



Where Is The Road?

songs of solace in uncertain times

Choral works by John Bennet, James Erb, Herbert Howells, Susan LaBarr,
Stephen Paulus, Randall Thompson, and Frank Ticheli

5 pm Sunday, November 21, 2021

First Lutheran Church of Boston
299 Berkeley Street, Boston

Walter Chapin, Director
Katheryn Currie, Asst. Director

Free Admission; Donations Welcomed
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Where Is The Road?

Songs of solace in uncertain times

Today we find ourselves engulfed in adversity — in our nation and over the world. Our country is presently divided into factions, to an extent not seen since the onset of the American Civil War a hundred and sixty years ago; and these factions seem irreconcilable. Differing factions appear to have little success in talking with each other, because they no longer seem to share any common ground: they seem to exist totally within their own separate spheres, even maintaining opposing views of what is and is not true.

With the passing of each month, each week, even each day, we seem to be inexorably moving more and more away from reconciliation, and, frighteningly, more and more toward a tendency for opposing points of view to confront each other with violence — violence of thought, or, worse, violence of deed — even though, for centuries and millennia, the success rate of violence as a successful solution has always been precisely zero.

Yet extreme factionalism is not the only thing that is amiss: for we also remain plagued by the persistent scourge of a pandemic that has, in *less than two years*, claimed *over seven hundred seventy thousand* souls in the United States, and *over five million* souls across the world.

This is adversity on a catastrophic scale. Where is the road that will lead us out of it? Why does this road seem impossible to find?

We cannot answer that question here this evening, at the venue of this brief concert. But one thing that we can do this evening is to offer respite from, and reflection on, this sad state of affairs — by surrounding ourselves with choral music that can remind us that the human capacity for overcoming adversity through the power of the spirit is limitless; choral music that can bring us to mourn for those who have fallen; and choral music that can remind us how people can still find great strength in a time such as we now find ourselves.

And though we may not have found it yet, and may never find it, we can always continue to ask: *Where is the road?*

—Walter Chapin

Please be sure that any device you may have will remain silent during the performance! And please take no photos or videos during the performance!

If this evening's weather permits, a reception for audience and performers, with CONTACTLESS refreshments, will be held OUTDOORS on the brickwork to the left of the church door as you exit. Please do join us!

The Program

I

Earth Song

Frank Ticheli

b. 1958

lyrics by the composer

All creatures now are merry minded

John Bennet

c. 1575 – after 1614

II

Grace Before Sleep

Susan LaBarr

b. 1981

poem by Sara Teasdale (1884-1933)

There Will Be Rest

Frank Ticheli

poem by Sara Teasdale

III

directed by Katheryn Currie

Shenandoah

arranged by James Erb

1926-2014

The Road Home

arranged by Stephen Paulus

1949-2014

Olivia Adams, soloist

IV

Requiem aeternam (2) from *Requiem* (1932)

Herbert Howells

1892-1983

Alleluia

Randall Thompson

1899-1984



The Singers

Olivia Adams • Laura Amweg • Melanie Armstrong
Dean Blackette • Sarah Bowling • J. William Budding
Katheryn Currie • Bradley Delaney • Adrienne Fuller
Gary Gengo • Andrea Hart • Camille Hathaway
Ashley Mac • Dennis O'Brien • Christopher Pitt
Margaret Ronna • Harry Rosenberg • Luke Schafer
Irl Smith • Lauren Syer • Valerie Thomforde
James Tresner • Nic Tuttle

Walter Chapin *Founder and Director*
Katheryn Currie *Assistant Director*

Ten members of Oriana who are not participating in this concert — mostly for reasons related to the Covid pandemic — have expressed the intention to return to the group this coming January, at which time a larger and reinforced Oriana Consort will resume rehearsals on the program that we were forced to abandon in March of 2020 — a program that includes the awe-inspiring *Mass for Double Choir* by the Swiss and Netherlandish composer Frank Martin (1890-1974).

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 2008 the group further evolved toward its present form: an *a cappella* chorale of between twenty and 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, madrigals, and masses, such as Tomás Luis de Victoria's *Missa O magnum mysterium* (which we performed in June of 2019 in a Boston Early Music Festival "Fringe" concert), yet large enough to perform demanding choral works such as Dominick Argento's *Seasons*, Samuel Barber's *Twelfth Night*, J. S. Bach's Cantata BWV 40, Leonard Bernstein's *Chichester Psalms*, Aaron Copland's *In The Beginning*, Eric Whitacre's *Sainte-Chapelle*, and Bach's *Singet dem Herrn* (all of which Oriana has done in recent seasons).

