



ORIANA CONSORT

— Choral music from seven centuries —

CHORAL REINCARNATIONS

old Latin lives anew in choral music of
Ralph Vaughan Williams and Ola Gjeilo

8pm Saturday, March 19, 2016

5pm Sunday, April 3, 2016

8pm Friday, April 8, 2016

5pm Sunday, April 10, 2016

Walter Chapin, Director

Caroline Harvey, Asst. Director

Choral Reincarnations

For the thousand years between the 4th century A.D. (when Rome adopted Christianity) and the 14th century, the music of the Church remained, for the most part, in a static state. Although the hundreds of plainchant tunes to which the Mass and Offices were sung were codified around 600 under Pope Gregory I, although modifications to plainchant were introduced around 800 under the Franks, although regional variations of plainchant arose, and although some original composition did take place (notably by Hildegard of Bingen in the 12th century) — the many single-voice, unaccompanied melodies that were the body of liturgical church music remained basically unchanged, being passed from one generation of singers to another aurally, sometimes with the aid of a rudimentary musical notation system. When polyphony of two, three, or even four voices singing together gradually emerged alongside plainchant, its music was almost always based on a pre-existing chant melody — a constancy which reflected the eternal nature of the liturgical words to which plainchant was sung.

Not so with secular music. After about 1000 A.D., vast repertoires of songs celebrating all aspects of everyday life were devised by many regional groups of musicians — goliards, jongleurs, troubadours, trouvères, minnesingers — who, focusing upon the present rather than upon eternity, created both words and music anew, for specific occasions and purposes.

Around the 14th century, sacred music began to absorb these secular traditions of newness and originality. Although music for Mass or Office might still retain a reference to a particular chant melody, composers of sacred choral music now approached their work with originality and inventiveness. These geniuses included Guillaume de Machaut in the 14th century, Leonel Power, John Dunstable, and Johannes Ockeghem in the 15th, Josquin des Prez, Giovanni Pierluigi da Palestrina, and William Byrd in the 16th, Monteverdi and Schütz in the 17th, Bach, Handel, and Mozart in the 18th, and Beethoven and Verdi in the 19th.

Through their genius they continually brought new life to the old Latin words of Mass and Office. And the list goes on — to include Vaughan Williams and Duruflé in the 20th century, and Ola Gjeilo in the 21st.

—Walter Chapin

Please join your fellow audience members and Oriana's singers at the reception that immediately follows this concert !

Please disable any device that could emit sound, and take no videos, photos, or recordings during the performance.



ORIANA CONSORT

— Choral music from seven centuries —

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Walter Chapin, *Director*
Caroline Harvey, *Assistant Director*

The Oriana Consort gradually evolved from several suburban amateur choral groups that Walter Chapin had directed in the 1970s and 1980s on Boston's South Shore. In 1994, the group adopted the name "Oriana Consort", moved its focus from the South Shore to Cambridge, and began to increase its membership — thus 1994 can be regarded as the Oriana Consort's founding year. From about 2002 to 2006 the group further evolved toward its present form: an a cappella chorale of about thirty singers, auditioned to very high standards, who rehearse and perform primarily without accompaniment, tuning only to their own voices. The group's size is intimate enough for motets for small choir (such as the Palestrina piece that opens this performance), yet large enough to perform demanding choral works such as Samuel Barber's *Agnus Dei*, J. S. Bach's *Magnificat*, Leonard Bernstein's *Chichester Psalms*, and Ralph Vaughan Williams' *Fantasia on Christmas Carols* (all of which Oriana has sung recently), as well as Ralph Vaughan Williams' *Mass in G Minor*, to be heard in these concerts.

The name "Oriana Consort" is actually a misnomer, for the group is not really a consort, but a chorale. In its founding year of 1994 it was an eight-voice ensemble that actually was a consort — in the Renaissance sense 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 15th through the 21st centuries — the seven centuries during which polyphonic choral music spread throughout Europe and, eventually, the Americas — hence the motto under our logo on the opposite page. Music of the Baroque or the early Classical era, accompanied by instrumentalists from greater Boston's outstanding early music community, usually forms a part of Oriana's December programs.

Oriana has also performed on invitation: the group has participated four times in the Candlelight Concert Series of Old Ship Church in Hingham; twice in the "3rd Sundays @ 3" concert series sponsored by the Waltham Philharmonic Orchestra; the Vanderkay Summer Concert Series of Blue Hill, Maine; the concert series at The Center for Arts in Natick; the Vox Humana series of Jamaica Plain; and the Lux Aeterna multi-chorus concert held in Boston in January of 2005 to benefit survivors of the tsunami in Southeast Asia.

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

Oriana was the opera chorus for "Italian Night at the Opera", the gala concert presented in May of 2011 by the Waltham Philharmonic. The group has given three performances in the odd-year Fringe Concert Series of the Boston Early Music Festival, the most of which was a performance of the Mass for Five Voices, a monumental work of William Byrd from 1595.

In late July and early August of 2013 The Oriana Consort undertook a four-concert tour to Germany, performing in Frankfurt am Main, Dietzenbach, and Leipzig. In the Thomaskirche in Leipzig — where J. S. Bach was Cantor from 1723 to 1750 — the Consort surrounded Bach's tomb to sing him two of his motets, and was the choir for a Sunday service there, singing music of Bach, Mendelssohn, Barber, and Bernstein.

Oriana has premiered a number of significant choral works:

The group did the premiere performance in December 2012 of Ani Adonai (I, the Lord), a setting of the words of Isaiah, written by the Boston-area composer Adam Jacob Simon and commissioned by the Consort.

In the spring of 2014 the group did the East Coast premiere of The Waking, a setting of a Theodore Roethke poem by Abbie Betinis, a noted composer from the Upper Midwest.

Last December Oriana presented the Massachusetts premiere of The Longest Nights, a setting of seven winter poems (by seven different poets) by Timothy C. Takach, a composer also from the Upper Midwest. Oriana, together with one choir in each of forty-one other states of the USA, had the honor to participate in the joint commissioning of this work.

Last December Oriana also presented what was very likely the local premiere (and possibly the American premiere) of *Welcher Glanz erhellt den Dampf* (What brilliance lights the mist), an Advent cantata written in 1717 by the prolific, gifted, yet little-known German composer Cristoph Graupner, a contemporary of J. S. Bach. We claimed that our performances of this Graupner work was “very likely the local premiere”, since a thorough search revealed absolutely no indication that any edition of this cantata had ever been published, whether for performance or for scholarship; nor that any transcription of this work had ever been made. Since this cantata looked so very interesting when viewed from a facsimile of the composer’s 1717 manuscript of the score and parts, Oriana’s Director undertook, last summer, to transcribe it from that manuscript facsimile so that the group might perform it last December. We do think it likely that we are the first choral group to bring life to this lively and inventive cantata in a very long time.

