



MARY BEEKMAN
ARTISTIC DIRECTOR

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DEAR FRIENDS,

Thank you for joining us tonight for our third edition of *Double Takes: One Text, Two Perspectives*. Audiences have really embraced this concept, which brings the opportunity to see how two different artists interpret a text (or in tonight's concert, the idea of a summer night) and give it a unique new dimension in sound. Tonight's selections, each a memorable piece in its own right, will challenge you to declare which version is superior!

In the lobby following the concert we will be offering Musica Sacra's five acclaimed CDs: *Song of Songs; Love, Lust and Laudations; Piteous Beauty; Baltic Inspirations; and Welcome Yule!* Our recordings are also available for download in MP3 format on our website, www.musicasacra.org.



photo © kiera wilhelm

Musica Sacra continues to offer a livestream of our concerts this season, a feature that has allowed us to reach friends and family far from Massachusetts. If you enjoyed tonight's performance, you can invite friends to listen to the recording or listen to it again yourself. Streaming tickets will remain available on our website following the performance.

Please save the dates for our 2023-2024 season. On October 14th, 2023, we will present *From the Old World to the New World: Choral music of Tomás Luis de Victoria and Juan de Lianas* featuring Victoria's *Requiem Mass for 6 voices*, and *Salve Regina* and *Lamentatio* of Lianas. On December 9th, please join us for *The Christmas Story in Carols and Poems: four centuries of Christmas music and poetry from Europe and America*. On March 9th, 2024, guest conductor Heinrich Christensen, Music Director at King's Chapel in Boston, will curate and conduct a program with Musica Sacra. And finally on May 11th we'll present *In Music Is Such Art: Choral music set to texts of Shakespeare*.

As always, our work is supported primarily by generous contributions from our donors. If you enjoyed today's performance, please consider making a tax-deductible donation to Musica Sacra either at the ticket table in the lobby or on our website, www.musicasacra.org.

We hope you enjoy tonight's performance, and we look forward to seeing you again next season!

Sincerely,
David Halstead, President



MARY BEEKMAN

ARTISTIC DIRECTOR

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Musica Sacra is funded in part by the
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Musica Sacra, P.O. Box 381336, Cambridge, MA 02238-1336
(617) 349-3400 www.musicasacra.org

Double Takes

MUSICA SACRA

Mary Beekman, *Artistic Director*

Terry Halco, *Accompanist*

Saturday, May 13, 2023, 8:00 pm

First Church, Congregational, Cambridge, Massachusetts

Please silence your phones and devices.

Please hold applause until ✨ between pieces.

<i>AVE MARIA</i>		Josquin des Prez (c. 1450–1521)
	✨	
<i>FULL FATHOM FIVE</i>		Charles Wood (1866–1926)
<i>FULL FATHOM FIVE</i>		Matthew Harris (born 1956)
	✨	
<i>THE LAMB</i>		John Tavener (1944–2013)
<i>THE LAMB</i>		Adolphus Hailstork (born 1941)
	✨	
<i>SURE ON THIS SHINING NIGHT</i>		Samuel Barber (1910–1981)
<i>SURE ON THIS SHINING NIGHT</i>		Morten Lauridsen (born 1943)
	✨	
<i>SOMMARNATTEN</i>		Einojuhani Rautavaara (1928–2016)
Lorraine Fryer, Lisa Cacciabauda, sopranos Bjorn Poonen, tenor		
<i>NOCTURNE</i>		Adolphus Hailstork
Chase Macpherson, soprano		
	✨	
<i>SET ME AS A SEAL</i>		William Walton (1902–1983)
Brian Middleton, tenor Myfanwy Callahan, soprano		
<i>SET ME AS A SEAL</i>		Daniel Pinkham (1923–2006)
	✨	
<i>AVE MARIA</i>		Ludwig Senfl (c. 1486–c. 1543)

NOTES, TEXTS, AND TRANSLATIONS

Musica Sacra and I welcome you to the last concert of our season, *Double Takes*. The theme for this program is one I have used two other times in my career, because I find it fascinating to experience how two composers can take the same text and interpret it so differently in their music. As you will hear tonight, some composers have the same idea of the text's import but different ways of expressing it, while others have a completely different impression of the text's meaning. We will be interested to discover which version resonates more with you.

