



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

Walter Chapin, director



*From five B's in four centuries:  
Choral songs of peace and reflection*

# Byrd

Mass for Four Voices c. 1595

# Bach

Schwingt freudig euch empor *Cantata BWV 36, 1731*  
with a period instrumental ensemble

Komm, Jesu, komm *motet BWV 229, c. 1730*

# Bruckner

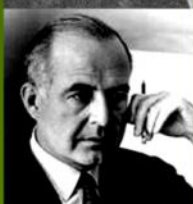
Os justi *WAB 30, 1879; motet for St. Florian's, Linz, Austria*

# Barber

Agnus Dei *1967 choral version of Adagio for Strings*

# Bernstein

Hashkiveinu *(Lord, cause us to lie down in peace) 1945*



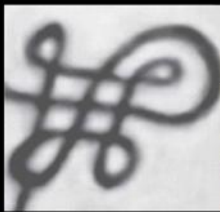
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# The ORIANA CONSORT

choral  
music  
from  
seven  
centuries



Jake Aaron, Melanie Armstrong, Laura Betinis, Elizabeth Canick,  
David Carder, Maurene Comey, James Croft, Gabrielle Doran,  
Gary Gengo, Elizabeth Hanna, Paul Harter, Caroline Harvey,  
Kevin Hunt, Elizabeth Huttner, Joel Knopf, Michael Lemire,  
Kathryn Low, Patrick Nay, Dennis O'Brien, Christopher Pitt,  
Margaret Ronna, Kate Schenck, Bronwyn Sewell, Gavin Sidebottom,  
Terri Sly, Irl Smith, Lauren Syer, Nicholas Tuttle, Matthew Wall,  
Jennifer Webb, Mark Wittman

*Walter Chapin, Director*

*Caroline Harvey, Assistant Director and Accompanist*

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 (ideally) thirty-two singers, who rehearse and perform (usually) without accompaniment, tuning only to their own voices. The group's size is intimate enough to perform madrigals and motets, yet large enough to do demanding choral works such as Samuel Barber's *Agnus Dei*.

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 Renaissance 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 eclectic repertory is drawn from the Renaissance through the the twenty-first century. Music of the Baroque era, accompanied by instrumentalists from greater Boston's early music community, usually forms a significant part of each program.

The Consort has 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 2009, the Oriana Consort did its debut performance in the Fringe Concert Series of the Boston Early Music Festival.

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 ballet classes for the José Mateo Ballet Theatre in Cambridge. In his non-musical life he is a computer information systems designer and programmer, husband, father, grandfather, and carpenter.

### *Why sacred music at a secular concert?*

Public concerts—of choral music especially—are very apt to consist primarily, and sometimes entirely, of music that was originally written for religious observances. So one may ask: does sacred music, considering its original liturgical purpose, properly belong in a concert that is not a religious service?

Yes—it can—provided that it is music of high artistic character. There is something about artistically composed 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 in this program—all sacred—lies within that realm:

**William Byrd** (1543—1623)

*Mass for Four Voices*

*Beata virgo*

*Viderunt omnes fines terrae*

**Leonard Bernstein** (1918—1990)

*Hashkiveinu*

**Anton Bruckner** (1824—1896)

*Os justi*

*attributed to* **J. S. Bach** (1685—1750)

*Komm, Jesu, komm*  
(motet BWV 229)

**Johann Sebastian Bach**

*Schwingt freudig euch empor*  
(Cantata BWV 36)

**Samuel Barber** (1910—1981)

*Agnus Dei*

*From five B's in four centuries:  
Choral songs of peace and reflection*

Although our concert this evening is being presented during the Advent season, only a few of its pieces—the cantata by J. S. Bach and the motets by William Byrd—are actually Advent pieces. So what are we up to here?

I think that what we're trying to do in this concert, in this Advent season, is not so much to *sing the music* of Advent as to *invoke the spirit* of Advent.

This time of the year, after all, is a time for peace and reflection. Whatever one's personal framework of belief may be, this is a time of year when—as cold weather and shorter days encroach—we think about others, about family, about friends, about what is important in our lives, about how there can be more peace in a world that seems at every turn to be starved for it.

Thus every piece of music on this program has something to do with personal reflection and with peace. It's amazing how so much vocal and choral music is about reflection and peace! A musical work doesn't have to be written for Advent to be about reflection and peace, but if it is about those things, it would seem to be appropriate for an Advent program.

And it's amazing how a group of pieces of highly differing musical eras, styles, and textures—such as we present this evening—can all be so similar in that regard. As the program moves from group to group, every piece you hear will sound very different from the piece you just finished hearing—but every piece will have something to do with peace and reflection.

The words that are sung may say that directly, or they may simply imply it. But it's fascinating to see how music's association with peace and reflection comes not so much from the *words that are sung*, but from the *sound of the music itself*. It is as though the words are only reflecting subjective qualities that are already inherently present in the music—qualities that the music would project even if the words weren't there.

And, oh yes—all the pieces on the program do have something else in common: their composers' last names all begin with B! That may be mildly interesting, but it's of course irrelevant—except that you may not forget that Oriana once did a program of music by “five B's”, and we'd like that!

Enjoy—and please do come to the reception following the concert!

—WC

***Kindly ensure that all personal devices that may without  
warning produce light or sound are turned off.***

***Extraneous light and sound, however slight,  
are extremely distracting to musical performers!***

# I

## William Byrd (1543—1623)

*Kyrie* (c. 1595)

an Ordinary setting from the *Mass for Four Voices*

*Beata virgo* (1607)

a motet for the Mass Proper

Director: **Caroline Harvey**

*Gloria* (c. 1595)

an Ordinary setting from the *Mass for Four Voices*

“*Gloria in excelsis Deo*” incipit: **Gavin Sidebottom**

William Byrd was a Catholic at a time when Queen Elizabeth I and her successor King James I were persecuting English subjects of the Catholic faith and preventing the free exercise of their religion. All the same, Byrd managed to remain in the Crown’s favor, for he was recognized as the foremost English composer of his time, and had written much choral music for the Anglican Church. He and the Crown had an understanding: he would be allowed to write music for Catholic services as long as these services took place in secret; and the Crown, on its part, agreed to look the other way.

Byrd’s late Masses were therefore celebrated not in churches, but in the manor houses of his Catholic aristocratic friends, far out in the country, out of sight of the official watchdogs. And these Masses were performed according to the usage of the time, by which the “Ordinary” settings—the *Kyrie*, *Gloria*, *Credo*, *Sanctus*, and *Agnus Dei*—were interspersed with “Proper” motets. The Ordinary texts remained unchanged throughout the year, while the Propers were changed every week in accordance with the ever-changing church calendar.

