



PORTRAITS IN SONG

A Choral Gallery

***Join us in celebrating
Oriana's 30th season!***

Every piece on this program is associated with a persona of some kind --- actual, fictional, historical, biblical, or metaphorical. This fall we encounter notable personae in the news every day, so we offer a choral concert populated by many notable and distinct personae:

Benjamin Britten
Claudio Monteverdi

Five Flower Songs
Io mi son giovinetta
Lasciatemi morire

Ivor Davies
Thomas Weelkes

Prayers from the Ark
As Vesta was from Latmos hill
When David heard

Rosephanye Powell
Walter Chapin

Ning wendete (I'm going)
*Walk with the Wind (words of
John Lewis)*

Directed by Walter Chapin and Andrea Hart



ORIANA CONSORT

Choral music from seven centuries

Saturday, Nov. 16
8:00 PM

University Lutheran
Church
66 Winthrop St.
Cambridge, MA

Friday, Nov. 22
8:00 PM

Trinity Episcopal
Church
81 Elm St.
Concord, MA

Sunday, Nov. 24
5:00 PM

First Lutheran
Church of Boston
299 Berkeley St.
Boston, MA

\$25 general | \$20 students & seniors

For more information and tickets:
<http://orianaconsort.org>



Portraits in Song: A Choral Gallery

Well — it has been quite a fall, hasn't it?

Since midsummer, and right up to this moment, we have all been witnessing quite a parade of personae in the news every single day — there have been so many distinct personalities, so widely different one from another!

It was this phenomenon that suggested the choral program you are about to hear. Remarkably, there are dozens and dozens of choral pieces that are about personalities, about characters, about personae. This program is a sampling of seventeen of these pieces.

During this program you'll hear a group of choral settings of six poems by the French poet Carmen Bernos de Gasztold, in English translations by the British author Rumer Godden, set to music by the English composer Ivor R. Davies. It's entitled *Prayers from the Ark*; it's about a parade of personae, of distinct personalities, each widely different from the others. They are all passengers on Noah's Ark, having gathered there not because they wanted to, but because life threw them there together — not unlike the situation in which we all find ourselves at this moment.

Will any of the personae in the Ark, or anywhere else in this concert, be familiar to you? Will you recognize anyone in the news? Anyone you have heard of? Anyone you know? Will you perhaps recognize yourself?

We hope you have fun listening, and perhaps discovering people you recognize.

— Walter Chapin

*Please ensure that NO device
that you may be carrying will make ANY sound!*

Please take NO photos, videos, or recordings!



Olivia Adams
Laura Amweg
Melanie Armstrong
William Budding
Bradley Delaney
Melanie Donnelly
Kaylee Drew
Harris Fiering
Adrienne Fuller
Gary Gengo
Jim Harris
Andrea Hart
Jana Hieber
Ashley Mac
Dennis O'Brien
Jeff Pearson
Eric Ritter
Irl Smith
Alexandra Tan
James Tresner
Nic Tuttle
Yiming Zhang

Walter Chapin, Director
Andrea Hart, Assistant Director

Portraits in Song

I *nymphs and shepherds make merry*

Thomas Weelkes (1576-1623)

As Vesta was from Latmos Hill descending

II *anthropomorphisms*

Ivor R. Davies (1901-1970)

Prayers from the Ark

Noah's Prayer

The Prayer of the Little Bird

The Prayer of the Cat

The Prayer of the Mouse

The Prayer of the Raven

The Prayer of the Dove

Alexandra Tan, *soprano solo*

III *two determined points of view*

Claudio Monteverdi (1567-1643)

Io mi son giovinetta *I am a young girl*

**Melanie Armstrong, Andrea Hart,
Melanie Donnelly, Harris Fiering, Eric Ritter**

Lasciatemi morire *Let me die*

**Alexandra Tan, Jana Hieber,
Gary Gengo, James Tresner, Bradley Delaney**

IV *a couple in conflict: a folksong from Kenya*

arranged by **Rosephanye Powell** (b. 1962)

Ning wendete *I'm going*

Aaron Colonnese, djembe

Laura Amweg, shakers

Please enjoy a fifteen-minute intermission!

