



J.S. Bach: Magnificat

and seasonal choral music of Guerrero, Obrecht, Whitacre, Chilcott, Betinis, Jeffers, and Gjeilo

5 pm, Sunday, Dec. 8, 2013
University Lutheran Church
66 Winthrop St.
Cambridge, MA

8 pm, Friday, Dec. 13, 2013
St. Paul's Episcopal Church
15 St. Paul St.
Brookline, MA

3 pm, Sunday, Dec. 15, 2013
First Lutheran Church of Boston
299 Berkeley St.
Boston, MA

Admission \$20
Seniors & Students \$15
www.orianaconsort.org

Walter Chapin, director
Caroline Harvey, assistant director



A Visit with J. S. Bach

Last summer, late in the afternoon of Thursday August 1st, members of the Oriana Consort ascended the steps to the choir loft of the Thomaskirche — the Church of St. Thomas — in Leipzig. We gathered there to sing through the extensive body of German-language chant that is used in the Sunday services of a high-Lutheran church such as the Thomaskirche, for we were to be the choir for the service the coming Sunday morning, August 4th, and we had to know the chants.

We spent an hour in the choir loft in a businesslike manner, learning those beautiful chants. We kept to our work, but in the back of our minds was the realization that we were actually standing and rehearsing in the very same choir loft where the great Johann Sebastian Bach had conducted first performances of musical monuments he had written — the B Minor Mass, the St. Matthew Passion, dozens of cantatas, the Magnificat in E-flat major of 1723, and the revised Magnificat in D major of 1733 (which we'll perform for you as the second half of this concert).

On Sunday morning August 4th we returned to that choir loft to sing for the service, during which we sang two of Bach's motets, along with sacred music by Felix Mendelssohn, Samuel Barber, and Leonard Bernstein.

That experience — *we were there, and we sang in the same spot where Bach made music!* — has touched our lives. It has given us a personal connection to one of the greatest musical minds of all time, as well as to a church and a city that have been at the center of music-making for centuries.

In this performance, we hope that we pass on a bit of that musical involvement and excitement to you, our listeners.

Thank you for coming, and we hope you enjoy this concert!

—WC

Kindly ensure that any device you may have that can emit sound
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.



The image on the front cover of this program booklet is taken from Sandro Botticelli's *La Madonna del Magnificat*, above, painted in 1481.

The Child, seated on the Virgin Mary's lap, looks up toward his mother after she has written the Latin words of the Magnificat on the right-hand page of the book. Three angels assist Mary with her pen and inkwell, while two others prepare to place a crown upon her head.

The Child, with his mother's help, holds in his left hand a pomegranate, a symbol of royalty.



ORIANA CONSORT

— Choral music from seven centuries —

Katie Aburizik • Melanie Armstrong • Michael Bennett
Laura Betinis* • Paul Bombardier • Thomas Carroll • Laura Frye
Hailey Fuqua • Gary Gengo • Caroline Harvey • Ben Henry-Moreland
Elizabeth Huttner-Loan • Elise Krob • Kathryn Low • Dennis O'Brien
Christopher Pitt • Nate Ramsayer* • Joseph Rondeau
Margaret Ronna • Seth Rosenberger • Felicity Salmon • Claire Shepro
Stefán Sigurjónsson • Terri Sly* • Joshua Smith
Irl Smith • Vale Southard • Lauren Syer
Tyler Turner • Nic Tuttle • Matthew Wall

Walter Chapin, *director*

Caroline Harvey, *assistant director*

**returning in January 2014*

The Oriana Consort was founded not at a single point in time, but evolved from several amateur choral groups that Walter Chapin directed in the 1970s and 1980s. About a dozen years ago the ensemble settled into something like its present form: an *a cappella* chorale of thirty singers, more or less — auditioned to very high standards — who rehearse and perform (usually) without accompaniment, tuning only to their own voices. The group's size is intimate enough for madrigals and motets, yet large enough for demanding choral works such as Samuel Barber's *Agnus Dei*, J. S. Bach's double-chorus motets, Aaron Copland's *In the Beginning*, Gabriel Faure's *Requiem* (all of which the Consort performed during recent seasons), Bach's *Magnificat*, Bob Chilcott's double-chorus *Advent Antiphons*, and Eric Whitacre's eight-part *Lux Aurumque* (all of which you will hear in this performance).

The name "Oriana Consort" 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 a suburb. The group's eclectic repertory is drawn from the fifteenth through the twenty-first centuries — the seven centuries that stretch from the early Renaissance to the present. 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 sponsored by 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 Boston-area chorales to participate in a master class presented by Peter Phillips, director of the world-renowned Tallis Scholars.

Oriana has twice participated in the Fringe Concert Series of the Boston Early Music Festival, and was the opera chorus for "Italian Night at the Opera", the gala concert presented in May of 2011 by the Waltham Philharmonic.

In late July and early August of last summer the Oriana Consort did a four-concert tour to Germany, presenting music from last spring's concerts in Frankfurt am Main, Dietzenbach, and Leipzig. In the Thomaskirche in Leipzig — where J. S. Bach was Cantor from 1723 to 1750 — the Consort surrounded Bach's tomb to sing two of his motets, and was the choir for a Sunday service there, singing choral music of Bach, Mendelssohn, Barber, and Bernstein.

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 at the José Mateo Ballet Theatre in Cambridge. In his other-than-musical life he is a computer information systems designer and programmer, husband, father, grandfather, and carpenter.

Caroline Harvey is a native of Iowa. She earned a Bachelor of Music in Piano Performance from Valparaiso University and a Master of Music in Collaborative Piano from the Longy School of Music of Bard College, and pursued graduate studies at Florida State University, where she worked with the Florida State Opera. She is an active pianist and vocal coach; she is a staff accompanist for the Boston Children's Chorus; and she regularly accompanies voice lessons in the Cambridge studio of Emily Romney. She joined the Oriana Consort as an alto in the spring of 2009, and was named Assistant Director in the fall of 2010.

I Advent antiphons: ancient, old, and new

Francisco Guerrero (1528-1599)

Alma redemptoris mater

Dear Mother of the Redeemer

Jacob Obrecht (1457-1505)

Salve regina

Hail, holy Queen

solo chant: Paul Bombardier

Bob Chilcott (*1955)

O Sapientia

O Wisdom

O Rex gentium

O King of the nations

O Emmanuel

O God who is with us

II Advent carols: old verses to old and new music

Anonymous (English, 15th century)

Nowell, nowell! Dieu vous garde

duet: Felicity Salmon, Thomas Carroll

There is no rose

duet: Margaret Ronna

Stefán Sigurjónsson (Dec. 8)

Ben Henry-Moreland (Dec. 13, 15)

Abbie Betinis (*1980)

In This Tyme of Chrystmas

poem: English, 16th century

trio: *Hailey Fuqua (Dec. 8, 15),*

Melanie Armstrong (Dec. 13),

Lauren Syer, Claire Shepro

Dormi, Jesu

poem: Flemish, 16th century

III Choral songs for December

Ron Jeffers (*1943)

Hanukkah Blessings

two carol arrangements by Ola Gjeilo (*1978)

The First Nowell

Elizabeth Huttner-Loan soprano

The Holly and the Ivy

Pieces titled in this color are directed by Caroline Harvey.

