



ORIANA CONSORT

— Choral music from seven centuries —

## **Choral Reflections**

***Human experience, as revealed in  
polyphonic vocal music from six centuries***

**8 pm Friday, April 4, 2014**

**First Parish in Concord**

20 Lexington Road

Concord, MA

**6 pm Sunday, April 6, 2014**

**University Lutheran Church**

66 Winthrop Street

Cambridge, MA

**8 pm Friday, April 11, 2014**

**First Lutheran Church of Boston**

299 Berkeley Street

Boston, MA

Madrigals of Monteverdi, Gesualdo,  
Weelkes, Morley, and Bennet; part  
songs of Elgar and Pearsall

Abbie Betinis' *The Waking* (East Coast  
première)

*The Unicorn, the Gorgon, and the  
Manticore*: Gian-Carlo Menotti's 1956  
sendup of hypocrisy, sham, and social  
conformity

Admission \$20

Students & Seniors, \$15

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

Walter Chapin, Director

Caroline Harvey, Assistant Director

## *Choral Reflections*

From ancient times to the present, the use of song to reflect human experience has never ceased, and probably never will. Perhaps this is because we human beings are born with music as an innate part of us.

In these concerts we present sung music that reflects all sorts of human experience: frivolous yet delightful madrigals that reflect the sensibilities of Elizabethan England; anxiety-wrought madrigals from Italy that reflect the simultaneous exultation and agony of human love; part songs whose sung music resonates with the spoken music that is already present in immortal poetry and sacred ritual; the East Coast premiere of a most artistically crafted work whose music and poetry plumbs the human soul; and a Madrigal Fable that reflects irreconcilable sides of human nature.

We hope you enjoy!

—WC

Please ensure that any device you may have that can emit sound  
is turned completely off —  
so that there is absolutely no possibility  
that it will cause a sound during the performance.

Please take no photographs during the performance.

# I Madrigals from *The Triumphes of Oriana*, 1601

John Bennet (c. 1575 - after 1614)

All creatures now are merry-minded \*\*

Thomas Weelkes (1576 - 1623)

As Vesta was from Latmos Hill descending

# II Madrigals as Renaissance evolved to Baroque

Claudio Monteverdi (1567 - 1643)

Luci serene e chiare \*\* *Eyes serene and clear*

Ah, dolente partita *Ah, sorrowful parting*

Carlo Gesualdo (1560 - 1613)

Asciugate I begli occhi \*\* *Dry those beautiful eyes*

# III Madrigals and a part song, sung as their composers intended: one voice on a part

Claudio Monteverdi

Io mi son giovinetta *I am a young girl*

Carlo Gesualdo

Moro, lasso *I die, alas*

Thomas Morley (c. 1557 - 1602)

Arise, awake

Robert Pearsall (1795 - 1856)

Great god of love

# IV Part songs of Edward Elgar (1857 - 1934)

There is sweet music

Lux aeterna \*\* *Eternal light*

# V An East Coast premiere

Abbie Betinis (\*1980)

The Waking

*INTERMISSION*

# VI A Madrigal Fable

Gian Carlo Menotti (1911 - 2007)

The Unicorn, the Gorgon, and the Manticore

\*\* directed by Caroline Harvey.



# ORIANA CONSORT

— Choral music from seven centuries —

Katie Aburizik • Melanie Armstrong • Michael Bennett

Laura Betinis • Thomas Carroll • John T. Crawford

Kit Currie • Laura Frye • Hailey Fuqua

Gary Gengo • Caroline Harvey • Elizabeth Huttner-Loan

Elise Krob • Kathryn Low • Sarah Mitchell • Dennis O'Brien

Christopher Pitt • Nick Procopi • Joseph Rondeau\*

Margaret Ronna • Seth Rosenberger • Felicity Salmon

Irl Smith • Vale Southard • Lauren Syer

Tyler Turner • Nic Tuttle • Matthew Wall

Walter Chapin, *Director*

Caroline Harvey, *Assistant Director*

*\*returning in September 2014*

The Oriana Consort evolved, very gradually, from several suburban amateur choral groups that Walter Chapin had directed in the 1970s and 1980s. 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 year of the group's founding. An audition policy was adopted in 1997, and from about 2002 to 2006 the group further evolved toward its present form: an *a cappella* chorale of about thirty singers — auditioned to high standards — who rehearse and perform (usually) without accompaniment, tuning only to their own voices. The group's size is intimate enough for madrigals and motets, yet large enough for demanding choral works such as Samuel Barber's *Agnus Dei*, J. S. Bach's *Magnificat* and double-chorus motets, and Bob Chilcott's double-chorus *Advent Antiphons* (all of which the Consort has performed recently), Abbie Betinis' *The Waking*, and Edward Elgar's eight-part *There is Sweet Music* and *Lux Aeterna* (which you will hear in this performance).

The name "Oriana Consort" is curious: the group is not really a *consort*, but a *chorale*. In its founding year of 1994 it was but an eight-voice ensemble that actually *was* a consort of voices and Renaissance-era instruments, and the name stuck.

Oriana prepares two programs each year and presents them in Cambridge, Boston, and a suburb. The group's eclectic repertory is drawn from the 15th through the 21st centuries — the seven centuries that stretch

from the early Renaissance to the present. Music of the Baroque or the early Classical era, accompanied by instrumentalists from greater Boston's early music community, often forms a significant part of each program.

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

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

Oriana has twice participated in the Fringe Concert Series of the Boston Early Music Festival, and was the opera chorus for "Italian Night at the Opera", the gala concert presented in May of 2011 by the Waltham Philharmonic.

In late July and early August of last summer the Oriana Consort did a four-concert tour to Germany, presenting concerts 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 two of his motets, and was the choir for a Sunday service there, singing choral music of Bach, Mendelssohn, Barber, and Bernstein..

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 dancers at the José Mateo Ballet Theatre in Cambridge. In his other-than-musical life he is a computer information systems designer and programmer, husband, father, grandfather, and carpenter.

Caroline Harvey is a native of Iowa. She 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, and pursued graduate studies at Florida State University, where she worked with the Florida State Opera. She is an active pianist and vocal coach; she is a staff accompanist for the Boston Children's Chorus; and she regularly accompanies voice lessons in the Cambridge studio of Emily Romney. She joined the Oriana Consort as an alto in the spring of 2009, and was named Assistant Director in the fall of 2010.

# I Madrigals from *The Triumphes of Oriana*, 1601

John Bennet (c. 1575 - after 1614)

All creatures now are merry-minded

Thomas Weelkes (1576 - 1623)

As Vesta was from Latmos Hill descending

Late in the reign of Queen Elizabeth I, the English madrigalist Thomas Morley asked twenty-two of his fellow composers each to contribute a madrigal or two to a collection which was to be published under the title *The Triumphes of Oriana*. He left the choice of lyrics up to them, save for the stipulation that each text end with this couplet:

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

These twenty-three composers wrote twenty-five madrigals for the collection (Morley and one other composer each contributed two), which Morley published in 1601. *All creatures now are merry-minded* and *As Vesta was from Latmos Hill descending* are two madrigals from that collection.

It has long been thought that the "Oriana" of the concluding couplets was a thinly-veiled reference to the English queen, and that the collection was intended as a tribute to her. While this theory has been debated, it is certain that Morley based his collection on an Italian model: *Ove tra l'herb' e i fiori*, a madrigal by Giovanni Croce found in the anthology *Il trionfo di Dori*, published in Venice in 1592. For Croce's piece concludes with these words:

Poi concordi seguir ninfe e pastori,  
Viva la bella Dori.

If "Dori" is replaced by "Oriana", then Morley's English couplet is an almost exact translation of Croce's; and *Trionfo* in the Italian title becomes *Triumphes* in Morley's title.

