

# CONVIVIUM MUSICUM

Michael Barrett, music director

## Early Byrd

*motets of Byrd & Tallis from the Cantiones of 1575*

January 17, 7:00 pm · Christ Church, Hamilton  
January 24, 7:00 pm · Cambridge Friends Meeting House  
January 25, 4:00 pm · Parish of the Messiah, Newton  
February 8, 4:00 pm · Grace Episcopal Church, Salem

### PERFORMERS

*soprano:* Anney Gillotte, Barbara Hill, Cynthia Linkas, Ruthie Miller

*alto:* Sarah Gore, Kate Gyllensvärd, Anne Kazlauskas, Anne Matthews, Michele Restino

*tenor:* Sascha Adler, Evan Ingersoll, Ron Lacro

*bass:* Chris Chase, Michael Dettelbach, Jeff Kline, Alex Lewin, John Nesby, Joel van Lennep

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## Cantiones, quae ab argumento sacrae vocantur (1575)

William Byrd (c. 1540–1623) \* Thomas Tallis (c. 1505–1585)

### BYRD

Emendemus in melius 4

### TALLIS

O sacrum convivium 9

Mihi autem nimis 7

Salvator mundi 1

### BYRD

Peccantem me quotidie 6

### TALLIS

O nata lux 8

In manus tuas, Domine 3

### BYRD

Memento homo 18

Siderum rector 19

### BYRD

Diliges Dominum 25

### —\*— intermission (\*—)

### TALLIS

Dum transisset sabbatum 14

### BYRD

Libera me, Domine 5

### TALLIS

In ieiunio et fletu 26

### BYRD

Tribue Domine 30

Te deprecor 31

Gloria patri 32

⌘ please silence any electronic devices for the duration of the concert ⌘

## Notes to tonight's performance

In 1575, two generations of English musical genius joined forces in a significant musical and financial undertaking. Thomas Tallis, at that time a revered figure in English music and well into his sixties, and William Byrd, a thirty-something disciple of Tallis who was emerging as the preeminent musical talent of his generation, together secured from Queen Elizabeth a joint monopoly on music-printing in England.

The first fruits of this collaboration was the *Cantiones Sacrae*, published later that same year and containing in all 34 motets, 17 by each composer. (Some numbered pieces appear in fact to be sections of a single larger work, as for example the final tripartite work in our concert, *Tribue Domine/Tè deprecor/Gloria patri.*) The number of motets contributed by each composer may have been a way to honor the length in years of Elizabeth's reign at the time the monopoly was granted, but the collection itself was nevertheless dedicated to the Queen in the customary flowery language.

That the texts of the *Cantiones* are strictly sacred in content does not necessarily imply a liturgical function for the publication. The subtitle of the *Cantiones*, "... which by their argument may be considered sacred" merely comments on the subject matter of these texts and not the use of the music. The motet genre was regarded as the most learned musical form of the day, and thus the most suitable vehicle for the display of a composer's craft. It seems that Byrd and Tallis hoped that the finest examples of the most respected musical genre, sumptuously printed as they were by the Huguenot expatriate Thomas Vautrollier, would appeal to those wealthy connoisseurs who were the composers' presumed target audience.

Throughout his career, Tallis responded to the momentous changes in England's religious and political climate by demonstrating the skill and willingness to adapt his music, either in new works or in revising and re-working old ones, to the times and the customs. Thus we find in his output, for example, Latin works transformed into English anthems, or instrumental works remade into a Latin motet (as in *O sacrum convivium*). Tallis' own religious allegiance is perhaps lost to history, arguably due to what appears to be a pragmatic approach to his musical duties and his relationship with the Church, though his close association with Byrd suggests Catholic sympathies. If there is any musical evidence, it might be found in what is probably one of Tallis' last compositions, *In ieiunio et fletu*, a beautifully affective setting of a text that could easily be seen as a metaphor for the Catholic struggle in Protestant England.

While Tallis' contribution to the *Cantiones* offered a sampling – though by no means exhaustive – of the composer's compositional styles over his distinguished career, Byrd's contribution pointed in a new, bolder direction. Besides his indebtedness to Tallis, Byrd in his early years as a composer benefited from some Continental inspiration by way of Alfonso Ferrabosco, an Italian composer who had settled in England and who was employed in Elizabeth's court. Byrd absorbed, for example, and more fully than any English composer before him, the principles of imitative polyphony, to which he applied his own artistic talents and innovations.

