

*Cantilena*  
a women's chorale

under the direction of  
**Jennifer Kane**

*presents*

# CIRCLES UNENDING

Music by composers  
from England, Ireland,  
Scotland and Wales

Including works by  
William Byrd, David Willcocks,  
Anne Lister, Rhona Clarke,  
James MacMillan, and Benjamin Britten

**Sunday, May 6, 2018 at 4 pm**

First Parish Unitarian Universalist  
630 Massachusetts Avenue, Arlington Center

## Cantilena: About Us

Cantilena, a women's chorale, is a 40-voice ensemble dedicated to performing music written for the treble voice. Our challenging and diverse repertoire spans the fifteenth to twenty-first centuries and includes works in many different languages and musical forms. We strive to introduce both our members and our audience to works they are unlikely to encounter in other forums, with an emphasis on music composed specifically for women's voices. Cantilena was founded in 1968 as the Cambridge Chorale, an ensemble of mixed (SATB) voices. In 1980, the group became a women's chorus and, in 2000, we changed our name to Cantilena.

## Cantilena Singers

Jenica Abram*	Vera Ryen Gregg	Patricia Gnazzo Pepper
Michele Abroff* #	Linda Grisham	Jill Quinn
Erdmute Benoit	Beverly Hjorth*	Laurie Rofinot
Ashley Brueske*	Sue Hunt	Gina Sonder*
Laura Burnham	Juliana Kuipers* #	Jeanne Sparrow*
Alysia Chang-Bowman	Erin Laro	Carol Tong
Allison Clancy*	Chris Lull	Anna Watson*
Janice Darling*	Erin Maloney*	Barbara Welther#
Alison Dick	Lauren Marshall*	
Stephanie Everett	Karen Nichols	
Lindsay Garrard*	Nancy Nicholson*	* singers in small group for Cnámh
Joan Goodman	Leah Okumura*	# section leaders

## Cantilena Board of Directors

Janice Darling, *co-president*  
Carol Tong, *co-president*  
Beverly Hjorth, *treasurer*  
Juliana Kuipers, *co-secretary*  
Erin Maloney, *co-secretary*  
Ashley Brueske, *member at large*  
Lindsay Garrard, *member at large*  
Vera Ryen Gregg, *member at large*  
Joan Grisham, *member at large*  
Sue Hunt, *member at large*  
Barbara Welther, *member at large*

## Cantilena Advisory Board

Michael Barrett  
Anne Bernays  
Andrea Hart  
Anne Matthews  
Pasquale Tassone  
Wayne Welke

## Director Emeritus

Kenneth Seitz

## Upcoming Auditions

First two Monday rehearsals  
in September, 2018  
7:30-10:00 p.m.  
See our website for details.  
[www.cantilena.org](http://www.cantilena.org)

## Winter Concert

December, 2018

## More Information

[www.cantilena.org](http://www.cantilena.org)  
[Facebook.com/CantilenaVoices/](https://Facebook.com/CantilenaVoices/)  
[Twitter.com/CantilenaVoices](https://Twitter.com/CantilenaVoices)  
[www.cantilena.org](http://www.cantilena.org)  
[info@cantilena.org](mailto:info@cantilena.org)  
603-969-7141

Spring Program  
May 6, 2018

# CIRCLES UNENDING

## **Non Nobis Domine**

William Byrd  
*16th-century canon*

## **Ave Maria**

Gustav Holst  
*Traditional Catholic prayer*

## **Agincourt Carol**

*Traditional (15th century)*  
Arranged by E. Power Biggs  
Organ: Joshua T. Lawton

## **Missa Brevis in D, Op. 63**

Benjamin Britten  
*Ordinary of the Mass*  
*Kyrie*

### *Gloria*

*Soloist: Joan Goodman*

### *Sanctus/Benedictus*

*Soloists: Ashley Brueske & Leah Okumura*

### *Agnus Dei*

## **Stone Circles**

Anne Lister

*Lyrics by Anne Lister*

*Soloists: Lindsay Garrard, Michele Abroff,  
Alicia Chang-Bowman, Allison Clancy, & Alison Dick*

## **A Light Exists in Spring**

Tarik O'Regan

*Poem by Emily Dickinson*

## **INTERMISSION**

## **Alleluia**

William Boyce  
*Traditional canon*

## **Cnámh**

Rhona Clarke  
*Poem by Nuala Ní Dhomhnaill*  
*Small group: See starred names in singer list.*

