

ORIANA CONSORT

choral music from seven centuries

Walter Chapin, director

For Peace at Year's End

choral music of

Bach Betinis Distler Martin Pearsall Praetorius Sweelinck Weisgall

I. S. Bach

Abbie Betinis

Hugo Distler Frank Martin

chorale In dulci jubilo

Prayer for Peace

Die Weinachtsgeschichte The Christmas Story (selections)

Mass for Double Chorus

Robert Pearsall

variations on In dulci jubilo

Michael Praetorius Puer natus in Bethlehem with instrumental ensemble

Jan Pieterszoon Sweelinck Hodie Christus natus est Hugo Weisgall

Yih'yu l'rotzon May the words of my mouth

Friday December 9 — 8:00 pm

University Lutheran Church 66 Winthrop Street, Cambridge

Sunday December 11 — 5:00 pm

First Lutheran Church of Boston

299 Berkeley Street, Boston

dmission \$18 — seniors & students \$14

or advance discount tickets at \$15 and \$11.50,



Jake Aaron, Melanie Armstrong, Laura Betinis, Elizabeth Canick,
David Carder, Maurene Comey, Gary Gengo, Caroline Harvey,
Elizabeth Huttner, Joel Knopf, Michael Lemire, Kathryn Low,
Raquel Micheletti-Ment, Patrick Nay, Dennis O'Brien, Christopher Pitt,
Joseph Rondeau, Margaret Ronna, Kate Schenck, Bronwyn Sewell,
Terri Sly, Irl Smith, Lauren Syer, Nicholas Tuttle,
Katie Vagnino, Matthew Wall, Jennifer Webb

Walter Chapin, Director Caroline Harvey, Assistant Director and Accompanist

The Oriana Consort evolved from several amateur choral groups that Walter Chapin had directed since the 1970's. About a dozen years ago the ensemble settled into something like its present form: an auditioned a cappella chorale of about thirty singers, who rehearse and perform (usually) without accompaniment, tuning only to their own voices. The group's size is intimate enough to perform madrigals and motets, yet large enough to do demanding choral works such as Frank Martin's Mass for Double Chorus.

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

The Oriana Consort prepares two programs each year and presents them in December and in the spring in Cambridge, Boston, and a suburb. The group's eclectic repertory is drawn from the early Renaissance through the twenty-first century. Music of the Baroque or the early Classical era, accompanied by instrumentalists from greater Boston's early music community, usually forms a significant part of each program.

The Consort has performed on invitation from the Candlelight Concerts of Old Ship Church in Hingham, The Center for Arts in Natick, Vox Humana of Jamaica Plain, and the Lux Aeterna choral concert held in January of 2005 to benefit survivors of the tsunami in Southeast Asia. In March of 2007 the Consort was one of four local ensembles to participate in a choral master class presented by Peter Phillips, director of the world-renowned Tallis Scholars. Oriana has twice participated in the Fringe Concert Series of the Boston Early Music Festival. In November of 2010 the group was seen on public television for a performance in the "3rd Sundays @ 3" concert series, on invitation from the Waltham Philharmonic Orchestra. Last May Oriana was the chorus for the Waltham Philharmonic Orchestra's "Italian Night at the Opera" gala at the Hotel Westin in Waltham. Last August the group traveled to Blue Hll, Maine, for a performance in the Vanderkay Summer Concert Series.

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



For Peace at Year's End

This is the time of year when nights get longer, days get shorter and colder, and our thoughts turn to family, friends, being together, and celebrating the good fortunes that may have come our way.

It's also a good time to think about peace, and to wonder why there isn't more of it. All around us, locally and across the world, we see conflict: ideological conflict, physical conflict, religious conflict, personal conflict — on and on.

It seemed fitting, as a sort of counterstatement to the conflict we observe every day, to organize a musical program on the the theme of *Peace*, and to select musical works from both the Christian and Judaic traditions that would directly or indirectly reflect this theme.

North German chorales seem to be a fitting source for musical expressions of peace. Chorale texts are typically simple and humble statements of devotion, often with a hint of personal and emotional involvement — very much in the spirit of Martin Luther, who wrote many a chorale himself. That chorales were beloved by people in north German lands from the 16th through the 18th centuries (and into the 20th century, as you'll soon hear) is evident from the way in which composers constantly reworked these simple tunes: they harmonized and reharmonized them, and used their melodies as the basis of elaborate compositions — sometimes for voices alone, sometimes for instruments alone, and sometimes for both (as you'll also soon hear). Each such reworking was in effect a transformation of the basic tune. Three groups of pieces in this concert are each based on a single Advent chorale; thus we call each group "Transformations of an Advent chorale".

While chorale texts are at the heart of sacred music in the north German tradition, it is the beloved Psalm texts that are the basis for much sacred music in the Judaic tradition. The atmosphere of Hugo Weisgall's setting of a familiar verse from Psalm 19 is one of tenderness and peace.

And the text of the Mass, especially of a Mass that was written in response to the ravages of a world war, can be a powerful statement for peace.

We hope you enjoy our program on the simple theme of Peace. And please do come to the reception following our concert!

-WC

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

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

I Setting the mood

Jan Pieterszoon Sweelinck (1562-1621)

Hodie Christus natus est Today Christ is born

Hugo Weisgall (1912-1997)

Yih'yu l'rotzon imrefi Let the words of my mouth

Abbie Betinis (b. 1980)

Prayer for Peace

directed by Caroline Harvey

Sweelinck's setting of the words of an ancient Gregorian chant is an outburst of pure joy! "Hodie" is first declaimed in unison by the tenors, then by all five vocal parts in block chords. The five parts then weave exciting counterpoint around one another as they sing not only the words of the chant words, but the composer's interpolated noels: *Noe! Noe! Noe!* Switches of meter from double to triple and back — a staple of Renaissance polyphonic technique — contribute to the celebratory spirit.

