



**ORIANA CONSORT**

— Choral music from seven centuries —



# **LOOKING BACK, LOOKING AHEAD, LOOKING INWARD**

*Thirty seasons of choral song*

**Saturday, March 29, 8:00 PM**  
**University Lutheran Church**  
**66 Winthrop St., Cambridge, MA**

**Saturday, April 5, 8:00 PM**  
**Park Avenue Congregational Church**  
**50 Paul Revere Rd., Arlington, MA**

**Sunday, April 6, 5:00 PM**  
**First Lutheran Church of Boston**  
**299 Berkeley St., Boston, MA**

As Oriana completes its 30th anniversary season, we honor where we have been while setting our sights on what's ahead and also cherishing what inspires us. Join us for an eclectic program including works by Eric Whitacre, Ola Gjeilo, Igor Stravinsky, Veljo Tormis, Ēriks Ešēvalds, Heinrich Schütz, Carol Barnett, and the ethereal "Mass for double choir" by Frank Martin.

*Directed by Walter Chapin and Andrea Hart.*



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

**\$20/\$15 in advance; \$25/\$20 at the door**



# Looking Back, Looking Ahead, Looking Inward

## *Thirty seasons of choral song*

In seeking a way to acknowledge the thirty-season milestone that Oriana is now passing, it seemed right to look back, into our past repertory, and repeat pieces that we remember as our favorites, as well as to look forward, and to think about what sort of repertory would inspire us as we contemplate our group's future seasons.

Although our past repertory has included a multitude of works from past musical eras, it happened that our favorites tended to be pieces that were composed in recent decades; thus the “looking back” portion of this program is all recent music. On the other hand, early music remains important to us, so the “looking forward” part of the program includes a striking double-chorus work, from the early Baroque, by Heinrich Schütz.

And it seemed that this thirty-year season was a time not only to look both back and forward, but also *inward*. For in this season of 2024 and 2025, our American society has found itself to be in a highly unusual and not-very-pleasant position: we are presently just as divided against ourselves as we were in the tumultuous years of 1859 and 1860. Possibly even more so, because then the division was both regional and ideological, whereas today it is purely ideological — so much so that not only does roughly half of our population irreconcilably disagree with the other half, but the two halves seem to occupy totally different universes, with totally different conceptions of what is truth and what is falsehood. One side celebrates “a new Golden Age of America,” while the other side is aghast at what seems to be an America that is being taken apart at the seams.

What value could choral music possibly have for us, in a time of such chaos? Well, music is basically about human emotions, dreams, and experience. It simultaneously takes us outside ourselves and inside ourselves — places where we apparently need to be right now. And no piece of choral music could better take us there than Frank Martin's *Messe pour Double Chœur* — his *Mass for Double Chorus*.

— Walter Chapin

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Please ensure that NO device that you are carrying will make ANY sound!

Please take NO photos, videos, or recordings!



# ORIANA CONSORT

— *Choral music from seven centuries* —

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Olivia Adams  
Laura Amweg  
Melanie Armstrong  
Gabriel Bronk  
William Budding  
James Cobb  
Melanie Donnelly  
Kaylee Drew  
Cristina Evans  
Harris Fiering  
Adrienne Fuller  
Gary Gengo  
Jim Harris  
Andrea Hart  
Jana Hieber  
Frank Li  
Ashley Mac  
Dennis O'Brien  
Anupama Pattabiraman  
Jeff Pearson  
Sienna Ramos  
Eric Ritter  
Irl Smith  
Alexandra Tan  
James Tresner  
Nic Tuttle  
Matthew Williams  
Yiming Zhang

Walter Chapin, Director  
Andrea Hart, Assistant Director

# Looking Back, Looking Ahead, Looking Inward

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## I *looking back*: songs of light that were Oriana favorites

**Eric Whitacre** (b. 1970)

Lux aurumque     *Light and Gold*

*descant voices: Alexandra Tan, Olivia Adams, Cristina Evans*

**Ola Gjeilo** (b. 1978)

Northern Lights

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## II *looking back*: Oriana's love of choral folksong: Russia