Morley's use of an Italian model for his English madrigals extended a tradition already decades old. Beginning in 1560, the Italian composer Alfonso Ferrabosco (1543-1588) had lived and worked in England, where his madrigal style had been admired and imitated. In 1588 the English publisher Nicholas Yonge (1569-1619) brought out a collection of Italian madrigals entitled *Musica Transalpina*, and it was that event that brought the English craze for the Italian madrigal style to its height.

An essential element of that style was that the music of the madrigal should reflect, at every turn of phrase, the sense of the poem. Some examples: in Bennet's *All creatures now* one can almost hear the fluttering of

wings at over her do hover"; and the sudden appearance of long-drawn-out notes at "Long live fair Oriana" reinforces the wish for her long life. In Weelkes' *Vesta*, the words "descending" and "ascending" are sung on descending and ascending scales respectively; "came running down a-main" is sung to a rapidly descending figure; "first two by two" is sung by two voice parts, while "three by three" is sung by three; "all alone" is sung by just one. Finally, the seven-note motive to which all the voice parts sing "Long live fair Oriana" is echoed by the basses in — what else? — very long notes.

These two madrigals, and all the madrigals in *Triumphes*, are populated by characters from Greek mythology who live their lives in carefree frivolity, quite in line with Elizabethan concepts of what life should be like (for the well-to-do, at least). And the Oriana character does get quite a bit of praise in every madrigal, which tends to support the Oriana-was-Elizabeth theory.

And yes, the Oriana Consort takes its name from Morley's collection of 1601.

All creatures now are merry-minded.  
The shepherds' daughter's playing;  
the nymphs are fa-la-la-ing.  
Yond 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.  
She 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.

As Vesta was from Latmos Hill descending,  
she spied a maiden Queen the same ascending,  
attended on by all her shepherds swain;  
to whom Diana's darlings came running down a-main,  
first two by two, then three by three together;  
leaving their goddess all alone, hasted thither,  
and mingling with the shepherds of her train,  
with mirthful tunes her presence entertain.

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

## II Madrigals as Renaissance evolved to Baroque

Claudio Monteverdi (1567 - 1643)

Luci serene e chiare \*\*                      *Eyes serene and clear*

Ah, dolente partita                              *Ah, sorrowful parting*

Carlo Gesualdo (1560 - 1613)

Asciugate i begli occhi \*\*                      *Dry those beautiful eyes*

Music of the Baroque era (c. 1600 – c. 1750) — which reached its culmination with the music of J. S. Bach — began with the music of Claudio Monteverdi. While his best-known works are his operas and his sacred music, it is the eight books of madrigals that Monteverdi wrote between the ages of 20 and 71 that most clearly demonstrate the transition from the Renaissance style of musical composition to that of the Baroque.

Renaissance style was characterized by: counterpoint, i.e. the interweaving of equally important voices; by gentle harmonies that follow each other gracefully; by the careful treatment of dissonance, which was allowed only if preceded and followed by consonance; and a uniform musical texture. (The English madrigals that opened this program are excellent examples of the Italian Renaissance style, which was enthusiastically adopted in England.)

In the Baroque style, on the other hand, the upper melody predominated; harmonies could be unusual and unexpected; dissonance was used freely, without first having to be prepared by consonance; and contrasts of musical texture were frequent.

These features of Baroque composition appear ever increasingly from Monteverdi's Fourth Book of Madrigals, published in 1603 when he was 36, to his Seventh Book, 1619, when he was 52. *Luci serene e chiare* and *Ah, dolente partita* are both from the Fourth Book.

In *Luci*, listen for the beautiful unexpected dissonance in the second word, *serene*. Listen for the contrast in texture at "*Alma che è tutta foco e tutta sangue*" ("Soul that is all fire and all blood"). In *Ah, dolente*, listen for the altos' *unprepared* dissonance when they enter on "*ah, fin de la mia vita*". And, near the end, hear the agitated dissonant harmonies on the words "*per far che moia immortalmamente il core*" ("by letting my heart immortally die").

Given that musical dissonance and contrast are present in Monteverdi's music, one ought then to ask: *why* are they present? What is their purpose? *They are there order to emphasize and reflect the human pathos that is ever present in the poetry.*

Carlo Gesualdo, though his musical output was much less than Monteverdi's, was even bolder in his use of unexpected and dissonant harmony.

Listen for this, in *Asciugate*, at “*deh, cor mio, non piangete*” (“alas, my beloved, do not weep”), and, at the end, at “*m’uccide il duolo*” (“grief slays me”). Listen for contrast of texture at “*se lontano da voi gir mi vedete*” (“if you see me turn away from you”).

With Monteverdi and Gesualdo, the Baroque era begins! And not until the music of Richard Wagner two and a half centuries later was there a composer who made such bold use of harmony as did Gesualdo.

Luci serene e chiare,  
voi m'incendete, voi,  
ma prova il core  
nell'incendio diletto, non dolore.

*Lights [=eyes] serene and clear,  
you inflame me, you do,  
but my heart experiences  
delight in the fire, not sorrow.*

Dolci parole e care,  
voi mi ferite, voi,  
ma prova il petto  
non dolor nella piaga,  
ma diletto.

*Sweet and dear words,  
you wound me, you do,  
but my breast experiences  
not sorrow in the wound,  
but delight.*

O miracol d'Amore!  
Alma che è tutta foco  
e tutta sangue  
si strugge e non si duol;  
more e non langue.

*O miracle of love!  
The soul that is all fire  
and all blood  
destroys itself and grieves not;  
dies and does not languish.*

Ah, dolente partita!  
Ah, fin de la mia vita!  
Da te parto e non moro?  
E pur i provo  
la pena de la morte,  
e sento nel partire  
un vivace morire  
che da vita al dolore  
per far che moia  
immortalmente il core.

*Ah, sorrowful parting!  
Ah, end of my life!  
I part from thee and do not die?  
And clearly I experience  
the pain of death,  
and I feel, in leaving,  
a lively dying,  
which gives life to sorrow  
by letting my heart  
immortally die.*

Asciugate i begli occhi;  
deh, cor mio, non piangete;  
se lontano da voi gir mi vedete!  
Ahi, che pianger debb'io  
misero e solo,  
chè partendo da voi  
m'uccide il duolo.

Dry those lovely eyes;  
alas, my beloved, do not weep  
if you see me turn away from you!  
Alas, how I must weep  
in misery and alone,  
because, in parting from you,  
sorrow slays me.

### III Madrigals and a part song, sung as their composers intended: one voice on a part

Claudio Monteverdi

Io mi son giovinetta *I am a young girl*

Carlo Gesualdo

Moro, lasso *I die, alas*

Thomas Morley (c. 1557 - 1602)

Arise, awake

Robert Pearsall (1795 - 1856)

Great god of love

Madrigals are wonderful music for choral groups to sing. Yet their composers didn't write them with choral voices in mind! Unlike sacred motets, which were generally written for choirs with multiple voices on a part, madrigals were intended by their composers to be sung with one voice on a part. Listen, then, to four madrigals sung in this manner:

In *Io mi son giovinetta*, another of Monteverdi's Book Four madrigals, the agitation in the vocal lines reflects the excitement in the young girl's heart, and her treble voice is suggested by the use of only the three highest voices of the quintet. When the young man enters ("*Son giovinetto anch'io*"), his voice is suggested by the three lowest voices. Listen for the rapid motive on "*fuggi*", representing the "fleeing from ardour" that the young girl advises.