IV A gentle song for the Nativity

Eric Whitacre (*1970)

Lux Aurumque

poem: Edward Esch (*1970)

INTERMISSION

V Johann Sebastian Bach (1685-1750)

Magnificat *My soul esteems the Lord*
BWV 243; 1723, 1733

accompanied by

The Oriana Baroque Ensemble

Coro Magnificat anima mea Dominum

Aria Et exultavit spiritus meus
Kathryn Low mezzo-soprano

Aria Quia respexit humilitatem
Vale Southard soprano
Audrey Markowitz oboe d'amore

Coro Omnes generationes

Aria Quia fecit mihi magna
Stefán Sigurjónsson baritone

Aria Et misericordia
Caroline Harvey alto
Joseph Rondeau tenor

Coro Fecit potentiam

Aria Deposuit potentes
Joshua Smith tenor

Aria Esurientes implevit bonis
Elise Krob alto

Aria Suscepit Israel
Melanie Armstrong soprano
Claire Shepro mezzo-soprano
Elise Krob alto

Coro Sicut locutus est

Coro Gloria Patri; Sicut erat in principio

I Advent antiphons: ancient, old, and new

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Alma redemptoris mater

Dear Mother of the Redeemer

Jacob Obrecht (1457-1505)

Salve regina

Hail, holy Queen

solo chant: Paul Bombardier

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O Sapientia

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O King of the nations

O Emmanuel

O God who is with us

All the pieces in the first group on our program are based on Christian liturgical chants which have been sung for about a thousand years during or near the weeks of Advent: two Marian antiphons (in settings by Guerrero and Obrecht) and three of the so-called "O" antiphons (in settings by Bob Chilcott).

In early Christian liturgy, an *antiphon* ("sounding opposite") was simply a chant that was sung in response to some other part of the service, often a psalm. Antiphony, i.e. the practice of singing antiphons, seems to have originated in Hebrew liturgy, from which it was adapted by early Eastern churches, eventually finding its way into the Roman Church sometime around A. D. 500. By the early second millennium, antiphons came to be sung by themselves, without having to be sung "opposite" some other piece.

Four antiphons in particular were associated with the Virgin Mary: *Alma Redemptoris Mater*, *Ave Regina Coelorum*, *Regina Coeli*, and *Salve Regina*. The first and last of these were also associated with Advent, so it is with settings of these two that we open our December program.

Central to the development of music in Western Europe was the practice of using a monophonic chant (one voice) as the basis for a polyphonic composition (many voices). By the time of Francisco Guerrero, a Spanish composer of the late Renaissance, the vast body of Western music contained thousands of motets for three, four, five or more voices, whose melodic material was based on monophonic chants. So it is with Guerrero's *Alma Redemptoris Mater*. The melody of the original chant, said to have been written by the eleventh-century monk Hermann of

Reichenau, echoes throughout Guerrero's four voice parts, most notably in the soprano. Since we of the twenty-first century tend not to be as familiar with chants as people of the sixteenth, we might not recognize Guerrero's soprano part as being based the *Alma Redemptoris Mater* chant. But the old tune is there: hum "do-re-mi-fa-sol" to yourself, then do it again but leave out "re", and you have "do-mi-fa-sol". Those four notes are the beginning of Hermann's chant, and that's what you hear the sopranos sing as Guerrero's polyphonic reworking of that chant begins. The sopranos go on to sing the entire chant, bits of which are continually echoed in the other three voices.

Now turn the calendar back three generations to the time of the Netherlander Jacob Obrecht, who lived at the beginning of the Renaissance, when polyphony was primarily an ornamentation of chant itself. In Obrecht's setting, the *Salve Regina* chant melody (also by Hermann of Reichenau) is always very apparent to the ear. Obrecht's setting in fact begins with the unadorned original chant, sung monophonically in the bass. As the chant tune is passed to the alto, Obrecht begins his polyphony — but, unlike Guerrero, he doesn't make the chant ripple to and fro among the voice parts. He keeps the chant in long notes, while very active *freely-invented* little motives are heard in the other three voice parts.

The original monophonic chant continues to alternate with Obrecht's lively polyphony, which sort of covers the long and stately chant with layers of musical activity. You can easily follow all this in the printed text below.

Composers' fascination with ancient chant has never waned. Only about ten years ago, the British composer Bob Chilcott wrote seven short pieces based on the seven "O" antiphons, three of which we perform here. The original antiphons, all anonymous works from about A.D. 500, are:

O Sapientia	<i>O Wisdom</i>
O Adonai	<i>O Lord</i>
O Radix Jesse	<i>O Root of Jesse</i>
O Clavis David	<i>O Key of David</i>
O Oriens	<i>O Morning star</i>
O Rex gentium	<i>O King of nations</i>
O Emmanuel	<i>O God who is with us</i>

The seven titles are seven different names for Jesus. Liturgically, the chants are sung during the last seven days of Advent. (Make an acrostic of the first letter of every title, after the "O", starting at the *bottom* and reading up, and you have: ERO CRAS — Latin for "I will be [here] tomorrow".)

Chilcott's "O" antiphon settings are for double chorus. You can hear the original chant melodies echo throughout the music, as the composer surrounds them with striking, effective, and often dissonant harmonies.

Alma Redemptoris Mater,
quae pervia
caeli porta manes
et stella maris:
succurre cadenti
surgere qui curat populo.
Tu quae genuisti,
natura mirante,
tuum sanctum genitorem;
virgo prius ac posterius,
Gabrielis ab ore sumens
illud Ave:
peccatorum miserere.

*Dear Mother of the Redeemer,
you who persistently
remain the gate of heaven
and the star of the sea:
succor thy fallen people
who strive to rise again.
You who gave birth,
while nature marveled,
to your holy creator;
a virgin before and after,
who heard from the mouth of Gabriel
that "Ave":
have mercy on sinners.*

monophony

Salve Regina, mater misericordiae, *Hail, Queen, mother of mercy,*

polyphony

vita dulcedo, et spes nostra, salve! *life, sweetness, and our hope, hail!*

monophony

Ad te clamamus, exsules filii Evae. *To you we cry, exiles, Eve's children.*

polyphony

Ad te suspiramus, gementes et flentes *To you we sigh, groaning and weeping*
in hac lacrimarum vale. *in this vale of tears.*

monophony

Eia ergo, advocata nostra, *Look therefore, our advocate,*
illos tuos misericordes oculos *turn your merciful eyes*
ad nos converte. *toward us.*

polyphony

Et Jesum, *And Jesus,*
benedictum fructum ventris tui, *blessed fruit of thy womb —*
nobis post hoc ostende. *reveal [him] to us after this.*

O clemens, *monophony* O merciful,

O pia, *polyphony* O holy,

O dulcis virgo Maria. *monophony* O sweet virgin Mary.

