



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

Walter Chapin, director  
Caroline Harvey, assistant director

# *A Choral Odyssey*

## *music of Germany and America*

*J. S. Bach*      *Fürchte dich nicht* Motet BWV 228

*Felix Mendelssohn* *Te deum* Motet WoO 29

*Paul Hindemith*      *Gloria* (from *Mass*, 1963)

*Georg Phillip Telemann*      *So gehe hin*  
(from the oratorio *Jauchze, jubiliere und singe*)

*Samuel Barber*      *Agnus Dei*

*Irving Fine*      three choruses from *The Hour-Glass*

*Leonard Bernstein*      choruses from *The Lark*

*Eric Whitacre*      *Water Night*

The Dreikönigskirche (Church of the Three Kings) in Frankfurt am Main, Germany, where the Oriana Consort will repeat *A Choral Odyssey* this July 28th.

**Oriana goes  
to Germany  
in July!**

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# *A Choral Odyssey*

## *Music of Germany and America*

In July the Oriana Consort will take its first international tour — to Frankfurt am Main and Leipzig! And there we will sing the same program that you will shortly hear. For it we have selected *a cappella* choral music of four German and four American composers.

All four German composers had connections to one or both of the cities we will visit. Though the pieces may at first seem unrelated to each other, you may discover surprising relationships between them, sometimes through the program annotations, sometimes through the music itself.

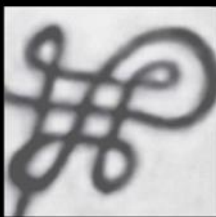
You are cordially invited to attend the reception that follows the concert! Please introduce yourself, if we don't know you already!

And when you have a moment, do visit our **brand new website!** It is named like our old site, but without the “the”:

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that it will unintentionally cause a sound  
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**Please take no photographs during the  
performance.**



# The ORIANA CONSORT

choral  
music  
from  
seven  
centuries



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Felicity Salmon • Bronwyn Sewell • Terri Sly • Irl Smith  
Vale Southard • Lauren Syer • Nicholas Tuttle • Matthew Wall

Walter Chapin, *Director*

Caroline Harvey, *Assistant Director*

The Oriana Consort was founded not at a single point in time, but evolved from several amateur choral groups that Walter Chapin directed in the 1970s and 1980s. About ten years ago the ensemble settled into something like its present form: an *a cappella* chorale of over thirty singers — auditioned to very high standards — who rehearse and perform (usually) without accompaniment, tuning only to their own voices. The group's size is intimate enough for madrigals and motets, yet large enough for demanding choral works such as Samuel Barber's *Agnus Dei* and the double-chorus Bach motet *Fürchte dich nicht* (both on this program); and Frank Martin's *Mass for Double Chorus*, Aaron Copland's *In the Beginning*, Hugo Wolf's *Sechs Geistliche Lieder*, and Gabriel Faure's *Requiem*, all of which the Consort performed during recent seasons.

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

Oriana prepares two programs each year and presents them in Cambridge, Boston, and a suburb. The group's eclectic repertory is drawn from the early Renaissance through the twenty-first century. Music of the Baroque or the early Classical era, accompanied by instrumentalists from greater Boston's early music community, usually forms a significant part of each program. (Not so for our concerts this spring, however — for this is the program that we are taking to Germany in July, which must of necessity be entirely *a cappella*.)

Oriana has also performed on invitation: the group has participated four

times in the Candlelight Concert Series of Old Ship Church in Hingham, twice in the “3rd Sundays @ 3” concert series of the Waltham Philharmonic Orchestra, the Vanderkay Summer Concert Series of Blue Hill, Maine, the concert series at The Center for Arts in Natick, the Vox Humana series of Jamaica Plain, and the Lux Aeterna multi-chorus concert held in Boston in January of 2005 to benefit survivors of the tsunami in Southeast Asia.

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

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

And this July the Oriana Consort will do a four-concert tour to Frankfurt am Main and Leipzig!

Our singers will travel to Frankfurt in late July, where at the Dreikönigskirche (Church of the Three Kings, pictured at right) they will present the same program that you will hear at this concert. Another concert near Frankfurt will follow, after which they will travel to Leipzig and will sing in the Thomaskirche (Church of St. Thomas, pictured at right). This is the very same church at which Johann Sebastian Bach was Kantor from 1723 to 1750, for which he composed most of his church cantatas and motets, and in which he directed performances and played the organ.

We are in the midst of a major fund-raising campaign to support this venture — and we very much need your help! **Please turn to page 35** to learn how you can help support this tour, which will be a major milestone in Oriana’s history.