Hugo Weisgall, born in Moravia where his father and grandfather were cantors in the synagogue, emigrated to the U. S. with his family at the age of eight. He studied at Peabody Conservatory in Baltimore and the Curtis Institute in Philadelphia, and taught at Johns Hopkins, the Juilliard School, and CCNY. He was attracted to the atonal approach to musical composition that had been developed by Arnold Schoenberg, and this solemn Yih'yu Protzon imrefi reflects that: though the harmony is based primarily on conventional triads (thereby keeping choral singers secure), the listener never quite knows where the harmony is headed next! The route from one chord to the next is totally unanticipated but pleasantly surprising — an effect not unlike what one hears in listening to a Schoenberg string quartet. This underlying technique is perfect for expressing the solemn feelings behind the prayer.

The young and gifted composer Abbie Betinis carries on a family tradition: the writing of a new Christmas carol each year. Reverend Bates Burt, Abbie's great-grandfather, was a musician as well as a minister, and would write a carol each year, which he distributed to his friends. This tradition was continued by his son Alfred Burt (many of you will be familiar with the *Alfred Burt Carols*), and it continues further with Ms. Betinis , the grandniece of Alfred Burt.

To this particular piece she brings not only her skill as a composer, but as a poet: she borrowed themes from some of her great-grandfather's sermons, dating back to about 1940, and reworked their thoughts into in this piece's beautiful lyric. A prayer for peace indeed, in the deepest sense!



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Hodie Christus natus est.

(Noe, noe, noe!) Hodie salvator apparuit; Alleluia! Hodie in terra canunt angeli; laetantur archangeli.

(Noe, noe, noe!)
Hodie exultant justi, dicentes:
Gloria in excelsis Deo! Alleluia!
(Noe, noe, noe!)

Yih'yu l'rotzon imrefi

V'hegyon lihi l'fonecha, Adonai tzuri v'goali. Amen. Today Christ is born.

(Noel, noel, noel!)

Today the saviour appears; Alleluia!

Today on earth the angels sing;
the archangels rejoice.

(Noel, noel, noel!)

Today the righteous exult, saying:

Glory to God in the highest! Alleluia!

(Noel, noel, noel!)

May the words of my mouth be acceptable in thy sight, God, my rock and my redeemer. Amen.

from Psalm 19

Peace, the breath of peace is near,

it calms and cheers,
As we, with eyes of faith, look backward through the years...
Peace, it was the angels' song when he was born,
Peace and goodwill to all, they sang,

ace and goodwill to all, they sang on Christmas morn.

Gloria, et in terra pax.

Lovely, oh so lovely, the reflected star,

The start of Hope in every eye that sought so far...

Far, they sought to love him:

Bethlehem, Calvary,

That from their want and fear all people

shall be free.

Gloria, et in terra pax.

Softly, o'er the snow so softly comes the sign,
A better peace descends to us at Christmastime.
Softly, o'er the snow so softly then is gone...
So we wait in hope and fear to see our century dawn.

Gloria, et in terra pax.

Angels, o'er the broken, spread your silver wings, And help us to keep sacred all the Love he brings.

> poem by Abbie Burt Betinis, 2004 after Reverend Bates G. Burt, about 1940

II Transformations of an Advent chorale 1: In dulci jubilo

In gentle jubilation

In dulci jubilo is perhaps best known to English-speaking audiences as Good Christian Men, Rejoice — but that is only a relatively recent incarnation of this ancient tune, which dates back to the Middle Ages. The tune became one of hundreds of chorales that were treasured by the composers of the North German and Lutheran musical heritage in the 16th, 17th, and 18th centuries — each of whom loved to harmonize these tunes in his own way. Praetorius' simple harmonization (one of dozens he made of this tune) gives the tune a pleasant yet uncomplicated setting.

This chorale's notable feature is its *macaronic* text — a relic of the Middle Ages — in which a line in the scholarly Latin language alternates with a line in the local German language, so that the final Latin word in one line is made to rhyme with the final German word in the next line.

Robert Lucas Pearsall, a 19th-century British gentleman and amateur musician, moved to Germany for reasons of health, and while there discovered the art of chorale-based composition that had been practiced in Germanspeaking lands two hundred years previously. His setting of *In dulci jubilo* is also in macaronic poetry, but with English as the local language instead of German. Pearsall's setting is much more elaborate than that of Praetoriuis: two half-choirs alternate in singing the first two verses; a trio of soloists sings the third verse, joined later by the full body; the full body begins the fourth verse, followed by a double solo quartet; finally the full body concludes with a coda. Pearsall's setting is, in effect, a small set of variations on *In dulci jubilo*.

Johann Walter, a composer of the late Renaissance (not to be confused with the Johann Gottfried Walther of two centuries later), write this simple setting for four vocal parts, played here on four viole da gamba. It sounds as though it had been written for viols in the first place — evidence of the fact that voices and viols were considered interchangeable in that era.

The great Johann Sebastian Bach used In dulci jubilo as the basis of an elaborate chorale prelude for the organ, which we hear here ably transcribed for four viols by Hendrik Broekman, our chamber organist (and photographer).

The choir returns for the closing transformation of In dulci jubilo, also by Bach. Here it appears as a stately and solemn setting of the chorale's fourth verse (with the macaronic language pair again being Latin and German), replete with the amazingly inventive counterpoint and harmonic progressions that only J. S. Bach could devise.

Michael Praetorius (1571-1621)

the choir

In dulci jubilo nun singet und seid froh! Unsers Herzen Wonne leit in praesepio, Und leuchtet als die Sonne matris in gremio: Alpha es et O.

In gentle jubilation now sing and be joyful! The delight of our heart lies in the manger, and shines, as does the sun, in his mother's lap: You are the alpha and omega.

Robert Lucas Pearsall (1795-1856)

the choir

in gentle jubilation In dulci jubilo let us our homage shew! Our hearts' joy reclineth in praesepio, in the manger And like a bright star shineth in his mother's lap matris in gremio: Alpha es et O. O Jesu parvule!

My heart is sore for thee! Hear me, I beseech thee, O puer optime! My prayer let it reach thee,

O princeps gloriae! Trahe me post te.