*Moro, lasso* contains perhaps Gesualdo's most extreme use of unusual and unexpected harmony. Listen for it in the dolorous opening four chords, and at the words "*O dolorosa sorte*" ("O sorrowful fate") and "*ahi, mi dà morte*" ("alas, gives me death").

With Thomas Morley's *Arise, awake* we return to the *Triumphes of Oriana* collection and poetry in praise of her. (Was "a prince of beauty rich and rare" perhaps a veiled reference to one of the several royal gentlemen who courted Queen Elizabeth?) We hear swiftly moving and delightful counterpoint, without a trace of Monteverdian or Gesualdian dissonance.

With Robert Pearsall's eight-part *Great god of love* we leave the madrigal and move to the *part song*, a feature of English music that started in the Baroque era (with Henry Purcell), continued into the Classical period (Pearsall and others), into the Romantic era (Edward Elgar and others), and finally into the modern era (Benjamin Britten and others). Nowhere present in the part song are Baroque dissonances and surprises. We hear a return to a Renaissance-like smoothness of texture, with thick layers of vocal lines that are reminiscent of William Byrd's music for viol consort.

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"Io mi son giovinetta  
e rido e canto  
alla stagion novella,"  
cantava la mia dolce pastorella,  
quando subitamente a quel canto  
il cor mio cantò quasi augellin  
vago e ridente:

"Son giovinetto anch'io,  
e rido e canto  
alla gentil e bella  
primavera d'amore  
che ne' begl'occhi tuoi fiorisce."

Ed ella:

"Fuggi, se saggio sei,"  
disse, "l'ardore;  
fuggi, ch'in questi rai  
primavera per te non sarà mai."

*"I am a young girl,  
and I laugh and sing  
in the season of spring,"  
sang my sweet shepherdess,  
when suddenly, at that song,  
my heart sang like a little bird  
[who was] charming and laughing:*

*"I too am young,  
and I laugh and sing  
in the gentle and beautiful  
springtime of love  
that flowers in your beautiful eyes."*

*And she:*

*"Flee, if you are wise,"  
she said, "from ardour;  
flee, for in these beams [=eyes]  
springtime for you will never be."*

Moro, lasso, al mio duolo,  
e chi può darmi vita,  
ahi, che m'ancide  
e non vuol darmi aita!

O dolorosa sorte!

Chi dar vita mi può,  
ahi, mi dà morte!

I die, alas, in my grief,  
and she who could give me life,  
alas, kills me  
and does not wish to give me aid!

O sorrowful fate!

She who could give me life,  
alas, gives me death!

Arise, awake, you silly shepherds sleeping;  
devise some honour, for her sake, to banish weeping.

Lo, where she comes in gaudy green arraying,  
a prince of beauty rich and rare, for her delighting,  
pretends to go a-maying.

You stately nymphs, draw near,  
and strew your paths with roses:  
in you her trust reposes.

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

Great god of love, some pity show;  
On Amaryllis bend thy bow.  
Do thou, we pray, her soul inspire,  
And make her feel the selfsame fire  
That wastes her lover's heart away.

*Io mi son giovinetta*

Felicity Salmon, Lauren Syer, Kit Currie, Gary Gengo (4-4),  
Tyler Turner (4-6, 4-11), Thomas Carroll

*Moro, lasso*

Hailey Fuqua, Kathryn Low, Elise Krob, Michael Bennett, Matthew Wall

*Arose, awake*

Vale Southard, Gary Gengo, Nick Procopi, Seth Rosenberg,  
Matthew Wall

*Great god of love*

Elizabeth Huttner-Loan, Laura Frye, Kate Aburizik, Margaret Ronna,  
John T. Crawford, Irl Smith, Dennis O'Brien, Christopher Pitt



**ORIANA CONSORT**  
— *Choral music from seven centuries* —

Our 2014-2015 season  
will mark the Oriana Consort's  
Twentieth Anniversary!

We will celebrate it in song!

*Join us!*

## IV Part songs of Edward Elgar (1857 - 1934)

There is sweet music

Lux aeterna \*\*

*Eternal light*

Before the revival of interest in Edward Elgar's music during the 1960's, this composer was probably best known for a single tune, *Pomp and Circumstance*, which has accompanied heaven knows how many high school graduation processions. As a result of his 1960's revival, the world discovered that he had written much more: orchestral music, including the *Enigma Variations* and two symphonies; chamber music, one opera, sacred music for choir, many songs — and many choral part songs, which he wrote from the 1890's through the 1920's (his mid-thirties to his late sixties).

By the late Romantic era, the part song was generally intended to be sung by a fairly large choir. Elgar's lifetime coincided with the rise in popularity of the choral society in England, and this spurred his interest in the part song genre. *There is sweet music*, whose poem is the first stanza of Tennyson's *Song of the Lotus-Eaters*, was one of a group of four pieces which he composed in 1907, called simply *Four Part Songs*.

Elgar, of humble though genteel background, taught himself to compose and to play the organ, violin, and bassoon. As he was ever the experimenter, *There is sweet music* is written for eight voice parts, with sopranos, altos, tenors, and basses each being divided into first and seconds. The music is written in two keys at once: the soprano and alto parts are in A flat major, while the tenor and bass parts are in G major. Each of the two groups — SSAA and TTBB — sounds as a separate four-part unit. Musical passages pivot from one group to the other through the fact that these the keys of A flat and G contain two notes in common: G and C. This back-and-forth process serves to reflect the dreamy atmosphere of Tennyson's poem. Listen to the final "sleep" words, and you'll clearly hear the two keys alternate.

Elgar's *Lux aeterna*, which also calls for eight parts (SSAATTBB), is surely a part song, although Elgar did not intend it as such. The music is actually the *Nimrod* adagio from his orchestral *Enigma Variations*. It occurred to the contemporary British composer John Cameron that this adagio would work very nicely as choral music, so he transcribed it for choral voices, setting it to the *Lux aeterna* liturgy from the Requiem Mass. This was an apt choice, as Elgar was a Roman Catholic in solidly Anglican England.

The sweep and power of the *Nimrod* theme is just as evident in Cameron's choral transcription as it is in Elgar's orchestral original.

There is sweet music here that softer falls  
 Than petals from blown roses on the grass,  
 Or night-dews on still waters between walls  
 Of shadowy granite, in a gleaming pass;  
 Music that gentler on the spirit lies,  
 Than tired eyelids upon tired eyes;  
 Music that brings sweet sleep down from the blissful skies.  
 Here are cool mosses deep,  
 And thro' the moss the ivies creep,  
 And in the stream the long-leaved flowers weep,  
 And from the craggy ledge the poppy hangs in sleep.

the first stanza of *Song of the Lotus-Eaters*,  
 by Alfred Lord Tennyson (1809-1892)

Lux aeterna luceat eis, Domine,  
 cum sanctis tuis in aeternum,  
 quia pius es.

May eternal light shine on them, Lord,  
 with thy saints in eternity,  
 for thou art holy.

Requiem aeternam dona eis, Domine;  
 et lux perpetua luceat eis  
 cum sanctis tuis in aeternum,  
 quia pius es.

Give them eternal rest, Lord,  
 and may eternal light shine on them  
 with thy saints in eternity,  
 for thou art holy.

*From the Communion of the Requiem Mass*



## V An East Coast premiere

Abbie Betinis (\*1980)

The Waking

on a poem by Theodore Roethke

Abbie Betinis, a gifted composer based in the Upper Midwest, graduated from St. Olaf college in Northfield, Minnesota, and earned an M.A. in composition from the University of Minnesota. She studied harmony and counterpoint at the École Normale de Musique in Paris in the tradition of the famous French musical pedagogue Nadia Boulanger. Her prodigious catalogue of compositions includes over fifty commissioned works, among which are works commissioned by the Dale Warland Singers and Boston's own Chorus pro Musica.

