A Season of Gloria!

December 1, 2 & 9, 2018

Jane Ring Frank
Artistic Director
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presents

A Season of

Gloria!

Jane Ring Frank, Artistic Director
Jeffrey Mead, Keyboards

Saturday, December 1, 2018
7:30 pm
Saint Peter’s Episcopal Church
Beverly

Sunday, December 2, 2018
4:00 pm
Central Congregational Church
Newburyport

Sunday, December 9, 2018
4:00 pm
First Church in Swampscott

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Program Notes

The “Gloria” is an ancient and celebratory hymn of praise that has been used in the Church since the second century. The opening line of the hymn is taken from Scripture (Luke 2:14), where the angels announce the birth of Christ to the shepherds. The hymn was composed in Greek but was introduced to the west by St. Hilary of Poitiers (d. 368), who was the first to introduce hymns into the Western Church.

Welcome to Cantemus’ A Season of Gloria! The “Gloria” text sits at the heart of our concert — a jubilant and joyful declaration: “Glory to God in the highest and peace to God’s people on earth!” For 700 years, composers have been inspired by this upbeat, exultant text. And in a complex, challenging, achingly factious world, the “Gloria” offers an unbridled aesthetic of joy.

From Gabrieli to Rutter, from Bach to Bass, our program offers creative and varied settings of this much beloved text. The core of the program can be found in John Rutter’s rejoicing Gloria, scored for chorus, 8 (count ‘em, 8!) brass players, percussion and organ.

Choral settings of the “Gloria” appear most frequently in the context of the Mass, but Rutter, like Vivaldi, wrote what has become one of his best-loved compositions as a freestanding concert work. Commissioned by the Voices of Mel Olson, it premiered in May 1974, in Omaha, Nebraska, conducted by the composer — his first professional appearance in the United States. Rutter later wrote of this experience:

“The music was written quickly in the spring of 1974, and in looking back at it now I find a mixture of influences: Walton (who knew a thing or two about brass bands, and festive and ceremonial writing), Stravinsky, Poulenc, and, running like a thread through the whole work, Gregorian chant.”

Rutter divides the Gloria into three movements, as he describes, “exalted, devotional, and jubilant by turns.” Beginning with a rousing instrumental prelude from the brass, stacked-up harmonies and rhythms lay out the material that re-appears as commentary between the chorus’s chant-like lines of praise and “call for peace” on “pax.”

The slower middle movement takes an introspective turn, with extended instrumental passages (first organ alone, playing filigreed figures, and later accompanied by a mournful brass choir). Vigorous rhythms re-introduce the brightness of the opening for the final movement, but Rutter enlivens the music further by alternately writing call-and-response and contrapuntal textures for the chorus. The first movement’s chant theme returns for a final triumphant
statement, punctuated by pealing fanfares and boundless joy.

The most famous compilation of Giovanni Gabrieli’s (c. 1557-1612) choral and instrumental works is the *Sacrae Symphoniae* of 1597; it is from this collection that the *Gloria* was taken. The piece was written for three choirs of four voices each. It is highly antiphonal in nature and was probably meant to be performed in the acoustic space of a large church. Much of his music was written for antiphonal double choir in St Mark’s expansive spaces and included brass instruments. The unique design of St. Mark’s in Venice, with its two opposing choir lofts, led him to his characteristic antiphonal style. Gabrieli relied less upon imitation than on alternation of voices and instruments.

I have paired the composer’s *Gloria* with *O Magnum Mysterium*, which grew out of the Venetian polychoral style. The piece was considered more progressive than the Roman school of Palestrina and Victoria and represented a bridge from Renaissance to Baroque idioms. His version of the work was published in Venice in 1587, in *Concerti di Andrea et di Giovanni Gabrieli*, which consisted largely of works by his uncle, Andrea Gabrieli, who held the post of organist at St. Mark’s Basilica and was a significant influence on his nephew’s compositional style. After the remarkably regular phrases of the opening section, Gabrieli achieves mystery through the sudden switches from G minor to G major and back by both choirs in turn. The work is a cardinal example of unpredictability, choir interrupting choir, impeding a steady flow, extending an idea in rapturous contemplation.

Randol Alan Bass (b. 1953) is a composer, singer, pianist, arranger and conductor. His expressive *Gloria*, set for chorus, brass, organ and percussion, was composed in 1990 especially for the New York Pops Orchestra, conducted by Skitch Henderson, and the Texas Christian University Choirs. Bass sets this same text in varying moods and tempi. The composer notes, "This particular setting of the ‘Gloria’ text makes use of multi-metric rhythmic patterns and is reminiscent of the dance music found in much of Eastern Europe. It contains moments of bittersweet lyricism as well as much fanfare brass writing."

