



ORIANA CONSORT

*Choral music from seven centuries*

# FROM THE LAND

Folk songs of six countries,  
set for choral voices by eight composers

**5pm, Sunday, Nov 6, 2016**  
First Church Somerville UCC  
89 College Avenue  
Somerville, MA

**8pm, Friday, Nov 11, 2016**  
St. John's Episcopal Church  
1 Roanoke Avenue  
Jamaica Plain, MA

**Walter Chapin, Director**  
**Caroline Harvey, asst. Director**

[www.orianaconsort.org](http://www.orianaconsort.org)

Admission \$20  
Seniors and Students \$15

# From the Land

Oriana's concert program last spring was about as ethereal as it could possibly have been. We sang motets based on Gregorian chants, several Kyrie eleisons, several Agnus Dei's, a tale about mythical inhabitants of a medieval bestiary, and an entire Latin mass. All very beautiful music, to be sure, but it was all about worlds in which we do not live from day to day.

Our concert program this November could not be more different. For in this program we present music that is about ordinary people who led ordinary lives, sometimes for the better, sometimes for the worse. We sing their stories in twenty choral songs whose origins lie in the folk traditions of six countries: England, France, Germany, Russia, Estonia, and the United States. Fortunately, there were eight master composers in those countries who, through their identification with the indigenous music of their own lands and people, felt impelled to transform these twenty songs into the choral arrangements that we present in this concert. Because they were composers of genius, their arrangements always captured the essence of the songs' simple original versions; they never used musical artifice in such a way as to distort or misrepresent the song's true meanings. They apparently knew that the original versions of these songs were musical poetry in which ordinary human experiences became windows through which the timeless and the universal could be perceived.

These eight were but a few of the dozens of composers in Europe and the Americas who during the 20th century took part, in one way or another, in a newly awakened consciousness of the folk music of their native lands. Ralph Vaughan Williams in England, Johannes Brahms in Germany, Bela Bartok and Zoltan Kodaly in Hungary, Antonin Dvorak in Bohemia, Heitor Villa-Lobos in Brazil, Veljo Tormis in Estonia, Manuel de Falla in Spain, Aaron Copland in the USA, and Igor Stravinsky — living in exile but with the music of the Russian people always in mind — were among the many composers whose own music became thoroughly imbued with the strains of folk music of their native lands.

Through their creations, these composers of genius remind us to be always aware that music, however rarified and esoteric the forms it may sometimes assume, is ultimately the voice of the people. For it was with them, after all, that music first began.

***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.***

- I** Arrangements of four English folk songs  
**Ralph Vaughn Williams** 1872-1958  
 The Dark-Eyed Sailor  
 The Spring Time of the Year  
 Just as the Tide was Flowing  
 The Lover's Ghost
- II** Arrangements of three French folk songs  
**Francis Poulenc** 1899-1963  
 C'est la petit' fill' du prince *It's the prince's granddaughter*  
 La belle se siet au pied de la tour *The maid sits below the tower*  
 Les tisserands *The weavers*
- III** Arrangements of two songs in the Appalachian folk tradition  
**Norman Luboff** 1917-1987  
 Black is the color of my true love's hair\*  
**James Erb** 1926-2014  
 Shenandoah
- intermission*
- IV** Arrangements of three German folk songs  
**Johannes Brahms** 1833-1897  
 Erlaube mir\* *Permit me*  
 In stiller Nacht\* *In the quiet night*  
 Wach auf!\* *Awaken!*
- V** Four Russian Peasant Songs, as composed by  
**Igor Stravinsky** 1882-1971  
 U Spasa v Chigisah\* *On Saints' Day in Chigisakh*  
 Ovsen\* *Ovsen \*a pre-Christian Russian deity+*  
 Shchuka\* *The Pike*  
 Puzishche\* *The Fat Man*
- VI** Two songs in the Estonian folk tradition, as composed by  
**Veljo Tormis** b. 1930  
 Teomehe-laul *Serf's Song*  
 Tantsu-laul *Dancing Song*
- VII** Arrangements of two songs in the African-American folk tradition  
**Moses Hogan** 1957-2003  
 Deep River\*  
 Wade in the Water

\*directed by Caroline Harvey



# ORIANA CONSORT

— Choral music from seven centuries —

## MEMBERS

Laura Amweg • Melanie Armstrong • Nicole Beauregard  
Michael Bennett • J. William Budding • Thomas Carroll  
Richard Chonak • Alex Conway • Katheryn Currie  
Anand Dharan • Laura Frye • Adrienne Fuller • Gary Gengo  
Daniel Gostin • Caroline Harvey • Kristina Jackson  
Paulina Jones-Torregrosa • Frank S. Li • Kathryn Low  
Ashley Mac • Dennis O'Brien • Tami Papagiannopoulos  
Anupama Pattabiraman • Christopher Pitt • Margaret Ronna  
Irl Smith • Lauren Syer • James Tresner  
Charles Tyler Turner • Nic Tuttle • Lisa Wooldridge

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 and choral songs for small choir (such as all the music in 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* and *Mass in G Minor* (all of which Oriana has sung recently), and Aaron Copland's *In The Beginning* (to be performed in the spring of 2017).

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.

(The name “Oriana” is taken from *The Triumphes of Oriana*, a 1601 collection of madrigals by the English composer Thomas Morley and his composer colleagues. Morley specified that every madrigal in the collection was to mention an idolized woman named “Oriana”. This name may have been a coded reference to Queen Elizabeth I, and Morley may have intended this madrigal collection to be in her honor.)

The Oriana Consort prepares two or three programs each year and presents each program in some subset of Cambridge, Boston, Brookline, Concord, Somerville, and Jamaica Plain. 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; in the Vanderkay Summer Concert Series of Blue Hill, Maine; in the concert series at The Center for Arts in Natick; in the Vox Humana series of Jamaica Plain; and in 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 recent of which was a performance of the *Mass for Five Voices*, William Byrd’s monumental work of 1595. Oriana will present its fourth BEMF “Fringe” in June of 2017.

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 presented the premieres of four significant choral works:

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

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

In December of 2015 Oriana presented the Massachusetts premiere of *The Longest Nights*, a setting of seven winter poems (by seven different poets) by Timothy C. Takach, another composer 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.

Also in December 2015, Oriana presented what was very likely the local premiere (and quite 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 performance of this 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, either for performance or for scholarship; nor that any transcription of the composer’s manuscript score had ever been made. Since the facsimile of the composer’s 1717 manuscript of the score and parts of this cantata looked so very interesting, Oriana’s director undertook to transcribe it from that manuscript facsimile so that the group might perform it. We do think it likely that we were the first choral group in a very long time to have brought life to this lively and inventive cantata.

**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.

# I Arrangements of four English folk songs

**Ralph Vaughn Williams**

1872-1958

In the 1890's, when Ralph Vaughan Williams was in his twenties and in the midst of his musical studies at the Royal College of Music and Cambridge University, he became aware of the growing interest that England's professional music world had been showing in the indigenous music of the people of their land's countryside and villages. Vaughan Williams and his colleague Cecil Sharp (1869-1924), both aware that oral transmission of this music from one generation to the next was on the wane due to the rise of industry, began, about 1903, to collect English folk tunes systematically by listening to people who knew and sang these songs (most of whom were by then elderly), writing the music down as they listened.

Years of absorption of England's indigenous music led Vaughan Williams to develop a new and original musical vocabulary, which became the basis of his three *Norfolk Rhapsodies* of 1906, his *Fantasia on Christmas Carols* of 1912, his arrangement in 1913 of *Five English Folk Songs*, *The Lark Ascending* of 1914 and 1921, and *A Pastoral Symphony* of 1922. Indeed, he had internalized the peculiar melodic tendencies and modal harmonies of English folk music so thoroughly that they lie at the heart of all the music he wrote during the 20th century — from his late twenties until his death at eighty-six in 1958. The distinctive sound of his music, which is like that of no other composer, is directly due to his fascination with the folk music of his native land.

England being a maritime nation, it happens that all of the songs in *Five English Folk Songs* are about sailors and the women whom they love.

The tune which the composer arranged as *The Dark Eyed Sailor* appeared in many variations throughout the British Isles during the 19th century, and seems to have originated as a "broadsheet ballad" — that is, a song printed on inexpensive paper for popular distribution, like a newspaper. A "broadsheet" showed only words, not music, for the words were supposed to be sung to some previously known tune. Though the origin of this song's tune is obscure, its lyrics indicate that it is of the "broken token" genre, in which two parting lovers break some item; each then keeps half, in anticipation of meeting again after an absence. In this song, William, a sailor, meets a young woman who does not recognize him. To explain what ensues would be to spoil the ending — so just listen!