O patris caritas, O nati lenitas! O very small Jesus

O most good boy

O prince of glory carry me after you

O love of the father O [thou] born of gentleness

"When I hear music

I fear no danger.

I am invulnerable.

I see no foe.

I am related to the earliest times, and to the latest."

~ Henry David Thoreau

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Deeply were we stained

Per nostra crimina, by our sin

But thou hast gained

Coelorum gaudia. the joys of heaven

O that we were there!

Ubi sunt gaudia, where are the joys

If that they be not there?

There are angels singing

Nova cantica. a new song

There the bells are ringing

In regis curia. in the court of the king

O that we were there!

Johann Walter (1496-1570)

the viol quartet

Janet Haas, Rosalind Stowe treble viole da gamba
Mai-Lan Broekman, Alice Mroszcyck bass viole da gamba

Johann Sebastian Bach (1685-1750) the viol quartet arranged by Hendrik Broekman from Bach's organ prelude on "In dulci jubilo"

Johann Sebastian Bach

the choir

Ubi sunt gaudia?
Nirgends mehr denn da,
Da die Engel singen
Nova cantica,
Und die Schellen klingen
In regis curia.
Eia, wärn wir da!

Where are the joys?

Nowhere other than there,

Where the angels are singing
a new song,

And the little bells are ringing
In the court of the king.

O that we were there!

III Transformations of an Advent chorale 2:

Es ist ein Ros entsprungen

Lo, how a rose

Just as *In dulci jubilo* is known in the English-speaking world as *Good Christian Men, Rejoice,* so is *Es ist ein Ros Entsprungen* known in English as *Lo, How a Rose.* Again the English version is only a relatively recent incarnation, for again the tune is of ancient origin, and again it was worked and reworked by the composers of the North German musical world in late Renaissance and Baroque times.

There is beautiful symbolism in the poetry: the *Ros* in the text does not actually mean the rose flower, but the rosebush that brings forth the rose flower. The former represents Mary, the mother; the latter represents Jesus, her son.

Praetorius' harmonization of *Es ist ein Ros*, untypically for German chorales, is still in use today, and is instantly recognizable!

From there we move immediately to twentieth-century transformations of the melody by Hugo Distler, who brought the Baroque reverence for chorales into modern times (as had Brahms and Bruckner). Distler used Es ist ein Ros Entsprungen as the basis for his a cappella cantata Die Weihnachtsgeschichte —The Christmas Story — the beginning of which we present here. Its text, from the Gospel, begins with the annunciation to Mary by the angel, and concludes with Mary's singing of the famous Magnificat.

Michael Praetorius

Praetorius' harmonization of 1607, still in use today, sung wordlessly by the choir

Hugo Distler (1908-1942)

Die Weihnachtsgeschichte The Christmas Story: the opening passages

The narrator: Joseph Rondeau

The angel: Raquel Micheletti-Ment

Mary: Laura Betinis

Elisabeth: Melanie Armstrong

(Words sung by the choir appear in **boldface**; those sung by the soloists appear in normal font.)



Es ist ein Ros entsprungen aus einer Wurzel zart, Als uns die Alten sungen; von Jesse kam die Art, Und hat ein Blümlein bracht Mitten im kalten Winter Wohl zu der halben Nacht.

Der Erzähler: Es ward gesandt der Engel Gabriel von Gott in eine Stadt in Galiläa, die heißt Nazareth, zu einer Jungfrau, die vertrauet war einem Manne mit Namen Joseph; und die Jungfrau hieß Maria. Und der Engel kam zu ihr hinein und sprach:

Der Engel: Gegrüßet seist du, Holdselige! Der Herr ist mit dir, du Gebenedeite unter Lord is with thee, thou blessed one among women. den Weibern.

Der Erzähler: Da sie ihn aber sahe, erschrack Gruß ist das? ihr:

Der Engel: Siehe, du wirst schwanger werden und einen Sohn gebären, deß Namen sollst du Jesus heißen. Der wird groß und ein Sohn des Höchsten genannt werden, und seines Königreichs wird kein Ende sein.

Der wird groß und ein Sohn des Königreichs wird kein Ende sein.

Der Erzähler: Maria aber sprach:

Maria: Siehe, ich bin des Herren Magd; mir Mary: Behold, I am the handmaiden of the Lord; geschehe, wie du gesagt hast.

A rosebush sprang up from a tender root, As those of old sang; from Jesse came her lineage, And she brought forth a little flower In the midst of cold winter, When night was well half-done.

The narrator: The angel Gabriel was sent from God unto a city of Galilee, named Nazareth, to a virgin espoused to a man whose name was Joseph; and the virgin's name was Mary. And the angel come in unto her and spoke:

The angel: Be greeted, thou most gracious one! The

The narrator: But when she saw him, she was sie über seine Rede und gedachte: welch ein frightened at his words, and thought: what manner Und der Engel sprach zu of greeting is this? And the angel spoke to her:

> The angel: Behold, thou shalt be with child and bear a son, whose name thou shalt call Jesus. He shall be great and shall be named a Son of the Highest, and of his kingdom there shall be no end.

He shall be great and shall be named a Son of Höchsten genannt werden, und seines the Highest, and of his kingdom there shall be no end.

The narrator: But Mary spoke:

be it unto me as thou hast said.

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Der Erzähler: Und der Engel schied von ihr.

The narrator: And the angel departed from her.

Das Röslein, das ich meine, davon Jesaias sagt, Ist Maria die reine. die uns das Blümlein bracht. Aus Gottes ew'gem Rat Hat sie ein Kind geboren Und blieb ein reine Magd.

The little rose that I mean. of whom Isaiah told, Is Mary the pure, who brought us the little flower. Out of God's eternal word Hath bore she a child, And remained a pure maiden.

Der Erzähler: Maria aber stand auf in den Tagen und ging auf das Gebirge, und kam in das Haus des Zacharias, und grüßte Elisabeth. Und Elisabeth ward des heiligen Geistes voll, und rief laut und sprach:

The narrator: And Mary arose in those days, and went into the hill country, and came into the house of Zacharias, and greeted Elisabeth. Elisabeth became filled with the Holy Ghost, and cried aloud and spoke:

Weibern, und gebenedeiet ist die Frucht blessed is the fruit of thy womb. deines Leibes.