Walter Chapin, the Oriana Consort’s founder and Director, has degrees from Harvard and the New England Conservatory, and did graduate study at Boston University. 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 dancers at the José Mateo Ballet Theatre in Cambridge. In his other-than-musical life he is a retired-but-still-active computer information systems designer and programmer, and a 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 pursued graduate studies at Florida State University, where she worked with the Florida State Opera. She is an active pianist and vocal coach, an accompanist of voice students in the Cambridge studio of Emily Romney, and the organist for the choir of First Parish in Cohasset. She was for five years a staff accompanist for the Boston Children’s Chorus. She joined the Oriana Consort as an alto in the spring of 2009, and was named Assistant Director in the fall of 2010.



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I**Maurice Duruflé**

1902-1986

*Ubi caritas***Where care and love are, God is there*from *Four motets on Gregorian Themes*

1960

Ola Gjeilo

b. 1978

*Ubi caritas**

2001

Maurice Duruflé, born in Louviers, Normandy, in 1902, showed exceptional musical ability as a small boy. From ages 10 through 17 he was a chorister in the choir school of Rouen Cathedral, where, despite the difficulties of being away from his family in a very strict school, he developed his lifelong deep love of liturgy — especially of Gregorian chant (also called plainchant), which during the nineteenth century had undergone a revitalization and restoration of its original beauty through the scholarship of the monks of the Abbey of Solesmes, about 200 km. southwest of Rouen and Paris.

At age 17 Duruflé began organ lessons in Paris, and became an assistant organist at the Basilica of St. Clothilde in that city; at 18 he entered the Paris Conservatory, from which he graduated with distinction in organ and composition. In 1927 he became assistant organist at the Cathedral of Notre Dame under Louis Vierne, who had been his favorite teacher. In 1929 Duruflé began a lifetime position as organist at the church of Saint-Étienne-du-Mont in Paris; in 1943 he became a professor at the Paris Conservatory. (He had to live and work under the Nazi occupation from 1940 to 1944.)

As a younger man Duruflé composed secular music as well as sacred — for chamber ensemble, large and small orchestra, piano, and organ — although the influence of his beloved plainchant permeated much of his music, secular as well as sacred. After about 1940, his compositions, meticulously crafted though never great in number, were predominantly sacred. Foremost of these later works was his Requiem of 1947, for choir, soloists, organ, and orchestra, written in memory of his recently deceased father; its thematic material is drawn from the *missa pro defunctis*, the plainchant mass that is sung for the deceased.

In Duruflé's setting of *Ubi caritas*, composed in 1960, the composer uses the original plainchant note for note, supported by his own intriguing harmonies below the single-voice melody. The original chant, composed possibly in the fourth century A.D., is an antiphon, i.e. a melody that is first sung by one group of voices, then continued by another group. This antiphonal feature can be clearly heard in Duruflé's setting, for he assigns the alto voices to the first two lines, then the soprano voices to the next three — but with the melody sounding a fifth higher, thus providing variety. The alto voices again take up the initial melody at the return of the words "*Ubi caritas*", and the piece finally cadences with a long-drawn-out "*Amen*", again supported by fascinating harmonies.

The re-working of the ancient *Ubi caritas* chant by the Norwegian-American composer Ola Gjeilo (a brief bio of him appears just below) is very different from Duruflé's setting, and, unlike Duruflé's, departs considerably from the tune. The melody — reminiscent of the chant but freely adapted — is first heard in just the soprano voices, then in just the altos (again a reflection of the chant's antiphonal nature). Tenors and basses then join, but only in octaves, so that the melody is still single-voice; not until the second singing of the words "Deus ibi est" do we hear a harmonization. At "Exsultemus" the music increases in intensity, then settles back down at "Et ex corde", though here the music surprisingly shifts to a new key, then soon to another. A return to the opening melody is heard at the reprise of the words "Ubi caritas", and, as with Duruflé, the music cadences on a long "Amen", ending on an unexpected final chord in the major mode.

Ola Gjeilo (pronounced "YAY-low") was born in 1978 in Sandvika, Norway, a small town on the Oslofjord about 15 km. southwest of Oslo. He grew up listening to music at home, and was fond of improvising on the piano. During his high school years he became fascinated with jazz, and studied classical music with a teacher in Oslo. In 1999 he entered the Norges musikkhøgskole (Norwegian Academy of Music) in Oslo, from which he transferred in 2001 to the Juilliard School in New York City, then transferred again in 2002 to the Royal College of Music in London, from which he earned a bachelor's degree in composition in 2004; in that year he returned to Juilliard, from which he earned a master's degree in composition in 2006. Since then he has lived alternately in New York City and Los Angeles as a free-lance composer, with a special interest in choral music.

Gjeilo's *Ubi caritas* was written in 2001, during his student years. Although this work is very inventive and engaging to the listener, its choral style is very traditional — a style from which you will hear a radical departure in *The Spheres*, the next Gjeilo piece on our program.

| | |
|------------------------------------|-----------------------------------------------------|
| Ubi caritas et amor, Deus ibi est. | <i>Where care and love are, God is there.</i> |
| Congregavit nos | <i>The love of Christ draws us</i> |
| in unum Christi amor. | <i>into one [body].</i> |
| Exsultemus et in ipso jucundemur. | <i>Let us rejoice and delight in [this] itself.</i> |
| Timeamus et amemus | <i>Let us fear, and may we love</i> |
| Deum vivum. | <i>the living God.</i> |
| Et ex corde diligamus nos | <i>And with a sincere heart</i> |
| nos sincero. | <i>let us love one another.</i> |
| Amen. | <i>Amen.</i> |

II

G. P. da Palestrina

c. 1525-1594

Kyrie eleison *God, have mercy*
from the *Pope Marcellus Mass*

c. 1562

Ola Gjeilo

The Spheres to the words of *Kyrie eleison*
from *Sunrise Mass* 2008

The introductory notes inside the front cover mentioned Giovanni Pierluigi da Palestrina as being an important member of the long succession of composers who introduced originality and inventiveness into choral music, yet still kept it based upon ancient plainchant.

Palestrina, born in 1525 near Rome in the village of Palestrina (hence his name), was mentioned in 1537 as being a boy chorister in the Basilica of Santa Maria Maggiore in Rome. In 1544 he became organist at the church of St. Agapito in his native town, where a book of choral masses he had written so impressed the Bishop of Palestrina that in 1551 the bishop, after he had become Pope Julius III, appointed the composer as director of music at the Julian Chapel in Rome.

