



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

Walter Chapin, director

New Songs for Midwinter

Choral music of winter and Advent
from the 16th, 17th, 18th, 20th,
and 21st centuries

Henry Purcell

O Sing unto the Lord a new song

Antonio Vivaldi

Gloria in excelsis Deo

Hans Leo Hassler

Cantate Domino canticum novum

Claude Debussy

Yver, vous n'êtes qu'un villain

Abbie Betinis

Cedit, Hyems! (Be Gone, Winter!)

Eric Whitacre

Lux Aurumque

Kenneth Leighton

A Hymn of the Nativity

*choral music of a variety of styles and eras
performed by Oriana's 29-voice choir, soloists,
and period instrumental ensemble*

Sunday December 6
5:00 pm

University Lutheran Church
Winthrop & Dunster Streets
Cambridge

Friday December 18
8:00 pm

First Lutheran Church of Boston
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New Songs for Midwinter: Choral music of winter and Advent

The word “Midwinter”, in its older sense, refers to the Winter Solstice, the day on which sunlight in the Northern Hemisphere reaches its minimum. For pre-Christian cultures in northern lands, this was a fearsome time: agriculture was dormant, days were cold and dark, and the very return of warmth and light was not considered a certainty. One would contemplate the evergreen and the burning Yule log in hope that the days would lengthen once again.

It is not by accident that Midwinter nearly coincides with Christmas Day, on which Christian cultures celebrate the birth of Jesus as a time for the renewal of hope and goodwill. In the West, Christmas Day was set as December 25 in the fourth century A.D. by Constantine, the first Christian Roman emperor, who took for it the date of Saturnalia, the Romans’ equivalent of Midwinter. Epiphany, thought to be the day of the visitation of the Magi, followed only twelve days later. *Celebrations of Jesus’ birth seem to come as days begin to lengthen.*

The days preceding these celebrations, whose dwindling sunlight signified to pre-Christian cultures the approach of Midwinter, are in Christian cultures called Advent—the “coming-toward” of the time of renewal. It is choral music for this time that you’ll hear in our concert this evening. And because Advent is the time when darkness and cold are increasing, it is not surprising that so much of the Advent poetry in our music contains images of winter, darkness, cold, and despair—although each of these is always countered by a contrasting reference to warmth, or light, or a rebirth of hope. This is poetry of renewal, set to music that is new, or was new for its time, or which celebrates newness in one way or another. Through it, may we bring you a bit of that warmth, light, and hope.

Why sacred music at a secular concert?

Public concerts—of choral music especially—are very apt to consist primarily, if not entirely, of music that was originally written for religious observances. But does sacred music, considering that original purpose, properly belong in a concert that is not a religious service?

Yes, it does—provided that it is music of a high artistic character. There is something about artistically-written sacred music, whatever the era of its origin, that has a way of transcending its original liturgical purpose and finding some mysterious resonance within us that does not depend upon one’s personal belief system, formal religious ties, or absence thereof. The music of all the composers this evening—most sacred, some secular—lies within that realm:

Hans Leo Hassler	<i>Cantate Domino canticum novum; Verbum caro factum est</i>
Claude Debussy	<i>Yver, vous n’êtes qu’un villain</i>
Abbie Betinis	<i>Cedit, Hyems!</i>
Eric Whitacre	<i>Lux aurumque</i>
Kenneth Leighton	<i>A Hymn of the Nativity</i>
Henry Purcell	<i>O sing unto the Lord a new song</i>
Antonio Vivaldi	<i>Gloria in excelsis Deo</i>



**Melanie Armstrong, Kathleen Asta, Laura Betinis,
Elizabeth Canick, David Carder, John Crawford, James Croft,
Gabrielle Doran, Gary Gengo, Elizabeth Hanna, Paul Harter,
Caroline Harvey, Kevin Hunt, Elizabeth Huttner, Joel Knopf,
Michael Lemire, Kathryn Low, Dennis O'Brien, Christopher Pitt,
Margaret Ronna, Kate Schenck, Bronwyn Sewell, Terri Sly,
Irl Smith, Lauren Syer, Nicholas Tuttle, Peter Vaughan,
Matthew Wall, Jennifer Webb; Walter Chapin, Director**

The Oriana Consort evolved from a series of amateur choral groups that Walter Chapin had directed since the 1970's. About ten years ago, the ensemble settled into something like its present form—an auditioned *a cappella* chorale of nearly thirty singers, whose members rehearse and perform without accompaniment, tuning only to their own voices. The group's size is intimate enough to perform madrigals and motets, yet large enough to do extensive choral works.

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

The Oriana Consort prepares two programs per year and presents them in Cambridge and Boston, in December and in the spring. The group's repertoire is eclectic: its provenance typically ranges from the Renaissance through the twentieth century, and often the twenty-first. Music of the Baroque era, accompanied by instrumentalists from greater Boston's extraordinary early music community, forms a significant part of each program.

The Consort has also performed on invitation from the Candlelight Concerts of Old Ship Church in Hingham, The Center for Arts in Natick, Vox Humana of Jamaica Plain, and the Lux Aeterna choral concert held in January of 2005 to benefit survivors of the tsunami in Southeast Asia. In March of 2007 the Consort was one of four groups to participate in a choral master class presented by Peter Phillips, director of the world-renowned Tallis Scholars.

In June of this year, the Oriana Consort performed for the first time as part of the Fringe Concert Series of the Boston Early Music Festival.

Walter Chapin 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 the high school level. In his non-musical life he is a computer information systems designer and programmer, husband, father, grandfather, and carpenter.

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*Light or sound from a mechanical or electronic device, however innocuous it may seem to the device's owner, is a serious distraction to musical performers. If you are carrying any device that is able to emit either light or sound, kindly be **absolutely certain** that it will not do so during the performance! We thank you in advance for your consideration.*

Please join us for the reception following the performance !



I

Hans Leo Hassler 1564–1612

***Cantate Domino canticum novum
Verbum caro factum est***

from Cantiones sacrae (Sacred songs) (1591)

Cantate Domino canticum novum;
cantate Domino omnis terra.
Cantate Domino,
et benedicite nomini ejus;
annunciate de die in diem
salutare ejus;
annunciate inter gentes gloriam ejus;
in omnibus populis mirabilia ejus.
Quoniam magnus Dominus
et laudabilis nimis;
terribilis est super omnes deos.

