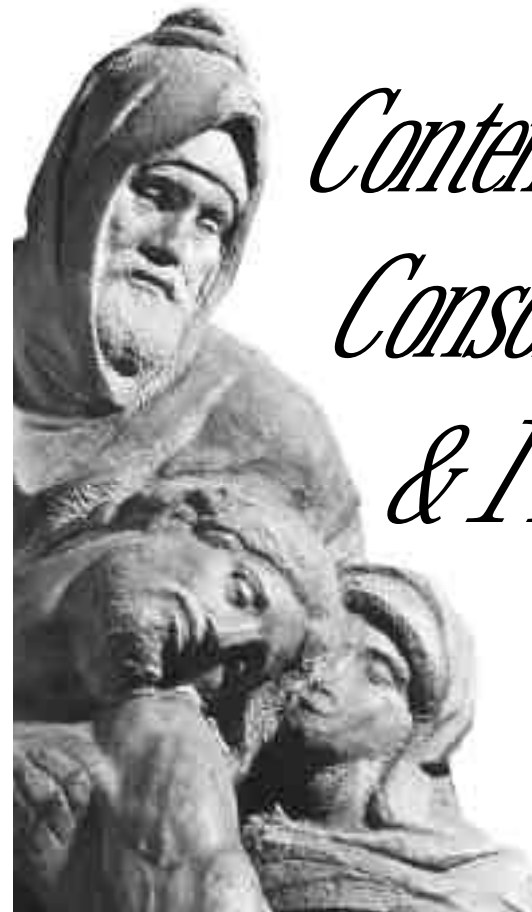




John W. Ehrlich, *Music Director*



*Contemplation,
Consolation
& Inspiration*

Saturday, April 24, 2004 at 8:00 p.m.
Church of the Covenant
67 Newbury Street, Boston

From the Board of Directors

Welcome to this evening's performance, the last of Spectrum's 2003-2004 Season. It has been a busy spring for The Spectrum Singers. In addition to preparing tonight's program, Spectrum performed Swanee Hunt's *The Witness Cantata* on Good Friday, April 9th, with The Boston Landmarks Orchestra and their conductor Charles Ansbacher. The Spectrum Singers were pleased to have been invited to participate in this collaboration.

Tonight, we on the Board of Directors particularly thank those among you who have generously supported us financially this season. The growth of our donor base - despite today's challenging financial climate - clearly demonstrates your support for The Spectrum Singers' artistic achievements and John Ehrlich's inventive programming. We hope that the beauty of tonight's music will inspire many more of you to join our supporters.

We offer special thanks as well to our Subscribers. Our collaboration with other major choral groups in the "Subscribers Save The Arts" initiative aired regularly on WGBH Radio last autumn highlighted the sustaining value regular subscribers bring to our endeavor. We invite each of you to subscribe to our gala twenty-fifth anniversary season that will be announced soon.

If you are not on our mailing list, please fill out the short form available in this program book and leave it at the box office or on your seat. We look forward to seeing you at our opening concert in the fall!

~Christopher M Keppelman, *Board Chair*

*Please join The Spectrum Singers at a
post-concert reception in Bates Hall*

Please see an usher if you would like a large-print program.



*The Spectrum Singers, Inc.
Board of Directors*

Christopher M. Keppelman, *Chair*
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**Greater Boston Choral Consortium
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Call numbers listed for chorus information
or 781-646-7186 for GBCC information

Somerville Community Chorus, David Giessow, Dir., **Dec. 14**, 4 PM venue TBA:
Jewish liturgical music. May 22, 7 PM venue TBA: Gilbert & Sullivan *HMS Pinafore*.
www.somervillechorus.com

The Spectrum Singers, John W. Ehrlich, Dir., 617-492-8902. **Nov. 22**, 8 PM 1st Ch. Congr., Camb.: Pinkham *Christmas Cantata*, Gabrieli, Holst, R. Vaughan Williams, & more. **Feb. 28**, 8 PM Emmanuel Ch, Back Bay: Fussell, Bolcom, Joplin, Bacon, Fine, Toch, & more. **Apr. 24**, 8 PM Ch. of the Covenant, Back Bay: Fauré *Requiem* & *Cantique de Jean Racine*; plus Verdi, Durufé, Bruckner. www.spectrumsingers.org

Stow Festival Chorus & Orchestra, Barbara Jones, Dir., 978-897-8242. Hale Middle School, Hartley Rd & Rt. 117, Stow Ctr. **Nov. 23**, 3 PM: Beach *Grand Mass in E-flat*, Beethoven *4th Piano Concerto*, Ernest Goldman, piano, also on **Jan. 23**, 8 PM Cathedral Church St. Paul, 138 Tremont St. Boston. **Mar. 21**, 3 PM: *Dona nobis pacem*; **May 16**, 4 PM: *Springfest*, Tribute to Moses Hogan. www.soundsofstow.com

Wellesley Choral Society, Edward Whalen, Dir., 781-237-6593. **Nov. 23**, 3 PM: Vaughan Williams *Serenade to Music*, *Pilgrim's Journey*, *Benedicite*. **Dec. 7**, 3 PM: *Messiah* Sing. **Feb. 29** & **Mar. 7**, 3 PM: Mozart *Requiem*, w/ Waltham Symphony Orch. **May 16**, 3 PM: Music by composers who live in Wellesley or who have had an association with the town. Locations will be posted on www.wellesleychoralsociety.org.

