John Finney, Music Director and Conductor
Darryl Hollister, Associate Conductor and Accompanist
with
Susan Consoli, soprano
Roberta Anderson, soprano
Deborah Rentz-Moore, mezzo-soprano

The audience is respectfully asked to turn off electronic devices and refrain from taking flash photography during the performance. If accompanying children under seven years of age, please be seated with them in the back half of the performance hall. Thank you.

Saturday, May 12, 2018   Keefe Tech High School, Framingham, MA   7:30 p.m.
2017–2018 marks the 30th season that John Finney has been the Conductor of the Heritage Chorale. We are overjoyed to be able to celebrate this long and successful collaboration, and to have his “baton magic” guide and inspire us in the years ahead.

— The Heritage Chorale
CONCERT PROGRAM

Antonio Vivaldi (1678-1741)

*Kyrie, RV 587*

- *Kyrie eleison*
- *Christe eleison*
- *Kyrie eleison*

Giovanni Battista Martini (1706-1784)

*Credo a 3*

- *Patrem omnipotentem*
- *Et incarnatus est*
- *Crucifixus*
- *Et resurrexit*

Vivaldi

*Credo, RV 591*

- *Credo in unum Deum*
- *Et incarnatus est*
- *Crucifixus*
- *Et resurrexit*

INTERMISSION

Johann Michael Haydn (1737-1806)

*Missa sub titulo Sancti Leopldi, MH 837*

- *Kyrie*
- *Gloria*
- *Credo*
- *Sanctus*
- *Benedictus*
- *Agnus Dei*

Jan Dismas Zelenka (1679-1745)

*Magnificat in D major*

- *Magnificat anima mea*
- *Suscepit Israel*
- *Amen*
JOHN FINNEY
*Heritage Chorale Music Director and Conductor*

John Finney is widely praised as a musician of great vitality and versatility. He has conducted the Heritage Chorale since 1987 in performances of choral repertoire from more than six centuries, ranging from the Renaissance era to the present day. Works performed by the Heritage Chorale under John Finney’s direction include Mendelssohn’s *Elijah*, Handel’s *Israel in Egypt*, Orff’s *Carmina Burana*, the Requiems of Mozart, Brahms, Fauré, and Duruflé. He has conducted members of the Heritage Chorale during three international concert tours, to Europe in July 2010 (with concerts in Prague and Vienna), to Canada in July 2012 (with concerts in Montréal and Québec City), and to Ireland in July 2015 (with concerts in Galway, Derry, and Dublin).

John Finney has served for more than 30 years as Director of Music at the Wellesley Hills Congregational Church in Wellesley Hills. He holds the title of Distinguished Artist-in-Residence at Boston College, where he is Conductor of the University Chorale of Boston College and the Boston College Symphony Orchestra. He conducted the Boston College Chorale and Orchestra in a gala concert in Boston’s Symphony Hall in April 2018, in celebration of his 25th year at Boston College.

Since 2013, he has performed as harpsichordist/organist and conductor at the acclaimed Bach Festival in Blue Hill, Maine. He was Associate Conductor and Chorusmaster of the world-renowned Handel & Haydn Society in Boston for many years. He has served on the organ faculty of The Boston Conservatory, and taught for six years at the Academy for Early Music in Bressanone, Italy. He holds degrees in organ performance from the Oberlin College Conservatory of Music and The Boston Conservatory.

DARRYL HOLLISTER
*Heritage Chorale Associate Conductor and Accompanist*

Darryl Hollister was born in Detroit, Michigan. He received his B.Mus. from Michigan State University, where he studied with Ralph Votapek and Deborah Moriarty, and his M.Mus. from New England Conservatory of Music where he studied with Patricia Zander. He is an active accompanist and performer in the Boston area. He serves as assistant conductor to the Dedham Choral Society, Coro Allegro, Heritage Chorale, and Commonwealth School Chorus and Chorale.