Though imitative textures dominate Byrd's contribution to the *Cantiones*, the juxtaposition of imitative polyphony with other textures is a frequent technique Byrd employs for variety and emphasis. The most striking example is the first work on tonight's program, the intense yet succinct *Emendemus in melius*. As the musicologist Joseph Kerman has noted,

modern techniques of musical analysis are somewhat at a loss to come to grips with the Renaissance style in general, and Byrd's subtle interplay between strictly declamatory homorhythm, non-imitative polyphony, and the final section of imitation, cloud the issue even further. In this case imitation is set in relief by its relative scarcity in the composition, but just the opposite is true in Byrd's setting of *Libera me et pone me*, where, after proceeding primarily in an imitative texture, at the words "[they have] turned night into day" one voice immediately precedes four in homorhythm (much like Tallis' *In ieiunio et fletu*) with chromatic inflection.

A composition of particular note for its sheer technical achievement is Byrd's eight-voice *Diliges Dominum*. Composing for eight voices in the late-Renaissance style is enough of a challenge, but in this case Byrd has managed to create a piece by composing four voices "recta et retro," meaning that each of these four parts sounds simultaneously forwards and backwards, making the entire piece a mirror image. Byrd's choice of text is perhaps not surprising: "Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind:" the composer bringing all his talents to bear in the service and praise of his God.

By all accounts the *Cantiones* was not a financial success for the entrepreneurs, and seems to have found little or no audience outside the kingdom, but there is evidence that at least certain motets from the *Cantiones* were both performed and admired in subsequent generations. In the two centuries following the publication, Thomas Morley and Charles Burney both mention these English masters with admiration, and in a flourish of national pride, Burney notes that Byrd can stand shoulder to shoulder with Palestrina, the composer whose works, by Burney's time and even to this day, are largely regarded as the "ideal" manifestation of late-

Renaissance composition and serve as the point of departure for the study of the analysis of Renaissance music.

While Tallis had reached, or was near, the end of his professional career by 1575, Byrd would go on to refine his art and delve even deeper into the expressive possibilities of his brand of polyphonic music well into the seventeenth century, even as the *seconda prattica* began to supplant the old style elsewhere in Europe. Not unlike Johann Sebastian Bach some 150 years later, Byrd's music was a culmination of what was possible with the international style of late-Renaissance polyphony, even as the style itself was becoming something of an anachronism. Together with Tallis, the giant of English music from the previous generation, the *Cantiones Sacrae* was an early, but revealing, look into the artist Byrd already was, and a glimpse of what he would become.

## Notes on the pronunciation of Latin

The relatively recent concept of a standard "Church Latin" pronunciation, roughly resembling modern usage in Rome, has largely supplanted the plethora of regional varieties, themselves largely reflections of a given nation's vulgar tongue, that held sway in previous centuries. (The so-called "restored pronunciation" of the Classical Roman period is another matter.) Reconstructing an historical pronunciation is educated guesswork, but there is evidence from, for example, old rhymes in poetry, commentary on pronunciation by scholars of the period (Erasmus is a useful source), and comments by foreign visitors about how pronunciations differ.

Our basic goal is to work towards an approximation of the kind of sounds English musicians of the sixteenth century may have heard and sung. A reasonable argument can be made, however, that this quest is at best unnecessary and at worst a dis-

traction or even unpleasant to modern ears used to a standard Latin pronunciation. As a counter-argument, one can bear in mind that vowel shapes themselves both convey semantic information and at the same time are timbral variations of a given vocal tone. Consonants, by the same token, provide both further semantic information and articulatory variety between these vowel sounds. Thus a “restored” pronunciation can lend a significantly different soundscape to a composition, not unlike the choice of one instrument over another. We hope that our choice to present this reconstructed pronunciation, whether or not you would judge it to be the most appealing solution, will nevertheless offer some food for thought about the relationship between sound and language.