## **A June Rose Bloomed**

S. Coleridge-Taylor  
*Poem by Louise Alston Burleigh*

## **Allegretto grazioso**

Frank Bridge  
*Organ: Joshua T. Lawton*

## **Five Shakespeare Songs (selections)**

David Willcocks

### *Who Is Sylvia?*

*from The Two Gentlemen of Veona*

### *Full Fathom Five*

*from The Tempest*

### *Under the Greenwood Tree*

*from As You Like It*

## **Sonnet**

James MacMillan

*Sonnet 116 by Shakespeare*

## **It Was a Love and His Lass**

John Rutter

*from The Birthday Madrigals*

*Words by Shakespeare*



Joshua T. Lawton  
*Organ and piano accompanist*

## **Jennifer Kane: *Music Director***



Dr. Jennifer Kane is an active conductor of ensembles that specialize in treble repertoire. She is thrilled to be in her second season as music director of Cantilena, a women's chorale. In addition to her work with Cantilena, Kane is also on the education faculty of the Handel and Haydn Society as the Conductor of the H+H Singers, Youth Chorus, and Concert Choir. Previously, Kane was the Artistic Director of the Worcester Children's Chorus; the Artistic Director of the Spivey Hall Young Artists, one of the training choirs for the nationally renowned Spivey Hall Children's Choir; and the Artistic Director of Atlanta Schola Cantorum, an ensemble specializing in Renaissance polyphony

and contemporary compositions. Kane has prepared ensembles for collaborations with groups such as the Back Bay Chorale, Boston Musica Viva, the Boston Symphony Orchestra, and the Worcester Chorus. The Atlanta Journal-Constitution described Kane's work: "Such depth of expression - a fusion of harmonies and texts - was the hallmark of Kane and her singers." An active adjudicator and clinician, Kane received a B.A. in Music from Furman University, an M.M. in Choral Conducting from Georgia State University, and a D.M.A. in Conducting from Boston University.

## **Joshua T. Lawton: *Accompanist***



A native of Worcester, Massachusetts, Joshua T. Lawton is an accomplished organist, pianist, harpsichordist, singer and composer living and working in the Boston area. He began organ studies with Edwin Lawrence after receiving a Bachelor's degree in English from Williams College, and went on to obtain a Master of Music degree in Organ Performance with Distinction from the Longy School of Music as a student of Peter Sykes. He is an experienced church and choral musician, having served as Bass Section Leader at First Parish in Framingham, Organist of the First Congregational Church in Natick, and Minister of Music at Saint Peter's Episcopal Church in Central Square, Cambridge. In 2014 he was appointed Music Director of Trinity Parish in Newton Centre.

He is an active solo recitalist, collaborative pianist and chamber musician, and has performed a wide variety of repertoire—specializing in the music of Olivier Messiaen, Paul Hindemith and others—throughout Massachusetts and in California.

He was the accompanist of the Somerville Community Chorus for many years, and has accompanied Cantilena on piano and organ since 2009.

# Patrick Michaels

*Piano Lessons*

*Inspired and inspiring!*



Music lessons for  
ages 5 to 95

Locations in  
Cambridge and  
Somerville

h: 617-776-5604

c: 617-864-0101

[patrickgmichaels@aol.com](mailto:patrickgmichaels@aol.com)

*Congratulations  
and best wishes to  
the fabulous*

***Cantilena***  
*Women's Chorale*

# Jennifer's Program Notes

## Program Notes

*Non nobis, Domine* is typically ascribed to English composer William Byrd (1542/3-1623), yet, it is not found in any of Byrd's collected works. Recent scholarship suggests this canon has been spuriously assigned to Byrd. Regardless of the composer, *Non nobis, Domine* has been known and admired for hundreds of years, including composers such as Mozart and Beethoven. The melody is simple and serene, and, when joined in canon at the fifth and the octave (or unison), it offers a pleasing texture of musical tension and release.

*Ave Maria*, by English composer Gustav Holst (1874-1934), is a motet for eight-part women's chorus. In its presentation, *Ave Maria* sounds simple, but consists of melodic phrases of flowing counterpoint largely constructed of stepwise motion. These phrases create lush, cascading harmonies, which, when combined with a floating musical line, give an uplifting feeling appropriate to the time-honored text. We have spent quite a bit of time in study and preparation of this deceptively difficult work, but the rewards found within the music are well worth the effort.

Benjamin Britten (1913-1976) composed *Missa Brevis in D*, op. 63 in 1959 for organist George Malcolm and the choristers of Westminster Cathedral. Since it was composed relatively late in Britten's career—just two years before he began work on the *War Requiem*, the *Missa Brevis* benefits from mature compositional techniques acquired over a lifetime of extensive work. Designed primarily for liturgical purposes, Britten's use of small forms, his continuity in the overall tonal scheme, and the use of such techniques as bitonality and serialism make *Missa Brevis* a compelling work for concert performance.

