ORIANA CONSORT
Choral music from seven centuries

Walter Chapin, Director
Caroline Kinney, Asst. Director

ENDINGS AND BEGINNINGS

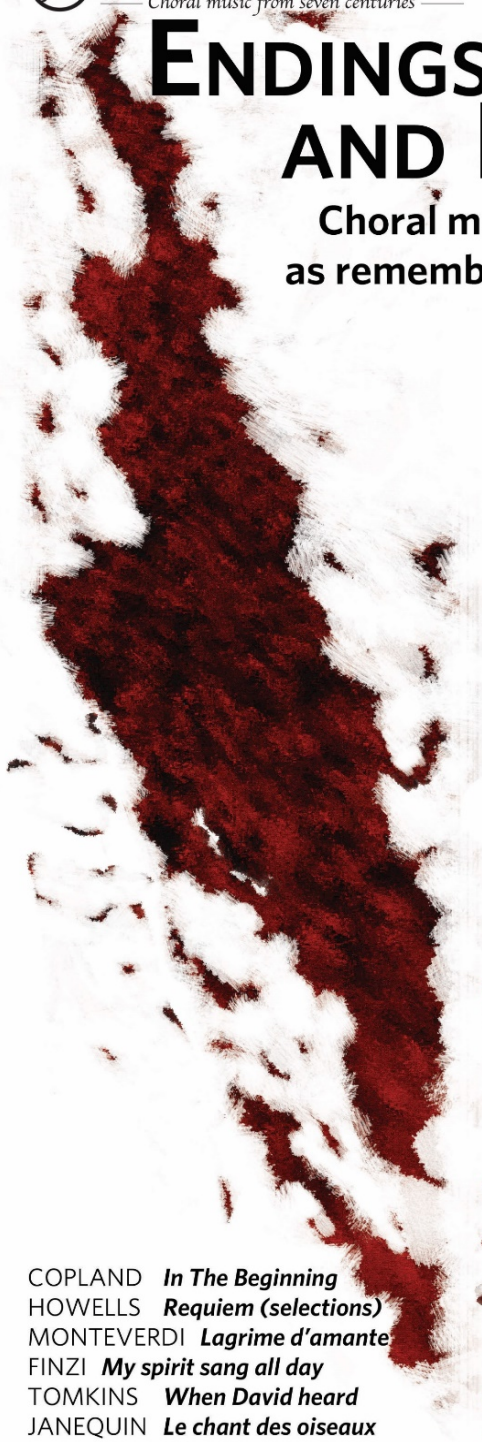
Choral music as remembrance

5pm Sunday, March 26, 2017
University Lutheran Church
66 Winthrop Street, Cambridge

8pm Saturday, April 1, 2017
First Church Somerville UCC
89 College Avenue, Somerville

8pm Saturday, April 8, 2017
First Lutheran Church of Boston
299 Berkeley Street, Boston

5pm Sunday, April 23, 2017
First Parish in Concord
20 Lexington Road, Concord



COPLAND ***In The Beginning***
HOWELLS ***Requiem (selections)***
MONTEVERDI ***Lagrime d'amante***
FINZI ***My spirit sang all day***
TOMKINS ***When David heard***
JANEQUIN ***Le chant des oiseaux***

Admission $20
Seniors/Students $15
www.orianaconsort.org

Endings and Beginnings:
Choral music as remembrance

We all know that music has extraordinary power. Music, when we hear it performed artistically and well, has the ability to call up from within us any of a whole spectrum of emotions or feelings — joy, excitement, elation, happiness, humor, lust, tenderness, serenity, contentment, whimsy, sadness, fear, stress, tension — or perhaps some emotion or feeling that is undefined; perhaps simply a momentary sense that one is part of an indescribable and very lovely something-or-other that is greater than ourselves.

Music that is purely instrumental can do this beautifully. Since it lacks words, instrumental music is always abstract (even if it is supposed to be about something). Think of (or listen to) your favorite instrumental piece, and the chances are that you'll start to feel one of the emotions in the above list. It is a source of wonder that sounds that emanate from musical instruments, which after all are only physical objects, can have that effect on us.

Choral music, on the other hand, is most often about something or other, because (most often) words are being sung. But, for choral music to affect us similarly to the way instrumental music does, the music that the choral voices are singing has to be a perfect match for the words. Recall some words-and-music mismatches that you have heard, and you'll probably recall how ridiculous the effect can be. From this it follows that choral music (or any vocal music) has a component that it shares with instrumental music. Recall vocal music that you're fond of, and think of it as being sung wordlessly: the effect on you might be about the same without words as with them. It is the genius of first-rate composers of vocal music that the pure music that is contained in the notes they write to be sung by voices is always a perfect match for the emotions or feelings expressed by the words that those voices are singing.

Since choral music is most often about something or other, then it can be about Endings (of life) or Beginnings (of love, of springtime, of the universe). If it is well-written music, then it has the potential to lead you, the listener, toward participation in the emotions or feelings of the particular Ending or Beginning that is being sung about. We hope that each of the six choral Endings or Beginnings that we present, in this concert, does this for you!

—Walter Chapin

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

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

I **Clément Janequin** 1485-1558

Le chant des Oiseaux *Birdsong*
Parisian chanson

II **Thomas Tomkins** 1572-1656

*When David heard that Absalom was slain**
Anthem on 2 Samuel 18:33

III **Herbert Howells** 1892-1983

Requiem (selections)*
Psalm 23
Psalm 121
Requiem aeternam II
Soloists: Olivia Gustafson, Laura Frye,
Jana Hieber, Michael Bennett, Alex Conway

IV **Gerald Finzi** 1901-1956

*My Spirit Sang All Day**
part-song, on a poem by Robert Bridges (1844-1930)

intermission

V **Claudio Monteverdi** 1567-1643

Lagrime d'amante al sepolcro dell'amata
Tears of a lover at the tomb of the beloved

Incenerite spoglie	*Burned ashes*
Ditelo, O fiumi	*Tell it, O river*
Darà la notte il sol lume	*The sun will give light by night*
Ma te raccoglie, O ninfa	*O nymph! But she takes you up*
O chiome d'or	*O golden tresses*
Dunquie, amate reliquie	*Now, beloved remains*

VI **Aaron Copland** 1900-1990

In the Beginning
a choral setting of Genesis 1:1-37 and 2:1-7
mezzosoprano soloists:

Katheryn Currie	March 26, April 8
Tami Papagiannopoulos	April 1, April 23

ORIANA CONSORT

Choral music from seven centuries

MEMBERS

Melanie Armstrong • Nicole Beauregard • Michael Bennett
J. William Budding • Alex Conway • John Crawford
Katheryn Currie • Anand Dharan • Laura Frye
Adrienne Fuller • Gary Gengo • Daniel Gostin
Olivia Gustafson • Jana Hieber • Kristina Jackson
Caroline Kinney • Frank S. Li • Ashley Mac
Dennis O'Brien • Tami Papagiannopoulos
Anupama Pattabiraman • Christopher Pitt • Margaret Ronna
Irl Smith • Lauren Syer • James Tresner
Tyler Turner • Nic Tuttle • Lisa Wooldridge

