

TWO  
WEDDINGS  
AND A  
TREATY



# CONVIVIUM·MUSICUM

CHOIR FOR RENAISSANCE MUSIC

*Michael Barrett, music director*

## TWO WEDDINGS AND A TREATY

*renaissance occasional music*

*in memoriam*

This program is dedicated to the memory of Cecile Chadwick, 1932–2007. Cecile Chadwick loved Convivium; she was a donor and never missed a concert season for 14 years. She was a lover of choral music and enjoyed being in the audiences of her family's many singers: her husband Claude Chadwick was a lifelong tenor, and her daughter, Cindy Linkas, sings soprano with Convivium. She was a knowledgeable and always delighted audience member for 75 years!



May 10, 8:00 pm · First Church in Cambridge, Congregational  
May 17, 8:00 pm · Trinity Lutheran Church, Worcester  
May 18, 7:00 pm · St. Paul's Episcopal Church, Brookline



### PERFORMERS

*soprano:* Anney Gillotte, Barbara Hill, Cynthia Linkas, Ruthie Miller, Debbie Winkler  
*alto:* Sarah Gore, Kate Gyllensvärd, Anne Kazlauskas, Anne Matthews  
*tenor:* Sascha Adler, Evan Ingersoll, Gregory King, Ron Lacro, Christian Polman  
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# PROGRAM

O Lord, make thy servant Elizabeth · William Byrd (c. 1540–1623)

Quis dabit capiti meo · Henricus Isaac (c. 1450/55–1517)  
*On the death of Lorenzo de' Medici, 1492*

Ave Regina coelorum · Guillaume Du Fay (1397–1474)  
*Intended for Du Fay's deathbed*

Mort tu as navré de ton dart · Johannes Ockeghem (c. 1410–1497)  
*Lament on the death of Gilles Binchois (c. 1400–1460)*  
AG RL EI MD

Nymphes des boys/Requiem aeternam · Josquin des Prez (c. 1450/55–1521)  
*Lament on the death of Ockeghem*  
BH CL SA GK EI RL CP JN CC JVL

O mors inevitabilis · Jheronimus Vinders (fl. 1525–6)  
*Lament on the death of Josquin des Prez*

~INTERMISSION~

Jubilate Deo omnis terra · Cristóbal de Morales (c. 1500–1553)  
*For the Peace of Nice, 1538*

Gaude et laetare · Morales  
*For the elevation of Ippolito II d'Este to cardinal, 1539*

Ergo rex vivat · Orlande de Lassus (1530/32–1594)  
*Celebration of the investiture of Wilhelm V of Bavaria with the  
Order of the Golden Fleece, Landshut, June 20, 1585*

Quid vulgo memorant? · Lassus  
*Celebration of a visit by Emperor Rudolph II to Augsburg,  
probably for the Reichstag of 1582*

Virgo prudentissima · Isaac  
*For the Diet of Konstanz, 1507*

# NOTES on the PROGRAM

Tonight's performance by Convivium Musicum has as its common theme motets and anthems composed for a specific occasion or individual. The composition of music, for all the artistic achievements its practitioners may have achieved, was still a highly practical endeavor in the 15th and 16th centuries, and it is no surprise that composers, like the visual or performing artists in a patron's employ, would be called upon to either embellish or commemorate a particular person or event.

We begin tonight's performance with an anthem by William Byrd, a prayer to God on behalf of Queen Elizabeth I. Unlike most English Catholics of the time, Byrd was largely spared the persecution of the Protestant government authorities due to his network of high-profile connections, including the queen herself. Byrd even managed to publish Masses at a time when recusancy (the refusal to attend the Anglican service) could be met with severe punishment.

Byrd's skill as a composer owes much to his understanding and adoption of imitative polyphony from Continental Europe, especially via Alfonso Ferrabosco the Elder, an Italian employed in England in the latter part of the 16th century. The initial homophonic gestures give way to intricate imitation, a technique used again to articulate the mid-point of the piece.

Heinrich Isaac was one of the many composers from northwestern continental Europe who found employment in one of the Italian courts. In the late 15th century Isaac was summoned by the Medici family, at the time under the patriarchy of Lorenzo "il Magnifico." The motet *Quis dabit capiti meo* was composed on the occasion of the

death of his patron, to a text by Lorenzo's favorite poet, Angelo Poliziano. The work is generally declamatory, with three or all four voices lamenting Lorenzo's passing in the same or similar rhythm. In the most florid section – and as in the lament by Josquin which follows – Isaac's work omits one voice for several measures to symbolize the death of the subject.

Du Fay intended his motet *Ave regina coelorum* to be performed at his deathbed, but time waits for no man, and so the performance of the work had to wait until the obsequies. The text of the motet is the Marian antiphon interwoven with a personal plea to the Queen of Heaven to look sympathetically on her poor servant Du Fay.