*Missa Brevis* is comprised of four movements from the Ordinary of the Mass: "Kyrie", "Gloria", "Sanctus", and "Agnus Dei". Britten capitalizes on the natural three-part shape of the "Kyrie"

text to form the structure of the first movement. The opening motive of a descending perfect fourth sounds successively in each voice part to give the effect of cascading phrases of "Kyrie eleison." By contrast, "Christe eleison" consists of an ascending line of the perfect fourth motive in reverse order. "Gloria" opens with a liturgical intonation of the celebrant that is based on the 10th century plainsong *Mass Dominator Deus*. Britten uses an ostinato in 7/8 meter as the foundation for the entire movement. Sounding primarily in the organ, this ostinato also sounds in an inverted form in the vocal line. "Sanctus" is noted for its use of a 12-tone row, an ordered arrangement of the notes of the chromatic scale. This pattern of notes sounds in the opening measures between the three overlapping voices to form chiming polyphony. It then sounds as a single row in the organ pedals while new, imitative melodic material in the voices creates the impression of the heavenly hosts. The second section of the "Sanctus", the "Benedictus", is a bitonal duet over an ostinato of staccato fourths. The final movement, "Agnus Dei", employs a ground bass ostinato comprised of rising thirds that outline the interval of a minor ninth. This d minor ostinato sounds relentlessly from the organ pedals throughout the movement. As the vocal melody, which emphasizes the minor second interval, repeats, it ascends in pitch over the stable ostinato and builds in intensity and its expression of grief.

*Stone Circles*, composed by Welch songwriter Anne Lister, is a unique offering on our program today. Folk-like in character, it is a soulful reminder of our history and our common humanity. Dr. Lisa Graham from Wellesley College spent an evening working with us this semester, and it was during her visit that we really came to understand the meaning of this text and the work became something special.

*A Light Exists in Spring* by Tarik O'Regan (b. 1978) sets an Emily Dickinson poem of the

same name. The poem reflects on the powerful, lingering lightness of spring - a distinctive color on the horizon, on the distant hills, or upon the furthest tree. This light speaks to us deeply, and, as time passes, leaves us behind, thereby affecting the level of contentedness we feel. Science cannot outstrip the beauty of spring sunlight, for, indeed, the human heart is alive to things that science cannot understand. O'Regan's musical setting of this text largely makes use of open harmonies over the flowing piano part. The open fifths, octaves, and compound intervals lend a feeling of impermanence to the music that is akin to the fleeting nature of spring. Yet, the long, arching melodic lines, use of close harmonies, and joyful piano writing reflect the light in spring that offers us contentment and bliss.

William Boyce (1711-1779) was an English organist and composer with a large compositional output that included anthems, services for the Anglican Church, odes, cantatas, and rounds. It is interesting to note that while his life span bridges the Baroque and Classical periods, Boyce's musical style largely reflects the Baroque tradition. An early onset of deafness prevented Boyce from hearing the new Classical style, and, therefore from using it in his work. This afternoon we will sing Boyce's *Alleluia*, a joyful three-part canon that reflects his penchant for Baroque style.

Rhona Clarke (b. 1958) is a prolific Dublin-based composer whose compositions includes choral, chamber, orchestral, and electronic works. Clarke's choral works are characterized by sensitive text settings, rhythmic vitality, frequently changing meters, and contemporary tonality. *Cnámh*, written in 2008 for four-part female chorus, is a striking composition. Translated as "Bone," *Cnámh* is a poem by Irish poet, Nuala Ní Dhomhnaill. The poem itself is vivid and strong and Clarke's setting captures its imagery: the pure white bone, the wind blowing life into the bone, and Eve as the mother of the human race.

Clarke's writing is simultaneously dramatic, haunting, and ethereal. We absolutely love it.

English composer Samuel Coleridge-Taylor (1875-1912) received his early musical education as a child chorister and through his study of the violin. He went on to study composition at the Royal College of Music where his fellow students included Ralph Vaughan Williams, Gustav Holst, and Frank Bridge. Coleridge-Taylor received numerous commissions from festivals all over England and traveled extensively to the United States to conduct the Coleridge-Taylor Choral Society, a choral ensemble composed of African American singers, in Washington D. C. His compositional output includes cantatas, odes, anthems, a *Te Deum*, and part songs. *A June Rose Bloomed* is one of his settings for female voices. This setting of a poem by Louise Alston-Burleigh - poet, actress, and wife to composer and baritone Henry Burleigh - exemplifies Romantic style. As with other part songs of the Romantic era, *A June Rose Bloomed* is strophic in form, with the melody occurring in the top voice and the other voices accompanying in largely homophonic texture.