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

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



*Above:*  
The Dreikönigskirche  
(Church of the Three Kings)  
Frankfurt am Main

*Right:*  
The Thomaskirche  
(Church of St. Thomas)  
Leipzig



~ A Choral Odyssey ~

Georg Philipp Telemann (1681-1767)

So gehe hin und iß dein Brot mit Freuden

*Go thy way, and eat thy bread with joy*

Vale Southard *soprano*

Kate Comey *alto*

Nathan Ramsayer *tenor*

William Kenlon *bass*

Felix Mendelssohn (1809-1847)

Preis sei Dir, O Gott \*

*Praise be to thee, O God*

Hailey Fuqua *soprano*

Elise Krob *alto*

Eric Christopher Perry *tenor*

Patrick Nay *bass*

Eric Whitacre (b. 1970)

Water Night \*

*\* Directed by Caroline Harvey*

Irving Fine (1914-1962)

Three choruses from *The Hour-Glass*

settings of poems by Ben Jonson (1572–1637)

O do not wanton with those eyes

Melanie Armstrong *soprano*

Laura Frye *soprano*

Elise Krob *alto*

Have you seen the white lily grow?

The Hour-Glass

Samuel Barber (1910-1981)

Agnus Dei

*Lamb of God*

*INTERMISSION*

Leonard Bernstein (1918-1990)

choruses from *The Lark*:

Prelude ♦

Spring Song ♦ •

Court Song

**Raquel Micheletti-Ment** *soprano*

**Kathryn Low** *soprano*

Benedictus ♦

Soldiers' Song ♦ •

whistling solo: Nicholas Tuttle

Sanctus ♦

Requiem

Gloria ♦

♦ **Joseph Rondeau** *counter-tenor*

• **William Kenlon** *percussion*

Paul Hindemith (1895-1963)

Gloria

from *Mass a cappella*

Johann Sebastian Bach (1685-1750)

Fürchte dich nicht

*Fear thou not*

motet BWV 228. for double chorus

quartet, chorus 1:

**Felicity Salmon** *soprano*

**Laura Frye** *alto*

**Nathan Ramsayer** *tenor*

**William Prapestis** *bass*

quartet, chorus 2:

**Raquel Micheletti-Ment** *soprano*

**Caroline Harvey** *alto*

**Eric Christopher Perry** *tenor*

**Patrick Nay** *bass*

# I

## Georg Philipp Telemann (1681-1767)

So gehe hin und iß dein Brot mit Freuden

*Go thy way, and eat thy bread with joy*

Georg Philipp Telemann, born to a wealthy middle-class family in Magdeburg, Saxony, had a musically precocious boyhood: after only a few lessons in singing and the rudiments of music, he taught himself to play a number of instruments, composed prolifically, and impressed his schoolmasters with his musical talent — all to the disapproval of his parents. In 1701, at twenty, he began the study of law at the University of Leipzig, a pursuit that his parents preferred, but which was soon ended when the mayor of Leipzig commissioned him to compose regularly for the city's two prominent churches, the Thomaskirche and the Nicolaikirche.

He admired the music of Johann Kuhnau, Kantor at the Thomaskirche, although the latter came to consider Telemann something of a rival, and was annoyed by his tendency to compose and produce operas as well as church music.

Kuhnau was perhaps glad to see Telemann leave in 1704, to accept a musical position at the court of a nobleman in what is now Poland — where he became fascinated with Polish and Moravian folk music. After another court post at Eisenach (coincidentally, the town of J. S. Bach's birth), Telemann became impatient with the limitations of being a court composer, and sought another municipal position that would allow him more artistic freedom. In 1712 he applied for and was granted the double post of director of music for the city of Frankfurt and Kapellmeister at the Barfüsserkirche in that city.

In 1721 Telemann found employment as composer for a number of churches in Hamburg, where he remained until his death in 1767. Although in 1722 he made an apparent attempt to leave Hamburg and return to Leipzig, by bidding for the post of Kantor at the Thomaskirche (for Kuhnau had recently died), it is perhaps more likely that he actually used this application only as a means to increase his salary in Hamburg. That stratagem was successful, and Telemann stayed in Hamburg, with a higher salary. The Thomaskirche authorities then offered the post to their second choice, Christoph Graupner, who would have accepted — but he could not obtain permission from his current employer to leave his post. The Thomaskirche people then turned to their third choice, who did accept the post. That third choice was Johann Sebastian Bach.

*So gehe hin* is the simple but joyful and elegantly crafted concluding number of Telemann's oratorio *Jauchze, jubiliere und singe* (*Rejoice, exult, and sing*). Like most Baroque choral works, it is provided with a continuo to support the singers. Fortunately for Oriana, however, the piece's musical structure enables it to stand alone without continuo support, and this is the way we are performing it.