Women's Chorus of Boston, Anne Watson Born, Dir., 617-524-2506 sponsoring a series of SATB *Sings* at Central Congregational Church, Seaverns Avenue, Jamaica Plain. **Sept. 14**, 3 PM: Brahms *German Requiem*. **Nov. 23**, 3 PM: Haydn *Creation*. **Dec. 21**, 3 PM: Annual *Messiah* Sing. **Feb. 1**, 3 PM: Mendelssohn *Elijah*. **Mar. 7**, 3 PM: Fauré *Requiem*. Women's concerts **Jan. 17 & 18** and **May 22 & 23**

The Zamir Chorale of Boston, Joshua Jacobson, Artistic Dir. Toll free: 866-ZAMIR-20. "America's foremost Jewish choral ensemble" performs music spanning thousands of years, four continents, and a variety of styles. **Feb. 29** Schecter Day School, Newton: *Children's concert*. **June 6** Regis College, Weston: *Love Songs*. For information on concerts, recordings, and more, visit www.zamir.org

A Cappella Singers, Sharon Brown, Dir., 508-788-8007, www.theacappellasingers.org. Conc. 12/6, 5/22
The Boston Cecilia, D Teeters, Dir., 617-232-4540, www.bostoncecilia.org. 10/18, 12/5, 12/7, 3/28
Boston City Singers, Jane Money, 617-825-0674, www.bostoncitysingers.org. 9/14, 10/24, 12/13, 5/22
Boston Gay Men's Chorus, Reuben Reynolds, Dir., 617-424-8900, www.bgmc.org
Charlestown Chorale, Christina Wilhelm, Dir., 617-241-9091, www.charlestownchorale.org. 10/19, 12/14
Chorus North Shore, Sonja Pryor, Dir., 978-525-4831, www.chorusnorthshore.org. 12/13, 12/14, 5/22
Community Chorus, T. Provenzano, 781-259-0798, *Christmas Cantata* 12/16, *Coronation Mass* 5/18
Coolidge Corner Community Chorus, David Morochnick, Dir., www.cccchorus.com
Coro Allegro, David Hodgkins, 617-236-4011, www.coroallegro.org. 11/16, 3/28 w/ Boston Cecilia, 5/15
Heritage Chorale, John Finney, Dir., 508-270-3999, www.heritagechorale.org. 11/22-23 2/7, 5/9, 5/23
In Choro Novo, Thérèse Provenzano, Music Dir., 617-469-3705, www.inchoronovo.com. 12/13, 5/8

King's Chapel Concert Series, Heinrich Christensen, Dir., 617-227-2155, www.kings-chapel.org
Koleinu - Jewish Community Chorus of Boston, Carol Marton, Dir., 617-559-8649, www.koleinu.com
Showtime Singers, Barbara Brilliant, Dir., 617-244-5252, www.showtimesingers.com. 6/03, 6/06
Westford Chorus, Dan Rowntree, 978-692-3184, www.westfordchorus.org. 12/4, 12/7, 4/3, 6/5 (Pops)
Youth pro Musica, Andrew Gaydos, Dir., 617-666-6087, www.youthpromusica.org. 12/7, 5/9

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Newton Community Chorus, Richard Travers, Dir., 617-327-7862. **Feb. 8**, 3 PM: Brahms, *Ein Deutsches Requiem*. **June 5**, 8 PM: Beethoven, *Mass in C, Choral Fantasy*. Locations to be announced. Receptions after performances. www.newtoncommunitychorus.org.

Oriana Consort, Walter Chapin, Dir., 617-547-1798. **Nov. 23**, 6 PM Follen Church, Lexington, **Dec. 5**, 8 PM Swedenborg Chapel Cambridge, **Dec. 6**, 8 PM TBA: Barber *Reincarnations*, Debussy *Trois Chansons*, Ives & Thomson *psalm settings*, Byrd, Scheidt, Georg Schumann *motets*. **Mar. 28**, 6 PM Follen, **Apr. 2**, 8 PM Swedenborg, **Apr. 4**, 6 PM Church of Our Saviour, Brookline: Fine, Monteverdi, Lotti, Cohen

PALS Children's Chorus, Johanna Hill Simpson, Dir., 617-264-7257. **Jan. 25**, 3 PM: VOICES at NEC's Jordan Hall, Amer. Premiere of *The Song of Extinct Birds* with Heikki Sarmanto Jazz Trio. **Nov. 16**, 3PM Temple Israel, Boston: *Songs of Hope*. **Feb. 12** Sanders Theater, **Mar 19** & **21** NEC's Jordan Hall: *St. Matthew Passion*. **Apr. 4**, 3 PM Chestnut Hill: Brimmer & May. www.palschildrenschorus.org

Paul Madore Chorale, Paul Madore Dir., 781-592-7284. **Nov 23**, 3 PM 1st Uni.Ch.Salem: *Music for Joyous Season*, Bach *Cantata 140*, Franck *Mass in A for 4 Voices*, Hebble *Glad Tidings of Great Joy*. **May 22**, 8 PM Imm.Conc., Salem: Selection Berlioz *Grande Masse*, Lundergan *A Fire Fighters' Requiem*, world prem. **June 13**, 3 PM Temple Beth El, Swamp.: *Pops Conc. w/ Salem Phil. Orch.* www.paulmadorechorale.org

Polymnia Choral Society, Melrose, Michelle Graveline, Dir., 508-898-0917. 50th Anniversary Season. **Dec. 7**, 3 PM St Mary's Ch.: *Celebrate Light*, Bach *Wachet Auf*, Rutter *Candlelight Carol*. **Mar. 27**, 7:30 PM First Congr. Ch.: *Celebrate Musicians*, Rutter *Requiem*, Walker *Commissioned for Anniversary*. **June 5**, 7:30 PM Mem Hall.: *Pops A Banquet of Music*, Verdi, Rutter, Sullivan, PDQ Bach. www.polymnia.org

Quincy Choral Society, John Nichols, Music Dir., 617-696-3941. **Dec. 14**, 7:30 PM Sacred Heart Church, N.Quincy: *Home for the Holidays*. **Mar. 14**, 3 PM Sacred Heart School, N. Quincy: *All That Jazz*, free concert and silent auction. **May 23**, 7:30 PM Sacred Heart Church, N.Quincy: *A Dvorak Centennial Celebration*. www.quincychoral.org

Reading Community Singers, Thomas Lisse, Dir., 781-944-0779. **Dec. 6**, 7 PM Old South Methodist Church, Reading Sq.: *Holiday Concert*, excerpts Handel *Messiah*, carols; donations. **May 1**, 8 PM: *Spring Concert*, Eclectic selection popular music, Medley from Stephen Sondheim's *Into the Woods*. Tickets \$10. Proceeds in part to Reading Scholarship Foundation.