**Igor Stravinsky** (1882-1971)

Four Russian Peasant Songs     *for soprano and alto voices*

U spása f Chigisáh     *Near the Saviour's church in Chigisy*

Ovsen     *(the pagan Russian god of Autumn)*

Shchúka     *The Pike*

*singing the harmonized melody:*

*Adrienne Fuller, Laura Amweg,*

*Melanie Donnelly*

Púzishche     *The Fat Man*

*solo, and direction: Adrienne Fuller*

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## III *looking back*: Oriana's love of choral folksong: Estonia

**Veljo Tormis** (1930-2017)

Two Estonian Folksongs     *for tenor and bass voices*

Teomehe-laul     *Serf's Song*

Tantsu-laul     *Dancing Song*

*brief trio:*

*William Budding, James Tresner, Nic Tuttle*

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## IV *looking back:* returning to an Oriana favorite

**Ēriks Ešenvalds** (b. 1977)

Only in Sleep      *on a poem by Sara Teasdale (1884-1933)*

solo: *Olivia Adams*

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## V *looking both back and forward:* the early Baroque period

**Heinrich Schütz** (1585-1672)

Der Herr ist mein Hirt      *The Lord is my Shepherd*  
SWV 33

*quartet of solo voices:*

*Alexandra Tan, Melanie Donnelly,  
Harris Fiering, Eric Ritter*

*continuo organ: Ruth McKay*

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## VI *looking forward:* contemporary choral composition

**Carol Barnett** (b. 1949)

When All Falls Silent  
*on a poem by Charles Anthony Silvestri (b. 1965)*

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**Please enjoy a fifteen-minute intermission!**

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## VII *looking inward:* a search for resolution

**Frank Martin** (1890-1974)

Messe pour Double Chœur      *Mass for Double Choir (1922, 1926)*

Kyrie eleison  
Gloria in excelsis Deo  
Credo in unum Deum  
Sanctus  
Agnus Dei

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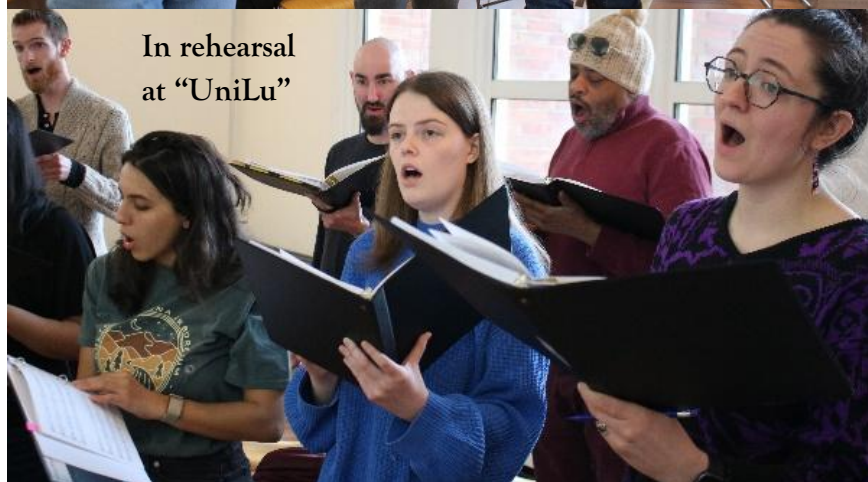
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*In just moments following this concert,  
there will be a reception for audience and performers  
in another part of this church.*

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



In rehearsal  
at “UniLu”



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# I *looking back*: two songs of light that were Oriana favorites

**Eric Whitacre** (b. 1970)

*Lux aurumque*     *Light and Gold*

descant voices: *Alexandra Tan, Olivia Adams, Cristina Evans*

**Ola Gjeilo** (b. 1978)

*Northern Lights*

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About two decades ago, in an effort to expand its repertory beyond the Renaissance works that made up most of its programming, Oriana started to search for new choral music by contemporary composers. Melanie Armstrong, who had joined our group several years previously, suggested that we look into the music of Eric Whitacre. After some searching we found his *Lux aurumque*, an evocative choral piece in which sustained vocal tones, sometimes singing resounding consonances and sometimes singing close dissonances, evoke a series of moods. This piece quickly became an Oriana favorite. Though it is actually intended for the Christmas season, we sing it here to acknowledge its role as our introduction to Whitacre's music — many more of whose choral works we subsequently programmed.