The Monteverdi Master Chorale, of Stevens Point, Wisconsin, commissioned *The Waking*, and premiered the work in 2010.

The poet Theodore Roethke was born in 1908 in Michigan to German immigrant parents, and died in 1963 in Washington State. His poems have won a Pulitzer Prize and a National Book Award. *The Waking*, a poem he wrote in 1953, found great personal resonance with Abbie Betinis, who wrote this music with deep feeling.

The Oriana Consort is most proud to present, in these three April concerts, the East Coast premiere of this remarkable work.

*baritone solo: Nic Tuttle*

*soprano trio: Melanie Armstrong, Sarah Mitchell, Laura Betinis (April 4, 6)*

*Melanie Armstrong, Laura Betinis, Caroline Harvey (April 11)*

I wake to sleep, and take my waking slow.

I feel my fate in what I cannot fear.

I learn by going where I have to go.

We think by feeling. What is there to know?

I hear my being dance from ear to ear.

I wake to sleep, and take my waking slow.

Of those so close beside me, which are you?

God bless the Ground! I shall walk softly there,

And learn by going where I have to go.

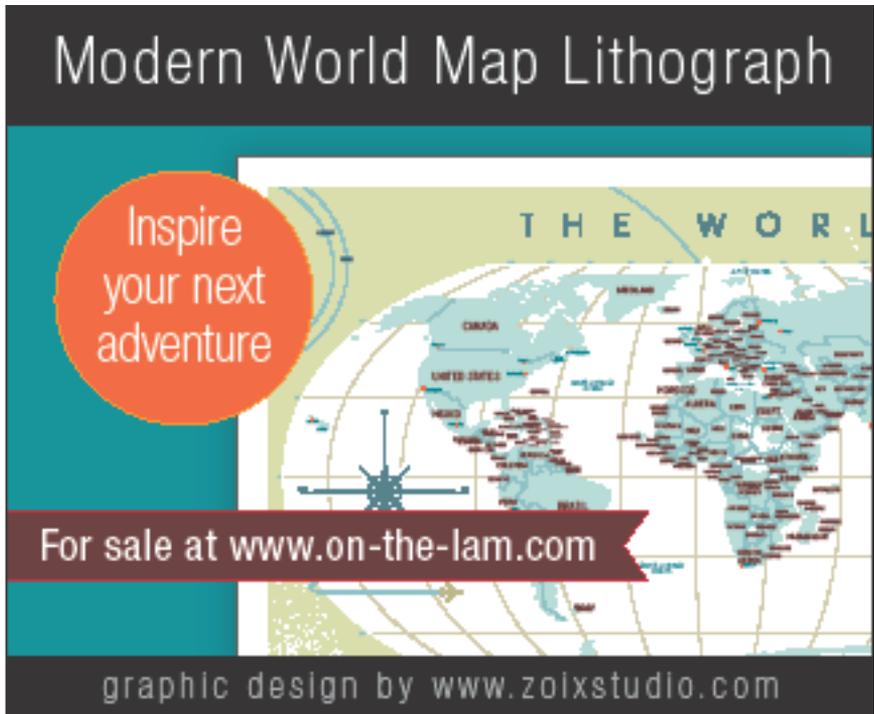
Light takes the Tree; but who can tell us how?  
The lowly worm climbs up a winding stair;  
I wake to sleep, and take my waking slow.

Great Nature has another thing to do  
To you and me, so take the lively air,  
And, lovely, learn by going where to go.

This shaking keeps me steady. I should know.  
What falls away is always. And is near.  
I wake to sleep, and take my waking slow.  
I learn by going where I have to go.

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*Please enjoy a fifteen-minute intermission!*



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The image is a promotional graphic for a 'Modern World Map Lithograph'. It features a stylized world map with a grid of latitude and longitude lines. The map is primarily light green and blue, with labels for continents and countries in a dark blue font. A prominent orange circle on the left contains the text 'Inspire your next adventure'. Below the map, a dark red banner displays the website 'www.on-the-lam.com'. At the bottom, a dark grey bar contains the text 'graphic design by www.zoixstudio.com'. The overall design is clean and modern, with a focus on travel and exploration.

## VI A Madrigal Fable

Gian Carlo Menotti (1911 - 2007)

The Unicorn, the Gorgon, and the Manticore

or

Three Sundays of a Poet

The Italian-American composer Gian Carlo Menotti, perhaps best known for his 1951 television opera *Amahl and the Night Visitors*, was a prolific and popular opera composer, whose works include *The Saint of Bleeker Street*, *The Old Maid and the Thief*, *The Consul*, *The Medium*, and *The Telephone*.

All of Menotti's operas follow the usual operatic convention: dramatic roles are sung by vocal soloists, accompanied by an orchestra. *The Unicorn, the Gorgon, and the Manticore*, though operatic in many respects, is quite different. For this work Menotti took as his model a curious but short-lived musical genre known as the *madrigal opera*, which was briefly in vogue in Florence from about 1595 to about 1610. The small group of madrigal opera composers wished to imitate the dramatic works of ancient Greece, in which much of the dialogue was given out by a chorus of singers instead of by individual soloists. So it is in *The Unicorn*: subsets of the choir sing the roles of individuals or groups in the story, and sometimes the full choir does third-person narration.

Menotti called his work not an opera, but "a madrigal fable", and wrote it for chorus, dancers, and a small orchestra. In these performances we are performing the work *a cappella*, omitting both dancers and instruments. The role of the dancers, which was to advance the story through mime, is done in our performances by simple italicized commentary in the text.

The story is of a strange Man in the Castle: a most independent fellow who lives by his own standards, in an unnamed town, in an unnamed country, in an unnamed century, on the coast of an unnamed sea. When he is seen one Sunday afternoon walking a pet Unicorn, soon everyone in the entire town also has to have a Unicorn. When he next appears with a Gorgon, he leads the townsfolk to believe that he has done away with his Unicorn. Soon all the townsfolk actually do get rid of their Unicorns and acquire Gorgons. (The local Countess is especially devious in doing this.) When the Man in the Castle then appears with a Manticore, the townsfolk do away with their Gorgons and get Manticores.

When the Man in the Castle is no longer seen with his Manticore, the townsfolk march to the castle to see what is going on. The Man in the Castle lies on his deathbed, surrounded by all three of his faithful beasts, each of which he dearly loves.

The story, of Menotti's own devising, is of course allegorical. The three

mythical beats represent the Man in the Castle's creations — his thoughts, art, poetry, works, whatever (these are also unnamed) — at three stages of his life: as a young man, as a man of mid-years, and as a man in his last years. To him, the beasts are his entire life, while to the townsfolk they are only fads, each to be discarded as soon as the next fad comes along.

Does the Man in the Castle actually kill his Unicorn and his Gorgon? Not at all. He moves from one beast to the next in the same manner that one moves from what one values when young to what one values in middle age, then to what one values in old age — though still remembering and treasuring these values, even if they have been put aside. The townsfolk, having no understanding of the three beasts' significance, actually do kill their creatures when novel ones become available. As the Man in the Castle says to the townsfolk at the end: "You, not I, are the indifferent killers of the poet's dreams."

*The Unicorn* was premiered at the Library of Congress in Washington, DC, in 1956. Since 1959, Boston-area performances have been presented by the Boston University Choral Art Society under the late Allen Lannom, the Boston University Chorus under James Cunningham, Boston Cecilia under Donald Teeters, the Unicorn Singers under Margo Euler, and the Newton Choral Society under David Carrier.