Oriana’s performance of Byrd’s *Mass for Four Voices* follows the composer’s own practice: between the *Kyrie* and the *Gloria* comes a Proper motet for Advent, *Beata virgo*, performed by a semi-choir.

(The *Sanctus* and *Agnus Dei*, to be heard later in the program, will also be separated by a Proper motet. The *Credo* has been omitted from this performance, as it is quite long.)

Following the custom of Byrd’s time, the first notes of the *Gloria* are given not by the choir, but by a solo voice, which intones the words “*Gloria in excelsis Deo*”. This solo intonation recalls an ancient practice: during the many centuries that preceded polyphonic choral music (that is, music in which several parts sing simultaneously), the entire Mass was sung as a single melody. The Renaissance custom of beginning the *Gloria* with a solo intonation is a vestige of that early practice.



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Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

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

Beata virgo, cuius viscera  
meruerunt portare Dominum Christum:  
Ave Maria, gratia plena; Dominus tecum.

*Blessed virgin, whose flesh  
did merit the Lord Christ to be carried:  
Hail, Mary, full of grace; the Lord is with you.*

Gloria in excelsis Deo.  
Et in terra pax hominibus bonae voluntatis.  
Laudamus te. Benedicimus te. Adoramus te.  
Glorificamus te.  
Gratias agimus tibi propter magnam gloriam  
tuam, Domine Deus, Rex caelestis, Deus  
Pater omnipotens, Domine Fili unigenite,

*Glory in the highest to God.  
And on earth peace to those of good will.  
We praise thee. We bless thee. We adore thee. We  
glorify thee.  
We give thanks to thee for thy great glory, Lord  
God, King of the heavens, God the Father almighty,  
Lord the only-begotten son, Jesus Christ.*

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

*Lord God, Lamb of God, Son of the Father: you  
who take away the sins of the world, have mercy*

Qui tollis peccata mundi, suscipe  
deprecationem nostram.  
Qui sedes ad dexteram Patris, miserere nobis.

*You who take away the sins of the world, receive our  
prayer.  
You who sit at the right hand of the Father, have*

Quoniam tu solus sanctus. Tu solus  
Dominus. Tu solus altissimus, Jesu Christe.  
Cum sancto spiritu in gloria Dei Patris,  
Amen.

*For you alone are holy. You alone are Lord. You  
alone are most high, Jesus Christ.  
With the holy spirit, in the glory of God the Father,  
Amen.*

Small ensemble in *Beata virgo*: **Jake Aaron, Elizabeth Canick,  
Gary Gengo, Elizabeth Hanna, Elizabeth Huttner,  
Dennis O'Brien, Bronwyn Sewell, Irl Smith**

## II

### Leonard Bernstein (1918—1990)

#### *Hashkiveinu* (1945)

*Cause us to lie down in peace: an ancient Hebrew prayer*

Cantorial solo: **James Croft**

Organ accompanist: **Caroline Harvey**

It is curious that whereas in any era of music in the Western world countless numbers of composers were always at work writing significant music for the Christian church, only a handful of composers—over centuries!—have written music that is actually intended for liturgical performance in Jewish services. Who were these few? Here are some of them: in the Renaissance there was Salamone Rossi; in the twentieth century, there were Ernest Bloch, Herbert Fromm, and Samuel Adler in the USA, and Yehezkel Braun in Israel; presently there is Gerald Cohen in New York. But, although the world community of composers has always had a significant number who were of the Jewish faith, very few of them have written music specifically for the synagogue. In this small group we must include the name of one whom we might not have thought to include: Leonard Bernstein.

In 1945, the 26-year-old Bernstein—later to become famous as the conductor of the New York Philharmonic Orchestra and the composer of symphonies, choral works, and Broadway musicals—was invited by the Park Avenue Synagogue in New York City to write a setting of *Hashkiveinu*, an ancient Hebrew prayer for deliverance from the evils of war and hunger, and for the peace of renewed life.

What we hear at the very beginning of the piece tells us immediately that the work is liturgical and is intended for a synagogue service, for we sense an intense bond between cantor (the soloist) and congregation (the choir). The gentle opening section begins (after some beautifully dissonant organ chords) with a cantorial solo, whose initial word *Hashkiveinu* is echoed and softly continued by the full choir, until the cantor's all-important phrase *l'chayim*—"to life"—is echoed forcefully and emotionally by the choir.

After the cantor's *U'fros aleinu sukat sh'lomecha*—"And spread over us the shelter of your peace"—the choir breaks in with another forceful *l'chayim*, and then excitedly continues on its own with the prayer, not so gently this time: *v'tak'neinu b'eitsa tova*—"And guide us with your good counsel...". Strongly felt thoughts indeed!

The choir reaches a climax at the words *v'rachum Atab*—"And merciful are You". Then an unexpected second of utter silence! Then, even more energetically, *U'sb'mor tseiteinu u'voeinu*—"And guard our going out and coming in...", with special emphasis on the words *l'chayim u'lshalom*—"to life and to peace..."

The cantor's prayer *Baruch Atah Adonai*—"Blessed are You, O Lord..." is a musical echo of the beginning of the piece, which ends on a quiet *Amen*.

At the age of only twenty-six, Leonard Bernstein is already a master of expressing a tension-filled emotional utterance through music. In *Hashkiveinu* he generates this tension by sounding the *wildly* foreign keys of E minor and E-flat major in swift succession. In the frenetic middle section he turns—on a dime—to the still more foreign key of C major. But not, of course, your garden-variety C major: it has to be C major *with an F-sharp in it*, instead of F natural! This is the raised fourth, which Bernstein loved and used again and again: *Maria*, from *West Side Story*, is entirely based on the raised fourth (which is sounded in the very first three notes, on the three syllables of the name "Maria"). So is *A Simple Song*, from *Mass*. And Bernstein's love of changing keys instantaneously can be heard over and again in such lovely chestnuts as *Chichester Psalms*.

*Hashkiveinu* never became widely known in the sixty-five years since its composition. It was apparently republished only recently, during the twenty years of retrospection on Bernstein's music since his passing. To hear this piece gives an interesting perspective on the young composer and the towering musical figure he was to become.

Hashkiveinu Adonai Eloheinu P'shalom  
v'haamideinu Malkeinu P'chayim.

*Cause us to lie down, O Lord our God, in peace,  
and raise us up, Our King, to life.*

U'pros aleinu sukat sh'lomecha v'tak'neinu  
b'eitsa tova mil'fanecha v'hoshi-einu l'maan  
sh'mecha v'hagein baadeinu.