V *two appeals for peace*

Thomas Weelkes (1576-1623)

When David heard that Absalom was slain

Walter Chapin (b. 1935)

Walk with the Wind

a choral setting of words by John Lewis

VI *metaphorical anthropomorphisms*

Benjamin Britten (1913-1976)

Five Flower Songs

To Daffodils

The Succession of the Four Sweet Months

Marsh Flowers

The Evening Primrose

Ballad of Green Broom

Immediately following this concert, there will be a reception for audience and performers in another part of this church.

***Please do join us for refreshments and conversation!
If we do not know you, kindly introduce yourself!***

nymphs and shepherds make merry

Thomas Weelkes (1576-1623)

As Vesta was from Latmos Hill descending

In 1601, the English madrigal composer Thomas Morley asked twenty-two of his composer friends each to contribute a madrigal to a collection in honor of Queen Elizabeth I, which he called “The Triumphes of Oriana.” His friends were each to choose their own lyrics, but Morley specified that the final two lines of every text be “Thus sang the shepherds and nymphs of Diana: Long live fair Oriana.” “Oriana” was very probably a code name for Queen Elizabeth, to whom Morley dedicated his collection.

One of these composers, Thomas Weelkes, composed a madrigal in which Vesta, the Roman goddess of the hearth, is descending Latmos Hill (a real place, located in Turkey) while accompanied by servant girls of Diana, goddess of the hunt. Vesta spies the maiden queen Oriana ascending the hill, accompanied by a group of shepherds. All the servant girls, being delighted to see these fellows, come running down the hill to meet them. All join in singing praises to “fair Oriana.”

Listen carefully to how these words are sung: “running down amain,” “two by two,” “three by three,” “all alone,” and “long live” — and you’ll get a sense of how *word-painting* is the very essence of the madrigal style.

And yes, it is the “Oriana” of Morley’s collection whose name we borrowed in naming the Oriana Consort.

**As Vesta was from Latmos hill descending,
She spied a maiden queen the same ascending,
Attended on by all the shepherds swain,
To whom Diana's darlings came running down amain;
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 *anthropomorphisms*

Ivor R. Davies (1901-1970)

Prayers from the Ark

Alexandra Tan, soprano solo

In 1947, Carmen Bernos de Gasztold (1919-1995), a French poet of Lithuanian descent, published a collection of twenty-seven short poems that she entitled *Prières dans L'Arche*. Each poem described what de Gasztold imagined might have been the private hopes, feelings, or desires of one of the animals aboard Noah's Ark — excepting only that one of her poems represented not the feelings of an animal, but those of Noah himself. The English author Rumer Godden (1907-1998) translated all these poems into English; she called her translation *Prayers from the Ark*, and published it in 1955. The book later became a children's classic.

In 1967, the English composer and organist Ivor R. Davies set six of the *Prayers from the Ark* for unaccompanied choral voices. These poems, enhanced by Davies' musical settings, are the very essence of anthropomorphism. As you hear each poem, can you recognize anyone? Anyone in the news? Anyone you know?

Noah's Prayer

Lord, what a menagerie!
Between Your downpour and these animal cries,
one cannot hear oneself think!
The days are long, Lord.
All this water makes my heart sink.
When will the ground cease to walk under my feet?
The days are long.

(A passenger on the Ark, perhaps one of Noah's children, makes a comment that signifies the Ark is nearing the end of its journey:)

Master Raven has not come back. Here is your Dove.

(Noah continues:)

Will she find us a twig of hope? The days are long, Lord.
Guide Your Ark to safety, some zenith of rest,
 where we can escape at last from this brute slavery.
The days are long, Lord.
Lead me until I reach the shore of Your covenant.
Amen.

The Prayer of the Little Bird

Dear God, I don't know how to pray by myself very well,
 but will You please protect my little nest from wind and rain?
Put a great deal of dew on the flowers, many seeds in my way.
Make Your blue very high, Your branches lissom.
Let Your kind light stay late in the sky,
 and set my heart brimming with such music
 that I must sing, sing, sing.
Please, Lord. Amen.

The Prayer of the Cat

Lord, I am the Cat.
It is not exactly that I have something to ask of You!
No! I ask nothing of anyone,
 but, if You have by some chance, in some celestial barn,
 a little white mouse, or a saucer of milk,
I know someone who would relish them!
Wouldn't You like someday to put a curse
 on the whole race of dogs?
If so, I should say Amen.