O Sapientia, quae ex ore
altissimi prodisti,
attingens a fine usque ad finem fortiter
suaviter disponensque omnia:
Veni, ad docendum nos
viam prudentiae.

*O Wisdom, which from the mouth
of the most high was put forth,
reaching strongly from end to end
and sweetly extending to all:
Come to teach us
the way of prudence.*

O Rex gentium
et desideratus earum,
lapisque angularis
qui facis utraque unum:
Veni; salva hominem
quem de limo formasti.

*O King of nations
and their desired one,
and the cornerstone
which makes both ends one:
Come; save humankind
which you formed from clay.*

O Emmanuel,
rex et legifer noster,
expectatio gentium
et Salvator earum:
Veni, ad salvandum nos,
Domine, Deus noster.

*O God who is with us,
our king and lawgiver,
the hope of nations
and their Savior:
Come to save us,
Lord, our God.*



II Advent carols: old verses to old and new music

Anonymous (English, 15th century)

Nowell, nowell! Dieu vous garde

duet: Felicity Salmon, Thomas Carroll

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Dormi, Jesu

poem: Flemish, 16th century

Musica Britannica is an extensive 95-volume series of editions and reprints of music composed in the British Isles in every century from the twelfth through the nineteenth. Volume IV of the series, edited by John Stevens and published in 1953, contains hundreds of English carols, all from the fifteenth century. This is music that has been largely forgotten today; none of today's familiar carols of English origin seem to be descended from these fifteenth-century pieces. This neglect is unfortunate — for every one of these carols is a little gem. These pieces do feature stumbling blocks such as archaic harmonies, irregular meters, frequent switches from English to Latin and French, and melodies that are often not easily singable — all of which may account for the lack of attention to these fascinating musical miniatures. But, with a little effort, this music is nevertheless fairly accessible, and we are pleased to present two of these carols here:

The first, *Nowell, nowell, Dieu vous garde*, is a tiny drama: Father Christmas ("Sir Christemas"), represented by a duet, appears unexpectedly to a company engaged in merriment, and reveals the Christmas message, binding its secular and its sacred aspects inseparably and delightfully together. The incidental interjection of French phrases may be a vestige of even earlier days when Norman French was spoken by the aristocracy.

There is no rose is a dancelike alternation of verses and short refrain, set to angular phrases in a strong triple meter. The refrain is macaronic, i.e. it freely alternates English with Latin expressions in quick succession. Listeners familiar with Benjamin Britten's *Ceremony of Carols* will recognize

these verses as the text of one of the numbers in Britten's work (though he uses his own melody rather than this fifteenth-century original).

In This Tyme of Chrystmas, Source 1: Wynkyn de Worde, an Alsatian printer who emigrated to England in the late fifteenth century, published dozens of gems of English literature of his time, including *The Canterbury Tales* and *Robin Hood*— and, in 1521, a volume called *Christmasse Carolles*. Among carols of the time — such as *The Boar's Head*— were the verses of *In This Tyme of Chrystmas*.

In This Tyme of Chrystmas, Source 2: In 1915, Edith Rickert, an American professor of English, brought out a collection entitled *Ancient English Christmas Carols, 1400-1700*. One of its poems contained the refrain "*Quid petis, O Fili? Mater dulcissima ba ba...*" — "What seekest Thou, O my Son? The sweetest mother says ba ba..." The mother Mary is exchanging baby talk with her infant.

Abbie Betinis, a gifted young composer based in the Upper Midwest, combined the verses of Source 1 with the refrain of Source 2 to form the text of her *In This Tyme of Chrystmas*. A choir alternates with a treble-voice trio in singing tonal harmonies strongly flavored with contemporary devices such as chords with added notes and turn-on-a-dime changes of key. With the mother-to-baby nonsense syllables "ba ba" and "da da", Betinis does something most inventive: she uses them to generate a strongly rhythmic accompaniment to the "Quid petis" words that seems to have come straight out of a doo-wop number!

In 1799, the English poet Samuel Taylor Coleridge was on a tour of Germany. In a village near Mainz, he ran across a sixteenth-century book of prints by Hieronymus Wierix, an engraver. One engraving, showing the Virgin Mary sitting sewing as her child sleeps beside her, was accompanied by a two-verse Latin poem, possibly written by Wierix himself: *Dormi, Jesu* — Sleep, Jesus. Coleridge brought the volume home and made the poem known in England. Over time, many composers set these Latin words to music — Ralph Vaughan Williams, Edmund Rubbra, Edward MacDowell, Richard Rodney Bennett, John Rutter — but perhaps none so sweetly and tenderly as Abbie Betinis. Again, with her ability to use modern harmonic devices to serve musical expression, and using simple but distinctive melodic lines, Betinis draws a musical representation of the relationship between the Mother and her Child that is utterly sweet and entirely human.

From Abbie Betinis we have two unique carols on old verses, very different from one another, but closely related in spirit.

Father Christmas:

Nowell, nowell!

The company:

Who is there that singeth so, Nowell?

Father Christmas:

It is I, Sir Christemas.

The company:

Welcome, my Lord Sir Christemas!

Welcome to us all, both more and less!

Come near, Nowell!

Father Christmas:

Dieu vous garde, good sirs, tidings I you bring:

A maid hath borne a child full young,

The which causeth you for to sing: Nowell!

The company:

Nowell, nowell!

Father Christmas:

Buvez bien par toute la compagnie,

Make good cheer, and be right merry,

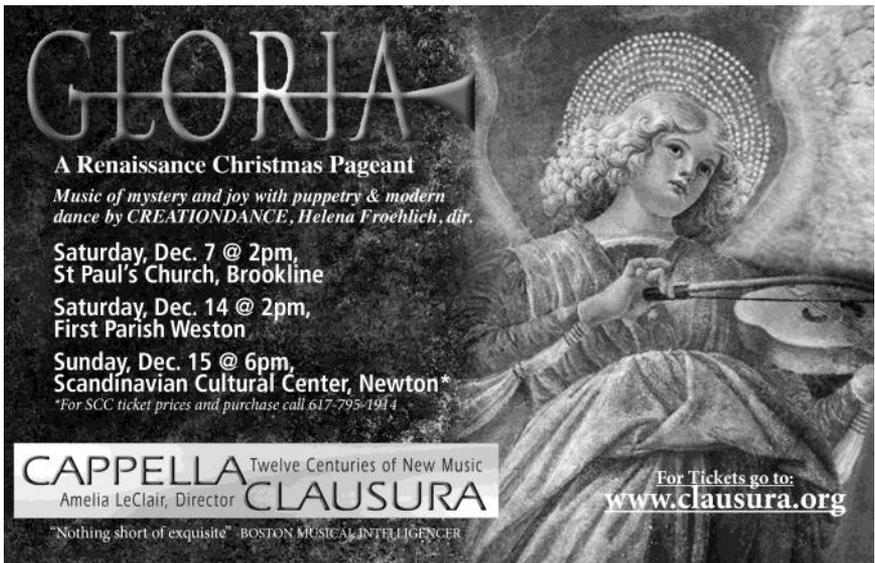
And sing with us now joyfully: Nowell!