Elisabeth: Gebenedeiet bist du unter den Elisabeth: Blessed art thou among women, and

Der Erzähler: Und Maria sprach:

The narrator: And Mary spoke:

Maria: Meine Seele erhebt Gott den Herren, Mary: My soul doth magnify the Lord, and my Heilands, denn er hat die Niedrigkeit seiner Magd angesehen. er hat große Dinge an mir getan, der da mächtig ist, und des Name heilig ist. Seine forever unto them who fear him. Barmherzigkeit währet immer für und für, bei denen, die ihn fürchten.

und mein Geist freut sich Gottes meines spirit rejoices in God my saviour, for he hath regarded the low estate of his handmaiden. Behold, Siehe, von nun an from henceforth shall all generations praise me, for werden mich preisen alle Kindeskind, denn he has done great things unto me, he that is mighty and whose name is holy. His mercy continues (simultaneously, with Mary:)

Wir bitten dich von Herzen, du edle Königin, Durch deines Sohnes Schmerzen, wann wir fahren dahin. Aus diesem Jammertal Du wollest uns geleiten Bis in der Engel Saal.

We beg thee from our heart, thou noble queen, Through the suffering of thy child, when we travel thence. Out of this valley of sorrows Thou wouldst accompany us Into the hall of the angels.

IV Transformations of an Advent chorale 3:

Puer natus in Bethlehem

A boy was born in Bethlehem

Relatively speaking, the chorale *Puer natus in Bethlehem* is not as old as the two previous chorales. It first appeared in 1582 in the Baltic region, in a collection of sacred songs known as *Piae Cantiones*. The chorale will be introduced as it appeared in this collection — in a very, very simple two-part setting.

It is immediately followed by its six-part harmonization by Michael Praetorius, which suggests the ingenuity and flexibility with which North German composers exercised their craft of re-working chorale tunes: the six voices are introduced gradually — first two, then three, then four, then five, then all six.

Praetorius' next setting, much more elaborate, is in the *concertato* style, borrowed by German composers from Italy, in which three different musical elements appear, both by themselves and in combination with one another: a trio of solo voices, the choir, and the ensemble of viols. A bit of variety is added by the composer's repeated interpolation of a new set of words: *Singet, jubilieret...*



The original chant, from Piae Cantiones, 1582

Puer natus in Bethlehem; Unde gaudet Jerusalem.

Alleluia!

A boy was born in Bethlehem; Whence rejoice, Jerusalem.

Alleluia!

Reges de Saba veniunt;

Aurum, thus, myrrham offerunt.

Alleluia!

Kings came from Sheba;

they offered gold, frankincense, and myrrh.

Alleluia!

Hic jacet in praesepio, Qui regnet sine termino.

Alleluia!

He who lies in the cradle Will reign without end.

Alleluia!

In hoc natali gaudio; benedicamus Domino.

Alleluia!

In this newborn do I rejoice; let us bless the Lord.

Alleluia!

Michael Praetorius

from Musae Sioniae, 1609

sextet of voices

Elizabeth Huttner, Lauren Syer, Gary Gengo (12-09) Terri Sly (12-11), Irl Smith, Dennis O'Brien, David Carder (12-09), Nicholas Tuttle (12-11)

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Puer natus in Bethlehem; Unde gaudet Jerusalem. Alleluia!

Hic jacet in praesepio, Qui regnet sine termino. Alleluia!

Hic jacet in praesepio, Qui regnet sine termino. Alleluia!

Cognovit bos et asinus Quod puer erat Dominus. Alleluia!

Reges de Saba veniunt; Aurum, thus, myrrham offerunt. Alleluia!

De matre natus virgine, Sine virile semine. Alleluia!

A boy was born in Bethlehem; Whence rejoice, Jerusalem. Alleluia!

He who lies in the cradle Will reign without end. Alleluia!

He who lies in the cradle Will reign without end. Alleluia!

The ox and the ass knew That the boy was the Lord. Alleluia!

Kings came from Sheba; they offered gold, frankincense, and myrrh. Alleluia!

Born of a virgin mother, Without the seed of man. Alleluia!

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GLORIA- A Renaissance Christmas Pageant Sat. Dec. 17 @ 3pm - First Parish Church in Weston Sat. Dec. 17 @ 7pm - Parish of the Messiah in Newton Sun. Dec. 18 @ 5pm - First Unitarian Society in Newton Mon. Dec. 19 @ 8pm - University Lutheran in Harvard Square Tue. Dec. 20 @ 8pm - First Church Jamaica Plain



MISTRESS with harpsichord, violin, recorder. Music of Hilary Tann & Dorothy Crawford to celebrate the 400th anniversary of Mistress Anne Bradstreet's birth Sat. Mar. 17 @ 8pm - Pairsh of the Messiah in Newton Sat. Mar. 24 @ 8pm - University Lutheran in Harvard Square Sun. Mar. 25 @ 4pm - First Church in Jamaica Plain



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Nuns' motets as published for mixed voices:solo, duo, tre voci e coro Sat. May 12 @ 8pm - Parish of the Messiah in Newton Sat. May 19 @ 8pm - University Lutheran in Harvard Square Sun. May 20 @ 4pm - First Church in Jamaica Plain

soloists

Jennifer Webb, Kathryn Low, Patrick Nay

the quartet of viole da gamba, with Hendrik Broekman chamber organ

Puer natus in Bethlehem; Unde gaudet Jerusalem. Alleluia!

> Singet, jubilieret, triumphieret unserm Herren, dem König der Ehren.

Reges de Saba veniunt; Aurum, thus, myrrham offerunt. Alleluia!

> Singet, jubilieret, triumphieret unserm Herren, dem König der Ehren.

A boy was born in Bethlehem; Whence rejoice, Jerusalem. Alleluia!

> Sing, be joyful, and triumph in our Lord, in the king whom we should honor.