Sir David Willcocks (1919- 2015) was a British choral conductor, organist, and composer. He was particularly known for his association with the Choir of King's College, Cambridge, which he directed for nearly two decades. Willcocks' *Five Shakespeare Songs* is a charming song cycle for treble voices using texts by William Shakespeare. We will perform three selections from this work today. *Who Is Silvia?* comes from *The Two Gentlemen of Verona*, one of Shakespeare's comedies. Willcocks' setting of this text is light and whimsical - perfectly capturing the virtues of pretty, young Silvia as stated by all of her suitors. *Under the Greenwood Tree*, from *As You Like It*, is cheeky and fun in its celebration of the happiness of country life. *Full Fathom Five*, from

*program notes continued on next page*

*The Tempest*, tells the fictional story of the drowning of the King of Naples. The text describes the transformation of the King's body into some of the greatest treasures of the sea: his bones transformed into coral, his eyes into pearls. The message of the story is one of immortality: life does not die but changes to other worthy forms. Willcocks channels all of this imagery in his setting. The opening piano sounds the depth of the sea where the King's body lies. The chorus depicts the mystery and wonder of the sea-change through their siren calls. The "ding-dong bells" serve as the sea nymphs death knell.

Sir James MacMillan (b. 1959) is a Scottish composer and conductor of great renown. *Sonnet*, his setting of Shakespeare's *Sonnet 116*, is a strikingly beautiful work written for the wedding of two of his friends. MacMillan uses consecutive open fifths to evoke an atmosphere that is reminiscent of medieval chant. This haunting effect conveys the message of this text: love is not true if it alters due to a change of circumstances. It should be a permanent beacon – one that is not shaken by life's storms.

*It was a Lover and his Lass* is the first movement of the choral song cycle *Birthday Madrigals*, written by John Rutter (b. 1945), one of the England's most beloved composers. Written in 1995, this work celebrates the seventy-fifth birthday George Shearing, a famous jazz pianist who was the inspiration and influence of the style of these madrigals. The text of *It was a Lover and his Lass* is adapted from William Shakespeare's pastoral comedy, *As You Like It*. Rutter's setting promotes the sensual and flirtatious nature of the text complete with swing rhythms, jazz harmonies, and playful vocalises.

Jennifer Kane

## Texts and translations

### Non Nobis, Domine

William Byrd

Non nobis domine, non nobis, sed nomini tuo da gloriam.

*Not unto us, O Lord, not unto us; but unto thy Name be ascribed all glory.*

### Ave Maria

Gustav Holst

Ave María, gratia plena,  
Dominus tecum.  
Benedicta tu in mulieribus,  
et benedictus fructus ventris tui, Jesus.  
Sancta María, 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 amongst women,  
and blessed is the fruit of thy womb, Jesus.  
Holy Mary, Mother of God,  
pray for us sinners,  
now and at the hour of our death. Amen.*

### Missa Brevis in D, Op. 63

Benjamin Britten

Kyrie  
Kyrie eleison,  
Christe eleison,

*Lord, have mercy  
Christ, have mercy.*

Gloria  
Gloria in excelsis Deo  
et in terra pax hominibus bonæ voluntatis.  
Laudamus te,  
benedicimus te,  
adoramus te,  
glorificamus te,  
gratias agimus tibi propter magnam  
gloriam tuam,  
Domine Deus, Rex cælestis,  
Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe,  
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.

*Glory to you who has shown us the light.  
Glory to God in the highest and on earth peace,  
goodwill to all people.*

*We praise you, we bless you, we worship you, we  
glorify you, we give thanks to you for your  
great glory.*

*Lord, King, heavenly God, Father, almighty;  
Lord, the only-begotten Son, Jesus Christ, and  
Holy Spirit.*

*Lord God, Lamb of God, Son of the Father who  
take away the sin of the world, have mercy on  
us, you who take away the sins of the world.  
Receive our prayer, you who sit at the right  
hand of the Father, and have mercy on us.*

*For only you are holy, only you are Lord  
Jesus Christ, to the glory of God the Father.  
Amen.*

Sanctus  
Sanctus, Sanctus, Sanctus  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

*Holy, Holy, Holy Lord God of hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest.  
Blessed is he who comes in the name  
of the Lord.  
Hosanna in the highest.*

Agnus Dei  
Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi,  
dona nobis pacem.

*Lamb of God, you take away the sins of the  
world, have mercy on us.  
Lamb of God, you take away the sins of the  
world, grant us peace.*

## **Stone Circles**

*Anne Lister*

Nobody is an island; there's no way  
you can cut free.  
Nobody is an island; there's no way you can  
be cut off by sea.

*Chorus:*

And ev'ry thing I do touches you,  
and ev'rything I am you hold in your hand.  
And it seems to me that we are standing  
stones;

there's no way that we can ever be on  
our own.

And even if at times it seems that we are  
all alone,  
we're in stone circles marking time,  
of standing stones.

Nobody's an outsider, there's no way you  
can cut loose.

Nobody's an outsider, there's always some  
way to pay your dues.

*Chorus*

The circle stands for ever, there's no angle  
there to chip or break.

The circle stands for ever, there's no straight  
line to show a slight mistake.

The wind blows from the hillside, but we  
stand firm and we do not bend.

The wind blows from the hillside, a circle is a  
pattern with no end.

You mustn't break the circle; there's no easy  
way to be released.