Seraphim Singers, Jennifer Lester, Dir., maestra@seraphimsingers.org, 617-926-0126. Sun **Nov. 9**, 3:30 PM St. Paul's Harvard Sq.: Poulenc, Bach, Copland, Ramsay. Sun. **Feb. 15**, 4 PM Mission Church.w/ Peter Krasinski: Villa-Lobos, Distler, Swayne, Oak, Gyger, Dorman (premiere). Sat. **May 1**, 8 PM St. Ignatius, Boston Coll.: *Music of the Jesuit Tradition*. Sugg. Donation: \$15/\$10. www.seraphimsingers.org

Sharing a New Song, Marshall Hughes, Dir., 978-456-3802. Winter, Spring Concerts, TBA. **June 18 - July 5, 2004**, Choral tour to Russia and Estonia. *Participation in the Estonian Song Festival*. Wed. rehearsals. www.sharinganewsong.org

Snug Harbor Community Chorus, Roy S. Kelley, Dir., 781-834-7041. **Dec 5 & 6**, 8 PM: Christmas Concert, *Christmas Collage*, arr. Lobdell, works by Buxtehude and Courtney. **May 7 & 8**, 8 PM: *Annual Spring Concert*, *Show tune medley* and lighter seasonal fare. Concert and rehearsal venue: Ellison Center for the Arts, Duxbury MA. Rehearsals Mon. 7:30-9:30PM. www.snugharborcc.org

The Spectrum Singers
John W. Ehrlich, *Music Director*

Contemplation, Consolation & Inspiration

Quatre Motets sur des Thèmes Grégoriens Maurice Duruflé
(Op. 10, 1960) (1902–1986)

1. Ubi caritas
2. Tota pulchra es
3. Tu es Petrus
4. Tantum ergo

Ave Maria Giuseppe Verdi (1813–1901)
Laudi alla Vergine Maria
(No. 1 and No. 3 of *Quattro Pezzi Sacri*, 1888–9)

Locus Iste (1869) Anton Bruckner (1824–1896)
Os Justi (1879)
Ave Maria (1861)
Virga Jesse (1885)

~ Intermission ~

Cantique de Jean Racine (Op. 11, 1876) Gabriel Fauré
(1845–1924)

Requiem (Op. 48, 1888/93 version) Fauré

1. Introit and Kyrie
2. Offertory
3. Sanctus
4. Pie Jesu
5. Agnus Dei
6. Libera me
7. In Paradisum

Mark Andrew Cleveland, *baritone*
Laura Serafino Harbert, *soprano*

This concert is being recorded for future broadcast by WGBH Radio, 89.7 FM.

Kindly turn off all cell phones, pagers, and wristwatch prompters.

John W. Ehrlich, *Founder and Music Director of The Spectrum Singers*, has been active as a singer and conductor in the Boston and Cambridge areas for more than thirty years. Son of a concert pianist and a microbiologist, Mr. Ehrlich was born in Grosse Pointe Park, Michigan, and prepared for higher education at Grosse Pointe University School and the New Hampton School. He studied music and conducting while attending the Hartt School of Music, Trinity College, and both Harvard and Boston Universities. His teachers were Robert Shaw, Gregg Smith, G. Wallace Woodworth, Vytautous Marijousius, Iva Dee Hiatt, and Margaret Hillis. Also a singer, Mr. Ehrlich has sung with the Hartford Chamber Choir, Tanglewood Festival Chorus, Cambridge Society for Early Music, John Oliver Chorale, The Chicago Symphony Orchestra Chorus, Boston Baroque, and the Emmanuel Church Choir. For eight seasons he was Music Director of The Master Singers of Worcester. This is Mr. Ehrlich's 24th season as Music Director of The Spectrum Singers.

Mark Andrew Cleveland, *bass*, has performed extensively on the east coast to enthusiastic audiences and critical acclaim, and was recognized in *The Boston Globe's* "Arts & Entertainments -The Best of 2002." A versatile performer, his repertoire ranges from chant to contemporary works and oratorio to opera. Mr. Cleveland has performed frequently in Boston with many distinguished organizations including the Cantata Singers, Boston Baroque, The Spectrum Singers, The Boston Cecilia, and Masterworks Chorale. He was the soloist in the premiere of Earl Kim's *Scenes from a Movie, Part 3: The 26th Dream*, and premiered the song cycle *Cynthia*, a commissioned work written for him by Marilyn Ziffrin. Performances this past season included Bach's *Mass in B minor*, Haydn's *Die Schöpfung*, Stravinsky's *The Rake's Progress*, Handel's *Dettingen Te Deum*, Haydn's *Lord Nelson Mass*, and Beethoven's *Symphony No. 9*. Recently, Mr. Cleveland made his debut with The Bach Choir of Bethlehem in performances of Bach's Cantata BWV 21, *Ich hatte viel Bekümmernis* and Mozart's *Great Mass in C minor*, and returned this season as the bass soloist in Bach's *St. John's Passion*. His most recent appearances with The Spectrum Singers were performances of Bach's *Jesu, meine Freude* and Schütz's *Musicalische Exequien* in March, 2002.

Mr. Cleveland has recorded with Boston Baroque in Gluck's *Iphigenie en Tauride* and participated in the Grammy award winning recording of Barber's opera *Antony and Cleopatra* with the Spoleto Festival Orchestra and Westminster Choir. He recently recorded Antonia Bembo's *Psalm 101, Seigneur qui vois mes pleurs* in collaboration with La Donna Musicale for a soon to be released biography of the composer from Oxford University Press. Mr. Cleveland is the Director of Music at Grace Episcopal Church in Manchester, NH and is a member of the voice faculties at the University of Massachusetts Lowell, St. Paul's School, and Phillips Exeter Academy.