“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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So gehe hin und iß dein Brot mit Freuden;     *Go thy way, and eat thy bread with joy;*  
 trink deinen Wein bei gutem Mut,             *drink thy wine with a good spirit,*  
 denn dein Werk gefällt Gott.                 *for thy works please God.*

*Ecclesiastes 9:7*

## II

Felix Mendelssohn (1809-1847)

Preis sei Dir, O Gott

*Praise be to thee, O God*

Mendelssohn, like Telemann a century and a quarter earlier, possessed exceptional musical gifts as a youth. He was born to a cultured family who lived first in Hamburg and then in Berlin, and was not yet in his teens when he studied harmony, counterpoint, and composition with a teacher who had ancestral connections going back to Johann Sebastian Bach's family. Quite possibly it was from this teacher, Carl Friedrich Zelter, that he developed an affinity for the music of J. S. Bach, which had been all but forgotten by many in the early 19th century, and which he was later to revive, at the age of only twenty, by conducting the first 19th-century performance of Bach's *St. Matthew Passion* in the very Thomaskirche in which Bach himself had given its first performance.

Mendelssohn, again like Telemann, was an extremely prolific composer: he produced symphonies, overtures, concertos, chamber music, songs, piano and organ music, and choral music, both accompanied and *a cappella*. He left approximately a hundred and eighty works — all in a lifetime that sadly ended when he was only in his late thirties.

Among the most valued legacies that Felix Mendelssohn left to the world were his contributions to the city of Leipzig, where he single-handedly rekindled interest in the music of J. S. Bach, and founded, in 1835, the Leipzig Conservatory of Music; and his contributions to music in Great Britain, which he visited many times, where he revived the British memory of George Frideric Handel, and where he composed his *Hebrides Overture*, *Scottish Symphony*,

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and his oratorio *Elijah* and gave it its first performance, using its English text.

The *Te Deum* of Mendelssohn that we present this evening is one of the composer's two settings of that ancient text. An elaborate *Te Deum* in D major, for double chorus, dates from 1826. Our *Te Deum*, a simpler but thoroughly beautiful work in A major, is from 1832, and was probably one of the many works that Mendelssohn wrote for use in English churches.

The text of the *Te Deum* hymn, which dates from the fourth century, is one of the oldest works of Christian liturgy; the several candidates for its authorship have apparently not yet been resolved. Although Mendelssohn gave his work its original Latin title, the text that is sung is a German translation: *Preis sei dir, O Gott*.

Mendelssohn wrote this work for chorus with organ accompaniment. Yet, as Oriana is constrained to a *cappella* performance on our tour in July and thus in these springs concerts as well, we cannot use an organ. To get around this problem we are taking advantage of the fact that Mendelssohn's organ accompaniment to his *Te Deum* simply doubles the choral parts, thus making an *a cappella* performance possible. Or at least this is true most of the time: there is one long passage where the organ bass line is not doubled by the choral basses — but that was easily solved, merely by assigning the organ bass part to our intrepid bass singers.

Preis sei dir, O Gott!

Wir bekennen dich als unsern Herrn.  
Alle Welt verehret dich,  
den Vater aller Wesen.

*We praise you, O God!*

*We confess you as our Lord.  
All the world worships you,  
the father of all beings.*

Dir tönt der Engel Lobgesang,  
dich preist der Himmel mächtig Heer;  
vor dir Cherubim und Seraphim  
anstimmen laut im Chor:  
Heilig! Heilig ist Gott, Herr Zebaoth!

*To you resounds the Angel's canticle,  
the heavens' powerful army praises you;  
before you cherubs and seraphs  
sing loudly in the choir:  
Holy! Holy is God, Lord of Hosts!*

Erd und Himmel, Herr,  
sind des Ruhmes voll deiner Ehren.  
Die heil'ge Bruderschaft  
deiner Apostel preist dich,  
Die gotterfüllte Schar  
der Propheten preist dich,  
Der frommen Märtyrer  
Heerschar preist dich;  
die heil'ge Kirche durch alle Welt,  
sie bekennet dich,

*Earth and heaven, Lord,  
are full of your glory and honor.  
The holy brotherhood  
of the apostles praises you.  
The God-filled band  
of the prophets praises you,  
the pious martyrs'  
army praises you;  
the holy church throughout the world,  
confesses to you,*

den Vater unermesslicher Herrlichkeit  
und deinen wahren, eingeboren Sohn  
und deinen heil'gen Geist  
der unser Trost.

*the Father of infinite majesty  
and your true, begotten son  
and your holy spirit  
of our solace.*

Du bist der Fürst der Ehren, O Christ  
Von Ewigkeit zu Ewigkeit,  
der Sohn Gottes.

*You are the Prince of Glory, O Christ  
Forever and ever,  
the son of God.*

Zu erlösen die Welt von der Sünden Joch,  
hast du nicht verschmäht,  
des Menschen Los.

*To redeem the world from sin's yoke,  
you have not disdained mankind's lot.*

Botest selber dem Tod  
als Opfer dich dar,  
auf daß eingehn zum Heil  
alle die, so an dich glauben.  
auf zu deinen ew'gen Ehren.

*You presented yourself  
to a victim's death  
to give us all salvation,  
so that we might believe.  
in thy everlasting glory.*

O Herr, hilf den Deinen,  
segne dein Erbe,  
segne es, Herr, leite sie,  
heb sie empör für ewig.

