

# *The Spectrum Singers 2025 - 2026 Season*

with new Music Director, Max Holman



NOVEMBER 22, 2025

## **To Saint Cecilia**

A celebration of St. Cecilia on her feast day with music by composers who epitomized her spirit



MARCH 14, 2026

## **The Great Equalizer**

Music that references natural and man-made equalizers



MAY 16, 2026

## **A New Era**

Marking a new chapter of Spectrum music-making and featuring a locally commissioned work

All concerts Saturday evenings, 7:30 PM  
First Church Congregational, 11 Garden St., Cambridge  
Tickets and more information: [www.spectrumsingers.org](http://www.spectrumsingers.org)





# CSEM Presents Concordian Dawn:

The Cambridge Society for Early Music



## **Veni Redemptor Gentium**

**CSEM and Concordian Dawn celebrate the release of CD's third studio album, with a program of gems from the medieval Christmas and Advent holidays.**

**November 22**  
2:30pm: Village Church in Weston  
7:30pm: University Lutheran Church  
Cambridge

**November 23**  
4pm: St. John's Episcopal Church  
Beverly Farms

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





MARY BEEKMAN  
ARTISTIC DIRECTOR

Mary Beekman, *Artistic Director*  
Kyra Saltman, *Executive Director*  
Terry Halco, *Accompanist and*  
*Assistant Conductor*  
Alexandra Conza, *Librarian*

**BOARD OF TRUSTEES:**

David Halstead, *President*  
Katie Von Kohorn, *Treasurer*  
Chase Macpherson, *Clerk*  
Rebecca Blum  
Lynn Courtney  
Barbara Martin  
Jennifer McLean  
Paul Ogilby

**Please silence your phones and devices.**  
**Please hold applause until \* between pieces.**  
**Your effort to reduce unnecessary noise is appreciated.**  
**Thank you.**

**SOPRANO**

Myfanwy Callahan  
Alexandra Conza  
\*\*Maria da Costa  
Lorraine Fryer  
Sydney Kagan  
Chase Macpherson  
Julia Regier  
Rachel Teubner  
\*Katie Von Kohorn

**ALTO**

Cheryl Browne  
Cora Hagens  
\*\*Susan Kuo  
\*Sarah Matthews  
Sarah Salama  
Aleisha Thompson-  
Heinz

**TENOR**

David Halstead  
Oliver Kisielius  
\*\*Mitchell Lee  
\*Brian Middleton  
\*\*Bjorn Poonen  
Mark Rosedale  
Nathan Sobel

**BASS**

Terry Halco  
Jonas Iskander  
Nick Kochan  
\*\*Dan Lepage  
\*Ian McGullam  
Paul Ogilby

\* Section leader  
\*\* On leave

*Interested in singing with Musica Sacra?  
Find out how to audition at [www.musicasacra.org](http://www.musicasacra.org).*



Musica Sacra is funded in part by the  
Massachusetts Cultural Council  
and by the Inavale Foundation.

**MUSICA SACRA**

gratefully acknowledges  
the support provided  
by the organizations  
advertised in this  
program book, and  
we salute them for  
supporting the arts in  
our community. We invite  
you to visit and support  
these generous sponsors.

Musica Sacra is a member of the Greater Boston Choral Consortium,  
a cooperative association of diverse choral groups in Boston and the  
surrounding areas.

Program notes copyright © 2025 by Mary Beekman

DEAR FRIENDS,

We are thrilled to welcome you to our 2025-2026 season. Our season begins with Fauré's celebrated *Requiem*, paired with the monumental requiem mass setting by du Caurroy, sung for the funerals of many French kings in prior centuries. We hope you find the similarities and differences between their compositions to be intriguing, and that the rapturous, elegant music soothes your soul.



photo © kiera willhelm

Please also save the date for our December 13th, 2025, ¡*Feliz Navidad!*, featuring *Carols of the Southwest* by Conrad Susa, as well as festive music by Francisco Guerrero, Manuel Oltra, and others. The concert will be followed by a reception celebrating the holiday season.

In March, we'll welcome our friend, board member, and alumna Rebecca Blum to the helm for her concert *The Paths of Love*. Mary Beekman will return to end our season with *Music for a May Evening*, inspired by all the best that month has to offer.