Since he has started championing the works of African and African-American composers, Mr. Hollister has performed premieres of works by various leading composers. At the Festival of African and African-American Music in St. Louis in 2000, he premiered *The Spring of Esentre* by Gyimah Labi, *Concertino Africana for Piano and Orchestra* by Paul Konye, and participated in the North American premiere of *Baptism of Fire–Symphony Concertante for Three Pianos and Orchestra* by Gyimah Labi. In December 2002 he performed a recital of
African Piano Music at Harvard University in Cambridge, Massachusetts. In April 2003 he gave the world premiere of *Three Ivory Magnolia Fantasies* by Gary Nash in a recital at Mississippi Valley State University. In August 2003 at The International Symposium and Festival on Composition in Africa and the Diaspora at Churchill College, Cambridge, England, he performed premieres of works by Paul Konye, Wallace Cheatham, Ákin Euba, Gary Nash, Robert Kwami, and Joshua Uzoigwe. In May 2007 he was featured as piano soloist in the Heritage Chorale’s performance of Beethoven’s *Choral Fantasia*.

**SUSAN CONSOLO**  
*Soprano*  
American soprano Susan Consoli has led an active and versatile career throughout the United States and abroad with repertoire ranging from Bach to Harbison to Gershwin. She has worked under such notable conductors as Grant Llewellyn, Paul Goodwin, Harry Christophers, Bruno Weil, Laurence Cummings, Odaline (Chachi) de la Martinez, Craig Smith, David Alan Miller, John Finney, James David Christie, and Ryan Turner. Additional collaborations include director/choreographer Chen Shi-Zheng and Tero Saarinen, as composers Peter Child, David Patterson and John Harbison of whom she premiered (Boston) his work *A Clear Midnight* and *Vocalism*. This is Ms. Consoli’s 13th season as a soloist with Emmanuel Music. Ms. Consoli’s recordings include Handel & Haydn Society *All is Bright* for Avie Records and David Patterson Loon’s *Tail Flashing* for Albany Records. She is a soloist with Voices of Hope, a non-profit organization supporting cancer research. Ms. Consoli resides north of Boston with her husband, Ryan Turner and their two children, Aidan & Caroline.

**ROBERTA ANDERSON**  
*Soprano*  
Soprano Roberta Anderson has performed extensively throughout North America and Europe, winning praise for her “sweet tone” and “exquisitely refined musicianship”. In the Boston area, she has enjoyed a lengthy association with Emmanuel Music, soloing regularly in their Bach Cantata, recital and concert series. She has appeared frequently as soloist with Boston Baroque, Handel and Haydn Society, Boston Early Music Festival, Aston Magna and numerous other area ensembles.

**DEBORAH RENTZ-MOORE**  
*Mezzo-soprano*  
American mezzo-soprano Deborah Rentz-Moore has been praised for her “deep, radiant clear tone” (Early Music America) and her “effortlessly warm and resonant mezzo, with exquisite control over vibrato” (Boston Classical Review).
She enjoys frequent solo collaborations with Emmanuel Music, The Boston Camerata, and Aston Magna and has been featured with celebrated ensembles such as The Boston Early Music Festival, Handel & Haydn Society, The Bach Sinfonia, Coro Allegro, The Boston Cecilia, Magnificat Baroque, Voices of Music and the Mark Morris Dance Group.

She garnered critical acclaim in the role of Joacim in Emmanuel Music’s 2014 Boston premiere of Handel’s *Susanna*, as well as in the title role in Mozart’s *Apollo et Hyacinthus* in 2016. Her current season includes a concert of voice and viols with Aston Magna, in addition to The Boston Camerata’s *Mediterranean Christmas, Liberty and Love*, and *Liberty Tree*. Her 2018 appearances include *The Orphic Moment*, a new piece by Matt Aucoin for contralto and chamber orchestra at Emmanuel, Handel’s *Samson* with Voices of Stow and “Leonardo da Vinci: A Musical Odyssey” with the San Francisco-based Voices of Music. She holds a Master of Music in Voice performance from the University of Michigan and a Bachelor of Arts in Music (voice) and Environmental Science from Skidmore College.