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The Concord Chorus, Andrea Goodman, Dir., 781-646-7186. **Nov. 8**, 8 PM: Shutz, Scheidt, Monteverdi. **Dec. 13**, 4 PM and 7 PM: Mozart, Respighi, Praetorius, Monteverdi. **Mar. 13**, 8 PM: Parker, Foss, Brahms. All concerts above at Trinity Ch., Concord. **Mar. 14**, 3 PM: repeat of 3/13, St. James Ch., Gr. Barrington. **May 22**, 8 PM: V. Williams, E. Carter. location, TBA. www.concordchorus.org

Dedham Choral Society, Jonathan Barnhart, Dir., 781-326-1520. **Dec. 5**, 8 PM Cathedral Church of St. Paul, Boston & **Dec. 7**, 3 PM St. Mary's Church, Dedham: *Holiday Concert*, Willcocks, Chilcott, Lauridsen, carols. **May 21**, 8 PM Old South Church, Boston & **May 23**, 3 PM St. Mary's Church, Dedham: *Dvorak Mass*, Copland *Promise of Living, Simple Gifts*; spirituals, folk hymns. www.dedhamchoral.org

Fine Arts Chorale, Inc., Libor Dudas D.M.A., Dir., Peter L. Edwards, Founder & Dir. Emeritus, 800-230-7555. **Nov. 2**, 4 PM Old South Union Church, S. Weymouth: *Mozart Requiem*, **Dec. 7**, 6 PM Lombardo's in Randolph: *Christmas Pops*. Spring 2004 TBA. www.fineartschorale.org

Harbour Choral Arts Society, Allan Friedman, Dir., 617-730-5637. Winter concert featuring *Holiday Music from the Mediterranean* - Spanish renaissance carols with percussion, Cimarosa *Magnifica* with strings and organ, Oseh salom. **Dec. 5** St. Mary's, Hanover. **Dec. 7** Old Union Congregational Church, Weymouth.

Longy Chamber Singers, Lorna Cooke deVaron, Dir., 617-876-0956. All concerts at Pickman Hall, 27 Garden St. Cambridge. **Dec. 14**, 7 PM: Bach *Cantata #1*, Pinkham *Advent Cantata*, seasonal songs. **Mar 14**, 7 PM: Couperin *3me Lecon*, Poulenc *4 Motets de penitence*, Albright *Chichester Mass*, & TBA. **May 8**, 8 PM: Ravel *3 Chansons*, Brahms *Gypsy Songs*, Golijov *Oceana*, Schoenberg *Friede auf Erden*. www.longy.edu

Master Singers, Lex., A. Grossman, Dir., 781-862-6459. **Nov. 1**, 8 PM Follen Ch.: Chorus & Piano, Schubert, Ives, Bolcom (local premiere), etc., **Dec. 13**, 8 PM First Parish Ch.: *Music from 5 Centuries: Monteverdi to Part. Feb. 14, 8 PM First Parish Ch.: *Pops! All of Me! Songs from Head to Toe*. **May 8**, 8 PM First Parish Ch.: Chorus & Strings, Haydn, Bach, Lister (premiere). www.themastersingers.org*

Masterworks Chorale, Allen Lannom, Dir., 781-235-6210, **Nov. 2**, 3 PM Sanders Theatre: Berlioz *L'Enfance Du Christ*. **Dec. 6**, 7:30 PM & **Dec. 7**, 4 PM Sacred Heart Church, Lexington: *Holiday Concert*. **Dec. 12 & 13** 8 PM St. Brigid's Church, Lexington: *Messiah Sing*. **Feb. 15**, 3 PM Sanders Th.: *Carmina Burana*. **May 1**, 8 PM Sanders Th.: Bach *St. John Passion*. www.masterworkschorale.org

Musica Sacra, Mary Beekman, Dir., 617-349-3400. All 8 PM, 1st Church Cong., 11 Garden St., Camb. **Nov. 8**: Handel *Israel in Egypt* w/ Emmanuel Music, *Liber unUsualis*. **Dec. 13**: *Christmas carols*, incl. Britten's *Ceremony*. **Mar. 20**: Pinkham *Magnificat* world premiere w/ Carole Haber and Arcadian Winds. **May 22**: homeless benefit concert, Old Cambridge Baptist Church, 1151 Mass. Ave. www.musicasacra.org

New England Classical Singers, David Hodgkins, Art. Dir., 978-474-6090, Rogers Center for the Arts, Merrimack College, N. Andover. **Dec. 6**, 8 PM: Handel *Messiah*, Part I, *Seasonal Selections*. **Mar. 6**, 8 PM: Mozart *Requiem*. **May 22**, 8 PM: *America Sings!* Spirituals to jazz. www.newenglandclassical.org

Newton Choral Society, David Carrier, Dir., 617-527-SING. **Nov. 15**, 8 PM Our Lady's Ch., Newton: *German Baroque*, Bach & Schutz w/ T. Jones. **Mar. 14**, 3 PM Our Lady's, Newton: *English Choral Music*, Rubbra & Parry. **May 22**, 8 PM Our Lady's: Haydn *Theresienmesse*, Bach *Amore Traditore Cupido*, w/ J. Tankersley, P. Dellal, C. Blandy. **May 2**, Artist in Residence Recital w/ T. Jones. www.newtonchoral.org

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Back Bay Chorale, James Olesen, Dir., 617-730-7430. **Nov. 8**, 3 PM Jesuit Urban Ctr.: Palestrina, Gabrieli, Lassus motets, Liszt *Missa Choralis*. **Dec. 19**, 8 PM Fanueil Hall: *Christmas music*, Praetorius, Schuetz, Bach, **Mar. 7**, 3 PM Sanders Theatre: *American Songs from 20th Cen.* including Ives, Fine, Martino, Carter. **May 15**, 8 PM Sanders Theatre: Handel *Judas Maccabaeus*.