Tonight's program follows with a triptych of laments on the deaths of composers. The loss of a revered colleague or teacher has often inspired musicians and other artists to commemorate the deceased in their own media, and in the case of these three works, we find a heritage of composition that spans much of the period we now call the Renaissance in music.

Johannes Ockeghem's *Mort tu as navré* is a chanson on the death of Gilles Binchois, who, even in his day, was often mentioned in the same breath with Du Fay. Both were regarded as having brought the "English countenance" of Dunstaple to the Continent.

The form of Ockeghem's work is a ballade, an outdated *form fixe*, the anachronism of which may be a reference to the beloved composer. Ockeghem includes a fragment from the Requiem chant in his tribute.

Josquin in turn penned the famous *Nymphes des bois*, on the death of Ockeghem, to the poetry of Jean Molinet. This remarkable work borrows chant material from the Requiem; while this voice is silent, again a reference to the death of the subject, the poem names four contemporary Franco-Flemish composers, including Josquin himself, asking them to share in the mourning for the loss of their "good father."

Finally Jheronimus Vinders, a name less well-known than the others in our set (both then and now), composed one of the several surviving laments on the death of Josquin. Its seven-voice texture is surely the most sumptuous of the three laments we will perform, yet the gradual unfolding of its harmonic palette and the restrained quality of the melodic lines, along with the framework of two different Requiem chant fragments, make it both a fitting and a skillful epitaph for the great Josquin. The equally inevitable death of Vinders seems to have elicited no surviving musical outpouring of grief, and so the chain of laments is broken with his passing.

Two motets follow by the Spanish composer Cristobal de Morales. The first, *Jubilate Deo*, celebrates the Peace of Nice in 1538, where peace was declared between Charles V, Holy Roman Emperor and Francis I of France. The mention of "convenerunt in unum" ([they] have come together as one) is ironic, in that Charles and Francis refused to sit in the same room during the discussions, the Pope serving as mediator between the two factions.

Both *Jubilate Deo* and *Gaude et laetare*, composed for the elevation of Ippolito II d'Este to

cardinal, employ the technique of a cantus firmus with multiple iterations as the musical building block, around which is woven a dense web of polyphony.

As the political fortunes of rulers and ruling families changed, so did the fate of their servants. In November of 1494, after the invasion of Florence by Charles VIII of France, the Medici were banished from Florence, and Isaac apparently was left without patronage, especially in light of the growing authority of Savonarola. By 1496 Isaac had found employment at the court of Emperor Maximilian I. As court composer Isaac would accompany the court wherever it was in residence, and it was for Maximilian's official coronation as Holy Roman Emperor that Isaac penned his epic motet *Virgo prudentissima*.

The work owes its impression of monumentality in part to the wide variety of textures, from florid two-part writing to block-chord textures at the entries of the cantus firmus, and seemingly everything in-between. It seems Isaac has pulled out all the compositional stops commensurate with this monumental event in his patron's political career. We as performers and listeners are indeed fortunate for the events and the personalities which provided the impetus, if not the inspiration, for some of the masterpieces of the Renaissance.

# TEXTS & TRANSLATIONS

**O Lord, make thy servant Elizabeth** our Queen, to rejoice in thy strength;  
Give her her heart's desire, and deny not the request of her lips;  
But prevent her with thine everlasting blessing,  
And give her a long life, e'en for ever and ever. Amen.

**Quis dabit meo Aquam?**  
Quis oculis meis  
Fontem lachrimarum dabit?  
Ut nocte fleam?

Sic turtur viduus solet,  
Sic Cygnus moriens solet,  
Sic lusciniā conqueti,  
Heu miser, O dolor!

Laurus impetus fulminis  
Illa illa iacet subito,  
Laurus omnium celebris  
Musarum choris,  
Nympharum choris.

Sub cuius patula coma  
Et Phoebi lira blandius  
Et vox dulcius insonat,  
Nunc muta omnia,  
Nunc surda omnia.

**Ave Regina coelorum,**  
Ave domina angelorum,  
Miserere tui labentis Dufay,  
Ne peccatorum ruat in ignem fervorum.

*O That my head were waters,  
and my eyes a fount of tears,  
that I might weep by day  
and weep by night!*

*So mourns the widowed turtledove,  
so mourns the dying swan,  
so mourns the nightingale.  
Ah, woe is me! O grief, o grief!*

*Lightning has struck  
our laurel tree,  
our laurel so dear  
to all the muses  
and the dances of the nymphs.*

*Beneath whose spreading boughs  
Phoebus himself more sweetly  
played and sang.  
Now all is mute  
and there is none to hear.  
(translation adapted from John Aldington Symonds)*

*Hail, Queen of the heavens,  
Hail, ruler of the angels,  
Have mercy on your failing Du Fay  
Lest he be thrown into the blazing fire.*

Salve radix sancta,  
Ex qua mundo lux est orta,  
Miserere, genetrix Domini,  
Ut pateat porta caeli debili.