*And spread over us the shelter of your peace, and  
guide us with your good counsel, and save us for your  
name's sake, and protect us.*

V'haseir meialeinu oyeiv, dever v'cherev  
v'raav v'yacon.

*And remove us from enmity, pestilence, and war and  
hunger and anguish.*

V'haseir satan milfaneinu u'meiachareinu.

*And remove the evil inclination from before us and  
from behind us.*

U'v'tseil k'nafecha tastireinu.

*And hide us in the shadow of your wings.*

Ki Eil, shomo-reinu u'matsileinu.

*For, God, you are our watchman and deliverer.*

Ki Eil, Melech chanun v'rachum Atah.

*For, God, a gracious King and merciful are You.*

U'sh'mor tseiteinu u'voeinu P'chayim  
u'l'shalom meiatah v'ad olam.

*And guard our going out and coming in to life and to  
peace, from this time forth and forever more.*

U'pros aleinu sukat sh'lomecha.

*And spread over us the shelter of your peace.*

Baruch Atah Adonai hapores sukat shalom  
aleinu v'al kol amo Yisrael v'al Y'rushalayim.

*Blessed are You, O Lord, who spreads the shelter of  
peace over us and over all his people and over  
Jerusalem.*



“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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### III

## from the repertory of Gregorian Chant

*Os justi* (of anonymous origin, at some point between the 8th and 12th centuries)

*The mouth of the righteous: from Psalm 36/37*

### Anton Bruckner (1824–1896)

*Os justi* (1879)

*motet WAB 30: The mouth of the righteous*

At the age of 55, Anton Bruckner, then a lecturer in music at the University of Vienna and organist to the Austrian imperial court, wrote this piece for the choir of St. Florian's monastery, where he had been a schoolboy and chorister, and, during his twenties, a teacher.

At a time when European music was experiencing the modernism of Richard Wagner and was soon to encounter the gigantic formal and orchestral experimentations of Gustav Mahler, Anton Bruckner's choral music was looking in the opposite direction—back to the classicism of Renaissance and Baroque polyphony. Bruckner had spent years studying music of these former times, and had masterfully adapted its techniques. Although the emotional scope of his choral music surely places it within the Romantic world inhabited by Wagner and Mahler, its firm root in earlier choral composition is unmistakable.

It is significant that Bruckner dedicated his *Os justi* to Ignaz Traumahihler, the music director at his former school. Traumahihler was active in the Cecilian movement, whose objective was to turn music for the Catholic Church away from the romantic and showy styles that it had adopted during the late 18th and early 19th centuries, back to the more somber and (so they thought) more genuine choral styles of an earlier era.

The text of *Os justi* is that of an ancient Gregorian chant, set to words of Psalm 36/37. Though Bruckner does not use that chant's melody, much of his piece clearly has the character of chant. After an expansive opening on the words "*The mouth of the righteous considers wisdom*", the four voice parts independently and extensively develop a chant-like melody on the words "*and his tongue speaks judgment*". The initial music returns with the words "*The law of God is in his heart*"; followed by a gentle and mesmerizing conclusion on the words "*and his step shall not be thrown down—Alleluia*".

Just in case you may be wondering what it would be like to compare Bruckner's chant-like motet to the original centuries-old Gregorian setting of the *Os justi* text, keep your ears open! You may get a chance to do that!



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Os justi meditabitur sapientiam,  
et lingua ejus loquetur judicium.  
Lex Dei ejus in corde ipsius:  
et non supplantabuntur gressus ejus.  
Alleluia.

*The mouth of the righteous considers wisdom,  
and his tongue speaks judgment.  
The law of God is in his heart:  
and his step shall not be thrown down.  
Alleluia.*

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## IV

attributed to **Johann Sebastian Bach** (1685–1750)

***Komm, Jesu, komm*** (c. 1730)

*Come, Jesus, come*

motet BWV 229: hymn by Paul Tymich in the *Leipziger Gesangbuch*, 1697

A number of the choral works of Johann Sebastian Bach are on a gigantic scale, such the St. Matthew Passion, the B Minor Mass, and the Christmas Oratorio. Many of the not-so-gigantic choral works, such as his sacred cantatas, are designed to frame a single church service. Still others are on a very small scale, such as his handful of motets—works which were written for choir and supporting continuo, but which lack interwoven instrumental parts.

But all of Bach’s sacred choral works—whether gigantic, medium, or small—have one feature in common. Each of them is much, much more than just beautiful *music*: Bach has fashioned virtually every one of them into a *musical and dramatic world*, in which the joys, the anguish, the trials, and the deep and unwavering faith of 18th-century German Lutheran religious experience undergo heavy stress and struggle, eventually to be resolved. Nothing is ever static in one of these musical worlds: all the above elements are continually in motion and at odds with each other, then usually resolve at the end in an affirmation of faith. Bach’s motet “*Komm, Jesu, komm*” is an example of this process. Although it is a commentary on the anticipation of death, this music is never morbid, funereal, or static: it is a tense religious drama in microcosm.

The opening mood of “*Komm, Jesu, komm*” is one of discouragement and despair, expressed in four desolate lines of poetry: “*Come, Jesus, come; my body is weary; / Strength vanishes more and more; / I long for Thy peace; / The bitter path becomes too hard for me!*” Each line is set to a different musical motive, with tempos becoming ever slower and harmonic textures ever darker. (To emphasize the shifts of mood, short passages of the music have been assigned to two quartets instead of to the full double chorus.)

Then, out of nowhere, comes the comforting thought that the world of the divine transcends the world of private misery. The words “*Come, I will surrender myself to you*” are bright and even happy! The mode changes from minor to major, as new musical motives take over, as well as a new meter.

Finally comes the triumphant concept: “*You are the true way, the truth and the life.*” Again we hear new musical motives and a new meter. This idea is spun out over and again, joyfully, until the final cadence in the major mode.

As with many of Bach’s sacred choral works, this motet ends with a chorale, sung first by a soloist, then by the full choir. Its mood is upbeat and not at all mournful: “*Therefore I place myself in your hands, and say: World, good night!*”

Most of the texts to be found in Bach’s sacred works music were written by members of the Pietists, a Lutheran literary school that flourished from the late

*The Boston*

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seventeenth century until the mid-eighteenth. Pietists endeavored to return to the ideal of an honest, vigorous, from-the-heart, personal, meaningful Christianity, in which one lived one's religion during every waking moment. This was what Martin Luther had emphasized, after all, and it was an ideal from which Lutheranism—only about a hundred and fifty years old at the time Bach was born—had already begun to wander at that time.

