

The Harper's Song: A Ceremony of Carols

December 7, 2024

Concord
Women's Chorus

THE POWER OF WOMEN'S VOICES



from olden
to golden



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memories shine



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Concord Women's Chorus

presents

The Harper's Song: A Ceremony of Carols

Jane Ring Frank, Artistic Director

Daniel Goldsmith, Accompanist

With special guest artists

Carrie Kourkoumelis, Harp

John Soultz, Cello

Beth Welty, Violin

We thank Paul Anagnostopoulos and Cynthia Sorn for
their generous sponsorship of this concert.

Program Notes

Welcome to Concord Women's Chorus Winter Concert 2024: *The Harper's Song*. Today's concert is a pure celebration of voices and harp, cello, and violin, melody and flourish. Music that evokes memory, warmth, intelligence, joy. Today, I greet you, in the hope that our time together feels warm, seasonal, comforting, and ultimately joyous.

Despite conducting Britten's beloved cantata many times (in many voice configurations) over a multi-decade career, I never tire of its exquisite beauty, intelligence, and pure sentiment. *A Ceremony of Carols* is filled with humanity: dramatic, lyrical, clever, and economical. Ultimately, full of heart.

The work has a storied history. Benjamin Britten wrote the piece in 1942 while crossing the Atlantic aboard a Swedish cargo ship. He actually intended to use the month-long voyage to complete what would become his well-known Hymn to St. Cecilia, but the early sketches were confiscated by customs authorities who feared that the music was in fact a secret code. Britten left England at the outset of the war in 1939, and headed for the United States, where his fame grew quickly, and where, it must be noted, he was unlikely to be drafted into the British army. After several years abroad, he and his partner, the acclaimed tenor Peter Pears, returned home, embarking on this long sea voyage.

While in port in Nova Scotia, Britten came upon a little book, *The English Galaxy of Shorter Poems*, which became the source of the "carols." The carols are largely the product of 15th- and 16th-century writers, most of whom are anonymous. Britten maintained their authentically unique flavor by setting the original Middle English texts. *A Ceremony of Carols* consists of eight polyphonic settings; these eight carols are bookended by statements of the Gregorian chant "Hodie Christus Natus Est" ("Christ is born today"), and midway through the set is an astounding interlude for harp solo that features this same plainchant tune. The carols themselves show a remarkable diversity of styles, from the jubilant exultations of "Wolcum Yole" and "Deo Gracias," to the pastoral and lyrical "There is no rose" and "Balulalow," to the martial urgency of "This little Babe" and its ever-expanding canon. The piece is one haunting, vibrant, gorgeous, lovely, and meditative whole, marked by concision of composition and a rich, sophisticated harmonic palate. A truly beautiful and enduring canonical work.

The program offers a handful of other gorgeous works for the season, including Edward Henderson's theatrical, propulsive, and buoyant arrangement of the most famous Canadian Christmas carol, *The Huron*

Carol, oft cited as the earliest known North American indigenous carol. Elaine Hagenberg's *O Come, Emmanuel* is a treasured Advent hymn utterly reborn in this haunting new setting for women's voices, piano, and cello. *The Harper's Song* is composer David Conte's dreamy and lyrical setting of Adam Christensen's poem of the same name. The text imagines harps warming the winter night as a complex cello melody hearkens to an earlier age, imbued with mystery from the shifting tonality. Finally, to close our concert, we offer Dan Forrest's poignant and embracing *Shalom*, a simple but insistent call for peace and justice.

As always, the members of Concord Women's Chorus are grateful for the time you spend with us. May you find safety, joy, and sweetness in the company of loved ones, and may this season bring hope to your hearts.

With gratitude,
Jane Ring Frank, Artistic Director

Concord Women's Chorus

THE POWER OF WOMEN'S VOICES | JANE RING FRANK, DIRECTOR

Still Heard Round the World: A Celebration of Music Written by and for Women

Saturday, May 3, 2025 at 4:00 p.m.