Gaude gloriosa,  
Super omnia speciosa,  
Miserere, Miserere supplicanti Dufay  
Sitque in conspectu tuo mors ejus speciosa.

Vale valde decora,  
Et pro nobis semper Christum exora,  
In excelsis ne damnemur, Miserere nobis.

Et juva, ut in mortis hora  
Nostra sint corda decora.

**Mort, tu as navré de ton dart**  
Le pere de joyeuseté  
En desployant ton estandard  
Sur Binchois, patron de bonté.  
Son corps est plaint et lamenté  
Qui gist soubz lame.  
Helas plaise vous en pitié  
Prier pour l'ame.

Rhetorique se dieu me gard  
Son serviteur a regretée.  
Musicque par pitieux regard  
A fait deul et noir a portée.  
Pleurez homes de feaulté  
L'omme sans blame  
Vueillez vostre université  
Prier pour l'ame.

En sa joneses fut soudart  
De honorable mondanité,  
Puis a esleu la meilleur part  
Servant dieu en humilité

*Hail, holy root  
From whom light has shone to the world.  
Have mercy, creator of the Lord,  
That the gate of heaven may be open to the weak.*

*Hail, glorious one,  
Beautiful above all,  
Have mercy, have mercy on your humble Du Fay  
And may his death be beautiful in your sight.*

*Farewell, most comely,  
And pray always to Christ for us,  
In the highest, lest we be condemned,  
have mercy on us.  
And help us, that in the hour of death  
Our hearts may be beautiful.*

*Death, you have wounded with your dart  
The father of joyousness  
By unfurling your standard  
Over Binchois, model of goodness,  
His body is grieved over and lamented  
That lies beneath the tombstone.  
Alas, please you for pity's sake  
To pray for his soul.*

*Rhetoric, so God keep me  
Has lost her servant.  
Music, out of piteous regard,  
Has put on mourning weeds.  
Lament, ye men of fealty  
The blameless man.  
May your community  
Pray for his soul.*

*In his youth he was a soldier  
Of honorable worldliness.  
Then he chose the better portion  
Serving God in humility*

Tant luy soit en chrestienté  
Son nom et fame  
Qu'i deonoment grant voulonté.  
Prier pour l'ame.

*trio:*  
Miserere pie Jhesu Domine dona ei requiem  
Quem in cruce redemiſti precioso sanguine  
Pie Jhesu Domine dona ei requiem.

**Nymphes des boys**, déesses des fontaines,  
Chantres experts de toutes nations,  
Changés voz vois fort clères et haultaines  
En cris trenchans et lamentations.  
Car Atropos, très terrible satrappe,  
A vostre'Ock'ghem a trappé en sa trappe.

Vray trésorier de musique'et chief d'oeuvre,  
Dot, elegant de corps et non point trappe.  
Grant dommaige'est que la terre le coeuvre.

Acoustrés vous d'habis de doeul  
Josquin, Perchon, Brumel, Compère,  
Et plourés grosses larmes d'oeil;  
Perdu avés vostre bon père.

Requiescat in pace. Amen.

*cantus firmus:*  
Requiem eternam dona eis Domine:  
et lux perpetua luceat eis.

**O mors inevitabilis**, mors amara, mors crudelis,  
Josquin de Pres dum necaſti illum nobis  
abſtuliſti,  
Qui suam per harmonium illustravit ecclesiam.  
Propterea tu musice dic: requiescat in pace.  
Amen.

*So great may be in Christendom  
His name and fame  
That they betoken the strength of mind that was his.  
Pray for his soul.  
(translation by Fabrice Fitch)*

*Have mercy, tender Lord Jesus, and grant him rest.  
Thou who on the cross redeemed us by thy blood,  
Tender Lord Jesus, grant him rest.*

*Wood-nymphs, goddesses of the fountains,  
Skilled singers of every nation,  
Turn your voices, so clear and lofty,  
To piercing cries and lamentation  
Because Atropos, terrible satrap,  
Has caught your Ockeghem in her trap,*

*The true treasurer of music and master,  
Learned, handsome and by no means stout.  
It is a great sorrow that the earth must cover him.*

*Put on the clothes of mourning,  
Josquin, Pierre de la Rue, Brumel, Compère,  
And weep great tears from your eyes,  
For you have lost your good father.*

*May they rest in peace. Amen.*

*Eternal rest grant unto them, O Lord,  
and let perpetual light shine upon them.*

*O inevitable death, bitter death, cruel death,  
when you killed Josquin Desprez you took from  
us a man  
who, through his music, adorned the church.  
And therefore, musician, say: may he rest in peace.  
Amen.  
(translation adapted from Mick Swithinbank)*

**Jubilate Deo** omnis terra  
Cantate omnes, iubilate, et psallite,  
Quoniam, suadente Paulo, Carolus, et Franciscus,  
Principes terrae, convenerunt  
in unum,  
Et pax de caelo descendit.