*Sing unto the Lord a new song;
sing unto the Lord, all the earth.
Sing unto the Lord,
and bless his name;
proclaim, from day to day,
his salvation;
proclaim, among the peoples, his glory;
[and] to all people his wonders.
For the Lord is great
and worthy of praise;
he is to be feared above all gods.*

—**Psalm 96**

Verbum caro factum est
et habitavit in nobis;
et vidimus gloriam ejus,
gloriam quasi unigeniti a Patre,
plenum gratiae et veritatis.

*The word was made flesh
and dwelt among us;
and we beheld his glory,
the glory as of the only-begotten
of the Father,
full of grace and truth.*

—**John 1:14**

The country of musical innovation at the end of the sixteenth century and the beginning of the seventeenth was Italy—to which would-be composers in German-speaking lands flocked. Hans Leo Hassler was among them. At the age of twenty, already an accomplished organist and composer in his native city of Nuremberg, he traveled in 1584 from there to Venice to study with Andrea Gabrieli and (it is thought) with Giovanni Gabrieli, Andrea's nephew. By 1586 he was back in Germany, in Augsburg, as *Cammerorganist* to Octavian Fugger II, a nobleman of the prominent banking family. In 1591, under the Octavian's patronage, the twenty-seven-year-old Hassler brought out a collection of sacred motets for use throughout the church year, *Cantiones sacrae de festis praecipuis totus*

anni. The above two pieces are from this collection.

Cantate Domino canticum novum is Hassler's setting of the ninety-sixth Psalm, whose text gently reminds us that songs of renewal and rejoicing are by no means limited to the Christian tradition. Using Italianate innovations, Hassler invents a new and different musical context for each verse of the psalm, so as aptly to express that verse's underlying idea—and the listener can readily hear these shifts of musical texture as each new verse comes along. Features like these, including the rather audacious use of the parallel minor mode in the final two verses (to reflect the text's mood of awe at that point), tell us that this composer, born at the close of the Renaissance era, looked toward the new and emerging Baroque.

Verbum caro factum est, on an Advent text from the Gospel of John, uses another but completely different Italian idea: whereas *Cantate Domino* was built upon staggered imitative entrances of individual voices, *Verbum caro* emphasizes the opening words "The word was made flesh"—the central point of Christian belief—by using block chords repeated in different registers, a sure mark of Gabrielian influence. The first verse is repeated for further emphasis, after which each of the next two lines is given its own musical texture. The final line, "full of grace and truth", is given a grand chordal setting, using the entire registry of six voices, which breaks into a new meter on "et veritatis". Then, as with the first verse, that line is repeated for emphasis.

After his Augsburg employment Hassler occupied posts in Nuremburg and Dresden, where he enjoyed wide recognition as composer and organist (note the upper left area of his likeness) before succumbing to tuberculosis in 1612.



II

Claude Debussy 1862–1918

Yver, vous n'êtes qu'un villain
from *Trois Chansons* (1908)

a setting of a poem by **Charles d'Orleans** (1394–1465)



Abbie Betinis b. 1980

Cedit, Hyems! (*Begone, Winter!*) (2003)
a single setting of two poems—

by **Prudentius** (348–c. 410) and **Anonymous** (14th century)

Yver, vous n'êtes qu'un villain.
Esté est plaisant et gentil
En témoing de may et d'avril
Qui l'accompaignent soir et main.

*Winter, you're only a troublemaker.
Summer is pleasant and kind,
by witness of May and April,
which accompany it evening and morn.*

Esté revet champs, bois et fleurs
De sa livrée de verdure
Et de maintes autres couleurs,
Par l'ordonnance de nature.

*Summer clothes fields, woods, and flowers
in its livery of green
and in many other colors,
according to the order of nature.*



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Mais vous, Yver, trop estes plein
De nège, vent, pluye et grézil.
On vous deust banir en éxil.
Sans point flater,
je parle plein:
Yver, vous n'estes qu'un villain.

*But you, Winter, are too full
of snow, wind, rain and slush.
You should be banished into exile.
Without flattering [you] at all,
I speak plainly:
Winter, you're only a troublemaker.*

Quartet

Kate Schenck, *soprano*; **Caroline Harvey**, *alto*;
Kevin Hunt, *tenor*; **David Carder**, *bass*

Nox, et tenebrae, et nubila,
confusa mundi et turbida → ↓
→ lux intrat, albescit polus, ↓
↑ Christus venit, discedite! ↓
↑ ↓
↑ ← ← ← ← ← ← ← ↓
↑ ↓
↑ Cedit, hyems, tua durities,
↑ frigori abiit, rigor et glacies,
↑ brumalis et feritas, rabies,
↑ torpor et improba segnitias,
↑ pallor et ira, dolor et macies.
↑
↑ Nunc amor aureus advenies,
↑ indomitos tibi subijcies,
↑ tendo manus. →
↑ ↓
← ← ← ← ←

*Night—confused, disordered,
Disturbed darkness of the world—
Light breaks in, the heavens grow bright;
Christ has come! Depart!*

—**Prudentius**

*Now, Winter, yield all thy dreariness,
The cold is over, all thy frozenness,
all frost and fog, and wind's untowardness.
All sullenness, uncomely sluggishness,
Paleness and anger, grief and baggardness.*

*Now Love, all golden, comest thou to me,
Bowing the tameless 'neath thine empery.
I stretch my hands.*

—**Anonymous**
translation: **Helen Waddell**

Vanessa Holroyd, *flute*

Claude Debussy is perhaps best known for being a creator of musical images. He wrote music that can fix itself into one's memory in such a way that it is never forgotten nor confused with any other music: once one is familiar with the symphonic poem *La Mer* or the piano piece *Clair de lune*, for example, the music never leaves one's memory. Perhaps this is because Debussy's music has a way of generating inner visions and feelings that are inseparable from the music itself. This was in fact the aesthetic of Impressionism, the late-nineteenth-century artistic movement that involved painters and writers as well as composers.