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

The Oriana Consort gradually evolved from several suburban amateur choral groups that Walter Chapin had directed in the 1970s and 1980s on Boston's South Shore. In 1994 the group adopted the name "Oriana Consort", moved its focus from the South Shore to Cambridge, and began to increase its membership — thus 1994 can be regarded as the Oriana Consort's founding year. From about 2002 to 2008 the group further evolved toward its present form: an *a cappella* chorale of about thirty singers, auditioned to very high standards, who rehearse and perform primarily without accompaniment, tuning only to their own voices. The group's size is intimate enough for motets and choral songs for small choir, yet large enough to perform demanding choral works such as Samuel Barber's *Agnus Dei*, J. S. Bach's *Magnificat*, Leonard Bernstein's *Chichester Psalms*, Ralph Vaughan Williams' *Fantasia on Christmas Carols* and *Mass in G Minor* — all of which Oriana has done recently — and Aaron Copland's *In The Beginning*, to be performed in this program.

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

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

The Oriana Consort prepares two or three programs each year and presents each program in some subset of Cambridge, Boston, Brookline, Concord, Somerville, and Jamaica Plain. The group's eclectic repertory is drawn from the 15th through the 21st centuries — the seven centuries during which the tradition of polyphonic choral music spread throughout Europe and, later, the Americas — hence the motto under our logo on the opposite page. Music of the Baroque or the early Classical era, accompanied by instrumentalists from greater Boston's outstanding early music community, usually forms a part of Oriana's December programs.

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

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

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

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

Oriana has presented the premieres of four significant choral works:

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

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

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

by Timothy C. Takach, another composer from the Upper Midwest. Oriana, together with one choir in each of forty-one other states of the USA, had the honor to participate in the joint commissioning of this work.

Also in December 2015, Oriana presented what was very likely the local premiere (and quite possibly the American premiere) of *Welcher Glanz erhellt den Dampf (What brilliance lights the mist)*, an Advent cantata written in 1717 by the prolific, gifted, yet little-known German composer Cristoph Graupner, a contemporary of J. S. Bach. We claimed that our performance of this work was "very likely the local premiere", since a thorough search revealed absolutely no indication that any edition of this cantata had ever been published, either for performance or for scholarly study; nor that any transcription of the composer's manuscript score had ever been made. Since the facsimile of the composer's 1717 manuscript of the score and parts of this cantata looked so very interesting, Oriana's director undertook to transcribe it from that manuscript facsimile so that the group might perform it. We do think it likely that we were the first choral group in a very long time to have brought life to this lively and inventive cantata.

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

Caroline Kinney, a native of Iowa, earned a Bachelor of Music in Piano Performance from Valparaiso University and a Master of Music in Collaborative Piano from the Longy School of Music of Bard College. She pursued graduate studies at Florida State University, where she worked with the Florida State Opera. She is an active pianist and vocal coach, an accompanist of voice students in the Cambridge studio of Emily Romney, and the organist for the choir of First Parish in Cohasset. She was for five years a staff accompanist for the Boston Children's Chorus. She joined the Oriana Consort as an alto in the spring of 2009, and was named Assistant Director in the fall of 2010.

I Clément Janequin 1485-1558

Le chant des Oiseaux *Birdsong*

Parisian chanson

Generically, a *chanson* (French for "song") can mean any kind of a song in the French language, from any era. Historically, however, the word "chanson" has a narrower meaning, depending on the era of its origin:

During the Middle Ages, a chanson was a composition for one to three voices, written so as to follow a predetermined formal pattern; its highest voice part was melodic, while one or two lower parts provided simple harmonic support. Notable chanson composers during this time were Guillaume de Machaut in the fourteenth century, and Gilles Binchois and Guillaume Dufay in the early-to-mid-fifteenth.

During the late fifteenth century and the early sixteenth — the time when Clément Janequin was growing from youth to manhood — the chanson underwent radical changes. The number of voices increased from three to four or five, with all voices now being equal in importance, rather than only the highest voice. These voices now imitated one another melodically, in the manner of the sacred motet of that time. Predetermined musical formal patterns were abandoned, and the form of a piece now grew organically from the piece's text (as did musical form in the madrigal, the Italian counterpart of the chanson). In the generation of composers that preceded Janequin, Johannes Ockeghem and Josquin Desprez were the leading writers of the new Renaissance chanson.

At some point before the mid-sixteenth century, different varieties of the Renaissance chanson arose. One of these was the *Parisian chanson*, in which the voices were primarily homophonic and chordal, rather than imitative and contrapuntal. The Parisian chanson occasionally featured onomatopoeic vocal effects to evoke sounds of the real world: the chaos of battle, the cries and horn-calls of a hunt, the cries of street vendors, the banter of gossipers — or the songs of birds.

Janequin composed about four hundred chansons, of which about twenty contained onomatopoeic vocal effects. His chansons were evidently highly popular with the musical public, for they appeared in over two dozen chanson publications from the 1520s through the 1560s.

Janequin wrote many versions of *Le Chant des Oiseaux*, several of which went on for ten or fifteen minutes. (In this concert we present his shortest version.) All these versions follow the same general form: an initial text, sung in the first person in French, describes an awakening to birdsong early in the morning; the narrative then passes to the birds themselves, of which an enormous flock uses sounds from the French language to give voice to their concert, in a long crescendo. Sometimes these are nonsense syllables, and sometimes complete words or even whole sentences, though their actual meaning remains nonsensical. Whatever meanings are present remain unintelligible, however, even to one who understands French without difficulty,

for different words and sentences (several of which border on obscenity) are all sung at once, in cacophony, and they go by too fast to be perceived: the listener hears only the simulated birdsong (at the end of which a violent quarrel arises among the birds). Finally the birds return the music to the first-person narrator, who sings a reprise of the opening passages.

All versions of Janequin's *Le Chant des Oiseaux* evoke the beginning of springtime.