O felix aetas, O felix Paule, O vos felices Principes,  
Qui christiano populo pacem tradiſtiſ.  
Vivat Paulus! Vivat Carolus! Vivat Franciscus!  
Vivant, vivant simul, et pacem nobis donent  
in aeternum!

Tenor: Gaudeamus!

**Gaude et lactare** Ferrariensis civitas  
Nam Maximus Pontifex Paulus  
et sapientiae cuius non est numerus  
Qui de fulgore Italiae lumen Ecclesiae  
suae vocavit Hippolytum.  
Beatam igitur familiam Estensium  
dicant omnes generationes  
Et gloriosum nomen eius.

Iubilemus Hippolyto  
et cantemus canticum novum.  
Hippolyte tuorum Ferrariaeque decus,  
respice in servum tuum  
Quia spes mea et salus mea tu es  
Et factus est mihi in salutem.  
Tu es Dominus meus et magnificabo  
nomen tuum in aeternum.

Tenor: magnificabo nomen tuum in aeternum.

*Rejoice in the Lord, all lands,  
Sing psalms, everyone,  
for Charles and Francis,  
Princes of the land, advised by Paul, have come  
together as one,  
And peace has descended from heaven.*

*O happy age, o happy Paul, o you happy princes,  
You who have brought peace to the Christian people.  
Long live Paul! Long live Charles! Long live Francis!  
Long may they live, together, and grant us peace  
forever!*

*Tenor: let us rejoice.*

*Rejoice and be glad, citizens of Ferrara,  
for Pope Paul,  
whose wisdom is limitless,  
who from the glory of Italy has called  
Hippolytus the light of his Church.  
Therefore may all generations call the family d'Este  
blessed and its  
name glorious.*

*Let us rejoice in Hippolytus  
and let us sing a new song.  
Hippolytus, worthy of your [people] and Ferrara,  
consider your servant,  
for you are my hope and my salvation,  
and have made me safe.  
You are my Lord, and I shall praise  
your name forever.*

*Tenor: I shall praise your name forever.*

**Ergo rex vivat,**  
vivat per saecula mille rex tantus,  
Vivant regi qui foedere juncti Austriaci et Boii,

Quorum hic duo lumina cerno,  
utque diu cernam  
Faxit Deus ille Deorum,  
Cui decus immensum constat  
sine fine dierum.

**Quid vulgo memorant?**

Rerum ecquid fama novarum  
Dissipat in populos? Quae nova turba refert?  
Adventare ferunt magna stipante caterva  
Magnanimum Augustum finibus Austriacis.  
Ecquae tantis heroa vocat quae causa  
Rudolphum?  
Quo Caesar tandem numine flectit iter?  
Urbs Augusta vocat, sedes ubi fama  
quietas nunciat.  
Augustam vade Rudolphe pater patriae,  
Columen caputque per orbem,  
Vade columna salus vade, Rudolphe pater!  
Imperii proceres concordia pace ligabit,  
Germanis populis sanctaque jura dabit.  
Vivat rex, vivat per saecula,  
Vivat Augustus patriae,  
vive, vive, Rudolphe pater.

**Virgo prudentissima,**

quae pia gaudia numdo attulit,  
Ut sphaeras omnes transcendit et astra sub  
nitidis pedibus radiis,  
Et luce chorusca liquit,  
Et ordinibus iam circumspecta novenis  
Ter tribus atque ierarchis excepta.  
Supremi ante Dei faciem steterat,  
patrona reorum.

*Therefore may the king live,  
live for a thousand centuries the great king,  
May the Austrians and Bavarians live who have been  
joined in league to the king,  
Whose two luminaries I discern here, and that God of  
Gods has brought it about  
That I may long perceive them,  
[the God] for whom immense glory stands  
without an end of days.*

*What news does the crowd report?  
Is the fame of new things then  
spread to the peoples? What news does the crowd report?  
They say that, surrounded by a great company,  
Generous Augustus approaches the Austrian borders.  
Is there any reason so great, which summons the hero  
Rudolf?  
For what glory then does Caesar change his course?  
The city of Augusta [Augsburg] calls, the place where  
fame proclaims quietness.  
Hasten to Augsburg, Rudolf, father of your country,  
its mainstay and head throughout the world,  
Come O pillar and salvation, come, O father Rudolf!  
The chiefs of the empire in concordant peace he shall bind.  
He shall also give to the German peoples sacred laws.  
May the king live, live forever,  
long live the leader of the country.  
Long live Rudolf, father.*

*When the most wise Virgin,  
who brought holy joy to the world,  
passed beyond all spheres and left the stars beneath  
her glistening feet in  
gleaming radiant light,  
she was surrounded by the ninefold Ranks  
and received by the nine Hierarchies.  
The protector of sinners,  
she stood before the face of Almighty God.*

Dicite qui colitis splendentia culmina Olympi:  
Spirituum proceres, Archangeli et alme  
virtutesque throni  
Vos principum, et agmina sancta,  
Vosque potestates, et tu dominatio caeli  
Flammantes Cherubin,  
verbo Seraphinque creati  
An vos laetitiae tantus perfuderit  
nunquam sensus  
Ut aeterni Matrem vidisse tonantis consessum.  
Caelo, terraque, marique potentem Reginam,  
Cuius numen modo spiritus omnis et genus  
humanum merito venerator adorat.