We mustn't break the circle; and if we stand  
together we'll have peace.

*Chorus*

## **A Light Exists in Spring**

*Tarik O'Reagan*

A light exists in spring,  
Not present on the year  
At any other period.  
When March is scarcely here

A color stands abroad  
On solitary hills  
That science cannot overtake,  
But human nature feels.

It waits upon the lawn;  
It shows the furthest tree  
Upon the furthest slope we know;  
It almost speaks to me.

Then, as horizons step,  
Or noons report away,  
Without the formula of sound,  
It passes, and we stay:

A quality of loss  
Affecting our content,  
As trade had suddenly encroached  
Upon Sacrament.

## **Alleluia**

*William Boyce*

Alleluia

## **Cnámh**

*Rhona Clarke*

Tráth  
ba chnámh mé  
ar an má  
i measc na genámharlach eile.  
Sa ghaineamhlach iargúlta  
i lár na gcloch is na gcarraigeacha  
bhíos lom, bán.  
Tháinaig an ghaoith,  
puth d'anála,  
shéid sé an t-anam  
ionam.

Dh[j]ein díom bean,  
múnlaithé as ceann  
d'easnacha 'Adhaimh.  
Thánig an gála,  
shéid sé go láidir,  
chúala do ghuth  
ag glaoch orm sa toirneanch.  
Dhein díom Éabha,  
máthair an chine.  
Dhíolas m'oidhreacht /  
thar ceann mo chlainne.  
Mhalartaíos úll  
ar an dúil ba shine.  
Fós  
is chnámh mé.

## **Bone**

*Once*

*I was a bone  
on the plain  
mixed with other skeletons.  
In a lonely desert  
among the rocks and stones  
I was bare, white.*

*The wind came,  
a puff of breath,  
it blew the soul  
into me.*

*I was made woman,  
molded from  
Adam's rib.*

*The storm came,  
blew forcefully,  
I heard your voice  
calling to me through the thunder.  
I was made Eve,  
mother of the race.  
I sold my birthright  
for the sake of my children.  
I traded an apple  
for the most basic desire.*

*Yet still*

*I am a bone.*

## **A June Rose Bloomed**

*Samuel Coleridge-Taylor*

A June rose bloomed in a garden there,  
and like my love it grew, it grew, it grew,  
and like my love it grew.

Day by day its petals spread,  
kiss'd by the dew, the morning dew...

The rose was tender, and young and fresh.  
It looked to the sky, to the sunlit sky...

And found its day like my love, was spent...  
droop'd to the earth, to the earth to die...

## **Five Shakespeare Songs**

**(selections)**

*David Willcocks*

Who is Silvia?

Who is Silvia? What is she?  
That all our swains commend her?  
Holy, fair, and wise is she;  
The heaven such grace did lend her,  
That she might admired be.

Is she kind as she is fair?  
For beauty lives with kindness:  
Love doth to her eyes repair,  
To help him of his blindness;  
And, being helped, inhabits there.

Then to Silvia let us sing,  
That Silvia is excelling;  
She excels each mortal thing  
Upon the dull earth dwelling:  
To her let us garlands bring.

Full Fathom Five

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.

Under the Greenwood Tree

Under the Greenwood tree  
Who loves to lie with me,  
And turn his merry note  
Unto the sweet bird's throat,  
Come hither, come hither, come hither:  
Here shall he see  
No enemy  
But winter and rough weather.

Who doth ambition shun,  
And loves to live in the sun,  
Seeking the food he eats,  
And pleased with what he gets,  
Come hither, come hither, come hither:  
Here shall he see  
No enemy  
But winter and rough weather.

## **Sonnet, Op.116**

*James MacMillan*

Let me not to the marriage of true minds  
Admit impediments. Love is not love  
Which alters when it alteration finds,  
Or bends with the remover to remove.  
O no! it is an ever-fixed mark  
That looks on tempests and is never shaken;  
It is the star to every wandering bark,  
Whose worth's unknown, although his  
    height be taken.  
Love's not Time's fool, though rosy lips  
    and cheeks  
Within his bending sickle's compass come;  
Love alters not with his brief hours  
    and weeks,  
But bears it out even to the edge of doom.  
If this be error and upon me proved, I never  
    writ, nor no man ever loved.

**It was a lover and his lass**

*John Rutter*

It was a lover and his lass,  
With a hey, and a ho, and a hey nonny no,  
That o'er green corn-field did pass,  
In the spring time, the only pretty ring time,  
When birds do sing, hey ding-a-ding ding;  
Sweet lovers love the spring.

Between the acres of the rye,  
With a hey, and a ho, and a hey nonny no,  
These pretty country folks would lie,  
In the spring time, the only pretty ring time,  
When birds do sing, hey ding-a-ding ding;  
Sweet lovers love the spring.