Boston Boy Choir, John Dunn, Dir., 617-868-8658. **Dec 14**, 3:30 PM, **Dec 19**, 8 PM & **Dec 21**, 3:30 PM: *Festival of Carols* w. Beacon Brass, the St. Paul Men's Schola and Handbell Choir. **May 7**, 8 PM: Haydn *Pauken Mass*, Pergolesi *Flute Concerto* with K. Joyce, Flutist, Civic Symphony of Boston, St. Paul Men's Schola and Soloists. St. Paul Catholic Church, Harvard Square, Cambridge. www.bostonboychoir.org

Boston Secession, Jane Ring Frank, Art. Dir., 617-499-4860. **Oct. 31**: *To Hell and Back! All Hallows Eve Like Never Before*. **Nov. 22**: *Rags to Rossini*. **Dec. 6**: *Gala Program*. **Feb. 13**: *(Un)Lucky in Love!* **Mar. 12**: *Bach Again: New Body, Old Soul*. **Mar. 26**: *Women of Note*. **Apr. 30**: *A Night in Vienna*. www.bostonsecession.org

Braintree Choral Society, Justin Smith, Dir., 508-583-5662. **Dec. 7**, St. Clare Ch., B'tree., **Dec. 13**, 7 PM Sacred Heart, Weymouth, **Dec. 14**, 4 PM Old S. Cong. Ch., Weym.: Vaughan Williams *Fantasia on Christmas Carols*, Mozart *Ave Verum Corpus*. **Dec. 19**, 7 PM Old S. CC: *Messiah Sing*. **May 15**, 7 PM Braintree High School & **May 16**, 4 PM Old S. CC: Haydn *Creation* w/ B'tree HS Choir. www.braintreesings.com

Brookline Chorus, Scott Jarrett, Dir., 617-731-0731. **Oct. 19**, 12-5 PM: House tour of Fisher Hill, Brookline. **Nov. 22**, 8 PM All Saints Ch., Brookline: Handel *Judas Maccabaeus*. **Feb. 28**, 8 PM All Saints, Brookline: Purcell *Dido and Aeneas*, Vaughan Williams *On Wenlock Edge*. **May 2**, 3 PM Regis College, Weston: Poulenc *Gloria*, Shostakovich *Symphony #5* with Civic Symphony: www.brooklinechorus.org

Cambridge Madrigal Singers, Raymond E. Fahrner, Dir., 617-491-7001. **Dec. 6**, 3:30 and 8 PM at Lindsey Chapel, Boston & **Dec. 7**, 7 PM at First Parish, Waltham: *Voices of English Christmas*. **May 8**, 15, 8 PM at Lindsey Chapel, Boston & **May 16**, 7 PM at First Parish, Waltham: *Sacred Ground: Music of the MacDowell Colony*. www.cambridgemadrigals.org

Cantata Singers, David Hoose, Dir., 617-267-6502. NEC's Jordan Hall. **Nov. 7, 9**: Mozart *Requiem*, Merryman *One Blood*. **Jan. 23**: Bach *Cantatas*, James Primosch *Matins* (Premiere). **Mar. 19, 21**: Bach *St. Matthew Passion*, William Hite, Evangelist, David Kravitz, Jesus. **May 7, 8**: First Church, Cambridge: Bruckner *E minor Mass*. Chamber Series, Kayo Iwama, Dir.: 11/23, 2/29, 4/18. cantatasingers.org

Cantemus, John Hoffacker, Cond., 888-CHORUS1. **Dec 6* & 7****: *Nowell! Nowell!*. **Mar. 13*****: *Free family concert*, Rutter, *Wind in the Willows*. **Apr. 17* & 18****: Handel *Dixit Dominus*, Vaughan Williams *Dona Nobis Pacem*. **June 5*****: *Fascinating Rhythm*, Madrigals, Spirituals, Gospel & Gershwin./ *Christ Church, Hamilton, 7:30 PM. **Central Congregational Church, Newburyport, 4 PM. ***TBA. www.cantemus.org

Cantilena, A Women's Chorale, Kenneth Seitz, Dir., 781-935-6438. **Dec. 7**, 3 PM 1st Parish UU Church, Arlington Center: *Holiday Concert*, classical music for women's chorus. **May 2**, 7 PM 1st Parish UU Church, Arlington Center: *Spring Concert*. www.cantilena.org

Chorus pro Musica, Jeffrey Rink, Music Dir., 617-267-7442. **Oct. 24**, 8 PM Old South Church: Brahms *Liebeslieder Waltzes*. **Dec. 11**, 8 PM Mission Church, Boston: Berlioz *L'Enfance du Christ*. **Dec. 19**, 8 PM Old South Church: *Let There Be Peace on Earth*. **May 23**, 3 PM NEC's Jordan Hall: Boito *Mefistofele*, sponsored in part by Concert Opera Boston. www.choruspromusica.org

Laura Serafino Harbert, *soprano*, holds a Bachelor's of Science degree from Simmons College and a Bachelor's Degree in Vocal Performance from the New England Conservatory of Music. She has been a finalist in the Boston NATS Vocal Song Festival and Competition for both Division 3 in 2000 and Division 4 in 2003. Ms. Harbert has performed with many organizations including Longwood Opera, New England Conservatory Youth Chorale, NEC Camerata, and Wakefield Repertory Theater, and has appeared as a soloist at many area churches. She has performed leading roles in productions of *West Side Story*, *Carousel*, *Oklahoma*, *Brigadoon*, *The King and I*, and *Guys and Dolls*, many of which have won her E.M.A.C.T awards. Ms. Harbert has also served as Music Director for many area community theaters, school systems, and musical theater performance schools. She has been a private vocal instructor and coach since 1996.

The Spectrum Singers gave their first concert under Music Director John W. Ehrlich in December of 1980. Mr. Ehrlich chose the group's name to highlight what he hoped would be the chorus's primary mission: to perform works from all periods of music history – pre-Renaissance through the present day – at a high level of historically-informed professionalism.

From its beginnings, the chorus has embraced “amateur singers” – gifted vocalists who willingly perform without pay. Today, people from all walks of life sing with The Spectrum Singers, many bringing to the chorus significant experience and skills as choral and solo vocal artists. As a result, the chorus has prospered artistically, and today is widely regarded as one of the finest choral ensembles in the region. In addition to its own annual subscription concert series, the 40-voice chorus has been called upon by composers and other musical ensembles to collaborate in premiere performances of significant choral works and in concerts of other ensembles. Recent joint ventures have included appearances with the Cantata Singers, the Indian Hill Symphony Orchestra, and Emmanuel Music's widely acclaimed presentation of Schubert's opera *Alfonso und Estrella* in February 2003.

The Spectrum Singers are admired for their nimble flexibility in performance of the entire choral spectrum. While renowned for the special skills they bring to very demanding *a cappella* repertoire, the chorus is also praised for the rich and robust tone and fleet virtuosity it brings to works accompanied by orchestra. Equally of interest is the chorus's breadth of repertoire. Music Director John W. Ehrlich is widely admired for his intriguing and adventuresome programming.

