß wir hie ritterlich ringen,  
durch Tod und Leben zu dir dringen.  
Halleluja, halleluja!

*You holy fire, sweet comfort,  
now help us joyfully and confidently  
to remain constantly in Your service,  
although trouble is not driven away from us!  
O Lord, through Your strength prepare us  
and sharpen the dullness of the flesh,  
so that we might battle here nobly,  
pressing to you through death and life.  
Hallelujah, hallelujah!*

**Martin Luther, 1524**

**translation © Pamela Dellal**

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***Please enjoy a fifteen-minute intermission!***

# VI

## Wie schön leuchtet der Morgenstern

*How brightly shines the morning star*

**Phillipp Nicolai** (1556-1608)

*Chorale, harmonized by J. S. Bach*

## Wer da gläubet und getauft wird

*The one who believes and is baptized*

**J. S. Bach**

*Cantata BWV 37*

As a prelude to Bach's Cantata 37, we will sing his harmonization of a chorale tune that was already over a century old when Bach set his hand to it: Phillip Nicolai's *Wie schön leuchtet der Morgenstern*, which we recognize from most present-day hymnbooks as *How brightly shines the morning star*. Listen carefully to this familiar tune — then, in number 3 of the cantata, listen again! You'll hear how Bach sets the words and tune of Verse 5 of Nicolai's chorale as a duet for soprano and alto, who introduce the tune in a simple fashion, then rework it, through Bach's artistry, into beautiful florid complementary vocal lines.

This cantata was written for Ascension Day in 1724, and was performed by Bach and his forces on May 18 of that year, possibly in the Thomaskirche, possibly in another church in Leipzig.

The texts of the six movements are from many sources, some unknown. Yet the central themes of *faith* and *belief* bind these texts together as though they had been written by a single author. The cantata is a beautiful reflection of Bach's sturdy and unwavering Lutheranism, in which the personal relationship between oneself and the deity is paramount.

**Melanie Armstrong, soprano**  
**Joseph Rondeau, tenor**

**Laura Betinis, alto**  
**Patrick Nay, bass**

### The Period Instrumental Ensemble

#### 1. Chorus

Wer da gläubet und getauft wird,  
der wird selig werden.

*The one who believes and is christened—  
that one shall be blessed.*

**Mark 16:16**

#### 2. Aria (Tenor)

Der Glaube ist das Pfand der Liebe,  
Die Jesus für die Seinen hegt.  
Drum hat er bloß aus Liebestriebe  
Da er ins Lebensbuch mich schriebe,  
Mir dieses Kleinod beigelegt.

*Faith is the pledge of the love  
which Jesus cherishes for his own people.  
Therefore purely from an impulse of love,  
when he wrote me in the book of life,  
he bestowed this jewel upon me.*

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### 3. Chorale (Soprano, Alto)

Herr Gott Vater, mein starker Held!  
Du hast mich ewig vor der Welt  
In deinem Sohn geliebet.  
Dein Sohn hat mich ihm selbst vertraut,  
Er ist mein Schatz, ich bin sein Braut,  
Sehr hoch in ihm erfreuet.  
Eial Eial!  
Himmlich Leben wird er geben mir dort oben;  
Ewig soll mein Herz ihn loben.

*Lord God the father, my mighty hero!  
Before the world, forever  
you have loved me through your son.  
Your son has betrothed himself to me,  
he is my treasure, I am his bride,  
and am most greatly delighted in him.  
Indeed! Indeed!  
He will give me heavenly life there above;  
My heart shall praise him forever.*

*Philipp Nicolai, verse 5 of "Wie schön leuchtet der Morgenstern," 1599*

### 4. Recitative (Bass)

Ihr Sterblichen, verlanget ihr mit mir  
Das Antlitz Gottes anzuschauen?  
So dürft ihr nicht auf gute Werke bauen;  
Denn ob sich wohl ein Christ  
Muss in den guten Werken üben  
Weil es der ernste Wille Gottes ist,  
So macht der Glaube doch allein,  
Dass wir vor Gott gerecht und selig sein.