**ORCHESTRA**

*Violin I*
- Guiomar Turgeon, concertmaster
- Frank Graves
- Robert Curtis
- Mark Paxson

*Violin II*
- Laura Papandrea
- David Santucci
- Betsy Hinkle
- Karen Oosterbaan

*Viola*
- Frank Grimes
- Jennifer Shallenberger
- Dorcas McCall

*Violoncello*
- Emmanuel Feldman
- Jennifer Minnich
- Sandi-Jo Malmon

*Bass*
- Karen Campbell
- Pascale Delache-Feldman

*Oboe*
- Jane Harrison
- Andrea Bonsignore

*Bassoon*
- Emilian Badea

*Organ*
- Marjorie Ness
This evening’s concert features works by two composers of the high Baroque period (Vivaldi and Zelenka), as well as by two composers of the late Baroque and early Classical era (Martini and Haydn).

The great Italian composer **Antonio Vivaldi** (1678-1741) produced literally thousands of instrumental concertos (including the justifiably famous “Four Seasons”), as well as countless choral works. Many of his choral works were composed for the young women of the Pio Ospedale della Pietà in Venice, an institution for orphaned and abandoned girls, where Vivaldi served as maestro di violino.

Vivaldi’s **Kyrie (RV 587)** begins with a solemn progression of long chords, invoking “Lord, have mercy upon us” with unexpected shifts of harmony. The chorus and orchestra then divide into two choruses and two orchestras, creating a musical “dialogue” where short phrases are sung and played by one chorus and orchestra, then repeated (sometimes with variations) by the other chorus and orchestra. When the two ensembles join together on a punctuating phrase, the effect is powerful. The second movement (“Christ, have mercy upon us”) features the sopranos and altos, divided into two separate choruses as in the first movement; their musical dialogue includes many delightfully florid phrases. For the final movement (“Lord, have mercy upon us”), the two choruses and two orchestras are re-united, and together they sing a stunning fugue with dramatically rising chromatic lines which span the full vocal range.

In Vivaldi’s **Credo (RV 591)**, the chorus declaims the text in straightforward four-part harmony, over an orchestral accompaniment of exciting rhythmic vitality. The rhythmic activity slows for the words “Et incarnatus est” (“He became incarnate…”), and the slow tempo continues for “Crucifixus” (“He was crucified…”), with hushed tones at “Et sepultus est” (“…and was buried.”) The vivacious music of the opening returns at the words “Et resurrexit” (“He rose again…”), and continues in a most spirited manner through the final “Amen.”

**Giovanni Battista Martini** (1706-1784), who lived in Bologna his entire life, was so highly regarded as a composer and teacher that he has been characterized as one of the most famous musicians of the 18th century. His pupils included the young Mozart, as well as J. C. Bach. Martini’s **Credo a 3** is scored for three-part chorus of tenor and basses, and features close harmonies and lyrical melodies, sung over a rhythmically exuberant accompaniment by the string orchestra.

**Johann Michael Haydn** (1737-1806), the younger brother of the well-known composer Franz Joseph Haydn, had his early musical training as a chorister at St. Stephen’s cathedral in Vienna, and spent most of his adult life in Salzburg. A prolific composer, he produced hundreds of sacred choral works, as well as an enormous number of orchestral works. His **Missa sub titulo Sancti Leopoldi**,
his last completed composition, was written for the choristers of the Salzburg cathedral, and this evening is sung by the sopranos and altos of the Heritage Chorale. The Mass is composed almost entirely in the bright and cheerful key of G major, with an excursion to G minor only for the “Credo.” Solo voices alternate with the three-part soprano/alto chorus, as Haydn offers a seemingly inexhaustible supply of beautiful melodies.

The Czech composer Jan Dismas Zelenka (1679-1745) studied in Prague and Vienna, and served for many years as the court composer in Dresden. His music, while firmly rooted in the baroque style of his German and Italian contemporaries, has many delightfully surprising twists and turns of harmony and rhythm, all of which are present in the Magnificat in D major (ZWV 108).