*This carol they began that hour,  
With a hey, and a ho, and a hey nonny no,  
How that life was but a flower  
In the spring time, the only pretty ring time,  
When birds do sing, hey ding-a-ding ding;  
Sweet lovers love the spring.*

And, therefore, take the present time  
With a hey, and a ho, and a hey nonny no,  
For love is crown-ed with the prime  
In the spring time, the only pretty ring time,  
When birds do sing, hey ding-a-ding ding;  
Sweet lovers love the spring.



**Benefit Cantilena**

when you shop for  
the Holidays (or anytime)  
with this link to  
***Amazon shopping!***

<http://www.cantilena.org>



# Third Life Studio

*For the Performing and Healing Arts*

33 Union Square  
Somerville, MA

Third Life Studio is a center for creativity and spirit, expressed through many vibrant artistic and spiritual practices of the world.

In the heart of Somerville's culturally dynamic Union Square, Third Life Studio is a welcoming and creative home to many who perform, teach, guide, quest, and heal.

Take a class or listen to some great music! From Middle Eastern Belly Dance to Japanese Taiko Drumming, Argentine Tango to West African Drumming, Balkan singing to the contemporary improvisational frontier, Third Life Studio is available to rent for concerts, performances, classes, workshops, rehearsals, recording sessions, video shoots, private lessons, and special events.

For further information, please contact:

Susan Robbins, Director

[SRLIBANA@gmail.com](mailto:SRLIBANA@gmail.com)

[www.thirdlifstudio.com](http://www.thirdlifstudio.com)

617-628-0916

Thank you!

*Sponsored by Barbara Lynn Welther, Alto*

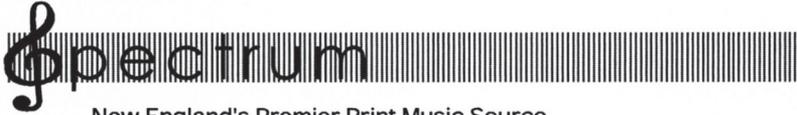


**Fall 2017**

A Besere Velt, [circleboston.org/community-chorus](http://circleboston.org/community-chorus)  
A Cappella Singers, [www.theacappellasingers.org](http://www.theacappellasingers.org)  
Andover Choral Society, [andoverchoralsociety.org/](http://andoverchoralsociety.org/)  
Apollo Club of Boston, [www.apolloclub.org](http://www.apolloclub.org)  
Arlington-Belmont Chorale, [psarlington.org/drupal/](http://psarlington.org/drupal/)  
Back Bay Chorale, [bbcoston.org](http://bbcoston.org)  
Belmont Open Sings,  
[www.powersmusic.org/belmont\\_open\\_sings](http://www.powersmusic.org/belmont_open_sings)  
Boston Cecilia, [www.bostoncecilia.org](http://www.bostoncecilia.org)  
Boston Choral Ensemble, [www.BostonChoral.org](http://www.BostonChoral.org)  
Boston Gay Men's Chorus, [www.bgmc.org](http://www.bgmc.org)  
Boston Saengerfest Men's Chorus, [saengerfest.org](http://saengerfest.org)  
Braintree Choral Society, [www.braintreesings.org](http://www.braintreesings.org)  
Cambridge Chamber Singers,  
[www.cambridgechambersingers.org](http://www.cambridgechambersingers.org)  
Cambridge Community Chorus,  
[www.cambridgechorus.org](http://www.cambridgechorus.org)  
Cantata Singers, [www.cantatasingers.org](http://www.cantatasingers.org)  
Cantemus, [www.cantemus.org](http://www.cantemus.org)  
Cantilena - a woman's chorale, [www.cantilena.org](http://www.cantilena.org)  
Cappella Clausura, [www.clausura.org](http://www.clausura.org)  
Choral Art Society of the South Shore,  
[www.choralartsociety.org](http://www.choralartsociety.org)  
Chorus North Shore, [www.chorusnorthshore.org](http://www.chorusnorthshore.org)  
Chorus pro Musica, [www.choruspromusica.org](http://www.choruspromusica.org)  
CircleSinging Boston,  
[www.meetup.com/Circlesinging-Boston/](http://www.meetup.com/Circlesinging-Boston/)  
Commonwealth Chorale, [www.newtonchoral.org](http://www.newtonchoral.org)  
Concord Chorus, [www.ConcordChorus.org](http://www.ConcordChorus.org)  
Concord Women's Chorus,  
[www.concordwomenschorus.org](http://www.concordwomenschorus.org)  
Convivium Musicum, [www.convivium.org](http://www.convivium.org)  
Coolidge Corner Community Chorus,  
[www.cccchorus.org](http://www.cccchorus.org)  
Coro Allegro, [www.coroallegro.org](http://www.coroallegro.org)  
Coro Dante, [www.dantemass.org/html/coro-dante](http://www.dantemass.org/html/coro-dante)  
Dedham Choral Society, [www.dedhamchoral.org](http://www.dedhamchoral.org)  
Emmanuel Music, [emmanuelmusic.org](http://emmanuelmusic.org)  
Fine Arts Chorale, [www.fineartschorale.org](http://www.fineartschorale.org)  
First Unitarian Society in Newton, [fusen.org](http://fusen.org)  
Genesis Chamber Singers,  
[www.genesischambersingers.com](http://www.genesischambersingers.com)  
Golden Tones, [goldentones.org](http://goldentones.org)  
Greater Boston Intergenerational Chorus,  
[www.bostonchorus.net](http://www.bostonchorus.net)  
Halalisa Singers, [www.halalisa.org](http://www.halalisa.org)  
Harvard Chorus, [harvardchoruses.fas.harvard.edu](http://harvardchoruses.fas.harvard.edu)  
Harvard pro Musica, [www.harvardpromusica.org](http://www.harvardpromusica.org)  
Highland Glee Club, [www.highlandgleeclub.com](http://www.highlandgleeclub.com)  
In Choro Novo, [www.inchoronovo.com](http://www.inchoronovo.com)