*You mortals, do you long with me  
to behold God's face?  
Then you should not build on good works,  
for although a Christian  
must indeed practise good works,  
since this is the earnest will of God  
yet faith alone brings it about  
that we are justified and blessed before God.*

*(of anonymous origin)*

### 5. Aria (Bass)

Der Glaube schafft der Seele Flügel,  
Dass sie sich in den Himmel schwingt,  
Die Taufe ist das Gnadensiegel,  
Das uns den Segen Gottes bringt;  
Und daher heißt ein sel'ger Christ,  
Wer gläubet und getauft ist.

*Faith makes wings for the soul  
so that it may soar up to heaven,  
baptism is the seal of grace,  
that brings us God's blessing;  
and for this reason he is called a blessed Christian,  
whoever believes and is baptised.*

*(of anonymous origin)*

### 6. Chorale

Den Glauben mir verleihe  
An dein' Sohn Jesum Christ;  
Mein Sünd mir auch verzeihe,  
Allhier zu dieser Frist.

*Lend to me belief  
In thy Son Jesus Christ;  
Forgive me my sin also,  
Here in my allotted time.*

Du wirst mir nicht versagen,  
Was du verheißten hast,  
Daß er mein Sünd tu tragen  
Und lös mich von der Last.

*You will not deny me  
What you have promised,  
So that he may bear my sin  
And relieve me of its burden.*

*Johann Kolrose, c. 1535*

# VII

## Magnificat

*My soul doth magnify the Lord*

**Felix Mendelssohn**

*Op. 69, No. 3*

We return to Felix Mendelssohn's Opus 69 for the third piece of that set, the *Magnificat*, Mary's song of praise. This one we will sing in English, its original language.

More extensively this time, we are treated to Mendelssohn's remarkable ability to find captivating melodies, to set them now for the choral ensemble, now for solo voices, in such a way that one part of the music always leads to another part with something new, so that the ear is constantly engaged.

No wonder Mendelssohn was so popular in Great Britain! He and the English people revered George Frideric Handel equally, and Mendelssohn's style is not unlike Handel's (though with modernisms that Handel would not have thought of). In the person of Mendelssohn, the British seem to have found a sort of new Handel to take unto themselves.

**Hailey Fuqua, soprano**  
**Devin Caughey, tenor**

**Maurene Comey, alto**  
**David Carder, bass**

My soul doth magnify the Lord,  
and my spirit hath rejoiced in God my Saviour.  
For he hath regarded the lowliness  
of his handmaiden;  
for behold, from henceforth  
all generations shall call me blessed.  
For he that is mighty hath magnified me,  
and holy is his name.



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And his mercy is on them that fear him,  
 throughout all generations.  
 He hath shewed strength with his arm;  
 he hath scattered the proud  
 in the imagination of their hearts.  
 He hath put down the mighty from their seat,  
 and hath exalted the humble and meek.  
 He hath filled the hungry with good things;  
 and the rich he hath sent empty away.  
 He, remembering his mercy,  
 hath holpen his servant Israel,  
 as he promised to our forefathers,  
 Abraham, and his seed forever.

*Luke 1:46-55*

Glory be to the Father, and to the Son,  
 and to the Holy Ghost,  
 as it was in the beginning,  
 is now, and ever shall be,  
 world without end. Amen.

*The Doxology*

## VIII

### O Jesu Christ, mein's Lebens Licht

*O Jesus Christ, light of my life*

**J. S. Bach**

*Motet BWV 118b*

Although the text of this motet, unlike that of *Der Geist hilft*, clearly anticipates the end of a life's journey, its mood is not one of despair, but of acceptance of life's vicissitudes (e.g. "the burden of sin"), and anticipation of a time of peace.

The work dates from around 1736. Bach wrote two versions of it, the first of which was intended to be played out of doors, possibly for the funeral procession. He scored this first version for *cornetti* (gentle-sounding instruments having wooden tubes with finger holes but brass mouthpieces), trombones, and two instruments called *litui*, whose nature seems to be somewhat uncertain.

His second version, later designated as BWV 118b, in which strings replaced the *cornetti* and trombones, is the version we are doing. In this performance we're doing another replacement: since oboes were frequently used by Bach, it seemed reasonable to use oboes in place of those mysterious *litui*.