Yver, vous n'estes qu'un villain may be among Debussy's briefest and least known pieces, but precisely the same aesthetic is at work. Here he sets a poem by Charles D'Orleans (a fifteenth-century duke who was imprisoned by England's King Henry V following the Battle of Agincourt in 1415). The poem reads as though it had been written yesterday. Debussy gives a musical voice to the poet's vehement anger against winter, and to his contrasting feelings about summer. (The unfortunate Duke wrote this poem while in prison. Was he using metaphor?)

Surprisingly, there is nothing particularly new in the actual harmonic elements that Debussy employs, which are the same musical building blocks that had been in common use since J. S. Bach. What Debussy does that is utterly and totally new is to combine these common materials in his very own way.

In *Cedit, hyems!* Abbie Betinis has composed a simultaneous setting of two Latin poems written a millenium apart, though they are similar in that they share kindred images of wintry despair which are dispersed by the hope and joy of Advent. Rather than simply setting one poem after the other, however, she skillfully maintains continuity by dovetailing the second poem inside the first—so that we first hear only the first two lines of the first poem, then the entire second poem, then the final two lines of the first poem. (Just follow the arrows!)

Like Debussy, Betinis gives us a succession of contrasting moods and images to illustrate how the confusion and disorder of darkness gives way to the yielding of Winter and the coming of Love—but she does so by using her very own intense harmonic and rhythmic idioms. And not only through the singing voice: an eerie and mesmerizing flute introduces the piece, then dances alongside the voices throughout.

The music of Abbie Betinis has been reviewed as “most audacious edgy and thrilling.” It has lyricism, with an unfolding dramatic impulse and patterns of rhythmic vigor and playfulness. Still only twenty-nine years of age, she has been commissioned by over forty musical organizations, including the Alchemy Project, American Suzuki Foundation, Cantus, Cornell University Chorus, and the Dale Warland Singers. She is a 2009 McKnight Artist Fellow, and has received grants and awards from the American Composers Forum, American Society of Composers and Publishers (ASCAP), the Jerome Foundation, Minnesota Music Educators Association, and New York's Sorel Organization, which sponsored her recent Carnegie Hall debut. She is a graduate of St. Olaf College, with a graduate degree from the University of Minnesota, and studied

harmony and counterpoint in the tradition of Nadia Boulanger with the European American Musical Alliance program in Paris. Since 2005 she has been Composer-in-Residence for The Schubert Club, Minnesota’s oldest arts organization, and has held residencies with The Singers—Minnesota Choral Artists and The Rose Ensemble. She lives in St. Paul, Minnesota, where she composes incessantly, runs her self-publishing company, and plays euphonium in a community band.



III

Eric Whitacre *b. 1970*

Lux aurumque (2001)

*a setting of a poem first written in English by **Edward Esch** (b. 1970) and subsequently translated into Latin by **Charles Anthony Silvestri***



Kenneth Leighton *1929–1988*

A Hymn of the Nativity (1960)

*a setting of a poem (in abridgement) by **Richard Crashaw** (1613–1649)*

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.*

Crashaw’s “A Hymn of the Nativity” represents a conversation between a shepherd and his comrades, all of whom have visited the manger in Bethlehem to witness the newborn child.

We saw Thee in Thy balmy nest,
Young dawn of our eternal day;
We saw Thine eyes break from the East,
And chase the trembling shades away:
We saw Thee, and we blest the sight,
We saw Thee by Thine own sweet light.

I saw th' obsequious seraphim
Their rosy fleece of fire bestow,
For well they now can spare their wings,
Since Heaven itself lies here below.
Well done, said I; but are you sure
Your down, so warm, will pass for pure ?

“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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No, no, your King's not yet to seek
Where to repose His royal head;
See, see how soon His new-bloom'd cheek
"Twixt mother's breasts is gone to bed.
Sweet choice, said we, no way but so,
Not to lie cold, yet sleep in snow!

Welcome, to our wondering sight,
Eternity shut in a span!
Summer in winter! day in night!
Heaven in earth! and God in man!
Great little one, whose all-embracing birth
Lifts earth to Heaven, stoops Heaven to earth!

To Thee, meek Majesty, soft King
Of simple graces and sweet loves!
Each of us his lamb will bring,
Each his pair of silver doves!
At last, in fire of Thy fair eyes,
Ourselves become our own best sacrifice!

Melanie Armstrong, *soprano*

It is amazing to see how a well-crafted poem of only twelve words can offer every one of those words as material for an extremely rich musical setting. Eric Whitacre takes full advantage of this in setting *Lux aurumque*, Silvestri's intense and compact Latin translation of Esch's poem:

With the word "lux", repeated four times on a crescendo and diminuendo punctuated by a brief soprano solo, the "oo" vowel and the "cks" final consonant are both used as building blocks in sound: they paint a mood, as a painter would form an image with brush strokes. The strange harmonies on the second part of each repetition are only the simple tonic and dominant chords of C-sharp minor—but sounded simultaneously! This is what gives the listener the feeling that the music is coming from another world.

On "calida", we hear similar dynamic swells, plus similar but even more intense simultaneous tonic-dominant combinations.

For "gravisque", the voices are in a lower register, with chords that descend ever lower chromatically, beautifully expressing the simple image "and heavy".

The initial consonant of "pura" is used almost percussively, and the many "oo" vowels in "pura velut aurum canunt" are used to build a mighty crescendo toward the cadence on "angeli", which occurs on a totally unexpected chord.

The three repetitions of "canunt" use the same harmonies heard back on "lux", but sounded an octave lower and very softly. The simple consonants "nt" at the end of "canunt" are used expressively in the same manner as "x" at the end of "lux".

As a few sopranos sing the final word “natum”, the choir shifts quietly but very audibly from the key of C-sharp minor to C-sharp major—a simple mode shift that has been used countless times by hundreds of composers from the Baroque era to the present—but which this time presents a totally new and fresh feeling, used to underscore this most important word in the poem.

This is a truly original kind of composition, one which springs from a musical mind that always seems to be thinking “outside the box”. Eric Whitacre began the serious study of music while a college undergraduate—on the late side as composers go—but was soon writing for choral voices and for concert band. He thereafter earned an M.A. at Juilliard under John Corigliano and David Diamond, both American composers of the first rank. He specializes in music for chorus and for wind ensemble, in which he often employs what have become known as “Whitacre chords”, such as the tonic-dominant superpositions mentioned above.