In *The Spring Time of the Year* one can clearly hear the modal harmonies typical of much English folk music, for the tune of this song is based on the Dorian modal scale. (On the piano, play the white keys from D up to A; hesitate on A; then play up to C and back down to A, that is: D-E-F-G-A---B-C-B-A. You'll immediately hear the special effect of the Dorian Mode.) You can hear it at the beginning and the end of this song, as the tenor voices wordlessly sing the tune's melody while the upper voices harmonize with tones of the Dorian scale.

*Just as the tide was flowing* also appears to have originated as a broadside ballad. Vaughan Williams embellishes the original tune at one point: when the confident lover concludes his entreaties to the young woman, the composer uses a quickly undulating choral sound to represent the idea of “flowing”.

With *The Lover’s Ghost* we return to the haunting quality of the Dorian Mode, quite literally so, for the lyrics, sung in the first person, describe a sailor who returns to visit his love — except that the sailor is now a ghost: being not as lucky as William of the first song, he has died at sea. The lyrics do not state this explicitly; it must be inferred from the unreal, dreamlike description of the otherworldly ship on which the sailor’s ghost has returned.

Like the other three songs, this song existed in dozens of variants, some of which dispense with the nautical theme entirely; yet in all of them, the idea of the return of a ghost to his loved one is central.

## **The Dark Eyed Sailor**

It was a comely young lady fair,  
Was walking out for to take the air;  
She met a sailor all on her way,  
So I paid attention to what they did say.

Said William, “Lady, why walk alone?”  
The night is coming and the day near gone.”  
She said, while tears from her eyes did fall,  
“It’s a dark eyed sailor that’s proving my downfall.”

“It’s two long years since he left the land;  
He took a gold ring from off my hand;  
We broke the token; here’s part with me,  
And the other lies rolling at the bottom of the sea.”

Then half the ring did young William show.  
She was distracted midst joy and woe:  
“O welcome, William, I’ve lands and gold  
For my dark eyed sailor, so manly, true, and bold.”

Then, in a village down by the sea,  
They joined in wedlock and well agree.  
So maids, be true while your love’s away,  
For a cloudy morning brings forth a shining day.

## **The Spring Time of the Year**

As I walked out one morning,  
In the spring time of the year,  
I overheard a sailor boy,  
Likewise a lady fair.

They sang a song together,  
Made the valleys for to ring,  
While the birds on spray and the meadows gay  
Proclaimed the lovely spring.

## **Just as the Tide Was Flowing**

One morning in the month of May,  
Down by some rolling river,  
A jolly sailor, I did stray,  
When I beheld my lover:  
She carelessly along did stray,  
A-picking of the daisies gay,  
And sweetly sang her roundelay,  
Just as the tide was flowing.  
O, her dress it was so white as milk,  
And jewels did adorn her.  
Her shoes were made of the crimson silk,  
Just like some lady of honor.  
Her cheeks were red, her eyes were brown,  
Her hair in ringlets hanging down;  
She'd a lovely brow without a frown,  
Just as the tide was flowing.

I made a bow, and said "Fair maid,  
How came you here so early?  
My heart by you it is betray'd,  
For I do love you dearly.  
I am a sailor come from sea —  
If you will accept of my company,  
To walk and view the fishes play,  
Just as the tide was flowing."

No more we said, but on our way  
We gang'd along together.  
The small birds sang, and the lambs did play,  
And pleasant was the weather.

When we were weary we did sit down,  
Beneath a tree with branches round,  
For my true love at last I'd found,  
Just as the tide was flowing.

### **The Lover's Ghost**

Well met, well met, my own true love;  
Long time I have been absent from thee.  
I am lately come from the salt sea,  
And 'tis all for the sake, my love, of thee.

I have three ships all on the salt sea,  
And one of them has brought me to land.  
I've four and twenty mariners on board;  
You shall have music at your command.

The ship wherein my love shall sail  
Is glorious for to behold.  
The sails shall be of shining silk;  
The mast shall be of the fine beaten gold.

I might have had a King's daughter,  
And fain she would have married me.  
But I forsook her crown of gold,  
And 'tis all for the sake, my love, of thee.

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## II Arrangements of three French folk songs

Francis Poulenc

1899-1963

The years from 1940 to 1945, the period when the Nazis occupied France, were difficult for Francis Poulenc. Apart from *Exultate Deo* and *Salve regina*, two lovely sacred pieces he wrote in 1941, his only significant choral works during this time were the lengthy *Figure Humaine* (1943) and the shorter but highly tense *Un soir de neige* (1944), two settings of poems by Paul Éluard, which, through choral music, described the horrors of the occupation and celebrated the French Resistance. Even though Éluard's poems were written in carefully coded metaphors, Poulenc put himself at great risk in obtaining smuggled copies of the poems so he could set them to music.

It was the liberation of France in 1945 that seemed to lift Poulenc's spirits enough for him to write eight delightful settings of traditional French folk tunes, which he called, simply, *Huit Chansons Françaises*. We present three of them in this concert.

In general, a French folk tune tends to be sing-song-ish, repetitive, singable by a single voice without accompaniment, and more apt for telling a story through repeated verses than for being a beautiful piece of music. This is surely true of the tunes of these three *Chansons*. Yet, in Poulenc's setting, each of these tunes is totally listenable and attractive. What does the composer do to make them so? The secret lies in how, in each tune, he chooses voice ranges and devises choral accompaniments to the tunes.

*C'est la petit' fill' du prince* has eleven verses, in which the same simple tune is repeated eight times, with each repetition followed by a simple refrain. These eleven verses would quickly become a total bore if sung in succession by a single voice. But Poulenc varies the choral sound simply but effectively by having the high choral voices sing the seven verses that involve the young woman in the song, and by having the low voices sing the four verses which are the words of the male character (the one guy of the forty-man boat crew who responds to the woman's wish). As a result, the eleven verses form a set of eleven little variations, each so different from the preceding that the ear is always hearing something new. The ten refrains between the verses always stay the same (changing only in range), but the ear welcomes the refrains' repetition as a relief from the verses' variation.

In *La belle se siet* the atmosphere changes from frivolity to tragedy, marked by an appropriately slower tempo. In this tune, the entire sad story is told in only five verses, which, like the first tune, share an unvarying melody. Here again Poulenc uses his change-of-range device in order to avoid monotony, assigning the high voices to the words of the maid and the low voices to the words of her uncomprehending father — whose obfuscation is underlined by a highly dissonant and chromatic accompaniment, while the accompaniment to the maid's poignant words remains simple and uncomplicated.

*Les tisserands* is all narration: the voices never impersonate a character,

# FROM FOUR CENTURIES

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**Walter Chapin, Director**

**Caroline Harvey, asst. Director**

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so Poulenc cannot use ranges here to characterize female or male voices. But he still alternates ranges to provide variation: after an introduction by the low voices, the low voices narrate the Monday and Tuesday events; the high voices narrate the Wednesday and Thursday events; the low voices the Friday event; and the high voices the Saturday and Sunday events. Further variation is provided by an increasing intensity of the accompanying voices. The accompaniment is at first a simple repeated note, like the drone of a barrel organ — then a repeated set of two notes, then a set of three; next the accompaniment climbs a scale; finally it returns to the set of three repeated notes. As the week of these zany weavers gets crazier and crazier, so does the texture of the music that tells their hilarious story.

**C'est la petit' fill' du prince**

C'est la petit' fill' du prince  
qui voulait se marier.

Sus l'bord de Loire,  
mariez-vous la belle,  
sus l'bord de l'eau, sus l'bord  
de Loire, joli matelot.

Elle voit venir un' barque,  
et quarant' gallants dedans.  
Sus l'bord de Loire...

Le plus jeune des quarante  
lui commence une chanson.  
Sus l'bord de Loire...

"Votre chanson que vous dites —  
je voudrais bien la savoir."  
Sus l'bord de Loire...

"Si vous venez dans ma barque,  
belle, je vous l'apprendrai."  
Sus l'bord de Loire...

La belle a fait ses cent toures  
en écoutant la chanson.  
Sus l'bord de Loire...

Tout au bout de ses cent toures  
la bell' se mit à pleurer.  
Sus l'bord de Loire...