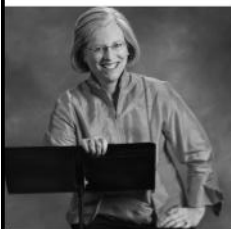
O Jesu Christ, mein's Lebens Licht,  
 Mein Hort, mein Trost, mein' Zuversicht:  
 Auf Erden bin ich nur ein Gast,  
 Und drückt mich sehr der Sünden Last.

*O Jesus Christ, light of my life,  
 My refuge, my comfort, my faith:  
 On earth I am only a guest,  
 And the burden of sin oppresses me much.*

Auf deinen Abschied, Herr, ich trau  
 Darauf mein' letzte Heimfahrt bau.  
 Tu mir die Himmelstür weit auf,  
 Wenn ich beschließ mein' Lebenslauf.

*Upon thy departure, Lord, I trust,  
 Build my final homeward journey.  
 Open the gate of heaven wide for me,  
 When I complete my life's course.*

*Martin Behm, 1610*



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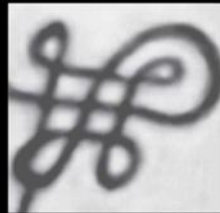
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*(See the four pages of GBCC listings at the end of this booklet.)*

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## Oriana's Noted Friends

The Oriana Consort gratefully acknowledges the gifts of the generous people listed on the following three pages — ***without whose support these concerts would not be possible.***

As with any performing group in the arts, Oriana's revenue from concert tickets, program booklet advertising, and invitational concert fees falls far short of expenses. In our 2011-2012 season, for example, the above three sources provided only 45% of Oriana's revenue. ***Gifts made to Oriana by our supporters provided the remaining 55%.***

Our supporters, listed here, have kindly and generously presented the Consort with tax-deductible gifts within the past twelve months or so. In heartfelt acknowledgement, their names are appearing in all of our program booklets for one full season of our concerts. And if people have sent gifts that will arrive too late for acknowledgement in this particular program booklet, their names will be listed subsequently.

Although we are equally grateful for each gift, their amounts do vary, so in order to suggest their relative magnitudes we have borrowed names and symbols that were used during the Renaissance to designate durations of musical notes: ***Maxima, Longa, Breve, and Semibreve.***

Gifts given with particular individuals in mind are acknowledged in a Special Gift section, just below.

Oriana's singers and its supporters have grown into a community whose mutual bond is a shared love of choral music. Has Oriana's music brought you a bit of joy now and then? If so, and if you have never been an Oriana supporter, ***we hope you will consider joining this community.*** Or if you have supported Oriana in the past but not within a year or so, we hope you will renew your gift.

To make a gift, please see the information three pages further on.

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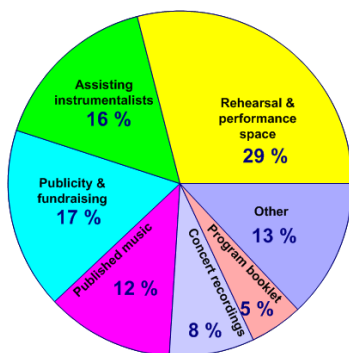
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Your gift will be applied toward the expenses of our 2012-2013 season in the proportions as for our 2011-2012 season, shown on the chart below. (Our singers, Board members, and Director contribute their expertise and their time without compensation.)



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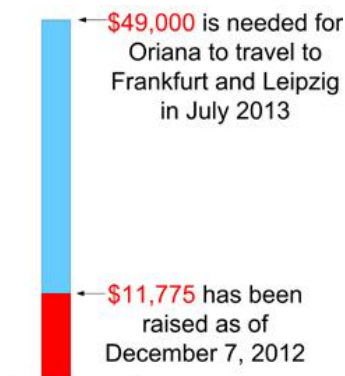
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Please also consider helping Oriana with its musical and cultural exchange tour to Frankfurt am Main, Germany, in July 2013, to present concerts in the Dreikönigskirche (*Church of the Three Kings*) in that city, as well as in the city of Leipzig.