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 with Renaissance-era instruments — and the name stuck. The name is taken from *The Triumphes of Oriana*, a 1601 collection of madrigals by the English composer Thomas Morley and his colleagues. Morley specified that every madrigal in the collection was to sing the praises of an idolized woman called "Oriana". This name was almost certainly a veiled reference to Queen Elizabeth I, and Morley may well have intended this madrigal collection to be in her honor. John Bennet's *All creatures now are merry minded*, which you will hear in this concert, is one of the madrigals in *The Triumphes of Oriana*.

In normal times — though not in the season and a half since March of 2020 — Oriana prepares two or three programs each year, and presents each program in Cambridge, Boston's Back Bay, and surrounding communities such as Brookline, Belmont, Arlington, and Concord. The group's eclectic repertory is drawn from the 15th through the 21st centuries — for these are the seven centuries during which the tradition of polyphonic choral music flourished, having first arisen in western Europe, and later having spread to all of Europe and 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 one of Oriana's programs during every season.

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 choirs 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.

For five summers, Oriana has performed in the month of June in the Fringe Concert Series of the Boston Early Music Festival, held in every odd year.

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 chancel of the Thomaskirche in Leipzig — where J. S. Bach was Kantor from 1723 to 1750 — the Consort surrounded Bach's tomb to sing him two of his motets, and provided the choir music for a Sunday service there, singing music of Bach, Mendelssohn, Barber, and Bernstein.

Oriana has presented the premieres of four notable choral works:

In 2012 the group commissioned *Ani Adonai (I, the Lord)*, a setting of words of Isaiah by the Boston-area composer Adam Jacob Simon, and premiered this work in December of the same year.

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 of participating 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 scholarly study; nor that any public 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.

During the total shutdown of group activity everywhere that began in mid-March of 2020, Oriana experimented with the performance of choral music through media. We did a virtual choir version of *The Road Home* (engineered by our knowledgeable and energetic technical consultant Nic Tuttle), which received over 1,000 views on YouTube. Using a static video, we also did a YouTube version of Tomás Luis de Victoria's *Missa O magnum mysterium* that we had recorded in our "Fringe" concert of the Boston Early Music Festival in June of 2019, conducted by Assistant Directors Katheryn Currie and Valerie Thomforde.

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. 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.

Assistant Director **Katheryn Currie** is a graduate of Simpson College in Indianola, Iowa, where she sang with the Madrigal Singers, renowned for their performances of Renaissance music in touring the USA and Europe. Katheryn has a Master's Degree in Vocal Studies from the Longy School of Music in Cambridge, and currently directs the children's choir at the Belmont-Watertown United Methodist Church.



in rehearsal, spring 2019

photo by Caroline Kinney

Earth Song

Frank Ticheli

b. 1958

lyrics by the composer

All creatures now are merry minded

John Bennet

c. 1575 – after 1614

Frank Ticheli, who is a professor of composition at the University of Southern California, was interviewed in 2020 about his *Earth Song*. When asked what inspired him to write this choral piece, he said: “Well, the music to *Earth Song* first appeared in a work called *Sanctuary* for wind ensemble. As I worked on that piece, I just kept thinking ‘This music is just begging to be sung by a chorus’. The music is so vocal of itself. It was also written [in 2006, ...] a time when we were sort of stuck in the Iraq War when everyone, regardless of what political side they were on, was tired of that war, and so *Earth Song* was written to be very pro-peace. I guess you could also say anti-war and anti-violence. It was a cry and a prayer for peace.”

When asked if the piece differed from his other choral compositions, he replied: “[T]he opening lines of *Earth Song* gave me some trouble when I was setting words to the music. I needed complete thoughts. And so I came up with ‘Sing. Be. Live. See.’ ... [W]hen we are confronted with problems, they often force us down a path to find a solution that [we have not] been able to find without that tension.”

The tensions of fifteen years ago, when Ticheli wrote this choral work, were not exactly the same tensions as today, though they were perhaps not very different — and so it us with his “cry and a prayer for peace” that we open our brief concert. As *Earth Song* reminds us: that which is beautiful has the power to overcome adversity:

Sing, Be, Live, See...

This dark stormy hour,
The wind, it stirs.
The scorched earth
cries out in vain:

O war and power,
You blink and blur.
The torn heart
cries out in pain.