Still, these texts, though they were surely the honest work of earnest and serious Pietist reformers, can have a way of seeming highly stylized, stilted, and overdramatic to our modern sensibilities. But we must view the religious literature of Bach's day and milieu in perspective, and realize that in the minds of its authors it was altogether relevant and inspiring. And it does indeed become relevant and inspiring to our ears, perhaps not so much through the texts themselves as through the noble voice of Bach's musical genius, through which the music takes on a life and spirituality of its own.

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Curiously, there seems not to be universal agreement among scholars that *Komm, Jesu, komm* was actually written by J. S. Bach, as there appears to be less evidence of a year of composition or a date of first performance than is the case with his other motets. The work was indeed among the manuscripts that were in Bach's possession in Leipzig, but that alone is not proof that it was written by Bach; it may have been written by an associate or by one of his sons. Given these caveats, we have used the cautionary "attributed to" in citing the work's title. But whatever the case, the work surely has Bach's fingerprints all over it: the variation of mood and expression given to each idea in the text, the marvelous contrapuntal intertwining of the voice parts, and the sense that these individual parts all work together to form a musical whole are unmistakable signs that Bach was surely nearby as this motet was written, even if he did not actually hold the pen that put the notes of *Komm, Jesu, komm* to paper.

1.

Komm, Jesu, komm; mein Leib ist müde;	<i>Come, Jesus, come; my body is weary;</i>
Die Kraft verschwindt je mehr und mehr;	<i>Strength vanishes more and more;</i>
Ich sehne mich nach deinem Friede;	<i>I long for Thy peace;</i>
Der saure Weg wird mir zu schwer!	<i>The bitter path becomes too hard for me!</i>
Komm, komm, ich will mich dir ergeben;	<i>Come, I will surrender myself to you;</i>
Du bist der rechte Weg,	<i>You are the true way,</i>
Die Wahrheit und das Leben.	<i>The truth and the life.</i>

2.

Drum schließ ich mich in deine Hände	<i>Therefore I place myself in your hands,</i>
Und sage, Welt, zu guter Nacht!	<i>And say: World, good night!</i>
Eilt gleich mein Lebenslauf zu Ende,	<i>Should my life come quickly to its end,</i>
Ist doch der Geist wohl angebracht.	<i>My soul would be well placed.</i>
Er soll bei seinem Schöpfer schweben,	<i>It shall soar with its Creator,</i>
Weil Jesus ist und bleibt	<i>For Jesus is and remains</i>
Der wahre Weg zum Leben.	<i>The true way to life.</i>

quartet, chorus I: **Maureen Comey, Kevin Hunt,  
Elizabeth Huttner, Patrick Nay**

quartet, chorus II: **Margaret Ronna, Gavin Sidebottom,  
Lauren Syer, Mark Wittman**

solo: **Kathryn Low**

continuo: **Hendrik Broekman**, chamber organ;  
**Mai-Lan Broekman**, viola da gamba

*Please enjoy a fifteen-minute intermission!*



# V

## Johann Sebastian Bach

***Schwingt freudig euch empor*** (1731; first performed on December 2)

Cantata BWV 36, for the first Sunday in Advent; texts from various authors

The version of the Advent cantata *Schwingt freudig euch empor* that we perform here is actually Bach's third version of this music. In its original form it was a secular work, written some eight years earlier, when the composer was in the employ of the Prince of Anhalt-Cöthen—as a birthday cantata for the Princess, entitled *Steigt freudig in die Luft* (“Ascend freely into the air”). Later, when Bach had become the church cantor at Leipzig, he followed his practice of re-using his own music and turned the secular cantata *Steigt freudig* into the sacred cantata *Schwingt freudig*.

Bach made two versions of the work in its sacred form, of which we perform the second. This includes two variations on the Advent chorale *Nun komm der Heiden Heiland*, as well as two other chorales: *Zwingt die Saiten in Cythara* and *Lob sei Gott dem Vater ton*. The other four numbers are a joyful introductory chorus (present in the original *Steigt freudig*), an aria for tenor with *oboe d'amore* obbligato, an aria for bass, and an aria for soprano with violin obbligato.

As with the motet *Komm, Jesu, komm*, Bach has made a little musical world of *Schwingt freudig euch empor*:

The joyful opening chorus is all about the Lord of Glory who is about to arrive. As the choral voices alternate between counterpoint (parts sounding independently) and homophony (parts sounding together), their joy is reflected by two elaborate instrumental lines—that of the two *oboe d'amore* players, who both play a single part throughout, and that of the first violin.

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Number 2, the first of two variations on *Nun komm der Heiden Heiland*, is remarkable: Bach writes a lovely duet for two treble voices, using motives of the chorale as a basis—then doubles each voice of the duet, note for note, with an *oboe d’amore*. This alto instrument of the oboe family arose in the Baroque era, where it was often used not only because it could be conveniently played in sharp keys (and thus combine easily with strings), but also because of its sweet sound, which was much less strident than the higher-pitched soprano oboe. Bach constantly engaged in musical symbolism: did he perhaps intend the striking and unusual sonority of the duet of human voices, each in unison with *oboe d’amore*, to symbolize the angelic voices that announced the Nativity?

In the text of number 3, the aria for tenor and *oboe d’amore* obbligato, the charm of the bride for the bridegroom is used as a metaphor for the charm of the heart for Jesus. Bach seems to symbolize these two roles in the duet for one singing voice and one instrumental voice.

After the chorale of number 4 (whose text reflects that of number 3), the bass aria of number 5, with its warm and welcoming verse, implies that the Nativity is well nigh.

In number 6, the tenor section sings another verse of the *Nun komm der Heiden Heiland* chorale, addressing it to the Savior who has now arrived.

Bach never misses a chance for symbolism! The verse of number 7 speaks of “*muted and feeble voices*”, to which we hear the music of a *muted* violin and a singing voice! (But hardly feeble, we hasten to add!) And the verse reveals one of the central ideas of Lutheran thought: every voice, be it however small or indistinct, is clearly heard by its Creator.

The concluding chorale of number 8 is a song of praise to the three figures of the Trinity.

## Instrumental ensemble

*(all the instruments are constructed and played according to principles of the Baroque era)*

**Joy Grimes**, violin 1; **Jessica Stensrud**, violin 2

**Elizabeth Westner**, viola

**Colleen McGary-Smith**, cello

**Joyce Alper**, oboe d’amore 1; **Audrey Markowitz**, oboe d’amore 2

**Mai-Lan Broekman**, violone

**Hendrik Broekman**, chamber organ

### 1. Chorus

Schwingt freudig euch empor  
zu den erhabnen Sternen,

Ihr Zungen, die ihr jetzt  
in Zion fröhlich seid!

Doch haltet ein!