**It's the prince's granddaughter**

*It's the prince's granddaughter  
who wanted to get married.*

*On the bank of the Loire,  
marry the pretty maid,  
on the water's bank, on the bank  
of the Loire, handsome sailor.*

*She sees a small boat coming,  
and forty gentlemen in it.  
On the bank of the Loire...*

*The youngest of the forty  
begins a song for her.  
On the bank of the Loire...*

*"Your song that you're singing —  
I really would like to know it."  
On the bank of the Loire...*

*"If you come aboard my boat,  
pretty maid, I'll teach it to you."  
On the bank of the Loire...*

*The maid did a hundred turns  
as she listened to the song.  
On the bank of the Loire...*

*When her hundred turns were done  
the maid began to cry.  
On the bank of the Loire...*

"Pourquoi tant pleurer ma mie,  
quand je chante une chanson?"  
Sus l'bord de Loire...

*"Why are you crying so, my  
gentle one, when I sing a song?"  
On the bank of the Loire...*

"C'est mon coeur qu'est plein de  
larmes, parc'que vous l'avez gagné."  
Sus l'bord de Loire...

*"It is my heart that is full of tears,  
because you have won it."  
On the bank of the Loire...*

"Ne pleur' plus ton coeur la belle,  
car je te le rendrai."  
Sus l'bord de Loire...

*"Cry your heart out no longer, pretty  
maid, for I will give it back to you."  
On the bank of the Loire...*

"N'est pas si facile à rendre  
comme de l'argent prêté."  
Sus l'bord de Loire...

*"It isn't as easy to give back  
as borrowed money."  
On the bank of the Loire...*

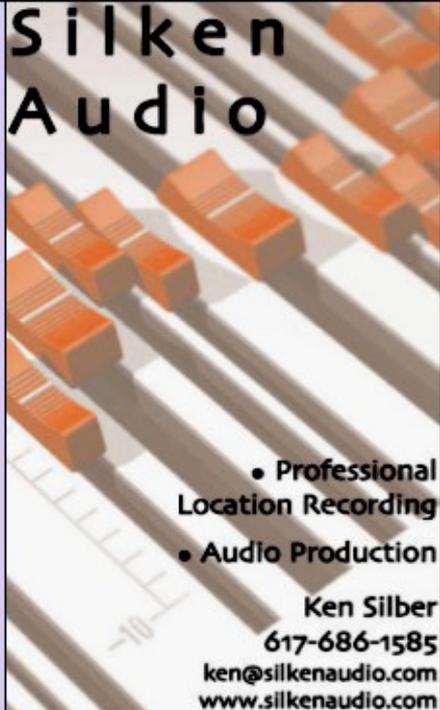


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## La belle se siet au pied de la tour

La belle se siet  
au pied de la tour  
Qui pleure et soupire,  
et mène grand dolour.

Son père lui demande:  
"Fille, qu'avez-vous?  
Volez-vous mari,  
ou volez-vous seigneur?"

"Je ne veuille mari,  
je ne veuille seigneur;  
Je veuille le mien ami  
qui pourrit en la tour."

"Par Dieu, ma belle fille,  
alors ne l'aurez-vous,  
Car il sera pendu demain  
au point du jour."

"Père, si on le pend,  
enfouyez-moi dessous;  
Ainsi diront les gens  
ce sont loyales amours."

## Les tisserands

Les tisserands  
sont pir' que les évèques!

Tous les lundis  
ils s'en font une fête,  
et tipe et tape et tipe et tape.  
"Est-il trop gros? Est-il trop fin?  
Et couchés tard, levés matin.  
En roulant la navette,  
le beau temps viendra!"

Tous les lundis  
ils s'en font une fête,  
Et le mardi  
ils ont mal à la tête,  
et tipe et tape et tipe et tape...

## The maid sits below the tower

The maid sits  
below the tower,  
Weeping and sighing,  
and making great sorrow.

Her father asks her:  
"Daughter, what is the matter?  
Do you want a husband,  
or do you want a lord?"

"I don't want a husband,  
I don't want a lord;  
I want my lover  
who is languishing in the tower."

"For God's sake, my lovely daughter,  
then you won't have him,  
Because he will be hanged tomorrow  
at daybreak."

"Father, if he will be hanged,  
bury me with him;  
That way people will say  
they are loyal lovers."

## The weavers

The weavers  
are worse than the bishops!

Every Monday  
they have a party,  
and tip and tap, and tip and tap.  
"Is it too coarse? Is it too fine?  
We go to bed and get up late.  
While we're spinning the shuttle,  
good weather will come!"

Every Monday  
they have a party,  
And on Tuesday  
they have a headache,  
and tip and tap, and tip and tap...

Et le mardi ils ont mal à la tête.	<i>And on Tuesday they have a headache.</i>
Le mercredi ils vont charger leur pièce,  et tipe et tape et tipe et tape...	<i>On Wednesday they're [finally] going to get their looms ready,  and tip and tap, and tip and tap...</i>
Le mercredi ils vont charger leur pièce.	<i>On Wednesday they're [finally] going to get their looms ready.</i>
Et le jeudi ils vont voir leur maîtresse,  et tipe et tape et tipe et tape...	<i>And on Thursday they're going to see their mistress[es],  and tip and tap, and tip and tap...</i>
Et le jeudi ils vont voir leur maîtresse.	<i>And on Thursday they're going to see their mistress[es].</i>
Le vendredi ils travaillent sans cesse, et tipe et tape et tipe et tape...	<i>On Friday they work without ceasing, and tip and tap, and tip and tap...</i>
Le vendredi ils travaillent sans cesse.	<i>On Friday they work without ceasing.</i>



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Le samedi	<i>On Saturday</i>
la pièce n'est pas faite, et tipe et tape et tipe et tape...	<i>the weaving isn't done, and tip and tap, and tip and tap...</i>
Le samedi	<i>On Saturday</i>
la pièce n'est pas faite.	<i>the weaving isn't done.</i>
Et le dimanche:	<i>And on Sunday:</i>
"Il faut de l'argent, maître!"	<i>"We need money, master!"</i>
Et tipe et tape et tipe et tape...	<i>And tip and tap, and tip and tap...</i>

### III *Arrangements of two songs in the Appalachian folk tradition*

**Norman Luboff**  
**James Erb**

1917-1987  
1926-2014

Cecil Sharp, noted above as Ralph Vaughan Williams' collaborator in collecting English folk songs, suspected that migrants to the United States from England, Scotland, and Ireland may well have brought their folk songs with them. He traveled to North Carolina in 1916 to test his theory, and indeed found many a singer in the Appalachian region who knew songs that seemed to have English connections. Sharp transcribed them, leading to the publication, in 1917, of *English Folk Songs from the Southern Appalachians*, containing some 122 tunes. Sharp demonstrated that most of these tunes were variants of tunes he had collected in the British Isles. (Critical collaborators in Sharp's publication were the English folklorist Maud Karpeles, 1885-1976, and the American folklorist Olive Campbell, 1882-1954.)

One of these 122 tunes was the hauntingly beautiful *Black is the color of my true love's hair*. Norman Luboff, a classically trained American singer and composer, who in the 1950's became widely known through performances by his Norman Luboff Choir of his own arrangements of American popular tunes, arranged this song for choral voices in 1961. What you will hear is a most effective fusion of a beautiful and ancient melody with a choral accompaniment devised by a master arranger. In the first verse, the treble voices sing simple chords above the tenors' and basses' melody; in the second verse, the sopranos take up the melody as the lower voices provide sophisticated and striking harmonies. This pattern continues into the third verse, which concludes with the return to a setting similar to that of the first verse.

Apparently ***Shenandoah*** does not have a single source, but is the product of many sources. A tune that is something like the tune we know was collected by Cecil Sharp, but it isn't very close. The song seems to have had a connection with sailing ships, for in the 19th century Australian sailors sang a sea chanty they called *Shanadar*; American sailors had a chanty called *Shanadore*; and dock workers in Barbados had a song that began "O Shenandoah, I hear you calling." French fur traders along the Missouri River had a song about a

chieftan named Shenandoah, whose daughter was beloved of a trader but was prevented by her father from seeing him for seven years. (Some versions of the song have the line "O Shendandoah, I love your daughter".)

Many have claimed that the song is about the Shenandoah River in Virginia, but the song's sources, confusing as they may be, argue against this. The Shendandoah in the French voyageurs' song was apparently an actual 18th-century Oneida chief in what is now New York State, whose name was Oskanondonha ("deer antlers" in the Oneida language), and who was known to the British settlers as "Skenandoa", "Skenandore", or "Shenandoah". This chief sided with the British during the French and Indian Wars, and later aided General George Washington's army during the Revolutionary War. Washington was said to have named the Shenandoah River in Virginia in his honor. Thus the song's lyrics actually refer not to the Shenandoah River, but to Shenandoah the chieftan.