But music and singing
Have been my refuge,
And music and singing
Shall be my light.

A light of song
Shining strong: Alleluia!
Through darkness, pain and strife, I'll
Sing, Be, Live, See...

Peace.

Could there be a world in which adversity does not exist? And what might it look like? The world of the English Madrigal School (the five-decade era from about 1580 to about 1630) suggests a tentative answer. Although the inhabitants of the lyrics of the multitudes of English madrigals that were composed during this period were frequently drawn from Greek mythology (the Renaissance having been inspired by classical antiquity), they could also be lightly disguised references to contemporary people — the men and women of upper-class English society for whom madrigals were written and by whom they were performed.

Thus, in the madrigalist John Bennet's *All creatures now*, we are taken along for a delightful romp through a world of shepherds, their nymphlike companions, their daughters (presumably of shepherd-nymph unions); as well as with Diana, goddess of the hunt; Oriana, goddess of the dawn and fertility; and numerous flowers and birds who seem to be paying her obeisance. Were these characters referring to actual people?

One of them very probably was, for Thomas Morley stipulated that every one of the twenty-five madrigals in collection *The Triumphes of Oriana* should conclude with the couplet "Then sang the shepherds and nymphs of Diana: / Long live fair Oriana." Morley dedicated this 1601 collection to Queen Elizabeth I, who was then in the final two years of her life. Although not all scholars agree, it seems highly likely that Morley intended the character "Oriana" to be a thinly disguised reference to the queen herself, and that

through this device he was seeking the monarch's approval. During the transition from the Elizabethan to the Jacobean era, approval from those on high meant everything. And how better to seek it than to dedicate a madrigalian collection that portrayed an ideal world, devoid of adversity, in which all things were perfect?

All creatures now are merry minded.
The shepherds' daughters playing,
The nymphs are fa-la-laying;
Yon bugle was well-winded.

At Oriana's presence each thing smileth;
The flow'rs themselves discover;
Birds over her do hover;
Music the time beguileth.

See where she comes, with flow'ry garlands crowned,
Queen of all queens renowned.

Then sang the shepherds and nymphs of Diana:
Long live fair Oriana.

II

Grace Before Sleep

Susan LaBarr

b. 1981

poem by Sara Teasdale (1884-1933)

There Will Be Rest

Frank Ticheli

poem by Sara Teasdale

Susan LaBarr is a 2007 graduate of Missouri State University in Springfield MO, where she also earned a Master's degree in music theory. She is active as a choral composer, has dozens of choral works in publication, and has been widely commissioned throughout the Midwest. In 2012 and 2013 she was the Missouri Composer Laureate; in the same years she came to Massachusetts to study with the legendary choral composer Alice Parker. In 2012 she was Composer-In-Residence for the Chattanooga Girls Choir, and is currently Composer-In-Residence for the Tennessee Chamber Chorus.

LaBarr composed *Grace Before Sleep* in 2011 for the Missouri State University Choral Alumni Celebration. It is a choral setting of a poem written by the noted American poet Sara Teasdale on the evening of Thanksgiving Day of 1931, which she had spent as a guest of poet-author-editor-critic Louis Untermeyer and his wife at their country home in the Adirondacks. Teasdale, then forty-one years of age, had lived a life which, though never lacking in basic amenities, had been full of many a jolt: the loss of close friends and family members (the poet Joyce Kilmer, a dear friend of hers, had fallen during the World War), a well-meaning but inattentive husband, and a never-quite-fulfilled search for love. She presented the manuscript of the poem as a gift to Mrs. Untermeyer, who years later described it as “a poem of thanksgiving to be among friends, who have weathered much together.” The poem is a perfect expression of how the important things in life can overcome adversity:

How can our minds and bodies be
Grateful enough that we have spent
Here in this generous room, we three
This evening of content?
Each one of us has walked through storm
And fled the wolves along the road;
But here the hearth is wide and warm,
And for this shelter and this light
Accept, O Lord, our thanks tonight.

In the summer of 1932 Teasdale travelled to England to gather material for a book she had planned to write on the life of the English poet Christina Rossetti (1830-1894), who had inspired her as a poet and whom she much admired. This project, unfortunately, was never completed. Though her trip started happily, during it she contracted double pneumonia, and she returned to America under duress. As her illness worsened and became complicated by high blood pressure, she grew terrified that she would suffer the same fate as a brother of hers who had become incapacitated by a stroke. Although she was now anticipating the end of her life, she was nevertheless able to write a poem in which her awe in the presence of the beautiful things she most loved — nature and the stars — leads the reader to share the poet’s most solemn thoughts: for here was a woman who, in the face of the worst of adversities, was able to remain strong and serene.