Vos, Michael, Gabriel, Raphael  
testamur ad aures illius,  
Ut castas fundetis vota precesque  
Pro sacro Imperio, pro Caesare Maximiliano.  
Det Virgo omnipotens  
Hostes superare malignos;  
Restituat populis pacem  
Terrisque salutem.  
Hoc tibi devota Carmen Georgius ordinat  
Augusti Cantor Rectorque Capellae.  
Austriacae praesul regionis, sedulous omni,  
Se in tua commendat studio pia gaudia mater.  
Praecipuum tame nest Illi  
quo assumpta fuisti,  
Quo tu pulchra ut luna micas  
electa es, et ut sol.

*Tenor cantus firmus*  
Virgo prudentissima, quo progredieris  
quasi aurora valde rutilans?  
Filia Syon,  
tota formosa et suavis es;  
pulchra ut luna, electa es ut sol.

*You who inhabit the dazzling heights of Olympus:  
the Archangels, bountiful Virtues,  
and you Thrones of Principalities,  
holy armies,  
Powers, Dominions of Heaven,  
fiery Cherubim,  
and Seraphim created from the Word,  
say whether such a  
feeling of joy has ever overwhelmed you as  
when you saw the assembly of the Mother of the  
Everlasting. She is the Queen, powerful in Heaven,  
on land and at sea; whose majesty every spirit and  
every human being rightly praises and adores.*

*You we invoke, Michael, Gabriel and Raphael,  
to pour upon her chaste ears  
our prayers and entreaties for the  
sacred empire and for Maximilian the Emperor.  
May the all-powerful Virgin grant that he  
conquer his wicked enemies,  
and restore peace to the nations  
and safety to the land.  
With faithful skill Georgius, the Emperor's Precentor  
and Kapellmeister, rehearses this anthem for you.  
Austria's Protector, diligent in everything,  
earnestly commends himself, Mother, to your tender joys.  
The highest place, however, belongs to Him  
by whom you were taken up,  
through whom you shine, beautiful as the  
moon, and are as excellent as the sun.*

*Virgin most wise, where are you going,  
glowing brightly like the dawn?  
Daughter of Sion!  
Wholly fair and sweet you are,  
beautiful as the moon, excellent as the sun.*

# ABOUT *the* ARTISTS

**CONVIVIUM MUSICUM** was recently praised in *Early Music America* for providing “the kind of transforming experience that concert junkies are always seeking.” Over its 20 year history, Convivium has grown to consistently delight audiences with its lively and intelligent attention to texts, rhythmic precision, and accuracy of pitch and tuning. Proud of its innovative programming, the twenty-voice choir is committed to presenting rarely-performed pieces of lesser-known composers as well as masterworks by the likes of Byrd, Josquin, and Victoria in concerts of deep and revealing focus. Our latest CD, released Spring 2006, explores the Lament of Dido in settings by Franco-Flemish composers of the 15th and 16th centuries. As we embark on an exciting new journey with music director Michael Barrett, Convivium Musicum will continue in its dedication to bringing Renaissance polyphony that is “delightfully varied and inventive in its presentation” to new venues and new audiences. **Come join us, and be transformed!**

Music director **MICHAEL BARRETT** is active in the Boston area as a singer and conductor. Prior to making Boston his home in 2004, Mr. Barrett spent four years studying and working in The Netherlands. While in Europe he was a member of the Huelgas Ensemble, the Netherlands Bach Society and the Hemony Ensemble. In Boston Mr. Barrett directs Sprezzatura, a professional vocal ensemble for Renaissance and early Baroque repertoire, and has collaborated with Blue Heron, Seven Times Salt, and Boston Secession. At Harvard he directs the Holden Chamber Ensembles and the Dudley Chorus, and until recently was assistant conductor for the Harvard-Radcliffe Collegium Musicum. Mr. Barrett has performed in the two most recent opera productions of the Boston Early Music Festival. He also maintains a studio for private instruction in voice and music theory. Mr. Barrett earned an AB in music from Harvard University, an MM in choir conducting from Indiana University in Bloomington, and a first phase diploma in Baroque and Classical singing from the Royal Conservatory in The Hague.