Réveillez-vous, coeurs endormis;	*Awaken, sleeping hearts;*
Le dieu d'amours vous sonne.	*The god of loves is sounding to you.*
Vous serez tous en joie mis,	*You will all be sent into joy,*
Car la saison est bonne.	*Because the season is lovely.*
Les oiseaux quand sont ravis	*The birds, when they are enraptured*
En leur chant font merveilles.	*In their song, do marvelous things.*
Écoutez bien leur devis;	*Listen well to their chattering;*
Détoupez vos oreilles:	*Unstop your ears:*
Et fa ri ra ri ron,	*[French syllables, words, or whole*
Fre-re-li joli,	*sentences — imitating birdsong]*
Ti ti pi ti.	
Tu, que dis-tu?	*What are you saying,*
Le petit mignon,	*Little cute one,*
Le petit sansonnet de Paris,	*Little starling from Paris,*
Qu'est la-bas? Passe villain.	*What's down there? You're naughty.*
Sainte tête Dieu, petite,	*Blessed head of God, little one,*
Il est temps d'aller boire,	*It's time to go drinking,*
Sus madame à la messe,	*Over madame while at mass,*
À saint Trotin montrez le tétin,	*[not translatable for polite company],*
Le doux musequin.	*You gentle musician.*
Teo ticun ticun,	
Tu tu tu tu tu tu tu tu,	
Coqui coqui coqui coqui tu,	
Oi tu oi tu oi tu oi tu tu,	
Qui l'aura, qui l'aura, qui l'aura?	*Who will have it?*
Huit, huit, huit, huit —	*Eight, eight, eight, eight —*
Teo teo teo teo teo teo teo,	
Ter ter ter ter ter ter ter,	
Teo fran fran fran fran fran ticun,	
Ticun turri turri turri turri qui bi,	
Fouquet, fouquet, si ti, si ti,	
Queo queo queo queo velecy,	
Tar tar tar tar tar tar tar tar tar trr,	

Oi ti oi ti trr,	
Turri turri trr,	
Quibi quibi vrr,	
Si ti si ti frr,	
Fouquet fouquet frr,	
Fran fran fran fran cocu,	
Fuyez, maître cocu,	*Flee, Master cuckold,*
Sortez de nos chapitre,	*Get out of here,*
Vous ne serez point retenu,	*You won't be kept here anymore,*
Car vous n'êtes qu'un traître;	*Because you're only treacherous;*
Par trahison, en chacun nid,	*With treachery, in each nest,*
Ponnez sans qu'on vous sonne.	*Spear it without making a sound.*
Réveillez-vous, coeurs endormis;	*Awaken, sleeping hearts;*
Le dieu d'amours vous sonne.	*The god of loves is sounding to you.*
Vous serez tous en joie mis,	*You will all be sent into joy,*
Car la saison est bonne.	*Because the season is lovely.*

II Thomas Tomkins 1572-1656

*When David heard that Absalom was slain**
anthem on 2 Samuel 18:33

The Second Book of Samuel tells of the death of Absalom, which is thought to have taken place in the 10th century B.C.E.:

Absalom, the third son of King David, though beloved by his father as a child, rebelled against him in adulthood, and raised an army to seize his father's throne. David sent his own army to defeat his son's forces, but cautioned his officers not to harm Absalom in the process. In the confusion of battle, however, David's soldiers did kill Absalom. When the news of Absalom's slaying reached King David, he uttered the famous words that are the text of this anthem — one of the most emotional of all anthems.

Thomas Tomkins, born into a Cornish musical family, was appointed organist at Worcester Cathedral when he was twenty-four. He is thought to have been a pupil of the famous Tudor composer William Byrd, and, like Byrd, became a chorister in the Chapel Royal, which was the body of musicians that provided music for church services attended by the royal family. His association with that institution led to his enrollment at Magdalen College, Oxford, where he earned the Bachelor of Music degree at the age of thirty-five. He then continued to divide his composing and performing career between Worcester and London until he was well into his sixties. His many anthems for the Church of England, including *When David heard*, date from that period, as do his 28 madrigals, one of which was included in his friend Thomas Morley's madrigal collection *The Triumphes of Oriana* (described in the opening pages of this booklet). Tomkins had the honor of being chosen to compose music not only for the funeral of King James I in 1625, but also for the coronation of Charles I, James' successor.

The latter years of Tomkins' long life became a time of adversity after 1642, the year of the outbreak of the first of the English Civil Wars. The damages caused by military conflict in Worcester rendered both the Cathedral and his own house unusable, and in that same year his first wife died. None of this stopped him from composing, however, for during that period he wrote his finest keyboard music, music for consorts of viols, and anthems on the deaths of two Royalist friends and King Charles I, who was executed in 1649. (Tomkins was a dedicated Royalist.) After the death of his second wife in 1653, Tomkins, now impoverished, lived with one of his sons until his own death in 1656.

Not surprisingly, musical features that are found in Tomkins' secular madrigals can also be found in his sacred anthems, and in this particular anthem especially:

In the opening words, which describe how King David receives the tragic message, and which set the stage for the lament he is soon to utter, Tomkins' setting puts musical emphasis upon the most important words — "slain," "and wept," "and thus he said" — both by repeating them and by giving them cadences, i.e. musical stopping points.

After the final cadence (on "said"), David's words "O my son" (which he utters as though his son were still living) are heard in a three-note motive that occurs twelve times, in overlapping entrances that rise in some voice parts but fall in others: a true madrigalian wail of grief that employs harmonic tension to express the horror that the king is beginning to feel.

After the cadence of the final repetition of this motive (on "son"), the king calls Absalom by name (again as though he were still alive) no less than thirty-three times, this time in a five-note motive that quickly rises, falls, and rises again: a jagged musical representation of the king's piercing but futile outcry.

The central thought of the lament, "Would God I had died for thee," is uttered by the five choral voices thirteen times, in a motive that emphasizes the words "God" and "died", for Tomkins makes the melody rise on those words. The anthem closes with twenty-five repetitions of the words "Absalom, my son," King David's final imploration to the son who can no longer answer.

In this anthem, Tomkins uses an array of musical devices that characterized the late-Renaissance madrigal to create music so expressive that it invites the listener to share in the father's overwhelming grief at this most tragic incident: the unexpected and terrible end of the life of his rebellious but still-loved son.

When David heard that Absalom was slain,
he went up to his chamber over the gate, and wept,
and thus he said:

"O my son,
Absalom my son,
would God I had died for thee,
Absalom my son."

Kyrie eleison.	*Lord, have mercy.*
Christe eleison.	*Christ, have mercy.*
Kyrie eleison.	*Lord, have mercy.*

III Herbert Howells 1892-1983

Requiem (selections)*
Psalm 23
Psalm 121
Requiem aeternam II
soloists: Olivia Gustafson, Laura Frye (March 26),
Jana Hieber, Michael Bennett, Alex Conway

Herbert Howells, who succeeded Ralph Vaughan Williams as the most celebrated English composer of his time after the death of the latter in 1958, composed most of his *Requiem* in 1932. He had intended it to be sung by the Choir of King's College, Cambridge, although he never entirely completed the work, nor did he ever send it to King's College, for reasons that still seem not to be altogether understood. It was not until 1980, only three years before the end of his long life, that he resumed interest in the work and completed it. Its first publication followed in 1981.

Howells, in a letter of 1932, stated that the inspiration for his *Requiem* was a work which the composer Henry Walford Davies (1869-1941) had written in 1915, entitled *Short Requiem in D major, in memory of those fallen in the war.* Davies' work, like Johannes Brahms' *Ein Deutsches Requiem* of 1868 and Gabriel Fauré's *Requiem* of the 1890s, did not make use of the traditional liturgical Requiem text, but was a compendium of both liturgical and non-liturgical scriptural sources — for it included Psalm 23 and the verse from Revelations "I heard a voice from heaven," in addition to the traditional *Requiem aeternam* liturgy. One can surmise that Davies incorporated the psalm and the Revelations verse because he felt them to be relevant to the special theme of his musical memorial.