## 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. While studying and working in the Netherlands he was a member of the Huelgas Ensemble, the Netherlands Bach Society and the Hemony Ensemble. In Boston Mr. Barrett also directs Sprezzatura, a professional vocal ensemble; he co-directs l'Academie, a professional chamber choir and orchestra for Baroque music. At Harvard he directs the Holden Chamber Ensembles and the Dudley Chorus. As a singer Mr. Barrett has collaborated with Blue Heron, Seven Times Salt, and Boston Secession, and has appeared 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.

# Texts & Translations

**Emendemus in melius** quæ ignoranter peccavimus, ne subito præoccupati die mortis quæramus spatium pœnitentiæ et invenire non possumus. Attende, Domine, et miserere, quia peccavimus tibi. Adiuva nos, Deus salutaris noster, et propter honorem nominis tui libera nos.

*Let us amend what we have transgressed through ignorance, lest, should the day of death suddenly overtake us, we seek time for repentance and cannot find it. Hearken, O Lord, and have mercy, for we have sinned against thee. Help us, O God of our salvation, and for the glory of thy name, deliver us.*

RESPOND FOR THE FIRST SUNDAY IN LENT, ROMAN RITE

**O sacrum convivium**, in quo Christus sumitur, recolitur memoria passionis eius, mens impletur gratia, et future gloriæ nobis pignus datur.

*O sacred feast in which the body of Christ is consumed, the memory of his passion is brought to mind, the mind is filled with grace, and a pledge of the glory to come is given to us.*

VESPERS ANTIPHON, CORPUS CHRISTI

**Mihi autem nimis** honorati sunt amici tui, Deus: nimis confortatus est principatus eorum.

*Yet to me exceedingly honourable are Thy friends, O God: exceedingly strengthened is their principedom.*

PSALM 138:17

**Salvator mundi**, salva nos, qui per crucem et sanguinem redemiſti nos: auxiliare nobis, te deprecamur, Deus noster.

*Savior of the world, save us, who by your cross and your blood has redeemed us; help us, we beseech you, our God.*

MATINS ANTIPHON, EXALTATION OF THE CROSS

**Peccantem me quotidie**, et non me penitentem, timor mortis conturbat me, quia in inferno nulla est redemptio. Miserere mei, Deus, et salva me.

*While I was sinning daily and not repenting, the fear of death disquieted me, for in Hell there is no redemption.*

*Have mercy upon me, O God, and save me.*

RESPOND FROM THE OFFICE OF THE DEAD,  
SARUM AND ROMAN RITES

**O nata lux** de lumine, Jesu redemptor sæculi, Dignare clemens supplicum Laudes precesque sumere.

*O Light born of Light, Jesus, redeemer of the world, with loving-kindness deign to receive suppliant praise and prayer.*

Qui carne quondam contegi Dignatus est pro perditis. Nos membra confer effici, Tui beati corporis.

*Thou who once deigned to be clothed in flesh for the sake of the lost, grant us to be members of thy blessed body.*

HYMN AT LAUDS, TRANSFIGURATION

**In manus tuas, Domine**, commendo spiritum meum: redemiſti me Domine, Deus veritatis.

*Into thy hands, O Lord, I commend my spirit; thou hast redeemed me, Lord, God of truth.*

COMPLINE RESPONSORY

**Memento, homo**, quod cinis es, et in cinerem reverteris.

*Remember, Man, that thou art dust, and to dust thou shalt return.*

TEXT FOR THE IMPOSITION OF ASHES ON ASH  
WEDNESDAY, SARUM AND ROMAN RITES

**Siderum rector**, Deus alme, nostris Parce iam culpis, vitia remittens: Quo tibi puri resonemus almum Pectoris hymnum.

*Ruler of the stars, gracious God, Spare our sins, pardoning our offences: So that with a pure heart we may sing Unto thee a gracious song.*

Gloria Patri, genitæque proli, Et tibi, compar utriusque semper, Spiritus alme, Deus Unus omni Tempore sæcli. Amen.

*Glory be to the Father, and to his begotten offspring, And to thee, always equal to both, Gracious spirit, One God For all eternity. Amen.*

HYMN FOR HOLY WOMEN,  
NEITHER VIRGINS NOR MARTYRS

**Diliges Dominum** Deum tuum ex toto corde tuo, et in tota anima tua, et in tota mente tua. Diliges proximum tuum sicut te ipsum.

*Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind. Thou shalt love thy neighbor as thyself.*

MATTHEW 22: 37,39

**Dum transisset Sabbatum**, Maria Magdalena, et Maria Jacobi et Salome emerunt aromata, Ut venientes unguerent Jesum. Alleluia.

Et valde mane una sabbatorum,  
Veniunt ad monumentum orto iam sole.

Gloria Patri et Filio  
et Spiritui Sancto.

**Libera me, Domine**, et pone me iuxta te,  
et cuiusvis manus pugnet contra me.

Dies mei transierunt, cogitationes meae dissipatae  
sunt, torquentes cor meum, noctem verterunt in  
diem, et rursum post tenebras spero lucem.

**In ieiunio et fletu**, orabant sacerdotes:  
Parce, Domine, parce populo tuo, et ne des  
hereditatem tuam in perditionem:  
Inter vestibulum et altare plorabant sacerdotes,  
dicentes: Parce populo tuo.

**Tribue, Domine**, ut donec in hoc fragili corpora  
positus sum laudet te cor meum, laudet te lingua  
mea, et omnia ossa mea dicant:  
Domine, quis similis tui?  
Tu es Deus omnipotens, quem trinum in  
personis, et unum in substantia deitatis colimus  
et adoramus:  
Patrem ingenitum, Filium de Patre unigenitum,  
Spiritum Sanctum de Utroque procedentem et in  
Utroque permanentem, sanctam et individuum

*When the Sabbath was over, Mary Magdalene, Mary  
the mother of James, and Salome bought spices so that  
they might go to anoint Jesus' body.*

*And early morning on the first day of the week  
they came to the tomb at the rising of the sun.*

*Glory be to the Father and to the Son  
and to the Holy Ghost.*

MARK 16:1-2; FROM THE LESSER DOXOLOGY

*Deliver me, O Lord, and set me beside thee,  
and any man's hand may fight against me.*

*My days have passed away, my thoughts are dissipated,  
tormenting my heart; they have turned night into day,  
and after darkness I hope for light again.*

JOB 17:3, 11-12

SHORTENED VERSION OF LESSON FROM MATINS FOR THE  
DEAD, SARUM AND ROMAN RITES

*Fasting and weeping, the priests shall pray:  
Spare thy people, Lord, and give not thy heritage  
over to destruction.  
Between the porch and the altar, the priests shall  
cry out: Spare thy people.*

MATINS RESPONSORY, FIRST SUNDAY IN LENT

*Grant, O Lord, that so long as I am put in this fragile  
body my heart shall praise thee, my tongue shall praise  
thee, and all my bones shall say:  
"Lord, who is like unto thee?"  
Thou are God almighty, whom we  
cherish and adore, three persons  
and one divine essence:  
The Father unbegotten, the only-begotten Son of the  
Father, the Holy Ghost, proceeding from both and  
abiding in both, the Holy and undivided Trinity,*

Trinitatem, unum Deum omnipotentem.

**Te deprecor**, supplico et rogo, auge fidem, auge  
spem, auge charitatem:  
Fac nos per ipsam gratiam tuam semper in fide  
stabiles, et in opere efficaces, ut per fidem rectam,  
et condigna fidei opera, ad vitam, te miserante,  
perveniamus aeternam.

**Gloria Patri**, qui creavit nos:  
Gloria Filio, qui redemit nos:  
Gloria Spiritui Sancto, qui sanctificavit nos:  
Gloria summæ et individuae Trinitati,  
cuius opera inseparabilia sunt,  
cuius imperium sine fine manet.  
Te decet laus, Te decet hymnus, Tibi debetur  
omnis honor, Tibi benedictio et claritas, Tibi  
gratiarum actio, Tibi honor, virtus, et fortitudo,  
Deo nostro, in sæcula sæculorum. Amen.