Frank Ticheli has given this poem a choral setting whose musical power superbly matches its intensity:

There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.

I will make this world of my devising
Out of a dream in my lonely mind,
I shall find the crystal of peace, — above me
Stars I shall find.

III	<i>directed by Katheryn Currie</i>
Shenandoah arranged by James Erb	1926-2014
The Road Home arranged by Stephen Paulus <i>Olivia Adams, soloist</i>	1949-2014

The words of the American folk song *Shenandoah* seem at first to be thoroughly inconsistent. This is probably due to the fact that the song does not have a single source, but is an amalgam of many sources. A tune that is something like the one we are familiar with was collected by the British folk archivist Cecil Sharp, but his version isn't very close. The song seems to have had a connection with sailing ships, for in the 19th century Australian sailors would sing 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 chieftain named Shenandoah, whose daughter was beloved of a trader but was prevented by her father from seeing him for seven years. Thus, some versions of the song have a verse that begins "O Shenandoah, I love your daughter".

Although the song may at first appear to be about the Shenandoah River in Virginia, the confusing sources of the lyrics argue the contrary. The "Shenandoah" in the French voyageurs' song was apparently an 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", "Skenadore", 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 chieftain.

This leaves the many verses of the traditional version of the song sounding most inconsistent, because it seems to be referring to two different rivers (the Shenandoah and the Missouri), and because the narrator's seven-year absence remains unexplained. But perhaps the French voyageurs' version of the song resolves these apparent inconsistencies to some extent.

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.

(James Erb was not only director of the University of Richmond Choir, but the founder and director of the Richmond Symphony Chorus; and, having earned a doctorate in musicology from Harvard, was also 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 intense longing for the home from which one is away* — another way of expressing strength during adversity:

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.

Surely the best words to describe *The Road Home* are those of the composer and the lyricist themselves. In 2013 the composer Stephen Paulus wrote:

"In the spring of 2001 I received a commission from the Dale Warland Singers to write a short "folk" type choral arrangement. I had discovered a tune in a folk song book called "The Lone Wild Bird." I fell in love with it, made a short recording, and asked my good friend and colleague, Michael Dennis Browne, to write new words for this tune. The tune is taken from the *Southern Harmony Songbook* of 1835. It is pentatonic* and that is part of its attraction. Pentatonic scales have been extant for centuries and are prevalent in almost all musical cultures throughout the world. They are universal. Michael crafted three verses and gave it the title "*The Road Home*." He writes so eloquently about "returning" and "coming home" after being lost or wandering. Again, this is another universal theme and it has resonated well with choirs around the world... It is just more evidence that often the most powerful and beautiful message ... is a simple one.

And in 2001 the lyricist Michael Dennis Browne wrote:

"I was ... trying to suggest the consolation that can come to someone of faith, in times of great stress, as the result of prayer and an abiding belief in divine mercy."

*To hear the effect of the pentatonic scale, i.e. the five-tone scale, play middle C on the piano, then play upward on each white key, but omit F and B.

Tell me, where is the road
I can call my own,
That I left, that I lost,
So long ago?
All these years I have wandered,
Oh, when will I know
There's a way, there's a road
That will lead me home?

After wind, after rain,
When the dark is done.
As I wake from a dream
In the gold of day,
Through the air there's a calling
From far away,
There's a voice I can hear
That will lead me home.

Rise up, follow me,
Come away, is the call,
With the love in your heart
As the only song;
There is no such beauty
As where you belong:
Rise up, follow me,
I will lead you home.

IV

Requiem aeternam (2) from *Requiem* (1932)
Herbert Howells 1892-1983

Alleluia
Randall Thompson 1899-1984

In 1932 the British composer Herbert Howells wrote a six-movement *Requiem* for a *cappella* voices. This work was never performed nor even much known about until 1980, when it finally received its first performance by the BBC Singers under the direction of John Poole. It was subsequently believed

by many that Howells had composed the work at some point after 1936, the year in which he and his wife had suffered the tragic loss of their nine-year-old son by poliomyelitis; and that he had written it in his son's memory. But the real story is more complicated:

Christopher Palmer, a biographer of Howells, wrote in a study published in 1978 that the composer had actually written the *Requiem* in 1932, before the death of his son, not after; and that he seems to have intended it for performance by Kings College Cambridge. For reasons that are still unclear, however, he never sent the score to Kings College.