Trinity Episcopal Church
81 Elm Street, Concord, MA

For tickets and information: www.concordwomenschorus.org



This is a Concord250 event. The Concord Women's Chorus gratefully acknowledges the support of the Mass Cultural Council, a state agency.



Concert Program

The Harper's Song: A ceremony of Carols

Jane Ring Frank, *Conductor*

Daniel Goldsmith, *piano*

Carrie Kourkoumelis, *harp*; John Soultis, *cello*; Beth Welty, *violin*

Come, Emmanuel [2016] Music by Elaine Hagenberg (b. 1979)
Latin, trans. John M. Neale (vv. 1-2), Henry S. Coffin (v. 3)

A Ceremony of Carols, op. 28 [1942] Music: Benjamin Britten(1913-76)
Text: The English Galaxy of Shorter Poems, ed. Gerald Bullett [1942],
Middle English & Latin

Procession

Wolcum Yole!

There Is No Rose

That Yongë Child

Cynthia Nunan, mezzo

Balulalow

Pamella Schweppe, soprano

As Dew in Aprille

This Little Babe

Interlude

In Freezing Winter Night

Amanda Kern, soprano; Jennifer Kobayshi, Mezzo

Spring Carol

Michelle Abroff, soprano; Allison Jones, mezzo

Deo Gracias

Recession

Paraphrase on Greensleeves

Carlos Salzedo (1885 – 1961)

“The Harper’s Song” from Two Winter Songs [2023]

Music: David Conte (b. 1955)

Text: Adam Christensen (1951 – 2021)

The Huron Carol

traditional/arr. Edward Henderson, 2004

Shalom [2020]

Music: Dan Forrest (b. 1978)

Text: John 14:27

Traditional Audience Singalong



Our Special Thanks To:

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Robert Barney, Director of Music, Trinity Episcopal Church,

and Donors who generously support us

Program Texts

O Come, Emmanuel [2016]

O come, O come Emmanuel,
And ransom captive Israel,
That mourns in lonely exile here
Until the Son of God appear.
O come thou Dayspring come and
cheer
Our spirit by Thine Advent here,
And drive away the shades of night,
And pierce the clouds and bring us
light!

Music by Elaine Hagenberg (b.1979)
Latin, trans. John M. Neale (verse 1-2
Henry S. Coffin (verse 3)

Rejoice, Rejoice Emmanuel,
Shall come to Thee O Israel.
O come Desire of nations bind
All people in one heart and mind;
Bid envy, strife, and quarrels cease,
And fill the world with heaven's
peace.
O Rejoice! Rejoice! Emmanuel
Shall come to Thee, O Israel.

A Ceremony of Carols

Text: The English Galaxy of Shorter Poems, ed. Gerald Bullett [1942],
Middle English & Latin

Music: Benjamin Britten (1913-76)

1. Procession

Hodie Christus natus est:
hodie Salvator apparuit:
hodie in terra canunt angeli:
laetantur archangeli:
hodie exsultant justi dicentes:
Gloria in excelsis Deo.
Alleluia! Alleluia! Alleluia!

Today Christ is born;
Today the Saviour has appeared;
Today the angels sing,
The archangels rejoice;
Today the righteous rejoice, saying,
Glory to God in the highest,
Alleluia!

2. Wolcum Yole!

Wolcum, Wolcum,
Wolcum be thou hevenè king,
Wolcum Yole!
Wolcum, born in one morning,
Wolcum for whom we sall sing!
Wolcum be ye, Stevene and Jon,
Wolcum, Innocentes every one,
Wolcum, Thomas marter one,
Wolcum be ye, good Newe Yere,
Wolcum, Twelfth Day both in fere,
Wolcum, seintes lefe and dere,
Wolcum Yole, Wolcum Yole,
Wolcum!
Candelmesse, Quene of bliss,
Wolcum bothe to more and lesse.