Drink well, all the company

The company:

Nowell, nowell!

Nowell, nowell!



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There is no rose of such virtue
As is the rose that bare Jesu.
For in that rose contained was
Heaven and earth in little space.
Res miranda!

Marvelous thing!

There is no rose of such virtue
As is the rose that bare Jesu.
By that rose we may well see
That he is God in persons three.
Pares forma!

Make ready!

There is no rose of such virtue
As is the rose that bare Jesu.
The angels sungen shepherds to:
Gloria in excelsis Deo.
Gaudeamus!

Glory to God in the highest.

Let us rejoice!

There is no rose of such virtue
As is the rose that bare Jesu.
Leave we all this worldly mirth,
And follow we this joyful birth.
Transeamus!

Let us be transformed!

There is no rose of such virtue
As is the rose that bare Jesu.



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In This Tyme of Chrystmas,
Between and ox and an ass,
A maiden delivered was
 Of Christ, her dear Son dear.

Husband of Mary
Sweet Joseph stood her by,
And said he was ready
 To serve her if need were.

When she her dear Son see,
She set Him on her knee,
And sang, "Hither to me,
 Come kiss Thy mother dear."

Quid petis, O Fili?
 Mater dulcissima ba ba...

*What seekest Thou, O my Son?
 The sweetest mother says "ba ba".*

Quid petis, O Fili?
 Michi plausus oscula da da.

*What seekest Thou, O my Son?
 Clapping hands, the little mouth says "da da".*

On her lap she Him laid,
And with her pap He played,
And ever sang the maid:
 "Come kiss Thy mother dear."

With lips culling His,
His mouth oft she did kiss,
And sang: "Sweetheart mine,
 I pray You, make good cheer."

Quid petis, O Fili? Ba, da da...

To this Child let us pray,
That born was on this day,
O Mary, the mild may,
 To grant us all good cheer,
 And love through all our year!

Quid petis, O Fili? Ba, da da...

Dormi, Jesu. Mater ridet *Sleep, Jesus. Your mother smiles*
Quae tam dulcem somnam videt. *when she sees such gentle slumber.*
Dormi, Jesu, blandule. *Sleep, Jesus, gently.*

Si non dormis, mater plorat. *If you do not sleep, your mother weeps.*
Inter fila cantans orat: *Singing at her weaving, she prays:*
Blande, veni, somnule. *Come, gentle slumber.*

III Choral songs for December

Ron Jeffers (*1943)

Hanukkah Blessings

two carol arrangements by Ola Gjeilo (*1978)

The First Nowell

Elizabeth Huttner-Loan soprano

The Holly and the Ivy

Ron Jeffers is a West Coast composer and music publisher. For the catalogue of EarthSongs, his publishing firm, he selects music of many composers, but only music that he personally finds interesting. His own sacred choral music is sometimes in the Christian tradition, sometimes in the Judaic. In EarthSongs' catalogue of sacred choral music one finds music of many traditions: Christian, Judaic, Native American, Gospel, Moorish, Latvian, the Russian Church, South American ... on and on.

Hanukkah Blessings is an evocative setting of the three Hebrew blessings that are recited on the first night of Hanukkah as the first of the eight candles is lit, with the help of the *shamash*, the ninth central candle.

The first blessing, or *berachah*, is identical to the blessing said as candles are lit for every Friday evening *shabbat*, except that the word *Hanukkah* is said at the end, instead of the word *shabbat* — signifying that this time it is for the Hanukkah celebration that one is commanded to light candles.

The second *berachah* gives thanks for miracles of deliverance.

The third *berachah*, known as the *sheheheyanu*, is added only on the first night of Hanukkah. It gives thanks for life, for being sustained, and for being allowed to reach yet another season of Hanukkah.

.(I am indebted to Joan Soble for her insightful and informative explanations of Hanukkah traditions. —WC)

Traditional Christmas carols do not always make the best choices for programs of choral music, as the familiar harmonizations have a way of becoming a bit shopworn over time. Occasionally, however, a composer comes along who is able to present traditional carols in a fresh light — a musical task just as difficult, if not more so, than the writing of new compositions. This is what the Norwegian-American composer Ola Gjeilo has done with *The First Nowell* and *The Holly and the Ivy*.

Oriana first met Ola Gjeilo's music last December, when we performed his electrifying *Northern Lights*. That was when we also learned to pronounce his name: *OH-la YAY-lo*.

In *The First Nowell*, a brief but enchanting introduction by a solo soprano is followed by the traditional first two verses, sung first by the sopranos, then by the tenors while the soloist sings a descant. Something unusual happens for the third verse: the sopranos sing something *like* the melody, but it turns out to be a totally different sequence of notes, accompanied by a descant sung by the altos; then the soloist adds a third voice — all while supported by gentle harmonies from the tenors and basses. Then: a change of key! And the soloist takes up the melody for the fourth verse. The piece concludes with a repeat of the soloist's initial introduction. Here is a new setting of a traditional tune — one in which nothing is ever sung the same way twice!

The Holly and the Ivy begins with a simple short motive on three notes, sung by the altos, that is derived from the melody. The first verse is sung by the sopranos; the second by the tenors, accompanied by short descant-like motives in the sopranos and altos. The altos take the third verse — after an unexpected change of key! The basses follow with the fourth verse, in that same new key. The fifth verse, by the sopranos, returns to the original key. Then, for the sixth and final verse, another striking key change, and a totally different melody! Gjeilo's inventiveness seems endless.

Baruch Atah, Adonai Elohenu,
Melech haolan,
asher kideshanu
bemitzvotav
vetzivanu
lehadlik ner shel Hanukkah.

*Blessed are You, Lord our God,
King of the universe,
who has sanctified us
by his commandments
and has commanded us
to light the candles of Hanukkah.*

Baruch Atah, Adonai Elohenu,
Melech haolan,
she'ashah nisim
laavotenu
hayamim hahem bazeman hazeh.

*Blessed are You, Lord our God,
King of the universe,
who has performed miracles
for our forefathers
in those days of this season.*

Baruch Atah, Adonai Elohenu,
Melech haolan,
sheheheyanu
vekiyemanu
vehigiyanu
bazeman hazeh.

*Blessed are You, Lord our God,
King of the universe,
who has granted us life
and who has sustained us
and who has allowed us
to reach this season.*

IV A gentle song for the Nativity

Eric Whitacre (*1970)

Lux Aurumque

poem: Edward Esch (*1970); Latin translation by Charles Silvestri

Eric Whitacre's friend Edward Esch once showed him a brief poem he had written, entitled *Light and Gold*. In four lines and sixteen words, and without any theological references, the poem beautifully evoked the peaceful and reverent atmosphere of the Nativity. Another friend, Charles Anthony Silvestri, translated the poem into Latin, and it was this version, *Lux Aurumque*, that Whitacre set to music in 2000. The piece's choral writing forms a perfect reflection of the image and atmosphere that the poem brings to mind. In the score, Whitacre wrote: "[I]f the tight harmonies are carefully tuned and balanced they will shimmer and glow."