We continue to offer a livestream of our concerts so that our friends from near and far who aren't able to join us tonight can still experience our performance. If you enjoyed tonight's concert, please tell a friend. You can invite them to purchase a ticket and listen on our website, [musicasacra.org](http://musicasacra.org). Livestream tickets will continue to be available after the performance.

Finally, please consider making a tax deductible donation to Musica Sacra either at the ticket table in the lobby or on our website, [www.musicasacra.org](http://www.musicasacra.org). We rely on generous donations to produce concerts. To those of you who are already donors, thank you for your support.

Enjoy tonight's concert, and we hope to see you again in December!

Sincerely,

David Halstead, President

Musica Sacra, P.O. Box 381336, Cambridge, MA 02238-1336  
[www.musicasacra.org](http://www.musicasacra.org) · (617) 349-3400

# The French Requiems of Gabriel Fauré and Eustache du Caurroy

## MUSICA SACRA

Mary Beekman, *Artistic Director*

Terry Halco, *Assistant Conductor and Accompanist*

Saturday, October 18, 2025, 7:30 pm

First Church, Congregational, Cambridge, Massachusetts

*Please silence your phones and devices.*

*Please hold applause until ✦ between pieces.*

*REQUIEM DES MORTS*

Eustache du Caurroy (1549-1609)

✦

*REQUIEM IN D MINOR, OP. 48*

Ian McGullam, baritone

Julia Regier, soprano

Paul Ogilby, baritone

Gabriel Fauré (1845-1924)

*In loving memory of Anne Chalmers, beloved soprano, board member,  
and the creative hand behind our logo and many of our beautiful postcards and programs.*

## NOTES

For our first concert of the season, Musica Sacra reprises a performance of *Requiem des Morts* of Eustache Du Caurroy and presents for the first time the *Requiem* of Gabriel Fauré. I programmed them together as two monuments of French composition, albeit more than 250 years apart, with the idea that they would reflect the musical style of their times while setting an identical text whose subject usually inspires great results and, in this case, does not disappoint.

Du Caurroy finished his mass in 1609, the year of his death, but it was most likely performed at the funeral of King Henry IV in 1610, since du Caurroy had served him for twenty years as vice-conductor of the Chapel Royal, composer for the Royal Chamber, and Overseer of Music for the French court. The mass text includes some of the texts of the Requiem mass as we know it from earlier and later settings but omits others, instead following that of the Gallican mass; King Henry IV would not accept changes to the liturgy instituted by Pope Clement VIII, widely in use by 1600, in order to assert France's independence from Rome. This fact answers a question I had had for my entire choral life: why did Fauré—as well as Duruflé and Rutter after him—use different texts from those of the Renaissance composers as well as the Classical and Romantic composers? I also find it fascinating that the text of the

*Pie Jesu*, although set by du Caurroy, was not published as part of the original mass yet appeared in the same 1636 publication as his Requiem. It could be that it was later incorporated into his mass, since that continued to be used in the funerals for the Kings of France up until the French Revolution. As such it may have inspired Fauré, and later Duruflé and Rutter, to include it as a movement in their respective Requiems.

The fact that both the du Caurroy and Fauré Requiems have identical texts that differ from some of those we are used to hearing in most other Requiems suggests to me that Fauré was aware of du Caurroy's mass; those of Berlioz and Saint-Saëns also follow the more familiar form of Requiems as set by Mozart and Verdi. Three parts of the two French masses we present tonight differ significantly from those we might associate with the Requiem from hearing others in concert. Chief among them is the absence of most of the *Dies irae*, a special portion of the mass used exclusively in the Rite for the Dead to replace the Gradual, that part of the mass in which the Psalms are read. It became popular for later composers to include the *Dies irae*, perhaps to showcase their dramatic compositional chops in musically depicting that apocalyptic text. In contrast, Fauré uses only its last couplet, *Pie Jesu*, which highlights the aspect of

Christ as savior rather than judge, as a separate movement, whereas du Caurroy omits it altogether. While Fauré omits the Gradual, du Caurroy uses verse 4 of the 23<sup>rd</sup> Psalm, which also exists in the earliest composed Requiems we know today: those of Ockeghem and Richafort. Originally, the entire psalm was intoned as the Gradual, but by this era, when sung as polyphony by a choir rather than as a monodic\* chant by a priest, it would be truncated. Interestingly Rutter set the entire Psalm in his Requiem.