The Prayer of the Mouse

I am so little and grey, dear God,
 how can You keep me in mind?
Always spied upon, always chased.
Nobody ever gives me anything,
 and I nibble meagerly at life.
Why do they reproach me for being a mouse?
Who made me but You?
I only ask to stay hidden.
Give me my hunger's pittance,

safe from the claws of that devil with green eyes.
Amen.

The Prayer of the Raven

I believe, Lord, I believe!
It is faith that saves us, You have said it!
I believe the world was made for me,
because as it dies I thrive on it.
My undertaker's black is in keeping with my cynical old heart.
Raven land is between You and that life down there,
for whose end I wait to gratify myself.
"Aha!" I cry. "*Avant moi le déluge!*" ****
What a feast! I shall never go back to the Ark.
Oh let it die in me this horrible nostalgia.
Amen.

The Prayer of the Dove

The Ark waits, Lord;
the Ark waits on Your will and the sign of Your peace.
I am the dove,
simple as the sweetness that comes from You.
The Ark waits, Lord;
it has endured; let me carry it a sprig of hope and joy,
and put at the heart of its forsakenness
this, in which Your love clothes me,
Grace immaculate.
Amen.

**** King Louis XV of France (1710-1774) is said to have exclaimed "Après moi, le déluge!" — "After me, the flood!" — which may have been his premonition of the French Revolution that was to come. De Gasztold turns this remark around by having the Raven cry "*Avant moi, le déluge!*" — "Before me, the flood!" Rumer Godden chose to leave the expression untranslated.

III *two determined points of view*

Claudio Monteverdi (1567-1643)

Io mi son giovinetta I am a young girl

**Melanie Armstrong, Andrea Hart,
Melanie Donnelly, Harris Fiering, Eric Ritter**

Lasciatemi morire Let me die

**Alexandra Tan, Jana Hieber, Gary Gengo,
James Tresner, Bradley Delaney**

The Italian madrigal underwent extensive development in the 16th century at the hands of composers such as Costanzo Festa, Cipriano de Rore, Phillipe de Monte, and Luca Marenzio. Toward the end of the 16th century and into the beginning of the 17th, it was the great Italian composer Claudio Monteverdi who brought the genre of the madrigal to its greatest flowering.

Io mi son giovinetta, from Monteverdi's *Fourth Book of Madrigals*, 1603, retells an incident from Giovanni Boccaccio's ribald *Decameron*, of two centuries before Monteverdi's time: a young woman, who is happy to be singing and dancing in the springtime, is approached by a young man who claims to have similar feelings. In what may be the harshest rejection in madrigal poetry, the young woman tells him, in no uncertain terms, to "buzz off." In the text below, the woman's words are in quotation marks because the incident is being narrated by the man.

Listen to how the word "fuggi" (flee) is sung, and you have another example of how the music of a madrigal is fashioned so as to express what is going on in the words!

**"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 giovinett'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 new season [of springtime],"

sang my sweet shepherdess;

when suddenly, on hearing that song,

my heart sang like a pretty merry little bird:

"I too am young,

*and I laugh and sing in the sweet and beautiful springtime of love
that blossoms in your beautiful eyes!"*

And she: "Flee from ardor, if you would be wise," she said;

"Flee, for in these eyes there will never be springtime for you."

Monteverdi first composed *Lasciatemi morire* as an aria for solo soprano that was intended to be part of an opera. The aria became so widely known that he later rewrote it as a madrigal for five voices. While the score of the opera was lost to history, the madrigal version, fortunately, survived.

The story: Theseus, son of Aegeus, King of Athens, is sent by his father to Crete with the wish that he defeat King Minos. But he is captured and imprisoned in the labyrinth under the palace, the dwelling place of the bloodthirsty Minotaur. During the warfare, Princess Ariadne, the daughter of Minos, has fallen in love with Theseus. To save him from the Minotaur, she gives him a spindle of thread which he can unravel while in the labyrinth, and thus find his way back out. Theseus slays the Minotaur, escapes the labyrinth by following the thread, and elopes with Ariadne to the island of Naxos. There, however, he abandons her. Ariadne is so overcome with sorrow that all she wants to do is die — and it is at this point that she sings the aria that later became the madrigal. (Her sorrow does not last, however, for subsequently she catches the eye of the god Dionysus, and the pair thereafter lives in happiness. That part of the story doesn't get into the song.)