MARY BEEKMAN
Artistic Director

AVE MARIA · *text anonymous Latin hymn*

Josquin des Prez synthesized the early Renaissance style of his Flemish predecessors Obrecht and Ockeghem with that of the Italian Renaissance style learned through his years in Italy as a director and a singer. In doing so, his music ushered in the style of the High Renaissance, emulated by composers throughout the 16th century and stylistically perfected by the late Renaissance composer Palestrina. Apparently *Ave Maria* is his earliest work, appearing first among the selections comprising the first volume of motets ever printed. As evident in this motet, Josquin initiated the practice of characterizing and isolating each line of text with its own musical line repeated in imitation among the voices. Also evident is his other major innovation of providing musical variety by the use of different vocal textures: duets between two voices; alternating duets of the high voices with the lower ones; juxtaposing three voices with one voice; breaking up the text to create some shorter lines imitative of each other to illustrate single words (listen to the section setting *Coelestia, terrestria,/ Nova replete Laetitia*); and using the unified texture of homophony.* Josquin reserves this homophony for the very end of the piece to set the plea for the Virgin to remember the supplicant; as such it expresses the humility of the supplicant in juxtaposition to the florid counterpoint* extolling the virtues of the Virgin. He emphasizes this humility by his final chord of open intervals of three unisons and one fifth with no third.

The Swiss composer Ludwig Senfl wrote a fabulous homage to Josquin's piece with his version of the same poem, although some might argue it to be more of a demonstration of one-upmanship than tribute. Senfl increases the voices from four to six, thereby affording him opportunities to create more complex textures, and explores the expression of each line at greater length. Perhaps the ultimate smackdown, however, comes from his dedication of one of the voices exclusively to the direct quote of the opening line in long note values to signify the end of each line's exposition. My favorite example of his showmanship occurs in his taking the final four notes of the line setting the last syllable of the text *cuius annunciatio* and turning that into a flourish of its own, a little imitative dialogue among the five voices. Senfl, like Josquin, changes to triple meter for variety during the *Ave vera virginitas* section of the poem. He draws attention to the final verse by prominently featuring each line of Josquin's setting in the top voice. To this listener, however, his ultimate supplication to be remembered is not half so effective as that of his predecessor, since he cannot resist embellishing it with dense counterpoint* and having the final chord contain a third as well as a fifth. I guess he had never heard the expression "less is more."

Ave Maria, gratia plena,
Dominus tecum, virgo serena.

Ave, cujus conceptio,
Solemni plena gaudio,
Coelestia, terrestria,
Nova replete laetitia.

Ave, cujus nativitas,
Nostra fuit solemnitas,
Ut lucifer lux oriens,
Verum solem praeveniens.

Ave, pia humilitas,
Sine viro fecunditas,
Cuius annunciatio,
Nostra fuit salvatio.

Ave, vera virginitas,
Immaculata castitas,
Cuius purificatio
Nostra fuit purgatio.

Ave, preclara omnibus,
Angelicis virtutibus,
Cujus fuit assumptio
Nostra glorificatio.

O Mater Dei,
Memento mei.
Amen.

Hail Mary, full of grace,
the Lord is with you, gentle Virgin.

Hail, whose conception,
full of solemn joy,
filled the heavens and the earth
with new rejoicing.

Hail, whose birth
was our festival,
as our luminous rising light,
coming before the true sun.

Hail, pious humility,
fertility without man,
whose Annunciation
was our salvation.

Hail, true virginity,
unspotted chastity,
whose purification
was our cleansing.

Hail, famous with all
angelic virtues,
whose Assumption
was our glorification.

O Mother of God,
remember me.
Amen.