Howells used the same texts in his own *Requiem* that Davies had used, but he added Psalm 121, and wrote two different settings of the liturgical Requiem text, calling them Requiem Aeternam I and Requiem Aeternam II.

Though it remains unclear why Howells did not complete and publish his *Requiem* soon after composing most of it, it is certain that he re-used its thematic material in his *Hymnus Paradisi*, which he wrote between 1936 and 1938 in memory of his son Michael, who had died of an unexpected attack of polio in 1935 at the age of nine. He left the *Hymnus* unfinished also, however, apparently feeling that it was too personal for him to complete and have performed. It was not until 1949 that Vaughan Williams and several others urged him to complete his Hymnus for a performance at the Three Choirs Festival at Gloucester. This he did, and it received its first public performance in 1950.

Perhaps he had also felt, after writing most of his *Requiem*, that it was too personal to complete and have performed. And in 1980, perhaps he felt that the time to finish it was now upon him, while he was still able to do so. At any rate, he finally did finish, and the musical world is the richer for that.

If these two fine choral works remained suspended during many years of uncertainty and indecision, this was hardly true of Howells' musical life in general. After his musical education at the Royal College of Music in London, he spent several years at Westminster Cathedral assisting Sir Richard Runciman Terry in editing and reviving English choral music of the Tudor period, a monumental task that greatly influenced the composition and performance of English music during the middle of the 20th century. In 1920 he joined the faculty of the Royal College of Music, and taught as well at St. Paul's Girls' School in London. During this time he continued to compose choral music and works for orchestra and chamber ensemble. Although the loss of his son in 1935 greatly slowed his musical output, he did not cease composing altogether. During World War II he became acting organist at St. John's College, Cambridge, for which he wrote a great deal of choral music, and during this period he began to concentrate on choral music in particular. This activity reached an apex with his *Stabat Mater*, written between 1959 and 1965, a time when he also wrote *Take Him, Earth, For Cherishing*, his well-known motet in memory of President John F. Kennedy.

Of the six movements that make up the *Requiem*, Oriana's performances at these concerts include Psalm 23, Psalm 121, and Requiem Aeternam II.

The harmonic language in these two psalms, though striking to the listener's ear, is not particularly radical. The feature that actually is unusual in these two settings is the complete absence of regular metric patterns, for at no point in these scores is there a measure signature (of 4/4, 3/4, or whatever). If measure signatures were present, they would look very strange, because the metric patterns in these two psalms are entirely dependent upon the word-rhythms of the psalm texts, much as in ancient liturgical chant. What the listener hears is the words of the two psalm texts, sung with a conviction that emerges from the word-rhythms themselves.

The opposite is true for Requiem Aeternam II, which, while regular meter signatures are used, is full of radical harmonic features: although the music begins solidly in the key of D minor, one soon hears pitches that "don't belong" in D minor (e. g. E flat and A flat). Key centers then begin to shift quite abruptly: one never hears what one expects to hear, and more and more pitches that "don't belong" come thick and fast. All this, of course, is in service of the words of the liturgy, which are all about the mysteries of life's end. In hearing these words animated by Howell's music, they assume the power to offer us an experience of total beauty.

Psalm 23

The Lord is my shepherd:
therefore I lack nothing.
He shall feed me in a green pasture:
and lead me forth beside the waters of comfort.

He shall convert my soul:
and bring me forth in the paths of righteousness, for his name's sake.
Yea, thou I walk in the valley of the shadow of death,
I will fear no evil: thy rod and thy staff comfort me.
Thou shalt prepare a table before me against them that trouble me:
thou hast anointed my head with oil, and my cup shall be full.
But thy loving kindness and mercy shall follow me all the days of my life:
And I will dwell in the house of the Lord forever.

Psalm 121

I will lift up mine eyes unto the hills:
from whence cometh my help.
My help cometh from the Lord:
who hath made heav'n and earth.
He will not suffer thy foot to be moved:
and he that keepeth thee will not sleep.
Behold, he that keepeth Israel:
shall neither slumber nor sleep.
The Lord himself is thy keeper:
he is thy defence upon thy right hand;
So that the sun shall not burn thee by day:
neither the moon by night.
The Lord shall preserve thee from all evil:
yea, it is even he that shall keep thy soul.
The Lord shall preserve thy going out and thy coming in:
from this time forth and for evermore.

Requiem aeternam II

Requiem aeternam	*Eternal rest*
dona eis, Domine,	*give them, Lord,*
Et lux perpetua	*And may eternal light*
luceat eis.	*shine upon them.*

IV Gerald Finzi 1901-1956

*My Spirit Sang All Day**
part-song, on a poem by Robert Bridges (1844-1930)

Gerald Finzi was the fourth son of well-to-do parents who had immigrated to England; his father was of Italian-Jewish descent and his mother was of German-Jewish descent. He was educated by private tutors, among whom were music teachers — for the boy had shown an early aptitude for music, as well as an affinity for literature and poetry.

(Note the similarities between Finzi's parents and Aaron Copland's parents, described later in these annotations.)

The loss of all three of his brothers during the years of World War I and the loss of one of his music teachers in combat contributed to Finzi's somewhat melancholy disposition. But his musical studies were successful, and by age twenty-one he had composed *By Footpath and Stile*, a set of songs on the poems of Thomas Hardy, and the orchestral piece *A Severn Rhapsody,* performances of which met with critical success. In 1930, through Ralph Vaughan Williams, he obtained a teaching post at the Royal Academy of Music in London.

Finzi's interests remained wide-ranging. In 1933 he moved to the Wiltshire countryside with Joyce, his new wife. There they both dedicated themselves to the growing of apples, while Gerald continued his composing. His works during this period included *Seven Poems of Robert Bridges*, a collection of choral settings of poems by that poet (who had been Britain's poet laureate during the previous decade). *My Spirit Sang All Day* is one of these seven settings. In 1937 the couple moved to Hampshire, where he founded an amateur orchestra, The Newbury String Players. In 1939 he composed the cantata *Dies natalis*, whose premiere performance was unfortunately delayed by the outbreak of World War II.

In his last years, before his untimely death from leukemia at age fifty-five, Finzi brought out three choral works that achieved wide popularity: *For St. Cecilia, Intimations of Immortality*, and *In terra pax*.

My Spirit Sang All Day is an engaging musical and poetic expression of a beginning — the beginning of love. Its joyful exuberance grows out of its rapid musical movement through five keys (G major, E major, G sharp major, F sharp minor, and B minor) before it returns to the opening key near the end, at the words "What is thy joy?" The music plunges, word-for-word, straight through this many-worded poem, in which the words "O my joy" (or simply "my joy") return frequently, like a tiny rondo motive, to give the listener a sense of constant reassurance.