This leaves the modern version of the song sounding inconsistent, because it seems to be referring to two different rivers, and because the narrator's seven-year absence remains unexplained. But the French voyageurs' version of the song resolves these apparent inconsistencies.

The song's inconsistencies, however, did not bother the members of the University of Richmond Choir when they asked their director James Erb, in 1971, to write an arrangement of *Shenandoah* for them to sing on their European tour that year. Erb came up with the marvelous arrangement which Oriana presents in this concert.



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2016/2017

David Carrier  
Music Director

**November 19, 2016, 8 pm**

**Jongen:** *Messe en l'honneur du Saint Sacrement*  
**Van Ness:** *Nocturnes*  
**Pinkham:** *Christmas Cantata*

**March 12, 2017, 3 pm**

**Mozart:** *Requiem; Exsultate, jubilate*,  
orchestra and soloists: Joanna Mongiardo,  
Vera Savage, Greg Zavracky, Elijah Blaisdell

**May 13, 2017, 3 pm**

**Schubert:** *Mirjams Siegresgesang*  
Dana Varga, soloist, Mark Feldhusen, piano  
**Brahms:** *An die Helmat*  
**Copland:** *At the River; Long Time Ago*

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Photo: Chris Dempsey

(James Erb was not only director of the University of Richmond Choir, but the founder and director of the Richmond Symphony Chorus, and a noted scholar of Renaissance choral music.)

But none of *Shenandoah's* inconsistencies really matter. The powerful message of the song, notwithstanding its *mélange* of origins, is *a feeling of longing for the home from which one is away.*

### **Black is the color of my true love's hair**

Black, black, black is the color of my true love's hair.  
Her lips are something wond'rous fair;  
The prettiest face and the gentlest hands;  
I love the ground on which she stands.

I love my love and well she knows  
I love the ground on which she goes.  
If her on earth no more I see,  
My life will quickly fade away.

Black, black, black is the color of my true love's hair.  
Her lips are something sweet and rare;  
The prettiest face and the gentlest hands;  
I love the ground on which she stands.

### **Shenandoah**

O Shenando', I long to see you,  
And hear your rolling river;  
O Shenando', I long to see you;  
'Way, we're bound away,  
Across the wide Missouri.

I long to see your smiling valley,  
And hear your rolling river;  
I long to see your smiling valley;  
'Way, we're bound away,  
Across the wide Missouri.

'Tis sev'n long years since last I see you,  
And hear your rolling river;  
'Tis sev'n long years since last I see you;  
'Way, we're bound away,  
Across the wide Missouri.

O Shenando', I long to see you,  
And hear your rolling river;  
O Shenando', I long to see you;  
'Way, we're bound away,  
Across the wide Missouri.

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## **IV**     *Arrangements of three German folk songs*

**Johannes Brahms**

1833-1897

Ralph Vaughan Williams and Francis Poulenc made clear distinctions between making arrangements of folk melodies and actually composing. Although the former's music was largely based on folk music influences, his arrangements of folk tunes form only a tiny part of his musical output, and the only arrangements of folk music by the latter were the above-mentioned *Huit Chansons Françaises*. With Johannes Brahms this line was much less clear. Although Brahms also nominally distinguished between writing arrangements of folk songs and composing, many of his compositions, especially his solo songs, were imbued with the spirit of German folk music; and in writing folk song arrangements, Brahms scholars suspect that in many cases he saw nothing amiss in adding his own compositional touches to a folk song arrangement. The melody of *In stiller Nacht*, for example, is thought by some to begin as a folk melody and continue as a Brahms-composed melody. German folk music was such an integral part of his musical thought that in writing his arrangements he seems not to have cared about the line between arranging and composing. What he wrote was what he wrote, and it came naturally to him.

(Actually Vaughan Williams also sometimes crossed the line from arrangement to composition, as in *Just as the Tide Was Flowing*, but this seems to have been a rare instance.)

Brahms' folk song arrangements come from the early part of his career. *In stiller Nacht* is one of a collection of fourteen German folk song arrangements that Brahms published in 1857, when he was twenty-four; *Erlaube mir* and *Wach auf!* are from a collection of twelve arrangements that he published in 1864, at age thirty-one. This tells us that Brahms as a youth had thoroughly absorbed the musical folk idiom of Germany — in contrast to Vaughan Williams, who did not fully discover the folk music of his native land until he was about thirty. (Most of Brahms' works that are more familiar, such as the German Requiem and the symphonies, came later.)

The three of Brahms' German folk song arrangements that we present in this concert share features found often in German folk song: very simple melodies, regularity of phrasing, a strong sense of major or minor key, and beautifully poetic lyrics. Brahms, the master composer, has enhanced these lovely tunes by writing accompaniments that provide exactly supporting harmonization that sounds and feels exactly right.

## **Erlaube mir**

Erlaube mir, feins Mädchen,  
in den Garten zu gehn,  
daß ich mag dort schauen,  
wie die Rosen so schön.  
Erlaube sie zu brechen,  
es ist die höchste Zeit;  
ihre Schönheit, ihre Jugend  
hat mir mein Herz erfreut.

O Mädchen, O Mädchen,  
du einsames Kind,  
wer hat den Gedanken  
ins Herz dir gezinnt,

Daß ich soll den Garten,  
die Rosen nicht sehn?  
Du gefällst meinen Augen;  
das muß ich gestehn.

## **Permit me**

*Permit me, fine maiden,  
to walk into the garden,  
so that there I may see  
how beautiful the roses are.  
Permit me to pluck them,  
it is high time to do that;  
her beauty, her youth  
has made my heart joyful.*

*O maiden, O maiden,  
you empty child,  
who has carved  
such thoughts in your heart,*

*That I should not see  
the garden, the roses?  
You do please my eyes;  
that must I confess.*

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## **In stiller Nacht**

In stiller Nacht, zum ersten Wacht,  
ein' Stimm' begunnt zu klagen;  
der nächt'ge Wind hat süß und lind  
zu mir den Klang getragen:

“Von herbem Leid und Traurigkeit  
ist mir das Herz zerflossen;  
die Blümelein, mit Tränen rein  
hab' ich sie all' begossen.

“Der schöne Mond will untergahn,  
für Leid nicht mehr mag scheinen;  
die Sternelan ihr Glitzen stahn;  
mit mir sie wollen weinen.

“Kein Vogelsang,  
noch Freudenklang,  
man höret in den Lüften;  
die wilden Tier' traurn auch mit mir  
in Steinen und in Klüften.”

## **Wach auf!**

Wach auf, mein Herzens Schöne,  
zart Allerliebste mein!  
Ich hör' ein' süß' Getöne  
von kleinen Waldvöglein.

Die hör' ich so lieblich singen,  
ich mein, ich seh' des Tages Schein  
vom Orient her dringen.

Ich hör' die Hahnen krähen,  
ich spür den Tag dabei.  
Die kühlen Windlein wehen;  
die Sterne leuchten frei.

Singt uns Frau Nachtigalle,  
singt uns ein' süße Melodei;  
sie meld't den Tag mit Schalle.

## **In the quiet night**

*In the quiet night, at the first watch,  
a voice begins to lament;  
the night wind, sweetly and gently,  
carried the sound to me:*

*“From bitter sorrow and sadness  
my heart has melted away;  
I have moistened all the little flowers  
with pure tears.*

*“The lovely moon wants to set,  
and no longer shine, for sorrow;  
the little stars stay their twinkling;  
they want to weep with me.*

*“No birdsong  
nor sound of joy  
does one hear in the air;  
the wild animals mourn with me also,  
among the rocks and cliffs.”*

## **Awaken!**

*Awaken, beauty of my heart,  
my tender most beloved!  
I hear a sweet sound  
from tiny birds of the wood.*

*I hear them sing so dearly,  
that I think I see the light of day  
come all the way here from the east.*

*I hear the roosters crowing,  
I sense the day at the same time.  
The cool breezes are fluttering;  
the stars are shining freely.*

*Madam Nightingale is singing to us,  
is singing a sweet melody to us;  
she reports the day with echoes.*

Selig sei Tag und Stunde,  
darin du bist gebor'n.  
Gott grüß mir dein rot Munde,  
den ich mir auserkor'n!

Kann mir kein lieb're werden;  
schau daß mein Glück  
nicht sei verlor'n,  
du bist mein Trost auf Erden.