The Magnificat, also known as the “Canticle of Mary,” takes its name from the first word of the Latin text. The first chapter of the Gospel according to St. Luke includes the account of the visit by Mary (the mother of Jesus) to her cousin Elizabeth, who greets her with the words “Blessed are you among women, and blessed is the fruit of your womb.” Mary’s response to Elizabeth is an exquisite hymn of praise, beginning “My soul magnifies the Lord…” (in Latin: Magnificat anima mea Dominum…)

Zelenka sets the text of the Magnificat as two movements, with a third movement reserved for an elaborate fugue on the single word Amen. The first movement begins with a rhythmic figure (reminiscent of the music of Vivaldi and other Italian baroque composers), which recurs throughout the movement. Much of the text is sung by the soprano soloist; the full choir re-enters at the words Fecit potentiam (“He has shown strength…”). The second movement (beginning with the words Suscepit Israel) is sung primarily by the mezzo-soprano soloist; the two oboes and bassoon are heard in lovely interludes interspersed among the vocal phrases. The magnificent Amen which concludes Zelenka’s Magnificat was much admired by the great composer J. S. Bach; in fact, Bach was so enthralled by this “Amen” that he had one of his sons copy it out by hand, so that it could be performed at Bach’s church in Leipzig!

ADDITIONAL INFO BITS

Vivaldi
The proximity of the Amati and Stradivarius families, may have influenced Venetian composers to favor the violin... “Although winds were sometimes called for, strings constituted the main body of players. In a Vivaldi concerto, the orchestra is essentially a string orchestra, with one or two harpsichords or organs to play the thoroughbass.” (Encyclopedia of World Biography)

Martini
“Besides being the author of several controversial works, Martini drew up a Dictionary of Ancient Musical Terms, which appeared in the second volume of GB Doni’s Works; he also published a treatise on The Theory of Numbers as Applied to Music. His celebrated canons, published in London, about 1800,
edited by Pio Cianchettini, show him to have had a strong sense of musical humour. [Wikipedia]

“His [Martini’s] fees from teaching counterpoint and singing enabled him to amass a huge personal music library (perhaps 17,000 volumes by 1770), as well as a collection of 300 portraits of musicians; eventually, getting one’s portrait into Martini’s hands was equivalent to a modern Hollywood celebrity having ‘arrived’ by getting a set of footprints onto the Walk of Fame.” (ALLMUSIC Biography by James Reel of Padre Giovanni Battista Martini)

Haydn
A reviewer described Haydn’s music as “... bright and cheerful, with only a glance at the minor keys. It is that missing tug of darkness, in fact, that makes Haydn Haydn even when he sounds like Mozart.” (New York Times review by Andrew L. Pincu, Michael Haydn: Out from the Shadow of His Elder Brother; 1986)

Zelenka
There are no portraits of Zelenka. Though he experienced some recognition during his lifetime, little is known of his life at the court of Dresden. Apparently, he “worked in such obscurity after his retirement that he wrote his last and most magnificent works with no hope of performance. Now, more than 250 years later, thanks to several enterprising CD labels, we get to hear what may be some first performances of this genius’ music. ... One might imagine this lonely, neglected figure writing works of quite a different sort, full of bitter resignation and renunciation ... Yet this is not what we hear. What poured out of him was a flood of joy, richness, celebration, poignance, and praise, all charged with a pulse of life that would have been extraordinary in a man half his age.” (The Imaginative Conservative; article by Robert Reilly, The “Czech Bach”: Who Was Jan Dismas Zelenka?; 2017)
TEXT AND TRANSLATION OF THE MASS

*Kyrie* (Vivaldi, Haydn)

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Glory be to God on high, and on earth peace, good will towards all. We praise You, we bless You, we worship You, we glorify You, We give thanks to You for Your great glory.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

*Gloria* (Haydn)

Gloria in excelsis Deo, et in terra pax hominis bonae voluntatis.
Laudamus te, benedicimus te, adoramus te, glorificamus te,
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, rex coelestis, Deus Pater omnipotens,
Domine Fili unigenite Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
Qui tollis peccata mundi, miserer 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, in gloria Dei Patris.
Amen.

*Credo* (Martini, Vivaldi, Haydn)

Credo in unum Deum, Patrem omnipotentem factorem coeli et terrae, visibilium omnium, et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri, per quem omnia facta sunt, qui propter nos homines et propter nostrum salutem

I believe in one God, the Father, the Almighty, maker of heaven and earth, Of all that is, seen and unseen. I believe in one Lord, Jesus Christ, the only Son of God, Eternally begotten of the Father, God from God, light from light, true God from true God. Begotten, not made, of one Being with the Father. Through Him all things were made. For us and for our salvation
Credo (continued)