Lasciatemi morire!

E che volete voi che mi conforte

in così dura sorte,

in così gran martire?

Lasciatemi morire!

*Let me die!
And what do you want, you who [try to] comfort me
in such a difficult situation,
[when I am] in such a great martyrdom?
Let me die!*

IV *a couple in conflict: a folksong from Kenya*

arranged by **Rosephanye Powell** (b. 1962)

Ning wendete *I'm going*

Aaron Colonnese, djembe

Laura Amweg, shakers

Rosephanye Powell is an American composer, singer, teacher, and scholar. She has fashioned an intriguing choral arrangement of this folksong from Kenya, sung in the Swahili language:

**Gwendete, yendete nun duki;
Gwendete, dunyendete nun duki;
Ning wendete, dunyendete nun duki;
Akoro dunyenda,
Ni wega unjereh.**

This is roughly translated as: “I love you, but you do not love me. How is that? If you do not love me, you had better tell me so. I’m going.”

Please enjoy a fifteen-minute intermission!



V *two appeals for peace*

Thomas Weelkes (1576-1623)

When David heard that Absalom was slain

Walter Chapin (b. 1935)

Walk with the Wind

a choral setting of words by John Lewis

Absalom, an Israelite prince and the estranged son of King David, raises an army against his father. In the conflict, Absalom is slain. When David hears of this, he is overcome with grief, despite the estrangement.

The composer Thomas Weelkes composed not only madrigals such as *As Vesta was from Latmos Hill*, but also anthems for the Anglican Church. One of these was about the tragic death of Absalom, as related in 2 Samuel.

In the music of this anthem, Weelkes brings out the depth of the grief that is felt by a father upon learning that his own son — beloved even if estranged — has fallen to an act of violence. This beautifully-crafted music transcends the particular incident that it describes, and allows us, on hearing it, to become a participant in the grief that ensues from a loss due to violence. We offer this anthem in acknowledgement of the loss of life that has taken place over the last several years, in Ukraine, in Israel, in Lebanon, in Gaza — in the hope that peace will soon prevail. Please experience this music, **without applause**, as an opportunity for reflection:

**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! Would God I had died for thee!**

John Lewis (1940-2020), the distinguished civil rights activist and congressman from Georgia, wrote an article for the New York Times several weeks before his death in July of 2020, at the age of eighty. His article concluded with these words, for which Oriana's Director has composed a choral setting (the words will speak for themselves):

“When historians pick up their pens to write the story of the twenty-first century, let them say that it was your generation who laid down the heavy burdens of hate at last and that peace finally triumphed over violence, aggression, and war. So I say to you, walk with the wind, brothers and sisters, and let the spirit of peace and the power of everlasting love be your guide.”

VI *metaphorical anthropomorphisms*

Benjamin Britten (1913-1976)

Five Flower Songs

To Daffodils

The Succession of the Four Sweet Months

Marsh Flowers

The Evening Primrose

Ballad of Green Broom

Benjamin Britten, a leading British composer of the mid-twentieth century, composed this group of five choral works in 1950 as a twenty-fifth wedding anniversary gift for his friends Leonard and Dorothy Elmhirst. The first performance took place in July of 1950 at the couple's home, sung by a student choir conducted by Imogen Holst, the daughter of Britten's composer colleague Gustav Holst.

Britten's gift was appropriate, for both of the Elmhirsts were botanists. Leonard had worked as an agronomist in England and India, and both were devoted gardeners.

Britten composed these choral songs in the tradition of the English Part-song, which had existed in unbroken line since Henry Purcell in the seventeenth century — but with his own Brittenesque twists of harmony and word-setting. Four of the songs are about particular flowers or plants, while one is about the four months during which flowers prosper. Since the lyrics of these songs give us very vivid descriptions of the flowers of their titles, perhaps it is not too far-fetched to imagine that, metaphorically speaking, the songs might well be about people as well; indeed, the first song of the five says that explicitly.

To Daffodils is a setting of a poem by the English poet Robert Herrick (1591-1674), who compares the short life of this flower to the lengths of our own lives:

Fair daffodils, we weep to see
You haste away so soon;
As yet the early-rising sun
Has not attained his noon.
Stay, stay
Until the hasting day
Has run
But to evensong,
And, having prayed together, we
Will go with you along.