The popularity of this choral piece, which over the last thirteen years has been overwhelming, culminated in the composer's "virtual choir" production of 2011, for which 185 singers each submitted individually-recorded parts that were combined electronically into a single video — which has received over three million hits on YouTube.

Lux,
calida gravisque pura velut aurum
et canunt angeli molliter
modo natum.

*Light,
warm and heavy as pure gold,
and the angels sing softly
to the new-born baby.*

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V Johann Sebastian Bach (1685-1750)

Magnificat *My soul esteems the Lord*
BWV 243a (1723); BWV 243 (1733)

accompanied by The Oriana Baroque Ensemble

1. Coro Magnificat anima mea Dominum
My soul esteems the Lord
2. Aria Et exultavit spiritus meus
And my spirit rejoiced
Kathryn Low mezzo-soprano
3. Aria Quia respexit humilitatem
For he had regard for the lowliness
Vale Southard soprano
Audrey Markowitz oboe d'amore
4. Coro Omnes generationes
All generations
5. Aria Quia fecit mihi magna
For he has made me great
Stefán Sigurjónsson baritone
6. Aria Et misericordia
And his mercy
Caroline Harvey alto
Joseph Rondeau tenor
7. Coro Fecit potentiam
He showed strength
8. Aria Deposuit potentes
He put down the mighty
Joshua Smith tenor
9. Aria Esurientes implevit bonis
The hungry he filled with good things
Elise Krob alto
10. Aria Suscepit Israel
He helped Israel his servant
Melanie Armstrong soprano
Claire Shepro mezzo-soprano
Elise Krob alto
11. Coro Sicut locutus est
As it was spoken
12. Coro Gloria Patri *Glory be to the Father*

The Oriana Baroque Ensemble

Baroque violins	Emily Dahl, Zoe Kemmerling
Baroque viola	Emily Rideout
Baroque cello	Denise Fan
Violone	Mai-Lan Broekman
Baroque traverse flutes	Na'ama Lion, Sarah Paysnick
Oboes and oboi d'amore	Audrey Markowitz, Cameron Kirkpatrick
Baroque trumpets	David Klar, Graham Dixon, Chris Belluscio
Timpani	Jeffrey Bluhm
Chamber organ	Hendrik Broekman

All these musicians play instruments that are constructed according to 18th-century principles of instrument making, and they all play in the manner in which 18th-century instrumentalists played. Thus the sound that you hear is the sound that J. S. Bach had in mind when he wrote his music — a sound which modern instruments, due to two centuries of evolution in instrument construction since the 18th century, can no longer produce.

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The *Magnificat* is the canticle — i.e. song of praise — which, according to the Gospel of Luke, was sung by the Virgin Mary to her cousin Elizabeth when she learned that the latter was with child, as was she herself. In her song, Mary praises the Lord not only because of the role He has chosen for her, but for His greatness in many other things, notably a regard for those of low estate.

What is curious about the text of the *Magnificat* is that Mary never thanks the Lord *explicitly* for choosing her to be the mother of Jesus. In the *Quia respexit* and the *Quia fecit mihi magna*, she thanks the Lord for having regard for her and for causing her to be called blessed, though she does not say why. And for the next five verses she talks no more about herself, but only praises the Lord for His greatness in general, most notably for regarding the lowly and disdaining the powerful. I leave it to theologians to explain these departures from what one might logically expect Mary to say.

There are strong indications that the *Magnificat* is of Judaic origin. The structure of its verses is said to resemble Jewish prayers, and several lines are similar to those of Psalm 113 (“...He raises the poor from the dust and lifts the needy from the ash heap ...”). And compare several lines from the song that Hannah sings while carrying the child to be named Samuel:

My heart exults in the Lord ...
... I rejoice in Your salvation ...
... Those who were full hire themselves out for bread,
But those who were hungry cease *to* hunger ...
The Lord makes poor and rich;
He brings low, He also exalts.
He raises the poor from the dust ...

The singing of the *Magnificat* is thought to be one of the oldest forms of liturgy in the Christian church — for this canticle occupies a central position in the office of Vespers, which was already traditional about A. D. 500, a time when St. Benedict observed that the Vespers liturgy was a highly important part of monastic life.

1200 years later, Vespers was still an integral part of worship in 18th-century Lutheranism, and it still had the *Magnificat* at its center. In 1723, as the 38-year-old Johann Sebastian Bach began his tenure at the Thomaskirche in Leipzig (having been the *third choice* of the Thomaskirche authorities!), he wrote the first version of his *Magnificat* for a Christmas Vespers service in that year. It was a joyful, celebratory work, for a five-part chorus (it was rarely more than four), soloists, and an orchestra including oboes, trumpets, and timpani — instruments associated with festive music. Because this *Magnificat* was for Christmastime, Bach followed traditional Lutheran practice by interpolating four movements whose texts were not

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THE HEYDAY OF ENGLISH SACRED MUSIC: A Tudor Legacy The "Magnificat" and "Nunc Dimittis" from William Byrd's *Great Service* and selections from Thomas Morley's *First Service*, as well as motets by Tallis, Weelkes, and Gibbons

Saturday, December 14, 2013, 7:00 pm NOTE TIME!

FELIZ NAVIDAD: A Spanish Christmas Conrad Susa's *Carols and Lullabies: Christmas in the Southwest*, plus villancicos, carols, and motets from the New World and the Old; followed by carols for all to sing

Saturday, March 8, 2014, 8:00 pm

BACH AND MARTIN: Passionate Expressions of Faith Bach *Jesu, meine Freude*; Frank Martin *Mass for Double Chorus*

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part of the *Magnificat* itself, but which were associated with the Christmas season (e.g. the chorale motet *Vom Himmel hoch da komm' ich her* — *From Heaven on high I come*).

Ten years later, in 1733, Bach revised his *Magnificat* so that it would be appropriate for other times of the year. He withdrew the four interpolated Christmas pieces, and transposed the key from E-flat major down a half-step to D major. Perhaps illogically, it is this version — the non-Christmas version — that is most favored today for performances during the Christmas season. But that still makes sense: Mary's canticle does point ahead to Advent, after all, for in her song she rejoices, if only implicitly, in her very special role.

(The 1723 version is catalogued as BWV 243a, while the 1733 revised version is known as BWV 243. BWV = Bachwerke Verzeichnis = Index of Bach's works.)

Bach's *Magnificat* is a fairly lengthy work, about half an hour in duration. The manner in which the composer organizes it shows his genius in knowing how to construct, from a given text, a many-sectioned musical work in which not only every section is a perfect musical representation of the meaning of its text, but in which each section also contrasts beautifully with those that precede and follow, with the result that the listener senses

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a balanced musical organism that flows logically from beginning to end, never losing interest.