This was the time in which the newest ideas about the writing of choral music were coming to Italy from the north — from the Netherlands, where composers such as Guillaume Dufay and Josquin des Prez had found new and exciting ways to write counterpoint, i.e. the combination of many different voice parts so that they were independent of one another, while the combination in its entirety nevertheless impressed the listener as having musical unity. Palestrina was among the first Italian composers to adopt these new ideals of the Netherlanders.

He held one musical post after another in Rome until his death in 1594, during which time he composed some 105 choral masses (as well as motets, other sacred music, and even madrigals). Probably his best-known mass is the *Missa Papae Marcelli* (Pope Marcellus Mass), dedicated to Marcellus II, who was Pope for only three weeks in 1555. (The popular story that Palestrina wrote this mass to illustrate that contrapuntal music could be written so that its words could be clearly understood, supposedly one of the objectives of the Council of Trent, 1545-1563, has been shown to be false.)

We present here the *Kyrie eleison* (Lord, have mercy) from the *Missa Papae Marcelli*. Each of its three parts (*Kyrie*, *Christe*, *Kyrie*) illustrates Palestrina's contrapuntal style beautifully: one choral voice begins, followed by a second, third, fourth, fifth, and sixth voice, each of which makes its own distinct and clearly-heard entrance, and all of which sing in imitation; i.e. with the same musical motive. After all the voices have entered, the music progresses until several climactic dissonances are sounded (albeit mild ones); then all voices back away from the dissonances and end the phrase with a cadence — but not

before a new set of entrances has already started, before the previous set has ended. The effect is that of an overlapping series of arch-like phrases, which some have compared to the patterns formed by the overhead vaulting in the magnificent cathedrals in which music of this nature was sung.

Ola Gjeilo's *The Spheres*, which immediately follows Palestrina's *Kyrie*, could not be more dissimilar to Palestrina's, though the words of both pieces are exactly the same. *The Spheres*, part of Gjeilo's *Sunrise Mass* of 2006, does not attempt to declaim the words of the *Kyrie* in a straightforward manner. It tries, rather, to generate a musical atmosphere that communicates the abstract idea behind the words "Kyrie eleison", not through the words themselves, but through the sounds generated by sustained choral voices that sort of hover in aural space, using the words as vehicles to carry the sound. The basic harmonic material of this process could not be simpler: it is only a series of triads, i.e. three-note chords built from three of the seven tones of a minor scale. But, by the simple device of having one triad sound against another, striking dissonances are produced which capture the listener's ear. This is the same technique, in essence, as the dissonance-release sequence heard in Palestrina, though it is carried to an extreme degree.

About two-thirds of the way through the piece the dissonances suddenly become much more intense, for the composer ceases having different triads sound simultaneously, and starts having different adjoining tones of the scale sound simultaneously — until a giant dissonance is reached in which all seven tones of the scale are heard at once. (One might say we're no longer hearing a triad, but a septad.) This done, the final moments of the music make a stylistic retreat: we now hear conventional melodic patterns, sounded fortissimo and harmonized in the minor scale (into which a single altered note is introduced, just this once). After the climactic point mentioned above, the music gradually falls back and comes to rest on the basic chord of the piece's never-changing minor scale.

| | |
|------------------|----------------------------|
| Kyrie eleison. | <i>Lord, have mercy.</i> |
| Christe eleison. | <i>Christ, have mercy.</i> |
| Kyrie eleison. | <i>Lord, have mercy.</i> |

III

Anonymous

Unicornis captivatur

14th century

The unicorn is captured

Ola Gjeilo

Unicornis captivatur

2001

At this point we leave the realm of sacred music and enter the realm of an interesting semi-sacred literary genre whose language was also Latin: the medieval bestiary, or “book of beasts”. The roots of the bestiary are pre-Christian, and go back at least as far as the Greeks of antiquity. To the medieval mind, the beasts of the bestiary were more than just animals in themselves: they were representatives of God’s creation, and their behavior was regarded as allegorical.

In the first verse of *Unicornis captivatur*, the capture of the unicorn and its presentation to the king are thought to symbolize the capture and trial of Christ; the wounding would be the crucifixion, and the freeing would be the resurrection. (The serpent would be a reference to Genesis, but its role here is unclear.)

In the second verse, the life that returns to the wounded pelican may symbolize Christ’s reviving of humanity after it dies of its sins. The phoenix may symbolize Christ himself, as he was the only being who could die and then return to life.

The third verse reflects the belief that the crocodile could not be harmed or wounded by any other animal than the hydrus, or water-snake, which could enter the beast and destroy it from the inside. The crocodile may symbolize hell, and the hydrus Christ, as he could enter hell to rescue lost souls. The lion sleeping for three days may symbolize Christ in the tomb, and the emperor may symbolize God the Father, who called Christ back to life.

Both the dying lamb and the conquering lion in the Alleluia refrain may symbolize Christ: the lamb during the suffering, and the lion at the resurrection.

The *Unicornis captivatur* poem that Ola Gjeilo found and set to music originally appeared in the Engelberg Codex, a manuscript compiled about the year 1400 in Switzerland. Interestingly, the poem was also set to music in the Codex, in the 14th-century “conductus” style, that is, a composition for two or three voices characterized by extremely simple harmonies and rhythmic persistence — since a conductus was used to provide music by which the officiants of a service could walk from one point of the church to another in a stately manner.

Since the music existed, the obvious way to set off Gjeilo’s setting of *Unicornis* is to precede it with its original 14th century conductus setting! (But we’ll sing only the first two verses of the original, not all three.)

Gjeilo’s setting of *Unicornis captivatur* was written in 2001, and is thus another of his earlier compositions. It goes at a breakneck tempo, starting with just sopranos and adding one voice part after another, with the full eight voices

of the SSAATTBB choir providing the refrain (which modulates excitedly from a minor key into its major form). A small group sings the second verse. The third verse is different still: it modulates from its original minor key to another minor key, slowing down to cadence on the major form of that key. The soprano and alto voices, in this major key, start the second half of the verse in a slow chorale-like manner that is soon taken up by the tenor and bass voices. The tempo slows still more at “Tris diebus dormitavit...” (representing the three days in the tomb), but springs back to life at the “Alleluia” refrain, which this time is extensively spun out until the final cadence.

The 14th-century conductus group is: Melanie Armstrong, Kathryn Low, Adrienne Fuller, Gary Gengo, Margaret Ronna, and Katheryn Currie.

The small group singing the second verse of the Gjeilo setting includes: Lauren Syer, Laura Frye, Anu Pattabiraman, Joshua Smith, Dennis O'Brien, Nic Tuttle, and Frank S. Li.

Unicornis captivatur
 Aule regum presentatur
 Venatorum laqueo.
 Palo serpens est levatus;
 Medicatur sauciatas
 Veneno vipereo.