Our funding for this project presently stands as follows:



As you see, we're now at 24% of our goal — but with an *enormous* amount of fundraising to do before July 1, 2013, just seven months from now — before we can color that entire column red!

We are seeking funding from interested individuals, corporations, grants, foundations, and a gala spring fund-raising event. One very generous donor has offered to match \$2,000 in smaller gifts, which means that those who contribute smaller gifts toward that \$2,000 will double the effect of their gifts.

As one who is interested in the Oriana Consort, won't you help us travel to Frankfurt with your tax-deductible gift? Just send a brief email to...

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**Arlington-Belmont Chorale**, Barry Singer dir., 617-547-1733. 12/9/12 Rheinberger/Warren/Hawkins et. al.; 3/10/13 English Choral Tradition et. al.; 4/28/13 Haydn/Dvorak et. al.; 6/14/13 Pops concert, Arlington Town Hall. Other performances at Arlington U-U Church, 3 pm, acc. by the Arlington Phil. Orchestra; [www.psarlington.org](http://www.psarlington.org)

**Belmont Open Sings**, presented by Powers Music School, Mary Beekman, Art. Dir., 617-484-4696. Oct. 21, 7:30 PM: Schubert's Mass in E-flat Major; Dec. 23, 7:30 PM: Handel's Messiah; Feb. 10, 7:30 PM: Durufle's Requiem. Payson Park Church, 365 Belmont Street, Belmont, MA. [www.powersmusic.org](http://www.powersmusic.org)

**Boston Choral Ensemble**, Andrew Shenton, Dir., 978-729-1910. Nov. 9, 8 PM & Nov. 11, 3 PM: Chansons Profanes. Dec. 15, 3 PM: A Choral Holiday. Mar. 8, 8 PM & Mar. 10, 3 PM: Déplorations. May 17, 8 PM & May 18, 3 PM: Rose Songs. June: Boston Early Music Festival. Rehearsals Tuesdays 6:30-9:30pm in Boston. [www.BostonChoral.org](http://www.BostonChoral.org)

**Boston Saengerfest Men's Chorus**, Michael Driscoll, Dir., 617.699.4919. Oct. 21, 3:30pm: Together in Harmony, Newton Presbyterian Church, Newton. Dec. 15, 7pm Rejoice! First Baptist Church, Newton. Dec. 16, 4pm. Rejoice! Regis College, Weston. April 7. 3:30pm Boyz to Men. Wellesley Village Church, Wellesley. [www.saengerfest.org](http://www.saengerfest.org)

**Broadmoor Chamber Singers**, June Ambush, Dir., 339-224-0561. Dec.1, 3 PM: A Season of Memories, Morse Institute Library, Natick, MA. Dec.8 7 PM A Season of Memories, Old Sturbridge Village, Sturbridge, MA. Rehearsals Monday 7:30-9 PM, Christ Lutheran Church, Natick, MA. [www.broadmoorsingers.org](http://www.broadmoorsingers.org)

**Cambridge Chamber Singers**, Ray Fahrner, Dir.; 617-527-2191. Dec 8, 8 PM, 1<sup>st</sup> Church, Cambridge; Dec 9, 7 PM, Clarendon Hill: Ikons of the Nativity: Josquin, Debussy, Taverner. May 4, 8 PM; May 5, 7 PM: A Garden of Musical Delights: Monteverdi, Dinerstein, Tomkins, winner of our Composition Competition. [www.cambridgechambersingers.org](http://www.cambridgechambersingers.org)

**Cambridge Community Chorus**, Jamie Kirsch, Music Dir., 617-517-3169. Dec. 9, 3pm: Dove, Mendelssohn, and Britten with soloist and orchestra; Kresge Auditorium, MIT. Dec. 16, 2pm: Messiah Sing, St. Bartholomew's, Cambridge. May 19, 3pm: Brahms: A German Requiem with soloists and orchestra; Kresge Auditorium, MIT. [www.cambridgechorus.org](http://www.cambridgechorus.org)

**Cantemus**, Jane Ring Frank, Mus. Dir., 888-246-7871. Dec. 1, 7:30 PM: Twilight in New England: A Celebration of New England Composers, Christ Church, S. Hamilton & Dec. 2, 4:00 PM: St. Paul's, Newburyport. Apr. 27, 7:30 PM: Cantemus Turns 30: Celebrating N Shore Artists, w. Ruth Lomon commission & Apr. 28, 4:00 PM; same venues.