Kings came from Sheba; they offered gold, frankincense, and myrrh. Alleluia!

Sing, be joyful, and triumph in our Lord, in the king whom we should honor.



Hic jacet in praesepio, Qui regnet sine termino. Alleluia!

> Singet, jubilieret, triumphieret unserm Herren, dem König der Ehren,

Mein Herzens Kindlein, Mein liebstes Freundlein, O Jesu.

In hoc natali gaudio; benedicamus Domino. Alleluia!

> Singet, jubilieret, triumphieret unserm Herren, dem König der Ehren.

Laudetur sancta trinitas; Deo dicamus gratias. Alleluia!

> Singet, jubilieret, triumphieret unserm Herren, dem König der Ehren,

Mein Herzens Kindlein, Mein liebstes Freundlein, O Jesu. He who lies in the cradle Will reign without end. Alleluia!

> Sing, be joyful, and triumph in our Lord, in the king whom we should honor,

The little child of my heart, My most dear little friend, O Jesus.

In this newborn do I rejoice; let us bless the Lord. Alleluia!

> Sing, be joyful, and triumph in our Lord, in the king whom we should honor.

Let the holy trinity be praised; We say thanks to God. Alleluia!

> Sing, be joyful, and triumph in our Lord, in the king whom we should honor,

The little child of my heart, My most dear little friend, O Jesus.

Please enjoy a fifteen-minute intermission!





Frank Martin (1890-1974)

Mass for Double Chorus

1922

Frank Martin's prodigious output included symphonies, chamber music, operas, music for voices and various instrumental combinations, songs, and more. But his best-known and best-loved work has in recent decades become his *Mass for Double Chorus* — which was written in 1922, but curiously lay entirely unknown for forty-one years, after which it was given its first performance in 1963 in Hamburg by the Bugenhagen-Kantorei under the direction of Franz Brunnert. Publication soon followed, after which it quickly became one of the signature works of the entire choral repertory.

Martin's *Mass* was much more than simply a well-crafted and inspired setting of the age-old Mass text: it was a work which carries the meaning of the words far beyond their original liturgical significance, and allows the Mass to become a deeply-felt and *totally human* statement about human experience.

In the sixteenth century, the classical era of the polyphonic Mass, the music was deliberately meant to be otherworldly, as removed from everyday life as the



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interiors of the cathedrals in which they were sung. Not so with Martin's Mass. This is a Mass sung not about the other world, but about this world; it is a Mass for the street, not the sanctuary.

The *Kyrie* begins with but a single vocal line, eventually joined by second, then by a third — as though each line were a distinct human individual, crying to the Lord for *mercy!* Gradually other voices join, by ones, twos, and threes, until the entire musical body is present — as though a crowd were gathering, attracted by some common purpose. Then, after a momentary pause, all the voices, together now, again cry for *mercy!* As though that were not enough, the massed voices soon abandon their slow tempo and become totally energetic, repeating the cry to the Lord and to Christ for *mercy!*

The *Gloria* again builds up voice by voice, but this time by much smaller time intervals: in a moment the entire body is crying out *in excelsis Deo.* Once again comes the buildup, to repeat *in excelsis Deo.*— then the litany of the rest of the *Gloria* text is recited, sometimes by the full body, sometimes by subsections of it, concluding with a swiftly-moving yet quiet conclusion.

The Credo begins differently: not with one voice at a time, but with half of the musical body in opposition to the other half. They exchange phrases with one another, until they all utter, as one, the most solemn passage of the Credo, and indeed the focal point of the entire Mass: the words et incarnatus est de Spirito Sancto ex Maria virgine et homo factus est — crucifixus etiam pro nobis sub Pontio Pilato, passus, et sepultus est. At et resurrexit, the mood changes completely: each of the eight voices then breaks into its own joyful celebration of the miracle of resurrection. At the conclusion, the powerful et expecto resurrectionem mortuorum is one of the most gripping passages in all choral music!

The Sanctus starts with a mood of introspection and contemplation, like that of the Kyrie, with different elements of the musical body again entering one by one and moving inexorably toward a powerful massed ensemble sound. But at pleni sunt coeli et terra, the celebration becomes almost orginastic — as though sung by a street crowd (a musical flash mob, if you will). The benedictus qui venit continues with quiet but throbbing energy. The drive toward the final bosanna is so powerful as to be almost overwhelming.

With the Agnus Dei the mood returns once again to introspection, with one side of the musical body spinning an endless weighty melody against the other side's insistent and constantly-changing choral background — all to emphasize the words miserere nobis — have mercy upon us. After a climactic point, the music slowly reaches its conclusion, with the words that are so significant to this work of Martin's, and indeed to this musical program: Dona nobis pacem — give us peace.

Kyrie eleison. Kyrie eleison. Kyrie eleison. Lord, have mercy on us. Lord, have mercy on us. Lord, have mercy on us.

Christe eleison. Christe eleison. Christe eleison. Christ, have mercy on us. Christ, have mercy on us. Christ, have mercy on us.



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Kyrie eleison. Kyrie eleison. Kyrie eleison.

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

Laudamus te. Benedicamus te. Adoramus te. Glorificamus te.

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

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

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

Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe.

Cum Sancto Spiritu, in gloria Dei Patris. Amen.

Credo in unum Deum.
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.

Et in unum Dominum Jesum Christum, Filium Dei unigenitum, Lord, have mercy on us. Lord, have mercy on us. Lord, have mercy on us.

Glory to God on high, and on earth peace to people of good will.

We praise thee. We bless thee. We adore thee. We glorify thee.

We give thanks to thee for thy great glory, Lord God, heavenly king, God the Father almighty, of the Lord the only begotten Son, Jesus Christ.

Lord God, Lamb of God, Son of the Father, who bears the sins of the world, have mercy on us.

[You] who bears the sins of the world, receive our prayer.
[You] who sits at the right hand of the Father, have mercy on us.

For thou alone art holy, thou alone art the Lord, thou alone art most high, Jesus Christ.