Welcome, Welcome,
Welcome to You, our heavenly King.
Welcome Yule!
Welcome, you who was born one morning,
Welcome, for You, shall we sing!
Welcome, to you, Steven and John,
Welcome all innocent children,
Welcome, Thomas, the martyred one,
Welcome, good new year,
Welcome Twelfth Day, both in fear.
Welcome Saints left and dear.
Welcome Yule, Welcome Yule,
Welcome!
Candle Mass, Queen of bliss,
Welcome both to more and less.

Wolcum, Wolcum,
Wolcum be ye that are here,
Wolcum Yole,
Wolcum alle and make good cheer,
Wolcum alle another yere,
Wolcum Yole, Wolcum!

Welcome, Welcome,
Welcome you that are here,
Welcome Yule.
Welcome all and make good cheer.
Welcome all another year.
Welcome Yule, Welcome!

3. There is no Rose

There is no rose of such vertu
As is the rose that bare Jesu.
Alleluia, alleluia.
For in this rose containèd was
Heaven and earth in litel space,
Res miranda, res miranda.
By that rose we may well see
There be one God in persons three,
Pares forma, pares forma,
The aungels sungen the shepherds to:
Gloria in excelsis,
gloria in excelsis Deo.
Gaudeamus, gaudeamus.
Leave we all this werldly mirth,
and follow we this joyful birth.
Transeamus, transeamus, transeamus.
Alleluia, Res miranda,
Pares forma, Gaudeamus,
Transeamus, transeamus, transeamus.

There is no rose of such virtue
As is the rose that bore Jesus.
Alleluia.
For inside the Rose (called Mary)
Were heaven and earth in a single, little space.
Miraculous thing.
By that rose, we now may see,
There be one God in persons three.
Created in the Parent's image.
The angels sang to the shepherds,
Glory to God in the highest!

We rejoice.
Leave we all this worldly mirth,
And follow we this joyful birth.
We cross over to Christ's world.

4a. That yongë child

That yongë child when it gan weep
With song she lulled him asleep:
That was so sweet a melody
It passèd alle minstrelsy.
The nightingalë sang also:
Her song is hoarse and nought thereto:
Whoso attendeth to her song
And leaveth the first then doth he wrong.

When that young child began to weep
With song, she lulled him to sleep
It was such a sweet melody,
It was so very merry.
The nightingale sang also,
But her song was hoarse, it was not the same:
Whoever listens to the nightingale's song
Instead of Mary's, does wrong.

4a. Balulalow

O my deare hert, young Jesu sweit,
Prepare thy creddil in my spreit,
And I sall rock thee to my hert,
And never mair from thee depart.
But I sall praise thee evermoir
With sanges sweit unto thy gloir;
The knees of my hert sall I bow,
And sing that richt Balulalow.

O love of my heart, young Jesus sweet,
Prepare your place in my heart,
And I shall rock thee with great love,
And I shall never leave your side.
I shall praise you forever,
With sweet songs of your glory
The knees of my heart shall I bow
And sing the right "Lullaby."

5. As dew in Aprille

I sing of a maiden
That is makèles:
King of all kings
To her son she ches.
He came al so stille
There his moder was,
As dew in Aprille
That falleth on the grass.
He came al so stille
to his moder's bour,
As dew in Aprille
That falleth on the flour.
He came al so stille
There his moder lay,
As dew in Aprille
That falleth on the spray.
Moder and mayden
was never none but she:
Well may such a lady
Goddess moder be.

6. This little Babe

This little Babe so few days old,
Is come to rifle Satan's fold;
All hell doth at his presence quake,
Though he himself for cold do
shake;
For in this weak unarmèd wise
The gates of hell he will surprise.
With tears he fights and wins the
field,
His naked breast stands for a shield;
His battering shot are babish cries,
His arrows looks of weeping eyes,
His martial ensigns Cold and Need,
And feeble Flesh his warrior's steed.
His camp is pitchèd in a stall,
His bulwark but a broken wall;
The crib his trench, haystalks his
stakes;
Of shepherds he his muster makes;
And thus, as sure his foe to wound,
The angels' trumps alarum sound.
My soul, with Christ join thou in
fight;

I sing of a maiden
that is mateless,
Her son was the King of all Kings.