Eric Whitacre came to composition at a relatively late age, for he first became aware of the magic of choral music while an undergrad at the University of Nevada. After earning a master's degree in composition at the Juilliard School of Music, he composed prolifically: his works have been performed by leading choral groups the world over, including the Phoenix Chorale, the London Symphony Chorus, the Tallis Scholars, and the King's Singers.

Lux,  
calida gravisque pura velut aurum  
et canunt angeli molliter  
modo natum.

Light,  
warm and heavy as pure gold  
and the angels sing softly  
to the new-born baby.

poem by Edward Esch  
Latin translation by Charles Anthony Silvestri

While searching further for contemporary choral music, we discovered the works of the Norwegian-American composer Ola Gjeilo (*pronounced Yay-Low*), who also uses choral harmonies for the purpose of evoking a particular atmosphere. The first time Gjeilo witnessed *aurora borealis* ~ the Northern Lights ~ in his native country, he was struck by its awesome beauty. Interestingly, the text he selected to reflect that beauty had nothing to do with *aurora borealis* itself, but was drawn from the Bible's Song of Solomon:

Pulchra amica mea,  
suavis et decora sicut Jerusalem,  
terribilis ut castrorum acies ordinata.  
Averte oculos tuos a me  
Quia ipsi me avolare fecerunt.

*Thou art beautiful, O my love,  
sweet and comely as Jerusalem,  
terrible as an army set in array.  
Turn away thine eyes from me,  
for they have made me flee away.*

from the Song of Solomon

## II *looking back*: Oriana's love of choral folksong: *Russia*

**Igor Stravinsky** (1882-1971)

Four Russian Peasant Songs *for soprano and alto voices*

U spása f Chigisáh *Near the Saviour's church in Chigisy*

Ovsen *(the pagan Russian god of Autumn)*

Shchúka *The Pike*

*trio, singing the harmonized melody:*

**Adrienne Fuller, Laura Amweg,  
Melanie Donnelly**

Púzishche *The Fat Man*

*Solo, and direction: **Adrienne Fuller***

Oriana has always included choral settings of folksongs in its repertoire. From America, we have loved James Erb's arrangement of *Shenandoah* and Norman Luboff's arrangement of *Black is the Color of my True Love's Hair*. From England, we have done Ralph Vaughan Williams' *Five English Folk Songs*; from France, we have done Francis Poulenc's *Chansons Françaises*; from Russia, Igor Stravinsky's *Four Russian Peasant Songs*; and from Estonia, folksong settings by Veljo Tormis. We bring back the latter two groups for this concert.



Stravinsky composed three monumental ballets between 1910 and 1913: *The Firebird*, *Petrushka*, and *The Rite of Spring*. All three were based on Russian folklore, and their music was largely inspired by Russian folklore. From the same period, and from the same sources, came Stravinsky's choral miniatures *Four Russian Peasant Songs*.

It may be bewildering to encounter *Four Peasant Songs* by just reading the words — which can seem crude and even repulsive. But the words make sense when we learn that these poems were all metaphorical and allegorical: they represent wishes for a good hunt, for a good harvest, for the wealth that may remain forever out of reach. Examples: farmers can “rake up gold,” a grouse can produce cash, a fish can produce jewels. The “lice” and “fleas” mentioned in *The Fat Man* are actually metaphors for *seeds*.

The rough and angular harmonies heard in these settings are in the same *sui generis* musical style that Stravinsky employed in his three ballets.

## U spása f Chigisáh

## *Near the Saviour's church in Chigisy*

U, u Spása, u Spása f Chigisáh,  
za Yáúzoýu...

Slávna, slávna!

Zhívút muzhíki bogátiye...

Slávna, slávna!

Grebút zóloto lopátami...

Slávna, slávna!

Chisto, chisto serebró,

chisto serebró lukóshkami...

Slávna, slávna, slávna!

*Near the Saviour's church in Chigisy,  
across the Yauza River...*

*Glory, glory!*

*There the wealthy farmers live...*

*Glory, glory!*

*They rake up gold by the shovelful...*

*Glory, glory!*

*They gather up pure silver by the basketful...*

*Glory, glory, glory!*

## Ovsen (the pagan Russian god of Autumn)

Ofsén, Ofsén, Ofsén!