With the Holy Spirit, in the glory of God the Father. Amen.

I believe in one God, the Father almighty, Maker of heaven and earth, of all things visible and invisible.

And [I believe in] in one Lord, Jesus Christ, the only begotten Son of God, et ex Patre natum ante omnia saecula.

Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri: per quem omnia facta sunt, qui propter nos homines et propter nostram salutem descendit de caelis,

et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est, crucifixus etiam pro nobis sub Pontio Pilato, passus, et sepultus est.

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

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

Et unam sanctam catholicam et apostolicam Ecclesiam.

Confiteor unum baptisma in remissionem peccatorum.

Et expecto resurrectionem mortuorum et vitam venturi saeculi. Amen. and begotten of his Father before all worlds.

God of God, light of light, very God of very God, begotten, not made, being of one substance with the Father: by whom all things were made, who for us people and for our salvation ame down from heaven,

and was made incarnate by the Holy Ghost of the Virgin Mary:
and was made man,
was crucified also for us
under Pontius Pilate,
died, and was buried.

And on the third day He rose again, according to the scriptures, and ascended into heaven, and sits at the right hand of the Father. And He shall come again with glory to judge the living and the dead:

Of his kingdom there shall be no end.

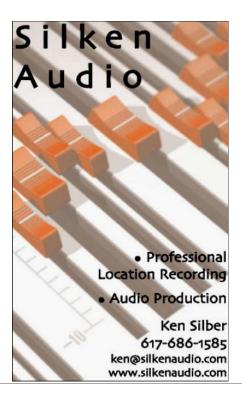
And [I believe in] the Holy Ghost, Lord and giver of life: who proceeds from the Father and Son, who with the Father and Son together is worshipped and glorified, who spake by the Prophets.

And [I believe in] in one holy catholic and apostolic church.

I acknowledge one baptism for the remission of sins.

And I look for the resurrection of the dead and the life of the world to come.

Amen.





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Paul DeRuzzo Proprietor Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Agnus Dei,

qui tollis peccata mundi: miserere nobis.

Agnus Dei, qui tollis peccata mundi: miserere nobis.

Agnus Dei, qui tollis peccata mundi: dona nobis pacem. Holy, Holy, Holy
Lord God of hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

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

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

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







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

(See the four pages of GBCC listings at the end of this booklet.)

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For assistance in the production of these concerts we especially thank: Jayms Battaglia, Elaine Laaser, and our *Door Crews*

Oriana's Notable Friends

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

As with any performing group in the arts, Oriana's revenue from concert tickets, program booklet advertising, and occasional fees for doing concerts falls far short of expenses In our 2010-2011 season, for example, the above three sources provided only 40% of Oriana's revenue. It was gifts made to Oriana by our supporters that provided the remaining 60%.

These people have kindly and generously presented the Consort with tax-deductible gifts within the past twelve months or so. *They have our heartfelt thanks for their support.* In acknowledgement, we are listing their names in all of the 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 subsequently.

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 given in the names of particular individuals are acknowledged in a Special Gift section, just below.

Has Oriana's music brought you a bit of joy now and then? If so, and if you have never been an Oriana supporter, we hope you will consider joining the community of those whose names appear here. Or if you have supported Oriana in the past but not within a year or so, we hope you will renew your gift!

To make a gift, please see the information three pages further on.

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In honor of my friend Beth Chapin In memory of Mimi Garry For my friend Kaate

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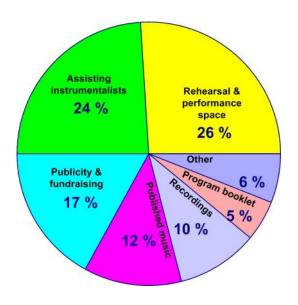
An appeal

If your name does not appear on the three preceding pages — and if Oriana's music has brought you a bit of joy from time to time — would you, in return, help support us, and thereby become one of Oriana's Notable Friends?

We will be grateful for your tax-deductible gift, in whatever amount, which we will acknowledge for one year in all the program booklets of the concerts we produce. You'll have our heartfelt thanks, and we won't approach you again until that year has passed.

Your gift will be applied toward our expenses approximately as shown on the chart below, which gives the proportions of our expenses in our 2010-2011 season. (Our singers, Board members, and Director contribute their expertise and their time without compensation.)

Please inquire at 617-547-1798 or email info@theorianaconsort.org.



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Andover Choral Society, Allen Combs, Mus. Dir., (978) 475-6082 Sunday, January 29 at 4 PM. Brahms *Ein Deutches Requiem* with full orchestra. Sunday April 29, 3PM. A Mozart Gala with orchestra. All tickets, \$20, all concerts at Rogers Center, Merrimack College, North Andover, MA. www.andoverchoral.org.

The Apollo Club Of Boston, Florence Dunn, Director 978-764-4903 The Apollo Club all men's chorus is especially suitable for busy men with a passion for music, singing and performing, but whose schedules may prevent them from joining other choruses. Visit our website www.apolloclub.org

Braintree Choral Society, Dir. Charles A Dillingham, 781-848-5675 (eves), Dec. 11, 2PM. Ottorino Respighi Laud to the Nativity. Old South Union Church 25 Columbian St. South Weymouth, MA. May 12, 7PM. Thayer Academy Center For Performing Arts 45 Washington St. Braintree, MA 02184. www.braintreesings.org

Brookline Chorus, www.brooklinechorus.org - see Metropolitan Chorus

Cambridge Chamber Singers, Ray Fahrner, Director, 617-521-2075. Dec. 17, 8PM, Emmanuel Church, Boston: Christmas in a New Light: Brahms, Mouton, and Carols. May 5-6: An American Sampler: National Treasures, Barber, Chadwick, and the winner of our 15th annual composition competition. www.cambridgechambersingers.org

Cambridge Community Chorus, Jamie Andrew Kirsch, Music Director, 617-517-3169.