*The unicorn is captured;
 It is presented to the court of the king
 In the snare of the hunters.
 Crawling, it is freed from the snare;
 Being wounded, it is healed
 With the venom of a serpent.*

Alleluia canite
 Agno morienti;
 Alleluia pangite,
 Alleluia promite
 Leoni vincenti.

*Sing Alleluia
 To the dying lamb;
 Compose an Alleluia,
 Bring forth an Alleluia
 To the conquering lion.*

Pellicano vulnerato
 Vita redit pro peccato
 Nece stratis misera.
 Phos fenicis est exusta;
 Concremanturque vetusta
 Macrocosmi scelera.

*To the wounded pelican
 Life returns, after sustaining
 A miserable death for its sins.
 The light of the phoenix is extinguished;
 And consumed by fire are the ancient
 Crimes of the world.*

Alleluia canite...

Sing Alleluia...

Idrus intrat crocodillum,
 Extis privat, necat illum,
 Vivus inde rediens.
 Tris diebus dormitavit
 Leo, quem resuscitavit
 Basileus rugiens.

*The water-snake enters the crocodile,
 Deprives it of its entrails, kills it,
 Returning alive.
 Drowsy for three days was
 The lion, which the emperor
 Reawakened, as it roared.*

IV

William Byrd

c. 1541-1623

*Agnus Dei**

Lamb of God

from *Mass for Five Voices*

c. 1595

Ola Gjeilo

Phoenix

to the words of *Agnus Dei*

from *Sunrise Mass*

As Palestrina is one of the leading composers of the Italian Renaissance, so does William Byrd occupy the equivalent position in the English Renaissance. Like Duruflé and Palestrina, Byrd was a choirboy in his youth, possibly at St. Paul's in London and at the Chapel Royal (this group, as its name implies, was the body of singers and instrumentalists who provided service music solely for the English sovereign). He seems to have learned composition at the Chapel Royal under Thomas Tallis, the other leading composer of the Tudor period. In 1563 he became music director at Lincoln Cathedral, and while there wrote much music for the Anglican service. In 1572 he returned to London to take up the prestigious position of Gentleman of the Chapel Royal.

England had turned Protestant in 1534 with Henry VIII's Act of Supremacy. It returned briefly to Catholicism in the 1550's under Queen Mary I, then became Protestant again upon the ascension of Elizabeth I in 1558. (Composers of sacred music were obliged to write their music accordingly!) Byrd was glad to oblige the Queen, though as the 1570's went on he found himself more and more inclined toward adopting Catholicism. Elizabeth, who was fond of Byrd's music, conveniently looked the other way. The motets that Byrd wrote in the 1580's seemed to hint at the inner direction he was taking. In the 1590's he boldly wrote his three monumental Latin masses: one in three voices, one in four, and one in five. It is the *Agnus Dei* of the *Mass for Five Voices* that we present here. (*Mass for Five Voices* was not Byrd's own title, as it would have been dangerous to put such a title on a musical publication; the work remained untitled and without ascription.) Byrd and his fellow Catholic singers surely sang these masses, but not in a church: the singers gathered to sing them in a manor house of a sympathizer, far out in the country and far from the suspicious eyes of the Queen's authorities.

Byrd's deliberate setting of the *Agnus Dei* starts quietly with a trio of voices. At the second "*Agnus Dei*" words it drops one voice and adds two others, for a four-voice texture. At the third "*Agnus Dei*" it restores the dropped voice, thus finally reaching the full five-voice texture that sings the concluding "*Dona nobis pacem.*"

Coincidentally, Ola Gjeilo's *Phoenix*, to the same words of the *Agnus Dei*, also starts with just three voices, which sing the first "*Agnus Dei*" words. Their seven-measure phrase leads immediately into a new key, in which the phrase is repeated. Soon five more voices join, to give the music a rich eight-

voice texture. Added notes that lie outside the basic triads lend color to the harmonies. At the second “Agnus Dei”, the brief opening melodic fragment is expanded into a long aria-like melody in the high voices. But this second iteration does not simply end with the words “miserere nobis”; it repeats these words three more times, moving through two new keys in the process. The third “Agnus Dei”, instead of going directly to “dona nobis pacem”, repeats “miserere nobis” yet again, then returns to “Agnus Dei” and the aria-like melody still once more, this time in a very remote key. The music builds toward the word “pacem”, and takes its time to come down from this climax. The ending is calm and relaxed.

In Phoenix, Gjeilo seems to combine the styles that can be heard in two of his previous pieces: the objective declaration that we heard in Ubi caritas is present again in Phoenix, but so is the moody atmosphere of The Spheres, in which pure sound prevails over the words themselves. In both Byrd’s and Gjeilo’s settings of Agnus Dei, the music serves the ultimate goal that all music should have: to express central and all-important ideas — in this case, “have mercy” and “give us peace” — in such a way that we experience much more than just the hearing of these words; we respond internally to the intensity that lies behind them — an intensity that only music can convey.

Agnus Dei,
 qui tollis peccata mundi:
 miserere nobis.

Agnus Dei,
 qui tollis peccata mundi:
 miserere nobis.

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

*Lamb of God,
 who bears the sins of the world:
 have mercy upon us.*

*Lamb of God,
 who bears the sins of the world:
 have mercy upon us.*

*Lamb of God,
 who bears the sins of the world:
 give us peace.*

Please enjoy a fifteen-minute intermission!

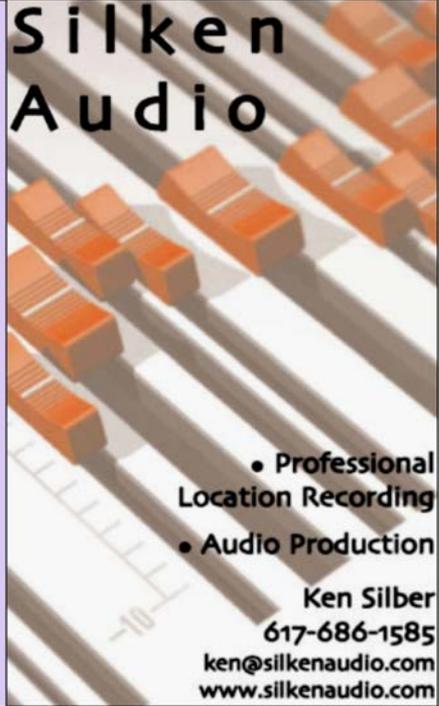


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Sunday, April 17, 2016 at 5 p.m.**

The King's Chapel Choir & Soloists, with a Chamber Orchestra, present Mozart's *Missa Brevis in B Flat Major*, KV 275, and *Vesperae Solennes de Confessore*, KV 339.

King's Chapel, 58 Tremont St., Boston, corner of School and Tremont Streets.