Der Schall darf sich nicht weit entfernen,  
Es naht sich selbst zu euch  
der Herr der Herrlichkeit.

*Soar joyfully upward  
to the majestic stars,*

*You voices, you who are now  
happy in Zion!*

*But—wait!*

*The sound need not fade away,  
For there approaches  
the Lord of Glory.*

—Christian Friedrich Henrici (possibly)

## 2. Chorale

Nun komm der Heiden Heiland,  
Der Jungfrauen Kind erkannt.  
Des sich wundert alle Welt,  
Gott solch Geburt ihm bestellt.

*Come now, O savior of the people,  
Acknowledged child of the Virgin.  
The whole world wonders  
That God ordained such a birth for him.*

—adapted by Martin Luther from the Gregorian chant **Veni redemptor gentium**

duet: **Melanie Armstrong** and **Laura Betinis**

each doubled on the *oboe d'amore* by **Joyce Alper** and **Audrey Markowitz**

## 3. Aria - Tenor

Die Liebe zieht mit sanften Schritten  
Sein Treugeliebtes allgemach.  
Gleich wie es eine Braut entzückt,  
Wenn sie den Bräutigam erblicket,  
So folgt ein Herz auch Jesu nach.

*With gentle steps does love gradually attract  
Its true beloved.  
Just as a bride is charmed  
When she beholds her bridegroom,  
Thus does a heart also follow after Jesus.*

—Christian Friedrich Henrici (possibly)

solo: **Jake Aaron**

*oboe d'amore* obbligato: **Joyce Alper**

## 4. Chorale

Zwingt die Saiten in Cythara  
Und lasst die süße Musica  
Ganz freudenreich erschallen,  
Dass ich möge mit Jesulein,  
Dem wunderschönen Bräutigam mein,  
In steter Liebe wallen!  
Singet, springet,  
Jubilieret, triumphieret, dankt dem Herren!  
Groß ist der König der Ehren.

*Strike the strings of the lyre,  
And let sweet music  
Sound joyfully forth,  
That I might with little Jesus,  
This lovely groom of mine,  
Wander in constant love!  
Sing, dance,  
Exult, be triumphant, thank the Lord!  
Great is the king of honor.*

—Philipp Nicolai

## 5. Aria

Willkommen, werter Schatz!  
Die Lieb und Glaube machet Platz  
Vor dich in meinem Herzen rein;  
Zieh bei mir ein!

*Welcome, worthy treasure!  
May love and faith make a place  
Before you within my pure heart;  
Come live within me!*

—Christian Friedrich Henrici (possibly)

solo: **David Carder**

## 6. Chorale

Der du bist dem Vater gleich,  
Führ hinaus den Sieg im Fleisch,  
Dass dein ewig Gotts Gewalt  
In uns das krank Fleisch enthält.

*You who are one with the Father,  
Lead the conquest over mortality,  
That the power of your eternal God  
May contain the tainted mortality within us.*

—Martin Luther

the tenor section

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## 7. Aria

Auch mit gedämpften, schwachen Stimmen  
Wird Gottes Majestät verehrt.  
Denn schallet nur der Geist darbei,  
So ist ihm solches ein Geschrei,  
Das er im Himmel selber hört.

*Even with our muted and feeble voices  
Is God's great majesty revered.  
For though the soul alone makes a sound,  
That to him is a mighty shout,  
Which he himself hears in heaven.*

—Christian Friedrich Henrici (possibly)

solo: **Jennifer Webb**  
violin obbligato: **Joy Grimes**

## 8. Chorale

Lob sei Gott dem Vater ton,  
Lob sei Gott, sein'm ein'gen Sohn,  
Lob sei Gott, dem Heil'gen Geist,  
Immer und in Ewigkeit!

*Let praise be sounded to God, the Father,  
Praise be to God, his only Son,  
Praise be to God, the Holy Ghost,  
Always and in eternity!*

—Martin Luther

# VI

## William Byrd

***Sanctus*** (c. 1595)

*an Ordinary setting from the Mass for Four Voices*

***Viderunt omnes fines terrae*** (1607)

*a motet for the Mass Proper*

***Agnus Dei*** (c. 1595)

*an Ordinary setting from the Mass for Four Voices*

Let us return to that country mansion in which William Byrd's friends of the English Catholic gentry are still celebrating Mass, far from the eyes of the Crown's watchdogs, and with the Crown itself knowingly looking the other way.

Between the *Sanctus* and the *Agnus Dei*—the concluding texts of the Mass Ordinary (that is, the parts of the Mass liturgy that were always included), another Proper motet for Advent is interspersed: *Viderunt omnes fines terrae*.

In the early years of the seventeenth century, Byrd provided two large collections of motets that were specifically intended to be sung as Propers of the Masses that he had written in the late years of the sixteenth. These were the *Gradualia*: Volume I in 1605, and Volume II in 1607. All the Propers for the Advent and Nativity seasons appear in Volume II, including *Beata virgo* (heard earlier, between the *Kyrie* and *Gloria*) and *Viderunt omnes*.



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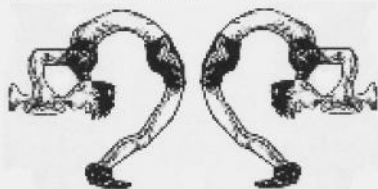
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At the conclusion of Byrd's *Agnus Dei*, Oriana will proceed without pause to the *Agnus Dei* of Samuel Barber. Thus the listener will hear two musical settings of the very same words, separated by three and a half centuries of musical style. Let us see if these two settings perhaps have some affinity for each other, and let us see if they are both successful in expressing the central idea of the *Agnus Dei* liturgy: *Give us peace.*

Sanctus, sanctus, sanctus

*Holy, holy, holy*

Dominus Deus Sabaoth.

*is the Lord God of hosts.*

Pleni sunt caeli et terra gloria tua.

*The heavens and earth are full of thy glory.*

Osanna in excelsis.

*Hosanna in the highest.*

Benedictus qui venit

*Blessed is the one who comes*

in nomine Domini.

*in the name of the Lord.*

Osanna in excelsis.

*Hosanna in the highest.*

Viderunt omnes fines terrae

*All the ends of the earth have seen*

salutare Dei nostri:

*the salvation of our God:*

Iubilate Deo, omnis terra.

*Make a joyful noise unto the Lord, all the earth.*

Notum fecit Dominus salutare suum:

*The Lord has made known his salvation:*

ante conspectum gentium

*before the sight of the people*

revelavit iustitiam suam.

*has he revealed his justice.*

Alleluia.

*Alleluia.*

Psalm 97/98

Agnus Dei, qui tollis peccata mundi,  
miserere nobis.