Ya tetériu goniú

Ofsén, Ofsén!

polevúyu goniú...

Ofsén, Ofsén, Ofsén!

oná pod kust, a ya za hvost...

Ofsén!

Mñe nachlá hvost. Ofsén!

Mñe nachlá hvost, an, déneg gorst.

Ofsén, Ofsén, Ofsén, Ofsén, Ofsén!

Ovsen, Ovsen, Ovsen!

*I'm hunting a black grouse...*

Ovsen, Ovsen!

*I'm hunting a black field grouse...*

Ovsen, Ovsen, Ovsen!

*It hides under a bush, but I grab its tail...*

Ovsen!

*Its tail stuffed in my hand. Ovsen!*

*Its tail stuffed in my hand a handful of money.*

Ovsen, Ovsen, Ovsen, Ovsen, Ovsen!

## Shchúka

## *The Pike*

Shchúka shla iz Novagóroda...	<i>A pike came from Novgorod...</i>
Slava!	<i>Glory!</i>
Ona hvost voloklá iz Belaózera...	<i>It dragged its tail from the White Lake...</i>
Slava!	<i>Glory!</i>
Kak u shchúki cheshúyki serébrianiye...	<i>Its scales are of silver...</i>
Slava!	<i>Glory!</i>
Shto serébrianiye, pozolóchenniye...	<i>They are gilded with gold...</i>
Slava!	<i>Glory!</i>
Kak u shchúki spiná zhémchugom spletena...	<i>Its back is braided with pearls...</i>
Slava!	<i>Glory!</i>
Kak golótká u schchúki uñizannaya...	<i>Its head is studded with pearls...</i>
Slava!	<i>Glory!</i>
A na mesto glaz dorogóy almáz...	<i>And in place of its eyes are precious diamonds.</i>
Slava!	<i>Glory!</i>

## Púzishche

## *The Fat Man*

Uzh, kak vishlo Púzishche na répishche.	<i>The fat man ventured out into the turnip patch...</i>
Sláva, sláva, sláva, sláva, sláva!	<i>Glory, glory, glory, glory, glory!</i>
Vñeslo Púzishche osmínu fshey,	<i>Out of the fat man burst a pound of lice,</i>
Sláva, sláva, sláva, sláva, sláva!	<i>Glory, glory, glory, glory, glory!</i>
Osmínu fshey, pol osmini bloh.	<i>A pound of lice and a half pound of fleas.</i>
Sláva, sláva, sláva, sláva, sláva!	<i>Glory, glory, glory, glory, glory!</i>

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## III looking back: Oriana's love of choral folksong: Estonia

Veljo Tormis (1930-2017)

Two Estonian Folksongs

*for tenor and bass voices*

Teomehe-laul

*Serf's Song*

Tantsu-laul

*Dancing Song*

*brief trio:*

*William Budding, James Tresner, Nic Tuttle*

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Veljo Tormis, not well known outside of Eastern Europe until recently, composed a prodigious amount of choral music, most of it based upon musical traditions of his native Estonia. His most extensive choral work is the often-performed anti-war piece *Raua needmine* (*Curse upon Iron*). No less intriguing are his miniature choral pieces, two of which we perform here.

Neither Tormis nor Stravinsky ever tried to make their native-based music sound pretty or idealized. The folk music of their countries was rough-edged and gritty ~ and that is what you hear in the folksong settings of both composers.

## Teomehe-laul *Serf's Song*

Muudel on sängid ja muudel mängid,  
mul ei sängi, mul ei mängi;  
mure minul on ja teomehe hool,  
ei neist pääse kuskile poole.

Kui mina vaeneke väsind olen,  
kus ma selle koorma panen?  
Mure panen musta parre pääl,  
hoole heida örre pääle.

Hommikul, tilluke, jälle teole,  
väeti, härä välja pääle,  
mure tuleb parrelt põue taas,  
hool see jookseb õue kaasa.

Oi jumal, oi jumal, jumaluke,  
viska alla vinnakõied,  
et ma üles taeva teomeheks saaks,  
Maarja loole, Looja maale.