Doors open at 4:30 p.m. Suggested donation at the door is \$20 (general), or \$15 for student and seniors.

Advance tickets \$15/\$10 at:
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For more information contact:
Music.director@kings-chapel.org

V

Ralph Vaughan Williams

1872-1958

Mass in G Minor

1920 and 1921

Kyrie eleison

Gloria in excelsis deo

Credo in unum Deum

Sanctus; Osanna in excelsis

Benedictus qui venit; Osanna in excelsis

Agnus Dei

William Byrd wrote his Mass for Five Voices in 1595. As the Anglican church was by then fully established (save for a brief three-year return to Catholicism under James II, ending with his deposition in 1688), no complete Latin mass for choral voices appears to have been written by any English composer for a very long time — 326 years, to be exact. For it was in 1921 that Ralph Vaughan Williams finished his Mass in G Minor, which he scored for unaccompanied double chorus and solo quartet. This work was performed three times soon after its completion, and it quickly became a favorite of the English public. It hardly mattered that Vaughan Williams was not a Catholic, nor even that though nominally an Anglican, he called himself an agnostic. He once said “There is no reason why an atheist could not write a good Latin mass.” Nor did his lack of formal belief prevent him from writing (along with Benjamin Britten) the finest English sacred music of the first half of the 20th century. What he did believe in was the inner meaning, if not the literal meaning, of Christianity. And this was enough.

By the late 19th century, Catholicism had revived in England, happily in such a way that it and the Anglican Church could co-exist, without anyone thinking that only one of them should prevail (in contrast to the attitudes of the 16th and 17th centuries). Westminster Cathedral, the new center of Catholicism in London and all England, was completed in 1903; its music director was Sir Richard Runciman Terry, a friend of Vaughan Williams. Terry accomplished the monumental task of reviving the long-forgotten music that Thomas Tallis, William Byrd, and other Tudor composers had written, with Latin texts, for use in the Catholic services of long-past centuries. This caught Vaughan Williams’ attention, for he noticed that the modal scales of the Tudor composers were essentially identical to the modal scales used in the folk-songs of rural singers in England, which he had been listening to and writing down since the turn of the century. To Vaughan Williams, this was of essential importance, for in his search for a personal musical language, he wanted to look to his own land for inspiration, not to the Continent, as most other English composers had done.

(Quick lesson on modal scales: Play the white piano notes consecutively from C up to the next C and you have a conventional major scale, the basic building block of all music from the Baroque period up to about 1900. But play the white notes from D to D, and you have something very different: a modal scale; in this case the Dorian mode, one of RVW’s favorites. Play the white

notes from G to G and you have a scale in the Mixolydian mode, another RVW favorite. That's why RVW's music doesn't sound like music of other composers: he wrote in modes, not in conventional scales.)

It's hard to find precisely what motivated Vaughan Williams to write his Mass. Direct evidence that Sir Terry asked him to write a mass appears to be lacking, but surely he must have wanted to experiment with writing a large-scale choral work in the same modes that his 16th-century English predecessors had used. He dedicated his Mass not to Terry, but to another friend, the composer Gustav Holst, and to Holst's Whitsuntide Singers. But surely Terry's choir directing and Vaughan Williams' Mass are closely connected, for Terry praised the work highly, thought it was just what he had been looking for, and soon performed it in Westminster with his choir.

Vaughan Williams had started writing music based on the native English modes with his three Norfolk Rhapsodies of 1905 and 1906. There soon followed much modal-based music, which included *Fantasia on a Theme of Thomas Tallis* (1910), *The Lark Ascending* (1914, for violin and string orchestra; revised in 1920), and, after the war, *A Pastoral Symphony* (1921), and, of course, the Mass in G Minor in the same year.

But with *A Pastoral Symphony*, a new element began to be evident in Vaughan Williams' music. He had enlisted in the military at the outbreak of war in 1914 (he didn't have to, as he was 42 years of age in 1914, but he thought he should). First as an ambulance driver, and later as an artillery officer, he experienced the horrors of war at first hand. His postwar music seems to reflect some ineffable emotional response to what he had witnessed on the battlefields of France. To claim this is subjective and hard to prove, but if you listen to his postwar music, this reflection does seem to be present and audible. And it's very present in the Mass in G Minor:

The opening Kyrie eleison should of course be a plea for mercy — but what an uncertain and insecure plea this is! As the music moves within the Dorian mode of D, with each voice entering in succession, one hears lovely tones, but no tonal center; lovely sounds that lack a point of rest. The central *Christe eleison*, sung by the quartet, sounds a bit more sure, but the uncertainty returns as the choir returns for the final Kyrie — and that Kyrie trails off into nothingness, just as it began! Where are we? We don't know.

The Gloria seems to begin with more reassurance. After a strong "et in terra pax," the double-chorus effect begins as the two groups exchange optimistic declarations of praise ("laudamus te, benedicimus te...") until the forward motion stops as the baritone soloist sings "Qui tollis peccata mundi... / You who bear the sins of the world...", answered by "miserere nobis / have mercy upon us". As in the Kyrie, this is an uncertain and desperate plea for mercy. The soprano soloist reassures us with "Quoniam tu solus sanctus / for you alone are holy", and the double choruses, now happier, happily reply with "Cum sancto spiritu... / With the holy spirit...". Assurance has returned.

In the Credo, the two choirs, self-confident once more, firmly proclaim "Patrem omnipotentem... / Father almighty...". Everything moves forward

securely, until the choirs encounter the central concepts of Christian faith, at which point they pause and sing, totally awestruck: "Qui propter nos homines descendit de caelis et incarnatus est... / Who for us people ... descended from heaven and was incarnated..." One of the sublime moments in all choral music is upon us as the double choirs, massing their eight parts together over a wide vocal range, sing "et homo factus est / and was made man". And you can hear the choir feel the terror at "passus et sepultus est / died, and was buried". Assurance returns at the words of the resurrection, whose music repeats the opening "Patrem omnipotentem" motive, and the assurance remains until the end of the Credo.

But what a long time it takes for the choirs to spin out the magic words "Sanctus, sanctus, sanctus... / Holy, holy, holy"! The inner meaning of these words is so deeply felt. (Listen to the beginning of A Pastoral Symphony and you'll hear the same music! Vaughan Williams didn't mind repeating himself if he had a good musical idea.) "Pleni sunt caeli... / The heavens and earth are full of your glory" recaptures the happiness we heard at the end of the Gloria.

With the Benedictus, our world seems secure again, and we seem to want to repeat "qui venit in nomine Domini... / who comes in the name of the Lord" incessantly.