The work is divided into twelve sections, the first eleven of which declaim the *Magnificat* text proper, while the twelfth is reserved for the familiar Doxology (*Gloria Patri — Glory be to the Father*) that is appended to this canticle, and which concludes many other liturgical texts as well.

Four massive choral numbers frame the eleven sections of *Magnificat* text; the *Gloria Patri* is a fifth. Each of the first four is assigned to a verse that calls for grandiose expression: one for the first verse (*Magnificat anima mea Dominum — my soul esteems the Lord*), one for the last (*Sicut locutus est — as was spoken by our forefathers*), while two are in the middle (*Omnes generationes — to all generations*, and *Fecit potentiam — He showed strength*). The placement of these four choral numbers thus divides the entire *Magnificat* text into thirds, each of which Bach fills with two or three arias, with a soloist, duet, or trio singing verses of a more intimate and personal nature. These arias are quite short (in contrast to the usual long *da capo* arias in Bach's cantatas), thereby allowing the entire quite lengthy text to be set to music of no more than half an hour's duration.

Although the character of each number will be self-evident to the listener (explanations of them in these annotations would be superfluous), there are three instances of Bachian symbolism that may not be immediately apparent to the listener and thus may call for explanations:

(1) The *Quia respexit*, a verse of the most intimate nature, concludes with the words *omnes generationes — by all generations*. For these two words, Bach unexpectedly summons the full choir and most of the instrumentation to repeat them over and over and over again, back and forth between the five choral parts — symbolically representing the thousands of people who form all those generations.

(2) In *Suscepit Israel*, the two oboi d'amore, playing in unison, can be heard above the trio of treble voices playing a chorale tune in long notes. An 18th-century German who knew his or her chorales would instantly recognize it as *Meine Seele erhebt den Herren* — the German version of the old Latin chant tune for *Magnificat anima mea Dominum*. Bach, always the musical symbolist, thus ties the final statement of praise to the initial one.

(3) In the second half of the final chorus, on the words *sicut erat in principio (as it was in the beginning)*, one hears a reprise of the same music that was heard in the beginning of the entire work!

The text of the *Magnificat*, except for the Doxology (*Gloria Patri*) at the end, is from Luke 1: 46-55. It appears opposite, divided into twelve sections that correspond to the twelve musical sections that Bach wrote.

Magnificat anima mea Dominum. *My soul esteems the Lord.*

Et exultavit spiritus meus
in Deo salvatore meo. *And my spirit rejoiced
in God my Savior.*

Quia respexit humilitatem
ancillae suae.
Ecce enim ex hoc
beatam me dicent... *For he had regard for the lowliness
of his maidservant.
Behold indeed: because of this
I shall be called blessed by...*

...omnes generationes. *...all generations.*

Quia fecit mihi magna,
qui potens est;
et sanctum nomen eius. *For he has made me great,
he who is mighty;
and holy is his name.*

Et misericordia eius
in progenies et progenies
timentibus eum. *And his mercy
upon descendants and [their] descendants
is to those who fear him.*

Fecit potentiam in brachio suo;
dispersit superbos
mente cordis sui. *He showed strength with his arm;
he dispersed those who in their hearts
imagined themselves to be superior.*

Deposuit potentes de sede
et exaltavit humiles. *He put down the mighty from [their] seat,
and exalted the humble.*

Esurientes implevit bonis
et divites dimisit inanes. *The hungry he filled with good things,
and sent the wealthy away empty.*

Suscepit Israel puerum suum,
recordatus misericordiae. *He helped Israel his servant,
in remembrance of his mercy.*

Sicut locutus est
ad patres nostros,
Abraham et semini eius in
saecula. *As it was spoken
to our forefathers,
to Abraham, and to his seed for ages.*

Gloria Patri, gloria Filio,
gloria Spiritui Sancto.
Sicut erat in principio
et in saecula saeculorum. *Glory to the Father, glory to the Son,
glory to the Holy Spirit.
As it was in the beginning
and in ages of ages.*

Amen. *Amen.*



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The Oriana Consort gratefully acknowledges the gifts of the generous people listed on the following three pages — *without whose support neither these concerts nor our trip to Germany last summer would have been 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 2012-2013 season the above three sources provided only 51% of Oriana's revenue. *Gifts made to Oriana by our supporters provided the remaining 49%.*

Those listed on the following pages have most kindly 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 at the earliest opportunity.

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.*

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To make a gift, please see the information on page 34.

This page lists those whose generosity helped Oriana to travel to Germany in late July and early August of last summer.

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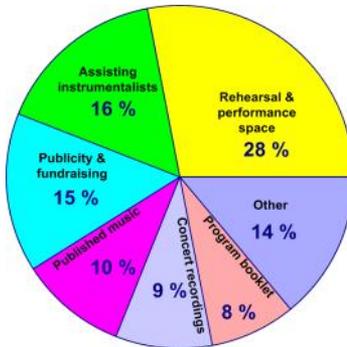
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See the four pages of GBCC listings beginning on the next page.

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Braintree Choral Society, Charles Dillingham, Music Dir., 617-448-9630. Dec. 8, 3 PM, Magnificat by Durante/Pergolesi, and lighter songs of the season, St. Thomas More Church, Braintree. May 4, 3 PM, A Trip Down Memory Lane, favorites over the last 90 years, Braintree Town Hall. www.braintreesings.org **90th anniversary!**

Cambridge Chamber Singers, Ray Fahrner, Director; 617-527-2191. Dec 13, 8 PM, Emmanuel Church, Boston; Dec 14, 8 PM, Pilgrim Cong. Church, Lexington: An English Christmas, including Britten's Hymn to St. Cecilia. June 7, 8 PM, First Church Cambridge: Durufle's Requiem with orchestra. www.cambridgechambersingers.org

Cantemus, Jane Ring Frank, Mus. Dir., 888-246-7871. Dec. 7, 7:30 PM, Christ Church, S. Hamilton & Dec. 8, 4:00 PM, St. Paul's, Newburyport: Stars & Stones (Whitacre, Lauridsen, Jazz Gloria + combo, Ruth Lomon world premiere). Apr. 26, 7:30 PM & Apr. 27, 4:00 PM; same venues: Part Songs, Catches & Gleees (R.V. Williams, Holst, Elgar). www.cantemus.org

Cantilena, Allegra Martin, Dir., 484-433-9266. Dec. 8, 4 PM: Britten's Ceremony of Carols, Csonka's Concierto de Navidad. May 4, 4 PM: "Immoveable Objects, Unstoppable Forces": words of Sojourner Truth and Dorothy Parker; music of Schubert, Sallinen, Bourland, Diemer, etc. Concerts at First Parish UU, 630 Mass Ave, Arl. Center. www.cantilena.org

Chorus pro Musica, Jamie Kirsch, Mus. Dir. Nov. 3, 3PM: "Heaven on Earth"- works by Tchaikovsky, Tormis, Whitacre, Finzi, and others; Dec. 20, 8PM: Candlelight Christmas; Mar. 2, 3PM: Annelies, based on the diary of Anne Frank; May 31, 8PM: Bach, Mass in B Minor. www.choruspromusica.org