**Cantilena**, Allegra Martin, Dir., 781-938-5825. "Music of French Masters: La Belle Epoque & Beyond" Dec. 2, 4 PM: Poulenc, Caplet, Boulanger, Massenet. "Poetic License" May 12, 7 PM: poetry of Shakespeare, Yeats, Cummings, Kenyon; music of Persichetti, Bourland, Daley, Holmes. 1<sup>st</sup> Parish UU, 630 Mass Ave, Arlington Ctr. [www.cantilena.org](http://www.cantilena.org)

**Chorus pro Musica**, Betsy Burleigh, Dir., 617-267-7442 Oct. 28, 3:30 PM: Poets & Psalms, w/ Bernstein Chichester Psalms, Old S. Church, Boston. Dec. 21, 8 PM: A Victorian Christmas. March 10, 3 PM: 4 Weddings & A Funeral. May 31, 8 PM: Mozart, Mass in C Minor w. commission by Peter Child, Jordan Hall.. [www.choruspromusica.org](http://www.choruspromusica.org)

**Concord Chorus**, Kevin Leong, Mus. Dir. 781-862-2186, Dec. 15, 4&7:30 PM, Holiday Concert. Mendelssohn, Schachter, Hassler, Brahms, Rutter, Thompson. Middlesex Sch. Chapel, 1400 Lowell Rd, Concord. May 18, 8 PM, Beethoven Mass, Haydn Salve Regina w ProArte Ch. Orch., St Camillus, 1175 Concord Tpk, Arlington. [www.concordchorus.org](http://www.concordchorus.org)

**Concord Women's Chorus**, Jane Ring Frank, Artistic Director, 978-618-5453. Trinity Episcopal Church in Concord, MA. Dec. 21, 7:30 PM and Dec. 22, 2 PM: Rheinberger, Chatman, Schubert, jazz carols. May 4, 4 PM: Beach, Boulanger, Larsen, Diemer. [www.concordwomenschorus.org](http://www.concordwomenschorus.org)

**Coolidge Corner Community Chorus**, Lee Colby Wilson, Director, Sat. June 1, 7 PM, All Saints Parish, 1773 Beacon St., Brookline. Chiaroscuro celebrating Flossie Dunn and featuring Duruflé's Requiem, Fauré, Poulenc, Messiaen. Rehearsals Wednesday evenings at Edward Devotion School in Brookline. [www.cccchorus.org](http://www.cccchorus.org) or 617-905-2268.

**Coro-Dante**, Chorus of the Dante Alighieri Society, Kevin Galìè, J.D., M.M. Dir., 617-331-8171. Dec. 16, 5 PM: Lost Baroque Italian Christmas Oratorios, Dante Alighieri Society, 41 Hampshire St., Kendall Square, Cambridge. Rehearsals Mondays 7-8:30pm at the Dante. Italian repertoire chorus. [tinyurl.com/coro-dante](http://tinyurl.com/coro-dante)

**Dedham Choral Society**, Jon Barnhart, Mus. Dir, 781 326 1520. Glory of: Gabrieli: choral works with strings, winds & brass, Fri, Dec 7, 8PM, Holy Name Church, W. Roxbury; We Hold These Truths: Gettysburg's 150th Anniv., Holst, Diamond, Williams. Consoli & Wilkinson, soloists. Sun Apr 21, 3PM, Jordan Hall. [www.dedhamchoral.org](http://www.dedhamchoral.org)

**Halalisa Singers**, Mary Neumann, Dir., 781-862-6353. "To Reach the Golden Door: Songs of Immigration" First Parish Lexington Jan. 26, 8PM ; Sun. First Parish StowActon Jan 27. 3PM; "Celebrating 20 Years Together" First Parish Lexington April 27, 8PM, First Church Littleton, April 28, 3PM. [www.halalisa.org](http://www.halalisa.org)