*Blessed be the day and the hour  
in which you were born.  
I thank God for your red lips  
which I found for me!*

*No other can be more dear to me;  
take care that my happiness  
will not be lost;  
you are my comfort upon [this] earth.*

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**V** *Four Russian Peasant Songs*, as composed by  
**Igor Stravinsky**

1882-1971

Ralph Vaughan Williams and Francis Poulenc made clear distinctions between making arrangements of folk melodies and actually composing. As noted just above, Igor Stravinsky's *Four Russian Peasant Songs* are actually not arrangements of pre-existing folk songs, but original compositions. Yet they might just as well be actual folk songs, for he intentionally wrote them in imitation of the singing of the female peasant workers he had heard in his boyhood, music which was characterized by melodic fragments rather than long phrases; brief but strong rhythmic patterns; ambiguous tonality; and irregular musical meters (5/4, 7/4, etc.) (These musical elements, found throughout the *Four Russian Peasant Songs*, seem to be characteristic of Eastern European folk music in general. Bela Bartok found similar features in the folk music that he collected and transcribed in Romania, Slovakia, and his native Hungary.)

The lyrics of the folk songs that the young Stravinsky heard indicated their singers' obsession with down-to-earth matters such as wealth (or the lack of it), finding good fortune, and the activities of the changing seasons — the sowing of seeds, the harvest, the new year. If the lyrics were optimistic, the women would frequently interject the word "slava!" (glory!), or "slavna!" (glorious!).

Scholars have assigned these four brief yet fascinating works to Stravinsky's "Russian Period", which ran from about 1902 to about 1914, during which he wrote his three monumental ballets on Russian themes: *The Firebird*, *Petrouchka*, and *The Rite of Spring* — works which defied established conventions of both music and ballet, and brought about a musical revolution that reverberates to this day. The four songs were written between 1914 and 1917, while Stravinsky was living in Switzerland so that his family could escape the upheaval of World War I. The songs share many musical features of *The Rite of Spring*; thus they belong stylistically to his Russian Period, even though he composed them while he was beginning to turn toward his Neoclassic style — yet another new musical path.

While in Switzerland, Stravinsky's nostalgia for his native land led him to collect Russian folk stories and poems as an inspiration for *Les Noces* (*The Wedding*), the first large-scale work of his Neoclassic period. This material was the source of the texts of the *Four Russian Peasant Songs*:

The gathering of gold and silver in *Saints' Day* in Chigisakh reflects the desire of Russian peasant women to find wealth through a favorable marriage.

Ovsen, the pagan Russian god of the new year and the return of light, was still present in Russian folklore in the 19th century, even if Russia had been Orthodox for some 900 years. In the song *Ovsen*, the hunter calls upon the god for luck in finding both game and wealth. A similar hope for wealth can be heard in *The Pike*.

The lyrics of *The Fat Man* may be quite unattractive at first glance. But

“fleas” and “lice” were in fact the peasants’ metaphors for the seeds that they sowed in the springtime.

### **U Spasa v Chigisah**

U, u Spasa, u Spasa v Chigisah,  
za Yauzou, —  
Slavna, slavna!  
Zhivut muzhiki bogatiye —  
Slavna, slavna!  
Grebut zoloto lopatami —  
Slavna, slavna!  
Chisto, chisto srebro lukoshkami —  
Slavna, slavna, slavna!

### **Saints’ Day in Chigisakh**

*On Saints’ Day in Chigisakh,  
across the Yauzoi River, —  
Glorious, glorious!  
There the lucky peasants live —  
Glorious, glorious!  
They rake up gold by the shovelful —  
Glorious, glorious!  
They gather up silver in baskets —  
Glorious, glorious, glorious!*

### **Ovsen**

Ovsen, ovsen, ovsen!  
Ya teteriu goniu —  
Ovsen, ovsen!  
Polevuyu goniu —  
Ovsen, ovsen, ovsen!  
Ona pod kust, a ya za hvost —  
Ovsen!  
Mne nachla hvost —  
Ovsen —  
Mne nachla hvost;  
an, deneg gorst.  
Ovsen, ovsen, ovsen, ovsen, ovsen!

### **Ovsen**

*Ovsen, Ovsen, Ovsen!  
I’m hunting a black grouse —  
Ovsen, Ovsen!  
It’s a black field grouse —  
Ovsen, Ovsen, Ovsen!  
It’s under a bush; I grab its tail —  
Ovsen!  
I sat on its tail —  
Ovsen —  
I sat on its tail;  
in it was a handful of money.  
Ovsen, Ovsen, Ovsen, Ovsen, Ovsen!*

### **Shchuka**

Shchuka shla iz Novagoroda —  
Slava!  
Ona hvost volokla iz Belaozera —  
Slava!  
Kak u shchuki  
cheshuyki serebrianye —  
Slava!  
Shto serebrianye  
pozolochenniye —

### **The Pike**

*A pike came from Novgorod —  
Glory!  
It dragged its tail  
from the White Lake —  
Glory!  
Its scales are of silver —  
Glory!  
They are gilded with gold —*

Slava!	<i>Glory!</i>
Kak u shchuki spina zhemchugom spletena —	<i>Its back is braided with pearls —</i>
Slava!	<i>Glory!</i>
Kak golovka u shchuki unizannaya —	<i>Its head is studded with pearls —</i>
Slava!	<i>Glory!</i>
A na mesto glaz dorogoy almaz —	<i>And in place of eyes are precious diamonds —</i>
Slava!	<i>Glory!</i>

Soloists: Kathryn Low, Adrienne Fuller, Katheryn Currie

### **Puzishche**

Uzh, kak vishlo Puzishche  
na repishche —  
Slava, slava, slava, slava, slava!

Vineslo Puzishche osminu vshey —  
Slava, slava, slava, slava, slava!

Osminu vshey, pol osmini bloh —  
Slava, slava, slava, slava, slava!

### **The Fat Man**

*The fat man went out  
into the turnip patch —  
Glory, glory, glory, glory, glory!*

*Out of him came a pound of lice —  
Glory, glory, glory, glory, glory!*

*A pound of lice  
and a half pound of fleas —  
Glory, glory, glory, glory, glory!*

Soloist: Kristina Jackson



photos by Hendrik Broekman



**VI** *Two songs in the Estonian folk tradition*, as composed by  
**Veljo Tormis** b. 1930

These two choral songs by Veljo Tormis, like Igor Stravinsky's four songs, are actually original compositions in the style of Estonian folk song. While Veljo Tormis and his contemporary Arvo Pärt are the two foremost Estonian composers of present times, Tormis' personal style of composition is so thoroughly imbued with the folk music of his native land that much of what he writes carries the feeling of folk music, much more so than that of Pärt. Tormis once famously said: "It is not I who makes use of folk music; it is folk music that makes use of me." So, like Stravinsky's four songs, these two songs by Tormis might just as well be actual folk songs.

Epp Sonin, who has graciously and expertly assisted Oriana's tenors and basses in learning the pronunciation of the songs' Estonian lyrics, has pointed out that vocal music is an extremely important part of Estonian life, to an extent that would feel unfamiliar to us here in the USA. It is not surprising, then, that these two songs are musical reflections of two different scenes drawn from real life. In the first song we hear the ruminations of an elderly fellow who has spent his lifetime in toil, and who now longs only to toil in heaven. The second is the song of a young man who fancies himself a fine dancer, but who probably is not.

An incidental note: the torupilli mentioned in the third verse are a particular variety of bagpipes indigenous to Estonia.

**Teomehe-laul**

Muudel on sängid  
ja muudel mängid;  
mul ei sängi, mul ei mängi,  
mure minul on ja teomehe hool;  
ei neist pääse kuskile poole.

Kui mina vaeseke väsind olen,  
kus ma selle koorma panen?  
Mure panen musta parre pääl',  
hoole heidan örre pääle.

Hommikul, tilluke  
jälle teole,  
väeti, härra välja pääle.  
Mure tuleb parrelt põue taas,  
hool see jookseb õue kaasa.

**Serf's Song**

*Others have beds  
and others have games;  
I have neither a bed nor a game,  
trouble I have and a bondman's care;  
no escape from them.*

*When I, poor me, get tired,  
where shall I lay this burden?  
Trouble I set on the black beam,  
care I cast on the perch.*

*In the morning, bond again  
for me, the tiny,  
the wee me, onto my master's field.  
Trouble comes back into my bosom,  
care runs along into the yard.*

Oi Jumal, oi Jumal, jumalukene,  
viska alla vinnaköied,  
et ma üles taeva teomeheks saaks,  
Maarja loole, Looja maale.

*Oh Lord, dear Lord,  
throw down some hoisting ropes,  
so I could enter the heavenly bond,  
and make hay for Maria  
in the Creator's realm.*

### **Tantsu-laul**

Las! Las!