My spirit sang all day
O my joy.
Nothing my tongue could say,
Only my joy!
My heart an echo caught
O my joy.
And spake,
Tell me thy thought,
Hide not thy joy.

My eyes gan peer around,
O my joy,
What beauty hast thou found?
Shew us thy joy.
My jealous ears grew whist;
O my joy
Music from heaven is't
Sent for our joy?
She also came and heard,
O my joy,
What, said she, is this word?
What is thy joy?
And I replied,
O see,
O my joy,
'Tis thee, I cried,
'tis thee:
Thou art my joy.

Please enjoy a fifteen-minute intermission!


photos by Hendrik Broekman


photo by Hendrik Broekman

V Claudio Monteverdi 1567-1643

Lagrime d'amante al sepolcro dell'amata
Tears of a lover at the tomb of the beloved

Incenerite spoglie	*Burned ashes*
Ditelo, O fiumi	*Tell it, O rivers*
Darà la notte il sol lume	*The sun will give light by night*
Ma te raccoglie, O ninfa	*O nymph! But she takes you up*
O chiome d'or	*O golden tresses*
Dunquie, amate reliquie	*Now, beloved remains*

six madrigals on a sestina by Scipione Agnelli (1586-1653)

In 1605 Claudio Monteverdi had brought out his Fifth Book of Madrigals. If ever there was a single turning point between music of the Renaissance and music of the Baroque, it was Monteverdi's Fifth Book. Before his Book Five, the manner in which a madrigal's words were set to music had been largely governed by harmonic practice. In and after his Book Five, a madrigal's words (and the sense behind them) determined what the harmony should be. (Yes, this statement is an oversimplification, but essentially this was the essence of the turning point between the two musical eras.)

Monteverdi's Sixth Book of Madrigals, which appeared in 1614, continued these advances in harmonic practice and the boldness of expressive power of the madrigal. One of the works in Book Six was a set of six madrigals, *Lagrime d'amante al sepolcro dell'amata*, which was a setting of a six-verse "sestina" poem by Scipione Agnelli. The poem is the lengthy lament of a character by the name of Glauco, who is in mourning over the death of his beloved Corinna.

In Greek mythology, Glauco (or Glaucos) was a sea-god who was said to have had an extensive love life. Apparently one of his amours was the mortal woman Corinna, a Greek poet, who was said to have been a real person who had lived in the 5th century B.C.E.

A "sestina" was a rather rigid poetic form that had originated in the 12th century. A sestina has six stanzas, each having six lines except for the final stanza, which has six lines plus an additional three. The same set of six words has to be the final words of the six lines of every stanza, though the order in which they appear is not fixed. In Agnelli's poem these six words are "tomba" (tomb), "cielo" (heaven), "terra" (earth), "seno" (breast), "pianto" (weeping), and "Glauco." A glance at the text below will show how these six words are distributed at the ends of the lines of each stanza of the poem.

In Monteverdi's time, one convention of the madrigal genre was that characters drawn from mythology appeared in madrigals as thinly-disguised representations of actual people who were contemporaries of the composer. Given this convention, whom might Glauco have represented? Whom Corinna?

It is known that a talented eighteen-year-old singer, Caterina Martinelli, who had been engaged to sing the leading role in *Arianna*, one of Monteverdi's

operas, had tragically died of smallpox in 1608, a month or so before the opera was to have opened. It is known that Monteverdi grieved sorely for her; that Agnelli, the son of a nobleman, wrote his sestina soon after Martinelli's death; and that Monteverdi composed *Lagrime d'amante* about 1610. Given these facts, it is quite possible that Corinna represented Martinelli; and that since Monteverdi was Martinelli's senior by twenty-four years, while Agnelli was her senior by only four years, Glauco may have represented Agnelli himself.

Monteverdi's *Lagrime* offers a third instance, in this Oriana program, that continues to illustrate how beautiful music can serve the purpose of commemorating the tragic ending of a life.

1.

Incenerite spoglie, avara tomba	*Burned ashes, stingy tomb*
Fatta del mio bel sol, terreno cielo,	*Made of my beautiful sun, terrestrial heaven,*
Ahi lasso! I' vegno ad inchinarvi in terra.	*Alas! I come to bow to you in the earth.*
Con voi chius'è 'l mio cor a marmi in seno.	*My heart is enclosed with you, like marbles in my breast.*
E notte e giorno vive in foco, in pianto,	*Both night and day, in fire, in weeping,*
In duolo, in ira, il tormentato Glauco.	*In grief, in wrath, lives the tormented Glauco.*

2.

Ditelo, O fiumi, e voi ch'udiste Glauco	*Tell it, O rivers, and you who heard Glauco*
L'aria ferir dì grida in su la tomba;	*Daily injure the air in screaming over her tomb;*
Erme campagne, e'l san le ninfe e 'l cielo:	*[Tell it,] barren fields, and the holy nymphs and heaven:*
A me fu cibo il duol, bevanda il pianto;	*To me [my] food was sorrow, weeping was my drink;*
Letto, O sasso felice, il tuo bel seno —	*My bed, O happy rock, [was] your lovely breast —*
Poi ch'il mio ben coprì gelida terra.	*But now my beloved is covered by cold earth.*

3.

Darà la notte il sol lume alla terra	*The sun will light the earth by night*
Splenderà Cintia il dì prima che Glauco	*And the moon will shine on the day before Glauco*
Di baciar, d'honorar lasci quel seno	*Ceases to kiss, to honor that breast*
Che fu nido d'amor, che dura tomba	*Which was the nest of love, which the hard tomb*

Preme; ne sol d'alti sospir,
di pianto,
Prodighe a lui saran
le fere e'l cielo!

Presses; he is alone with great sighs,
with weeping,
And heaven will lavish
wounds upon him!

4.

Ma te raccoglie, O ninfa,
in grembo 'l cielo;
Io per te miro vedova la terra
Deserti i boschi,
e correr fium' il pianto.
E driade e napee
del mesto Glauco
Ridicono i lamenti,
e su la tomba
Cantano i pregi
dell'amato seno.

But take her up, O nymph,
into the lap of heaven;
For her, I perceive earth widowed,
The woods deserted,
and a river of tears flowing.
Both driads and nymphs
of the melancholy Glauco
Repeat the laments,
and over her tomb
Sing the prayers
of the beloved breast.

5.

O chiome d'or,
neve gentil del seno,
O gigli della man,
ch'invido il cielo
Ne rapì
quando chiuse in cieca tomba:
Chi vi nasconde?
Ohimè! Povera terra
Il fior d'ogni bellezza,
il sol di Glauco
Nasconde! Ah! Muse!
Qui sgorgate il pianto!