Now in their 24th season, The Spectrum Singers and Music Director John W. Ehrlich continue their mission of performing familiar and less-well-known works in programs of compelling depth and professional execution to a broad audience of appreciative listeners.

PROGRAM NOTES

Tonight, The Spectrum Singers present the work of four great composers, and offer an opportunity to examine each of these four gifted musicians' singular and personal approaches to the setting of sacred texts.

Maurice Duruflé was born in Louviers, France, in 1902, and at an early age began the study of music, first at the Cathedral of Rouen, later as a student of the organ in Paris with Tournemire and Vierne. During his long appointment at Saint-Étienne-du-Mont, his skills as a virtuoso organist and improviser were heralded worldwide, and his classes in harmony at the Paris Conservatory were popular and admired for their conciseness and elegance. While the number of works he approved for publication was very small – only 14 *opera* exist – each is highly regarded. Among them are a monumentally challenging work for solo organ – the 1942 op. 7 *Prélude et fugue sur le nom d'Alain*, and the 1960 op. 10 *Four Motets on Gregorian Themes for Chorus*. Each of these four motets is a gem of prayerful concision, and each has as a *cantus firmus* its eponymous Gregorian chant, artfully appearing within each motet in either augmentation or diminution. When Duruflé died in Paris in 1986, all of France mourned, as did much of the world community of organists and choristers.

Verdi, a professed agnostic, maintained a personal separation from traditional religion, especially difficult, one would imagine, in so Catholic a country as Italy. Coming from very late in the composer's life, his *Ave Maria* and *Laudi alla Vergine Maria* take on an especially compelling significance when heard with this in mind.

These two works are the *a cappella* components of a much larger four-section work, the *Quattro Pezzi Sacri* or Four Sacred Pieces, one of Verdi's very last compositions. When performed together, the first work heard is this unusual and harmonically ambiguous *Ave Maria*, sung *a cappella*, followed by the orchestra-accompanied and emotionally compelling *Stabat Mater*, the *Laudi alla Vergine Maria*, scored for women's voices *a cappella*, and as finalé, the powerful and dramatic double-chorus *Te Deum*. Though each of these four "movements" has moments of great musical intensity and – in the case of the orchestrally-accompanied pieces – great volume of sound, each finishes quietly and, one might suggest, contemplatively.

The unique *Ave Maria*, aside from its striking and daring harmonic progressions, is a technical tour-de-force. A motet composed with a *cantus firmus*, in this instance based upon a rising and falling slowly moving "scala enigmatica" as Verdi describes it, is sung once by each voice part in turn on the text "Ave Maria." The employment of this enigmatic scale lends an almost far-eastern tang to the sound and overall feel of this unique work, quite unlike anything else in Verdi's lengthy canon.

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Great contrast is afforded in *Laudi alla Vergine Maria*, a loving hymn of praise to the Virgin. Tellingly scored for women's voices alone, a purposeful directness of expression is achieved by sopranos and altos of earthly origin directly addressing the blessed Mother of God. The ardent and meltingly loving harmonies heard here are miles away from those of the more crabbed *Ave Maria*.

Anton Bruckner, known best for his vast symphonic canvases, was very much a product of the Austro-German tradition who felt the power of Roman Catholicism early in his life, and remained a fervent believer throughout it. Indeed, his earliest musical experiences were church services in an Augustinian monastery, and his early performing experiences were as a choir director. Much of the concentrated reverence Bruckner always felt in the presence of his God is evident in his short works for a *cappella* chorus. The richly evocative seven-part antiphon *Ave Maria* from 1861 is the second of three settings by Bruckner of this central Catholic prayer, and it exhibits, as do the other Bruckner works we offer tonight, a highly-refined chromaticism, which, when put in the service of a solid renaissance-like vocal style, spins a galaxy of unusual and almost rhapsodic harmonies. *Locus Iste*, the "simplest" of the composer's graduals, contains its chromaticism in an almost Mozartean elegance. *Os Justi*, set entirely in the old Lydian church mode, twice unfurls into the richest-imaginable eight-part harmony, only to close on a unison Alleluia chant. While the image of a fragrant, night-blossoming flower is not foreign to this music, it is more the perfume of frankincense which permeates this work. *Virga Jesse*, a gradual from 1885, is one of Bruckner's last works for chorus, and among his most extraordinary. Echoes of the composer's rich symphonic palette are rife here, with daring harmonic progressions driving an almost operatic swing of emotion. Among its many fine moments is the thrice-downward march of the tenors on the closing *alleluia*, the third iteration beginning on a ringing high B natural. Bruckner's *a cappella* motets, some of his most concise and spiritually compelling music, richly reflect the devotional ecstasy which smoldered and glowed deep within this unique artist's soul.

Gabriel Fauré completed his student career at the Ecole Niedermeyer in Paris on July 28, 1865. He had just won the PremierPrix in composition with his *Cantique de Jean Racine*. As was the case with Schubert, this precocious early opus (#11) holds many signs of the great lyric composer yet to fully mature. Already apparent in this brief work are the unique harmonic style and gift for seductive melody which come to full fruition in the songs and orchestral compositions to come. Originally published with organ accompaniment, one subsequent revision featured harmonium with string quartet, and a second revision offered a richer orchestration. Tonight's performance uses an edition prepared by John Rutter, which assigns the chorus accompaniment to low string instruments and harp.

Fauré's *Requiem* is likely the most comforting of all works using this liturgical text, with the possible exception of the Brahms which offers a very similar consolation but with very different means. Fauré's work was composed from 1877 through 1890. Its last orchestration was published in 1900, though recent scholarship has revealed that this version is largely the work of Fauré's students offering a well-meaning attempt to popularize what they felt was an unjust lack of public interest in a masterpiece. A version for small orchestra, probably Fauré's first intentions from 1881 through 1892, has been carefully reconstructed from original sources by John Rutter, and it is his edition of this more intimate version of the *Requiem* that we offer tonight.