Las aga meie Mari tulla,  
tulla, tulla;  
küll mina teen tal jalad alla,  
alla, alla.

Ho — Hopp!  
Utireetu, utireetu, trallallalla!  
Utireetu, utireetu, trallallalla!  
Ait-tali-rali-raa, ali-ramp-tamp-taa!  
Utireetu, utireetu, trallallalla!

Mul sukakannas suured augud,  
augud, augud,  
just nagu vana mära laugud,  
laugud, laugud.

Ho — Hopp! Utireetu, ...

Kõrv minul ajab jorupilli,  
-pilli, -pilli!  
Alt tare Jüri torupilli,  
-pilli, -pilli!

Ho — Hopp! Utireetu, ...

### **Dancing Song**

*Let her! Let her!*

*But let our Mari come,  
come, come;  
I shall get her down on her feet,  
down, down.*

*Ho — Hopp! [nonsense syllables]  
Utireetu, utireetu, trallallalla!  
Utireetu, utireetu, trallallalla!  
Ait-tali-rali-raa, ali-ramp-tamp-taa!  
Utireetu, utireetu, trallallalla!*

*My sock heels have holes,  
holes, holes,  
like an old mare's leeks,  
leeks, leeks.*

*Ho — Hopp! Utireetu, ...*

*In my ears I hear nonsense,  
nonsense, nonsense!  
From under a hut Jüri plays bagpipes,  
bagpipes, bagpipes!*

*Ho — Hopp! Utireetu, ...*

## **VII** *Arrangements of two songs in the African-American folk tradition*

**Moses Hogan** 1957-2003

The two choral songs that concluded the first half of this program were from the first of two strains of folk song that developed in the United States, namely the body of songs that accompanied settlers from England, Scotland, and Ireland as they migrated to the USA and Canada.

The second strain had its roots in Africa, grew in the American south during the slavery era into a body of hundreds of spiritual songs, and reached fruition in the years immediately following the Civil War. The Fisk Jubilee Singers, formed at Fisk University in 1871 (and who still flourish today), was the foremost choral group to collect and preserve these songs in a formal way. They presented this notable music on concert tours throughout much of the USA and Europe, to great acclaim; their songs were first published in 1901 in *New Jubilee Songs as Sung by the Fisk Jubilee Singers* by John Wesley Work II, one of the group's directors. The songs' lyrics, which had emerged from lives of oppression, often reflected the horrors and tragedy that their creators had endured. Yet the lyrics always reflected hope, and a hint that future goodness and justice were to come.

In this concert we present two songs that have come down to us through the Fisk Jubilee Singers: *Deep River* and *Wade in the Water*. Both employ the metaphor of water to symbolize central spiritual concepts. Both were arranged by Moses Hogan, who was extremely musically gifted as a young child, earned a B.A. in music at Oberlin College, then did graduate study at the Juilliard School of Music and in Europe. Hogan brought out the monumental *Oxford Book of Spirituals* in 2002, just a year before his tragic death of a brain tumor in 2003 at the age of 45.

The *Jordan River* was supposedly crossed by Moses and his followers after fleeing from slavery in Egypt, whereby the Israelites entered a land where peace had been promised to them. In the African-American tradition, the Jordan took on an additional meaning: it symbolized the line over which one crossed from life — a life of slavery — to heaven, the land of peace and justice. This is the message of *Deep River*. "Camp ground" and "that gospel feast", parts of everyday life, here take on the meaning of the heavenly realm "where all is peace."

The second song, *Wade in the Water*, uses the image of water as a metaphor not on just one level, but two:

On the immediate level, the lyrics secretly give advice to a person or group who has escaped: When you come to a stream, wade in it, so that the dogs of your pursuers won't be able to follow your trail. The two verses — "See that host all dressed in white: the leader looks like an Israelite", and "See that band all dressed in red: well, it looked like the band that Moses led" — draw the similarity between a group of escapees and the followers of Moses as they

escaped from Egypt and crossed the Red Sea.

But the lyrics “God’s gonna trouble the waters” suggest a deeper level of meaning in the metaphor of water. Chapter 5 of the Gospel according to St. John is a narrative about a pool of water that had healing powers:

“Now there is at Jerusalem by the sheep market a pool... For an angel went down at a certain season into the pool, and troubled the water: whosoever then first after the troubling of the water stepped in was made whole of whatsoever disease he had.” The scripture goes on to tell how Jesus used this pool to cure people with disease. The message of the song’s lyrics, then, seems to be that if you waded in water that God has “troubled”, you will be healed of the ills that have harmed you.

## **Deep River**

Deep river, my home is over Jordan.

Deep river, Lord, I want to cross over into camp-ground.

Oh, don’t you want to go to that Gospel feast?

That promise’ land where all is peace?

Oh, deep river, Lord, I want to cross over into camp-ground.

## **Wade in the Water**

God’s a-gonna trouble the water!

Wade in the water, wade in the water,

Wade in the water, wade in the water —

Wade in the water, wade in the water, children;

Wade in the water, God’s gonna trouble the water!

See that host all dressed in white;

(God’s gonna trouble the water — )

The leader looks like an Israelite.

(God’s gonna trouble the water — )

Wade in the water, wade in the water, children;

Wade in the water, God’s gonna trouble the water!

Wade in the water, wade in the water, children;

Wade in the water, God’s gonna trouble the water!

See that band all dressed in red;  
    (God's gonna trouble the water — )  
Well, it looked like the band that Moses led.  
    (God's gonna trouble the water — )

Wade in the water, wade in the water, children;  
Wade in the water, God's gonna trouble the water!

Wade in the water, wade in the water, children;  
Wade in the water, God's gonna trouble the water!

Soloists: Laura Amweg, Adrienne Fuller, Laura Frye



## Oriana's Noted Friends

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

As with any performing group in the arts, Oriana's revenue from concert tickets and program booklet advertising typically falls far short of expenses. In our 2014-2015 twentieth anniversary season, these sources provided only 43% of Oriana's revenue. *Gifts made to Oriana by our supporters provided the remaining 53%.*

Those listed on the following two pages have very kindly presented the Consort with tax-deductible gifts within the past twelve months or so. In heartfelt acknowledgement, their names are appearing in all of our program booklets for one full season of our concerts. And if people have sent gifts that will arrive too late for acknowledgement in this particular program booklet, their names will be listed at the earliest opportunity.

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

Oriana's singers and all those listed on the following two pages have grown into a community whose bond is a shared love of choral music. Has Oriana's music brought you a bit of joy occasionally? If so, and if you have never been an Oriana supporter, *we hope you will consider joining this community.* Or if you have supported Oriana in the past but not within a year or so, we hope you will renew your gift.



photos by Hendrik Broekman



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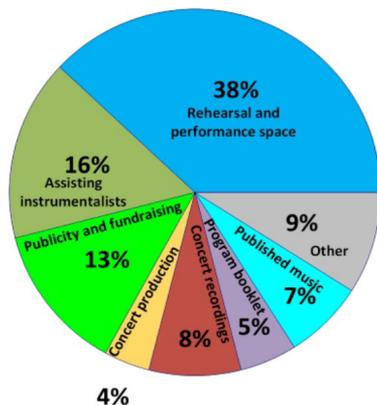
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If your name does not appear on the two preceding pages — and if Oriana's music has brought you a bit of joy from time to time — *then would you help support us?*

We will be most grateful for your tax-deductible gift. Suggested gift amounts are \$50, \$100, \$250, and \$500. 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 our 2016-2017 season in approximately the same proportions as for our 2015-2016 season, shown on the chart below. (Our singers, Board members, and Directors contribute their talents and time without compensation.)



It's very easy to make a tax-deductible gift to Oriana!