O golden tresses,
kind snow of her breast,
O lilies of her hands,
which heaven envies,
Abducted of her
when closed in the blind tomb:
Who is hiding you?
Alas! Poor earth hides
The flower of every beauty,
the sun of Glauco!
Ah! Muses!
[You] who pour out weeping!

6.

Dunque, amate reliquie,
un mar di pianto
Non daran questi lumi
al nobil seno
D'un freddo sasso?
Ecco! L'afflitto Glauco
Fa rissonar "Corinna":
il mare e 'l cielo,
Dicano i venti ogn'or,
dica la terra:
"Ahi Corinna! Ahi morte!
Ahi tomba!"

So, beloved remains,
a sea of weeping
Will not give these lights
to the noble breast
Of a cold rock?
Behold! The afflicted Glauco
Makes resound "Corinna":
the sea and the heavens,
The winds say every hour,
the earth says:
"Alas Corinna! Alas death!
Alas the tomb!"

Cedano al pianto	*The things that are done give way*
I detti. Amato seno,	*To weeping. Beloved breast,*
A te dia pace il cielo;	*Heaven gives peace to you;*
Pace a te, Glauco;	*Peace to you, Glauco;*
Prega, honorato tomba,	*Pray, honored tomb,*
E sacra terra.	*And sacred earth.*

VI **Aaron Copland** 1900-1990

In The Beginning
a choral setting of Genesis 1:1-37 and 2:1-7
mezzosoprano soloists:

Katheryn Currie	March 26, April 8
Tami Papagiannopoulos	April 1, April 23

During the academic year 1946-1947, Professor Arthur Tillman Merritt, then the chair of the Department of Music at Harvard University, organized a Symposium on Music Criticism that was to take place at Harvard in May. He asked his friend Aaron Copland to write an extended *a cappella* choral work for this event. Copland obliged, and composed *In The Beginning* during February, March, and April of 1947. The renowned choral conductor Robert Shaw brought his Collegiate Chorale (a predecessor of his famous Robert Shaw chorale) to Cambridge to perform the premiere of the work, which Shaw directed on May 2, 1947, in Harvard Yard's Memorial Church, as part of a group of performances in celebration of the Symposium.

During the ten years or so previous to Professor Merritt's invitation, Copland had become one of this country's most widely-known and celebrated composers. During the 1920s and early 1930s his manner of composing had moved through several stylistic periods, and by the mid-1930s he had arrived at the mature style with which he is now primarily identified: the composition of music which has a remarkable way of evoking and echoing the spirit of the American lands and their people. His scores for the ballets *Billy the Kid, Rodeo, El Salón México*, and *Appalachian Spring*; his incidental music for the plays and films *Of Mice and Men, Quiet City,* and *Our Town*; his *Lincoln Portrait* for narrator and orchestra; and his *Fanfare for the Common Man* (which he later incorporated into his monumental *Third Symphony*) all honored the American experience. This music served as an optimistic beacon of unity at a time when the nation was struggling its way through a depression and a worldwide war. In much the same way that the music of Ralph Vaughan Williams, Gustav Mahler, and Antonin Dvorak had reflected their respective homelands, so did the music of Aaron Copland — the son of Jewish immigrants from Russia and Lithuania — reflect the land to whose shores his parents had come.

(Aaron Copland was hardly the only composer American of Jewish immigrant background whose music internalized the American spirit and experience. One need only recall Leonard Bernstein (*West Side Story*), Richard

Rodgers (*Oklahoma!* and *South Pacific*), Jerome Kern (*Showboat)*, and any tune at all by Irving Berlin.)

Professor Merritt left the choice of the text for the commissioned choral piece up to its composer. Copland drew his text from the King James Bible — Chapter 1:1 through Chapter 2:7 of the Book of Genesis, the thirty-eight verses that narrate the biblical story of creation. The last of these is the brief sentence that describes the creation of the first human. Copland concludes his selected text with that verse, thus allowing the musical narrative to focus only upon the creation story itself, and to avoid becoming involved with the thorny complications that arise in the verses that immediately follow.

Copland scores his work for mezzo-soprano soloist and choral voices, which sing in alternation, and occasionally simultaneously. This combination gives the music a contrasting and pleasing texture, and allows the story to be communicated on an intimate level. In the score, the composer asks the soloist to sing "in a gentle, narrative manner, like reading a familiar and oft-told story".

The centuries-long tradition of setting Biblical verses to music has usually followed the convention that only a few words of a scriptural passage are selected, and that these few words are repeated many times over. Copland does exactly the reverse: *In The Beginning* has a very long text, in which (save for two brief instances) there is no word repetition. Repetitions of musical material, on the other hand, occur continually throughout the work: the soloist begins the music with a simple motive made up of only the three tones D, C sharp, and A, and this motive forms the musical seed from which the work's entire melodic material is developed, a process which gives this music a remarkable sense of unity.

(Copland repeats words in Verses 14 and 15 of Chapter 1 to emphasize the excitement of that passage, and the final words "a living soul" are repeated, also for emphasis. He omitted no words of the original scripture, and changed only one word: "meat" is changed to the more singable "food".)

According to the story, creation took place over a period of six days, followed by God's sanctification of the seventh day for resting. This seven-part division of the text conveniently provides the seven-section musical form of Copland's work. Each of the first six days ends with the rondo-like recurrence of the words "And the evening and the morning were the (n)th day". At every moment Copland's music vividly reflects the ever-changing action of the story, and the frequent shifts in the narrative are emphasized through turn-on-a-dime changes of key. The composer employs polytonality (i.e. the simultaneous sounding of two chords or melodies in two different keys) to emphasize many of the more important passages in the text.

As the first day begins, all is "without form, and void". The spirit of God moves upon "the face of the waters", which can be heard musically as a gentle canon between the choir's alto and tenor voices. God creates light and divides it from darkness, calling these Day and Night — reflected, respectively, by bright-sounding and dark-sounding harmonies in the choral voices.

On the second day the soloist declaims "And God said, let there be

a firmament...". God divides the waters under this firmament from the waters above it, an action which can be heard in the choir's rapid and agitated four-part canon as it moves quickly through four different keys. God calls the firmament Heaven.

God causes dry land to appear on the third day, and calls it Earth (noted by firm, solid harmonies in the choir), and gathers the waters together, calling them Seas. On the new Earth he creates plants, complete with their means of reproduction ("the fruit tree yielding fruit after its kind, whose seed is within itself") — which the soloist first announces, and which the choir then echoes with rapid and flowing harmonies that suggest the busy activity that is taking place.

On the fourth day, both soloist and choir abruptly cry out God's wish to create the seasons and mark the passage of time: "Let there be lights in the firmament of the heaven to divide the day from the night, and let them be for signs and for seasons and for days and years". Here the composer uses the natural rhythms of these words to set the staid (though noble) language of the King James Bible to one of the jazziest passages in all choral literature (yes, Copland knew his jazz), which effectively communicates the excitement of this violent cosmic activity.