The poetry of Richard Crashaw, a seventeenth-century English classicist and cleric who reacted to the religious strife of his time by converting to Catholicism, belonged to the school of English metaphysical poets—one of whose trademarks was the intensive use of metaphor. In *A Hymn of the Nativity*, representing the shepherds’ thoughts after their visit to the manger, we find metaphor at every turn.

Of Crashaw’s original poem of seventeen verses, Kenneth Leighton chose to set only five. (Poetry, when rendered by choral voices, must of necessity be compact!) One shepherd, represented by the soprano soloist, exchanges impressions with the others, represented by the choir. The soloist predominates for the first two verses; the choir takes the second and third; and both parties to the dialogue share the fifth verse.

Leighton reflects the poetry’s imagery with melodies that are ever lyrical and with harmonies as whimsical and rich as the poem itself. His music is always firmly tonal, yet it often and unexpectedly shifts from one mode to another, always with great charm.

Kenneth Leighton was a choirboy at Wakefield Cathedral. He studied composition at Oxford, and in Rome with the neoclassicist composer Goffredo Petrassi, after which he held a series of teaching posts at the University of Leeds, the University of Edinburgh, and Oxford.

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IV

Henry Purcell *presumably 1659–1695*

O sing unto the Lord a new song (1688)
symphonic verse anthem: a setting of Psalm 96



Instrumental ensemble

Nicole Cashingino, *violin 1*

Ilana Ringwald (*Dec. 6*); **Karen Burciaga** (*Dec. 18*), *violin 2*

Elizabeth Westner, *viola*

Continuo: **Colleen McGary-Smith**, *cello*; **Mai-Lan Broekman**, *violone*;

Hendrik Broekman, *chamber organ*

All the instruments are constructed and played according to principles of the Baroque era.

Quartet I: **Kathryn Low**, *soprano*; **Margaret Ronna**, *alto*;
James Croft, *tenor*; **David Carder**, *bass*

Duet: **Kate Schenck**, *soprano*; **Gary Gengo**, *alto*

Quartet II: **Gabrielle Doran**, *soprano*; **Kathleen Asta**, *alto*;
Michael Lemire, *tenor*; **Matthew Wall**, *bass*

Soloists: **David Carder**, *baritone*; **Dennis O'Brien**, *baritone*

Instrumental symphonia

Verse 1

O sing unto the Lord a new song. *Alleluia.*
Sing unto the Lord, all the whole earth. *Alleluia.*

Verse 2

Sing unto the Lord, and praise His name;
Be telling of His salvation from day to day.
Declare His honour unto the heathen,
And His wonders unto all people.
Glory and worship are before Him;
Pow'r and honour are in His sanctuary.

Verse 3

The Lord is great, and cannot worthily be praised.
He is more to be feared than all gods.
As for all the gods of the heathen, they are but idols;
But it is the Lord that made the heavens.

Verse 4

O worship the Lord in the beauty of holiness;
Let the whole earth stand in awe of Him.

Verse 5

Tell it out among the heathen that the Lord is King,
And that it is He who hath made the round world so sure
That it cannot be moved;
And how that He shall judge the people righteously. *Alleluia.*

—*Psalm 96*

Please enjoy a fifteen-minute intermission!

Following the death of Henry Purcell in 1695, there was no native-born English composer who could equal him until the generation of Edward Elgar and Ralph Vaughan Williams, a full two centuries later. The highly talented Purcell was the beneficiary of a renewed interest in music following the restoration of the English crown with the ascension of Charles II in 1660. He was a choirboy of the Chapel Royal as in the 1660's; was appointed court composer in 1677 (at the age of eighteen!); and became Charles' personal composer in 1680 until that king's death and the accession of James II in 1685. James had little taste for music, however, and neglected the Chapel Royal during his brief reign. Fortunately for Purcell, this ended with James' removal in 1688, to be succeeded by William III and Mary, under whose joint reign music was again supported as enthusiastically as it had been under Charles II.

Purcell was a prodigious composer of both sacred and secular music: his huge output included anthems, songs, odes, service music, operas, and masques. He almost single-handedly developed the "symphonic verse anthem" for choir, solo voices, string ensemble, and continuo—a much more elaborate accompaniment than simply the organ, as had previously been the case. *O sing unto the Lord* is an example of this genre.

With Purcell's anthem we conclude the first half of our program with the same "new song" that opened it, for both works are settings of Psalm 96. Purcell uses the English version, and much more of it than did Hassler: whereas the latter used only the first four of the psalm's thirteen verses for his *Cantate Domino*, Purcell used nine (which he combined into five to maintain a compact musical form). But, like Hassler—for, though these two composers were very different, the Baroque aesthetic was common to both of them—Purcell invents a different and contrasting musical setting for each verse. Indeed, this was the idea behind the "verse anthem" genre that was cultivated by a number of English composers in the several generations before Purcell, notably Byrd, Gibbons, Weelkes, Tomkins, Bull, and Humphrey: each verse of the psalm would be newly composed and introduced by a soloist, usually followed by the choir in response.

But Purcell's ways of creating contrast assumed a far greater scale than those of his predecessors: the accompaniment is now a string ensemble rather than the organ alone; the strings now play an instrumental introduction, or "symphonia", as well as passages for strings alone; and now a duet or quartet, rather than a single soloist, more often introduces each verse.

A tripartite instrumental symphonia introduces Verse 1 of this *O sing*, in which the soloist begins the psalm, using the same motive that opened the

symphonia. The choir responds, not just with the next words as had been the convention, but with a freely-invented and contrasting “Alleluia”. The soloist then resumes with the next words of the psalm, but sings them to the motive of the choir’s “Alleluia”—to which the choir again responds, this time with yet another “Alleluia”. This in turn is answered by the strings, who pick up the motive sung by the choir. Already, in only the first of the five verses, we have an extensive and beautifully developed musical form, in which one element flows into the next with perfect logic and grace.

Verse 2 is more conventional: the quartet sings most of the words of this verse (a nice contrast with Verse 1), and the choir responds with the final words.