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

Agnus Dei, qui tollis peccata mundi,  
miserere nobis.

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

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

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

Small ensemble in *Viderunt omnes*: **Gabrielle Doran, Caroline Harvey,  
Joel Knopf, Michael Lemire, Kathryn Low, Terri Sly**

*Samuel Barber's Agnus Dei will follow without pause.*

# VII

## Samuel Barber (1910–1981)

### *Agnus Dei* (1967)

transcribed by the composer from his *Adagio for Strings*, 1938

The music of Samuel Barber's choral *Agnus Dei* received its first incarnation as an instrumental piece for two violins, viola, and cello: it was the second movement of his String Quartet, Opus 11, which he had written in the summer of 1936 while he was still a student at the Curtis Institute of Music in Philadelphia. He marked this slow movement, simply, *adagio*.

Two years later, Barber transcribed his string quartet's *adagio* as a stand-alone piece for string orchestra, which he entitled, again simply, *Adagio for Strings*. He sent the score to Arturo Toscanini, the Italian-born conductor who was then beginning his second year as conductor of the NBC Symphony Orchestra, the ensemble that had been created for him upon his arrival in America after fleeing Benito Mussolini's fascist Italy.

Barber was initially annoyed when Toscanini mailed the score of *Adagio for Strings* back to him without comment. But he was annoyed no longer when he learned, through his friend and fellow composer Gian-Carlo Menotti, that Toscanini (who had a prodigious musical memory) had already memorized the



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score, thus needing it no longer, and was planning to include the piece in the program that the NBC Symphony was preparing for its upcoming tour to South America. This was one of the few times that this world-renowned conductor had ever recognized a work by an American composer.

Toscanini gave the premiere performance of Barber's *Adagio for Strings* in 1938, the recording of which remains in the Library of Congress. Though the emotional content of the piece makes it seem hopeful and uplifting rather than funereal, there was something in the work's simplicity and appeal that has caused it to be chosen for funeral services—notably those of Franklin Delano Roosevelt, Albert Einstein, and Princess Grace of Monaco. The piece has found its way into popular culture: it can be heard as background music in Oliver Stone's *Platoon*, Michael Moore's *Sicko*, and various episodes of *The Simpsons*. It has been the highest-selling track on iTunes.

Twenty-nine years after bringing out *Adagio for Strings*, Barber transcribed the work for choral voices on the simple text of the *Agnus Dei*—in which form it has since become a staple of choral repertory worldwide.

It is interesting to compare Barber's choral score of 1967 with the score of his original string quartet *adagio* of 1936. From 1936 to 1967, the composer did not change a single note, nor did he find it necessary to transpose the music from its original key of B-flat minor in order to accommodate choral voices. The music, as originally conceived, was perfect! Why so? Perhaps this has something to do with the simplicity of the basic three elements of which the entire piece is made, which are heard as the music begins: (1) a minor chord, one of whose three notes is sounded alone before being joined by the other two; (2) a chord containing a suspension—that is, a dissonance that begs for resolution—and (3) a related chord that accomplishes that resolution. There is nothing new about these musical structures, which have been common in choral music ever since the early Renaissance. Yet somehow, in Barber's hands, these simple musical devices

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take on a new life and freshness that make them seem eternal. (Perhaps they are.)

In the introductory remarks to this program, it was noted how the emotional content of a piece of vocal music comes not so much from its words, but from the sound of the music itself. Barber's *Agnus Dei* is a prime example—for this remarkable piece, so emotionally gripping, started out having no words at all! When after thirty-one years of existence it was finally given words, among them were *Dona nobis pacem*—"give us peace." But those words were hardly needed: the music itself was saying "give us peace" for all of those thirty-one years.

Finally: it's interesting to note that Samuel Barber, in writing *Adagio for Strings*, was precisely the same age as Leonard Bernstein was when he wrote *Hashkiveinu*—twenty-six.

Agnus Dei, qui tollis peccata mundi,  
miserere nobis.

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

Agnus Dei, qui tollis peccata mundi,  
miserere nobis.

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

Agnus Dei, qui tollis peccata mundi,

*Lamb of God, who takes away the sins of the world,*



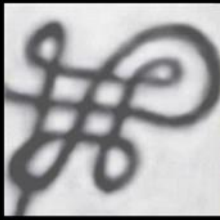
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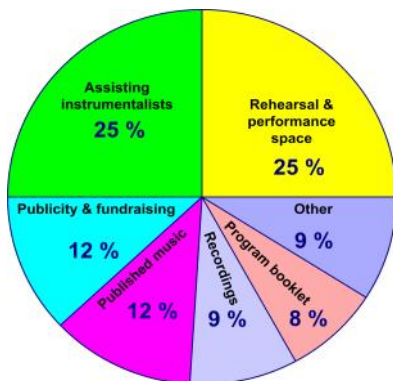
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**Andover Choral Society**, Allen Combs, Music Director. Sunday January 30, 2011 3 pm: Beethoven's *Missa Solemnis*, Rogers Center, Merrimack College, North Andover, MA. Sunday May 15, 2011 3pm: Mozart Gala, Rogers Center, Merrimack College North Andover, MA. [www.andoverchoral.org](http://www.andoverchoral.org).

**Braintree Choral Society**, Dir. Charles A Dillingham, 781-710-5020. Dec 12, 4 PM, Charpentier's *Messe de Minuit pour Noel*, Old South Union Church, Weymouth; March 4, 6:30 PM, Dinner/Cabaret, Emerald Hall, Braintree; Dec 14, 7:30 PM, Fauré *Requiem*, Old S. Union Church, with Braintree Choral Soc. of Essex, England. [www.braintreesings.org](http://www.braintreesings.org)

**Brookline Chorus**, Lisa Graham, Music Director. Nov. 20, 8PM: Motets and Chanson, First Church, Cambridge. Dec. 19, 3PM: Holiday Concert, All Saints Parish, Brookline. Mar. 13, 2 PM: Leonard Bernstein Program with Zamir Chorale, Sanders Theater, Cambridge. May 22, 3PM: Bach *B Minor Mass*, Houghton Chapel, Wellesley College. [www.brooklinechorus.org](http://www.brooklinechorus.org)

**Cambridge Chamber Singers**, Ray Fahrner, Director, 617-521-2075. Dec. 11-12: Holiday Concert, featuring Britten's *Ceremony of Carols* and Poulenc's *Quatre Motets Pour Le Temps De Noel*. May 14-15: Wine, Women and Song, a 30th Anniversary Celebration featuring a commissioned piece by Giselle Wyers. [www.cambridgechambersingers.org](http://www.cambridgechambersingers.org)