The second and third significant differences in these French Requiems from those more typical both occur at the end the mass. Whereas most end with a reprisal of the opening prayer of the *Requiem* chant or the *Agnus Dei*, a movement occurring in and ending all Catholic masses, du Caurroy and Fauré have as their penultimate movement the Responsory, not itself a part of the mass, but something that would have followed it on solemn occasions, thus emphasizing the personal plea of the supplicant on behalf of all departed souls rather than the lurid descriptions of the fate of those damned. For their final movement, the French composers set the text *In paradisum* sung during Communion in the original Mass for the Dead as published in the *Liber Usualis*.\* For this reason I find it curious that most composers omit it and I find it very curious that the French composers position it after the Responsory, although in Fauré's work, the *Libera me* is interrupted by the text of the Responsory sung by the entire chorus before returning to the initial plea.

Du Caurroy composed his Requiem eight years after the beginning of the Baroque era as designated by musicologists, in which Italian composers first wrote in a new style of solo voice with basso continuo\* known as monody.\* It took a while for this new style, the *secunda prattica* or second practice as they called it, to disseminate throughout Europe, and the last place it took hold was the naves of the conservative Catholic Church. Therefore du Caurroy's mass was not old fashioned but rather exhibited the crowning developments of the *prima prattica* or first practice. This compositional style reached the apotheosis of its defining trait of polyphony:\* the interweaving of individual independent lines in each of the vocal parts resulting in a vertical texture that was not harmonic in the sense of our present-day understanding of that. A composer might alternate polyphony with the more harmonic homophony\* as contrast, but in the case of this mass du Caurroy made little use of it. Instead the five voices mostly move independently of one another, with an occasional trio of voices moving as one in contrast to the other two autonomous voices. In only one movement, that of the *Benedictus*, does du Caurroy reduce his voices to four, and he never contrasts the five voices with sections of trios or duets, a characteristic of the mature *prima prattica* as developed one hundred years earlier by such composers as Josquin des Pres. Each of du Caurroy's movements except that of the *Sanctus* begins with the intonation of the chant that appears in the *Liber Usualis*.\* Some composers might

then have continued the chant in one of the voices, but du Caurroy does not do so, rather creating new lines for each phrase of the text and having the voices take up this new line as each declaims it. He ends his mass with the plainchant\* setting of *In Paradisum* from the Liber Usualis\* sung by the treble voices.

Fauré composed his Requiem for, in his own words, “the pleasure of it.” Its first iteration with smaller instrumentation premiered for a funeral in 1888 but omitted the *Libera me*—composed independently in 1877—and also the *Offertoire* and the *Hostias*. These were added in the 1890 version, and Fauré made his final orchestration for a performance at the Paris Exhibition in 1900.

The emphasis of compositions of the Catholic Requiem from the Classical Era on vary from composer to composer, each highlighting those parts of the text that most inspires them. In many cases, as noted earlier, those parts emphasize the drama implicit in the day of judgement, when Christ comes down from Heaven to cast the damned into Hell and take the elect into Heaven. Fauré instead chose mostly to emphasize those aspects of the text which focus on the latter, those redeemed on the day of judgement, as evidenced by the separate movement for the *Pie Jesu* and the inclusion of *In paradisum*. To my mind he dwells on the lines in the text iterated by the supplicant praying on behalf of the departed; I find it therefore more personal than settings of other composers. He expresses their humility in

his setting of the initial text with its falling lines sung by the tenors only. Sometimes though, as heard in this and the *Agnus Dei*, a sense of panic breaks through the humble request. A section of the opening movement expressing that panic occurs in the setting of *Christe eleison*. The modest solo petitions for mercy to God the Father, reinforced by their consonance\* and *piano*\* dynamic,\* are suddenly interrupted by full choir in their entreaty to Christ for mercy in *forte*\* dynamic of much more dissonant chords, allowing us to hear the abject fear and near demand of the supplicant. This makes sense from a theological perspective, Christ being the intermediary between God the Father and the believer. Fauré also sets the *Agnus Dei* largely for solo tenors except in its second iteration, when we experience that panic again. In the *Libera me* Fauré employs a baritone soloist to plead to be spared from eternal death at judgement day, while using the chorus to describe the horrors of that day.