*one God omnipotent.*

*I pray, entreat and beseech thee, increase my faith,  
increase my hope, increase my charity:  
Through thy grace, make us always steadfast in faith,  
and successful in works, that through true faith and  
through works worthy of faith, we may come, by thy  
mercy, to eternal life.*

*Glory be to the Father who created us:  
Glory be to the Son who redeemed us:  
Glory be to the Holy Ghost, who sanctified us:  
Glory be to the highest and undivided Trinity,  
whose works are inseparable,  
whose reign abides forever.  
Praise is due thee, songs of praise are due thee, to thee be  
all honor, blessing and glory, to thee be thanksgiving,  
honor, power and might, our God, throughout all ages.  
Amen.*

# 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: Dan Mckinley at Christ Church, Hamilton-Wenham, John Field at the Cambridge Friends Meeting House, Daryl Bichel at Church of the Messiah, Newton; and a special thank you to the staff of Grace Episcopal Church, Salem, who are hosting us for the first time this season. 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.

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**Boston Choral Ensemble**, Miguel Felipe, Director 12/4 & 12/7: "Magnificat". 3/6 & 3/8: "Voces Latinas". 6/5 & 6/7: "Meditations". Thurs & Fri concerts 8pm at First Church Cambridge, UCC: \$22 general admission, \$18 students/seniors; 50% off advance tix online. FREE Sunday concerts 2:30pm at Old South Church, Boston. Reserve tix at [www.BostonChoral.org](http://www.BostonChoral.org)

**Boston Secession**, Jane Ring Frank, Art. Dir. 617.499.4860. Nov. 15, 8 PM: Bach, Brahms, & Schnittke, First Church, Cambridge. Dec. 5, 8 PM: Chestnuts Roasting, Old South Church, Copley. Feb. 13 & 14, 8 PM: (Un)Lucky in Love, First Church, Cambridge. Mar. 22, 3 PM: Testimony of Witnesses world premiere, Sanders Theatre, Harvard. [www.bostonsecession.org](http://www.bostonsecession.org)

**Braintree Choral Society**, Dir. Danica Buckley, 781-710-5020. 85th Anniversary. Dec 14, 4PM: Holiday Pops/sing-along, Thayer Academy. Dec 21, Lessons & Carols, So. Cong. Ch, Braintree. Apr 26, 4PM: Choral Favorites, 1st. Cong. Ch, Braintree. May 30, 7PM, Mendelssohn's *St. Paul*, orch. soloists, with Choral Art Society, Thayer Academy. [www.braintreesings.org](http://www.braintreesings.org)

**Brookline Chorus**, Lisa Graham, Music Director. Nov. 22, 8 pm, Charpentier *Messe de Minuit* + Schutz *Historia der Geburt Jesue Christi*, All Saints Parish, Brookline. Feb. 28, 8 pm, "I Dream a World", selections by Mechem, Bartholomew, First Baptist Church, Newton. May 9, 8 pm, *Elijah*, Sanders Theater, Cambridge. [www.brooklinechorus.org](http://www.brooklinechorus.org)

**Calliope**, Julia O'Toole, Dir., Sept. 6, 7:30pm: History of Music via a Tour of the World. Feb. 7, 7:30pm: Celebrating Women, Celebrating Men (to benefit St. Francis House, Boston). Sept. 09, Spotlight on Voice/Instrument Families. Feb. 2010 Movie & Media Works (to benefit Forbes House). Old West Church, 131 Cambridge St, Boston. [www.calliopemusic.org](http://www.calliopemusic.org)

**Cambridge Chamber Singers**, Raymond Fahrner, Dir., 617-504-8155. Dec.13, 8 PM: A Time for Peace, Emmanuel Church, Boston. Dec. 14, 7 PM: A Time for Peace, St. John's Church, Arlington. May 2, 8 PM: Mendelssohn and More!, Emmanuel Church, Boston. May 3, 7 PM: Mendelssohn and More!, St. John's Church, Arlington. [www.cambridgechambersingers.org](http://www.cambridgechambersingers.org)

**Cantata Singers**, David Hoose, Dir. 617-868-5885 The Benjamin Britten Season. Fridays @ 8 pm, Jordan Hall: Nov. 7, *Cantata Misericordium*, Fauré *Requiem*; Jan. 16, All-Britten; Mar. 13, Beethoven *Mass in C*; May 8, Bach *Cantata 149*, Britten, Andy Vores new work. Plus Britten's children's operas *Noye's Fludde* & *The Little Sweep*. [www.cantatasingers.org](http://www.cantatasingers.org)