This work is occasionally described as a "small" Requiem, and it certainly could be characterized as "small" if one were to compare the orchestral forces employed to, say, the Verdi or Brahms. Though it may indeed be an intimate work, this Requiem harbors imposing ideas projected with often surprisingly powerful means of expression.

The opening bell-stroke of the *Introit* literally stops time in its tracks. Thereafter, the solemn progression to the *Kyrie* is not unlike a cortege of infinite sadness, with only brief moments of sunlight occasionally breaking through the somber gray.

The ensuing *Offertory* begins with an extraordinarily rich introduction for strings, which leads to an equally remarkable two-part canon for alto and tenor *a cappella*. Shortly expanded to three parts with the addition of chorus basses, this canonic imitation leads to homophonic prayer to God for salvation from darkness. This beseeched salvation appears in the form of the baritone soloist who, after an introduction from the strings - which must be among the most beautiful introductions to any solo - begins the *Hostias*, a fervent prayer for remembrance which magically hovers about the pitch of A. A reprise of music from earlier in the movement welcomes the sopranos, silent until this moment, to join the lower three voices, and a rising and falling *Amen* of quiet reverence ends the movement.

The angelic glow of the *Sanctus* is enhanced by undulating harp arpeggios and solo violin, both instruments making their first appearance at this point in the *Requiem*. Sopranos and tenors call and respond to one another and set the stage for a blazing *Hosanna* from the full chorus, bolstered by imposing calls from the French horns. All then recedes to *pianissimo* once more, leaving radiance and awe in memory.

Pie Jesu, a prayer to Jesus for mercy and eternal peace for those who have died, is set for soprano solo, cherishable for its calm yet fervent ardor and the beautiful color of the organ/harp/strings accompaniment.

The introduction to the ensuing *Agnus Dei* and the tenor unison which follows illustrate why Fauré is thought to be one of music's great melodists. With great contrast and rich chromatic harmony, this one movement of extraordinary

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invention - particularly the writing at the moment the sopranos sing "*Lux aeterna*" and the subsequent return of the music which began the *Introit* - assures this Requiem's immortality.

Baritone solo and low strings *pizzicato* form a dramatic frame for the *Libera me*, which contains at its center the *Dies Irae*. Only here does Fauré ask for a full *fortissimo* from orchestra and chorus, and only here, and quite appropriately, is an element of fear palpable in this otherwise gentle work.

This noble and heartfelt composition ends with music meant for Paradise. For the final time, the harp and solo violin join to lead us there - a better place of consolation, repose, and eternal peace.

~ Program notes © 2004 by John W. Ehrlich

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Quatre Motets sur des Thèmes Gregoriens

Maurice Duruflé

I. Ubi caritas

Ubi caritas et amor,
Deus ibi est.
Congregavit nos in unum Christi
amor.
Exsultemus et in ipso
jucundemur.
Timeamus et amemus
Deum vivum.
Et ex corde diligamus nos sincero.

Ubi caritas et amor,
Deus ibi est.
Amen.

*Where charity and love are,
God is there.
Christ's love has gathered us into
one.
Let us rejoice and be pleased
in Him.
Let us fear, and let us love the
living God.
And may we love each other with
a sincere heart.
Where charity and love are,
God is there.
Amen.*

II. Tota pulchra es

Tota pulchra es, Maria,
et macula originalis non est in te.
Vestimentum tuum candidum
quasi nix,
et facies tua sicut sol.
Tu gloria Jerusalem,
tu laetitia Israel,
tu honorificentia populi nostri.
Tota pulchra es, Maria.

*Thou art all fair, Mary,
and without original sin.
Your raiment is white
as snow,
and your face is like the sun.
You are the glory of Jerusalem,
the joy of Israel,
the honor of our people.
Thou art all fair, Mary.*

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III. Tu es Petrus

Tu es Petrus et super hanc petram
aedificabo Ecclesiam meam.

*You are Peter and upon this rock
will I build my Church.*

~ Matthew 16:18

IV. Tantum ergo

Tantum ergo Sacramentum
Veneremur cernui,
Et antiquum documentum
Novo cedat ritui,
Praestet fides supplementum
Sensuum defectui.

*Therefore, let us bow and
Venerate the sacrament
And let the ancient forms
Give peace to the new rite;
Let Faith supply
Where the senses fail.*

Genitori, genitoque
Laus et jubilatio,
Salus, honor, virtus quoque
Sit et benedictio,
Procedenti ab utroque
Compar sit laudatio.
Amen.

*To the Father and to the Son
Be praise and rejoicing,
Salvation, honor, strength,
And blessing.
To Him, proceeding from Both,
Be equal praise.
Amen.*

~ Thomas Aquinas

Laudi alla Vergine Maria

Giuseppe Verdi

Vergine madre, figlia del
tuo Figlio,
umile ed alta più
che creatura,
termine fisso d'eterno consiglio,
tu se' colei che
l'umana natura
nobilitasti sì, che'l
suo Fattore
non disdegnò di farsi sua fattura.

Nel ventre tuo si raccese l'amore
per lo cui caldo
nell'eterna pace
così è germinato questo fiore.
Qui se' a noi meridiana face
di caritate, e giusto, intra i mortali,
se' di speranza fontana vivace.

Donna, se' tanto grande et
tanto vali,
che qual vuol grazia, ed a te non
ricorre,
sua disianza vuol volar senz'ali.
La tua benignità non pur
soccorre
a chi dimanda, ma molte fiate
liberamente al dimandar
precorre.

In te misericordia, in te pietate,
in te magnificenza, in te s'aduna,
quantunque in creatura è
di bontate.
Ave.