Verse 3 is an intimate duet, lacking the usual choral response, whose lines offer the singers opportunity for the kind of individual improvisation that adorned music of the Baroque era. Listen closely to what the cello plays, and you’ll hear one of Purcell’s little hidden surprises: this verse is a *passacaglia*—that is, a piece in which the exact same bass line is reiterated almost throughout, while the duet sings different music over each repetition of the bass. At the singers’ cadence, the strings take over with new motives of their own (as they did in Verse 1)—but still over the same repeated bass! Apparently Purcell could invent no end of melodies that could combine with a set bass line.

In contrast to the other verses, the quartet that opens Verse 4 sings only briefly, in preparation for choir’s declaration “Let the whole earth stand in awe”.

In Verse 5, the soloist fervently declaims that “the Lord is King”, echoed by the enthusiastic choir; the soloist replies with an elaborate melisma on “made the world so sure”, again echoed by the choir. The soloist returns a third time with “He shall judge the people righteously”, followed by a third choral response. Finally, the quartet begins a grand conclusion by singing yet another “Alleluia”, which is picked up by the choir, then by the strings, then finally by all.

Never-ending contrast, an always-perfect rendering of the sense of the text, and never-ending invention—these are hallmarks of the Baroque, as well as of Henry Purcell, one of the finest musical geniuses ever to spring from English soil.

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V

Antonio Vivaldi 1678–1741

Gloria in excelsis Deo

*a setting of the second text of the Ordinary of the Roman Mass;
thought to have been written between 1713 and 1717*

Instrumental ensemble

Nicole Cashingino, *violin 1*

Ilana Ringwald (*Dec. 6*); **Karen Burciaga** (*Dec. 18*), *violin 2*

Elizabeth Westner, *viola*

Continuo: **Colleen McGary-Smith**, *cello*; **Mai-Lan Broekman**, *violone*;

Hendrik Broekman, *chamber organ*

Joyce Alper, *oboe*; **Graham Dixon**, *trumpet*

The additional wind instruments are likewise constructed and played in the Baroque manner.

Soloists

Jennifer Webb, *soprano and mezzo*

Kathryn Low, *soprano*

Laura Betinis, *alto*



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1

Gloria in excelsis Deo.

Glory in the highest to God.

2

Et in terra pax hominibus voluntatis.

And on earth peace to people of good will.

3

Laudamus te, benedicimus te,
adoramus te, glorificamus te.

*We praise thee, we bless thee,
we adore thee, we glorify thee.*

Jennifer Webb, Laura Betinis

4

Gratias agimus tibi
propter magnam gloriam tuam.

*We express thanks to thee
on account of thy great glory.*

5

Domine Deus, Rex coelestis,
Deus Pater omnipotens—

*Lord God, King of the heavens,
God the Father almighty—*

Kathryn Low, Joyce Alper

6

Domine Fili unigenite Jesu Christe—

Lord, the only-begotten Son Jesus Christ—

7

Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi:
miserere nobis.

*Lord God, Lamb of God, Son of the Father,
thou who takes away the sins of the world:
have mercy upon us.*

Laura Betinis

8

Qui tollis peccata mundi:
suscipe deprecationem nostram.

*Thou who takes away the sins of the world:
bear our prayer.*

9

Qui sedes ad dexteram Patris:
miserere nobis.

*Thou who sits at the right hand of the Father:
have mercy upon us.*

Jennifer Webb

10

Quoniam tu solus sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe—

*For thou only [art] holy,
thou only [art] the Lord,
thou only [art] the most high, Jesus Christ—*

11

cum sancto spiritu,
in gloria Dei Patris. Amen.

*with the holy spirit,
in the glory of God the Father. Amen.*

Why is the *Gloria* of the Roman Mass considered so apt for the Advent and Nativity season? It is because the seed of this ancient text was the well-known exclamation of the angelic host which, according to the Gospel of St. Luke, appeared in multitude with the angel following her announcement of the Nativity to the shepherds. The heavenly host sang: “Glory to God in the highest, and on earth peace to people of good will”.

(And yes—it’s “to *people* of good will”, not “to *men* of good will.” The original Greek text read “to people”, and the Latin equivalent “*hominibus*” really means “to human beings”, not “to men”.)

During the first few centuries of the Christian era, other verses were gradually added to the opening statement, and the expanded text took on a psalm-like quality. The Latin translation that came to be used in the West seems to have been written by St. Hilary of Poitiers in the fourth century, possibly after this bishop had learned the text during an eastern journey. Over centuries, a number of variants of the text developed, many of which are still in use today in the various eastern and western branches of the Christian faith.

Among the five texts of the Ordinary of the Roman Mass, the *Gloria* is by far the most unwaveringly optimistic and joyful of all: it covers a wide range of human emotion while never losing its positive character. The *Gloria* was a “new song” of its day—nearly two millenia ago—and has lost none of its freshness and appeal today.

Antonio Vivaldi wrote his now-famous setting of the *Gloria* for singers and players of the Pio Ospedale della Pietà in Venice, in which he held posts off and on from 1703, when he was twenty-five, through 1738, when he was sixty. During all these years he was repeatedly hired, released, and re-hired by the Ospedale—re-hired probably because he was the only one who could supply the high quality of new music that was always in demand there. The Ospedale was a most remarkable institution: it was not a “hospital”, as the English cognate of its name might suggest, but a large home run by nuns who took in orphaned or destitute young women, educated them, and trained those who were musically talented—who apparently accounted for a large portion of the residents.

Much of Vivaldi’s music was neglected following his death, and the *Gloria* somehow rested in oblivion until the 1930’s, when it was rediscovered and given its first modern performance by the Italian composer Alfredo Casella.

Consider the two technical problems that Vivaldi faced in composing a setting of the *Gloria* that had to last a full thirty minutes or so:

(1) If every one of the eleven sections had to run three minutes on the average, how does one spin out a very few words (e.g. “*Gloria in excelsis Deo*”, or “*Et in terra pax hominibus*”) so that the setting will last that much time?

(2) How can there be contrast from one section to the next that is sufficient to provide variety to the music and hold the attention of the listener?