# ACKNOWLEDGMENTS

Convivium would like to thank the parish of St. John's Episcopal Church, Charlestown, for providing us a home for many years. We thank our concert hosts: First Church in Cambridge, Congregational; Dr. Ruth Westheimer at Trinity Lutheran Church, Worcester; and the parish of St. Paul's Episcopal Church, Brookline. As always, we thank Evan Ingersoll for his elegant brochure and program design; “Doc” Davis for recording; Erik Bertand for diligent webmastery, and Sheila Beardslee Bosworth for publicity.

Convivium Musicum is a non-profit corporation largely supported by membership dues and tax-deductible donations. For the last several years, we have kept our ticket prices stable, while the costs of putting on performances — and the average price of concert tickets! — have risen dramatically. We believe that ticket price should not be an obstacle to the enjoyment of this music; clearly this is only possible if those who can donate, do! Please join us in our effort to keep beautiful music accessible by considering a donation this season.

*Our heartfelt thanks to our family of donors:*

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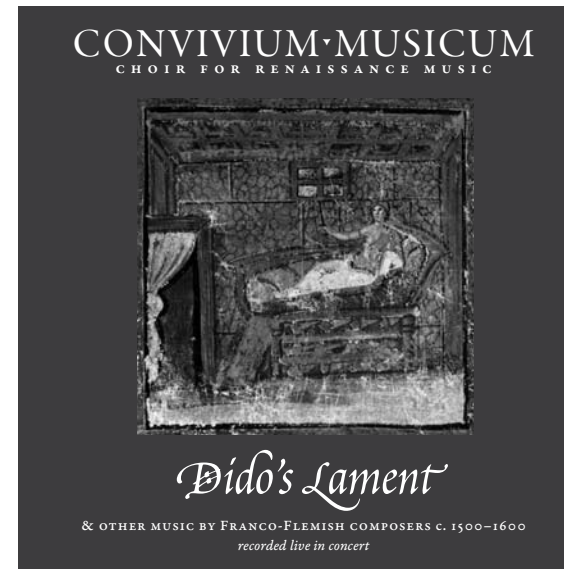
*\*donations im memoriam Cecile Chadwick*

## Greater Boston Choral Consortium

2007-08 Season - [www.bostonsings.org](http://www.bostonsings.org)