He came down from heaven:
By the power of the Holy Spirit,
He became incarnate from the Virgin Mary,
And was made man.
For our sake He was crucified
under Pontius Pilate;
He suffered death and was buried. On the third
day He rose again
in accordance with the scriptures;
He ascended into heaven,
and is seated at the right hand of the Father.
He will come again in glory
to judge the living and the dead,
And His kingdom will have no end.
I believe in the Holy Spirit,
the Lord, the giver of life,
With the Father and the Son,
He is worshipped and glorified.
I have spoken through the prophets.
I believe in one holy catholic
and apostolic Church.
I acknowledge one baptism
for the forgiveness of sins.
I look for the resurrection
of the dead,
and the life of the world to come.
Amen.

Sanctus & Benedictus (Haydn)

Holy, holy, holy,
Lord God of hosts.
Heaven and earth are full of Your glory.
Hosanna in the highest.
Blessed is the one who comes
in the name of the Lord.
Hosanna in the highest.

Agnus Dei (Haydn)

Lamb of God, You take away the sins of the
world, have mercy upon us.
Lamb of God, You take away the sins of the
world, have mercy upon us.
Lamb of God, You take away the sins of the
world, grant us peace.
Magnificat anima mea
Dominum.
Et exultavit spiritus meus
in Deo salutari meo.
Quia respexit humilitatem
ancillae suae.
Ecce enim ex hoc beatam me
dicent
omnes generationes.
Quia fecit mihi magna,
qui potens est, et sanctum
nomen eius.
Et misericordia a progenie in
progenies,
timentibus eum.
Fecit potentiam in bracchio suo,
dispersit superbos
mente cordis sui.
Deposuit potentes de sede
et exaltavit humiles.
Esurientes implevit
bonis, et divites
dimisit inanes.
Suscepit Israel puerum suum
recordatus misericordie suae.
Sicut locutus est ad patres nostros,
Abraham et semini eius
in saecula.
Gloria Patri et Filio
et Spiritui Sancto,
sicut erat in principio
et nunc et in saecula saeculorum,
Amen.

My soul magnifies
the Lord.
And my spirit rejoices
in God my Savior.
For He has regarded the lowliness of
His handmaiden.
Behold, from henceforth,
I will be called
blessed by all generations.
For He that is mighty has done
great things for me, and holy
is His name.
His mercy is for those who fear Him
from generation
to generation.
He has shown strength with His arm,
He has scattered the proud
in the imagination of their hearts.
He has put down the mighty from
their seat, and has exalted the humble
and meek. He has filled the hungry
with good things, and sent the rich
away empty.
He has helped His servant Israel
in remembrance of His mercy.
As He promised to our forefathers,
to Abraham and to His descendants
forever.
Glory to the Father and to the Son
and to the Holy Spirit,
as it was in the beginning,
is now, and will be for ever,
Amen.

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device [phone, tablet, computer]—for additional information about concerts,
membership, organization, and activities. Register to receive emailed newsletters
and share comments by completing the Write Us form on the Contact page.
## Sopranos

Claudia Abramson, Acton  
Lynne Alpert, Natick  
Judy Cadorette, Framingham  
Marie Cosma, Framingham  
Cindy Courtney, Hopkinton  
Kathy Duckett, Townsend  
Marianne Faling, Natick  
Lois Finstein, Framingham $\ddag$  
Susan Haney, Framingham  
Ann Harris, Hopedale  
Janice Johnson, Northborough $\ddag$  
Olga Kouchpil, Framingham  
Jill McGee, Melrose  
Liz Megerle, Bedford  
Karleen Mohn, Mendon  
Wendy Moran, Holliston  
Irene Morth, Framingham  
Lois Novotny, Wayland  
Janet Petten, Holliston $\ddag$  
Elaine Recklet, Hudson $\ddag$  
Toni Smit, Franklin  
Monica Spencer, Hopkinton  
Ann Swanson, Wellesley Hills  
Jeannette Taylor, Concord  
Barbara Timko, Hopkinton  
Heidi Treftonas, Medway  
Dianna Vosburg, Holliston  
Nancy Westborn, Wayland  
Kimberly Yaari, Natick $\ddag$  