From his mother he came to us quietly,

As dew in April
that falls on the grass.
His mother's labor was painless and
quiet,
As dew in April that falls on the grass.

As His mother lay there, he came quietly,

As dew in April that falls on the flower
branches.
Never has there been such a mother and
maiden;
How fitting it is that this be God's
mother.

This little Babe so few days old
Has come to rifle Satan's fold.
All hell quakes at his presence,
Though he himself shivers.

For in this weak, unarmed guise
He will surprise the very gates of Hell!
With tears he fights and wins the field,

His naked breast stands for a shield;
His shots are his cries,
His arrows, the looks of his weeping eyes.
His martial ensigns are cold and need,
And his feeble flesh, his warrior's steed.
His camp is pitched in a stall,
His bulwark is a broken wall;
The crib his trench, haystalks are his
stakes,
Of shepherds, he enlists the troops.
And sure of wounding the foe,
The angels sound the trumpets alarm.
My soul joins Christ in the fight,

Stick to the tents that he hath pight.
Within his crib is surest ward;
This little Babe will be thy guard.
If thou wilt foil thy foes with joy,
then flit not from this heavenly Boy.

Stay by the tents that he has pitched;
Within his crib is sure protection,
The liitle Babe will be your guard;
If Christ can foil your foes with joy,
Stay near the heavenly Boy.

7. Interlude (harp solo)

8. In Freezing Winter Night

Behold, a silly tender babe,
in freezing winter night,
In homely manger trembling lies
Alas, a piteous sight!
The inns are full; no man will yield
This little pilgrim bed.
But forced he is with silly beasts
In crib to shroud his head.
This stable is a Prince's court,
This crib his chair of State;
The beasts are parcel of his pomp,
The wooden dish his plate.
The persons in that poor attire
His royal liveries wear;
The Prince himself is come from
heav'n;
This pomp is prized there.
With joy approach, O Christian
wight,
Do homage to thy King,
And highly praise his humble pomp,
wich he from Heav'n doth bring.

Behold, a helpless tender babe,
In freezing winter night,
In homely manger trembling lies –
Alas, a piteous sight!
The inns are full; no man will yield
This little pilgrim bed.
But forced is he with silly beasts
In crib to shroud his head.
This stable is a Prince's court,
This crib his chair of State;
The beasts are parcel of his pomp,
The wooden dish his plate.
The persons in that poor attire
His royal liveries wear;
The Prince himself is come from heaven;
This pomp is prized there.
With joy approach, O Christian being,
Do homage to thy King,
And highly praise his humble pomp,
Which he from heaven doth bring.

9. Spring Carol

Pleasure it is to hear iwis,
the Birdès sing,
The deer in the dale,
the sheep in the vale,
the corn springing.
God's purveyance for sustenance.
It is for man. It is for man.
Then we always to give him praise,
And thank him than.

It is always a pleasure to hear
the birds sing,
To see the deer in the dale,
the sheep in the vale,
the corn springing from the earth.
God supplies sustenance
For us all.
Then we should always give him praise
And give him thanks.

10. Deo Gracias

Deo gracias! Deo gracias!
Adam lay ibounden, bounden in a
bond;
Four thousand winter
thought he not to long.
Deo gracias! Deo gracias!
And all was for an appil,
an appil that he tok,
As clerkès finden
written in their book.
Deo gracias! Deo gracias!
Ne had the appil takè ben,
The appil takè ben,
Ne haddè never our lady
A ben hevenè quene.
Blessèd be the time
That appil takè was.
Therefore we moun singen.
Deo gracias! Deo gracias!

Give thanks to God!
Adam was bound in sin
for four thousand years,
Although he thought this not too long.
It was all for an apple,
An apple that he took,
As clerics find
written in their books.
Had the apple never been taken,
Then our Lady would have
Never been a heavenly queen.
Blessed be the time
the apple was taken.
Therefore we must sing
Thanks be to God!