Call numbers listed for chorus information

Arlington-Belmont Chorale, Dir. Barry Singer, 781-648-5643, [psarlington.org](http://psarlington.org), 12/9, 3/16, 4/27, 6/13  
Back Bay Chorale, Scott Allen Jarrett, Dir., 617-648-3885, [www.bbcboston.org](http://www.bbcboston.org), 11/3, 12/15-16, 3/15, 5/30  
Boston Boy Choir, John Dunn, Dir., 617-868-8658, [www.bostonboychoir.org](http://www.bostonboychoir.org), 12/9, 12/16, 12/21 & 5/9.  
Boston Children's Chorus, Anthony Trecek-King, Artistic Dir., [www.bostonchildrenschorus.org](http://www.bostonchildrenschorus.org), 1/21  
Boston Choral Ensemble, Miguel Felipe, Dir., [www.bostonchoral.org](http://www.bostonchoral.org), 11/30 & 12/2, 3/7 & 3/9, 5/30 & 6/1  
Boston City Singers, Jane Money, Dir., 617-825-0674, [www.bostoncitysingers.org](http://www.bostoncitysingers.org), Concerts: 12/8, 5/16  
Boston Gay Men's Chorus, Reuben Reynolds, Music Director; 617-542-SING; [www.bgmc.org](http://www.bgmc.org)  
Boston Secession, Jane Ring Frank, Dir., 617-499-4860, [www.bostonsecession.org](http://www.bostonsecession.org), 11/9-10, 12/7, 2/8, 3/15, 4/11  
Braintree Choral Society, Danica Buckley, Dir, 781-848-7544 [www.braintreesings.org](http://www.braintreesings.org), 12/9, 5/3  
Brookline Chorus, Dr. Lisa Graham, Dir., 617-277-1027, [www.brooklinechorus.org](http://www.brooklinechorus.org), 11/17, 3/15, 5/10  
Cambridge Madrigal Singers, Dr. Raymond E. Fahrner, Musical Director, [www.cambridgemadrigals.org](http://www.cambridgemadrigals.org)  
Cantata Singers, D. Hoose, Dir, 617-868-5885, [cantatasingers.org](http://cantatasingers.org), Carmina Burana, Brahms *Requiem*, Kurt Weill  
Cantemus Chamber Chorus, Gary Wood, Dir., 978-246-7871, [www.cantemus.org](http://www.cantemus.org); 11/17-18, 12/8-9, 3/15-16, 5/17  
Cantilena - a women's chorale, Kenneth Seitz, Dir. 781-648-2456 or [www.cantilena.org](http://www.cantilena.org) Arlington 12/2, 5/4  
Canton Choral Society, C.Goshgarian Founder, A.Miller Music Dir. 781-821-8860 [www.CantonChoralSociety.org](http://www.CantonChoralSociety.org)  
Cappella Clausura, Amelia LeClair, Dir., 617-964-6609, [www.clausura.org](http://www.clausura.org), Conc. 11/2-3, 12/9, 2/8-9, more  
Chorus North Shore, Sonja Pryor, Dir., 978-356-3807, [www.chorusnorthshore.org](http://www.chorusnorthshore.org), 12/8 & 12/9  
Chorus pro Musica, Jeffrey Rink, Artistic Dir., 617-267-7442, [www.choruspromusica.org](http://www.choruspromusica.org); 11/9, 12/21, 3/7, 6/1  
Concord Chorus, Michael McGaghie, Music Dir., 978-287-0978 [www.concordchorus.com](http://www.concordchorus.com), Conc. 12/8, 3/15, 5/10  
Concord Women's Chorus, Jane Ring Frank, Dir., [www.concordwomenschorus.org](http://www.concordwomenschorus.org), 12/16, 5/4  
Dedham Choral Society, Jon. Barnhart, Dir. 781-326-1520, [www.dedhamchoral.org](http://www.dedhamchoral.org), Conc. 11/30, 12/2, 4/20  
Exsultemus: "a strong focused sound not unlike the Tallis Scholars." 857-998-0219 or [www.exsultemus.org](http://www.exsultemus.org)  
Family Folk Chorale, Chris Eastburn, Dir., 781-648-2575, [www.familyfolkchorale.org](http://www.familyfolkchorale.org), 11/11, 3/30, TBD  
Fine Arts Chorale, Inc., Libor Dudas, D.M.A. Dir., 800-230-7555, [www.fineartschorale.org](http://www.fineartschorale.org), 11/18, 5/4  
Golden Tones, Maddie Sifantus, Dir., Deborah Foner, Asst. Dir., 508-358-0111, [www.goldentones.org](http://www.goldentones.org)  
Gordon Symphonic Chorale, Ellen Gilson Voth, Dir., 978-867-4429, [www.gordon.edu/music](http://www.gordon.edu/music), 11/17, 3/1, 5/4  
Halalisa Singers, Mary Neumann, Dir., 781-862-6353, [www.halalisa.org](http://www.halalisa.org), 1/26 & 1/27, 4/26 & 4/27  
Harvard Choral Groups, J Marvin, Dir., 617-495-5730, [www.fas.harvard.edu/~holchoir/](http://www.fas.harvard.edu/~holchoir/)  
Heritage Chorale, John Finney, Dir., 508-270-3999, [www.heritagechorale.org](http://www.heritagechorale.org), 11/18, 2/9, 5/10  
In Choro Novo, Thérèse Provenzano, Music Dir. 617-469-3705, [www.inchoronovo.com](http://www.inchoronovo.com), Concerts 12/8, 5/3  
Kings Chapel Concert Series, Heinrich Christensen, Dir., 617-227-2155, [www.kings-chapel.org](http://www.kings-chapel.org)  
Lexington Pops Chorus, Robert Lague, Dir., 508-481-6554, [www.LexingtonPopsChorus.org](http://www.LexingtonPopsChorus.org), 1/18-19, 5/16-17  