✱

FULL FATHOM FIVE · *text from The Tempest by William Shakespeare (1564-1616)*

The Irish composer Charles Wood may not be a familiar name in the compositional canon, but his students Herbert Howells and Ralph Vaughan Williams at the Royal Academy of Music, of which he was a founding member, certainly are. While primarily a church musician, Wood also composed some well-received and popular secular music, including this part song. I love his treatment of Shakespeare's text. The arpeggiated* melody he uses to illustrate the final line *Ding-dong bell* permeates the music, serving as a unifying force, while the major tonality*, in its contrast to the sad import of the text, hints at the tale's deceptive intent. My favorite illustration of the text serves to underscore the *sea-change into something rich and strange*: Wood abruptly changes the D major tonality* to B flat major and then has it migrate again into G minor before resolving back to the original key.

In stark contrast, Matthew Harris goes whole hog in presenting the story as true by setting the text as a melancholic dirge. He underscores the marine nature of the supposed death with a 6/8 meter, used by composers to set texts pertaining to the sea, The final chord to set *Ding-dong, bell*, with its hollow open fifth lacking a third, sounds the mournful knell alluded to immediately prior.

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
 Ding-dong.
Hark! now I hear them,—ding-dong, bell.



THE LAMB · *text by William Blake (1757-1827)*

Many of us devoted to the broadcast of Lessons and Carols from King's College Cambridge on NPR each Christmas Eve have heard Tavener's version of William Blake's poem *The Lamb*. Tavener's setting is strophic to match the form of the poem, with only the addition of the lower voices in verse two to provide variety. The sopranos sing a solo melody on the first line, while the second musical line is accompanied by the altos in an inverted mirror image of it—i.e., if the melody rises a major third the accompaniment falls a major third—to create a musical Rorschach blot. This pattern repeats in the next two lines with new melodic material stated first in solo and then in mirrored accompaniment. The resulting dissonance seems incongruent with the docility described in the poetry, but the simplicity of the strict structure underscores the lamb's innocence, as does Tavener's prevailing style of assigning only one note per syllable. Tavener adds the lower two voices and slows the tempo to provide a homophonic* accompaniment to the original melody for the last four lines of the stanza. The structure of the second stanza follows that of the first virtually identically, with the addition of the lower two voices in octaves with the treble voices for the initial six lines as the only difference.

I imagine that Hailstork's version of *The Lamb* is unfamiliar to most of you, as it was to me. Published in 1994, it concluded his cycle of *Five short choral works*. Hailstork conveys the innocence of the lamb with a lovely melody sung by the sopranos as the alto and tenor lines wordlessly accompany them. The basses enter in a canon* at the third on the third line of the poem, and for the next four lines the other two voices gradually imitate with words the melody that continues in the soprano; the ensuing bloom of the musical texture depicts the mystery of creation described in the text. This textural bloom culminates in a major key with the four voices in homophony* for the first time to emphasize the text *Making all the vales rejoice*. For the second stanza Hailstork's music modulates* from E minor to A major and then abruptly shifts from A major to A flat major. Because the melody embraces the tritone* between the fourth and seventh degrees of the scale, however, the resulting sound is distinctly modal*. The tonality* only announces itself on the line *I a child and thou a lamb*, resulting in a wonderful musical climax before subsiding in vocal register and dynamic to conclude the piece in F major.

Little lamb, who made thee?
Dost thou know who made thee?
Gave thee life and bid thee feed
By the stream and o'er the meed;
Gave thee clothing of delight,
Softest clothing woolly bright;
Gave thee such a tender voice,
Making all the vales rejoice:
Little lamb, who made thee?
Dost thou know who made thee?

Little lamb, I'll tell thee,
Little lamb, I'll tell thee:
He is called by thy name,
For he calls himself a Lamb,
He is meek and he is mild,
He became a little child:
I a child and thou a lamb,
We are called by his name:
Little lamb, God bless thee!
Little lamb, God bless thee!