Jameson Singers, [www.jamesonsingers.org](http://www.jamesonsingers.org)  
Kings Chapel Concert Series, [www.kings-chapel.org](http://www.kings-chapel.org)  
Koleinu, Boston's Jewish Community Chorus  
[www.koleinu.org](http://www.koleinu.org)  
Labyrinth Choir, [www.labyrinthchoir.org/](http://www.labyrinthchoir.org/)  
Lexington Pops Chorus,  
[www.LexingtonPopsChorus.org](http://www.LexingtonPopsChorus.org)  
Master Singers of Lexington,  
[www.themastersingers.org](http://www.themastersingers.org)  
Masterworks Chorale, [www.masterworkschorale.org](http://www.masterworkschorale.org)  
Meridian Singers, [web.mit.edu/meridians](http://web.mit.edu/meridians)  
Metropolitan Chorale, [www.metropolitanchorale.org](http://www.metropolitanchorale.org)  
Mishawum Choral Society, [www.mishawumchoral.org](http://www.mishawumchoral.org)  
MIT Cambridge Chinese Choral Society, [mitccs.org](http://mitccs.org)  
MIT Women's Chorale,  
[web.mit.edu/womensleague/womenschorale/](http://web.mit.edu/womensleague/womenschorale/)  
Musica Sacra, [musicasacra.org](http://musicasacra.org)  
Mystic Chorale, [www.mysticchorale.org](http://www.mysticchorale.org)  
Nashoba Valley Chorale, [www.nashobachorale.org](http://www.nashobachorale.org)  
Neponset Choral Society, Inc., [www.ncschorus.org](http://www.ncschorus.org)  
New England Classical Singers,  
[www.newenglandclassical.org](http://www.newenglandclassical.org)  
New World Chorale, [www.newworldchorale.org](http://www.newworldchorale.org)  
Newton Community Chorus,  
[www.NewtonCommunityChorus.org](http://www.NewtonCommunityChorus.org)  
Oriana Consort, [www.theorianaconsort.org](http://www.theorianaconsort.org)  
Persephone's Daughters,  
[www.persephonesdaughters.org](http://www.persephonesdaughters.org)  
Pilgrim Festival Chorus,  
[www.pilgrimfestivalchorus.org](http://www.pilgrimfestivalchorus.org)  
Polymnia Choral Society, [www.polymnia.org](http://www.polymnia.org)  
Quincy Choral Society, [www.quincychoral.org](http://www.quincychoral.org)  
Reading Community Singers,  
[www.readingcommunitysingers.org](http://www.readingcommunitysingers.org)  
Seraphim Singers, [www.seraphimsingers.org](http://www.seraphimsingers.org)  
Sharing A New Song, [www.sanschorus.org](http://www.sanschorus.org)  
Somerville Community Chorus,  
[www.somervillechorus.com](http://www.somervillechorus.com)  
Sound and Spirit, [www.soundandspirit.net](http://www.soundandspirit.net)  
Sounds of Stow Festival Chorus & Orchestra,  
[www.soundsofstow.org](http://www.soundsofstow.org)  
Spectrum Singers, [www.spectrumsingers.org](http://www.spectrumsingers.org)  
Tremble Clefs, [marilynliptonoknow.com](http://marilynliptonoknow.com)  
Voices of Metrowest, [voicesofmetrowest.com](http://voicesofmetrowest.com)  
Voices Rising, [www.voicesrising.org](http://www.voicesrising.org)  
Wellesley Choral Society,  
[www.WellesleyChoralSociety.org](http://www.WellesleyChoralSociety.org)  
Westford Chorus, [www.westfordchorus.org](http://www.westfordchorus.org)  
Zamir Chorale of Boston, [www.zamir.org](http://www.zamir.org)

- *Sheet Music for All Instruments*
- *Vocal and Choral Music*
- *Music for Lessons*
- *Reeds, Strings, Accessories, Gifts*
- *Prompt, Personal Service*



New England's Premier Print Music Source

*Serving professional and amateur musicians since 1976.*

**Spectrum Music**

1844B Massachusetts Avenue, Lexington, MA 02420

Phone: 781 862-0088

Fax: 781 861-1335

e-mail: [info@spectrum-music.com](mailto:info@spectrum-music.com)

[www.spectrum-music.com](http://www.spectrum-music.com)



A perfect gift for the holidays from Cantilena!