On the fifth day the mood shifts. The choir now borrows from the soloist the repetitive first words of each of God's creative acts: "And God said...", and follows them with descriptions of all the creatures that are now emerging in rapid succession in the seas and skies. These are sung with gentle but insistent melodies which the sopranos and altos weave together, anchored by longer notes firmly sung by the basses. Tenors join in, to sing of the creation of "great whales". God commands all these creatures to "be fruitful, and multiply...".

On the sixth day, as announced by the soloist and echoed by the rapidly flowing harmonies in the choir, God turns his attention back to Earth, and brings forth "the living creature after his kind, cattle, and creeping thing and beast of the earth". This final day of creation comes to a sustained climax as the choir forcefully declaims God's words: "Let us make man in our image, after our likeness... male and female...". In a forceful canon, soloist and choir echo the words "So God created man in his own image...". This time it is humankind that is told to "be fruitful, and multiply", as well as to "replenish the earth... and have dominion... over every living thing...". In an extensive recitative, the soloist then sings that God dedicates the plants and animals as food for humankind.

(The ancient writers who crafted the Hebrew Bible were not favoring the male gender when they wrote the words which, in English translation, became "Let us make man...". The forty-seven excellent scholars whom King James I of England selected to translate the Hebrew Bible from its original Aramaic and Hebrew sources, and who met from 1604 to 1611 for that purpose, translated the Hebrew word "adam" to the English word "man". But "adam" did not actually mean "male human being": it really meant "humankind".)

The choir's static and simple harmonies that begin the seventh day reflect that day's restfulness and the pleasure that God feels in all the work he

has competed. The soloist returns with the words "These are the generations of the heavens and of the earth when they were created...". The tenor voices join the soloist, and both sing, in a beautiful canon, that "the Lord God had not caused it to rain upon the earth, and there was not a man to till the ground". Gently, little by little, the entire choir joins in, singing — in a slow but insistent crescendo that rises majestically from pianissimo to fortissimo — of the mist that rose out of the earth and "watered the whole face of the ground". Transcendently beautiful words follow, set to the equally transcendent music with which the music ends: "And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life, and man became a living soul."

Let us turn for a moment from Copland's music to the text that he chose:

The foregoing synopsis reveals, as does a careful reading of Genesis from 1:1 through 2:7, that *the creation of humankind is related not once, but twice*. Why? It seems that this duality was first noted by biblical scholars during the late 18th century, and that an answer eventually emerged from biblical scholarship of the first half of the 20th century. Not all sources seem to agree on the details, but the essence of the scholars' conclusion is something like this:

The Book of Genesis does not relate a single story, but *two different stories*, which arose in two different eras in the history of the Hebrew people. The narrative that occurs first in Genesis is believed to have arisen at some point during the 6th century B.C.E. In it, God is called "Elohim". He is kinglike: by simply speaking from on high, he brings each object of creation into existence, in an orderly fashion, in six days. His final task is the creation of humanity, which appears in the form of a couple, all ready to procreate.

The story that occupies the second narrative in Genesis is thought to have arisen much earlier, around the 10th century B.C.E., at about the time of King David: thus *the second story in Genesis was the first story to arise*. In this second story, God is called "Yahweh", who is more personal and parental than kinglike. The second story has a more meandering structure, and creation is not divided into days. The male human being is created first, then the plants, and finally the woman. In contrast with the first story, man and woman do not procreate until after they have eaten the forbidden fruit.

Apparently a single author, or a small group of authors, possibly priests, combined the two stories into a single narrative at some time during the Babylonian exile, in the 6th century B.C.E., at or shortly after the time that the Elohim account was written The first story (the Elohim account, the second to be written) ends with Genesis 2:3: "And God blessed the seventh day...". The second story (the Yahweh account, the first to be written) begins with the next verse, Genesis 2:4: "These are the generations of the heavens...". All biblical sources since that time have retained these two stories, combined in that manner, with the younger story preceding the older one.

The purpose of this combination of narratives seems to be explained differently by different scholars, one of whom has suggested that it may have

been done in order to give hope to the Hebrew people during their time of captivity in Babylon.

But this duality need not bother us. For the double narrative that has come down to us is surely one of the greatest and most beautiful stories ever conceived, and it was surely a monumental achievement of a people who diligently sought to explain their history as a people. For the Hebrews were among the first communities *even to conceive of the very notion of a history* — among the first to sense that the earth, the heavens, and everything in them *must have had a beginning*. And their notion of the order of emergence of the elements of creation — first the heavens, then light, followed by seas, land, plants, animals, and finally by humankind — closely paralleled the scientific account of the origin of the universe that was not established until millennia after the biblical stories arose.

The period of each "day" of creation seems to have been intentionally left undefined. "Day" in both modern and ancient Hebrew is "yom", but that word can have either a definite or an indefinite meaning (just as in English we might speak of "the day of the dinosaurs"). So, for "yom", one could as well say "eon" as "day". Indeed, one scholar has suggested that even the ancient Hebrews did not consider the dual account to be factual, but to be a myth that beautifully explained the beginnings of the world in which they lived, and for which they sought and found answers. In this sense, though not in the literal sense, their story of creation in Genesis was "true".

Fortunately, the double-story enigma seems not to have bothered Aaron Copland in the least. What he seems to have concentrated on was the beauty of the story, and above all on the optimism that pervades the thirty-eight verses of Genesis that he set to music. In this way, *In The Beginning* is closely related to the other works of his America-centered style period. It was the most extensive choral work he had ever written (he never again wrote choral music of similar dimensions), and it deservedly occupies a prominent position in the "firmament" of choral works of all time.

Note: I am most indebted to Joan Soble and The Reverend Joy Fallon for sharing with me their extensive knowledge of the The Book of Genesis, for carefully reading my draft of the above annotations, and for their invaluable suggestions for improving it. Any errors or misconceptions that these annotations may still contain are mine alone. —WC

Genesis, Chapter 1:

1 In the beginning God created the heaven and the earth.

2 And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters.

3 And God said, Let there be light: and there was light.

4 And God saw the light, that it was good: and God divided the light from the darkness.

5 And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.

6 And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters.

7 And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so.

8 And God called the firmament Heaven. And the evening and the morning were the second day.

9 And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so.

10 And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good.

11 And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: and it was so.

12 And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good.

13 And the evening and the morning were the third day.

14 And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years:

15 And let them be for lights in the firmament of the heaven to give light upon the earth: and it was so.

16 And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also.

17 And God set them in the firmament of the heaven to give light upon the earth,

18 And to rule over the day and over the night, and to divide the light from the darkness: and God saw that it was good.

19 And the evening and the morning were the fourth day.

20 And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

21 And God created great whales, and every living creature that moveth, which the waters brought forth abundantly, after their kind, and every winged fowl after his kind: and God saw that it was good.

22 And God blessed them, saying, Be fruitful, and multiply, and fill the waters in the seas, and let fowl multiply in the earth.