11. Recessional

Hodie Christus natus est:
hodie Salvator apparuit:
hodie in terra canunt angeli
laetantur archangeli:
hodie exsultant justi dicentes:
gloria in excelsis Deo.
Alleluia! Alleluia! Alleluia!

Today Christ is born;
Today the Saviour has appeared;
Today the angels sing,
The archangels rejoice;
Today the righteous rejoice, saying,
Glory to God in the highest,
Alleluia!

The Harper's Song (2023)

Music: Adam Christensen (1951-21021), David Conte (b. 1955)

Words: Adam Christensen (b.1951-2021)

When harpers once in wooden hall
A shining chord did strike,
Their songs like arrows pierced the
soul
Of great and low alike.
Aglow by hearth and candle flame
From burning branch or ember,

The mist of all their music sang,
As if to ask in wonder:
Is there a moment quite as keen
Or memory as bright
As light and fire and music sweet
To warm the winter's night?

The Huron Carol [2004]

T'was in the moon of winter time,
When all the birds had fled.
That mighty Gitchi Manitou

traditional/arr. Edward Henderson (2004)

Sent angel choirs instead;
Before their light the stars grew
dim.

And wand'ring hunters heard the
hymn:

“Jesus your King is born,
Jesus is born,
In excelsis gloria.”

Within a lodge of broken bark
The tender Babe was found,
A ragged robe of rabbit skin
Enwrapp'd his beauty round;
But as the hunter braves drew nigh,
The angel song rang loud and high:
“Jesus your King is born,

Jesus is born,
In excelsis gloria.”

O children of the forest free,
O sons of Manitou,
The Holy Child of earth and heav'n
Is born today for you.
Come kneel before the radiant Boy
Who brings you beauty, peace and
joy.
“Jesus your King is born,
Jesus is born,
In excelsis gloria.”

Shalom [2020]

Music: Dan Forest (b. 1978)

Text: John 14:27

Peace I leave with you,
Peace I give to you:
Peace. Peace. Shalom.
Not as this world gives,
I give to you .

Do not be afraid.
Shalom, my peace I leave with you.
Shalom, my peace I give you.
Peace. Peace. Peace. Shalom.

Cambridge Community Chorus

Classical Inspirations

Pamela Mindell, Music Director

Winter

Vivaldi *Gloria*

Mozart *Vespers*

Vesperae Solennes de Dominica, K. 321

Sunday, December 15th, 2024, 4:00 p.m.

Kresge Auditorium, MIT

Spring

Brahms *Ein deutsches Requiem*

Sunday, May 18th, 2025, 4:00 p.m.

Kresge Auditorium, MIT

Tickets and Information: cambridgechorus.org

Traditional Carols

Silver Bells

City sidewalks, busy sidewalks,
Dressed in holiday style.
In the air there's a feeling of Christmas.
Children laughing, people passing,
Meeting smile after smile.
And on every street corner you'll hear:

Silver bells, silver bells,
It's Christmas time in the city.
Ring-a-ling, hear them ring,
Soon it will be Christmas Day.

Have Yourself a Merry Little Christmas

Have yourself a merry little Christmas,
Let your heart be light!
From now on our troubles will be out of sight.

Have yourself a merry little Christmas,
Make the Yuletide gay:
From now on our troubles will be miles away.

Here we are as in olden days,
Happy golden days of yore.
Faithful friends who are dear to us
Gather near to us once more.

Through the years we all will be together;
If the fates allow;
Hang a shining star upon the highest bough.
And have yourself a merry little Christmas now.

The First Nowell

The first Nowell the angel did say
Was to certain poor shepherds in fields as they lay;
In fields as they lay keeping their sheep,
On a cold winter's night that was so deep.

Nowell, nowell, nowell, nowell.
Born is the King of Israel.

Then entered in those wise men three
Fell rev'rently upon their knee,
And offered there in his presence
Their gold, and myrrh, and frankincense.