*O Lord, help your people,  
bless your inheritance,  
bless them, Lord, guide them,  
lift them up forever.*

Tag für Tag erschalle Preis dir,  
deinem Namen zum Ruhm  
alle Zeit, ohne End.

*Day by day resounds your praise,  
your name for all time,  
without end.*

Gib Kraft und Herr, o Herr,  
zu halten uns rein von Sünden!

*Give us strength Lord, o Lord,  
to keep us pure from sins!*

O Herr, erbarm dich über uns!  
Laß, Herr, deiner Gnade  
Licht auf uns leuchten,  
unser Trost ist in dir!  
O Herr, bei dir steht mein Hoffen,  
laß, o laß mich nicht verderben!

*O Lord, have mercy on us!  
Let, Lord, your grace's  
light shine on us,  
our trust is in you!  
O Lord, with you is my hope,  
let, o let me not be depraved!*

***Hymn from the fourth century A.D.,  
in a new translation by Caroline Harvey***

# III

Eric Whitacre (b. 1970)

## Water Night

Eric Whitacre began intensive musical study while a student at the University of Nevada, after which he completed a Master's degree in composition at the Juilliard School of Music in New York City. Whitacre composes for choir, symphony orchestra, concert band, solo voice, and a variety of instrumental combinations, and he is active on several continents as a choral conductor and clinician.

Yet it seems to be for his choral compositions that Whitacre has achieved something like “rock star” status, chiefly among younger singers and devotees of choral music. The way in which he writes for choral voices seems to awaken some sort of primal emotions in his young followers: by writing tense and complicated though not jarring dissonances, stretching phrases out over long musical arcs, and exercising great sensitivity to the words to which he sets his music, he creates music of an intense emotional quality and widespread appeal.

The growth of a very large following for Whitacre's choral music has given rise to some fascinating projects, notably his “virtual choir” recordings: Hundreds of singers from over the world individually record both audio and video while singing their parts to one of Whitacre's compositions, and send them in as audio-video files over the internet — upon which these many files are combined into a single file, with each singer's face visible on the screen as a “thumbnail”, giving the impression that all are singing as though physically together. Musical artistry through state-of-the-art communications technology!

*Water Night* is one of Whitacre's earlier compositions. He wrote it in 1995 while still a student at the University of Nevada, on commission from Dale Warland, director of the Dale Warland Singers, a world-famous choral group based in the Twin Cities. The music is a setting of a poem by the Mexican writer and poet Octavio Paz: *Agua nocturna*, translated by Muriel Rukeyser as *Water Night*. Perhaps Whitacre's own words provide the best insight into how this piece was created:

“The poetry of Octavio Paz is a composer's dream. The music seems to set itself (without the usual struggle that invariably accompanies this task) and the process feels more like cleaning the oils from an ancient canvas to reveal the hidden music than composing. *Water Night* is simply the natural musical expression of this beautiful poem...”

Night with the eyes of a horse that trembles in the night,  
Night with eyes of water in the field asleep  
Is in your eyes, a horse that trembles is in  
Your eyes of secret water.

Eyes of shadow-water,  
Eyes of well-water,  
Eyes of dream-water.

Silence and solitude,  
Two little animals moon-led,  
Drink in your eyes,  
Drink in those waters.

If you open your eyes, night opens doors of musk,  
The secret kingdom of the water opens  
Flowing from the center of the night.

And if you close your eyes,  
A river, a silent and beautiful current, fills you from within,  
Flows forward, darkens you:

Night brings its wetness to beaches in your soul.



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# IV

Irving Fine (1914-1962)

**Three choruses from *The Hour-Glass*:**

O do not wanton with those eyes  
Have you seen the white lily grow?  
The Hour-Glass

Irving Fine grew up in Boston and earned his A.B. and M.A. at Harvard. He studied composition with Walter Piston at Harvard and with Nadia Boulanger in France, and studied conducting with Serge Koussevitzky. He taught at Harvard from 1939 to 1950, at the Tanglewood Music Festival between 1946 and 1957, and at Brandeis from 1950 to 1962. His compositions include much chamber music, accompanied and *a cappella* choral music, piano music, songs, and orchestral music, including a single symphony, whose premiere by the Boston Symphony Orchestra he conducted in 1962, just weeks before his untimely death.

Fine was one of a group of kindred composers with Boston connections which included Leonard Bernstein, Howard Shapero, Lukas Foss, and Aaron Copland.

In 1951 he wrote a cycle of six songs for *a cappella* choir to poems by the English poet Ben Jonson (1572–1637), and dedicated them to Lorna Cooke DeVaron, then director of the New England Conservatory Chorus, under whom the premiere performance was given by that ensemble. This evening Oriana presents three of these six works.

Fine wrote these settings with a musical language that strongly brings out both the expressed and the implied meanings that lie behind the poet's words. His music is always distinctly within some key or other, but it continually and freely wanders between key centers. His harmonies are based on conventional triadic chords, yet are given a distinctive flavor through the frequent use of non-triadic added notes. His inventive melodic lines, in which words are often repeated for emphasis and sometimes even changed from the original, give sensitive expression to Jonson's poetic language.