✱

SURE ON THIS SHINING NIGHT · *text by James Agee (1909-1955)*

Barber's setting of *Sure on this shining night* has always held a place in my heart as one of my favorite pieces of choral music ever written; I have always felt a powerful sense of peace in its transporting beauty. This seems particularly impressive considering that it originated as a piece for soloist and piano, which Barber later rearranged for chorus and piano. The words of James Agee certainly inspired him; he set Agee's prose for soprano and orchestra in his composition *Knoxville, Summer of 1915*, another work of transporting beauty. In this work Barber begins and ends with a dialogue of melody in canon* at the third between the soprano and tenor or alto voices, while in the center section he allows the sopranos to hold forth as the other parts take phrases of the melody to accompany them. This new texture, along with the dynamic* and tessitura* of the voices, results in a dramatic climax for the line *All is healed, all is health*. That and his simple use of a stress on the word *weep* for the phrase *I weep for wonder* get me every time.

Lovers of choral music differ on which setting of Agee's prose they find more affective (and effective), Barber's or Lauridsen's. Where Barber treats the text succinctly and transparently, Lauridsen delineates the first two stanzas by giving each its own melody repeated twice, first in solo men's voices with piano and then in the soprano with the other voices accompanying. Where Barber's version draws attention to the phrases I allude to above, Lauridsen emphasizes the word *shining* with an oft-repeated lengthy melisma* and uses it in the work's climactic moment of dynamic* and tessitura*. Because this word comes towards the end of the text, however, and Lauridsen, like Barber, wants to create a symmetry in the music, he takes the opening phrase of the text and repeats it four times in an ever decreasing dynamic* and tempo to express the sense of wonder and awe Agee alludes to.

Sure on this shining night
Of star-made shadows round,
Kindness must watch for me
This side the ground.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Sure on this shining night
I weep for wonder
Wandering far alone
Of shadows on the stars.

★

SOMMERNATTEN AND NOCTURNE

SOMMERNATTEN · text by Ernst V. Knape (1873-1929)

The music of Finnish composer Einojuhani Rautavaara's *Sommarnatten* forms a triptych, opening and closing with dreamlike music that bookends a more active middle section, inspired by its Swedish text (set to a Finnish folk tune), which alludes to a social dance on a bridge on a summer night. In this faster middle section, the voices imitate each other polyphonically*, such that each voice has the same melodic material at different times. The aural effect calls to mind pairs of dancers, each doing the same dance to the music but complete in themselves, like a kaleidoscope of waltzing pairs in a ballroom. Rautavaara achieves the trancelike beginning and end sections by means of slow chord vacillations between G major and D minor in the lower voices accompanied with a repeating motif by soprano solos in an accelerated version of the first half of the melody that the middle voices sing in octaves. This melody in the inner parts outlines a D minor seventh chord, while the soloists alternate between D minor and B minor in their faster iteration of it. Because the G major and B minor triads have in common the minor third of B to D, and the triads of D major and B minor share the major third of D to F#, the interplay among these chords — especially the D major's F# in opposition to the D minor's F — creates an otherworldly sense of simultaneous congruence and incongruence.

Dansen gick på bron
ljus var natten

Ant han dansa med mej,
Ant han vandra med mej,
Ant han ville ändå inte ha mej.

Dansen gick på bron
och ljus var natten,
forsens skum flöt bort
på älvens vatten.

Sommaren sjöng i blodet, varm var natten,
stjärnorna tändes över älvens vatten.

Åren gingo i långdans,
minnen gingo i ringdans,
sist blev sommarro för densom längtat.

Sommarnatten, sommarnatten.

The dance went on the bridge,
the night was bright.

Let him dance with me,
Let him walk with me,
He still didn't want me.

The dance went on the bridge
and the night was bright,
The foam of the rapids floated away
on the river's waters.

Summer sang in the blood, the night was hot,
the stars lit up over the waters of the river.