*Virgin mother, daughter of
thy Son,
lowly and uplifted more than
any creature,
fixed goal of the eternal counsel,
thou art she who didst
human nature
so ennoble that its own
Maker scorned
not to become its making.*

*In thy womb was lit again the love
under whose warmth
in the eternal peace
this flower hath thus unfolded.
Here art thou unto us
the meridian torch of love,
and there below with mortals, art
a living spring of hope.*

*Lady, thou art so great and hast
such worth,
that if there be who would have
grace
yet betaketh not himself to thee,
his longing seeketh to fly without
wings.
Thy kindness not only succoreth
whoso requesteth,
but does oftentimes freely
forerun request.*

*In thee is tenderness, in thee is pity,
in thee munificence, in thee
united whatever
in created being is of excellence.
Hail.*

~ text from the final Canto of Dante's Paradiso

VI. Libera me

Libera me, Domine,
de morte aeterna,
in die illa tremenda:
Quando caeli movendi sunt
et terra:
dum veneris judicare
saeculum per ignem.
Tremens factus sum ego et timeo,
dum discussio venerit,
atque ventura ira.
Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara
valde.
Requiem aeternam dona eis,
Domine,
et lux perpetua
luceat eis.

*Deliver me, O Lord,
from eternal death,
on that fearful day
when the heavens are moved
and the earth
when thou shalt come to judge
the world through fire.
I am made to tremble, and I fear,
when the desolation shall come,
and also the coming wrath.
That day, the day of wrath,
calamity, and misery,
that terrible and exceedingly
bitter day.
Rest eternal grant them,
O Lord,
and let perpetual light
shine on them.*

VII. In Paradisum

In paradisum deducant
angeli:
in tuo adventu
suscipiant te martyres,
et perducant te
in civitatem sanctam Jerusalem.
Chorus angelorum
te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.

*May the angels lead you into
paradise:
may the martyrs receive you
in your coming,
and may they guide you
into the holy city, Jerusalem.
May the chorus of angels
receive you
and with Lazarus, once poor,
may you have eternal rest.*

III. Sanctus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
gloria tua.
Hosanna in excelsis.

*Holy, holy, holy,
Lord God of Hosts!
Heaven and Earth are full
of Thy Glory.
Hosanna in the highest*

IV. Pie Jesu

Pie Jesu Domine,
dona eis requiem,
sempiternam requiem.

*Merciful Lord Jesus,
grant them rest,
everlasting rest.*

V. Agnus Dei

Agnus Dei, qui tollis
peccata mundi,
dona eis requiem,
sempiternam requiem.
Lux aeterna luceat eis,
Domine:
Cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis,
Domine:
et lux perpetua
luceat eis.

*Lamb of God, who takest away
the sins of the world,
grant them rest,
everlasting rest.
May eternal light illumine them,
O Lord,
with Thy Saints in eternity,
for Thou art holy.
Grant them eternal rest,
O Lord:
and may eternal light
illumine them.*

Locus Iste

Locus iste a Deo factus est
inaestimabile sacramentum,
irreprehensibilis est.

*This place was made by God,
an inestimable sacrament;
there is no fault in it.*

Os Justi

Os justi meditabitur
sapientiam,
et lingua ejus loquetur iudicium.
Lex Dei ejus in corde ipsius,
et non supplantabuntur
gressus ejus.
Alleluja.

*The mouth of the righteous
shall meditate wisdom,
and his tongue shall speak justice.
The Law of his God is in his heart,
and his steps shall not
be disturbed.
Hallelujah.*

~ Ps. 37: 30-31

Ave Maria

Ave Maria, gratia plena,
Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus ventris
tui, Jesus.
Sancta Maria, mater Dei,
ora pro nobis peccatoribus
nunc et in hora mortis nostrae.
Amen.

*Hail Mary, full of grace,
the Lord is with Thee.
Blessed art thou among women,
and blessed is the fruit of your
womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and in the hour of our death.
Amen.*

Virga Jesse

Virga Jesse floruit:
Virgo Deum et hominem genuit:
pacem Deus reddidit,
in se reconcilians
ima summis.
Alleluja.

*The sprout of Jesse has blossomed;
A virgin has borne man and God:
God has restored peace,
in Himself, reconciling the lowest
with the highest.
Alleluia.*

Cantique de Jean Racine

Gabriel Fauré

Verbe égal au Très-Haut,
Notre unique espérance,
Jour éternel de la terre
et des cieux,
De la paisible nuit,
nous rompons le silence,
Divin Sauveur,
jette sur nous les yeux!

Répands sur nous le feu de
ta grâce puissante,
que tout l'enfer fuie
au son de ta voix,
Dissipe le sommeil
d'une âme languissante,
qui la conduit
à l'oubli de tes lois!

Ô Christ sois favorable
à ce peuple fidèle
pour te bénir maintenant rassemblé,
Reçois les chants qu'il offre
à ta gloire immortelle,
et de tes dons qu'il
retourne comblé!

*Word of the Almighty,
our only hope,
Eternal day
of the earth and the heavens.
Of the peaceful night,
we break the silence,
Divine Savior,
cast thine eyes upon us!*

*Spread upon us the fire of
thy powerful grace,
that all hell might flee
at the sound of thy voice.
Clear away the sleep
of a listless soul,
sleep which leads the soul
to forget thy laws!*

*Oh Christ show favor
toward those faithful people
now gathered to give thee thanks,
Receive the songs they offer
unto thine immortal glory,
And may they return
made whole by thy gifts!*

Requiem

Fauré

I. Introit and Kyrie

Requiem aeternam dona eis,
Domine:
et lux perpetua
luceat eis.
Te decet hymnus, Deus,
in Sion:
et tibi reddetur votum
in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

II. Offertory

O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis inferni,
et de profundo lacu.
O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de ore leonis,
ne absorbeat
eas tartarus,
ne cadant in obscurum.

Hostias et preces tibi, Domine,
laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam.
Quam olim Abrahae promisisti,
et semini eius.

*Rest eternal grant them,
O Lord,
and may light perpetual
illumine them.
Unto Thee is due a hymn, O God,
in Zion,
and unto Thee a vow is given
in Jerusalem.
Hearken unto my prayer;
to Thee shall come all flesh.*

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

*O Lord Jesus Christ, King of Glory,
free the souls of all faithful departed
from the punishments of Hell,
and from the deep lake.
O Lord Jesus Christ, King of Glory,
free the souls of all faithful departed
from the mouth of the lion,
nor let them be swallowed
up in Tartarus,
nor let them fall into darkness.*

*Lord, in praise we offer you
Sacrifices and prayers:
accept them on behalf of those
who we remember this day.
Lord, make them pass
from death to life.
As once Thou didst promise
to Abraham and his seed.*