## Altos

Janet Buerklin, Framingham $\ddag$  
Debbie Chase, Framingham  
Patricia Collins, Wayland  
Janee Connor, Holliston  
Julie Cornell, Holliston  
Linda Foley, Acton  
Rita H. Ghilani, Ashland  
Judy Hall, Sudbury  
Jess Haugsjaa, Framingham  
Laura Hellwell, Framingham  
Roberta Jackson, Ashland  
Saralyn Keller, Natick  
Judy Kramer, Acton  
Cathy Leonard, Holliston  
Anne Lysaght, Wellesley  
Deborah Marion, Natick  
Eve L. Mertens, Southborough  
Joyce Miller, Bolton  
Rose Neuman, Framingham  
Marilyn Paterno, South Hadley $\ddag$  
Martha Remington, Bolton  
Wendy Robbins, Natick  
Pam Roberts, Framingham  
Nancy Schaad, Medfield  
Andrea Seiver, New Braintree  
Deborah Silen, Auburndale  
Anne Ten Eyck, Framingham $\ddag$  
Mary Weinstein, Hopkinton  

## Tenors

Barbara Bertram, Natick  
Barbara Bolten, Natick  
Martin Everett, Ashland  
Donald Goddard, Franklin  
Jonathan Guest, Natick $\ddag$  
Michael McGee, Woburn  
Joe McIlwain, Framingham  
Craig Parker, Woburn  
Robert Seraphin, Franklin  
Chris Vagnini, Medfield  

## Basses

Laury Ashin, Natick  
Allan Beth, Newton  
Neil Cudmore, Woburn  
Stéfane Cahill Farella, Framingham  
Zenon Cybriwsky, Marlborough  
Wayne Hall, Sudbury $\ddag$  
Ted Hatch, Wayland  
Les Kramer, Acton  
Eric Kuo, Framingham  
Burt Payne, Wayland  
Jack Peters, Wayland $\ddag$  
Dennis Pioppi, Wellesley  
Keith Sims, Wayland  
Mike Zarin, Natick  

$\ddag$ Past Presidents  
$\ddag$ Section Leaders
CHORALE HISTORY — AN 81-YEAR TRADITION

Originally named the Framingham Choral Society, the Chorale was founded in the fall of 1937 by a small group of Framingham residents on a budget of $62! Except for a brief time during World War II, it has rehearsed and performed in the greater Framingham area with singers from more than two dozen Metrowest communities. The number of singers has fluctuated from a group of 40 to our present membership of about 85. Since 1987, we’ve been led by Music Director John Finney, aided by Associate Conductor and Accompanist Darryl Hollister. Mr. Finney, is the most recent of a long and proud tradition of outstanding directors—Dr. Edward Gilday (the Chorale’s founder), Allen Lannom, John Oliver, and Chris Carlson—has encouraged high standards of musical excellence and led us to a series of invigorating successes.

The Chorale performs a wide range of both classical and contemporary choral works. In its earliest seasons, annual productions of Messiah were performed to sold-out audiences. Most recently, the Chorale has performed works of Bach, Mendelssohn, Haydn, Handel, and Fauré, as well as contemporary composers Daniel Pinkham, Morten Lauridsen, Randall Thompson, and Eric Whitacre. In February, 1988, the Chorale added a Pops-style concert to its season with lighter musical fare, including popular pieces from opera, movies, and musical theater.

A broad range of collaborations has enriched Chorale programming. In 2015, the Chorale collaborated with Monroe Crossing, one of the finest Bluegrass bands in America, to present The World Beloved: A Bluegrass Mass by Carol Barnett. Later in the same year, the Chorale presented Rutter’s Mass of the Children in collaboration with VOICES Boston, the superb children’s chorus that frequently performs with the Boston Symphony Orchestra. Our Shakespeare and Friends program in 2016 was a collaboration with the Handel and Haydn Society’s Young Women’s Chorus, directed by Alyson Greer. Collaborations with symphonic groups have included Mahler’s Symphony No. 2 and Brahms’ A German Requiem with the New Philharmonia Orchestra, Beethoven’s 9th Symphony with the Wellesley Symphony Orchestra, and Mendelssohn’s Lobgesang with the Boston College Symphony Orchestra.