The first two poems are love lyrics, considerably better, it could be argued, than much of the English madrigal poetry of Jonson's Elizabethan era. The third is a love song taken to a gruesome extreme: its premise is that an ordinary hour-glass contains the mingled ashes of two lovers, who find no rest even in death, as their ashes are repeatedly sifted and mixed by the hourly inversions of the glass. Yet the poem's meaning is quite possibly metaphorical rather than literal, for the lines contain a hint that the rendering of the lovers' bodies into ashes was done not by physical fire, but by their love.

**O do not wanton with those eyes**

O do not wanton with those eyes,  
Lest I be sick with seeing;  
Nor cast them down, but let them rise,  
Lest shame destroy their being.

O be not angry with those fires,  
For then their threats will kill me;  
Nor look too kind on my desires,  
For then my hopes will spill me.

O do not steep them in thy tears,  
For so will sorrow slay me;  
Nor spread them as distract with fears,  
Mine own enough betray me.

### Have you seen the while lily grow

Have you seen the while lily grow  
Before rude hands have touched it?  
Have you seen the fall of the snow  
Before the soil hath smutched it?  
Have you felt the wool of beaver,  
Or swan's down ever?  
Have you tasted the bag of the bee?  
O so fair, O so soft, O so sweet is she!

### The Hour-Glass

Do but consider this small dust, here running in the glass,  
By atoms moved.  
Could you believe that this the body ever was  
Of one that loved?

And in his mistress' flame, playing like a fly,  
Burned into cinders by her eye?  
Yes, and in death as life unblest,  
To have it expressed,  
Even ashes of lovers find no rest.

# V

Samuel Barber (1910-1981)

*Agnus Dei*

*Lamb of God*

The music of Samuel Barber's choral *Agnus Dei* had three incarnations. It was first conceived as a piece for four solo instruments — the second movement of his String Quartet, Opus 11, which he wrote in the summer of 1936 while still a student at the Curtis Institute of Music in Philadelphia. He marked this slow movement, simply, *adagio*.





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Two years later, at the suggestion of a friend, Barber transcribed his string quartet's *adagio* movement as a stand-alone piece for string orchestra, which he entitled *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. 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 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 would ever give significant attention to 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 gives it a character that seems hopeful and uplifting and not funereal, there was something in the work's simplicity, dignity, and appeal that has led it to be chosen for funeral services of well-known and beloved people — notably those of Franklin Delano Roosevelt, Albert Einstein, and Princess Grace of Monaco. The piece has found its way into popular culture, and has become an American musical icon: it can be heard as background music in Oliver Stone's *Platoon*, Michael Moore's *Sicko*, and various episodes of *The Simpsons*; and it has been the highest-selling piece on iTunes.

In 1967, thirty-one years after *Adagio for Strings* was conceived, Barber transcribed it for choral voices, and found that the *Agnus Dei*, the brief text that comes at the conclusion of the Mass liturgy, fit the music nicely. This transcription 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. In the process of transcription the composer did not change a single note, nor did he choose 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 three basic elements of the piece, which can be heard as the music begins: (1) a minor seventh chord, one of whose four notes is sounded alone before being joined by the other three; (2) a chord containing a suspension — that is, a dissonance that begs for resolution — and (3) a resolution of that suspension by the melodic line as it first falls, then surges resolutely upward. There is nothing new about these devices, which have been at the heart of all choral music since the early Renaissance. Yet somehow, in Barber's hands, these three simple musical elements take on a new life and freshness that make them seem eternal. (Perhaps they are.)

Barber's *Agnus Dei* shows us how the experience of a well-fashioned piece of vocal music comes not only from its words, but also from the sound of the

music itself, as it simultaneously expresses the *meaning behind* those words — for the original version of this remarkable piece was fully expressive, yet had no words at all! When after thirty-one years of existence it was finally set for voices, the essential words were *miserere nobis* and *dona nobis pacem* — have mercy upon us, and give us peace. But these words seem only to echo the wordless music itself, which had been saying exactly those thoughts, through stringed instruments, for all of those thirty-one years.

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*When anonymous individuals act with utter inhumanity toward their fellow human beings, so as to bring sudden and unexpected injury, death, panic, fear, and destruction, all of humanity is diminished thereby — whether this happens on the other side of the world or in our midst. Such behavior is inhuman, no matter what twisted thinking might be claimed as justification.*

*We cannot, in response, reverse the harm that has been done. But we can try to restore something of the human spirit that has been lost to us. To do this we can recall the simple and eternal words of the Agnus Dei prayer, of eastern origin, that became embodied in the Roman Mass liturgy during the seventh century A. D. Its essence is: “have mercy upon us, and give us peace.”*

*We offer Samuel Barber’s Agnus Dei in dedication to the victims of last week’s violence. We will begin after a brief pause. Upon its conclusion, as applause would be inappropriate, we will withdraw in silence.*

Agnus Dei, qui tollis peccata mundi,  
miserere nobis.