- Visit [www.orianaconsort.org](http://www.orianaconsort.org).
- At the right, click on the dollar sign (\$) under "Contribute".
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*See the four pages of GBCC listings that begin on the next page.*

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Melanie Armstrong, Beth Chapin, Walter Chapin, Carlyn Ekstrom,  
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For assistance in the production of these concerts we thank  
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Andover Choral Society, [andoverchoralsociety.org/](http://andoverchoralsociety.org/)  
Apollo Club of Boston, [www.apolloclub.org](http://www.apolloclub.org)  
Arlington-Belmont Chorale, [psarlington.org/drupal/](http://psarlington.org/drupal/)  
Boston Choral Ensemble, [www.BostonChoral.org](http://www.BostonChoral.org)  
Boston Gay Men's Chorus, [www.bgmc.org](http://www.bgmc.org)  
Boston Saengerfest Men's Chorus, [saengerfest.org](http://saengerfest.org)  
Braintree Choral Society, [www.braintreesings.org](http://www.braintreesings.org)  
Broadmoor Chamber Singers, [www.broadmoorsingers.org](http://www.broadmoorsingers.org)  
Brookline A Cappella, [www.brooklineacappella.com/](http://www.brooklineacappella.com/)  
Cambridge Chamber Singers, [www.cambridgechambersingers.org](http://www.cambridgechambersingers.org)  
Cambridge Community Chorus, [www.cambridgechorus.org](http://www.cambridgechorus.org)  
Cantata Singers, [www.cantatasingers.org](http://www.cantatasingers.org)  
Cantemus, [www.cantemus.org](http://www.cantemus.org)  
Cantilena - a woman's chorale, [www.cantilena.org](http://www.cantilena.org)  
Cappella Clasura, [www.clausura.org](http://www.clausura.org)  
Charles River Chorale, [www.charlesriverchorale.net](http://www.charlesriverchorale.net)  
Choral Art Society of the South Shore, [www.choralartsociety.org](http://www.choralartsociety.org)  
Chorus North Shore, [www.chorusnorthshore.org](http://www.chorusnorthshore.org)  
Chorus pro Musica, [www.choruspromusica.org](http://www.choruspromusica.org)  
CircleSinging Boston, [www.meetup.com/Circlesinging-Boston/](http://www.meetup.com/Circlesinging-Boston/)  
Commonwealth Chorale, [www.newtonchoral.org](http://www.newtonchoral.org)  
Concord Chorus, [www.ConcordChorus.org](http://www.ConcordChorus.org)  
Concord Women's Chorus, [www.concordwomenschorus.org](http://www.concordwomenschorus.org)  
Convivium Musicum, [www.convivium.org](http://www.convivium.org)  
Coolidge Corner Community Chorus, [www.cccchorus.org](http://www.cccchorus.org)  
Coro Allegro, [www.coroallegro.org](http://www.coroallegro.org)  
Coro Dante, [www.dantemass.org/html/coro-dante](http://www.dantemass.org/html/coro-dante)  
Dedham Choral Society, [www.dedhamchoral.org](http://www.dedhamchoral.org)  
Emmanuel Music, [emmanuelmusic.org](http://emmanuelmusic.org)  
Fine Arts Chorale, [www.fineartschorale.org](http://www.fineartschorale.org)  
First Unitarian Society in Newton, [fusn.org](http://fusn.org)  
Genesis Chamber Singers, [www.genesischambersingers.com](http://www.genesischambersingers.com)  
Greater Boston Intergenerational Chorus, [www.bostonchorus.net](http://www.bostonchorus.net)  
Halalisa Singers, [www.halalisa.org](http://www.halalisa.org)  
Handel and Haydn Society, [www.handelandhaydn.org](http://www.handelandhaydn.org)  
Harvard Choruses, [harvardchoruses.fas.harvard.edu](http://harvardchoruses.fas.harvard.edu)  
Harvard pro Musica, [www.harvardpromusica.org](http://www.harvardpromusica.org)  
Highland Glee Club, [www.highlandgleeclub.com](http://www.highlandgleeclub.com)  
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MIT Women's Chorale, [web.mit.edu/womensleague/womenschorale/](http://web.mit.edu/womensleague/womenschorale/)

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**Cambridge Chamber Singers**, Raymond E. Fahrner, Dir., 617-354-5415. Dec. 3, 8 PM, Lindsey Chapel, 15 Newbury St., Boston, and Dec. 4, 7 PM, (TBD): New Beginnings: Rore, Rorem and Rautavaara. May 6, 8 PM, Lindsey Chapel, and May 7, 7 PM, (TBD): Eros in Music: Renaissance to the Present. [Cambridgechambersingers.org](http://Cambridgechambersingers.org)

**Cantilena**: A Women's Chorale, 617-484-5748, Jennifer Kane, Dir. Dec. 4, "Winter's Joy", Rheinberger, Ola Gjeilo, Nicola Porpora; May 7, 2017, "Radiant Sister", contemporary American composers, Susan LaBarr, Gwyneth Walker, Ellen Voth commission, Kenneth Seitz, Scott Wheeler. Both concerts at First Parish UU, Mass Ave, Arlington. [www.cantilena.org](http://www.cantilena.org)

**Choral Art Society of the South Shore**, Danica A. Buckley, Artistic Dir./Cond. 508-577-1466. Dec. 4, 4 PM: Let There Be Peace on Earth, St. Luke's Episcopal Church, Scituate. Join us in Scituate for Open rehearsals Jan.10 and 17, 7:30-9:30pm. May 7, 4 PM: Mozart Requiem, Ave Verum, and Regina Coeli, K.276. Location TBD. [www.choralartsociety.org](http://www.choralartsociety.org)

**Chorus pro Musica**, Jamie Kirsch, Dir., 617-267-7442. Nov. 4, 8 PM: Beethoven, Missa Solemnis, Jordan Hall. Dec. 16, 8 PM: Candlelight Christmas, Old South Church. Mar. 4, 8PM w/ NEP: Tippett, Child of Our Time, BU Tsai Ctr.; Apr. 14, 8 PM w/ BPO: Mahler, Symphony No. 2, Symphony Hall. May 13, 8 PM: Gershwin, Of Thee I Sing. [www.choruspromusica.org](http://www.choruspromusica.org)

**Commonwealth Chorale**, David Carrier, dir. Nov. 19, 8pm, Holy Name Church, 1689 Centre St., W. Roxbury: Van Ness, Nocturnes; Jongen, Messe en l'honneur du Saint-Sacrement; Pinkham, Christmas Cantata. Brass ensemble & organ. March 12, 3pm, Holy Name: Mozart's Requiem & Exsultate jubilate, J. Mongardio, sop. May 13, 8pm, Second Church, 60 Highland St, W. Newton: Schubert, Mirjams Siegesgesang, Brahms, An die Heimat; Copland songs. [commonwealthchorale.com](http://commonwealthchorale.com)

**Concord Chorus**, Kevin Leong, Music Director, 978-254-1551. Dec. 10, 2 & 5 PM: Winter Holiday Concerts—Elgar, Thompson, Dove & carols, Middlesex School Chapel (1400 Lowell Road, Concord). May 20, 8 PM: Bach's "Mass in B Minor" with prof. soloists & period orchestra, Church of St. Brigid (1981 Massachusetts Avenue, Lexington). [www.concordchorus.org](http://www.concordchorus.org)

**Concord Women's Chorus**, Jane Ring Frank, Dir. Dec.17, 3 PM: Wrapped in Song, works by Vivaldi, MacMillan, Orban, Betinis, Trinity Episcopal, Concord, MA. May 13, 4 PM: Fountain in a Wood: From Walden to Loch Lomond. Newly commissioned work by Beth Denisch, Scottish ballads, more. Rehearsals Tuesdays 9:30-noon. [www.concordwomenschorus.org](http://www.concordwomenschorus.org)

**Coro Allegro**, David Hodgkins, Artistic Dir. 617-266-4011 Nov 13, 3pm: Bach, Magnificat, Barber & Kodaly. Mar 12, 3pm: Haydn Lord Nelson Mass & Pinkham, The White Raven, both @ Sanders Theatre, Cambridge. May 21, 3pm: 25th Anniversary Celebration Rachmaninoff, Poulenc, Thompson, premieres by Van Ness, Eldridge, & Higdon. Church of the Covenant, Boston. [www.coroallegro.org](http://www.coroallegro.org)

**First Unitarian Society in Newton**, Anne Watson Born, Music Dir. Nov. 13, 10.15am, Music Sunday – music by Elder, Warland, Walker, Barnwell; February 12, 3pm Musicians Concert; March 19, 10.15am Beethoven Choral Fantasy; May 24, 7pm Germany Tour Kickoff Concert [www.fusn.org](http://www.fusn.org)

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**Harvard Pro Musica**, Carey Shunskis, Dir., 978-456-5039. Multi-generational regional chorus. December 3, 7:30 PM, Holiday Concert: Liszt's Missa Choralis, Kodaly's Veni Veni Emmanuel, and seasonal carols. April 2017: Intensive Workshop and Concert with guest conductors. (UU Church, 9 Ayer Road, Harvard, 01451) [www.harvardpromusica.org](http://www.harvardpromusica.org)

**Highland Glee Club**, David Tiedman, Mus.Dir. 508-655-8232. Dec. 4, 3PM, First Bap&st Church, 858 Great Plain Avenue, Needham. Works by Mozart, St. Saens, Bach, Buxtehude, seasonal carols. Tickets \$20, under 18 free. April 23, 3PM, Newton City Hall, War Memorial Auditorium, 1000 Comm. Ave. African-American composers, songs from WWI, music scholarship winner. [www.highlandgleeclub.com](http://www.highlandgleeclub.com)