December 18, 3PM, Kresge Auditorium, MIT. Handel: Coronation Anthem #3, Rihards

Dubra: Our Lord's Nativity (2000) Mozart: Vesperae solennes de Dominica, carols. May 12,

8PM., Sanders Theater, John Corigliano: Fern Hill, Schubert: Mass in E-flat, Professional soloists and orchestra for both concerts. www.cambridgechorus.org

Cantemus, Jane Ring Frank, Dir., 978-246-7871. Dec. 3, 7:30PM, Dec. 4, 4PM: Shining Night. Charpentier *Messe de Minuit de Noel*, Clausen, Barber, Byron Adams. Apr. 28, 7:30PM, Apr. 29, 4PM: Unseen Worlds:Voices of Mystics. Britten, Holst, di Lasso. 12/3 St Johns, Beverly Farms.12/4, 4/29: St. Paul's, Newburyport. 4/29 TBD. www.cantemus.org.

Cantilena, Allegra Martin, Dir., 781-938-5825. "An American Christmas" Dec. 4, 3 PM: works by Seitz (including a commission), Pinkham, Thompson, Daley, and PDQ Bach. "Making a Mess!" May 6, 7 PM: works by Bartok, Hatfield, Munn, Alexander and Parker. Concerts at First Parish UU, 630 Mass Ave, Arlington Center. www.cantilena.org

Chorus pro Musica, Betsy Burleigh, Dir., 617-267-7442. Nov. 6, 3PM, Old South Church: Kodály, Missa Brevis; Dec. 16, 8PM, Old South Church: Respighi, Laud to the Nativity; Mar. 4, 8PM, Cathedral of the Holy Cross, Boston: Britten, War Requiem, w. New Engl. Philharmonic; June 2, 8PM: Haydn, The Creation, Jordan Hall. www.choruspromusica.org

Concord Chorus, Michael McGaghie, Dir. 781-862-2168. Dec. 10, 4PM and 7PM: English Carols & Romantic Favorites, Middlesex School Chapel, Concord. Jan. 21, 8PM: Cabaret & Silent Auction, 51 Walden, Concord. May 12, 8PM: Brahms Requiem, venue TBA. www.concordchorus.org

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Dedham Choral Society: Jonathan Barnhart, Music Dir., 781 326 1520. Spanish Christmas Music from 3 Continents & 3 Centuries, Villa -Lobos, Rodrigo, Zipoli. Sun., Dec. 9, 7:30PM, Holy Name Church, W. Roxbury; Spring Concert. Beethoven: *Hallelujah Chorus, Elegischer Gesang*, and *Choral Fantasy*; and von Weber *Freischutz Mass*, Fri. April 20/12, 8PM, Jordan Hall. www.dedhamchoral.org

Halalisa Singers, Mary Neumann, Artistic Director, 781-862-6353. Dec 3, 8PM: Songs of Light, First Parish in Lexington & Dec.4 3PM First Parish in Sudbury. May 5, 8PM Lift Up Your Voice, First Parish in Lexington & May 6 3pm TBA. www.halalisa.org.

Harvard Pro Musica, Dr. Mark S. Bennett, Dir., 978-456-5039. Dec. 3, 7:30PM: Christmas portions of Handel's *Messiah*, Harvard, MA. Feb 26, 3 PM: Stravinsky *Symphony of Psalms* and Haydn '*Harmonie' Mass* with Nashoba Valley Chorale and Orchestra of Indian Hill, Littleton. May 5, 7:30 PM: Brahms *Liebeslieder Waltzes* and world folk music. www.harvardpromusica.org

The Master Singers of Lexington, Adam Grossman, Dir., 781-862-6459. Oct. 29, 8 PM: Richard Watson, Trumpet, Telemann, Cohen (1st perf.), Stevens. Dec. 11, 4 PM: Christmas. Susa, Marshal (1st perf.). Mar. 3, 8 PM: Pops! Art of the States. May 19, 8PM: The Natural World. Dvorak, Hindemith, Janequin, Vautor, Gibbons, Schubert, Van Ness (first perf.). 1st Parish Ch., 7 Harrington Rd., Lexington. www.themastersingers.org

Metropolitan Chorale of Brookline, Lisa Graham, Music Director. Nov. 19 8PM: Metamorphosis: Everything Old is New Again, First Church, Cambridge. Mar. 9, 8 PM: Vaughn Williams A Sea Symphony, Sanders Theater, Cambridge. May 19, 8PM: Latin American Journey, Church of the Holy Name, West Roxbury. www.metropolitanchorale.org

Nashoba Valley Chorale, Anne Watson Born, Dir., Dec. 4, 3 PM: Christmas Joy!, Acton Cong. Church; Dec. 18, 3 PM: Messiah Sing, Littleton Cong. Church; Feb. 26, 3 PM: Symphony of Psalms - Stravinsky & Haydn w/ Indian Hill Orch. & Harvard Pro Musica, Littleton HS; May 6, 3 PM: Bach Cantata 21, Indian Hill Music, Littleton. www.nashobachorale.org

Neponset Choral Society, Inc., Michael V. Turner, Artistic Dir. 781-320-8166. Winter Concerts Dec. 10, 8PM; Dec. 11 2:30PM St. Mark's, Foxboro MA Vivaldi *Gloria*. Spring Concerts Apr 28, 29 location TBA; interim conductor Christopher Martin, Rutter *Mass of the Children;* open rehearsals Jan 9, 16;. www.ncschorus.org

New England Classical Singers, David Hodgkins, Artistic Dir, 978-474-6090. Dec. 3, 7:30 PM, Handel *Messiah, Pt. 1*, Rogers Center, Merrimack College, N. Andover, MA. Mar 4, 3:00PM, Lauridsen *Lux Aeterna*, location TBD. Apr 29, 4PM, Schubert *Mass in G, Corpus Christi Parish*, Lawrence, MA, free concert sponsored by Catherine McCarthy Memorial Trust Fund. www.newenglandclassical.org