The Offertory contains Fauré’s most extensive musical depiction of the humility of the supplicant with two and then three voices in reiteration of the same musical motif. Only the rising harmonic sequence\* of each supplication with brief interludes of a louder dynamic allude to a suppressed worry that the dead and the petitioners will not be spared. In all my knowledge of settings of the text *ne cadant in obscurum* I have never found one so affecting in its abject plea for mercy. Fauré interrupts this thematic material by interjecting the

text of the *Hostias* sung by a baritone in a predominantly major tonality,\* triple meter,\* and faster tempo\* to declaim the text describing the gifts and prayers of the faithful to God. When the introductory thematic material then returns, now four voices limn a major\* harmony followed by one of the most gorgeous “Amens” in the choral repertory.

These choral interjections of terror are absent from the *Sanctus*, *Pie Jesu*, and *In paradisum*; instead the first quotes the Seraphim and Cherubim in their infinite praise of God, and the third describes the tranquility of paradise. The consistent *forte*\* dynamic of the *Sanctus* represents the effusive praise of the angels, while the *In paradisum*, with its static harmonies and melody expressed in the sopranos—those with the highest tessitura\* of the

choir—alludes to the serenity of this state. The *Pie Jesu* reveals only a hint of suppressed worry with a brief section of a louder dynamic and slightly higher tessitura\* for the soloist.

Over my 50 years of choral conducting I have often performed Requiems with various choruses to the extent that some singers consider me to have a morbid fascination with death. On the contrary, I do it because composers rise to the challenge of the text, whether it be from the Liber Usualis or sections of the Bible, to express in music their deepest feelings about the journey through life and its end, thereby letting all of us experience our thoughts and feelings about the human condition.

Mary Beekman

*Join the Musica Sacra family* and assist us in our pursuit of creating rapturous music for all! Your gift will be used to help Musica Sacra build on its sixty-five-year tradition of choral excellence: to cover costs of soloists and orchestra, secure additional concert venues, and help defray operating costs.

*Many thanks for your generosity!*

FRIEND: \$1 to \$99

PATRON: \$100-\$249

CHORISTER: \$250-\$499

SECTION LEADER: \$500-\$999

SOLOIST: \$1000-\$2999

CONDUCTOR'S CIRCLE: \$3000 or more

*Send your tax-deductible donation to:*

Musica Sacra

P.O. Box 38-1336

Cambridge, MA 02238-1336

For more information:

(617) 349-3400

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

## GLOSSARY OF TERMS

**BASSO CONTINUO:** a part revealing the harmonic progression with a low instrument that plays the bass note of each harmony and a keyboard instrument that plays all of the harmonies.

**CONSONANCE:** the sound of all notes in a chord making up a pleasing harmonic whole.

**DYNAMIC:** the quality of loudness or softness to music. A *piano* dynamic is quiet while a *forte* dynamic is loud.

**HARMONIC SEQUENCE:** the restatement of a short series of harmonic progressions in successively higher or lower tonality.

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

**LIBER USUALIS:** see PLAINCHANT

**MAJOR AND MINOR:** see TONALITY

**METER:** The meter determines the emphasis of certain beats within the music. A waltz has a triple meter, while *Twinkle, twinkle little star* has a duple meter.

**MONODIC:** the adjectival form of monody: a musical texture in which a single voice declaims the text, whether accompanied or not by instruments, allowing the text itself to be discernible.

**PLAINCHANT:** A unison melody that was the earliest form of music in the Christian church and modeled after chants in the Judaic worship tradition. While each European region developed its own melodies for the various parts of Christian

worship, these chants were eventually codified into a book known as the *Liber Usualis* at the end of the 19<sup>th</sup> century. Every text in everyday worship—from liturgy to psalms to hymns—has music specific to it, although some services, like that of Holy Communion, have more than one. Some of the chants, such as *Ubi caritas*, started out as part of an oral tradition that preceded musical notation, such that their exact age is impossible to determine, while others, such as the *Dies irae* originated later in history.