Concord Chorus, Kevin Leong, Mus. Dir., 978-254-1551. Dec. 14, 2 & 5 PM, Holiday Concerts: Palestrina, Byrd, Bach, Haydn, Rachmaninoff, Britten & carols, Middlesex Sch. Chapel, 1400 Lowell Rd., Concord. May 17, 8 PM, Mozart Vespers & Vivaldi Magnificat with Pro Arte Cham. Orch., St. Brigid Parish, 2001 Mass. Ave., Lexington. www.concordchorus.org

Concord Women's Chorus, Jane Ring Frank, Dir. Dec. 21, 3PM: works by Fauré, Holst, Galuppi, Trinity Church, Concord. Nov. 2, 7PM: auction and benefit concert with Ciaran Nagle of The Three Irish Tenors, Chelmsford Arts Center. May 10, 4PM: great opera choruses by Tchaikovsky, Verdi, Wagner, Trinitarian Church, Concord. www.concordwomenschorus.org

Coolidge Corner Community Chorus, Lee Colby Wilson, Musical Director, 617-905-2268. May 31, 8 PM, Spring Concert, Mozart Requiem (Levin, ed.), Arvo Part & more, All Saints Parish, 1773 Beacon Street, Brookline, MA. www.cccchorus.org.

Coro Dante, Kevin Galie', Dir. 617-331-8171. Dec. 15, 5 PM: Christmas program including short operetta, Dante Alighieri Society, Cambridge, MA. May 18, 5 PM: Spring concert. Rehearsals Mondays 7-8:30 in Cambridge. All-Italian repertoire SATB chorus. groups.yahoo.com/groups/CORO-DANTE/

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Dedham Choral Society, Barnhart, Dir. 781 326 1520. Slava! Christmas in Russia: choral and orchestral works, Gretchaninov, Rimsky-Korsakov, Tchaikovsky, Fri., Dec 13, 8 PM, Holy Name Church, W. Roxbury; Haydn, Mass in a Time of War; Mozart, Requiem (Sussmayr) Sun., Apr 21, 3PM, Holy Name Church, W. Roxbury. www.dedhamchoral.org

Fine Arts Chorale, Richard Travers, Dir 781-910-7711. Nov. 24, 2 PM: "Handels Messiah" with orchestra, Old South Union Church, Weymouth, MA. May 4, 2PM: Faure's Cantique de Jean Racine, and Durufle's Requiem. Rehearsals Wednesday's 7:30-9:30 in Weymouth. www.fineartschorale.org

Harvard Pro Musica, Anne Watson Born, Interim Dir., 978-842-4044. Dec. 7, 7:30 PM: Poulenc Gloria, Biebl Ave Maria and seasonal music, Unitarian Universalist Church of Harvard, MA. May 10, 7:30 PM: Durufle Requiem, Unitarian Universalist Church of Harvard, MA. Rehearsals Tuesdays 7:30-9:45 at Unitarian Universalist Church of Harvard, MA. www.harvardpromusica.org

The Master Singers of Lexington. Adam Grossman, Music Dir. 781-862-6459. November 2, 8 pm Chorus w. Percussion and Viola (Britten, Puccini, Schuman, Anderson, Sierra); Dec. 8, 4 pm Christmas Concert Vivaldi Gloria, Telemann, carols; March 1, 8 pm Pops! Shall We Dance?; May 10, 8 pm Italian/American (Persichetti, Mennin, Dello Joio, Monteverdi, Gabrieli, Donizetti, Verdi, Rossini). 1st Parish Church, Harrington Rd., Lexington. www.themastersingers.org

Metropolitan Chorale, Lisa Graham, Music Dir., Nov. 16, 8pm, Illumination, Britten Hymn of St. Columba; Mar. 15, 8pm & Mar. 16, 3pm, American Stories, with Brookline Symphony, Adam Boyles Cond., Stevens The Ballad of William Sycamore; May 17, 8pm, Beethoven Mass in C Major. All concerts at All Saints Parish Brookline. www.metropolitanchorale.org

Musica Sacra, Mary Beekman, Dir., 617-349-3400. Oct. 26, 8PM A Tudor Legacy: Eng Sacred Music; Dec. 14, 7PM: Feliz Navidad; Mar 8, 8PM: Bach and Martin; May 10 8PM: The Course of True Love Never Did Run Smooth. Concerts at First Church Congregational, Harvard Sq. Cambridge. www.musicasacra.org

Nashoba Valley Chorale, Anne Watson Born, Dir., 978-842-4044. Dec. 8, 3 PM: Messiah Sing, Congregational Church of Littleton, MA. Feb 9, 2 PM: J.S. Bach Mass in B Minor with orchestra. May 2014 (TBD): Rossini Petite Messe Solennelle. Rehearsals Mondays 7.30-9.30pm in Littleton fr. Sept 9. www.nashobachorale.org

Neponset Choral Society, Inc., Christopher Martin, Artistic Dir. 617-462-2597. Winter Concerts Dec 7, 8pm, Dec 8, 2:30pm Randall Thompson "Frostiana" and seasonal pieces. Spring Concerts Apr 26, 8pm, Apr 27, 2:30 pm Vaughn Williams "Dona Nobis Pacem" and other selections. Open rehearsals Jan 6, 13 7:30-10pm. All at St. Mark's Church, South St., Foxboro, MA. www.ncschorus.org.

New England Classical Singers, David Hodgkins, Dir., 978-474-6090, Dec.7:Handel Messiah, Bach Cantata#140, Rogers Ctr.; Mar.8, Perera, "Why I Wake Early." Rogers Ctr.; May 4, Du Bois, Seven Last Words of Christ, Holy Rosary Church, Lawrence. Rehearsals Wed., S.Church, Andover. www.newenglandclassical.org.

Greater Boston Choral Consortium
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The Oriana Consort, Walter Chapin & Caroline Harvey directing. Dec 8 5PM, UniLu Camb; Dec 13 8PM, St. Paul's Brkln; Dec 15 3PM, 1st Luth Bost: Bach Magnificat; Guerrero, Obrecht, Whitacre, Chilcott, Betinis, Jeffers, Gjeilo. Apr 4 8PM 1stP Concord; Apr 6 6PM UniLu; Apr 11 8PM 1st Luth: madrigals, Menotti Unicorn, Elgar, Betinis The Waking EAST COAST PREMIERE. orianaconsort.org.

Polymnia Choral Society, Murray Kidd, Dir. 781-324-6242. Dec. 7, 7:30 PM: Canticles of Light, N.E. Treble Chorus, St. Mary's Ch. Melrose. Dec. 8 3 PM: First Congo Ch. Wakefield. March 8, 7:30 PM: St. Mary's Ch. Melrose. Mozart Requiem Orch., Prem. of D. Spaneas "As If" June 7, 7:30 PM: Sgt. Pepper's Lonely Hearts. Mem. Hall, Melrose. www.polymnia.org.