## Introduction

There once lived a Man in a Castle,  
and a strange man was he.  
He shunned the Countess' parties;  
he yawned at town meetings;  
he would not let the doctor take his pulse;  
he did not go to church on Sundays.  
Oh what a strange man is the Man in the Castle!  
He shuns the Countess' parties;  
he yawns at town meetings;  
he will not let the doctor take his pulse;  
he does not go to church on Sundays.  
Oh what a strange man is the Man in the Castle!  
He does not go to church on Sundays.

## First Madrigal

Every Sunday afternoon,  
soft winds fanning the fading sun,  
all the respectable folk went out walking slowly  
on the pink promenade by the sea —  
proud husbands velvety plump,  
with embroider'd silk pale ladies.

At four o'clock they all greeted each other.

They spoke ill of each other at six.

*(The ladies, to each other:)*

"How d'you do?"

"Very well, thank you."

"Have you heard?"

"Pray do tell me."

*(All chatter to each other, gossiping.)*

"How funny, how amusing, how odd! Ha ha ha ha!"

"How well you look!"

"How pretty your dress!"

"Thank you."

"Goodbye."

*(Privately:)*

*"Isn't she a gossip!"*

*"Isn't she a fright!"*

*(The gentlemen, to each other:)*

"How d'you do?"

"Very well, thank you."

"What do you think of this and that?"

"In my humble opinion ..."

*(All chatter to each other, opinionating.)*

"How profound, how clever, how true! Only you could understand me."

"Thank you."

"Goodbye."

*(Privately:)*

*"Oh, what a pompous ass!"*

*"Oh, what a fool!"*

## Second Madrigal

One Sunday afternoon, the proud Man in the Castle  
joined the crowd in their promenade by the sea.  
He walked slowly down the quai,  
leading by a silver chain a captive unicorn.

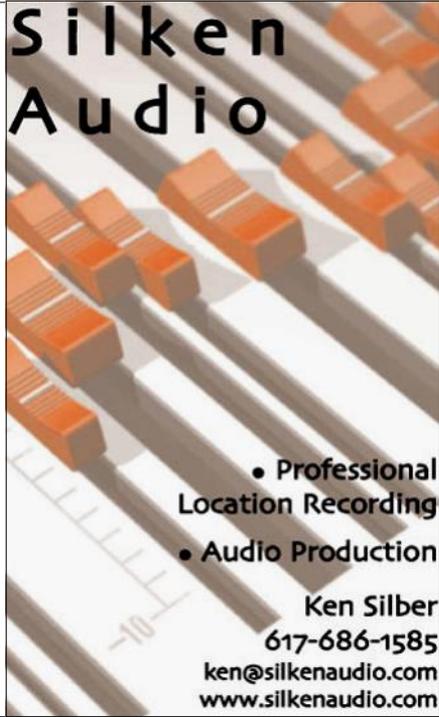


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The townsfolk stopped to stare at the ill-assorted pair.

Thinking the man insane, some laughed with pity,

some laughed with scorn:

“What a scandalous sight to see a grownup man

promenade a unicorn all through the city in plain daylight!

Why would a man both rich and well-born promenade a unicorn?”

## Third Madrigal

*(The Man in the Castle speaks to his Unicorn. He fears that it will leave him, for, according to legend, a Unicorn can be caught if it encounters a sleeping virgin.)*

Unicorn, Unicorn, my swift and leaping Unicorn,

keep pace with me, stay close to me; don't run away, my gentle rover.

Beware of the virgin sleeping under the lemon tree. Unicorn, beware, beware!

Her crimson lips are hard as coral, and her white thighs are only a snare.

For you, who likes to roam, a kiss is poisoned food.

Much sweeter fare is the green laurel; much safer home is the dark wood.

## Fourth Madrigal

*(The Count and the Countess, the social leaders of the town, speak to one another. The Countess has a grievance.)*

*(The Count:)*

“Why are you sad, my darling? What shall I buy to make you smile again?

Velvets from Venice, furs from Tartary, or dwarfs from Spain?”

*(The Countess:)*

“Why was I ever born? Ah, my husband dear!

I fear that you cannot afford to calm my sorrow.

Why was I ever born if I must go through life without a Unicorn?

Ah, my master, my lord!”

*(The Count:)*

“Ah, dry your tears, my pet, my wife. Whether I swim or fly,

whether I steal or borrow, I swear that you will have a Unicorn tomorrow.”

## Fifth Madrigal

*(The Count and the Countess appear in the town with a Unicorn. The townsfolk are at first surprised, but soon, in imitation, every respectable couple in town is seen promenading a Unicorn.)*

*(Then the Man in the Castle reappears. This time he is leading a Gorgon.)*

Behold the Gorgon stately and proud; his eyes transfixed,  
but not unaware of the envious stare of the common crowd.  
He slowly sarabands down the street,  
ignoring the hunter, but mixing with the elite.  
Fearless and wild, his wings widespread,  
he fascinates the maiden and frightens the child.

## Sixth Madrigal

*(The townfolk confront the Man in the Castle — who leads them to believe that he has done away with his Unicorn.)*

“And what is that? A Bloody Nun, a werewolf?”

“This is a Gorgon.”

“And what did you do with the Unicorn, please?”

“He only liked to gambol and tease. I quickly grew tired of the fun,  
so I peppered and grilled him.”

“Do you mean?”

“Yes, yes, I killed him.”

“Oh, but the man must be out of his mind!  
How ungrateful of him to wilfully destroy  
the pretty, pretty Unicorn so gentle and coy!  
Had he found something prettier at least,  
but look at the Gorgon, the horrible beast!”

## Seventh Madrigal

*(The Countess, wishing to own a Gorgon because that is now the new fad, has secretly poisoned her Unicorn.)*

*(The Count:)*

"Why are you sad, my darling? Gone is the swallow from your limpid eyes.  
Gone is the silver from your clarion voice."

*(The Countess:)*

"Ah, my Unicorn. Whether he grazed on mandrake or hellebore, or only  
caught a chill, I very much fear my Unicorn is done for.  
He is so very, very ill."

*(The Count:)*

"Do not grieve, my dear. Once he's dead and gone we shall buy  
a younger one."

*(The Countess:)*

"Ah, my Unicorn, no younger one can take his place. Besides, they have  
grown too commonplace. The Mayor's wife has one; so does the doctor's  
wife. Now that my Unicorn is gone, I want a Gorgon."

*(The Count:)*

"A Gorgon! Ha ha! God forbid!"

*(The Countess:)*

"Ah, you no longer love me. You must love another. Ah me, that's clear;  
I must go back to mother."

*(The Count:)*

"Calm yourself, my dear! I shall find a Gorgon this very day."

## Eighth Madrigal

*(The Count and the Countess appear in the town with a Gorgon. The townsfolk are at first surprised, but soon they all do away with their Unicorns, and every respectable couple in town is seen promenading a Gorgon.)*

*(Then the Man in the Castle reappears. This time he is leading a Manticore.)*

Do not caress the lonely Manticore.

Do not, unless your hand is gloved.

Feeling betrayed, feeling unloved, so lost he is in cabalistic dreams he often bites the hand he really meant to kiss.

Do not caress the lonely Manticore — although he's almost blind, and very, very shy, and says he loves mankind.

Do not caress the lonely Manticore. His glistening back, whenever tapped, will quickly raise its piercing quills. How often, as if in jest, inadvertently he kills the people he loves best.

Afraid of love, he hides in secret lairs and feeds on herbs more bitter than the aloe.

Fleeing the envious, the curious and the shallow, he keeps under his pillow a parchment he thinks contains Solomon's seal and will restore his sight.

And late at night he battles with the Sphinx.

## Ninth Madrigal

*(The townfolk confront the Man in the Castle — who leads them to believe that he has done away with his Unicorn.)*

"And who is that? Methuselah, or Beelzebub?"