**POLYPHONY:** a musical texture of independent voices that may have similar melodic material whose interaction creates the vertical harmony.

**TEMPO:** the pace at which music is performed.

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

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

## TEXTS AND TRANSLATIONS

### I. INTROITUS - KYRIE

*Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.*

*Te decet hymnus, Deus in Sion,  
et tibi reddetur votum in Jerusalem.*

*Exaudi orationem meam,  
ad te omnis caro veniet.*

*Kyrie eleison,  
Christe eleison,  
Kyrie eleison.*

### II. OFFERTORIUM

*O Domine, Jesu Christe, Rex gloriae,  
libera animas defunctorum  
de poenis inferni et de profundo lacu.*

*O Domine, Jesu Christe, Rex gloriae,  
libera animas defunctorum de ore leonis,  
ne absorbeat eos Tartarus, ne cadant in  
obscurum.*

*Hostias et preces tibi Domine, laudis  
offerimus.*

*Tu suscipe pro animabus illis  
quarum hodie memoriam facimus.*

*Fac eas, Domine, de morte transire ad  
vitam*

*quam olim Abrahae promisisti  
et semini eius.*

### III. SANCTUS

*Sanctus Dominus Deus Sabaoth,  
pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.*

Grant them eternal rest, o Lord,  
and may perpetual light shine upon them.

Thou, o God, art praised in Sion, and unto thee  
shall the vow be performed in Jerusalem.

Hear my prayer,  
unto thee shall all flesh come.

Lord have mercy,  
Christ have mercy,  
Lord have mercy .

Lord Jesus Christ, King of glory,  
deliver the souls of the departed  
from the pains of hell and from the deep lake.

Lord Jesus Christ, King of glory,  
deliver them from the lion's mouth,  
let Tartarus not swallow them up,  
neither let them fall into the black abyss.

We offer unto thee this sacrifice of prayer  
and praise.

Receive it for those souls  
whom today we commemorate.

Allow them, Lord, to cross from death into  
the life

which once thou didst promise to Abraham  
and his seed.

Holy Lord God of Sabaoth,  
heaven and earth are full of thy glory.  
Hosanna in the highest.

#### IV. PIE JESU

*Pie Jesu, Domine, dona eis requiem,  
sempiternam requiem.*

#### V. AGNUS DEI

*Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem, sempiternam requiem.*

*Lux aeterna luceat eis, Domine,  
Cum sanctis tuis in aeternum,  
quia pius es.*

*Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.*

#### VI. LIBERA ME

*Libera me, Domine, de morte aeterna  
in die illa tremenda  
quando coeli movendi sunt et terra,  
dum veneris judicare saeculum per ignem.  
Tremens factus sum ego et timeo  
dum discussio venerit atque ventura ira.*

*Dies illa, dies irae,  
calamitatis, et miseriae,  
dies illa, dies magna,  
et amara valde.*

*Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.*

#### VII. IN PARADISUM

*In Paradisum deducant angeli,  
in tuo adventu suscipiant te martyres  
et perducant te in civitatem sanctam Jerusalem.*

*Chorus angelorum te suscipiat,  
et cum Lazaro, quondam paupere,  
aeternam habeas requiem.*

Merciful Jesus, Lord, grant them rest,  
eternal rest.

O Lamb of God,  
that takest away the sin of the world,  
grant them rest, everlasting rest.

May eternal light shine on them, o Lord,  
with thy saints for ever,  
because thou are merciful.

Grant them eternal rest, o Lord,  
and may perpetual light shine on them.

Deliver me, o Lord, from eternal death  
on that dreadful day  
when the heavens and the earth shall be moved  
when thou shalt come to judge the world by fire  
I quake with fear and I tremble awaiting  
the day of account and the wrath to come.

That day, the day of anger,  
of calamity, of misery,  
that day, the great day,  
and most bitter.

Grant them eternal rest, o Lord,  
and may perpertual light shine upon them.

May the angels receive them in Paradise,  
at your coming may the martyrs receive thee  
and bring thee into the holy city Jerusalem.

There may the chorus of angels receive thee,  
and with Lazarus, once a beggar,  
may thou have eternal rest.