**Cantemus Chamber Chorus**, Gary Wood, Dir., 978-246-7871. Dec. 6, 7:30pm & Dec. 7, 4pm: Cantemus meets Morgenmusik—Pachelbel, Pinkham and Seasonal Music with Brass. May 2, 7:30pm & May 3, 4pm: O Music, Sweet Music: Celebrating Music in Song. 12/6 & 5/2 at Christ Church, S. Hamilton. 12/7 & 5/3 at St. Paul's Episc., Newburyport. [www.cantemus.org](http://www.cantemus.org)

**Cantilena** - a women's chorale; Kenneth Seitz, Dir. Winter Concert Dec. 7, 3 PM: Cynthia Mork, mezzo; D'Indy, Chaminade, Widor, Rheinberger, Reinecke, Thompson. Spring Concert May 3, 7 PM: Brian Holmes, horn; Wyner, Dello Joio, Basler, Holmes, Seitz. Concerts at First Parish UU, 630 Mass. Ave., Arlington. Call 781-648-2456 or visit [www.cantilena.org](http://www.cantilena.org)

**Greater Boston Choral Consortium  
2008-09 Season; [www.bostonsings.org](http://www.bostonsings.org)**

Call numbers listed for chorus information or 978-670-7186 for GBCC information

**Cappella Clausura**, Amelia LeClair, Dir. 617-964-6609 PERFORMING TWELVE CENTURIES OF NEW MUSIC in Boston, Newton & NE region: "Before and After the Veil" Oct 24, 25, '08, Jan 11, '09; "Gloria: A Renaissance Christmas Pageant" Dec 19, 20, 21, '08; "From Bingen to Salzinnes" Feb 27, 28, Mar 24, '09; "La Donna/La Dame" May 1, 2, 10, '09. [www.clausura.org](http://www.clausura.org)

**Chorus pro Musica**, 617-267-7442. Nov. 7, 8PM: Rachmaninoff, *All-Night Vigil* (Vespers), Old South Church, Boston (& Nov. 9, 3PM, Location TBA). Dec. 19, 8PM: "Christmas in the Southwest", Old South Church. Mar. 14, 8PM: J. Dove, Köthener *Messe*, Church of the Covenant, Boston. May 31, 3PM: Puccini, *Turandot*. Jordan Hall. [www.choruspromusica.org](http://www.choruspromusica.org)

**The Concord Chorus**, Michael McGaghie, Music Dir., 617-547-7888. Dec. 13, 4 & 8 PM: Haydn *Little Organ Mass*, works by Mozart, Poulenc, Howells & carols, Middlesex School Chapel, Concord. Mar. 14, 8 PM: Folk Songs/Hymn Tunes from the U.S. & British Isles, loc. TBD. May 16, 8 PM: Fauré *Requiem*, motets by Fauré & Duruflé, loc. TBD. [www.concordchorus.org](http://www.concordchorus.org)

**Convivium Musicum**, Michael Barrett, dir., 617-773-6913. Winter: music of Tallis & Byrd - 1/17 Hamilton, 7pm; 1/24 Cambridge, 7pm; 1/25 Newton, 4pm; 2/8 Salem, 4pm. Spring: music of Hassler, Praetorius & Schütz with viols - 5/2 Worcester, 8pm; 5/3 Brookline, 7pm; 5/9 Cambridge, 8pm. BEMF: 6/13, St. John's Beacon Hill, time TBA. [www.convivium.org](http://www.convivium.org)

**Dedham Choral Society**, Jonathan Barnhart, Dir. 781-326-1520. Cool Yule: Christmas in Jazz & Spirituals, Gabriel *Swinging Christmas*, DeCormier *A Suite of Christmas Spirituals*, Tucapsky *The Time of Christemas*, St. Paul's Boston, Dec. 5, 8 PM, St Mary's Dedham, Dec 7, 3 PM. Dvořák *Stabat Mater* Jordan Hall Boston, Apr. 17, 8 PM. [www.dedhamchoral.org](http://www.dedhamchoral.org)