**Cambridge Community Chorus**, Jamie Andrew Kirsch, Music Director, 617-517-3169. Dec. 12, 3PM, Kresge Auditorium *JS Bach: Cantata 61, Ariel Ramirez: Navidad Nuestra, Mozart: "Coronation Mass"*, May 2011 Kresge - Francis Poulenc: *Gloria*, Ralph Vaughan Williams: *Dona Nobis Pacem*. [www.cambridgechorus.org](http://www.cambridgechorus.org)

**Cantata Singers**, David Hoose, Mus. Dir. Ralph Vaughan Williams Season. Nov. 5 & 6, 8PM: R Vaughan Williams, Wyner (premiere), Imbrie, Fine, Jordan Hall. Jan. 14, 8PM: RVW (*Riders to the Sea*), Elgar, Holst, Jordan Hall. Mar. 18, 8PM & Mar. 20, 3PM: J.S. Bach: *B Minor Mass*, Jordan Hall. May 13, 8PM: RVW, Bernstein, Harris, Ives, First Church Cambridge. [www.cantatasingers.org](http://www.cantatasingers.org)

**Cantemus Chamber Chorus**, Gary Wood, Dir., 888-246-7871. Dec. 4, 7:30 PM & Dec. 5, 4 PM: Susa *Carols & Lullabies: Christmas in the Southwest* & Britten *Ceremony of Carols*. April 30, 7:30 PM & May 1, 4 PM: Brahms *Zigeunerlieder*, plus Britten, Copland, Durufié. 12/4, 4/30: First Congreg., Rockport; 12/5, 5/1: St Paul's, Newburyport. [www.cantemus.org](http://www.cantemus.org).

**Cantilena**, Allegra Martin, Dir., 781-938-5825. "Transcendence" Dec. 5, 3 PM: Brahms *Four Songs with 2 Horns and Harp*, Holst *Hymns from the Rig Veda*, works by Gawthrop, Thompson; Rutter carols. "Madrigal Mania" May 1, 7 PM: works by Morley, Wilbye, Bourland. Concerts at First Parish UU, 630 Mass Ave, Arlington Center. [www.cantilena.org](http://www.cantilena.org)

**Choral Art Society**, Danica A. Buckley, Artistic Dir., 781-925-3638. Dec. 5, 4PM: Bach *Magnificat*, Selections from *Messiah*, and Holiday Sing; St. Luke's Episcopal, Scituate. May 14, 7:30PM: Mozart *Requiem*; Bach *Christ Lag in Todesbanden*, Location TBA. Concerts with orchestra and pro soloists. March 5, Cabaret au Chocolat. [www.choralartsociety.org](http://www.choralartsociety.org)



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**Chorus pro Musica**, Betsy Burleigh, Dir. 617-267-7442. Nov. 7, 3PM, Old South Church: Dvorák, *Mass in D*; Janáček *Our Father*; Dec. 17, 8PM, Old South Church: Holiday Concert; Mar. 20, 3PM, Old South Church: Rossini, *Petite Messe Solonnelle*; June 5, 3PM: Stravinsky, *Symphony of Psalms*, New England Conservatory's Jordan Hall. [www.choruspromusica.org](http://www.choruspromusica.org)

**Concord Chorus**, Michael McGaghie, Dir. 617-547-7888. Dec. 11, 4PM & 7:30PM: Schütz *Psalm 116*, seasonal music of Pärt, Britten, & Finzi, Middlesex School, Concord. Jan. 22: Cabaret & Silent Auction, 51 Walden, Concord. May 7, 8PM: Dufay *Ave Regina*, Barber *Reincarnations*, Argento *Walden Pond*, New Church, W. Concord. [www.concordchorus.org](http://www.concordchorus.org)

**Dedham Choral Society**: Dec. 5, 3 PM, St. Mary's Ch., Dedham: "A Welsh Christmas": works by Mathias, Tann & Jenkins (Boston premiere of *Te Deum*); trad. Welsh & English carols. Spring Concert (date/location TBA): "For the Beauty of the Earth," Winter's *Missa Gaia*, Brunner's *Earthsongs*, works by Whitacre & Gjeilo. [www.dedhamchoral.org](http://www.dedhamchoral.org)

**The Master Singers of Lexington**, Adam Grossman, Dir., 781-862-6459. Nov. 6, 8 PM: Paulette Bowes, clarinet, Schumann, Clausen, Wolfe, Anderson. Dec. 12, 4 PM: Triton Brass Quintet, A Boston Christmas. Mar. 5, 8 PM: Pops! May 7, 8 PM: Frank Powdermaker, violin, Eng. Choral Songs, 1st Parish Ch., 7 Harrington Rd., Lexington [www.themastersingers.org](http://www.themastersingers.org)

**Nashoba Valley Chorale**, Anne Watson Born, Dir., 978-842-4044. Dec. 5, 2 PM: Christmas Concert, Indian Hill Music Center, Littleton, MA. Dec. 19, 3 PM: *Messiah* Sing, Congregational Church of Littleton, MA. April 30 2011: Haydn *The Creation* St. Matthew's United Methodist Church, Acton. Open Rehearsals begin Jan. 3. [www.nashobachorale.org](http://www.nashobachorale.org)

**Neponset Choral Society, Inc.**, Michael V. Turner, Director, 781-320-8166. Winter Concerts Dec. 11, 8pm; Dec. 12, 2:30pm, St. Mark's Church, Foxboro, MA. Pinkham's *Christmas Cantata*, seasonal works. Spring Concerts April 9 & 10, St. Mark's Church, Foxboro MA. Works of Franz Liszt, Tomas Luis de Victoria. Open rehearsals Jan.10, 17; [www.ncschorus.org](http://www.ncschorus.org)

**New England Classical Singers**, David Hodgkins, Artistic Dir, 978-474-6090. Dec. 3, 7:30 PM, Handel's *Messiah, Pt. 1*, Rogers Center, Merrimack College, N. Andover, MA . Feb. 12, 7:30 PM, Plaisir D'Amour, First-Calvary Baptist Church, N. Andover , MA. May 1, 4 PM, Haydn's *Mass in D minor*, Corpus Christi Parish, Lawrence , MA , free concert sponsored by Catherine McCarthy Memorial Trust Fund. [www.newenglandclassical.org](http://www.newenglandclassical.org)

**Newton Choral Society**, David Carrier, Director. 617-527-SING. Nov. 20, 2010 8:00 PM, Holy Name Parish, West Roxbury: Brahms *Requiem* March 13, 2011 3:00 PM, Holy Name: Rachmaninoff *Vespers* May 7, 2011 8:00PM, Our Lady Help, Newton: Haydn *Concerto in F & St. Nikolai Mass*; Mozart *Church Sonata* and *Dominican Vespers* [www.newtonchoral.org](http://www.newtonchoral.org)