*Lamb of God, you who bear the sins of the world,  
have mercy upon us.*

Agnus Dei, qui tollis peccata mundi,  
miserere nobis.

*Lamb of God, you who bear the sins of the world,  
have mercy upon us.*

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

*Lamb of God, you who bear the sins of the world,  
give us peace.*

Please enjoy a fifteen-minute intermission!



photo by Hendrik Broekman

# VI

Leonard Bernstein (1918-1990)

choruses from *The Lark*

a play by Jean Anouilh (*L'alouette*),

translated by Lillian Hellman as *The Lark*

Prelude  
Spring Song  
Court Song  
Benedictus  
Soldiers' Song  
Sanctus  
Requiem  
Gloria

In 1952 the prominent French dramatist Jean Anouilh (1910-1987) brought out *L'Alouette*, a fanciful play about the trial, conviction, and execution of Joan of Arc.

Joan, born a peasant girl about 1412, grew up bitterly resenting the English occupation of France that had begun with the Battle of Agincourt in 1415. She claimed to have heard spiritual voices that bid her to seek the command of French forces to oppose the occupiers — which she did, leading her army to victories that resulted in the restoration of King Charles VII of France to his throne by his coronation at Reims in 1429. Joan was subsequently arrested by the pro-English Bishop of Beauvais, however, upon which she refused to renounce her voices, was tried for heresy, and was burned at the stake at Rouen in 1431.

The play's title is Anouilh's metaphor for Joan herself: she was like a lark flying freely through the skies as she joyously led her armies. In the play, the events of her trial are interpolated by flashbacks from her life, beginning with her first experience at hearing her voices.

The adaptation and translation of *L'Alouette* by Lillian Hellman (1905-1984) was produced on Broadway in 1955 (after a premiere in Boston), starring Julie Harris in the title role, with Boris Karloff as Pierre Cauchon, the Bishop of Beauvais; Christopher Plummer and Theodore Bikel were also in the cast. Incidental music to the play was composed by Leonard Bernstein, a recording of which was made by the New York Pro Musica Antiqua (a lone early-music group long before early music was all the rage!), and the recording accompanied performances of the play.

In his music for *The Lark*, Bernstein consciously employs fanciful imitation of musical devices of the fifteenth century: we hear his prominent use of open fifth intervals, angular jagged rhythms, counterpoint whose melodic clashes

were common before rules regulating counterpoint were introduced a century later. The composer is suggesting the ambience, though not the actual substance, of 15-century music of the court and the church — in which the sound and timbre of the counter-tenor voice range plays a predominant role.

From our 21st-century perspective, however, we can hear the same raw musical energy and emphatic rhythms of the composer who only two years later was to bring out the ever-memorable *West Side Story*.

### 1. Prelude

As the curtain rises, we hear the singing of the psalm *Exaudi orationem meam, Domine* (*Hear my prayer, O Lord*), followed by a snippet of the Mass: *Qui tollis peccata mundi, miserere nobis* (*The one who bears the sins of the world, have mercy upon us*). Joan's trial is in progress, but is frequently interrupted by flashbacks into her life...

---

### 2. Spring Song

Here is the first flashback: Joan, all innocence, is at play in a field as she sings *Revey venir le printemps* (*See again the coming of spring*). (Bernstein deliberately took this melodic fragment from a chanson by the Renaissance composer Claude LeJeune.) Her song is interrupted by her first voice, that of St. Michael, who appears to her from out of nowhere, singing the words *Laudate Dominum, Alleluia* (*Praise the Lord*). Joan resumes her song with “la, la, la”, then acknowledges her voice by singing *Alleluia* back to him.

---

### 3. Court Song

A flashback to Joan's visit to the French court, at which she seeks to be granted command of the army. We hear two verses of a love song, as might have been sung by court musicians:

Fi, mari, de vostre amour,      *The gist of this is: I have a faithful husband who is noble  
and handsome. He never goes out at night, nor during the  
day. He loves me all the time.*  
Cor j'ai ami, noble et belle a tour.  
Tout l'aime aussi.

J'ai ami, noble et belle a tour.  
Ne sert de nuit et de jour.  
Tout l'aime aussi. Fi, mari.

---

### 4. Benedictus

A flashback to the moment when the deposed Charles VII has given Joan command of his army. A choir sings an energetic blessing:

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.*

---

## 5. Soldiers' Song

A flashback to Joan as she is marching along at the head of her army. Her loyal soldiers sing to her:

Vive la Jeanne, la jolie jolie Jeanne. *Long live Joan, the lovely lovely Joan.*

(Subsequently, in her life that is being reviewed by the play's flashbacks, Joan was victorious over the English, and her beloved Charles VII was restored to the throne.)