We have short time to stay, as you,
We have as short a spring;
As quick a growth to meet decay,
As you, or anything.
We die,
As your hours do, and dry
Away,
Like to the summer's rain,
Or as the pearls of morning's dew,
Ne'er to be found again.

In setting *The Succession of the Four Sweet Months*, also by Robert Herrick, Britten cleverly saw that the four months of the poem suggested a canon for the four SATB voices of the choir: each of the four choir voices enters to sing about a new month, with all four voices singing the same (or a very similar) melody:

First, April, she with mellow showers
Opens the way for early flowers,
Then after her comes smiling May
In a more rich and sweet array,
Next enters June and brings us more
Gems than those two that went before;
Then, lastly, July comes and she
More wealth brings in than all those three;
April! May! June! July!

Marsh Flowers is a poem by the English physician, naturalist, and poet George Crabbe (1754-1832). He was writing about flora in his home town of Aldeburgh, located on the east coast of England. (This was the same town in which, over a century later, Benjamin Britten established the musical concerts known as the Aldeburgh Festival). Crabbe's flora are not quite as pretty as those in Britten's other *Flower Songs*:

**Here the strong mallow strikes her slimy root,
Here the dull nightshade hangs her deadly fruit;**

**On hills of dust the henbane's faded green,
And pencill'd flower of sickly scent is seen;**

**Here on its wiry stem, in rigid bloom,
Grows the salt lavender that lacks perfume.**

**At the wall's base the fiery nettle springs,
With fruit globose and fierce with poisoned stings;**

**In every chink delights the fern to grow,
With glossy leaf and tawny bloom below:**

**The few dull flowers that o'er the place are spread
Partake the nature of their fenny bed.**

**These, with our seaweeds, rolling up and down,
Form the contracted flora of our town.**

John Clare (1793-1864), a resident of the town of Peterborough in Cambridgeshire, was a son of the rural working class, and was largely self-educated. He nevertheless maintained connections with the literary establishment of London, and somehow managed to balance his life between these two widely separated poles. His closeness to the soil is evident in his beautiful poem *The Evening Primrose*:

**When once the sun sinks in the west,
And dewdrops pearl the evening's breast;
Almost as pale as moonbeams are,
Or its companionable star,
The evening primrose opes anew
Its delicate blossoms to the dew;
And hermit-like, shunning the light,**

**Wastes its fair bloom upon the night;
Who, blindfold to its fond caresses,
Knows not the beauty he possesses.
Thus it blooms on while Night is by;
When day looks out with open eye,
'Bashed at the gaze it cannot shun,
It faints, and withers, and is gone.**

In *Ballad of Green Broom*, Britten's fifth and final *Flower Song*, the emphasis is not on a particular plant, but on the people associated with one. This poem, by an anonymous author (or quite possibly a group of authors, over time), falls within the centuries-old genre of British folk ballads. It tells of a man whose trade is to cut and sell the attractive but invasive broom plant. He has an indolent son, who, when finally motivated by his father to do some work, wastes no time in using his trade to attract the attention of an eager young woman:

**There was an old man lived out in the wood,
And his trade was a-cutting of broom, green broom;
He had but one son without thought, without good,
Who lay in his bed till 'twas noon, bright noon.**

**The old man awoke one morning and spoke,
He swore he would fire the room, that room,
If his John would not rise and open his eyes,
And away to the wood to cut broom, green broom.**

**So Johnny arose and slipped on his clothes
And away to the wood to cut broom, green broom;
He sharpened his knives, and for once he contrives
To cut a great bundle of broom, green broom.**

**When Johnny passed under a lady's fine house,
Passed under a lady's fine room, fine room,
She called to her maid: "Go fetch me," she said,
"Go fetch me the boy that sells broom, green broom!"**

**When Johnny came into the lady's fine house,
And stood in the lady's fine room, fine room,
"Young Johnny," she said, "Will you give up your trade
And marry a lady in bloom, full bloom?"**

Johnny gave his consent, and to church they both went,
And he wedded the lady in bloom, full bloom;
At market and fair, all folks do declare,
There's none like the boy that sold broom, green broom.