But uncertainty returns in the Agnus Dei. Again our pleas for mercy upon cry out from the deep recesses of our souls. But then the various voices take up the words "dona nobis pacem / give us peace", first tentatively, then more and more securely, until the magnificent climax just before the end. Lest we be too sure of ourselves, however, the five notes of the opening Kyrie return, as an integral part of the final cadence.

Ralph Vaughan Williams had seen war, and despite his happy, very long, and very productive life, not only as a first-rate composer who redefined the whole notion of music by English composers, but simply as a fine human being, the horrors of war never left his mind.

The solo quartet on March 19 and April 8 is:

Sarah Zenir, Paulina Jones-Torregrosa, William Budding, and Nic Tuttle.

The solo quartet on April 3 and April 10 is:

Kristina Jackson, Tami Papagiannopoulos, James Tresner, and Anand Dharan.

I

| | |
|------------------|----------------------------|
| Kyrie eleison. | <i>Lord, have mercy.</i> |
| Christe eleison. | <i>Christ, have mercy.</i> |
| Kyrie eleison. | <i>Lord, have mercy.</i> |

II

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| Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. | <i>Glory to God on high, and on earth peace to people of good will.</i> |
|---------------------------------------------------------------------------|---------------------------------------------------------------------------------|

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|------------------|------------------------|
| Laudamus te. | <i>We praise you.</i> |
| Benedicamus te. | <i>We bless you.</i> |
| Adoramus te. | <i>We adore you.</i> |
| Glorificamus te. | <i>We glorify you.</i> |

| | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Gratias agimus tibi propter magnam gloriam tuam, Domine Deus, Rex caelestis, Deus Pater omnipotens, Domine Fili unigenite, Jesu Christe, Domine Deus, Agnus Dei, Filius Patris. | <i>We give thanks to you for your great glory, Lord God, heavenly king God the Father almighty, of the Lord the only begotten Son, Jesus Christ, Lord God, Lamb of God, Son of the Father.</i> |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

| | |
|-------------------------------------------------------------|------------------------------------------------------------------------|
| Qui tollis peccata mundi, miserere nobis. | <i>[You who] bear the sins of the world, have mercy on us.</i> |
| Qui tollis peccata mundi, suscipe deprecationem nostram. | <i>[You who] bear the sins of the world, receive our prayer.</i> |
| Qui sedes ad dexteram Patris, miserere nobis. | <i>[You who] sit at the right of the Father, have mercy on us.</i> |

| | |
|-----------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------|
| Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe. | <i>For you alone are holy, you alone are the Lord, you alone are most high, Jesus Christ.</i> |
|-----------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------|

| | |
|----------------------------------------------|------------------------------------------------------------------|
| Cum Sancto Spiritu, in gloria Dei Patris. | <i>With the Holy Spirit, in the glory of God the Father.</i> |
|----------------------------------------------|------------------------------------------------------------------|

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| Amen. | <i>Amen.</i> |
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Credo in unum Deum,
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.

*I believe in one God,
the Father almighty,
maker of heaven and earth,
of all [things] visible and invisible.*

Et in unum Dominum
Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum
ante omnia saecula;
Deum de Deo, lumen de lumine,
Deum verum de Deo vero;
genitum, non factum,
consubstantialem Patri,
per quem omnia facta sunt;
qui propter nos homines,
et propter nostram salutem
descendit de caelis;
et incarnatus est
de Spiritu Sancto
ex Maria Virgine,
et homo factus est.

*And [I believe in] in one Lord
Jesus Christ,
the only begotten Son of God,
and born of the Father
before all ages;
God of God, light of light,
true God of true God;
begotten, not made,
of one substance with the Father,
by whom all [things] are made;
who for us people,
and for our salvation
came down from heaven;
and was incarnated
by the Holy Spirit
of the Virgin Mary,
and was made human.*

Crucifixus etiam pro nobis
sub Pontio Pilato;
passus, et sepultus est.

*He was also crucified for us
under Pontius Pilate;
died, and was buried.*

Et resurrexit tertia die,
secundum scripturas.
Et ascendit in caelum,
sedet ad dexteram Patris.
Et iterum venturus est cum gloria
judicare vivos et mortuos;
cujus regni non erit finis.

*And he rose again on the third day,
according to the scriptures.
And ascended into heaven,
[and] sits at the right of the Father.
And he shall come again with glory
to judge the living and the dead;
of his kingdom there will be no end.*

Et in Spiritum Sanctum,
Dominum et vivificantem,
qui ex Patre et Filioque procedit,
qui cum Patre et Filio
simul adoratur
et conglorificatur,
qui locutus est per prophetas.

*And [I believe in] the Holy Spirit,
Lord and giver of life,
who proceeds from Father and Son,
who with Father and Son
is equally adored
and glorified,
who spoke through the prophets.*

Et unam sanctam catholicam
et apostolicam ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto
resurrectionem mortuorum
et vitam venturi saeculi.
Amen.

*And [I believe in] one holy catholic
and apostolic church.
I acknowledge one baptism
for the remission of sins.
And I anticipate
the resurrection of the dead
and the life of ages to come.
Amen.*

IV

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth;
pleni sunt caeli et terra
gloria tua.
Osanna in excelsis.

*Holy, holy, holy
is the Lord God of Hosts;
full are the heavens and earth
of your glory.
Hosanna in the highest.*

V

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

*Blessed [is the one] who comes
in the name of the Lord.
Hosanna in the highest.*

VI

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

*Lamb of God,
who bears the sins of the world:
have mercy upon us.
Lamb of God,
who bears the sins of the world:
have mercy upon us.
Lamb of God,
who bears the sins of the world:
give us peace.*



photos by Hendrik Broekman



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Photo by Dorothy Pitt

WITHOUT END

CAPPELLA Twelve Centuries of New Music
Amelia LeClair, Director CLAUSURA

Image by NASA, ESA and J. Hester (Arizona State University)

WORLD PREMIERE!

Under the Shadow of Your Wing by Patricia Van Ness Written for Cappella Clausura and Amelia LeClair

Sat, May 7. 8 pm. Lindsey Chapel, Emmanuel Church

Sun, May 8. 4 pm. Eliot Church of Newton

As we write these words, the incandescent Patricia Van Ness is composing a cycle of Psalms especially for Cappella Clausura and Amelia LeClair: “Under the Shadow of Your Wing” will be premiered in these concerts! The program also features personal favorites of Van Ness by Renaissance composers Tomas Luis de Victoria, Thomas Weelkes, and Thomas Tallis; Russian Orthodox composers Sergei Rachmaninoff and Piotr I Tchaikovsky; and the ancient Greek composer known as Kassia. Join us after the performances for a talk-back with Patricia Van Ness!

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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. Gifts made with a special designation are acknowledged separately.