## ABOUT THE ARTISTS

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

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

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

*MARY BEEKMAN* holds a BA in music from Harvard University and an MM from the New England Conservatory of Music, where she focused on Baroque Performance Practice. She has directed the Harvard-Radcliffe Graduate Chorale, the Concord Madrigals, Chorus pro Musica, and, as Interim Choirmaster, the Harvard University Choir. Her teachers include John Ferris, Donald Teeters, Lorna Cooke deVaron, and Richard Pittman, and she has worked with Robert Shaw, Robert Fountain, Anton Armstrong, and Andre Thomas. For many years, she was the Music Director of the Belmont Open Sings and on the faculty of the Powers Music School. *Musica Sacra*’s performance of Lassus’ *Cum essem parvulus*


under her direction was selected for the *Norton Anthology of Music*.

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


*HEINRICH CHRISTENSEN*, a native of Denmark, came to the US in 1998 and received an Artist Diploma in Organ Performance from the Boston Conservatory, in addition to degrees from conservatories in Denmark and France. He was appointed Music Director of historic Kings Chapel, Boston, in the year 2000, after serving as affiliate organist under the direction of Daniel Pinkham during the final two years of Dr. Pinkham’s 42-year tenure at the church. Heinrich was a prizewinner at the international organ competitions in Odense and Erfurt and has given solo recitals on four continents; in the US in New York City, Chicago, Washington DC, and throughout New England. He has performed with the Boston Symphony Orchestra in Symphony

Hall and at Tanglewood under the batons of Andris Nelsons, JoAnn Falletta, Thomas Adès, among others, and was a featured soloist in the BSO's Ligeti 100. He has also performed with Boston Ballet, Handel & Haydn Society, and numerous choruses in the greater Boston area. An avid proponent of contemporary music, he has premiered works by Daniel Pinkham, Carson Cooman, Graham Gordon Ramsay, James Woodman, and several others. He has recorded

several organ and choral CDs, and Daniel Pinkham's works for solo voice and organ with Florestan Recital Project, and most recently Benjamin Britten's *The Burning Fiery Furnace* with Enigma Chamber Opera. Heinrich is a past dean of the Boston chapter of the American Guild of Organists, and has given workshops and performed at both regional and national conventions of the AGO.



SARASA  
ENSEMBLE




*Sweet Sleep*

*Music inspired by the many states of everlasting sleep.*

November 15 in Watertown | November 16 in Lexington

[www.sarasamusic.org/sleep](http://www.sarasamusic.org/sleep)



# MUSICA SACRA CONTRIBUTORS

*Our profound thanks go to our contributors.*

## *CONDUCTOR'S CIRCLE*

Mary Beekman & David Warner  
David Halstead & Jay Santos  
Paul & Grace Ogilby

## *SOLOIST*

Anonymous  
Stephanie Boye  
Thomas Kempner & Kathryn Patterson  
Sarah Matthews & James Gross  
Andrew Warner & Juliana Neuspiel Warner

## *SECTION LEADER*

Sue Bass  
William & Helen Beekman  
Isabelle Beekman  
Stephen Blum  
Rebecca Blum  
Neil Goldstein  
Eric Greimann  
Nancy Holland  
Barbara Martin  
Jennifer McLean & James Savage  
Guy McLean  
Emily Nydam  
Julia Regier

## *CHORISTER*

Michael Borum  
Joseph Brooks  
Patti & Anthony Cacciabauda  
David Chavolla  
Raphael Chines & Rob Warner  
Mark Courtney  
Lynn Courtney

Debbie Eston  
Kathleen Fay & Glenn KnickKrehm  
Max Gladstone  
Daniel Lowen  
Reeva Mager  
Gretchen McCann  
James Mulder  
Linnea Mulder  
Simon Neely  
Kyra Saltman & Andrew McCann  
Murray & Hazel Somerville  
Garrett Wampole  
Kiera Wilhelm

## *PATRON*

Vladimir Barash  
Thomas Bentley  
Jon Berlin  
Barry Kaye and Kathryn Bonfiglio  
Susan Bush  
Martha Buttenheim  
Dean Cerrato  
Anne Chalmers & Holly Gunner  
Maria da Costa  
Peter Ersland  
Lorraine Fryer  
Bernice Goldman  
Karen Halstead  
Alexandra K. Henderson  
Clark & Susan Jarvis  
G P Lepage  
Chase Macpherson  
Carol Magenau  
Jameson & Polly Marvin