Two highly unscholarly and very subjective answers to these questions will be ventured here: (1) Vivaldi makes the real subject of the music *not the words themselves, but the thought behind the words*; and (2) by exploiting the fact that *every verse*



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of the text presents a different emotional content than the preceding verse. Thus:

The words of the opening section, *Gloria in excelsis Deo*, form a statement of utter joy that can't be overstated—so the choir *ought* to sing them eight times!

The words *Et in terra pax hominibus voluntatis* present a very profound thought. Vivaldi lived in a time and at a place of great strife and discord (as do we). He does well to take four very intense minutes to spin that thought out.

With the words *Laudamus te*, the mood again becomes joyful. And the subject of the verb is “we”—so obviously the music should be a joyful *duet*!

Domine Deus, Rex coelestis begins a long petition to the Creator. An extended duet with soprano and oboe is perfect for reflecting the sanctity of this moment.

In *Domine Deus, Agnus Dei*, the soloist is the solemn petitioner and the choir is the multitude begging for mercy. Hear how the crowd utters “*miserere nobis*”—not just once, as in the text, but *over and over!* How fervently is that mercy wished for!

In *Qui sedes*, this time it is a solo voice that begs for mercy. And with what fire!

And so it goes, for the entire work. Each section contains a different thought from that of its predecessor, with a different human emotion; thus Vivaldi's music for each is different, in such a way as to reflect this kaleidoscope of human feeling. This *Gloria* is a treasure for all time!

Our accompaniment by stringed instruments, oboe, chamber organ, and trumpet (valveless!)—all built and played according to eighteenth-century principles and set to the lower pitch of the Baroque era—would be very close to what Vivaldi wanted to hear in performance when he wrote his *Gloria*, and to the sounds that surrounded him in his musical life. We're happy to oblige him.

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The Oriana Consort is a member of The Greater Boston Choral Consortium, a cooperative association of diverse choral groups in Boston and the surrounding areas. (See the GBCC’s listings beginning on page 28.)

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For assistance in the production of these concerts, we especially thank:

Jayms Battaglia, Adina Beer, The Rev. Ingo Dutzmann, Scott Fraser,
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Our Notable Friends

The Oriana Consort gratefully acknowledges the gifts of the generous people listed below—*without whose support these concerts would not be possible.* (In 2008-2009, gifts provided a critical 58% of Oriana's revenue.)

Those who are listed on this and the following two pages have kindly presented the Consort with tax-deductible gifts within the past twelve months or so. *They have our heartfelt thanks for their support.* In acknowledgement, we are listing their names in all of the 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 acknowledgements will appear in subsequent booklets.

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.*

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 the community of those whose names appear below!* Or if you have supported Oriana in the past but not within a year or so, *we hope you will renew!* To make a gift, please see the information at the bottom of page 26.

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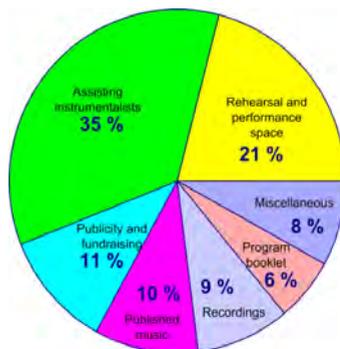
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Your gift will be applied toward our expenses approximately as shown at the right. These were the proportions of our expenses for our 2008-2009 season. (Our singers, Board members, and Director give their expertise and their time without compensation.)



Please inquire at **617-547-1798** or **info@theorianaconsort.org**.

**In June of this year, the Oriana Consort was pleased to take part,
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Andover Choral Society, Allen Combs, Music Director. Sunday, January 31, 2010, 3pm: Bach's *Mass in B Minor*, Rogers Center, Merrimack College, No. Andover, Mass. Sunday, May 2, 2010, 3pm: Choral Music of Johannes Brahms, Rogers Center, Merrimack College, No. Andover, Mass.
www.andoverchoral.org

Belmont Open Sings, Mary Beekman, Art. Dir., 617-484-4696. Sundays @ 7:30 pm. Payson Park Church, 396 Belmont St, Belmont. Oct 25: Bach *Mass in B minor*; Dec 20: Handel *Messiah*; Feb 7: Mozart *Solemn Vespers*; March 28: Brahms *Requiem*. Admission: \$5. Scores & refreshment provided. Presented by Powers Music School. www.powersmusic.org

Braintree Choral Society, Dir. Danica Buckley, 781-710-5020. Nov 6, 7 PM: Cabaret, Emerald Hall, Braintree. Dec 13, 3 PM: Lessons & Carols, So. Cong. Church, Brt. At Thayer Academy: Nov 29, 4 PM: Harvest Home: Songs of Autumn & Gratitude & May 15, 7:30 PM: Beethoven *Elegischer Gesang & Mass in C*; Mozart *Regina Coeli & Missa Brevis in G*. www.braintreesings.org

Brookline Chorus, Lisa Graham, Music Director. Sat. Nov. 21, 7:30pm: English Cathedral Classics (Britten, Parry, Tavener, Finzi); Sun. March 7, 3pm: Brahms *Requiem*; Sat. May 15, 8pm: Heart of New England (Argento, Pinkham, Thompson, with a world premiere of a work by Kirke Mechem). All performances at All Saints Parish, 1773 Beacon St., Brookline.
www.brooklinechorus.org

Calliope, Julia O'Toole, Dir., 617-759-2057. Feb 6, 7:30PM: Movie & Media Works: Room with a View, Sting, Amadeus, Mr. Holland's Opus, etc. Sept 2010: Pious & Profane: Mendelssohn's *Athalia*, Copland's *In The Beginning*, etc. Feb. 2011: Pious & Profane: Buenos Aires Tango, Sondheim, Menotti, 7/8 genre premiere. Old West Church, 131 Cambridge St. www.calliopemusic.org

Cambridge Chamber Singers, Raymond Fahrner, Dir., 617-504-8155. Dec.12, 8 PM: Byrd's *Mass* & contrasting works; Emmanuel Church, Boston & Dec. 13, 7 PM, St. John's Church, Arlington. May 16, 8 PM: The Books of Monteverdi; a tasting from all 9 books! Emmanuel Church, Boston & May 17, 7 PM, St. John's Church, Arlington. www.cambridgechambersingers.org