*In just moments,
there will be a reception
for audience and performers
in another part of this church.*

*Please do join us
for refreshments and conversation!
If we do not know you, kindly introduce yourself!*



About Oriana

The Oriana Consort embraces the premise that choral music, ever since its origin in Western Europe during the early fifteenth century, has been capable of expressing human emotion in all its intensity. While doing so of course involves words, this communication is made not primarily through the words that are sung, but more through the musical medium of vocal polyphony: multiple voice parts, with several singers on each part, singing melodic lines that are dissimilar, yet which form a musical unity through governing schemes of harmony, meter, and rhythm. Vocal polyphony, through a mysterious process that is not fully understood, is somehow capable of expressing such intensity of emotion.

The Oriana Consort was founded on this premise. The group's mission is to prepare and present choral music which will generate the kind of musical magic just described.

The Consort evolved, very gradually, 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 Oriana's founding year.

From about 2002 to 2008 the group continued to evolve toward its present form: an *a cappella* chorale of twenty-some singers, who are auditioned to very high standards, and who rehearse and perform primarily without accompaniment, tuning only to their own voices. The group's size is small enough for the performance of intimate music such as Ivor R. Davies' *Prayers from the Ark* (which you will hear in this concert), yet it is not too small for the performance of demanding choral works such as Leonard Bernstein's *Chichester Psalms*, Aaron Copland's *In The Beginning*, Dominick Argento's *Seasons*, and Edwin Fissinger's *Dover Beach* (all of which Oriana has done in recent seasons).

The name "Oriana Consort" is actually a misnomer, for the group is not really a *consort*, but a *chorale*. In its founding year of 1994 it was an eight-voice ensemble that actually *was* a consort — in the Renaissance sense of voices combined with Renaissance-era instruments — and the name stuck. The name is taken from *The Triumphes of Oriana*, a 1601 collection of madrigals by the English composer Thomas Morley and his

colleagues. Morley specified that the concluding line of the lyrics of every madrigal in the collection should be “Long live fair Oriana!” — very probably a reference to Queen Elizabeth I, to whom Morley dedicated his collection. From time to time we perform one or two madrigals from *The Triumphes of Oriana*. (One of those times is in this concert!)

Once a week Oriana’s members travel from many points in the greater Boston area to University Lutheran Church in Cambridge, where they sing together and prepare programs to be presented in concert. In normal times (that is, in times not dominated by the unwelcome hiatus that was imposed by Covid from the spring of 2020 through the spring of 2021) Oriana prepares two concert programs each year, and presents each program in Cambridge, in Boston, and in a suburb. The group’s eclectic repertory is drawn from the 15th through the 21st centuries — for these are the seven centuries during which the tradition of polyphonic choral music flourished, having first arisen in western Europe, then having spread throughout all of Europe and much of the Americas and Asia. (Hence the motto under our logo on page 3: *Choral music from seven centuries*.) Music of the Baroque or the early Classical era, accompanied by instrumentalists from greater Boston’s community of outstanding early music players, usually forms a part of one of Oriana’s programs during our spring half-season.

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

In March of 2007 Oriana was one of four Boston-area choirs to participate in a master class presented by Peter Phillips, director of the reknowned Tallis Scholars.

Oriana was the opera chorus for “Italian Night at the Opera”, a gala concert presented in May of 2011 by the Waltham Philharmonic Orchestra.

In June of each odd-numbered year, the Boston Early Music Festival sponsors the Fringe Concert Series, in which local groups perform period music. In June of every odd-numbered year since 2009 (excepting 2021), Oriana presented a BEMF “Fringe” concert. We did our most recent

“Fringe” in June of last year, presenting music of Hildegard von Bingen, Rafaella Aleotti, Thomas Tallis, and Heinrich Schütz. We look forward to doing another “Fringe” in June of 2025.

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

Oriana has presented the premieres of some notable choral works:

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

In the spring of 2014 the group presented the East Coast premiere of *The Waking*, a choral 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 choral setting of seven winter poems (by seven different poets) composed by Timothy C. Takach, also from the Upper Midwest. Oriana, together with one choir in each of forty-one other states of the USA, had the honor of participating in the joint commissioning of this work.

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

During the Covid hiatus that began in March of 2020, Oriana

experimented with virtual performance. Our virtual choir version of Stephen Paulus' *The Road Home* (engineered by Oriana's resident technical guru Nic Tuttle) has had over 2,000 views on YouTube. Our recording of Tomás Luis de Victoria's *Missa O magnum mysterium*, from our BEMF "Fringe" concert in June 2019, led by Kathryn Currie and Valerie Thomforde, was reworked into another YouTube video.