**Harvard Glee Club**, Andrew Clark, DCA, 617-495-0692. Nov. 16, 8 PM: Harvard-Yale Football Concert, Sanders Theatre. Nov. 30/Dec. 1, 8 PM/3 PM: Christmas in Cambridge, First Church Cambridge, 11 Garden Street. Apr. 26, 8 PM: Haydn: The Creation, Sanders Theatre. May 21, 8 PM: Glee Club Celebration, with Yale and Michigan. [www.harvardgleeclub.com](http://www.harvardgleeclub.com)

**Harvard-Radcliffe Chorus**, Edward Elwyn Jones, Dir., 617-495-0692. Dec. 8, 8 PM: Brahms: Ein Deutches Requiem, Op. 45, Sanders Theatre, 45 Quincy Street, Cambridge, MA. May 3, 8 PM: Orff: Carmina Burana, Sanders Theatre. Auditions open to public in fall and winter. Email [mpfitzer@fas.harvard.edu](mailto:mpfitzer@fas.harvard.edu) for more info. [www.hcs.harvard.edu/~hrc](http://www.hcs.harvard.edu/~hrc)

**Harvard-Radcliffe Collegium Musicum**, Andrew Clark, DCA, 617-495-0692. Nov. 3, 8 PM: Immortal Autumn: A Fall Choral Harvest, Sanders Theatre, 45 Quincy Street, Cambridge, MA. Apr. 6, 8 PM: Bach: St. Matthew Passion, Sanders Theatre. Apr. 26, 8 PM: Haydn: The Creation, Sanders Theatre. [www.hcs.harvard.edu/~hrcm](http://www.hcs.harvard.edu/~hrcm)

**Mastersingers of Lexington**, Adam Grossman, Dir. 781.862.6459. Nov 3, 8pm: Celebrate Lexington's 300th Year, w. Jean Danton. Dec 9, 4pm: Mozart and Pergolesi. Feb 9, 3pm: 16th annual children's concert. March 3, 4pm: Pops! May 11, 8pm: Rorem and Brahms. All but Feb 9 at 1<sup>st</sup> Parish Church, 7 Harrington Rd, Lexington. [www.themastersingers.org](http://www.themastersingers.org)

**Metropolitan Chorale of Brookline**, Lisa Graham, Music Director. Nov. 17, 8PM: Brahms, Britten and Bach. All Saints, Brookline . Dec. 9, 3PM: Home for the Holidays family event. All Saints, Brookline . Mar. 9, 8PM: From the Stage. First Baptist, Newton . May 4: The Armed Man: A Mass for Peace. Jordan Hall. [www.metropolitanchorale.org](http://www.metropolitanchorale.org).

**Nashoba Valley Chorale**, Anne Watson Born, Dir., 978-897-4340. Dec. 16, 3 PM: Messiah Sing, Congregational Church, Littleton, MA. Jan 12, 8 PM: Mendelssohn Elijah with orchestra, St. Anne's Church, Littleton. April 27, 8pm: Mozart Requiem with orchestra. Rehearsals Mondays 7.30-9.30pm in Littleton. [www.nashobachorale.org](http://www.nashobachorale.org)

**Neponset Choral Society, Inc.**, Michael V. Turner, Artistic Dir. 781-320-8166. Winter Concerts Dec. 1, 8pm; Dec 2, 2:30pm St. Mark's, Foxboro MA. Palestrina Missa Brevis, Bruckner's Motets. Spring Concerts Apr 27,28 St. Mark's, Foxboro MA.. Works by Britten, Dowland, and Dello Joio. Open rehearsals Jan 7,14. [www.ncschorus.org](http://www.ncschorus.org).