The years went by in a long dance,
memories went round and round,
at last the longed-for summer calm became.

Summer night, summer night.

NOCTURNE · *text by Jim Curtis*

Like *The Lamb*, *Nocturne* also appears in Hailstork's *Five Short Choral Works*. Hailstork consummately captures the reverie embodied in this poem by Jim Curtis; it is as much a love song reveling in being outside under the summer's night sky as it is a poem to his lover. You can hear the susurrating sounds of the grass and leaves as the work begins in the lower voices singing similar phrases at staggered intervals while repeating the words *summer night* to accompany the melody in the soprano. When the poem turns to contemplation of the night sky, Hailstork calls attention to the change by moving to a polyphonic* texture which climaxes in a forte* dynamic to illustrate the ardor of the narrator as he urges his love to join him in the experience. As with the selections by Barber, Lauridsen, and Rautavaara, Hailstork sculpts a symmetric form by returning to the dreamlike music of the opening section.

Summer night, summer night.

Have you known the beauty of a summer night
with a white streak of stars in a charcoal sky?
Have you heard the insects, with their countless array of sounds,
endlessly busy through the otherwise silent night?
Have you walked in the field with the cool wind and the black grass rustling around you?
Have you at least turned your face to the brilliant sky above,
and seen the suns floating there, each a fiery universe?
Have you lost yourself in that broad expanse
so that the black grass and the humming insects and the chill breeze
have all vanished?
Have you felt the wonder that flows in those mighty spaces
where countless fires burn in the surrounding darkness?
Have you kissed the night and its promise,
when it turned its expectant face to your lips?
Have you kissed the night?

If you have done these things, lover,
then come and watch these skies,
then come and watch these fields with me, my love,
come watch with me.

Summer night, summer night.

✱

SET ME AS A SEAL · text from *Song of Songs* 8:6-7

Walton's version of *Set me as a seal* appeared on my very first program with Musica Sacra 43 years ago, but I have never reprised it until now. It is one of my favorite works of Walton and far more contemplative, to my mind, than many others of his I have performed. I hear the poet in ruminative solitude muse on the nature of love in luxuriant harmonies. There are moments of dramatic passion, as in the setting of the line *For love is strong as death*, but their loud dynamic and homophonic* treatment illustrates the ultimate power of death as their primary focus.

Pinkham's setting, on the other hand, is mostly homophonic* and thereby emphasizes the passion of the speaker as they supplicate their beloved directly. This year marks the centennial of Dan's birth, and this piece, the final movement of his *Wedding Cantata*, has got to be one of my favorites. He underscores the poet's passion by iterating three times *Love is strong*, each time emphasizing a different word of the phrase. This has the effect of showing love to be equally powerful as death, which Pinkham avers emphatically by omitting the final comparative phrase *as death* from his setting. He ends the movement with a tender *Amen* expressed four times, two of which lead to unexpected harmonies in their cadence; in their totality they serve as a benediction to the listener.

Set me as a seal upon thine heart,
As a seal upon thine arm:
For love is strong as death.
Many waters cannot quench love,
Neither can the floods drown it.



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Glossary of terms

Arpeggio—a melody made up of the notes in a chord played in succession rather than simultaneously. The adjectival form is “arpeggiated.”

Canon—two or more voices repeating an identical melodic line in close succession, so that the lines overlap. A round like *Frère Jacques* is an example of a canon.

Counterpoint—the interplay of polyphonic lines. Contrapuntal is the adjectival form.

Diatonic—an adjective used to describe a major or minor scale.

Dynamic—the quality of loudness or softness to music.

Forte—a loud dynamic, from the Italian “strong”.

Homophony—a musical texture in which all voices move at the same time to provide the harmonic movement. Hymns and chorales are illustrations of homophonic texture.

Melisma—a melody on a single syllable.

Meter—the meter determines the emphasis of certain beats within the music. A waltz or our national anthem has a triple meter, while *America the Beautiful* has a duple meter.