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**The Oriana Consort**, Walter Chapin, Dir., 617-547-1798. Dec. 12, 5 PM, University Lutheran, Cambridge; Dec. 18, 8 PM, First Luth, Boston: Bach *Schwingt freudig (Cantata 36)* & *Motet BWV 229*; Byrd; Barber; Bernstein. Apr. 10, 5 PM, Uni. Lu.; Apr. 15, 8 PM, First Luth.: Copland; Mahler; Wolf; Brahms; Biber; Isaac et al: Renaissance works. [www.theorianaconsort.org](http://www.theorianaconsort.org)

**The Orpheus Singers**, James Olesen, Dir. (617) 666-4617 Oct. 16, 8pm, Emmanuel Church, Boston - Psalms and Songs for Voices: Stefan Wolpe, Arthur Berger, Monteverdi, Mendelssohn, Brahms, Lassus. Feb.12, 8pm, Emmanuel Church, Boston - Schubert: *Part-Songs and Fantasy in F Minor*, Guests: Amper and Hodgkinson. [www.orpheussingers.org](http://www.orpheussingers.org).

**Polymnia Choral Society**, Murray Kidd, Dir., 781-324-6242. Dec. 4, 7:30PM: "A Victorian Christmas" First Cong. Church, Melrose. Mar. 20, 4PM: "Romantic Revolution" Michael Haydn *Missa pro Defunctis*, St. Mary's Church, Melrose. Jun. 4, 7:30PM: Pops Concert, "Spring Pops in Melrose!" Frank Sinatra tribute, Memorial Hall, Melrose. [www.polymnia.org](http://www.polymnia.org)

**Schola Amicorum**, John W Salisbury, Music Director, 617-894-5453. Boston's Oldest Men's Chant Choir, Gregorian, Ambrosian, Carmelite and Dominican chant and Polyphony. In residence, Cathedral of the Holy Cross, 1400 Washington St., corner Union Park, S. End, Boston. Sundays, 11AM, Cathedral, 7:30PM Holy Days, info [jwsrjwsr@yahoo.com](mailto:jwsrjwsr@yahoo.com). [www.uvboston.org/Schola\\_Amicorum](http://www.uvboston.org/Schola_Amicorum)

**Seraphim Singers**, Jennifer Lester, Mus. Dir., 617-926-0126. Oct. 17, 3 PM, The Romantic Legacy, 19th C. to the present. Mission Church, Boston. Jan. 29, 8 PM: The Sacred North, Scandinavia, St. Paul's Church, Harvard Square. April 3, 3 PM: *The Passion Of St. John*, BWV 245, St. Paul's Church, Harvard Square. \$20/10 sugg. [www.seraphimsingers.org](http://www.seraphimsingers.org)

**Somerville Community Chorus**, David Giessow, Dir. Info at [www.somervillechorus.com](http://www.somervillechorus.com). Tuesday rehearsals in Davis Square . Christmas concert December 11, 2010; Spring Concert May 14, 2011.

**The Spectrum Singers**, John W. Ehrlich, Dir., 617-492-8902. Nov. 13, 8PM "Sound the Trumpets" holiday prelude, 1st Ch Cong Camb. Mar 5, 8PM "With Love from the Chorus", 1st Ch. Cong, Camb. Apr. 16, 8PM Stravinsky's *The Rake's Progress* with Emmanuel Music, Emmanuel Ch 15 Newbury St. Boston. [www.spectrumsingers.org](http://www.spectrumsingers.org)

**Stow Festival Chorus & Orchestra**, Barbara H. Jones, Artistic Dir. 978-562-2620. Hale School, Hartley Rd @ Rt.117, Stow Ctr. Nov.21, 3PM: Monteverdi *Vespers*; Manfredini *Concerto for 2 Trumpets in D*. Mar.13, 3PM: Karl Jenkins, *The Armed Man: A Mass for Peace*; Mozart *Clarinet Concerto*. [www.soundsofstow.com](http://www.soundsofstow.com)

**Wellesley Choral Society**, Edward Whalen, Dir. Nov 21, 2 PM, St. Andrews Church, Wellesley: Rachmaninoff *Vespers*. Jan. 29, 7 PM, Wellesley Hills Cong. Church: Winter Cabaret-*Pirates of Penzance*. May 15, 2 PM, Wellesley Hills Cong. Church, Handel *Messiah, Parts II & III*. [www.wellesleychoralsociety.org](http://www.wellesleychoralsociety.org)

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Broadmoor Chamber Singers: [www.broadmoorsingers.org](http://www.broadmoorsingers.org)  
Calliope: [www.calliopemusic.org](http://www.calliopemusic.org)  
Cambridge Community Chorus: [www.cambridgechorus.org](http://www.cambridgechorus.org)  
Cappella Clausura: [www.clausura.org](http://www.clausura.org)  
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Concord Women's Chorus: [www.concordwomenschorus.org](http://www.concordwomenschorus.org)  
Convivium Musicum: [www.convivium.org](http://www.convivium.org)  
Coolidge Corner Community Chorus: [cccchorus.org](http://cccchorus.org)  
Coro Allegro: [www.coroallegro.org](http://www.coroallegro.org)  
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Quincy Choral Society: [www.quincychoral.org](http://www.quincychoral.org)  
Radcliffe Choral Society: [www.hcs.harvard.edu/~rcs/](http://www.hcs.harvard.edu/~rcs/)  
Reading Community Singers: [www.readingcommunitysingers.org](http://www.readingcommunitysingers.org)  
Revels: [www.revels.org](http://www.revels.org)  
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Ståmbandet - The Scandinavian Vocal Ensemble: [www.stambandet.org](http://www.stambandet.org)  
Treble Chorus of New England: [www.treblechorus.com](http://www.treblechorus.com)  
Voices Rising: [www.voicesrising.org](http://www.voicesrising.org)  
Wakefield Choral Society: [www.wakefieldchoralsociety.org](http://www.wakefieldchoralsociety.org)  
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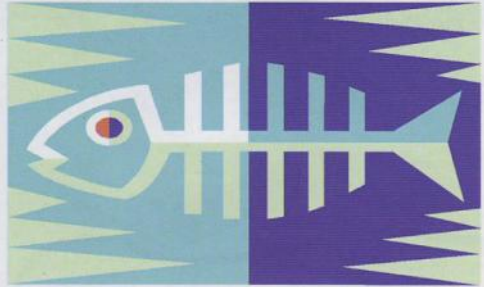
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