Cantata Singers, David Hoose, Music Director, 617-868-5885 The Heinrich Schütz Season. Fridays at 8 pm: Nov. 6 - Schütz, Distler, Schoenberg, Bach (Jordan Hall), Jan. 15 - Schütz, Harbison, Duruffé (First Church Cambridge), Mar. 12 - Schütz, Monteverdi, Poulenc, Stravinsky (Jordan Hall), May 14 - Schütz (Jordan Hall). www.cantatasingers.org

Cantemus Chamber Chorus, Gary Wood, Dir., 978-246-7871. Dec. 5, 7:30pm & Dec. 6, 4pm: Light in Winter—Season of Sun & Shadow (Brahms, Elgar, Lauridsen). May 1, 7:30pm & May 2, 4pm: The Woodland Quiet—Songs of Nature & Beauty (Brahms, Mendelssohn, Dvorak). 12/5 Christ Ch., S. Hamilton. 12/6 & 5/2: St. Paul's, Newburyport. 5/1 First Congregational Church, Rockport. See www.cantemus.org

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Cantilena - a women's chorale, Allegra Martin Dir., 781-648-2456. Dec 6, 3 pm: "Northern Lights" incl. Elgar, Grieg, Rachmaninoff, Rautavaara, Sandstrom; May 9, 7 pm: Mother's Day special celebrates many facets of motherhood & 30 years as a women's chorale, Bourland, Duruflé, Fine, McFerrin, Zae Munn. 1st Parish Univ. Ch, 630 Mass Ave; Arlington Ctr. www.cantilena.org

The Capriccio Chorus at Rivers, Susan Emmanouilidis, Choral Dir, 781-235-6840. Dec. 5, 6:00 pm: Wassail Party, fee TBA; Dec 6, 3:00 pm, Capriccio Chorus Winter Concert, free; April 11, time TBA, Rivers School Conservatory annual Contemporary Music Seminar; May 1, 4:00 pm, An Afternoon of Broadway Music, free; and more! www.riversschoolconservatory.org

Chorus pro Musica, Betsy Burleigh, Dir., 617-267-7442. Nov. 8, 3PM, Old South Church: Duruflé *Requiem*; Dec. 18, 8PM, Old South Church: Holiday Concert; Mar. 14, 3PM, John Hancock Hall, Boston: E. Bloch, *Avodath Hakodesh (A Sacred Service)*; June 6, 3PM: Orff, *Carmina Burana*, New England Conservatory's Jordan Hall. www.choruspromusica.org

Concord Chorus, Michael McGaghie, Music Director, 617-547-7888. Dec. 12, 4PM & 8PM: Lauridsen *Mid-Winter Songs*, selections from *Messiah* and seasonal motets, Middlesex School Memorial Chapel, Concord. May 22, 8PM: Bach *St. John Passion*, St. Camillus Church, Arlington. www.concordchorus.org

Dedham Choral Society, J. Barnhart, Dir, 781-326-1520. Christmas Concert, Haydn *Harmoniemesse*, Mendelssohn *Vom Himmel Hoch*, Billings *Boston, A Virgin Unspotted, Bethlehem* St. Paul's, Boston, Dec 11, 8PM, St Mary's Dedham, Dec 13, 3PM. Spring Concert: Brahms *Ein Deutsches Requiem*, Williams *Toward the Unknown Region*, Jordan Hall, Boston May 16, 3PM.

Halalisa Singers, Mary Neumann, Art. Dir., 781-862-6353. Jan. 23, 8pm, Jan. 24, 3pm, "Bound for Glory: Songs of Journey from Around the World"; May 1, 8pm, May 2, 3pm, "A Branch of May: Songs, Chants and Dances from Around the World" www.halalisa.org

The Master Singers, Adam Grossman, Dir., 781-862-6459. Oct. 24, 8 PM: Cello & Chorus, cellist Rhonda Rider, Arensky, Mendelssohn, Haydn, Bolcum. Epstein. Dec. 13, 4 PM: Poulenc, Rorem, Deering, de Lassus, carols with trumpet. Feb. 27, 8 PM: Pops! May 8, 8 PM: Fauré *Requiem*, Corigliano *Fern Hill*, First Parish Church, Lexington. www.themastersingers.org

Musica Sacra, Mary Beekman, Dir., 617-349-3400. 50th anniversary season! Nov. 8: Brahms *Requiem*. Dec. 5: Christmas Music with Brass. Mar. 20: Contemporary Sacred Music with world premiere by Jan Sandström. May 22: Mary's Playlist of All-Time Favorites. www.musicasacra.org

Nashoba Valley Chorale, Anne Watson Born, Music Dir.; 978-486-4036. Dec. 20, 3PM: Handel *Messiah* w/professional soloists and orchestra, St. Anne Church, 75 King Street, Littleton, MA 01460. May 8 [tentative], 8 PM: Mozart *Coronation Mass*, Mendelssohn *First Walpurgis Night*, Borodin *Polovtsian Dances*, (Location TBD), www.nashobachorale.org

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Neponset Choral Society, Inc., Michael V. Turner, Artistic Director, 781-320-8166. Winter Concerts Dec. 12, 8pm; Dec. 13, 2:30pm - St. Mark's Church, Foxboro, MA. Works by Mendelssohn, Purcell, others. Spring Concerts May 1 and 2, St. Mark's Church, Foxboro, MA; open rehearsals: Jan 11 and 18; www.ncschorus.org

Newburyport Choral Society, Gerald Weale Dir. 978-462-0650. Dec.12, 8:00, Dec.13, 2:30: Music of the Season & Orff's *Carmina Burana*; May 15, 8:00, May 16, 2:30: Schubert's *Mass in G*, Mendelssohn's *Cantata in German* and Strauss' *Lieberslieder Waltzes*. Concerts held at Belleville Church, 300 High St. Newburyport, MA. www.newburyportchoralsociety.org

New England Classical Singers, David Hodgkins, Dir., 978-474-6090. Dec 5, 7:30 pm: Still's *Christmas in the Western World* plus carols, sing-a-long. Feb 7, 4 pm: Dubois' *The Seven Last Words of Christ* with Lawrence HS Girls' Ensemble. Apr 10, 7:30 pm: Benefit concert with works by Dowling, Finzi, Rutter, and others. www.newenglandclassical.org