**Fine Arts Chorale**, Libor Dudas, Director, 800-230-7555. Nov. 23, 4 PM: We the people, Selections of music by American composers, Old South Cong. Church, S. Weymouth. Dec. 7, 4 PM: Christmas Sing (program TBA), Old South Cong. Church, S. Weymouth. May 3, 2009, 4 PM: Donizetti *Messa da Requiem*, Sanborn Aud, Hingham. [www.fineartschorale.org](http://www.fineartschorale.org)

**Halalisa Singers**, Mary Neumann, Director, 781-862-6353, [www.halalisa.org](http://www.halalisa.org). "Halalisa Holiday Concert Carols and Lullabies by Conrad Susa" 12/13, 8pm First Parish in Lexington & 12/14, 3pm First Parish of Sudbury. "Halalisa@15: Roots and Wings" 5/9 8pm, 5/10 3pm.

**The Master Singers**, A. Grossman, Dir., 781-862-6459 Nov. 2, 4PM Accordion & Chorus. Dec. 14, 4PM Mozart *Missa Brevis in F, Vesperae Solennes de Confessore*. Feb. 28, 8PM *Come Rain or Come Shine!* Pops May 9 8 PM 40<sup>th</sup> Anniversary Celebration, world premier Bolcom; 1st Parish Ch. Lexington [www.themastersingers.org](http://www.themastersingers.org)

**Musica Sacra**, Mary Beekman, Dir., 617-349-3400. All 8 PM, 1st Church Cong., 11 Garden St., Camb. Dec. 13: European Christmas music: Schönberg, Pärt, & others. Mar. 21: Choral Music in the Jewish Tradition. May 30: Choral Music set to Shakespeare: Vaughan Williams, John Cook, William Byrd, Jaakko Mäntyjärvi, & others. [www.musicasacra.org](http://www.musicasacra.org)

**Nashoba Valley Chorale**, Anne Watson Born, Music Dir. Jan. 11, 3 PM: Beethoven *Mass in C*, Brahms *Schicksalslied*, Congregational Church, Littleton, MA; May 2009: Duruflé *Requiem*, Chatman *There Is Sweet Music Here*. Open Rehearsals Mondays Sept.8-22 and Jan. 19-Feb.2. [www.nashobachorale.org](http://www.nashobachorale.org)

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**Neponset Choral Society, Inc.**, Michael V. Turner, Artistic Director, 781-320-8166. Winter Concert Dec. 13, 8 PM, Dec. 14 2:30 PM St. Mark's Church, Foxboro, MA, Works by Fauré, Poulenc, others; Spring 60<sup>th</sup> Anniversary Concert April 4, 8PM, April 5, 2:30 PM, St. Mark's Church, Foxboro, MA

**New England Classical Singers**, David Hodgkins, Dir., 978-474-6090. Dec. 6, 7:30 pm: Susa's *Carols and Lullabies* with Lawrence Girls' Ensemble. Mar. 8: Handel's *Messiah: Part II* with soloists and orchestra. Concerts held at Rogers Center, Merrimack College, North Andover, MA. May 16, 7:30 pm: program TBA. [www.newenglandclassical.org](http://www.newenglandclassical.org)

**Newton Choral Society**, David Carrier, Director. 617-527-SING. Nov. 22, 8 PM, Our Lady's, Newton: Bach *Cantatas 76 & 147*, Motet, *Der Geist hilft*. March 8, 3 PM, Sanders Theatre w/ Zamir Chorale: Thompson *Peaceable Kingdom*, Bernstein *Chichester Psalms*. May 16, 8 PM, 2nd Church of Newton: Duruflé *Requiem*, Poulenc *Mass in G*. Info @ [www.newtonchoral.org](http://www.newtonchoral.org)

**Newton Community Chorus**, Richard Travers, Dir., Jim Sersich, President, 617-965-1950, Jan. 25, 2 PM: Poulenc *Gloria* and *Stabat Mater*, Jun. 6, 8 PM: Puccini *Gloria* and *Stabat Mater*. Both at Our Lady Help of Christians Church, Newton. Audition schedule, ticket info, etc. at [www.newtoncommunitychorus.org](http://www.newtoncommunitychorus.org)