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photos by Hendrik Broekman



Maxima

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Anonymous
Anonymous
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David Carder
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Robert Gulick and Sara Arnold
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Gordon Holmes
Amelia LeClair and Garrow Throop
Kathryn and John Low
Chris and Dottie Pitt
Irl and Bozena Smith
Sylvia Soderberg



Longa

Anonymous
J. Alexander and T. Stocker
Jim and Vaughan Barton
John and Lynette Crawford
Nanette Feuerzeig
Peter and Julie Hyde
Julia and Nicholas Kilmer
Nanette Moffa
Joy Natoli and Bob Fitzgerald
Mr. and Mrs. William S. Reardon
Joan S. Soble and Scott W. Ketcham



Breve

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John and Mary Jane Beach
Jon and Barbara Beckwith
John and Emily Betinis
Bill and Sheila King
Helen Loring
James and Eileen Macedo
Dawn and Ron MacGarvey
Bruce Messinger
Rosalind Michahelles and Dominick Jones
Elinor and Neil Olken
Anne P. Reece
Emily Culver Romney
Carl and Faith Scovel
Patricia Sharaf
Ana Vaisenstein
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Jack and Jill Whiting



Semibreve

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Widad Ayad
Virginia Bowen
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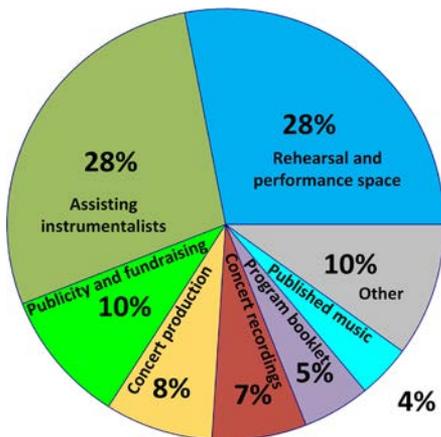
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We will be most grateful for your tax-deductible gift. Suggested gift amounts are \$25, \$50, \$100, and \$200. Any amount, however, is very much appreciated. The very fact that you give, in thanks for the music that you have heard, is much more important to us than the amount of your gift. We'll acknowledge your gift both with a letter and by listing your name (or other ascription) in every concert program booklet we print for one whole year following our receipt of your gift, and we won't approach you again until that year has passed.

Your gift will be applied toward the remaining expenses of our 2015-2016 season in approximately the same proportions as for our 2014-2015 season, shown on the chart below. (Our singers, Board members, and Directors contribute their talents and time without compensation.)



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See the four pages of GBCC listings that begin on the next page.

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For assistance in the production of these concerts we thank
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Greater Boston Choral Consortium
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Call numbers listed for chorus information or 978-595-2293 / gbccinfo@gmail.com

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Cantemus, www.cantemus.org
Cappella Nova Mundi, cappellanovamundi.weebly.com
Cappriccio Chorus at Rivers School, www.riversschoolconservatory.org
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Convivium Musicum, www.convivium.org
Coolidge Corner Community Chorus, www.ccccchorus.org
Coro Allegro, www.coroallegro.org
Coro Dante, www.dantemass.org/html/coro-dante
Dedham Choral Society, www.dedhamchoral.org
Fine Arts Chorale, www.fineartschorale.org
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The A Cappella Singers, George Sargeant, Dir, Dec. 5, 7PM: Holiday Concert, Fisk Memorial United Methodist Church Natick MA. Spring Concert May 2016 (TBD): Rehearsals Mondays 7.00-9.00PM in Natick. www.theacappellasingers.org

Andover Choral Society, Michael Driscoll, Music Dir.,
info@andoverchoralsociety.org. WINTER CONCERT: Jan. 31, 3 pm at N. Andover High School: Bach "Magnificat", Vivaldi "Magnificat", Zelenka "Dixit Dominus" SPRING CONCERT: May 14, 7:30 pm at St. Augustine's Church, Andover: Mozart "Coronation Mass", Schubert "Mass No. 3 in B-Flat". andoverchoralsociety.org

Cambridge Community Chorus, Pamela Mindell, Music Dir., 617-517-3169. Dec. 13, 4pm, Kresge Auditorium at MIT: Beethoven, Mass in C Major plus Mozart Regina Coeli, K. 108. May 14, 8pm, Sanders Theater at Harvard: Music of American Composers, including Randall Thompson, David Conte, Eric Whitacre, Gwyneth Walker and more. www.cambridgechorus.org

Cantilena: A Women's Chorale welcomes its new conductor, Jennifer Kane! Winter concert, "Still I Rise", Sat., Dec. 5th, 7:30 PM; Spring concert, Sun., May 1, 2016, 4 PM; at First Parish UU, 630 Mass Ave, Arlington Ctr. (corner of Rte. 60) Vera Ryen Gregg, Pres., 617-484-5748. www.cantilena.org

Choral Art Society of the South Shore, Danica A. Buckley, Artistic Dir./ Cond. 781-545-9136. Dec. 6, 4PM, St. Luke's Episcopal Church, Scituate. Jingle Joy: Christmas Pops & Classics for the Whole Family! May 1, 4pm, TBD: Celebrate Spring: Joyful Choruses! www.choralartsociety.org

Chorus pro Musica, Jamie Kirsch, Music Dir., 617-267-7442. Nov. 7, 8 PM: "With Strings Attached." Dec. 6, 3 PM: Family Holiday Concert. Dec. 18, 8 PM: Candlelight Christmas at Old South. March 12, 8 PM: "Journeys." April 24, 3 PM: Verdi, Requiem w/ the Boston Philharmonic. Full details at choruspromusica.org.

Commonwealth Chorale (ex Newton Choral Society) Sat. November 21, 2015, 8 pm. Handel: Israel in Egypt -- Sun. March 13, 2016, 3 pm. Carson Cooman: The Revelations of Divine Love -- Sat. May 21, 2016, 8 pm. Richard St Clair: Dharma Chant (World premiere) All concerts at Church of the Holy Name, 1698 Centre St, West Roxbury. For more info: www.commonwealthchorale.com

Concord Chorus, Kevin Leong, Music Director, 978-254-1551. 70th Anniversary Season. Dec 12, 2 & 5 pm, Holiday Concerts: Palestrina, Bach & carols, Middlesex School Chapel (1400 Lowell Rd, Concord). May 21, 8 pm, Mozart's "Requiem" & world premiere of Michael Schachter's "Uriel," Church of St. Brigid (1981 Mass Ave, Lexington). www.concordchorus.org

Golden Tones Chorus, Deborah Lee Marion, Dir., 508-318-6318. We are men and women of retirement age who sing and dance to lift spirits, have fun, and promote health and social engagement to benefit our audiences and ourselves, providing almost 50 concerts per year to the community. www.goldentones.org