Reading Community Singers, Beth Mosier, Music Dir., 781-944-6284. Dec. 7, 7:30PM; Dec. 8, 3PM: Holiday Hits, a mix of classic and new selections, guest artists: Chris and Quinn Eastburn, Old South Methodist Church, Reading. May 17, 7:30PM, Spring Concert, W.S. Parker Middle School, 45 Temple Street, Reading. Rehearsals Tuesdays 7:30-9:30PM. www.readingcommunitysingers.org.

Seraphim Singers, Jennifer Lester, Dir. Nov. 17: works by Poulenc & Britten, Mission Church-Boston. Feb. 2 & 7: light-themed music for Candlemas, First Church-Cambridge, St. Cecilia-Boston. Mar 29 & Apr 5: choir & organ accompany silent film 'Jeanne d'Arc' with Peter Krasinski, First Lutheran-Boston, St. Ignatius-Newton. SeraphimSingers.org.

Sharing A New Song, Jonathan Singleton, Dir., 978-456-3802. Dec. 14, 7 PM, Fall Concert, First Parish Unitarian Church Arlington, MA. Spring Concert TBA. Rehearsals Mondays 7:15-9:30 in Belmont. Summer 2014 choral trip to Eastern Europe to sing with old and new friends. www.sharinganewsong.org

The Spectrum Singers, John W. Ehrlich, Dir., 617-492-8902. Nov. 23: Off the Beaten Path: Latvia, Hungary, Czech: Kodaly, Janacek, Vasks, Esenvalds; Mar. 15: John Rutter Requiem; Britten Rejoice in the Lamb; May 18, Gilbert & Sullivan Trial by Jury with orch. plus G&S favorites. All 8 PM at 1st Cong Camb. \$45/\$30/\$15. www.spectrumsingers.org

Voices Rising, Leora Zimmer, Artistic Director. Winter Concert: Jan. 25, 7:30PM at First Church Boston & Feb. 1, 3:30PM at Congregational Church of Needham UCC. 10th Anniversary Concert: June 7 & June 8. Auditions September & February. Rehearsals Tues. 6:30-9:30PM at First Church Boston. www.voicesrising.org

Wellesley Choral Society, Edward Whalen, Dir. Nov. 2 24, 3 PM Music of Monteverdi. UU Wellesley. Jan. 25, 7 PM Cabaret: Music of Fun and Frivolity, Wellesley Hills Congregational Church. May 4, 2 PM Music of a Young Mozart, St Andrew's Episcopal Church, Wellesley. Wellesleychoralsociety.org.

Youth Pro Musica, Robert Barney, Artistic Dir. Winter Concert, Sunday, December 15, 4:00pm, 2nd Church in West Newton. Spring Concert Saturday, June 7, 7:00pm www.youthpromusica.org

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A Besere Velt:

www.circleboston.org/community-chorus

A Cappella Singers, www.theacappellasingers.org

Andover Choral Society, www.andoverchoral.org

The Apollo Club of Boston, www.apolloclub.org

Arlington-Belmont Chorale, www.psarlington.org

Back Bay Chorale, www.bbcboston.org

Belmont Open Singers, Harmony Chorale

www.powersmusic.org

The Boston Cecilia, www.bostoncecilia.org

Boston Choral Ensemble, www.BostonChoral.org

Boston Gay Men's Chorus, www.bgmc.org

Boston Saengerfest Men's Chorus,

www.saengerfest.org

Braintree Choral Society, www.braintreesings.org

Broadmoor Chamber Singers,

www.broadmoorsingers.org

Calliope; www.calliopemusic.org

Cambridge Chamber Singers,

www.cambridgechambersingers.org.

Cambridge Community Chorus,

www.cambridgechorus.org

Cantata Singers, www.cantatasingers.org

Cantemus Chamber Chorus, www.cantemus.org.

Cantilena, www.cantilena.org

Cappella Clausura, www.clausura.org

Capriccio Chorus, Brookline A Capella

www.riversschoolconservatory.org

Choral Art Society, www.choralartsociety.org

Chorus pro Musica, www.choruspromusica.org

Concord Chorus, www.concordchorus.org

Concord Women's Chorus,

www.concordwomenschorus.org

Convivium Musicum, www.convivium.org

Coolidge Corner Community Chorus,

www.cccchorus.org

Coro Allegro, www.coroallegro.org

Coro Dante groups, www.yahoo.com/groups/Coro-Dante/

Dedham Choral Society: www.dedhamchoral.org

Fine Arts Chorale, www.fineartschorale.org

Greater Boston Intergenerational Chorus,

www.bostonchorus.net

Halalisa Singers, www.halalisa.org

Handel & Haydn Society,

www.handelandhaydn.org

Harvard Pro Musica, www.harvardpromusica.org

Harvard-Radcliffe Choral Groups

www.fas.harvard.edu/~holchoir/

Heritage Chorale, www.heritagechorale.org

Highland Glee Club, www.highlandgleeclub.com

In Choro Novo, www.inchoronovo.com

King's Chapel Concert Series, www.kings-chapel.org

Koleinu, www.koleinu.org

Lexington Pops Chorus,

www.LexingtonPopsChorus.org

The Master Singers of Lexington,

www.themastersingers.org

Masterworks Chorale: www.masterworkschorale.org

Metropolitan Chorale www.metropolitanchorale.org

Musica Sacra, www.musicasacra.org

The Mystic Chorale www.mysticchorale.org

Nashoba Valley Chorale, www.nashobachorale.org

Neponset Choral Society, www.ncschorus.org.

New England Classical Singers,

www.newenglandclassical.org

New World Chorale www.newworldchorale.org

Newton Choral Society www.newtonchoral.org

Newton Community Chorus,

www.newtoncommunitychorus.org

The Newton Singers,

www.geocities.com/newton_singers

The Oriana Consort, orianaconsort.org

The Orpheus Singers www.orpheussingers.org

Paul Madore Chorale, www.paulmadorechorale.org

Polymnia Choral Society, www.polymnia.org

Reading Community Singers,

www.readingcommunitysingers.org

Revels, www.revels.org

St. Paul Choir School: www.bostonboychoir.org

Schola Amicorum jsrjwsr@yahoo.com

Seraphim Singers, www.seraphimsingers.org

Sharing A New Song, www.sharinganewsong.org

SingPositive www.singpositive.org

Somerville Community Chorus,

www.somervillechorus.com.

The Spectrum Singers, www.spectrumsingers.org

Ståmbandet- The Scandinavian Vocal Ensemble,

www.stambandet.org

Stow Festival Chorus & Orchestra,

www.soundsofstow.com

Treble Chorus of New England,

www.treblechorus.com

Voices of MetroWest www.VoicesofMetroWest.com

Voices Rising, www.voicesrising.org

Wakefield Choral Society,

www.wakefieldchoralsociety.org

Wellesley Choral Society,

www.WellesleyChoralSociety.org

Youth pro Musica, www.youthpromusica.org

Zamir Chorale of Boston, www.zamir.org

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