"This is the Manticore".

"And what of the Gorgon? How is he these days?"

"He was so proud and pompous and loud, I quickly grew tired of his ways. First I warned him and then I caged him. Finally he died."

"Of what?"

"Of murder."

"Oh, but the man must be out of his mind! How ungrateful of him, how unkind, to slaughter in a cage the gorgeous, gorgeous Gorgon, the pride of his age. Had he found something prettier at least, but this Manticore is a horrible beast!"

## Tenth Madrigal

*(The Countess, wishing to own a Manticore because that is now the new fad, has secretly stabbed her Gorgon.)*

*(The Count:)*

"Why are you sad, my darling?"

*(The Countess, mocking him:)*

"Why are you sad, my darling?' I like that! I like that! Are you drunk, are you asleep, or just blind?"

*(The Count:)*

"I must be all three, for I dreamt you were charming and kind."

*(The Countess:)*

"I daresay, with the exception of you, the whole town is aware of my terrible plight. My Gorgon is lost; my Gorgon is hopelessly lost."

*(The Count:)*

"Hardly a reason to weep. I can now get you a dozen at half the original cost."

*(The Countess:)*

"How dare you suggest such a thing? You have no intuition or sense. You are vulgar and dense."

*(The Count:)*

"I bow to your eloquence, but what have I said?"

*(The Countess:)*

"Do you expect me to keep and pamper and feed a breed that is common and cheap?"

*(The Count:)*

"I shall say no more."

*(The Countess:)*

"Not even to offer me a Manticore?"

*(The Count:)*

"A Manticore? That ghost, that golem, that ghoul in my house? Never! Never, never, never, never, never, never!"

*(The Countess:)*

"You are a fool!"

*(The Count:)*  
"I married you!"

*(The Countess:)*  
"You are a mule!"

*(The Count:)*  
"You are a shrew!"

*(The Countess:)*  
"How dare you... oh! I faint!"

*(The Count, aside:)*  
"Oh, what a wife have I! Medusa she is, and Xantippe! Still she must share my bed — I wish I were dead."

*(The Countess prevails of course, and soon receives her Manticore.)*

## Eleventh Madrigal

*(The Count and the Countess appear in the town with a Manticore. The townsfolk are at first surprised, but soon they all do away with their Gorgons, and every respectable couple in town is seen promenading a Manticore.)*

*(But this time the Man in the Castle does not reappear.)*

*(The townsfolk, to each other:)*

Have you noticed the Man in the Castle is seen no more  
walking on Sundays his Manticore?

I have a suspicion.

Do you suppose?

Do you?

The Manticore too?

We must form a committee to stop all these crimes. We should arrest him,  
we should splice his tongue and triturate his bones.

He should be tortured with water and fire, with pulleys and stones,  
in molten lead, in the Iron Maiden.

He should be put on the rack, on the wheel, on the stake.

Let us all go to explore the inner courts of the Castle, and find out  
what he has done with the rare Manticore.

## Twelfth Madrigal

*(The Count, the Countess, and the townsfolk all march to the Castle, where they discover the Man in the Castle on his deathbed — surrounded by his Unicorn, his Gorgon, and his Manticore.)*

*(The Man in the Castle, to the townsfolk:)*

Oh foolish people, who feign to feel what other men have suffered.  
You, not I, are the indifferent killers of the poet's dreams.

How could I destroy the pain-wrought creatures of my fancy?  
What would my life have been  
without their faithful and harmonious company?

Unicorn, Unicorn, my youthful foolish Unicorn,  
please do not hide, come close to me.

And you, my Gorgon, behind whose splendor  
I hid the doubts of my mid-day, you too stand by.

And here is my shy and lonely Manticore,  
who gracefully leads me to my grave.

Farewell, farewell! Equally well I loved you all.  
Although the world may not suspect it,  
all remains intact within the poet's heart.

Farewell, farewell! Not even death I fear, as in your arms I die.

Farewell, farewell!

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Go out the door at the right of the sanctuary,  
turn left, and go down the stairs.*



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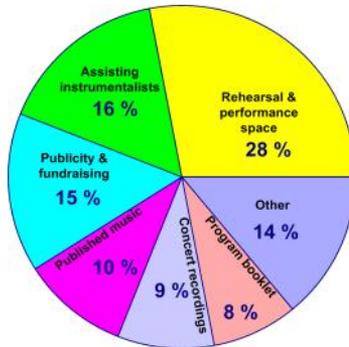
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*See the four pages of GBCC listings beginning on the next page.*

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**Braintree Choral Society**, Charles Dillingham, Music Dir., 617-448-9630. Dec. 8, 3 PM, Magnificat by Durante/Pergolesi, and lighter songs of the season, St. Thomas More Church, Braintree. May 4, 3 PM, A Trip Down Memory Lane, favorites over the last 90 years, Braintree Town Hall. [www.braintreesings.org](http://www.braintreesings.org) **90th anniversary!**

**Cambridge Chamber Singers**, Ray Fahrner, Director; 617-527-2191. Dec 13, 8 PM, Emmanuel Church, Boston; Dec 14, 8 PM, Pilgrim Cong. Church, Lexington: An English Christmas, including Britten's Hymn to St. Cecilia. June 7, 8 PM, First Church Cambridge: Durufle's Requiem with orchestra. [www.cambridgechambersingers.org](http://www.cambridgechambersingers.org)

**Cantemus**, Jane Ring Frank, Mus. Dir., 888-246-7871. Dec. 7, 7:30 PM, Christ Church, S. Hamilton & Dec. 8, 4:00 PM, St. Paul's, Newburyport: Stars & Stones (Whitacre, Lauridsen, Jazz Gloria + combo, Ruth Lomon world premiere). Apr. 26, 7:30 PM & Apr. 27, 4:00 PM; same venues: Part Songs, Catches & Gleees (R.V. Williams, Holst, Elgar). [www.cantemus.org](http://www.cantemus.org)

**Cantilena**, Allegra Martin, Dir., 484-433-9266. Dec. 8, 4 PM: Britten's Ceremony of Carols, Csonka's Concierto de Navidad. May 4, 4 PM: "Immoveable Objects, Unstoppable Forces": words of Sojourner Truth and Dorothy Parker; music of Schubert, Sallinen, Bourland, Diemer, etc. Concerts at First Parish UU, 630 Mass Ave, Arl. Center. [www.cantilena.org](http://www.cantilena.org)

**Chorus pro Musica**, Jamie Kirsch, Mus. Dir. Nov. 3, 3PM: "Heaven on Earth"- works by Tchaikovsky, Tormis, Whitacre, Finzi, and others; Dec. 20, 8PM: Candlelight Christmas; Mar. 2, 3PM: Annelies, based on the diary of Anne Frank; May 31, 8PM: Bach, Mass in B Minor. [www.choruspromusica.org](http://www.choruspromusica.org)

**Concord Chorus**, Kevin Leong, Mus. Dir., 978-254-1551. Dec. 14, 2 & 5 PM, Holiday Concerts: Palestrina, Byrd, Bach, Haydn, Rachmaninoff, Britten & carols, Middlesex Sch. Chapel, 1400 Lowell Rd., Concord. May 17, 8 PM, Mozart Vespers & Vivaldi Magnificat with Pro Arte Cham. Orch., St. Brigid Parish, 2001 Mass. Ave., Lexington. [www.concordchorus.org](http://www.concordchorus.org)

**Concord Women's Chorus**, Jane Ring Frank, Dir. Dec. 21, 3PM: works by Fauré, Holst, Galuppi, Trinity Church, Concord. Nov. 2, 7PM: auction and benefit concert with Ciaran Nagle of The Three Irish Tenors, Chelmsford Arts Center. May 10, 4PM: great opera choruses by Tchaikovsky, Verdi, Wagner, Trinitarian Church, Concord. [www.concordwomenschorus.org](http://www.concordwomenschorus.org)

**Coolidge Corner Community Chorus**, Lee Colby Wilson, Musical Director, 617-905-2268. May 31, 8 PM, Spring Concert, Mozart Requiem (Levin, ed.), Arvo Part & more, All Saints Parish, 1773 Beacon Street, Brookline, MA. [www.cccchorus.org](http://www.cccchorus.org).