*Others have beds and others have games,  
I have neither a bed nor a game;  
Trouble I have and a bondman's care,  
no escape from them.*

*When I, poor me, get tired,  
where shall I lay this burden?  
Trouble I set on the back beam,  
care I cast on the perch.*

*In the morning, bond again for me, the tiny,  
the wee me, (again) onto my master's field.  
Trouble comes back into my bosom,  
care runs along into the yard.*

*Oh Lord, dear Lord,  
throw down some hoisting ropes  
so I could enter the heavenly bond,  
make hay for Maria in the Creator's realm.*



In rehearsal at “UniLu”

Las!

Las aga meie Mari tulla,  
Küll mina teen tal jalad alla.

Let our Mari come,  
I shall get her on her feet.

*Ait-talei-tali-raa, ali-ramp-tamp-taa;  
utireetu, utireetu, trallalla.*

Mul sukakannas suured augud  
Just nagu vana mära laugud.

My sock heels have soles  
like an old mare's mane.

Kõrv minul ajab jorupilli,  
Alt-Tare Jüri torupilli.

My ears are singing  
as if Jüri was playing the pipes from next door.

## IV *looking back*: returning to another Oriana favorite

**Ēriks Ešenvalds** (b. 1977)

Only in Sleep      on a poem by *Sara Teasdale* (1884-1933)

solo: *Olivia Adams*

In her poem *Only in Sleep*, the gifted American poet Sara Teasdale captured one of the most tender feelings a human can experience: *the reminiscence of childhood*.

The premise of her poem is that dreams can cause one to remember long-lost childhood friends and the details of their friendships. And in the last two lines the poet asks the pointed question: *Do they now remember me as well?*

The brilliant Latvian composer Ēriks Ešenvalds has captured the tenderness and simplicity of this poem with a simple yet elegant melody, framed by sensitive harmonies that never leave the confines of the major scale. And, since the poem is in the first person, the music is of course centers upon a soloist.

Only in sleep I see their faces,  
children I played with when I was a child.  
Louise comes back with her brown hair braided,  
Annie with ringlets warm and wild.

Only in sleep Time is forgotten:  
what may have come to them, who can know?  
Yet we played last night as long ago,  
and the dollhouse stood at the turn of the stair.

The years had not sharpened their smooth round faces,  
I met their eyes and found them mild.  
Do they, too, dream of me, I wonder,  
and for them am I, too, a child?

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## V *looking both back and forward: the early Baroque period*

**Heinrich Schütz** (1585-1672)

Der Herr ist mein Hirt

*The Lord is my Shepherd*

SWV 33

*quartet of solo voices:*

*Alexandra Tan, Melanie Donnelly,  
Harris Fiering, Eric Ritter*

*continuo organ: Ruth McKay*

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For this 30th anniversary program we chose the few pieces that had been our great favorites over those three decades. If this program seems to concentrate on contemporary choral compositions, that conceals the fact that much of our repertory during that time has actually been choral music of the Renaissance and early Baroque periods. Music of the early Baroque composer Heinrich Schütz has been among our favorites, for we have done no less than seventeen of his pieces for soloists and choir with organ continuo, usually with other supporting instruments as well. Thus, with this setting by Schütz of the twenty-third Psalm, we look both back and forward, since choral music of the fruitful era of the early Baroque has often been in our repertory, and will surely remain there.

*Der Herr ist mein Hirt* is one of Book I of Schütz' Psalms of David, which he published in 1619, at the age of thirty-four; it contains 26 settings of the Davidic psalms, in Martin Luther's German translation. In these settings we can hear an iconic feature of Schütz' compositional style: the crafting of musical rhythms in such a way that they follow and amplify the strong rhythms of spoken German.

**Martin Luther's translation  
of the original Hebrew**

Der Herr ist mein Hirt;  
mir wird nichts mangeln.

Er weidet mich  
auf einer grünen Auen  
und führet mich  
zum frischen Wasser.

Er erquicket meine Seele;  
er führet mich  
auf rechter Strassen  
um seines Namens willen.

Und ob ich schon  
wandert  
im finsternen Thal des  
Todes,  
fürcht ich kein Unglück,  
denn du bist bei mir;  
dein Stecken und Stab  
trösten mich.