Anne Matthews & Edward Fay  
Wendy McGullam  
E. Brad Meyer  
Brian Middleton  
Barbara Nowogrodzki  
Jenna Orkin  
Tracy Pennoyer  
Marnie Phillips  
Bjorn Poonen  
Hal Pratt  
Marjorie Rogers  
Alison Rosenblum  
Robert & Sharon Russell  
Phiania Smith

*FRIEND*  
Kathryn Crawley  
May & Carl Daw  
Valerie Epps  
Angelina Fryer  
Kathleen Gallery  
Emma Kelley  
Robert & Candace Kosturko  
Debbie Levey  
Margaret Low  
Marianne McGowan  
Niela Miller  
Melissa & Michael Mitchell  
Sharon & Jerry Mulder  
Andrea & Christopher Nolin  
Emily Regier  
Sally Sanford & Sandy Smith  
Yuan Wang  
Emily & Jon Welch  
Grace Yuen

*SPECIAL THANKS TO THOSE WHO HAVE JOINED OUR SUSTAINING PATRON PROGRAM:  
Rebecca Blum, Kathryn Bonfiglio & Barry Kaye, Jerome Chanes, Maria da Costa, Lynn Courtney,  
Angelina Fryer, Lorraine Fryer, Max Gladstone, Barbara Martin, Gretchen McCann, Jennifer  
McLean & James Savage, James Mulder, Simon Neely, Emily Nydam, Paul & Grace Ogilby, Kyra  
Saltman & Andrew McCann, Kiera Wilhelm*

*The list above reflects contributions received between October 1, 2024 to October 1, 2025.*

## **ACKNOWLEDGMENTS**

We wish to thank Mitch Hay and Barb Lemmel, Terry Halco, and Harvard-Epworth Methodist Church, Cambridge; Peter Sykes and First Church Congregational, Cambridge; David Carrier and Christ Church in Cambridge; Holbrook Robinson for his excellent photography; Katell Guellec and all of the Boston Cares volunteers; Michael Borum and Sarah Salama for creating the visual representations of our sound; Lorraine Fryer for her time and meticulous attention to our program book; and to all the additional dedicated volunteers who get everything done season after season.



# Danse Macabre

A concert to commemorate the departed that connects evocative poetry and music's dance between life and death. Featuring the Duruflé *Requiem* and "Danse macabre" by Baudelaire.

WITH

Eric Christopher Perry, *Music Director*  
Heinrich Christensen, *Organ* | Paul Mattal, *Cello*

SATURDAY  
November 1, 8 pm  
*Holy Name Parish*  
1689 Centre Street, West Roxbury

SUNDAY  
November 2, 3 pm  
*First Church*  
11 Garden Street, Cambridge



seraphim

Choral Music to Illuminate, Challenge, and Inspire

FOR IN PERSON AND VIRTUAL TICKETS, VISIT [WWW.SERAPHIMSINGERS.ORG](http://WWW.SERAPHIMSINGERS.ORG)

## CONVIVIUM • MUSICUM CHOIR FOR RENAISSANCE MUSIC

ALLEGRA MARTIN, MUSIC DIRECTOR

### Mysteries and Deceit MISATTRIBUTED MASTERPIECES

Join Convivium as we explore repertoire that has been credited, either through accident or deception, to the wrong composer, from Bauldeweyn to Obrecht, Isaac, Victoria, and Palestrina.

Sat, Nov. 22, 2025 - 7 pm: All Saints Parish, Brookline

Sun, Nov. 23, 2025 - 4 pm: First Unitarian Church, Worcester

### Discovering Anonymous

Explore Renaissance pieces published without a composer, from French chansons to English anthems to a newly discovered mass from Cambrai Cathedral; Anonymous was prolific!

Sat, Mar. 7, 2026 - 7 pm: First Unitarian Church, Worcester

Sun, Mar. 8, 2026 - 4 pm: All Saints Parish, Brookline

For tickets and season details, visit [WWW.CONVIVIUM.ORG](http://WWW.CONVIVIUM.ORG)