Nowell, nowell, nowell, nowell.
Born is the King of Israel.

White Christmas

I'm dreaming of a white Christmas
Just like the ones I used to know.
Where the treetops glisten
And children listen to hear
Sleigh bells in the snow.

I'm dreaming of a white Christmas
With every Christmas card I write.
May your days be merry and bright,
And may all your Christmases be white.

Silent Night

Silent night, holy night,
All is calm, all is bright.
Round yon virgin, mother and child,
Holy infant so tender and mild.
Sleep in Heavenly peace,
Sleep in Heavenly peace.

Silent night, holy night.
Shepherds quake at the sight,
Glories stream from Heav'n afar.
Heavenly hosts sing Alleluia!
Christ the Savior is born,
Christ the Savior is born.

Jane Ring Frank, Artistic Director

Jane Ring Frank is pleased to be in her 30th year as Artistic Director of the Concord Women's Chorus, a 50-voice ensemble based in Concord, Massachusetts. The chorus prides itself on rehearsing and performing challenging, new music written especially for women.

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.



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, 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; five years later she founded Boston Secession. She is currently the Minister of Worship and the Arts at First Congregational Church, Winchester. She spent 21 years as a Senior Resident Scholar at the Women's Studies Research Center at Brandeis University. From 2011-2022, Ms. Frank served as Artistic Director of the North Shore's Cantemus Chamber Chorus. She produced the late composer and fellow Brandeis Scholar Ruth Lomon's "Shadowing," a critically acclaimed recording of her piano works. She co-produced and co-edited three recordings with Laury Gutiérrez and her exhilarating early music fusion ensemble, Rumbarroco. From 2011-2017, she served as part-time resident guest conductor at the Gitameit Music Centre in Yangon, Myanmar.

Ms. Frank has conducted and produced two CDs with Boston Seccession – “Afterlife: German Choral Meditation on Morality” and “Surprised by Beauty: Minimalism in Choral Music.” Both CDs were outstandingly reviewed by the New York Times, Gramophone, and American Record Guide, along with many other journals, magazines, and blogs.

Daniel Goldsmith, Pianist

Daniel Goldsmith is a Boston-based pianist, educator, conductor, and music director. As a versatile musician with decades of experience, Daniel is equally comfortable performing in symphony halls and jazz clubs, whether behind a keyboard or with a baton in his hands. Formerly based in California, Daniel has enjoyed a vibrant career as a freelance pianist and has served as music direc-



tor for Cabrillo Stage and the Santa Cruz Actors’ Theatre in numerous productions including *Company*, *Into the Woods*, *The Producers*, and *La Cage Aux Folles*. Daniel is a founding member and conductor of The Santa Cruz Opera Project, an organization whose goal is to bring high quality, accessible, and free opera performances to the residents of Santa Cruz County. He was previously a long-standing member of the Santa Cruz/San Francisco Bay Area Hip Hop Fusion band, Nobody’s Own, and served as keyboardist and co-producer on their debut album *Freak Show*.

Daniel holds a BM in Piano Performance from the University of the Pacific, where he studied under Professor Frank Wiens and Dr. Rex Cooper. He is currently pursuing a MM in Collaborative Piano at the Boston Conservatory at Berklee.

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Carrie Kouroumelis, Harp

Nationally noted harpist Carrie Kourkouvelis began her career in Seattle, where she won the coveted Battelle Prize that included a debut recital. She studied at The Curtis Institute of Music, the University of Washington, the Music Academy of the West, and was awarded a Leonard Bernstein Fellowship at Tanglewood. She has held principal harp positions in New England, Washington, Montana, California, and Alaska. Her free-lance work has included solo or principal roles in the Los Angeles film studios, Boston Cecilia Society, Master Singers, Alea III, Boston Lyric Opera, Boston Ballet Orchestra, Pro Arte Chamber Orchestra, New Hampshire Symphony, Monadnock Music Festival, Springfield Symphony, and for many Broadway theater productions. She also has played at Carnegie Hall, the Kennedy Center, Sanders Theater, the Gardner Museum, the American Academy of Arts and Sciences, and the J. Paul Getty Museum. Currently, she serves as president of the American Harp Foundation. Carrie is presently the Director of The Classic Harps of New England and teaches primarily in her Melrose studio