John Oliver (1940-2018)

With sincere regret, we recognize the passing on April 11, 2018 at the age of 78, of John Oliver, director of the Heritage Chorale from 1966-1973. Though most of Mr. Oliver’s career was with the Boston Symphony Orchestra and its Tanglewood Festival Chorus which he founded in 1970, Mr. Oliver’s contributions to the Heritage Chorale have had lasting impact. His intense dedication to Chorale productions of high quality concerts—including performances of such masterpieces as Handel’s Messiah, J.S. Bach’s Mass in B Minor, Verdi’s Requiem, and Brahms’ Ein deutsches Requiem—promoted a standard of excellence that remains a goal and a hallmark of the Chorale’s ongoing musical commitment.
SECURING THE CHORALE’S FUTURE

The Heritage Chorale has been providing the Metrowest community with high quality performances of outstanding musical works since its formation in 1937. Each year, the generosity of valued Friends, Supporters, Advertisers, Sponsors, and grant-providing organizations helps the Chorale build on its proud history.

The costs to present wonderful music with appropriate musical accompaniment continue to increase, however, and the long-term financial health of the organization requires our attention. To help meet ever-increasing challenges, financial support may be offered through gifts and bequests of money made to the Targeted Funds, and through gifts and bequests of money or securities made to the Heritage Chorale Fund.

Three Heritage Chorale Targeted Funds are available for contributors of cash gifts of $250 or more. Donations may be made to:

- **The Concert Fund** to cover the presentation of music that would ordinarily exceed annual operating budget capabilities
- **The Capital Fund** to enable one-time purchases of material goods for the Chorale
- **The Outreach Fund** to assist in bringing music to those who might otherwise be unable to attend Chorale concerts and to provide scholarship money for dues

The Heritage Chorale Fund – a permanent, unrestricted endowment fund managed by the Foundation for MetroWest – accepts significant gifts of cash or other property received through current giving or by bequest. Income from this Fund supports the Chorale’s operations, while the principal is invested to produce both growth and income and remains untouched.

Learn more about donation options and the Chorale’s Gift Acceptance Policy by emailing development@heritagechorale.org or by calling 508-270-3999 and asking that the chairperson of the Development Committee contact you.

Your continuing support is greatly appreciated by the members of the Chorale and has substantial impact on fellow music-lovers in the Metrowest community.
The Heritage Chorale is grateful to the following individuals and businesses for their generosity. Their support is critical to the Chorale’s performance of major choral works at an affordable price.

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**CELLO**  Marianne Faling  
**BASS**  Marianne Faling  
**OBOE**  Neil Cudmore & Craig Parker  
**OBOE**  Jeannette Taylor  
**BASSOON**  John and Mary Stasik  
**ORGAN**  Edmund & Judy Cadorette

The Chorale is honored to recognize donations that have been made in memory of the following individuals:

- Michelle Cadorette  
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- Barbara Downs  
- Ann Friedman  
- Anne M. Pollock  
- Mr. & Mrs. L. J. Faling  
- Selma & Joseph Finstein  
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- The Rev. & Mrs. Herbert Tobaben

*The Fifth Section*

Each season the call goes out for volunteers to help with concert activities that span a long list of tasks, from helping carry reception food into the venue to selling tickets, from pre- to post-concert tasks. Though the list of needs seems to expand each year, the number of helpers who donate their time, talents, and resources also increases. The Chorale extends heart-felt appreciation to its “Fifth Section” volunteers who do so much to enhance the enjoyment and comfort of concert audiences.
“I love to hear a choir. 
I love the humanity, 
to see the faces of real people 
devoting themselves 
to a piece of music. 
I like the teamwork. 
It makes me feel optimistic 
about the human race 
when I see them 
cooperating like that.”