But why did he never publish the work or cause it to become known? What is certain is that he used passages of the *Requiem's* music as the basis of his *Hymnus Paradisi*, which he composed between 1936 and 1938, with his late son firmly in mind. Quite possibly, then, he may have withheld the *Requiem* from distribution because he did not wish people to confuse the two works.

But what was Howells' actual reason for composing the *Requiem* in 1932? Here are the facts: Walford Davies, one of Howells' teachers at the Royal College of Music, had written *A Short Requiem* in 1915, to commemorate his comrades lost in the Great War; Howells had also lost close friends during the war; and Howells deliberately fashioned his own *Requiem* after Davies' work — not in its musical style, which differed greatly from Davies' simpler style — but in its layout, for Howells used the same unconventional plan and unconventional texts for his work that Davies had used. Quite possibly, then, Howells wrote his *Requiem* with the loss of his own friends in mind, even though he composed it twelve years after the war's end.

In *Requiem* (2), the listener can hear the great power of musical composition that is based not upon the well-known major scale, but upon the musical *modes*. The use of modes, i.e. musical scales that are alternatives to the familiar major scale, had arisen shortly before the turn of the century with Ralph Vaughan Williams and others. For inspiration, these composers looked not to the bold musical experiments that were taking place in Europe in the first quarter of the twentieth century, but back to the era of the Tudor monarchs, during which music was based on modes. The complete set of modes is the set of seven scales that can be sounded (on the piano, for example) by making the "home" tone of a scale not just middle C, but *also any of the other six notes*. Each of these scales has a unique character that differs from the others, and each is capable of generating a different flavor of musical expression. In the world of modes, the familiar scale starting on C is just one of the seven possible scales, and it is not even the scale that the British modal composers preferred.

The six movements of Howells' *Requiem* include not one, but two settings of the *Requiem aeternam* text. Howells named these, simply, *Requiem (1)* and *Requiem (2)*. It is the latter setting that Oriana sings in this concert — mindful of the over five million souls across the world whom we have lost:

Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.

*Eternal rest
give them, Lord,
and may perpetual light
shine upon them.*

Few musical responses to adversity are as profound as Randall Thompson's *Alleluia*, a hymn whose entire text is but the manifold repetition of that single word (concluded by the word *Amen*, sung just once). In June of 1940 the composer was despondent over the fall of his beloved France to a power that was the embodiment of absolute evil. He had been asked to write a choral piece for the opening of the Tanglewood Music Festival the following month, and he fulfilled that request — in five days, working under deadline — with this musical monument to the unconquerable power of the human spirit:

Alleluia.
Amen.

Weather permitting, please join us OUTSIDE for conversation and CONTACTLESS refreshments and immediately after the performance!



Oriana in concert
photo by Olivia DeGeoffroy

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.*

Those listed on the following two pages have very kindly made tax-deductible gifts to Oriana during the past two years or so. In acknowledgement, their names are appearing in all of our program booklets for at least one full year after the gift was made. Gifts made with a special ascription are acknowledged separately, as Special Gifts.

Typically concert admissions provide about 50% of Oriana's revenue; gifts provide the remaining 50%. Although we are equally grateful for every gift, the amounts of gifts to Oriana 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.*

Oriana's singers and all those listed on the following two pages form a community whose bond is a shared love of choral music. If hearing Oriana's music has been an experience of value to you, and if you have never (or not very recently) made a gift to Oriana, *we hope you will consider participating in this community* by presenting Oriana with a tax-deductible gift.

To make a gift, please either email director@orianaconsort.org, or visit www.orianaconsort.org, click "Contribute", and donate securely with PayPal. Your gift will be acknowledged in our program booklets for one full year. *Our thanks in advance!*

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Longa

Anonymous
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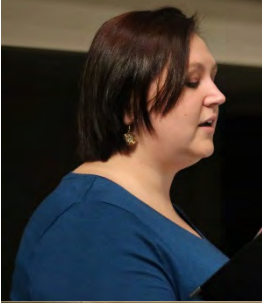
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Photos by James Tresner





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The Oriana Consort is a member of
The Greater Boston Choral Consortium,
a co-operative association of diverse choral groups
in Boston and the surrounding areas.