To open today’s program, you will hear Gwyneth Walker’s triumphant *Ring Out, Wild Bells*, a Christmas anthem on the poem by Alfred, Lord Tennyson. The text celebrates the image of bells (represented by cascading “ringing” fourths in the accompaniment) to herald both the “going out” of the old year and the “coming in” of the new year. The choral texture, again accompanied by brass and organ, is primarily homophonic with some alternation between upper and lower voices. In Ms. Walker’s adaptation of the text, the bells herald the ringing out of injustice and the ringing in of fairness for all. The piece is at once triumphant and plaintive. You will hear a few other surprises on the program. Hints of “Gloria” and exultation abound. I thank you, as always, for your continued support of Cantemus Chamber Chorus. May your season be filled with radiance, light and, most of all, joy.

— Jane Ring Frank, Artistic Director
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“Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything.”
— Plato
Artistic Director Jane Ring Frank, who joined Cantemus in the fall of 2011, is one of Boston’s most in-demand conductors. From professional CD recording projects to workshops for professional conductors and singers, Ms. Frank continues to direct some of Boston’s best musical ensembles. For twelve years, she was the critically acclaimed Artistic Director and Founder of Boston Secession – one of Boston’s premiere professional choral ensembles. The Boston Globe called Secession an “extraordinary chorus, notable for its beautiful balance, musical surety, and English-styled straight-toned singing,” while Tom Garvey of the Hub Review praised the ensemble for its “lushly transparent singing conducted with intelligence and wit.”

Ms. Frank began her conducting career at California State University, Long Beach, where she became associate conductor of the premiere 70-voice University Choir, staff pianist, lecturer, and musical director/conductor for the Department of Theatre Arts. She also worked as a répétiteur with professional opera companies in Los Angeles, including the Los Angeles Music Center Opera and the Long Beach Opera Company. Other artistic mentors include the late Randall Behr (former conductor and music director of the Department of Vocal Arts, Juilliard Opera Center, and former resident conductor, Los Angeles Music Center Opera), the late Michael Carson (conductor, Lake George Opera), and Menahem Pressler (Beaux Arts Trio).

Ms. Frank moved to Boston in 1991 to conduct at Harvard University and five years later founded Boston Secession. She is currently a Resident Scholar at the Women’s Studies Research Center at Brandeis University, Artistic Director of the Concord Women’s Chorus, and Minister of Music and Worship Arts at the First Congregational Church in Winchester. She recently produced the late Ruth Lomon’s CD Shadowing, an acclaimed recording of the composer and Brandeis Scholar’s piano works. She also co-produced and co-edited three CDs with Laury Gutiérrez and Rumbarroco: Rumbarroco: Latinas Infusion, Rumbarroco: Latinas Infusion, and Rumbarroco: Latinas Infusion.

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Latin-Baroque Fusion and I’ve Found a New Baby: Baroque Meets Afro-Latin Jazz.
Currently, she is a part-time resident guest conductor at the Gitameit Music Centre in Yangon, Myanmar.
For a number of years, she served as Conductor of E.C.S. Publishing Company’s professional recording choral ensemble, Philovox, as well as a 10-year faculty member at Emerson College. She has guest conducted and taught at the Longy School of Music of Bard College.
Ms. Frank has conducted and produced two CDs with Boston Secession. Afterlife: German Choral Meditations on Mortality features works of Distler, Brahms, Bach, and Ruth Lomon. This debut disc received critical acclaim for its outstanding performance quality in American Record Guide (“The chorus is a very fine one, well blended and excellently in tune. Their performances of often quite difficult music are assured and musical”), as well as in independent journals and blogs. Ms. Frank and Boston Secession’s second CD, Surprised by Beauty: Minimalism in Choral Music, which features works by Lomon, Arvo Pärt, Gavin Bryars and William Duckworth, were outstandingly reviewed by the New York Times, Gramophone (“On occasion, groups of singers have such great sound they could sing a grocery list and it would still be a worthwhile performance… Secession achieves with ease the sound that most chamber choirs, professional or otherwise, merely lust after”) and American Record Guide, along with numerous journals, magazines and blogs.