**New England Classical Singers**, David Hodgkins, Art. Dir, 978-474-6090. Dec. 1, 7:30 PM, Messiah, Pt. 1, Haydn Te Deum, Rogers Ctr., Merrimack Coll., N. Andover. March 3, 3:00 PM, Bach Cantata 150, Pergolesi Mag., Merrimack Coll., North Andover, MA.. May 5th, 4 PM, Faure Requiem, Corpus Christi, Lawrence, MA, [www.newenglandclassical.org](http://www.newenglandclassical.org)

**Newton Choral Society**, David Carrier, Mus/ Dir. 617 527-SING Sun. November 17, 2012 8pm Carl Orff: Carmina Burana Holy Name Parish,W. Roxbury Sun., March 24, 2013 2pm Haydn: The Creation, Sanders Theatre, Harvard. Sat., May 11, 2013 8pm Faure: Requiem 2<sup>nd</sup> Church in Newton 60 Highland St., W. Newton [www.newtonchoral.org](http://www.newtonchoral.org)

**The Oriana Consort**, Walter Chapin, Dir., 339-203-5876. Dec. 2, 5PM, UniLu Cambridge; Dec. 7, 8PM, First Lutheran Boston; Dec. 9, 5PM, St. Paul's Brookline: Bach, Tallis, Lauridsen, Gjelo, Mendelssohn. Apr. 14, 5PM, UniLu; Apr. 19, 8PM, 1<sup>st</sup> Lutheran; TBA, 1<sup>st</sup> Parish Concord: Bach Singet dem Herrn; Bernstein Missa Brevis. [www.theorianaconsort.org](http://www.theorianaconsort.org)

**Radcliffe Choral Society**, Andrew Clark, DCA, 617-495-0692. Nov. 3, 8 PM: Immortal Autumn: A Fall Choral Harvest, Sanders Th. Nov. 30/Dec. 1, 8 PM/3 PM: Christmas in Cambridge, 1<sup>st</sup> Church Cambridge, 11 Garden St. Feb. 14-16: Festival of Women's Choruses. Apr. 26, 8 PM: Haydn: The Creation, Sanders Th. [www.hcs.harvard.edu/~rcs](http://www.hcs.harvard.edu/~rcs)

**Reading Community Singers**, Beth Mosier, Dir., 781-944-4738. December 1, 7:30 PM, December 2, 3 PM: "Season of Joy", Old South United Methodist Church, 6 Salem St (corner of Rte 28 and Rte 129) Reading, MA. "A Little Traveling Music" May 4, 2013, 7:30 PM Parker Middle School, Temple St, Reading, MA. [www.readingcommunitysingers.org](http://www.readingcommunitysingers.org).

**Seraphim Singers**, Jennifer Lester, Music Dir., 617-926-0126. Oct 21, 3 PM: Bach, Mendelssohn, and Beyond, Mission Ch, Boston. Feb. 10, 3 PM: Icons and Music: Windows on the Divine, 1<sup>st</sup> Church Congregational, Harvard Sq. April 21, 3 PM: Persecution, Transformation, and Triumph, Mission Church, Boston. [www.seraphimsingers.org](http://www.seraphimsingers.org)

**Sharing A New Song (SANS)**, Jonathan Singleton, Music Dir., 978-456-3802, Nov. 30, Fall Concert, First Parish, Arlington, May 31, Spring Concert. SATB community chorus. American and world music. Rehearsals Mondays 7:15-9:30, Payson Park Church, 365 Belmont St., Belmont. Annual choral tour. [www.sharinganewsong.org](http://www.sharinganewsong.org)

**The Spectrum Singers**, John W. Ehrlich, Dir., 617-492-8902. Nov 17, 8 PM, Buon Natale! Italian Christmas Prelude; Mar 18, Fiesta Latina! Sacred & Secular Works from Latin Amer; May 18, Un Rapport Francais: Lili Boulanger & Gabriel Faure, Teacher & Prodigy. All at 1st Cong Camb. \$45/\$30/\$15.  
[www.spectrumsingers.org](http://www.spectrumsingers.org)

**Wellesley Choral Society**, Edward Whalen, Music Dir. Nov. 11, 2 PM: Durufle Requiem, Quatre Motets, St. Andrew's Ch., Wellesley. Jan. 26, 7 PM: Cabaret; wks of Bernstein, Wellesley Hills Cong. Ch. May 5, 2 PM: Beethoven Mass in C, Vaughan Williams Toward the Unknown Region, Wellesley Hills Cong.  
[www.wellesleycs.org](http://www.wellesleycs.org)