Greater Boston Choral Consortium
2015-16 Fall Season; www.bostonsings.org

Call numbers listed for chorus information or 978-595-2293 / gbcinfo@gmail.com

Highland Glee Club, David Tiedman, Musical Dir., Sun, Oct 18, 3PM Joint Concert with Apollo Club of Boston, Boston Saengerfest, Fanueil Hall; appearance by Coast Guard Academy's Idlers. Sun., Dec. 6, 3PM, An All American Christmas Concert, First Baptist Church 858 Highland Ave, Needham, MA-handicapped-accessible. Sun., April 24, 3PM, Spring Concert, War Memorial Auditorium, 1000 Commonwealth Ave, Newton, MA-tickets \$20 (under 18 free) www.highlandgleeclub.com

Lexington Pops Chorus, Robert Lague, Mus. Dir., 508-481-6554. Jan. 15 & 16, 7:30 PM, Copland's In the Beginning & Zion's Walls, medleys from Into the Woods and Oklahoma. May 20 & 21, 7:30 PM, Bob Chilcott's A Little Jazz Mass, Rodgers & Hammerstein. Hancock Church, 1912 Mass Ave, Lexington.
www.LexingtonPopsChorus.org.

The Master Singers of Lexington, Adam Grossman, Dir., 781-729-7975. Nov. 1, 4pm: Fine, D'Indy, Milhaud, Copland. Dec. 13, 4 pm: Mozart, Buxtehude, Bach. Feb. 27, 8 pm: Pops! Arlen, Carmichael, Flanders & Swann, Loesser, Porter, Rossini. May 7, 8 pm: Pascale Delache-Feldman, Double Bass. Brahms, Tabakov, McDonald (Uprights, 1st performance). First Parish Church, 7 Harrington Road, Lexington.
www.themastersingers.org

Metropolitan Chorale, Lisa Graham, Music Dir. Nov. 21, 8pm, Rossini: "Petite messe solennelle"; Mar. 19, 8pm & Mar. 20, 3pm, Sibelius & Vaughan Williams with Brookline Symphony Orchestra; May 14, 8pm, Bach & Bernstein with Handel & Haydn Society's Vocal Artists Program. Nov. & Mar. concerts at All Saints Parish, Brookline; May concert at First Baptist Church, Newton Ctr.
www.metropolitanchorale.org

New World Chorale, Holly Krafka, Artistic Dir. 617-544-SING. Mahler Symphony No. 3 with the Boston Ballet (Jonathan McPhee, conductor) at the Boston Opera House, October 22–November 1, 2015 (see www.bostonballet.org for ticket information); and Beethoven's Choral Fantasy with the New Philharmonia Orchestra (Francisco Noya, conductor) at First Baptist Church in Newton Centre, May 14 and 15, 2016 (see www.newphil.org for ticket information). www.newworldchorale.org.

Night Song, Daryl Bichel, director. Weekly compline liturgy featuring chant and Renaissance polyphony, First Church in Cambridge. Sundays, 7pm Nov.-Apr. 8:30pm May-Oct. Free. www.nightsong.org

Oriana Consort, Walter Chapin, Caroline Harvey, Dirs. 339-203-5876. Dec. 4, 8 PM; Dec. 12, 8 PM; Dec. 13, 5 PM: RV Williams Fantasia On Christmas Carols; Takach Longest Nights (MA premiere); Praetorius; Graupner. Mar. 19, 8 PM; Apr. 3, 5 PM; Apr. 8, 8 PM; Apr. 10, 5 PM: Gjeilo, Vaughan Williams *Mass in G minor*; Duruflé, Palestrina, Byrd. www.orianaconsort.org

The Orpheus Singers, James Olesen, Dir. (617) 666-4617. 10/16 8pm Emmanuel Church, Boston Psalms and Songs for Voices: Stefan Wolpe, Arthur Berger, Monteverdi, Mendelssohn, Brahms, Lassus. 2/12 8pm Emmanuel Church, Boston Schubert: Part-Songs and Fantasy in F Minor, Guests: Amper and Hodgkinson.
www.orpheussingers.org

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Reading Community Singers, Beth Mosier, dir., 781-944-6284; Dec. 5, 7:30 PM; Dec. 6, 3:00 PM: The Best of RCS - Holiday Favorites, Old South United Methodist Church, Reading, MA. May 14, 2016, 7:30 PM: Spring Concert, Parker Middle School, Reading, MA. www.readingcommunitysingers.org.

Seraphim Singers, Jennifer Lester, Dir. Oct. 25 & 30: Settings of sacred poetry, First Church Cambridge/St. Cecilia's-Boston. Jan. 24 & 31: Distler Totentanz, First Church Cambridge/St. Paul's-Brookline. Apr. 10 & 17: Music celebrating creation, Trinity-Concord/Mission Church. \$15-20, SeraphimSingers.org.

Tremble Clefs-A chorus for people with Parkinson's disease and their families. Beth Soltzberg, Coordinator. 781-693-5628. Rehearsals Mondays 10:30 AM-12:00 PM in Newton. www.jfcsboston.org/Our-Services/Older-Adults/Parkinsons-Family-Support

The Spectrum Singers, John W. Ehrlich, Dir., 617-492-8902. Nov. 21: Praises and Prayers, New England premiere of choral personal prayer by Mohammed Fairouz, Psalm 90 by Ives & Vaughan Williams, Foss's Behold! I Build an House; Mar.19 Handelfest!: hymns & anthems; May 21 Desenclos Requiem. All concerts at 1st Cong Camb. 45/\$30/\$15. www.spectrumsingers.org

(Newton Choral Society) - now Commonwealth Chorale,
www.CommonwealthChorale.com

Newton Community Chorus, www.NewtonCommunityChorus.org

Orpheus Singers, www.orpheussingers.org

Pilgrim Festival Chorus, www.pilgrimfestivalchorus.org

Polymnia Choral Society, www.polymnia.org

Quincy Choral Society, www.quincychoral.org

Radcliffe Choral Society, www.hcs.harvard.edu/~rcs/

Revels, www.revels.org

Saengerfest Men's Chorus, www.saengerfest.org

Schola Amicorum jwsrjwsr@yahoo.com

Sharing A New Song, www.sharinganewsong.org

SingPositive, www.singpositive.org/contact.html

Somerville Community Chorus, www.somervillechorus.com

Sound and Spirit, www.soundandspirit.net

Sounds of Stow Festival Chorus & Orchestra, www.soundsfstow.org

Spectrum Singers, www.spectrumsingers.org

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

Voices Boston, voicesboston.org

Voices Rising, www.voicesrising.org

Wellesley Choral Society, www.WellesleyChoralSociety.org

Westford Chorus, www.westfordchorus.org

Youth Pro Musica, www.youthpromusica.org

Zamir Chorale of Boston, www.zamir.org

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