*An American Christmas CD*

Featuring the music of Daniel Pinkham, John Jacob Niles, Randall Thompson, and Margaret Bonds set to the text of Langston Hughes, and original compositions from local composer Kenneth Seitz

[www.cantilena.org](http://www.cantilena.org)

Available in the lobby during intermission and the reception



*Nellie's Wildflowers*



*Unique Floral Arrangements*

*Specializing in:*

*Weddings and parties*

*Fruit and gourmet baskets*

*Local and worldwide delivery*

~ 72 Holland Street ~  
Somerville, MA  
617.625.WILD (9453)

369 Mass Ave, Arlington MA

781-648-8200

[www.sringarhair.com](http://www.sringarhair.com)

*Sringar hair design*

Joshua T. Lawton

Organ • Piano  
Harpsichord • Voice

Teacher  
Performer  
Accompanist  
Boston Cambridge & Metrowest

[JTLawton@mac.com](mailto:JTLawton@mac.com)



Congratulations to Cantilena on 50 years of making beautiful music. May you have many more years of introducing new music to us all.

Chris Pollari, Photographer  
[www.ChrisPollari.com](http://www.ChrisPollari.com)  
[cpollari@yahoo.com](mailto:cpollari@yahoo.com)



*Cantilena  
invites you to support us.*

Please make your tax-deductible gift  
payable to Cantilena, Inc.,  
either by mail at Cantilena, P. O. Box 465, Arlington, MA 02476  
or online by simply using the DONATE button located  
near the bottom of our home page:  
[www.cantilena.org](http://www.cantilena.org)



*For Cantilena (in Spring)*

A Bird, came down the Walk

*Emily Dickinson*

A Bird, came down the Walk -  
He did not know I saw -  
He bit an Angle Worm in halves  
And ate the fellow, raw,  
And then, he drank a Dew  
From a convenient Grass -  
And then hopped sidewise to the Wall  
To let a Beetle pass -  
He glanced with rapid eyes,  
That hurried all abroad -  
They looked like frightened Beads,  
I thought,  
He stirred his Velvet Head. -

Like one in danger, Cautious,  
I offered him a Crumb,  
And he unrolled his feathers,  
And rowed him softer Home -  
Than Oars divide the Ocean,  
Too silver for a seam,  
Or Butterflies, off Banks of Noon,  
Leap, plashless as they swim.



think  
**OPPORTUNITY**

think  
**AFFORDABILITY**

think  
**EXCELLENCE**

---

think  
**MASSBAY**

Register now for  
**Fall 2018** classes!

**START HERE. GO ANYWHERE.**  
[WWW.MASSBAY.EDU/REGISTER](http://WWW.MASSBAY.EDU/REGISTER)

- Nationally recognized for excellence
- Top-ranked for adult learners and veterans
- Award-winning faculty
- Small class sizes, with a community focused on your success

---

**START HERE. GO ANYWHERE.** [WWW.MASSBAY.EDU/REGISTER](http://WWW.MASSBAY.EDU/REGISTER)

## Donors' Circle 2018

Cantilena is dependent on the support of its members, friends, and sponsors. There are a number of ways you can help ensure that Cantilena continues to produce the highest quality performances and take our performances to the community, reaching audiences who may not otherwise be able to attend.

Make your tax-deductible gift payable to Cantilena, Inc. , either by mail at Cantilena, P. O. Box 465, Arlington, MA 02476 or, make an online donation by simply using the DONATE button located near the bottom of our home page: [www.cantilena.org](http://www.cantilena.org)

*We are extremely grateful to those who donated during the 2017-18 year:*

Robert J. & Elizabeth M. Favini	Yen Ling Chang Linda G. Ziebell
Wayne Welke & Reeva Meyer	Susan S. Neubauer Phyllis E. Steele
Barbara Welther PD Rich	Karen C. Nichols Juliana M. Kuipers
Mark Hoerber Anne Matthews	Anita Bers Linda Grisham
Stephanie D. Everett Erin Maloney	Joan Goodman Gina Sonder
William & Mary Maloney Maureen A. Conroy	Vera Ryen & John T. Gregg
David Jonathan Crabill Kathleen Partridge	Sue Hunt Beverly Hjorth
Alison Dick	Carol Tong Chris Lull