---

## 6. Sanctus

We return to the present: Joan's trial. She has been convicted by the pro-English Bishop of Beauvais, and wishes to pray in private:

Sanctus, sanctus, sanctus *Holy, holy, holy*  
Dominus Deus Sabaoth. *is the Lord God of Hosts.*  
Pleni sunt coeli et terra gloriae tuae. *Heaven and earth are full of thy glory.*  
Osanna in excelsis. *Hosanna in the highest.*

---

## 7. Requiem

Joan has been executed at the stake. A choir sings a requiem for her:

Requiem aeternam dona eis, Domine. *Give them eternal rest, Lord.*

---

## 8. Gloria

Time has passed. Joan's accusers and enemies have recanted, and recognize her virtues. They remember her happiest moment: the day two years ago when she witnessed the coronation of Charles VII at Reims Cathedral, when the choir sang:

Gloria in excelsis Deo. *Glory to God in the highest.*  
Gloria regi nostro clarissimo. *Glory to our most brilliant king.*  
Gloria regi nostro illustrissimo. *Glory to our most illustrious king.*  
Electo Dei, regi clarissimo. *Our most brilliant king is elected of God.*

# VII

Paul Hindemith (1895-1963)

Gloria

from *Mass a cappella, 1963*

Paul Hindemith was born near Frankfurt am Main and studied violin, composition, and conducting at the Hoch Konservatorium Musikakademie in that city, supporting himself by dance band work as a violist. In 1917 he became director of the Frankfurt Opera Orchestra; in the 1920's his compositions gained recognition in Europe and the U.S. In the 1930's he taught at the Berliner Hochschule für Musik, established a system of musical education in Turkey, and toured the U.S. as a violist.

Hindemith wrote orchestral music, music for the ballet, chamber music, and choral music, both accompanied and *a cappella*. He wrote a solo sonata for nearly every orchestral instrument. Among his best-known works are his *Symphonic Metamorphosis on Themes of Carl Maria von Weber* and his opera *Mathis*

*der Maler (Mathias the Painter)*, whose main character, representing the medieval painter Mathias Grünewald, symbolizes the dilemma of the artistic spirit in conflict with the authoritarian state. Hindemith emigrated to Switzerland in 1938, and in 1940 to the U.S., where he taught composition at Yale.

Hindemith, along with Igor Stravinsky, Arnold Schoenberg, and Bela Bartok, possessed one of the great musical minds that changed the course and very foundation of musical composition during the 20th century. Few pieces of Hindemith are easy to listen to — the *Mass a cappella* included — for what this composer was trying to do was *to redefine basic musical concepts*: What is a key? What is a scale? What is harmony? What is a melody? What is counterpoint?

In many of his compositions, Hindemith looks forward by looking backward. He was fascinated with the music of such medieval composers as Guillaume de Machaut, who would begin and end musical statements on a particular tonal center, but allowed his music to wander every which way between these anchoring points, regardless of the conflicting sounds made by the combinations of adjoining voices. His choral music in the *Mass* does that: one can clearly hear beginnings and endings, but between these points one hears flourishes of a kind of musical adventure that recognizes no conventional rules.

Hindemith's *Mass*, of 1963, was his last work. We have selected one of the briefer movements from it — the *Gloria* — and even at that we have made a judicious cut near the end. Good listening! It won't be easy!

Gloria in excelsis Deo,  
et in terra pax  
hominibus voluntatis.

*Glory to God in the highest,  
and on earth peace  
to people of good will.*

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

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

Gratias agimus tibi  
propter magnam gloriam tuam,  
Domine Deus, Rex coelestis,  
Deus Pater omnipotens,  
Domine Fili unigenite  
Jesu Christe.

*We give thanks to thee  
on account of thy great glory,  
Lord God, King of the heavens,  
God the Father almighty,  
and to the only begotten Son of God,  
Jesus Christ.*

Domine Deus, Agnus Dei,  
Filius Patris,  
qui tollis peccata mundi,  
miserere nobis.  
Suscipe deprecationem nostram,  
qui sedes ad dexteram Patris.

*Lord God, Lamb of God,  
Son of the Father,  
who bears the sins of the world,  
have mercy upon us.  
Receive our prayer,  
thou who sits at the right of the Father.*





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Quoniam tu solus Dominus,  
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*For thou alone art Lord,  
thou alone are the most high,  
Jesus Christ.*

Cum sancto spiritu  
in gloria Dei Patris.

*With the holy spirit  
to the glory of God the Father.*

Amen.

*Amen.*

## VIII

### Johann Sebastian Bach (1685-1750)

Fürchte dich nicht

*Fear thou not*

**motet BWV 228. for double chorus**

This motet dates from 1726, early in Bach's long Leipzig period (1723-1750). Like his other motets, it seems to have been intended for a funeral service — for choral music that combined voices with instrumental parts was considered to be joyful and celebratory; thus music for mourning should be devoid of instruments, except for a continuo to support the voices by playing only the underlying harmonic structures.