John Soultz, Cello

Mr. John Soultz is an active freelance cellist in New England. He is principal cellist for The Clafin Hill Symphony Orchestra and was the principal cellist of the Utica Symphony Orchestra. He has played with Pro Arte Chamber Orchestra of Boston, Huntington Theatre, North Shore Music Theater, Gloucester Stage, Boston Cecilia, Boston Center for the Arts, The Worcester Chorus, Symphony New Hampshire, New Bedford Orchestra, and other Boston, Worcester, and Cape Cod area orchestras and choirs. He is an active chamber musician, having performed live on WGBH public Radio, and is a cello teacher in and around the Boston area.

Beth Welty, Violin

Beth Welty received her bachelor's and master's degree in violin performance from Indiana University. She has performed with numerous groups in the Boston area, including the Bach, Beethoven, and Brahms Society, the Handel and Hadyn Society, and the Pro Arte Chamber Orchestra. She has performed abroad with various organizations touring Italy, England, Spain, and Switzerland. Beth has served as concert master of the Nashua Chamber Orchestra since 2005. She maintains a private teaching studio in her home in Waltham and is a teacher at the Upbeat NH Strings program in Nashua, NH.



Concord Women's Chorus is a member of the Greater Boston Choral Consortium (www.bostonsings.org) and Chorus America (www.chorusamerica.org)

The Chorus

Soprano I

Jane Fisher*, Elizabeth Hoermann*, Amanda Kern, Jane Luckner,
Ellen Materne, Bonnie Mohr, Kathleen Molony*, Pamela Schweppe,
Bozena Smith, Jeannette Taylor, Heidi Unger-Dowds

Soprano II

Michele Abroff, Sara Ballard, Penny Blevins, Lee Ann Cohen,
Suellen Davidson, Linde Dynneson, Allison Hope Jones*,
Jennifer Kobayashi, Judi Kotanchik, Denise McNamara*,
Susan Mills*, Lisa Pohl, Emilie Stuart, Marcie Troisi

Alto I

Susan Avery, Sue Beck*, Amy Davis, Suzanne Frank, Faxon Green*,
Barbara Keller, Rowena Nelson, Cynthia Nunan, Stephanie Smith,
Cynthia Sorn, Diane Taraz, Emily Teller

Alto II

Liz Berk, Carole Bundy, Janet Clark Pamela Dritt, Jane Farber,
Angela Healy, Danielle Murstein, Judy Perkins, Lisa Sandeen

*indicates member of Board of Directors



Special Thank You to all of our wonderful members who volunteer for so many behind the scenes tasks that make presenting a concert possible!



Love to Sing?

CWC will hold open rehearsals on January 14 and 21 with auditions on January 21 and 28. Join us! Learn about our spring concert and discover what fun it is to make beautiful music together.

Please let us know you are coming by contacting:
manager@concordwomenschorus.org.
And check our website for more information.



Concord Women's Chorus celebrates
Concord 250 with

Songs of the Revolution

presented by chorus member

Diane Taraz

Sunday, March 23 at 3 pm

First Parish in Concord

suggested donation, \$20

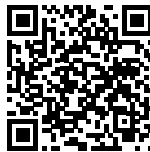


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Please consider making a donation to Concord Women's Chorus.

Scan the QR code or go to
www.concordwomenschorus.org



Our program has been supported in part by grants from the Acton-Boxborough, Carlisle, Westford, and Concord local agencies which are supported by the Mass Cultural Council, a state agency.