23 And the evening and the morning were the fifth day.

24 And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so.

25 And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the earth after his kind: and God saw that it was good.

26 And God said, Let us make man in our image, after our likeness: and let him have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth.

27 So God created man in his own image, in the image of God created he him; male and female created he them.

28 And God blessed them, and God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth.

29 And God said, Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in the which is the fruit of a tree yielding seed; to you it shall be for food.

30 And to every beast of the earth, and to every fowl of the air, and to every thing that creepeth upon the earth, wherein there is life, I have given every green herb for food: and it was so.

31 And God saw every thing that he had made, and, behold, it was very good. And the evening and the morning were the sixth day.

Chapter 2:

1 Thus the heavens and the earth were finished, and all the host of them.

2 And on the seventh day God ended his work which he had made; and he rested on the seventh day from all his work which he had made.

3 And God blessed the seventh day, and sanctified it: because that in it he had rested from all his work which God created and made.

4 These are the generations of the heavens and of the earth when they were created, in the day that the Lord God made the earth and the heavens,

5 And every plant of the field before it was in the earth, and every herb of the field before it grew: for the Lord God had not caused it to rain upon the earth, and there was not a man to till the ground.

6 But there went up a mist from the earth, and watered the whole face of the ground.

7 And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.

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

To make a gift, please see the information on the page following the two pages of donor acknowledgements.

photos by Hendrik Broekman

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Longa

Elissa and Allen Armstrong
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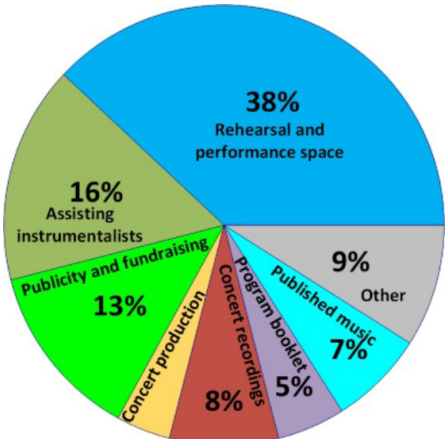
Become one of Oriana's Noted Friends!

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

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

Your gift will be applied toward the remaining expenses of our 2016-2017 season in approximately the same proportions as for our 2015-2016 season, shown on the chart below. (Our singers, Board members, and Directors contribute their talents and time without compensation.)



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Photography	Hendrik Broekman
Research on the Book of Genesis	Joan Soble and The Rev. Joy Fallon

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 that begin on the next page.

The Board of Directors of the Oriana Consort
Melanie Armstrong, Beth Chapin, Walter Chapin, Carlyn Ekstrom,
Caroline Kinney, Kathryn Low, Christopher Pitt, Lauren Syer

For assistance in the production of these concerts we thank
Jayms Battaglia, Ed Banzy, John Lindemann, Doug Baker,
and our Door Crew volunteers.

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A Cappella Singers, www.theacappellasingers.org
Andover Choral Society, andoverchoralsociety.org/
Apollo Club of Boston, www.apolloclub.org
Arlington-Belmont Chorale, psarlington.org/drupal/
Boston Choral Ensemble, www.BostonChoral.org
Boston Gay Men's Chorus, www.bgmc.org
Boston Saengerfest Men's Chorus, saengerfest.org
Braintree Choral Society, www.braintreesings.org
Broadmoor Chamber Singers, www.broadmoorsingers.org
Brookline A Cappella, www.brooklineacappella.com/
Cambridge Chamber Singers, www.cambridgechambersingers.org
Cambridge Community Chorus, www.cambridgechorus.org
Cantata Singers, www.cantatasingers.org
Cantemus, www.cantemus.org
Cantilena - a woman's chorale, www.cantilena.org
Cappella Clasura, www.clausura.org
Charles River Chorale, www.charlesriverchorale.net
Choral Art Society of the South Shore, www.choralartsociety.org
Chorus North Shore, www.chorusnorthshore.org
Chorus pro Musica, www.choruspromusica.org
CircleSinging Boston, www.meetup.com/Circlesinging-Boston/
Commonwealth Chorale, www.newtonchoral.org
Concord Chorus, www.ConcordChorus.org
Concord Women's Chorus, www.concordwomenschorus.org
Convivium Musicum, www.convivium.org
Coolidge Corner Community Chorus, www.cccchorus.org
Coro Allegro, www.coroallegro.org
Coro Dante, www.dantemass.org/html/coro-dante
Dedham Choral Society, www.dedhamchoral.org
Emmanuel Music, emmanuelmusic.org
Fine Arts Chorale, www.fineartschorale.org
First Unitarian Society in Newton, fusn.org
Genesis Chamber Singers, www.genesischambersingers.com
Greater Boston Intergenerational Chorus, www.bostonchorus.net
Halalisa Singers, www.halalisa.org
Handel and Haydn Society, www.handelandhaydn.org
Harvard Choruses, harvardchoruses.fas.harvard.edu
Harvard pro Musica, www.harvardpromusica.org
Highland Glee Club, www.highlandgleeclub.com
In Choro Novo, www.inchoronovo.com
Jameson Singers, www.jamesonsingers.org
Kings Chapel Concert Series, www.kings-chapel.org
Koleinu, www.koleinu.org
Labyrinth Choir, www.labyrinthchoir.org/
Lexington Pops Chorus, www.LexingtonPopsChorus.org
Mastersingers of Lexington, www.themastersingers.org
Meridian Singers, web.mit.edu/meridians
Metropolitan Chorale, www.metropolitanchorale.org
MIT Women's Chorale, web.mit.edu/womensleague/womenschorale/

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Nashoba Valley Chorale, www.nashobachorale.org
Neponset Choral Society, Inc., www.ncschorus.org
New England Classical Singers, www.newenglandclassical.org
New World Chorale, www.newworldchorale.org
Newton Community Chorus, www.NewtonCommunityChorus.org
Oriana Consort, www.theorianaconsort.org
Persephone's Daughters, www.persephonesdaughters.org
Pilgrim Festival Chorus, www.pilgrimfestivalchorus.org
Polymnia Choral Society, www.polymnia.org
Quincy Choral Society, www.quincychoral.org
Reading Community Singers, www.readingcommunitysingers.org
Seraphim Singers, www.seraphimsingers.org
Sharing A New Song, www.sharinganewsong.org
SingPositive, www.singpositive.org
Somerville Community Chorus, www.somervillechorus.com
Sound and Spirit, www.soundandspirit.net
Sounds of Stow Festival Chorus & Orchestra, www.soundsofstow.org
Spectrum Singers, www.spectrumsingers.org
Treble Chorus of New England, treblechorusne.org/
Triad Choral Collective, triadchoir.org
Voices of Metrowest, voicesofmetrowest.com
Wellesley Choral Society, www.WellesleyChoralSociety.org
Westford Chorus, www.westfordchorus.org
Zamir Chorale of Boston, www.zamir.org