Du bereitest für mir  
einen Tisch  
gegen meine Feinde.

Du salbest mein Haupt  
mit Oele  
und schenkest mir  
voll ein.

Gutes und Barmherzigkeit  
werden mir folgen  
mein Leben lang,  
und werde bleiben  
im Haus des Herren  
immerdar.

**literal translation  
of Luther's version**

The Lord is my shepherd;  
I will be lacking nothing.

He puts me out to graze  
on a green field  
and leads me  
to fresh water.

He refreshes my soul;  
he leads me  
on the right roads  
for his name's sake.

And if I wander  
in the dark valley of death  
I fear no misfortune,  
for you are with me;  
your rod and staff  
comfort me.

You prepare for me  
a table  
against my enemies.

You anoint my head  
with oil  
and give me to the full.

Goodness and mercy  
will follow me  
my entire life,  
and I will remain  
in the house of the Lord  
forever.

**King James translation  
of the original Hebrew**

The Lord is my shepherd:  
I shall not want.

He maketh me to lie  
down  
in green pastures:  
he leadeth me  
beside the still waters.

He restoreth my soul:  
he leadeth me  
in the paths of  
righteousness  
for his name's sake.

Yea, though I walk  
through the valley of the  
shadow of death,  
I will fear no evil:  
for thou art with me;  
thy rod and thy staff  
they comfort me.

Thou preparest  
a table before me  
in the presence of  
mine enemies:  
thou anointest my head  
with oil;  
my cup runneth over.

Surely goodness and  
mercy  
shall follow me  
all the days of my life:  
and I will dwell  
in the house of the Lord  
for ever.

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## VI *looking forward:* contemporary choral composition

**Carol Barnett** (b. 1949)

When All Falls Silent

*on a poem by Charles Anthony Silvestri* (b. 1965)

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This choral work from the Midwestern composer Carol Barnett is typical of the music that Oriana will be doing in seasons to come: well-written, sensitive music in the ever-evolving modern choral style. Features of this style are frequent changes of key, harmonies that include tones beyond the three tones of the common triad, and angular melodic lines, thoughtfully set so that each of the four choral voice parts retains its individuality. All this technique is of course never employed for its own sake, but is always a reflection of the emotions and thoughts that are being expressed by the text.

When all falls silent,  
And the breath of life  
Flows from the source  
And calms the stormy sea,  
My heart-song,  
Always sung but seldom heard,  
Rises from the mist,  
Calling, calling...

Then, slowly,  
I turn my gaze,  
Drawn toward beauty  
And the song's amber light;  
I open my soul,  
And I am at peace,  
I am in harmony,  
Listening, listening...

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**Please enjoy a fifteen-minute intermission!**

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## VII *looking inward:* a search for resolution

**Frank Martin** (1890-1974)

Messe pour Double Chœur    *Mass for Double Choir* (1922, 1926)

Kyrie eleison

Gloria in excelsis Deo

Credo in unum Deum

Sanctus

Agnus Dei

---

Frank Martin, born into a Huguenot family in Geneva and raised a Calvinist, was among the composers who redefined music in the twentieth century, a group which included Bela Bartok, Igor Stravinsky, Arnold Schoenberg, Maurice Ravel, Aaron Copland, Charles Ives, and Ralph Vaughan Williams. Yet until recent years Martin was never as well known as the above-mentioned, despite his enormous output — among which were a dozen pieces for orchestra, sixteen concertos for various instruments, one ballet, one opera, and many works for solo voice or chorus.

It was said of Martin that his works were inspired by his Christian faith. One critic noted “the individuality rather than universality of his faith ... certainly broader than Calvinism.” Perhaps it was in that spirit that he composed the *Messe pour Double Chœur*, for he apparently believed that its composition was a personal matter between himself and his Creator, and that it should never be performed. Accordingly, he left its score (along with that of a Christmas cantata) in a drawer for some decades. Fortunately for the world, a friend persuaded him to make the work public, and it received its first performance in 1963. The score was published a decade later, and since then the *Messe pour Double Chœur* has become one of the world's best-loved choral works.

The Mass is one of the most powerful statements in human history. It transcends liturgy, and gives us, whatever one's own personal faith may be, a universal message about all that is human: belief, doubt, suffering, joy, the longing for peace and resolution. Though many composers, over centuries, have brought out the inherent drama of its text, few have done this so effectively as Frank Martin. He has given us an apt message for our time.