Jeffrey Mead, Keyboards, joined Cantemus in January, 2012. In his life as a musician, Mr. Mead has applied his organ, harpsichord and piano skills as church music director and organist, recitalist, chamber musician, and orchestra member. In the latter capacity, he has collaborated with various ensembles in New England and Germany, performing major choral and orchestral works, most notably while serving as keyboardist for the Boston Cecilia chorus, the New Hampshire Symphony and the Bad Reichenhall Philharmonic Orchestra (Germany).
Mr. Mead has been a church organist for more than 30 years, most recently (since 2005) at First Congregational Church in Winchester, MA. He holds degrees in Organ Performance and Classical Civilization from Oberlin College and Conservatory, and a Master’s degree from Westminster Choir College, with post-graduate studies at the New England Conservatory and the North German Organ Academy in Bremen, Germany. He also serves as Treasurer of the Old West Organ Society, a non-profit organization committed to the preservation and promotion of the remarkable instrument at Boston’s Old West Church. During regular business hours, Mr. Mead is an Assistant Vice President and Trust Officer with the Rockland Trust Company, serving the estate- and financial-planning needs of clients across eastern Massachusetts.

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Jane Ring Frank, Artistic Director
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Craig Robbins
Leslie Havens (bass)

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Mike Milnarik

Percussion:
Mike Tucker
The Gabrieli, Bass and Rutter Glorias are all based on this Latin prayer:

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.

Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus Sanctus, Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris. Amen.

Gloria in excelsis Deo.

---

Ring Out, Wild Bells

[2006, brass arrangement 2008]..........................Music by Gwyneth Walker (b. 1947)
Text by Alfred, Lord Tennyson (1809–1892) G. W., alt.

Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light:
The year is dying in the night;
Ring out, wild bells…

Ring out the old, ring in the new,
Ring, happy bells, across the snow:
The year is going, let him go;
Ring out the false, ring in the true.
............

Come, Lord Jesus, come, Lord Jesus.

Ring out the loss, the care, the sin,
The bitter coldness of the times;
Ring out the empty mournful rhymes
But ring the fuller minstrel in.

Ring out the pride in place and blood,
The cruel slander and the spite;
Ring in the love of truth and right,
Ring in the common love of good.

Ring out the blight of our disease;
Ring out the futile lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.

Ring in the valiant soul and free,
The larger heart, the kinder hand;
Ring out the darkness of the land,
Ring in the Christ that is to be.

* * *
**O Magnum Mysterium** [c. 1587] .......................................................... Giovanni Gabrieli (c. 1557-1612)

Traditional Latin

O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum natum,
iacentem in praesepio!
Beata Virgo, cujus viscera
meruerunt portare
Dominum Jesum Christum.
Alleluia!

O great mystery,
and wonderful sacrament,
that animals should see the new-born Lord,
lying in a manger!
Blessed is the Virgin whose womb
was worthy to bear
the Lord, Jesus Christ.
Alleluia!


(“Glory to God in the Highest”)

* * *

**Gloria [1974]................................................................. John Rutter (b. 1945)**

I.  * Gloria in excelsis Deo…*

II. * Domine Deus, Rex caelestis…*

Soloists: Melissa Lugo, Deborah Lemont, Debra Basile

III. * Quoniam tu solus sanctus…*

* * *

**Gloria à 12 [c. 1597].............................................................. Gabrieli**

* * *

**Gloria [1990]................................................................. Randol Alan Bass (b. 1953)**

* * *

“This will be our reply to violence:
to make music more intensely, more beautifully,
more devotedly than ever before.

— Leonard Bernstein

— INTERMISSION —
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 wand’ring far alone
Of shadows on the stars.

* * *
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Belmont Open Sings, www.powersmusic.org/belmont_open_sings
Boston Cecilia, www.bostoncecilia.org
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Boston Saengerfest Men’s Chorus, saengerfest.org
Braintree Choral Society, braintreechoralsociety.weebly.com
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MIT Women’s Chorale, web.mit.edu/womensleague/womenschorale/
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Vocal Revolution vocalrevolution.org
Voices Rising, www.voicesrising.org
Westford Chorus, www.westfordchorus.org
Zamir Chorale of Boston, www.zamir.org


Cantemus, Jane Ring Frank, Dir., 888-246-7871. Dec. 1, 7:30 PM: Gloria!, Works of Rutter, Gabrieli and Bass with brass ensemble. St. Peter’s Episcopal Church, Beverly, MA. Dec. 2, 4 PM, Central Congregational, Newburyport, MA. Dec. 9, 4 PM, 1st Church, Swampscott, MA. Wit & Wisdom: Haydn’s Missa Brevis in B-flat. April 27, 7:30 PM, St. Peter’s Episcopal Church, Beverly, MA. April 28, 4 PM, Central Congregational Church, Newburyport, MA; May 5, 4 PM, First Church, Swampscott, MA. Rehearsals Tuesdays 7:30-10:00 pm in Hamilton. www.cantemus.org