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2024-25 Concert Season

Concord Chorus

Kevin Leong, *Music Director*



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*Works of American and
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Saturday December 14, 2024

at 2:00PM and 5:00PM

Memorial Chapel, Middlesex School,
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SPRING CONCERT

*Ernest Bloch: Sacred Service
and works of Randall Thompson*

David Kravitz, *baritone*

Saturday May 10, 2025

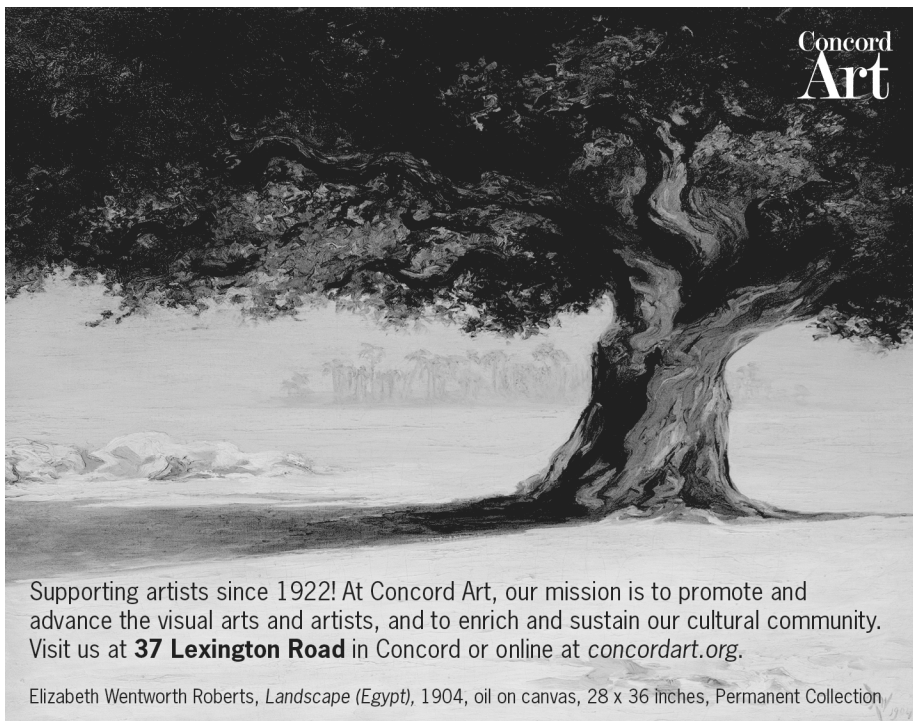
at 8:00PM

St. Camillus Church,
1185 Concord Turnpike, Arlington MA

See concordchorus.org for more information. Come sing with us! Open rehearsals and auditions will be held on January 6 and 13, 2025.



These are Concord250 events and the Concord Chorus
also gratefully acknowledges the support of the
Mass Cultural Council, a state agency.



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2024-25 Concert Season

FALL A Glorious Journey: Vienna & Paris
Sunday, November 24, 2024, St. Mark's School, Southborough, 4 pm
Maurice Duruflé – *Requiem* Anton Bruckner – *Psalm 22 (23)*
Lili Boulanger – *Psalm 24* Marianna Martines – *Psalm 51*

POPS Around the World
Sunday, February 23, 2025, Temple Shir Tikva, Wayland, 4 pm

SPRING Heaven and Earth
Sunday, May 18, 2025, Fuller Middle School, Framingham, 4 pm
Alice Parker – *American Kedisha* Dominick Argento – *Walden Pond*

details: **heritagechorale.org**
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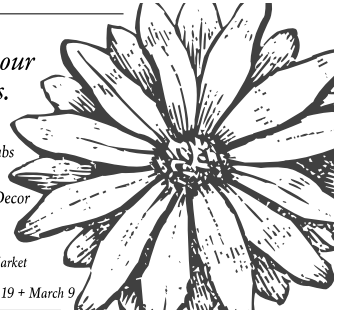


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SATURDAY
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SUNDAY
 March 9, 3 pm
 in Cambridge



LIGHT IN THE TREASURE TROVE

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