Yet the mood of this funeral motet is joyful throughout, and never ceases its active pace — suggesting that it may have been intended for a memorial service, not the actual burial service. In the Lutheran view, the end of a life was something to be celebrated, for the decedent was on his or her way to a joyful reunion with the Creator and Saviour.

The structure of the text of BWV 228 reflects that concept:

The text for half the length of the work is a verse from Isaiah reassuringly saying that God is always with one whose earthly life is ending, and that God strengthens and upholds him or her. The words are repeated many times as they are exchanged back and forth between the two choruses.

Shortly after the beginning of the second half (separated from the first half by a silence of only one beat), another verse from Isaiah says that the faithful one is not to fear, now that the time has come to be called. The double choruses coalesce into a single chorus, and quietly but energetically continue to declaim this message. Then something marvelous happens: the soprano voices, after a period of silence, enter with the sturdy and long notes of a Lutheran chorale — a firm statement of faith, belief, and optimism which rejoices in the new union of the individual spirit with God and the Saviour.

This simultaneous combination of two different texts — from the Old Testament and Christian hymnody — seems to reflect a triumphant unity of belief across the old and the new roots of Lutheranism. Bach was a musical symbolist, and this motet is a beautiful example of his symbolism.

And yet again, since the music is able to stand alone without a supporting continuo, we are performing it that way.

Fürchte dich nicht, ich bin bei dir;  
weiche nicht, denn ich bin dein Gott.

*Fear not, I am with thee;  
do not weaken, for I am thy God.*

Ich stärke dich, ich helfe dir auch;  
ich erhalte dich durch die rechte Hand  
meiner Gerechtigkeit.

*I strengthen thee; I also help thee,  
I uphold thee, yea, with the right hand  
of my own righteousness.*

—Isaiah 41:10

Fürchte dich nicht,  
denn ich habe dich erlöst;  
ich habe dich bei deinem Namen gerufen:  
du bist mein.

*Fear not,  
for I have now delivered thee,  
I have now called thee by name  
thou art mine.*

—Isaiah 43:1

**The chorale** *(sung by the sopranos)*

Herr mein Hirt, Brunn aller Freuden,  
Du bist mein, ich bin dein;  
Niemand kann uns scheiden.

Lord my shepherd, fount of all joy,  
Thou art mine, I am thine;  
None can divide us.

Ich bein dein, weil du dein Leben  
Und dein Blut mir zu gut  
In den Tod gegeben.

I am thine, for thou thy life,  
And thy blood, for my good,  
Gave unto death.

Du bist mein, weil ich dich fasse  
Und dich nicht, O mein Licht,  
Aus dem Herzen lasse.

Thou art mine, for I shall clasp thee  
And shall not thee, O my light,  
From my heart release.

Laß mich hin gelangen,  
Da du mich, und ich dich,  
Lieblich werd' umfassen.

Let me hither journey  
So that thou me, and I thee,  
Shall fondly embrace.

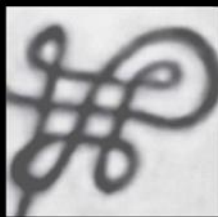
—Paul Gerhardt, 1653

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

And this spring there is a special list, on the facing page, of the generous people who are making our trip to Frankfurt and Leipzig in July possible.

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

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

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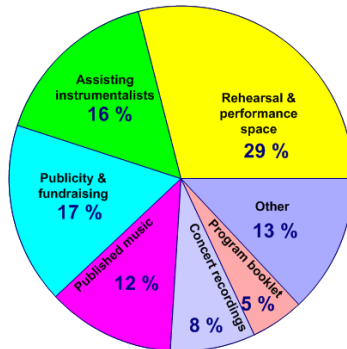
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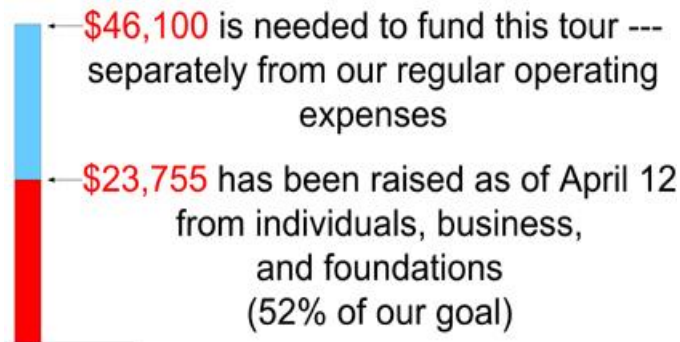
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**Arlington-Belmont Chorale**, Barry Singer dir., 617-547-1733. 12/9/12 Rheinberger/Warren/Hawkins et. al.; 3/10/13 English Choral Tradition et. al.; 4/28/13 Haydn/Dvorak et. al.; 6/14/13 Pops concert, Arlington Town Hall. Other performances at Arlington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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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