Cappella Clausura, Amelia LeClair, Dir., 617-993-0013. Oct 20/21 Beach, Clarke, Caccini 8pm Newton/4pm Boston. Jan 19/20 Resound 8pm Boston/4pm Newton. Mar 30/31 Fanny Mendelssohn Cantatas 8pm Boston/4pm Newton. www.clausura.org

Choral Art Society of the South Shore, Danica A. Buckley, Artistic Dir. / Cond. 508-577-1466. Dec. 2, 4PM Scituate High School Performing Arts Center; Jingle Joy: Christmas Pops & Classics for the Whole Family! May 4, 4PM, TBD; Celebrate Spring: Joyful Choruses! www.choralartsociety.org

Chorus pro Musica, Jamie Kirsch, Dir., 617-267-7442. Nov, 9, 8PM, Jordan Hall: Kallembach, Audubon (world premiere); Dec. 14, 8PM, Old South Church: Candelight Christmas; Mar. 16, 8PM, First Baptist Church Newton: Brahms, Requiem; May 31, 8PM, Distler Hall at Tufts University: Frank Martin, Mass for Double Chorus. www.choruspromusica.org

Concord Chorus, Kevin Leong, Music Director, 978-254-1551. December 8, 2 & 5 PM: Winter Holiday Concerts—Palestrina, Brahms, Barber & Lauridsen, Middlesex School Chapel (1400 Lowell Road, Concord). June 1, 8 PM: Fauré Requiem & Mendelssohn cantatas with prof. soloists & orch., Cary Hall (1605 Massachusetts Avenue, Lexington). www.concordchorus.org

Concord Women’s Chorus, Jane Ring Frank, Dir. Dec. 15, 4pm: ‘Twas in the Moon of Wintertime. May 11, 4pm: Searching Love. Trinity Episcopal Church, Concord. Our season traces the wondrous perennial path from winter to spring with works by Gjeilo, Barnett, Arneson, Henderson, Carey and Carter and others. concordwomenschorus.org


Metropolitan Chorale, Lisa Graham, Dir. administr@metropolitanchorale.org. Nov. 11, 2 PM: Giuseppe Verdi: Messa da Requiem. Jordan Hall, Boston. March 10, 3 PM: The Creative Impulse, All Saints Parish, Brookline, May 4, 8 PM: Menotti & Schafer. First Church, Cambridge. Rehearsals Tuesdays, 7:30-10:00 in Brookline. www.metropolitanchorale.org

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Night Song, Daryl Bichel, director. Weekly Compline liturgy featuring chant and Renaissance polyphony, with improvised jazz accompaniment by Ben Schwender, piano, and featured instrumentalists. First Church in Cambridge. Sundays, 7:30pm. Free. www.nightsong.org

Oriana Consort, Walter Chapin, Dir., 339-203-5876. Nov. 30, 8 PM, St. Paul’s Brkline; Dec. 2, 5 PM, Univ Luth Camb; Dec. 8, 8 PM, First Luth Bostn: Argento Seasons; works by Victoria, Lauridsen, Bach, Chilcott, Sametz, Daley, Culloton. Apr. 2019: Bach BWV 150; Victoria Missa O magnum; Takach Moments in Film; Frank Li premiere. www.orianaconsort.org

Reading Community Singers, Beth Mosier, Dir. Oh What Fun! Celebrating a Hundred Years of Song; Sat. Dec. 1, 7:30pm; Sun. Dec. 2, 3:00pm. Old South United Methodist Church, 6 Salem St. Reading. Spring Concert, Sat., May 18, 2019, 7:30pm, Reading High School, 62 Oakland Rd. Reading. readingcommunitysingers.org


Spectrum Singers, John W. Ehrlich, Dir, 617-492-8902. Nov 17 Music of the (German) Night: Brahms, Schubert, Reger, Schumann, Rheinberger, Zimmerman; Mar 2 Be Glad Then, America! Billings, Ives, Foster, Fine The Hour Glass, Bernstein Chichester Psalms; May 18 Haydn Theresienmesse and Te Deum. All 8PM, 1st Cong Camb. $45/$30/$15. spectrumsingers.org

The Westford Chorus begins our Fall/Winter semester Tuesday, September 4, at 7:15 at the Parish Center for the Arts in Westford. Our Winter concert will be “The Killer B’s” including music from Bernstein, Beethoven, Bacharach and more! Consider joining our fun, friendly group. Open rehearsals will be held September 4 and 11, with no audition required. Our Winter concerts will be held January 26 and 27.

Zamir Chorale of Boston, Josh Jacobson, Artistic Dir., Barbara Gaffin, Manager, 617-244-6333. June 4, 7:30 PM: 50th Anniversary Gala Concert, Sanders Theatre, Memorial Hall, Cambridge. www.zamir.org

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