— Paul McCartney

In Memoriam
Jennifer Ward

~ a music lover and dedicated Chorale member. 
We are thankful for her generous gift, and promise to 
devote it to strengthening musical excellence and the 
tradition of fine choral singing in the Metrowest area.
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Barbara Bolten
Neil Cudmore
John Finney (ex-officio)
Jonathan Guest

Music Director and Conductor: John Finney
Associate Conductor and Accompanist: Darryl Hollister

ACTIVITY AREA LEADS
(in alphabetical order)

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Strategy Development
Bob Seraphin
Social Media
Bob Seraphin, Dianna Vosburg
Web Activities
Claudia Abramson

Membership: Elaine Recklet
Member Breaks
Ann Swanson
Member Communications
Toni Smit
Mentor Program
Marie Cosma

Membership: (continued)
New Member Reception
Marianne Faling
Section Leaders
Lois Finstein — soprano
Anne Ten Eyck — alto
Jonathan Guest — tenor
Wayne Hall — bass

Production: Anne Ten Eyck
CD Orders & Distribution
Janet Petren
Chorus Manager
Neil Cudmore
Concert Attire
Heidi Trefonas
Front of House
Anne Ten Eyck
Reception Coordinator
Pam Roberts
Scott Hall Access
Anne Ten Eyck
Scott Hall Rehearsal Setup
Heidi Trefonas
Stage Setup
Chris Vagnini
Standing Chart
Anne Ten Eyck
Venue Contact
Anne Ten Eyck

Programming: Judy Kramer
Librarian
Judy Kramer
A Preview of the Heritage Chorale

2018 – 2019 Concert Season

Leonard Bernstein: A Centennial Celebration
Sunday, November 18, 2018

A Festival of Psalms
Saturday, May 11, 2019
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OCTOBER 8, 2017: All Beethoven
Consecration of the House Overture
Piano Concerto No. 2 in Bb
Mana Tokuno, piano
Symphony No. 6 in F (Pastorale)

NOVEMBER 19, 2017: BSO Cellist
Delius: The Walk to the Paradise Garden
Tchaikovsky: Variations on a Rococo Theme
Owen Young, cello (BSO)
Rimsky-Korsakov: Scheherazade

FEBRUARY 11, 2018: All American
Bernstein: Candide Overture
Copland: A Lincoln Portrait
Former Governor Deval Patrick, narrator
Gershwin: An American in Paris

MAY 6, 2018: Season Finale
Delibes: "Cortège" from Sylvia Ballet
Glazunov: Violin Concerto
Julia Glenn, violin
Brahms: Symphony No. 1 in C Minor

DECEMBER 17, 2017: Christmas is for Kids
A visit from Santa and young performers
Winner of "Two Front Teeth Contest" TBA

MARCH 18, 2018: Family Concert
Heroes & Superheroes, "The Little Engine that Could" Instrument Petting Zoo and Show 'n Tell
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Die Freischütz (concert version)

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Choral Program
(Palestrina, Brahms, Ciampa & Gershwin)

April 2018
La Sonnambula (concert version)

For more information:
metrowestchoralartists.org
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November 12, 2017, 2:00 pm
A Celebration of the Decades
Performance of music from each of the past seven decades, including Mozart's Ave Verum Corpus joined by alumni singers of the Society

January 27, 2018, 7:00 pm
Americana Cabaret Concert
Pops-style performance of music with an American theme

May 13, 2018, 4:00 pm
Schubert Mass No. 5 in A Flat Major & World Première, New Composition by Music Director, Edward Whalen

Unitarian Universalist Society of Wellesley Hills
309 Washington Street, Wellesley Hills, MA

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commonwealth CHORALE

season
2017/2018
David Carrier
Music Director

November 11, 2017, 8 pm
Beach, Grand Mass in E-flat Major
New England Philharmonic
Dana Lynne Varqa, Soprano, Vera Savage, Mezzo-soprano,
Matthew Anderson, Tenor, Sean Galligan, Baritone
Church of the Holy Name, 1689 Centre St., West Roxbury

March 11, 2018, 3 pm
Arnesen, The Wound in the Water
Susan Consoli, Soprano
Church of the Holy Name, 1689 Centre St., West Roxbury

May 12, 2018, 8 pm
Brahms, Zigeunerlieder; Elder, Three Nocturnes; Paulus, The Road Home; Panh, Remember Me; Tarver, Fill the Night with Music
Mark Feldhusen, piano
Second Church in Newton, 60 Highland St., West Newton

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December 9, 2017  ~  Wellesley
March 3, 2018  ~  Holliston
May 19, 2018  ~  Holliston

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Next Open Rehearsal: September 4 & 11, 2018
7:30 pm in Scott Hall, First Parish of Framingham
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