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Newton Choral Society, David Carrier, Director. 617-527-SING. Nov. 19, 8:00PM: Beethoven *Mass in C*, Haydn *Te Deum*. Mar. 11, 2012 3:00PM, Frank Martin, *Mass for Double Chorus*, Pinkham *Wedding Cantata*. May 12, 2012 8:00PM, Bach: *Singet dem Herrn, Cantatas 182 and 51, Lobet dem Herrn alle Heiden*. Holy Name Parish, West Roxbury. www.newtonchoral.org

The Oriana Consort, Walter Chapin, Dir., 617-547-1798. Dec. 4, 4PM, Old Ship Hingham; Dec. 9, 8PM, UniLu Cambridge; Dec. 11, 5PM, 1st Luth. Boston: Betinis, Distler, Pearsall, Praetorius, Sweelinck, Martin Mass for Double Chorus. Mar. 25, 5PM, UniLu; Mar. 31, 8PM, 1st Luth; west suburb TBA: Tallis, Mendelssohn, Braun, Rachmaninoff All-Night Vigil (selections). www.theorianaconsort.org

Polymnia Choral Society, Murray Kidd, Dir., 781-324-6242. Dec. 3, 7:30PM: Vaughan Williams, *Fantasia on Christmas Carols*, Jason Brown, *Chanukah Suite*, Dana Whiteside, Bar., First Cong. Church, Melrose. Mar. 24,7:30PM: Faure *Requiem*, E. Leontis, Sop.. June 9, 7:30PM: Pops Concert, Salute to Bwy. Memorial Hall, Melrose. www.polymnia.org

Schola Amicorum, John W Salisbury, Music Director, jwsrjwsr@yahoo.com. Boston's Oldest Men's Chant Choir, Gregorian, Ambrosian, Carmelite and Dominican chant and Polyphony. In residence, Cathedral of the Holy Cross, 1400 Washington St., corner Union Park, S. End, Boston. Sundays, 11AM, Cathedral, www.uvboston.org/Schola Amicorum

Seraphim Singers, Jennifer Lester, Mus. Dir., 617-926-0126. Nov. 5, 8 PM, An American Sampler, With new work by Carson Cooman. St. Peter's Church, Central Square. Feb. 19, 3 PM: La Variété Française, Mission Church, Boston. April 27, 8PM: Contemporary Selections, St. Peter's Church, Central Square. \$20/10 sugg. www.seraphimsingers.org

Somerville Community Chorus, David Giessow, Dir. Info at www.somervillechorus.com. Tuesday rehearsals in Davis Square . Christmas concert December 11, 2010; Spring Concert May 14, 2011.

The Spectrum Singers, John W. Ehrlich, Dir., 617-492-8902. Nov. 12, 8PM Veterans Day concert: Honoring Service, Pursuing Peace. Mar 17, 8PM 20th Century Choral Kaleidoscope. May 5, 8PM Richness of Brahms. All concerts at 1st Ch Cong Camb. www.spectrumsingers.org

Stow Festival Chorus & Orchestra, Barbara H. Jones, Artistic Dir. 978-562-2620. Hale School, 55 Hartley Rd + Rt.117, Stow Ctr. Music of Majesty and Meditation. Nov.20, 3PM: Haydn *Theresa Mass;* Handel *The King Shall Rejoice;* Beethoven *Triple Concerto.* Mar.18, 3PM: Mendelssohn *Anthems;* Chilcott *2010 Requiem;* Shostakovich. *Piano Concerto No.2,* www.soundsofstow.com

Wellesley Choral Society, Edward Whalen, Dir. November 13, 2 PM: A Celebration of Musical Anniversaries, St. Andrews Church, Wellesley. January 28, 7 PM: Cabaret-A Folk Song Feast, Wellesley Hills Cong. Church. May 6, 2 PM: The Bach Family Tree, music by members of music's famous family, St. Andrews Church. www.wellesleychoralsociety.org

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Boston Saengerfest Men's Chorus: www.saengerfest.org Broadmoor Chamber Singers: www.broadmoorsingers.org

Calliope: www.calliopemusic.org

Cantata Singers: www.cantatasingers.org Cappella Clausura: www.clausura.org

Cappriccio Chorus at Rivers School: www.riversschoolconservatory.org

Choral Art Society www.choralartsociety.org

Concord Women's Chorus: www.concordwomenschorus.org

Convivium Musicum: www.convivium.org Coro Allegro: www.coroallegro.org

Coolidge Corner Community Chorus: cccchorus.org

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Golden Tones: www.goldentones.org

Greater Boston Intergenerational Chorus: www.bostonchorus.net

Handel & Haydn Society: www.handelandhaydn.org Harvard Glee Club: www.harvardgleeclub.org Harvard-Radcliffe Chorus: www.hcs.harvard.edu/~hrc/ Harvard-Radcliffe Collegium Musicum: www.hrcm.net

Heritage Chorale: www.heritagechorale.org Highland Glee Club: www.highlandgleeclub.com

In Choro Novo: www.inchoronovo.com

King's Chapel Concert Series: www.kings-chapel.org

Koleinu, Boston's Jewish Community Chorus: www.koleinu.org Lexington Pops Chorus: www.LexingtonPopsChorus.org

Masterworks Chorale: www.masterworkschorale.org Musica Sacra: www.musicasacra.org

Newton Community Chorus: www.NewtonCommunityChorus.org

The Newton Singers: www.newtonsingers.org The Orpheus Singers: www.orpheussingers.org. PALS Children's Chorus: www.palschildrenschorus.org The Paul Madore Chorale: www.paulmadorechorale.org

Quincy Choral Society: www.quincychoral.org

Radcliffe Choral Society: www.radcliffechoralsociety.org

Reading Community Singers: www.readingcommunitysingers.org

Revels: www.revels.org

Sharing A New Song: www.sharinganewsong.org Somerville Community Chorus: www.somervillechorus.com

Stämbandet - The Scandinavian Vocal Ensemble: www.stämbandet.org

Treble Chorus of New England: www.treblechorus.com

Voices Rising: www.voicesrising.org

Wakefield Choral Society: www.wakefieldchoralsociety.org

WomenSong: www.WomenSong.org Youth Pro Musica: www.youthpromusica.org Zamir Chorale of Boston: www.zamir.org

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