**The Master Singers of Lexington**, Adam Grossman, Dir., 781-729-7975. First Parish Church, 7 Harrington Road: Oct. 29, 8 pm: Britten, Fauré. Dec. 11, 4 pm: Vivaldi (Gloria), R. Thompson, Argento, Caldara. Mar. 4, 8 pm: Pops! Ellington, Foster, Gershwin, Lennon & McCartney, Raposo, Weill. Follen Church, 755 Mass. Ave.: May 7, 4 pm: Mendelssohn Piano Concerto (A minor), Haydn Little Organ Mass, Whitman Brown (commission), Eric Mazonson, piano. [www.themastersingers.org](http://www.themastersingers.org)

**Meridian Singers**, Michael Barrett, Dir., Jan. 17, 1 PM: A cappella settings, Renaissance through 20th century, of Classical texts (Virgil, Horace, Catullus), MIT Chapel, 48 Mass. Ave. Cambridge. [web.mit.edu/meridians/](http://web.mit.edu/meridians/)

**Metropolitan Chorale**, Lisa Graham, Music Dir. Nov. 5, 8pm, First Church, Cambridge, Choral Britannia: Masterpieces from the Cathedral Tradition and Beyond with Ian Watson, organist; Mar. 4, 8pm, All Saints Parish, Brookline, Handel: Dixit Dominus; May 12, 8pm, Sanders Theatre, Cambridge, Songs of Innocence with David Vanderwal, tenor, and Handel & Haydn Society's Young Women's Chorus, directed by Alyson Greer. [www.metropolitanchorale.org](http://www.metropolitanchorale.org).

**MIT Women's Chorale**, Kevin Galie, Dir., Dec. 10, 5 PM: Galuppi Dixit Dominus & Nunc dimittis, Harvard-Epworth United Meth. Church, Harvard Sq., Cambridge. Open dress rehearsal, Dec. 3, 1 pm, MIT Chapel, 48 Mass. Ave. Cambridge. Spring concert, May 6, 5 pm Harvard-Epworth Church. [web.mit.edu/womensleague/womenschorale/](http://web.mit.edu/womensleague/womenschorale/)

**Nashoba Valley Chorale**, Anne Watson Born, Dir. Nov. 19, 8 PM: Bach Motet #3, Gjeilo Sunrise Mass, Littleton (MA) HS. Dec. TBD, 3 PM: Messiah Sing, First Church UU, Littleton. April 29, 8 PM: Brahms Ein Deutsches Requiem, Littleton HS. May 21, 4 PM: Dvorak Te Deum, with Worcester Youth Symphony, Mechanics Hall, Worcester. [www.nashobachorale.org](http://www.nashobachorale.org)

**New England Classical Singers**, David Hodgkins, Artistic Dir. Dec 10, 7:30 PM, Pike School, Andover, MA and Dec 11, 3 PM, Christ Church, Andover, MA, Handel's Messiah, Pt. 1 and Victoria's Magnificat Secundi Toni. Mar 4, 7:30 PM, Pike School, Andover, MA, Whitbourn's Annelies. May 7, 4 PM, Corpus Christi Parish, Lawrence, MA, TBD, free concert sponsored by Catherine McCarthy Memorial Trust Fund. [www.newenglandclassical.org](http://www.newenglandclassical.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](http://www.nightsong.org)

**Oriana Consort**, Walter Chapin, Caroline Harvey, Dirs., 339-203-5876. Nov. 6, 5 PM; Nov. 11, 8 PM: Vaughan Williams, Poulenc, Brahms, Stravinsky et al. Dec. 11, 5 PM; Dec. 16, 8 PM; Dec. 18, 5 PM: Bach, Schütz, Cooman et al. Mar. 26, 5 PM; Mar. 31, 8 PM; Apr. 2, 5 PM; Apr. 8, 8 PM: Jaquequin, Monteverdi, Copland et al. Venues at [www.orianaconsort.org](http://www.orianaconsort.org)

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**Quincy Choral Society** classical, Broadway and popular December 11, 2016, 4:00pm, Central Middle School, 875 Hancock St., Quincy March 5, 2017, 2:00pm, Quincy Catholic Academy, 370 Hancock St., Quincy May 7, 2017, 4:00pm, Central Middle School, 875 Hancock St., Quincy [www.quincychoral.org](http://www.quincychoral.org)

**Reading Community Singers**, Beth Mosier, Dir. 781-944-8354. Dec. 3, 7:30PM, Dec. 4, 3:00PM: "In the Spirit of Peace-A Holiday Celebration," Old South United Methodist Church, 6 Salem St. Reading. Spring Concert May 6, 2017, 7:30PM Parker Middle school 45 Temple St. Reading. [www.readingcommunitysprings.org](http://www.readingcommunitysprings.org).

**Seraphim Singers, Jennifer Lester**, Dir. Nov 6, 13: Howells 'Requiem' and MacMillan 'Cantos Sagrados,' Newton/Cambridge. Feb 5, 10, 12: 'Visions of War, Peace, & Paradise' Revelations-themed program, Cambridge/ Boston/ Concord. Apr 30, May 6: Byrd Mass and singers' favorite works mark Seraphim's 20th year, Boston/Cohasset. \$15-20, [SeraphimSingers.org](http://SeraphimSingers.org).

**The Spectrum Singers**, John W. Ehrlich, Dir, 617-492-8902. Nov. 19: Christmas Prelude with brass and organ: Schuetz, Praetorius, Pinkham, Dello Joio, Gabrieli; Mar. 18: Britannia Rules: Purcell, Vaughan Wms; May 20: Celebrate America: Fine, Schuman, Copland, Kern, Rodgers & Hammerstein, Gershwin. All concerts 8 PM at 1st Cong Camb. \$45/\$30/\$15. [spectrumsingers.org](http://spectrumsingers.org)

**Westford Chorus** Parish Center for the Arts in Westford, MA. Winter Concert "A Baroque Festival" Handel, Bach, Vivaldi and Zelenka, 1/28 7:30p.m. at United Methodist, Westford, 1/29 3:00p.m., Trinity Lutheran, Chelmsford [westfordchorus.org](http://westfordchorus.org)

**Zamir Chorale of Boston**, Josh Jacobson, Art. Dir., 617-244-6333. Nov. 14, 7:30 PM: The Majesty of Hallel, Temple Shalom of Newton. Dec. 18, 4 PM: A Light Through the Ages, Central Reform Temple, Boston. June 14, 7:30 PM: Awe-Psalms, Temple Emanuel, Newton. [www.zamir.org](http://www.zamir.org)

Nashoba Valley Chorale, [www.nashobachorale.org](http://www.nashobachorale.org)

Neponset Choral Society, Inc., [www.ncschorus.org](http://www.ncschorus.org)

New England Classical Singers, [www.newenglandclassical.org](http://www.newenglandclassical.org)

New World Chorale, [www.newworldchorale.org](http://www.newworldchorale.org)

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

Oriana Consort, [www.theorianaconsort.org](http://www.theorianaconsort.org)

Persephone's Daughters, [www.persephonesdaughters.org](http://www.persephonesdaughters.org)

Pilgrim Festival Chorus, [www.pilgrimfestivalchorus.org](http://www.pilgrimfestivalchorus.org)

Polymnia Choral Society, [www.polymnia.org](http://www.polymnia.org)

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

Reading Community Singers, [www.readingcommunitysingers.org](http://www.readingcommunitysingers.org)

Seraphim Singers, [www.seraphimsingers.org](http://www.seraphimsingers.org)

Sharing A New Song, [www.sharinganewsong.org](http://www.sharinganewsong.org)

SingPositive, [www.singpositive.org](http://www.singpositive.org)

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

Sound and Spirit, [www.soundandspirit.net](http://www.soundandspirit.net)

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

Spectrum Singers, [www.spectrumsingers.org](http://www.spectrumsingers.org)

Treble Chorus of New England, [treblechorusne.org/](http://treblechorusne.org/)

Triad Choral Collective, [triadchoir.org](http://triadchoir.org)

Voices of Metrowest, [voicesofmetrowest.com](http://voicesofmetrowest.com)

Wellesley Choral Society, [www.WellesleyChoralSociety.org](http://www.WellesleyChoralSociety.org)

Westford Chorus, [www.westfordchorus.org](http://www.westfordchorus.org)

Zamir Chorale of Boston, [www.zamir.org](http://www.zamir.org)

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