Longy Chamber Chorus, Richard A. A. Larraga, Dir., [www.longy.edu](http://www.longy.edu), Concerts: 12/16, 5/4 at 7:00pm.  
The Master Singers, Adam Grossman, 781-862-6459, [www.themastersingers.org](http://www.themastersingers.org), 10/28, 12/9, 3/8, 5/10  
Masterworks Chorale, Steven Karidoyanes, dir., 781-235-6210, [www.masterworkschorale.org](http://www.masterworkschorale.org), 11/4, 3/16, 5/11  
Musica Sacra, Mary Beekman, Dir., 617-349-3400, [www.musicasacra.org](http://www.musicasacra.org), Conc.12/1, 1/12, 3/29, 6/7  
Neponset Choral Society, Inc., Michael V. Turner, Artistic Dir., 781-320-8166, [www.ncschorus.org](http://www.ncschorus.org)  
New England Classical Singers, David Hodgkins, Dir., 978-474-6090, [newenglandclassical.org](http://newenglandclassical.org), 12/15, 3/8, 5/3  
Newton Choral Society, David Carrier, Dir., 617-527-SING, [www.newtonchoral.org](http://www.newtonchoral.org), 11/17, 3/9, 5/17  
Newton Community Chorus, Rick Travers, Dir., Concerts 12/16, 3/2, 6/7 [www.NewtonCommunityChorus.org](http://www.NewtonCommunityChorus.org)  
The Newton Singers, Ben Youngman, Dir. 617-965-4568, [www.geocities.com/newton\\_singers/home\\_page.html](http://www.geocities.com/newton_singers/home_page.html)  
Oriana Consort, Walter Chapin, Dir., 617-547-1798, [www.theorianaconsort.org](http://www.theorianaconsort.org), 12/2, 12/8, 4/6, 4/13  
PALS Childrens Chorus, Alysoun Kegel, Cond., 617-264-7257, [www.palschildrenschorus.org](http://www.palschildrenschorus.org) Conc. 1/27, 4/13  
Pilgrim Festival Chorus, Wm B Richter, Dir. 781-447-4865, [www.pilgrimfestival.org](http://www.pilgrimfestival.org), 11/11, 4/12-13  
Polymnia Choral Society, Murray Kidd, Dir., 781-779-1362, [www.polymnia.org](http://www.polymnia.org), 12/1, 3/9, 5/17  
Reading Community Singers, Dir. Beth Mosier, 781-944-5905, [www.readingcommunitysingers.org](http://www.readingcommunitysingers.org), 12/1-2, 5/3  
Saengerfest Men's Chorus, Michael Driscoll, Dir., 508-358-4104 [www.saengerfest.org](http://www.saengerfest.org), 10/21, 12/16.  
Seraphim Singers, J. Lester, Mus. Dir., 617-926-0126, [www.seraphimsingers.org](http://www.seraphimsingers.org), 11/4, 11/11, 3/2, 3/9, 3/11  
Sharing A New Song, Diane Winchester, Dir., 978-456-3802, [www.sharinganewsong.org](http://www.sharinganewsong.org), '08 Brazil trip  
Snug Harbor Community Chorus, Roy S. Kelley, Dir., 781-834-7041, [www.snugharborcc.org](http://www.snugharborcc.org) Shows 12/1 & 5/10  
Somerville Community Chorus, David Giessow, Dir., 617-741-4053, [www.somervillechorus.com](http://www.somervillechorus.com), 12/9, 5/17  
Ståmbandet - The Scandinavian Vocal Ensemble, A. LeVines, Dir., 617-697-2183, [www.stambandet.org](http://www.stambandet.org)  
The Spectrum Singers, John W. Ehrlich, Dir., 617-492-8902, [www.spectrumsingers.org](http://www.spectrumsingers.org), 11/17, 3/29, 5/17  
Stow Festival Chorus & Orchestra, Barbara Jones, Dir., 978-562-0302, [www.soundsofstow.com](http://www.soundsofstow.com), 11/18, 3/30  
Treble Chorus of New England, Darren Dailey, Dir., 978-837-5461, [www.treblechorus.com](http://www.treblechorus.com), Conc. 12/18, 5/10  
Voices Rising, Leora Zimmer, Artistic Director, 617-959-5377, [www.voicesrising.org](http://www.voicesrising.org), 12/8 & 12/9, early May  
Wellesley Choral Society, Edward Whalen, Dir., 781-237-6593; [www.wellesleychoralsociety.org](http://www.wellesleychoralsociety.org); 11/17, 2/9, 5/18  
Westford Chorus, Dan Rowntree, Dir., 978-392-4662, [www.westfordchorus.org](http://www.westfordchorus.org), Conc. Jan. & May '08  
Youth pro Musica, Peter Krasinski, Dir., 617-666-6087, [www.youthpromusica.org](http://www.youthpromusica.org), Concerts 12/16 & 6/1, 4pm  
Zamir Chorale of Boston, Joshua Jacobson, Artistic Dir., 617-244-6333; [www.zamir.org](http://www.zamir.org), 10/18, 12/2, 12/24, 6/1

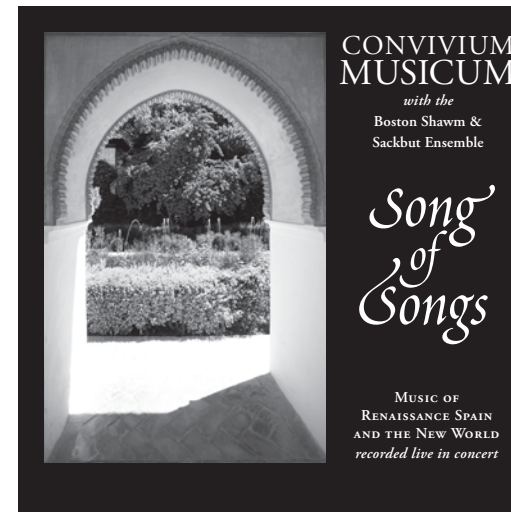


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Cover image:

*Musica Canterey*, woodcut from *The Triumph of Maximilian I*. The woodcut depicts Maximilian's choir, with Kappelmeister Georg Slatkonia (the faithful Georgius mentioned in *Virgo Prudentissima*) seated on the throne at the rear. No such perks are provided for our director!