**Zamir Chorale of Boston**, Joshua Jacobson, Artistic Dir., 617-244-6333 Oct. 28, 3 pm: Zing! An Interactive Children's Concert, Temple Reyim, Newton. Dec. 2, 4 pm: Open Sing, Cong. Mishkan Tefila, Chestnut Hill. Dec. 24, 7:30 PM: King David's Oratorio, A. Honegger with full orchestra, Temple Emanuel, Newton.  
[www.zamir.org](http://www.zamir.org)

A Besere Velt: [www.circleboston.org/community-chorus](http://www.circleboston.org/community-chorus)

The A Cappella Singers: [www.theacappellasingers.org](http://www.theacappellasingers.org)

Back Bay Chorale, [www.bbcbboston.org](http://www.bbcbboston.org)

The Boston Cecilia: [www.bostoncecilia.org](http://www.bostoncecilia.org)

Boston Gay Men's Chorus: [www.bgmc.org](http://www.bgmc.org)

Braintree Choral Society, [www.braintreesings.org](http://www.braintreesings.org)

Brookline A Cappella, [s.emmanouilidisi@rivers.org](mailto:s.emmanouilidisi@rivers.org)

Calliope: [www.calliopemusic.org](http://www.calliopemusic.org)

Cantata Singers: [www.cantatasingers.org](http://www.cantatasingers.org)

Cappella Clausura: [www.clausura.org](http://www.clausura.org)

Capriccio Children's Chorus at Rivers School: [www.riversschoolconservatory.org](http://www.riversschoolconservatory.org)

Choral Art Society [www.choralartsociety.org](http://www.choralartsociety.org)

Convivium Musicum: [www.convivium.org](http://www.convivium.org)

Coro Allegro: [www.coroallegro.org](http://www.coroallegro.org)

Fine Arts Chorale: [www.fineartschorale.org](http://www.fineartschorale.org)

Golden Tones: [www.goldentones.org](http://www.goldentones.org)

Greater Boston Intergenerational Chorus: [www.bostonchorus.net](http://www.bostonchorus.net)

Harvard Pro Musica, [www.harvardpromusica.org](http://www.harvardpromusica.org)

Heritage Chorale: [www.heritagechorale.org](http://www.heritagechorale.org)

Highland Glee Club: [www.highlandgleeclub.com](http://www.highlandgleeclub.com)

In Choro Novo: [www.inchoronovo.com](http://www.inchoronovo.com)

King's Chapel Concert Series: [www.kings-chapel.org](http://www.kings-chapel.org)

Koleinu, Boston's Jewish Community Chorus: [www.koleinu.org](http://www.koleinu.org)

Lexington Pops Chorus: [www.LexingtonPopsChorus.org](http://www.LexingtonPopsChorus.org)

Musica Sacra: [www.musicasacra.org](http://www.musicasacra.org)

The Mystic Chorale [www.mysticchorale.org](http://www.mysticchorale.org)

Newton Community Chorus: [www.NewtonCommunityChorus.org](http://www.NewtonCommunityChorus.org)

The Newton Singers: [www.newtonsingers.org](http://www.newtonsingers.org)

The Paul Madore Chorale: [www.paulmadorechorale.org](http://www.paulmadorechorale.org)

Quincy Choral Society: [www.quincychoral.org](http://www.quincychoral.org)

Revels: [www.revels.org](http://www.revels.org)

Schola Amicorum, [www.uvboston.org](http://www.uvboston.org) (Schola)

Somerville Community Chorus: [www.somervillechorus.com](http://www.somervillechorus.com)

Ståmbandet - The Scandinavian Vocal Ensemble: [www.stambandet.org](http://www.stambandet.org)

Stow Festival Chorus & Orchestra, [www.soundsofstow.com](http://www.soundsofstow.com)

Treble Chorus of New England: [www.treblechorus.com](http://www.treblechorus.com)

Voices Rising: [www.voicesrising.org](http://www.voicesrising.org)

Wakefield Choral Society: [www.wakefieldchoralsociety.org](http://www.wakefieldchoralsociety.org)

Youth Pro Musica: [www.youthpromusica.org](http://www.youthpromusica.org)

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