**Oriana Consort**, Walter Chapin, Dir., 617-547-1798. Dec. 7, 5 PM, Swedenborg Chapel Cambridge; Dec. 13, 8 PM, First Lutheran Boston: Britten *A Boy was Born*; Vivaldi *Magnificat*; works by Holst, Fromm, Adler, Levine. Mar. 29, 5 PM, Swedenborg; Apr. 3, 8 PM, 1st Luth: Bach Cantata 4; works by Pärt; Easter motets; Passover music. [www.theorianaconsort.org](http://www.theorianaconsort.org)

**PALS Children's Chorus**, Alysoun Kegel, Artistic Director, 617-264-7257. Jan. 11, 3 PM: Annual Family Concert, First Parish Church, Brookline. Jan. 25, 3 PM, Hammond Realty Concert, Brimmer and May School, Chestnut Hill. June 11, 12 and 13, 7 PM, SR. PALS Musical, W.H. Lincoln School, Brookline, MA. [www.palschildrenschorus.org](http://www.palschildrenschorus.org)

**The Paul Madore Chorale**, Paul Madore, Dir., 781-592-7284. Nov. 23: Gounod's *St. Cecilia Mass*, Handel's *Messiah* Part I, St. Thomas Ch, Nahant. Holiday Concert, Dec. 6 & 7 at Regis College, Dec. 14, St. Anne's Ch, Salem. Sun. Mar. 15: Music of Ravel & Fauré, St. Mary's, Danvers. Sat. May 30: Jenkins *The Armed Man*, Location TBD [www.paulmadorechorale.org](http://www.paulmadorechorale.org)

**Polymnia Choral Society**, Murray Kidd, Dir., 617-429-4026. Dec. 6, 7:30 PM.: Holiday Concert, Vivaldi *Gloria*, Handel's *Messiah*, First Cong. Church, Melrose. Mar. 22, 4 PM: Spring, Rheinberger *Stabat Mater*, Schubert *Ave Maria*, St. Mary's, Melrose. Jun. 6, 7:30 PM: Pops Concert, "Stars of Stage and Screen", Memorial Hall, Melrose. [www.polymnia.org](http://www.polymnia.org)

**Seraphim Singers**, Jennifer Lester, Mus. Dir., 617-926-0126. Oct 11-12, Magnificat Conference, [www.pilgrimageofhope.com](http://www.pilgrimageofhope.com), Boston Convention Ctr. Jan. 18 + 25, 4 + 3 PM: Distinctly English: Choral Masterworks, St Stephen, Cohasset + St Paul, Harvard Sq. Mar 22, 4 PM: The Abiding Chorale, Mission Church, Boston. \$20/10 sugg. [www.seraphimsingers.org](http://www.seraphimsingers.org)

**The Spectrum Singers**, John W. Ehrlich, Dir., 617-492-8902. Nov. 22, 8PM "Christmas Prelude Celebrating St. Cecilia's Day": Britten, Dello Joio, Pinkham, Howells. Mar. 7, 8PM "Schubert & Brahms Masterworks". May 16, 8PM "Magnificent Mozart": *Coronation Mass*; *Solemn Vespers*, Orch of Emmanuel Music. All concerts at 1st Ch Cong Camb. [www.spectrumingers.org](http://www.spectrumingers.org)



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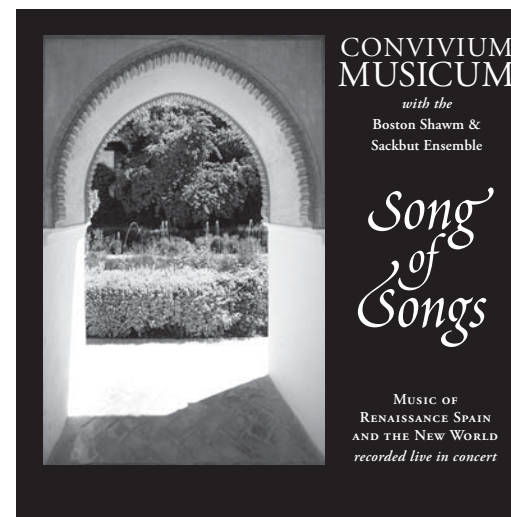
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