See the GBCC member chorus listings on the following page.

**Greater Boston
Choral Consortium**

The Board of Directors of the Oriana Consort
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Greater Boston Choral Consortium

A Cappella Singers, www.theacappellasingers.org
Andover Choral Society, andoverchoralsociety.org/
Apollo Club of Boston, <http://www.apolloclub.org/>
Arlington-Belmont Chorale, www.psarlington.org
Berkshire Choral International, berkshirechoral.org
Boston Gay Men's Chorus, www.bgmc.org
Braintree Choral Society, www.braintreesings.org
Broadmoor Chamber Singers,
www.broadmoorsingers.org
Cambridge Chamber Singers,
www.cambridgechambersingers.org
Cambridge Community Chorus,
www.cambridgechorus.org
Cantata Singers, www.cantatasingers.org
Cantemus, www.cantemus.org
Cantilena, A Women's Chorale, www.cantilena.org
Charles River Chorale, www.charlesriverchorale.net
Choral Art Society of the South Shore,
www.choralartsociety.org
Chorus North Shore, www.chorusnorthshore.org
Chorus pro Musica, www.choruspromusica.org
Commonwealth Chorale, commonwealthchorale.com
Concord Chorus, www.concordchorus.org
Concord Women's Chorus,
concordwomenschorus.org
Convivium Musicum, www.convivium.org
Coolidge Corner Community Chorus,
www.cccchorus.org
Coro Allegro, www.coroallegro.org
Coro-Dante, www.dantemass.org/html/coro-dante.html
Dedham Choral Society, www.dedhamchoral.org
Emmanuel Music, <http://www.emmanuelmusic.org/>
Fine Arts Chorale, www.fineartschorale.org
Gordon College Choir,
<https://www.gordon.edu/collegechoir>
Gordon College Men's Choir,
<https://www.gordon.edu/menschoir>
Greater Boston Intergenerational Chorus,
www.bostonchorus.net
Halalisa Singers, www.halalisa.org
Handel and Haydn Society, www.handelandhaydn.org
Harvard Pro Musica, <http://harvardpromusica.org/>
Highland Glee Club, www.highlandgleeclub.com
In Choro Novo, www.inchoronovo.org
Jameson Singers, www.jamesonsingers.org
Koleinu, Boston's Jewish Community Chorus,
www.koleinu.org

Lexington Pops Chorus, lexingtonpopschorus.org
Masterworks Chorale,
<http://www.masterworkschorale.org/>
Meridian Singers, web.mit.edu/meridians
Metropolitan Chorale of Brookline,
www.metropolitanchorale.org
Mishawum Choral Society,
<http://www.mishawumchoral.org/>
MIT Women's Chorale, <http://web.mit.edu/womensleague/womenschorale/>
Musica Sacra, www.musicasacra.org
Nashoba Valley Chorale, www.nashobachorale.org
Neponset Choral Society, Inc., www.ncschorus.org
Newburyport Choral Society,
<http://www.newburyportchoralsociety.org>
New England Classical Singers,
www.newenglandclassical.org
Newton Community Chorus,
www.NewtonCommunityChorus.org
Night Song, www.nightsong.org
Oriana Consort, www.theorianaconsort.org
Polymnia Choral Society, www.polymnia.org
Quincy Choral Society, <http://www.quincychoral.org/>
Reading Community Singers,
www.readingcommunitysingers.org
Seraphim Singers, www.seraphimsingers.org
Serenades Choral Travel, <http://serenadeschoral.com/>
Sharing A New Song, www.sharinganewsong.org
Sharon Community Chorus, Inc., <http://scc-ma.org/>
The Sly Voxes
Somerville Community Chorus,
www.somervillechorus.com
Sounds of Stow Festival Chorus & Orchestra,
www.soundsofstow.org
Spectrum Singers, www.spectrumsingers.org
St. Ignatius Choir
Tremble Clefs Chorus (Jewish Family & Children's Service)
Voices Rising, www.voicesrising.org
Wellesley Choral Society,
www.WellesleyChoralSociety.org
Westborough Community Chorus,
<https://www.westborochorus.com/>
Westford Chorus, www.westfordchorus.org
Youth Pro Musica, www.youthpromusica.org
Zamir Chorale of Boston, www.zamir.org

www.bostonsings.org

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Oriana in rehearsal, March 17, 2019

photo by Caroline Kinney