**Kyrie eleison.**  
Christe eleison.  
Kyrie eleison.

**Gloria in excelsis Deo.**

Et in terra pax  
    hominibus bonae voluntatis.  
Laudamus te.  
Benedicimus te.  
Adoramus te.  
Gratias agimus tibi  
    propter magnam gloriam tuam.  
Domine Deus,  
    Rex coelestis,  
    Deus Pater omnipotens.  
Domine Fili unigenite,  
    Jesu Christe.  
Domine Deus,  
    Agnus Dei,  
    qui tollis peccata mundi,  
    miserere nobis.  
Qui tollis peccata mundi,  
    suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
    miserere nobis.  
Quoniam tu solus sanctus,  
    tu solus Dominus,  
    tu solus altissimus,  
    Jesu Christe.  
Cum sancto spiritu  
    in gloria Dei Patris, Amen.

**Credo in unum Deum,**

    Patrem omnipotentem,  
    factorem coeli et terrae,  
    visibilem omnium et invisibilem.  
Et in unum Dominum Jesum Christum,  
    Filium Dei unigenitum.  
Et ex Patre natum  
    ante omnia secula.  
Deum de Deo, lumen de lumine,  
    Deum vero de Deo vero,  
    genitum non factum,  
    consubstantialem Patri  
    per quem omnia facta sunt.  
Qui propter nos homines  
    and for our salvation  
    descendit de coelis.  
Et incarnatus est de Spiritu Sancto

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

Glory in the highest to God.

And on earth peace  
    to people of good will.  
We praise you.  
We bless you.  
We adore you.  
We give you thanks  
    for your great glory.  
Lord God,  
    King of the heavens,  
    God the father almighty.  
Lord Son only begotten,  
    Jesus Christ.  
Lord God,  
    Lamb of God,  
    who bears the sins of the world,  
    have mercy upon us.  
[You] who take away sins of the world,  
    receive our supplication.  
[You] who sit at the right of the Father,  
    have mercy upon us.  
For you alone are holy,  
    you alone are the Lord,  
    you alone are the most high,  
    Jesus Christ.  
With the holy spirit  
    in glory of God the Father, Amen.

I believe in one God,  
    the Father all-powerful,  
    maker of the heavens and the earth,  
    of all things visible and invisible.  
And [I believe in] one Lord Jesus Christ,  
    the only-begotten son of God.  
And [that] he was born of the Father  
    before all ages.  
God of God, light of light,  
    true God of true God,  
    begotten, not made,  
    of one substance with the Father  
    by whom all things were made.  
Who for us people  
    and for our salvation  
    descended from the heavens.  
And was made flesh by the Holy Spirit

ex Maria Virgine  
 et homo factus est.  
 Crucifixus etiam pro nobis  
 sub Pontio Pilato,  
 passus et sepultus est.  
 Et resurrexit tertia die,  
 secundum scripturas.  
 Et ascendit in coelum:  
 sedet ad dexteram Patris.  
 Et iterum venturus est cum gloria  
 iudicare vivos et mortuos:  
 cuius regni non erit finis.  
 Et in Spiritum Sanctum,  
 Dominum et vivificantem:  
 qui ex Patre  
 filioque procedit.  
 Qui cum Patre et Filio  
 simul adoratur and conglorificatur:  
 qui locutus est per prophetas.  
 Et unam sanctam catholicam  
 et apostolicam ecclesiam.  
 Confiteor unum baptisma  
 in remissionem peccatorum.  
 Et exspecto resurrectionem  
 mortuorum  
 and the life of the world to come.  
 Amen.

**Sanctus** sanctus sanctus  
 Dominus Deus Sabaoth.  
 Pleni sunt coeli et terra  
 gloria tua.  
 Hosanna in excelsis.  
 Benedictus qui venit  
 in nomine Domini.  
 Hosanna in excelsis.