**Coro Dante**, Kevin Galie', Dir. 617-331-8171. Dec. 15, 5 PM: Christmas program including short operetta, Dante Alighieri Society, Cambridge, MA. May 18, 5 PM: Spring concert. Rehearsals Mondays 7-8:30 in Cambridge. All-Italian repertoire SATB chorus. [groups.yahoo.com/groups/CORO-DANTE/](http://groups.yahoo.com/groups/CORO-DANTE/)

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**Dedham Choral Society**, Barnhart, Dir. 781 326 1520. Slava! Christmas in Russia: choral and orchestral works, Gretchaninov, Rimsky-Korsakov, Tchaikovsky, Fri., Dec 13, 8 PM, Holy Name Church, W. Roxbury; Haydn, Mass in a Time of War; Mozart, Requiem (Sussmayr) Sun., Apr 21, 3PM, Holy Name Church, W. Roxbury. [www.dedhamchoral.org](http://www.dedhamchoral.org)

**Fine Arts Chorale**, Richard Travers, Dir 781-910-7711. Nov. 24, 2 PM: "Handels Messiah" with orchestra, Old South Union Church, Weymouth, MA. May 4, 2PM: Faure's Cantique de Jean Racine, and Durufle's Requiem. Rehearsals Wednesday's 7:30-9:30 in Weymouth. [www.fineartschorale.org](http://www.fineartschorale.org)

**Harvard Pro Musica**, Anne Watson Born, Interim Dir., 978-842-4044. Dec. 7, 7:30 PM: Poulenc Gloria, Biebl Ave Maria and seasonal music, Unitarian Universalist Church of Harvard, MA. May 10, 7:30 PM: Durufle Requiem, Unitarian Universalist Church of Harvard, MA. Rehearsals Tuesdays 7:30-9:45 at Unitarian Universalist Church of Harvard, MA. [www.harvardpromusica.org](http://www.harvardpromusica.org)

**The Master Singers of Lexington**. Adam Grossman, Music Dir. 781-862-6459. November 2, 8 pm Chorus w. Percussion and Viola (Britten, Puccini, Schuman, Anderson, Sierra); Dec. 8, 4 pm Christmas Concert Vivaldi Gloria, Telemann, carols; March 1, 8 pm Pops! Shall We Dance?; May 10, 8 pm Italian/American (Persichetti, Mennin, Dello Joio, Monteverdi, Gabrieli, Donizetti, Verdi, Rossini). 1st Parish Church, Harrington Rd., Lexington. [www.themastersingers.org](http://www.themastersingers.org)

**Metropolitan Chorale**, Lisa Graham, Music Dir., Nov. 16, 8pm, Illumination, Britten Hymn of St. Columba; Mar. 15, 8pm & Mar. 16, 3pm, American Stories, with Brookline Symphony, Adam Boyles Cond., Stevens The Ballad of William Sycamore; May 17, 8pm, Beethoven Mass in C Major. All concerts at All Saints Parish Brookline. [www.metropolitanchorale.org](http://www.metropolitanchorale.org)

**Musica Sacra**, Mary Beekman, Dir., 617-349-3400. Oct. 26, 8PM A Tudor Legacy: Eng Sacred Music; Dec. 14, 7PM: Feliz Navidad; Mar 8, 8PM: Bach and Martin; May 10 8PM: The Course of True Love Never Did Run Smooth. Concerts at First Church Congregational, Harvard Sq. Cambridge. [www.musicasacra.org](http://www.musicasacra.org)

**Nashoba Valley Chorale**, Anne Watson Born, Dir., 978-842-4044. Dec. 8, 3 PM: Messiah Sing, Congregational Church of Littleton, MA. Feb 9, 2 PM: J.S. Bach Mass in B Minor with orchestra. May 2014 (TBD): Rossini Petite Messe Solennelle. Rehearsals Mondays 7.30-9.30pm in Littleton fr. Sept 9. [www.nashobachorale.org](http://www.nashobachorale.org)

**Neponset Choral Society, Inc.**, Christopher Martin, Artistic Dir. 617-462-2597. Winter Concerts Dec 7, 8pm, Dec 8, 2:30pm Randall Thompson "Frostiana" and seasonal pieces. Spring Concerts Apr 26, 8pm, Apr 27, 2:30 pm Vaughn Williams "Dona Nobis Pacem" and other selections. Open rehearsals Jan 6, 13 7:30-10pm. All at St. Mark's Church, South St., Foxboro, MA. [www.ncschorus.org](http://www.ncschorus.org).

**New England Classical Singers**, David Hodgkins, Dir., 978-474-6090, Dec.7:Handel Messiah, Bach Cantata#140, Rogers Ctr.; Mar.8, Perera, "Why I Wake Early." Rogers Ctr.; May 4, Du Bois, Seven Last Words of Christ, Holy Rosary Church, Lawrence. Rehearsals Wed., S.Church, Andover. [www.newenglandclassical.org](http://www.newenglandclassical.org).

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**The Oriana Consort**, Walter Chapin & Caroline Harvey directing. Dec 8 5PM, UniLu Camb; Dec 13 8PM, St. Paul's Brkln; Dec 15 3PM, 1st Luth Bost: Bach Magnificat; Guerrero, Obrecht, Whitacre, Chilcott, Betinis, Jeffers, Gjeilo. Apr 4 8PM 1stP Concord; Apr 6 6PM UniLu; Apr 11 8PM 1st Luth: madrigals, Menotti Unicorn, Elgar, Betinis The Waking EAST COAST PREMIERE. [orianaconsort.org](http://orianaconsort.org).

**Polymnia Choral Society**, Murray Kidd, Dir. 781-324-6242. Dec. 7, 7:30 PM: Canticles of Light, N.E. Treble Chorus, St. Mary's Ch. Melrose. Dec. 8 3 PM: First Congo Ch. Wakefield. March 8, 7:30 PM: St. Mary's Ch. Melrose. Mozart Requiem Orch., Prem. of D. Spaneas "As If" June 7, 7:30 PM: Sgt. Pepper's Lonely Hearts. Mem. Hall, Melrose. [www.polymnia.org](http://www.polymnia.org).

**Reading Community Singers**, Beth Mosier, Music Dir., 781-944-6284. Dec. 7, 7:30PM; Dec. 8, 3PM: Holiday Hits, a mix of classic and new selections, guest artists: Chris and Quinn Eastburn, Old South Methodist Church, Reading. May 17, 7:30PM, Spring Concert, W.S. Parker Middle School, 45 Temple Street, Reading. Rehearsals Tuesdays 7:30-9:30PM. [www.readingcommunitysingers.org](http://www.readingcommunitysingers.org).

**Seraphim Singers**, Jennifer Lester, Dir. Nov. 17: works by Poulenc & Britten, Mission Church-Boston. Feb. 2 & 7: light-themed music for Candlemas, First Church-Cambridge, St. Cecilia-Boston. Mar 29 & Apr 5: choir & organ accompany silent film 'Jeanne d'Arc' with Peter Krasinski, First Lutheran-Boston, St. Ignatius-Newton. [SeraphimSingers.org](http://SeraphimSingers.org).