Newton Choral Society, David Carrier, Director. 617-527-SING. Nov. 21, 8 PM, Our Lady's, Newton: Haydn, *Missa Cellensis*; Monteverdi, *Hor che'l ciel e terra*. Mar. 7, 3 PM, Second Church, West Newton: Ralph Vaughan Williams, *Mass in G minor* and *Five Tudor Portraits*. May 2, 2 PM, Regis College w/ Boston Civic Symphony Orchestra: Verdi *Requiem*. www.newtonchoral.org

The Oriana Consort, Walter Chapin, Dir., 617-547-1798. Dec. 6, 5 PM, University Lutheran, Cambridge; Dec. 18, 8 PM, First Lutheran, Boston: Vivaldi *Gloria*; Hassler, Purcell, Debussy, Leighton, Betinis, Whitacre. Apr. 11, 5 PM, UniLu, Cambridge; Apr. 17, 8 PM, TBA, Boston: Poulenc & Duruflé *Quatre Motets*; Debussy & Ravel *Trois Chansons*; Fauré *Requiem*.

www.theorianaconsort.org

The Paul Madore Chorale, Paul Madore, Dir., 781-592-7284. Oct. 18, 3:00pm The French Connection, St. Mary's Annunciation, Danvers. Dec. 13, 3:00pm Welcome Yule, St. Anne's Church, Salem. May 8, 8:00pm, Bizet *Carmen* in concert performance, Peabody City Hall. www.paulmadorechorale.org

Polymnia Choral Society, Murray Kidd, Dir., 617-429-4026. Dec. 5, 7:30 PM.: "A Victorian Christmas" First Cong. Church, Melrose. Mar. 21, 3 PM: Spring, "Words of Wisdom and Love" Melrose Middle School, Melrose. Jun. 5, 7:30 PM: Pops Concert, "Spring Pops in Melrose!", Memorial Hall, Melrose. www.polymnia.org

Seraphim Singers, Jennifer Lester, Mus. Dir., 617-926-0126. Nov. 8, 3 PM, German Choral Masterworks, St. Paul's Church, Harvard Square. March 21, 3 PM: Music in the New World, Mission Church, Boston. June 12, 8 PM: The Romantic Legacy, St. Mary's, 5 Linden Pl., Brookline Village. Premiere new work by Leo Nestor \$20/10 sugg. www.seraphimsingers.org

Stow Festival Chorus & Orchestra, Barbara Jones, Dir. 978-562-2620. Hale School, Hartley Rd @ Rt.117, Stow Ctr. Nov. 22, 3PM: Mendelssohn - *Psalms 42 Op.42, Psalm 95 Op.46*, Von Himmel Hoch; Haydn - *Sinfonia Concertante*. Feb. 21, 3PM: Duruflé - *Requiem Op. 9*; Faure - *Cantique de Jean Racine*; Britten - *Violin Concerto* w/ Lawrence Franko. www.soundsofstow.com

Greater Boston Choral Consortium
2009-10 Season; www.bostonsings.org

Call numbers listed for chorus information or 978-670-7186 for GBCC information.

Wellesley Choral Society, Edward Whalen, Dir. Nov 15, 2 PM, St. Andrews Church: Shakespeare Celebration-V. Williams, Shearing, Schubert, Whalen. Feb 6, 7 PM, Wellesley Hills Cong. Church: Winter Cabaret. May 2, 2 PM, St. Andrews Church: French Festival featuring Faure's *Requiem* and more. www.wellesleychoralsociety.org

The A Cappella Singers: www.theacappellasingers.org

Arlington-Belmont Chorale: www.psarlington.org

Back Bay Chorale: www.bbcboston.org

Boston Boy Choir: www.bostonboychoir.org

The Boston Cecilia: www.bostoncecilia.org

Boston Choral Ensemble: www.BostonChoral.org

Boston Early Music Festival: www.bemf.org

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

Boston Secession: www.bostonsecession.org

The Cambridge Community Chorus: www.cambridgechorus.org

Cappella Clausura: www.clausura.org

Concord Women's Chorus: www.concordwomenschorus.org

Coolidge Corner Community Chorus: cccchorus.org

Convivium Musicum: www.convivium.org

Coro Allegro: www.coroallegro.org

Coro Stella Maris: www.corostellamaris.org

Exsultemus – period vocal ensemble: www.exsultemus.org

Fine Arts Chorale: www.fineartschorale.org

Golden Tones: www.goldentones.org

Greater Boston Intergenerational Chorus: www.bostonchorus.net

Handel & Haydn Society: www.handelandhaydn.org

Harvard Choral Groups: www.fas.harvard.edu/~holchoir/

Heritage Chorale: www.heritagechorale.org

In Choro Novo: www.inchoronovo.com

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

Koleinu - Boston's Jewish Community Chorus: www.koleinu.org

Lexington Pops Chorus: www.LexingtonPopsChorus.org

Lyricora: www.lyricora.com

Newton Community Chorus: www.NewtonCommunityChorus.org

The Newton Singers: Newton_Singers@yahoo.com

The Orpheus Singers: www.orpheussingers.org

Pilgrim Festival Chorus: www.pilgrimfestival.org

Schola Amicorum: jwsrjwsr@gmail.com

Sharing A New Song: www.sharinganewsong.org

Somerville Community Chorus: www.somervillechorus.com

The Spectrum Singers: www.spectrumsingers.org

Ståmbandet - The Scandinavian Vocal Ensemble: www.stambandet.org

The Treble Chorus of New England: www.treblechorus.com

Westford Chorus: www.westfordchorus.org

Youth Pro Musica: www.youthpromusica.org

Zamir Chorale of Boston: www.zamir.org

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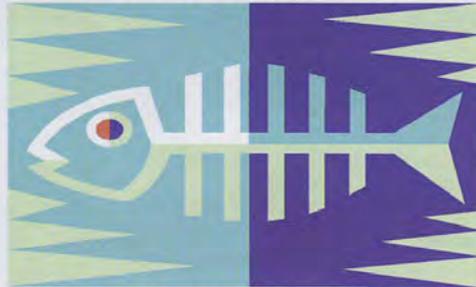
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