Modality—prior to tonality governing music composition, composers used modes. The major and minor scale existed respectively as the Ionian and Aeolian modes, but there were modes for every degree of a major scale; as a result, the two half-steps that occur in a diatonic octave would occur on other degrees. For example, the Dorian mode had the half steps between the second and third degrees and the sixth and seventh degrees of the scale, as though played through an octave on the white keys of the piano starting on a D.

Modulation—in Western harmony, a migration from one key or tonality to another.

Open interval—one made up of 4ths, 5ths, or octaves, therefore lacking a third to identify a chord as major or minor. As a result, open intervals sound hollow or “open”.

Perfect intervals—intervals of a 4th, 5th, or octave are known as perfect intervals; unlike the other intervals, they are never major or minor, but they are diminished if lowered a half step and augmented if raised a half step.

Piano—a soft dynamic.

Polyphony—a musical texture of independent voices that may have similar melodic material.

Tessitura—the placement of vocal sound in a particular range. The soprano tessitura is higher than the alto, the alto higher than the tenor, and the tenor higher than the bass. Within each vocal part there is a range, and a voice may also be high or low in its range therefore its tessitura or register.

Tonality—the major or minor diatonic scale upon which harmonies are built. A minor key will often sound “sad” to the listener, while a major key will sound “happy.” Our national anthem is based on a major scale, while the Beatles’ *Eleanor Rigby* has a minor tonality. A diatonic scale is the basis of the harmonies we are used to hearing in Western music, consisting of the arrangement of five whole steps and two half steps. Where the half steps are placed in the sequence of intervals of a second determines whether it is major or minor.

Tritone—an interval of two notes that are three whole steps from each other, creating a diminished fifth or an augmented fourth. It was long known as the “devil in music” because relative to the other intervals, it sounded horribly dissonant. In a C major scale the tritone is the interval between F and B.

ABOUT THE ARTISTS

From a choral repertoire spanning five centuries, Musica Sacra performs works both familiar and rare, with a crisp passion that awakens the listener to yearnings and joys, sorrows and delights—all that defines and inspires the best in human lives.

Since 1959, Musica Sacra has been performing choral music with the highest standards of musical excellence and a sound that has been called “breathtaking” and “uncommonly fresh and direct.” Mary Beekman, Artistic Director since 1979, continues to thrill Musica Sacra’s singers and audiences with a unique, varied, and engaging repertoire.

Musica Sacra is a non-profit organization funded by the generous donations of its supporters and in part by grants from the Massachusetts Cultural Council and the Inavale Foundation.

MARY BEEKMAN holds a BA in music from Harvard University and an MM from the New England Conservatory of Music, where she focused on Baroque Performance Practice. She has directed the Harvard-Radcliffe Graduate Chorale, the Concord Madrigals, Chorus pro Musica, and, as Interim Choirmaster, the Harvard University Choir. Her teachers include John

Ferris, Donald Teeters, Lorna Cooke deVaron, and Richard Pittman, and she has worked with Robert Shaw, Robert Fountain, Anton Armstrong, and Andre Thomas. In addition to her work with Musica Sacra, she is the Music Director of the Belmont Open Sings and on the faculty of the Powers Music School. Musica Sacra’s performance of Lassus’ *Cum essem parvulus* under her direction was selected for the *Norton Anthology of Music*.

TERRY HALCO is active as an accompanist, organist and singer in the Boston area. He received his musical training at Baldwin-Wallace College in Ohio and the New England Conservatory. Mr. Halco is the accompanist for Chorus pro Musica and the choruses of the University of Massachusetts Boston. He is currently Director of Music at Harvard-Epworth Methodist Church in Cambridge, and has been the Music Director at Payson Park Church in Belmont, First Presbyterian Church in Brookline, and Christ Lutheran Church in Belmont. He has been the accompanist for the Emerson College Chorale and the Simmons College Chorale, with which he toured England and Puerto Rico. He has also performed with the Tanglewood Festival Chorus and Capella Alamire.

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