**Agnus Dei,**  
 qui tollis peccata mundi,  
 miserere nobis.  
 Agnus Dei,  
 qui tollis peccata mundi,  
 miserere nobis.  
 Agnus Dei,  
 qui tollis peccata mundi,  
 dona nobis pacem.

of the Virgin Mary  
 and was made man.  
 He was crucified also for us  
 under Pontius Pilate,  
 died, and was entombed.  
 And he rose again on the third day,  
 according to the scriptures.  
 And he ascended into heaven:  
 [and] sits at the right of the Father.  
 And he will come again with glory  
 to judge the living and the dead:  
 of his kingdom there will be no end.  
 And [I believe in] the Holy Spirit,  
 Lord and giver of life:  
 who proceeds from the  
 Father and the Son.  
 Who together with the Father and Son  
 is adored and glorified:  
 which was spoken by the prophets.  
 And [I believe in] one holy catholic  
 and apostolic church.  
 I confess one baptism  
 for the remission of sins.  
 And I look for the resurrection  
 of the dead  
 and the life of the world to come.  
 Amen.

Holy, holy, holy  
 [is the] Lord God of Hosts.  
 Full are the heavens and the earth  
 of thy glory.  
 Hosanna in the highest.  
 Blessed is [the one] who comes  
 in the name of the Lord.  
 Hosanna in the highest.

Lamb of God,  
 who takes away the sins of the world,  
 have mercy upon us.  
 Lamb of God,  
 who takes away the sins of the world,  
 have mercy upon us.  
 Lamb of God,  
 who takes away the sins of the world,  
 give us peace.

*Please join us at the reception!*

# 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 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 perhaps 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. (At this moment, in 2024-2025, we are celebrating our 30<sup>th</sup> season!)

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 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* and Ērik Ešenvalds' *Only in Sleep* (you will hear the latter work in this concert), yet it is not too small for the performance of demanding choral works such as Leonard Bernstein's *Chichester Psalms*, John Cameron's *Lux aeterna* (his choral transcription for double chorus of Edward Elgar's *Nimrod*), 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!” – most 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*.

Once a week Oriana’s members travel from many points in the greater Boston area to University Lutheran Church in Cambridge (known fondly as “UniLu,” 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 Oriana’s program 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 renowned 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” this coming June.

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 Oriana commissioned *Ani Adonai (I, the Lord)*, a setting of words of Isaiah by the Boston-area composer Adam Jacob Simon, and premiered this work in December of 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 Assistant Directors Katheryn 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**, Oriana's Assistant Director, 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](mailto:info@orianaconsort.org) for further information.

## Maxima

Jack and Mary Beth Elder  
Soren and Carlyn Ekstrom  
Dennis and Lyra O'Brien  
Irl and Bozena Smith  
Sylvia Soderberg

## Longa

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



## Breve ■

Anonymous  
Charles and Christine Allen  
Melanie Armstrong  
Victor Brogna  
Katherine German and Denton Crews  
Robert Gulick and Sara Arnold  
Andrea Hart and Tony Colonnese  
Julie Hyde  
T. Mischa Heckler IV  
Kathryn and John Low  
Epp Sonin  
Jill and Jack Whiting

## Semibreve ◆

Charles and Chris Allen  
John and Mary-Jane Beach  
Betty Canick  
Kaylee Drew  
Gary Gengo  
Winifred Hentschel  
Stephanie Kluter Rael and Eliseo Rael  
Anne P. Reese  
Carl and Faith Scovel  
Patricia Sharaf  
Joan Soble and Scott Ketcham  
Peter Thomson  
James Tresner  
Nic Tuttle



# ORIANA CONSORT

— Choral music from seven centuries —

P. O. Box 381608 – Cambridge, MA 02238 – 339-203-5876

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

**Contact us!** [info@orianaconsort.org](mailto:info@orianaconsort.org)

**Hear us sing online!** On our website, click LISTEN

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<i>Founder and 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>Print Media Publicity</i>	Andrea Hart
<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</i>	Walter Chapin
<i>Poster and front cover design</i>	Melanie Armstrong
<i>Coaching in Russian pronunciation</i>	Melanie Donnelly, Sienna Ramos
<i>Coaching in Estonian pronunciation</i>	Epp Sonin

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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, Carlyn Ekstrom, Andrea Hart, James Tresner

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In rehearsal at “UniLu”





Oriana at Youville House, Cambridge, November 14, 2024