**Sharing A New Song**, Jonathan Singleton, Dir., 978-456-3802. Dec. 14, 7 PM, Fall Concert, First Parish Unitarian Church Arlington, MA. Spring Concert TBA. Rehearsals Mondays 7:15-9:30 in Belmont. Summer 2014 choral trip to Eastern Europe to sing with old and new friends. [www.sharinganewsong.org](http://www.sharinganewsong.org)

**The Spectrum Singers**, John W. Ehrlich, Dir., 617-492-8902. Nov. 23: Off the Beaten Path: Latvia, Hungary, Czech: Kodaly, Janacek, Vasks, Esenvalds; Mar. 15: John Rutter Requiem; Britten Rejoice in the Lamb; May 18, Gilbert & Sullivan Trial by Jury with orch. plus G&S favorites. All 8 PM at 1st Cong Camb. \$45/\$30/\$15. [www.spectrumsingers.org](http://www.spectrumsingers.org)

**Voices Rising**, Leora Zimmer, Artistic Director. Winter Concert: Jan. 25, 7:30PM at First Church Boston & Feb. 1, 3:30PM at Congregational Church of Needham UCC. 10th Anniversary Concert: June 7 & June 8. Auditions September & February. Rehearsals Tues. 6:30-9:30PM at First Church Boston. [www.voicesrising.org](http://www.voicesrising.org)

**Wellesley Choral Society**, Edward Whalen, Dir. Nov. 2 24, 3 PM Music of Monteverdi. UU Wellesley. Jan. 25, 7 PM Cabaret: Music of Fun and Frivolity, Wellesley Hills Congregational Church. May 4, 2 PM Music of a Young Mozart, St Andrew's Episcopal Church, Wellesley. [Wellesleychoralsociety.org](http://Wellesleychoralsociety.org).

**Youth Pro Musica**, Robert Barney, Artistic Dir. Winter Concert, Sunday, December 15, 4:00pm, 2nd Church in West Newton. Spring Concert Saturday, June 7, 7:00pm [www.youthpromusica.org](http://www.youthpromusica.org)

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 Andover Choral Society, [www.andoverchoral.org](http://www.andoverchoral.org)  
 The Apollo Club of Boston, [www.apolloclub.org](http://www.apolloclub.org)  
 Arlington-Belmont Chorale, [www.psarlington.org](http://www.psarlington.org)  
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 Boston Saengerfest Men's Chorus,  
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 Braintree Choral Society, [www.braintreesings.org](http://www.braintreesings.org)  
 Broadmoor Chamber Singers,  
[www.broadmoorsingers.org](http://www.broadmoorsingers.org)  
 Calliope; [www.calliopemusic.org](http://www.calliopemusic.org)  
 Cambridge Chamber Singers,  
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 Cambridge Community Chorus,  
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 Cantata Singers, [www.cantatasingers.org](http://www.cantatasingers.org)  
 Cantemus Chamber Chorus, [www.cantemus.org](http://www.cantemus.org)  
 Cantilena, [www.cantilena.org](http://www.cantilena.org)  
 Cappella Clausura, [www.clausura.org](http://www.clausura.org)  
 Capriccio Chorus, Brookline A Capella  
[www.riversschoolconservatory.org](http://www.riversschoolconservatory.org)  
 Choral Art Society, [www.choralartsociety.org](http://www.choralartsociety.org)  
 Chorus pro Musica, [www.choruspromusica.org](http://www.choruspromusica.org)  
 Concord Chorus, [www.concordchorus.org](http://www.concordchorus.org)  
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[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 groups, [www.yahoo.com/groups/Coro-Dante/](http://www.yahoo.com/groups/Coro-Dante/)  
 Dedham Choral Society: [www.dedhamchoral.org](http://www.dedhamchoral.org)  
 Fine Arts Chorale, [www.fineartschorale.org](http://www.fineartschorale.org)  
 Greater Boston Intergenerational Chorus,  
[www.bostonchorus.net](http://www.bostonchorus.net)  
 Halalisa Singers, [www.halalisa.org](http://www.halalisa.org)  
 Handel & Haydn Society,  
[www.handelandhaydn.org](http://www.handelandhaydn.org)  
 Harvard Pro Musica, [www.harvardpromusica.org](http://www.harvardpromusica.org)  
 Harvard-Radcliffe Choral Groups  
[www.fas.harvard.edu/~holchoir/](http://www.fas.harvard.edu/~holchoir/)  
 Heritage Chorale, [www.heritagechorale.org](http://www.heritagechorale.org)  
 Highland Glee Club, [www.highlandgleeclub.com](http://www.highlandgleeclub.com)

In Choro Novo, [www.inchoronovo.com](http://www.inchoronovo.com)  
 King's Chapel Concert Series, [www.kings-chapel.org](http://www.kings-chapel.org)  
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[www.LexingtonPopsChorus.org](http://www.LexingtonPopsChorus.org)  
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 Masterworks Chorale: [www.masterworkschorale.org](http://www.masterworkschorale.org)  
 Metropolitan Chorale [www.metropolitanchorale.org](http://www.metropolitanchorale.org)  
 Musica Sacra, [www.musicasacra.org](http://www.musicasacra.org)  
 The Mystic Chorale [www.mysticchorale.org](http://www.mysticchorale.org)  
 Nashoba Valley Chorale, [www.nashobachorale.org](http://www.nashobachorale.org)  
 Neponset Choral Society, [www.ncschorus.org](http://www.ncschorus.org)  
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 New World Chorale [www.newworldchorale.org](http://www.newworldchorale.org)  
 Newton Choral Society [www.newtonchoral.org](http://www.newtonchoral.org)  
 Newton Community Chorus,  
[www.newtoncommunitychorus.org](http://www.newtoncommunitychorus.org)  
 The Newton Singers,  
[www.geocities.com/newton\\_singers](http://www.geocities.com/newton_singers)  
 The Oriana Consort, [orianaconsort.org](http://orianaconsort.org)  
 The Orpheus Singers [www.orpheussingers.org](http://www.orpheussingers.org)  
 Paul Madore Chorale, [www.paulmadorechorale.org](http://www.paulmadorechorale.org)  
 Polymnia Choral Society, [www.polymnia.org](http://www.polymnia.org)  
 Reading Community Singers,  
[www.readingcommunitysingers.org](http://www.readingcommunitysingers.org)  
 Revels, [www.revels.org](http://www.revels.org)  
 St. Paul Choir School: [www.bostonboychoir.org](http://www.bostonboychoir.org)  
 Schola Amicorum [jsrjwsr@yahoo.com](mailto:jsrjwsr@yahoo.com)  
 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)  
 The Spectrum Singers, [www.spectrumsingers.org](http://www.spectrumsingers.org)  
 Ståmbandet- The Scandinavian Vocal Ensemble,  
[www.ståmbandet.org](http://www.ståmbandet.org)  
 Stow Festival Chorus & Orchestra,  
[www.soundsofstow.com](http://www.soundsofstow.com)  
 Treble Chorus of New England,  
[www.treblechorus.com](http://www.treblechorus.com)  
 Voices of MetroWest [www.VoicesofMetroWest.com](http://www.VoicesofMetroWest.com)  
 Voices Rising, [www.voicesrising.org](http://www.voicesrising.org)  
 Wakefield Choral Society,  
[www.wakefieldchoralsociety.org](http://www.wakefieldchoralsociety.org)  
 Wellesley Choral Society,  
[www.WellesleyChoralSociety.org](http://www.WellesleyChoralSociety.org)  
 Youth pro Musica, [www.youthpromusica.org](http://www.youthpromusica.org)  
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