Walter Chapin, the Oriana Consort's founder and Director, has degrees from Harvard and the New England Conservatory of Music, and did graduate study at Boston University, where he was Assistant Choral Director (under Robert Gartside), director of opera choruses, twice the director of the Boston University Summer Chorus, a teaching fellow in conducting, and director of classroom choirs whose members were studying choral music of the 16th and 17th centuries. He has directed amateur choral groups in the Boston suburbs, conducted choirs at the high school level, and led a parishioners' choir and a youth choir at King's Chapel in Boston. In his other-than-musical life he is a retired-but-still-active computer information systems designer and developer, and a husband, father, grandfather, gardener, and carpenter.

Andrea Hart is an active teacher, singer, pianist, flutist, and choral director. She holds a BMus. from Boston University and an EdM. from Harvard University. She teaches piano and flute privately and in schools, and is Youth Music Director at Park Avenue Church UCC in Arlington, where she directs intergenerational and youth choirs. Her professional experience includes service as General Manager for the World Music Ensemble *Libana*, and as Program Director for Creative Arts, a community school for music and the visual arts. She has sung with Boston Cecilia, the Longy Chamber Singers, the Mudville Madrigal Singers, and the Oriana Consort, and has been a vocal soloist for a number of Boston area church choirs.



Oriana's Noted Friends

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

Each party listed on the following two pages has very kindly made one or more tax-deductible gifts to Oriana over the past several seasons. In acknowledgement, their names have appeared in all of our program booklets for at least one full year after the gift was made.

Concert admissions typically provide about 50% of Oriana's revenue; gifts provide the remainder. Although we are equally grateful for every gift, the amounts of gifts to Oriana do vary, so in order to suggest their relative magnitudes we have borrowed names and symbols that were used during the Renaissance to designate durations of musical notes: ***Maxima, Longa, Breve, and Semibreve.***

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

Maxima

Jack and Mary Beth Elder
Soren and Carlyn Ekstrom
James Meyers
Dennis and Lyra O'Brien
Irl and Bozena Smith
Sylvia Soderberg: in memory of Chris Pitt

Longa

Elissa and Allen Armstrong
Judy Green and Daryl Durant
Sarah Guilford and William Miniscalco
Nick and Julia Kilmer
Kathryn and John Low
Gordon Holmes
Mary M. Morgan
Kathy and Bill Reardon

Breve ■

Anonymous
John and Mary Jane Beach
Victor Brogna
Mary Carbonara: in memory of Chris Pitt
Katherine German and Denton Crews
Robert Gulick and Sara Arnold
Andrea Hart and Tony Colonnese
T. Mischa Heckler IV
Philip Pitt
Stephanie Kluter Rael and Eliseo Rael
Anne Reese
Carl and Faith Scovel
Joan Soble and Scott Ketcham

Semibreve ◆

Charles and Chris Allen
Betty Canick
Eric Greimann
Winifred Hentschel
Gordon and Nancy Sands: in memory of Chris Pitt
Patricia Sharaf
Epp Sonin
Peter Thomson
Jack and Jill Whiting



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<i>Founder and Music Director</i>	Walter Chapin
<i>Assistant Director</i>	Andrea Hart
<i>Chorus Marshall</i>	James Tresner
<i>Webmasters</i>	Nic Tuttle, Olivia Adams
<i>Social Media Publicity</i>	Melanie Armstrong
<i>Email Marketing</i>	Irl Smith
<i>Online ticketing</i>	Nic Tuttle, Melanie Armstrong
<i>Music Librarian</i>	Adrienne Fuller
<i>Performance Setup Manager</i>	Dennis O'Brien
<i>Refreshments Co-ordinator</i>	Laura Amweg
<i>Photography</i>	James Tresner, Melanie Armstrong
<i>Annotations and translations</i>	Walter Chapin
<i>Poster and front cover design</i>	Melanie Armstrong

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**Greater Boston
Choral Consortium**

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.

The Board of Directors of the Oriana Consort: Melanie Armstrong, Beth Chapin, Walter Chapin, Andrea Hart, Carlyn Ekstrom, James Tresner

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Oriana at Youville House, Cambridge, November 14, 2024