

Diocesan News



Elizabeth C. Patterson will direct the Gloriam Dei Cantores Choir March 12 at St. Paul Cathedral. The internationally known 44-member group is conducting its first North American tour.

International choir at St. Paul

PITTSBURGH — The internationally acclaimed Gloriam Dei Cantores Choir will appear at St. Paul Cathedral Tuesday, March 12 at 8 p.m. Elizabeth Patterson is the choir's director.

Gloriam Dei Cantores is a professionally trained American choir which performs sacred choral music of all historical periods from Gregorian chant to contemporary, in a variety of styles.

The choir is dedicated to promoting international friendship and understanding. The singers were invited to perform during 1990 in Moscow, Leningrad, Prague, London and Edinburgh.

It was the first time an artistic group had been invited to tour the Soviet Union under the auspices of both the Church and the government's Ministry of Culture.

The 1991 tour will feature the North American premiere of "Resurrexi," a major new work based on Gregorian chant themes by American composer Gerald Near.



FEB 22 1991

AFTER HOURS

Internationally known choral group to visit Washington, Balt.

By ELAYNE HICKMAN
Staff Writer

GLORIAE DEI CANTORES. The *Gloriae Dei Cantores*, a professionally trained choir that performs sacred choral music of all historical periods — from chant to contemporary — is coming to the Baltimore and Washington, D.C., area next month.

Founded in 1975, this choir made its first public appearance in 1977, and took the professional name *Gloriae Dei Cantores* — which means "Singers to the Glory of God" — in early 1988.

With the goal of promoting peace, understanding and harmony among people of different nations and cultures, this group is regarded by many professional musicians as one of America's top choirs.

According to the *Boston Globe*, "The ensemble is well-balanced, well-disciplined, musically secure . . . Both the choir and organist performed authoritatively and sensitively . . . *Gloriae Dei Cantores* is indeed a fine choir."

The choir, conducted by Elizabeth C. Patterson, is based in Cape Cod, Mass.

It consists of 44 singers from a wide variety of professions and musical backgrounds.

The group is unabashedly dedicated to promoting international friendship and understanding, dissolving barriers of language, cultural differences and political ideologies by being an instrument of hope.

So it's no small wonder that the choir was invited to perform in Moscow, Leningrad, Prague, London and Edinburgh last year.

The choir was the first artistic group invited to tour the Soviet Union under the auspices of both the church and the government's Ministry of Culture.

The group has also performed in Wales, Holland and Hungary. Future plans for the choir include tours of



The *Gloriae Dei Cantores* are performing next month in Baltimore and Washington, D.C.

Romania, Poland, Crete and Italy, and a return tour to the Soviet Union, Great Britain and Holland.

This is the group's first North American tour, and it will feature concerts in 10 cities, including New York, Pittsburgh and Toronto.

The local scheduled appearances are:

■ On March 9 at 8 p.m. the choir will perform at The Basilica of the Assumption, at 403 N. Charles St., in Baltimore.

■ On March 10 the choir will be performing at the 10:30 a.m. Mass at The National Shrine of the Immaculate Conception in Washington, D.C.

■ Again on March 10, the choir will perform at 5 p.m. at the National Presbyterian Church in Washing-

ton, D.C.

The Baltimore performance will feature the premiere of "Resurrexi," a major new work based on Gregorian chant themes by American composer Gerald Near.

The Washington repertoire will include motets by Bach, Bruckner, Durufle' and Poulenc, as well as works by Mozart, Howells, Langlais and Copeland.

Each concert also will feature Gregorian chant and Russian sacred choral music — with all the repertoire performed in the original language.

Tickets are available at all Ticket-Center outlets, or by calling 1-800-543-3041.

Worcester Guide

IN ALL THEIR GLORY

Once nearly silent, the Gloriam Dei Cantores choir now sings from stages all around the world

BY TOM MUDD

WHEN GLORIAE Dei Cantores, singers for the glory of God, first performed 16 years ago, there was thought of little beyond singing choral music to small audiences close to home.

There was no thought of Eastern European tours, digital recordings or a second address in Cambridge, England, that is. And there was no thought of a copyrighted logo or a well-oiled — indeed relentless — public relations and marketing machine. Times have changed.

Nowadays, conductor Elizabeth Patterson conducts telephone interviews arranged by an aggressive PR staff that has spent months softening up editors with a barrage of press releases and telephone calls.

"Is it raining where you are?" asks Patterson across a crackly phone line from Orleans on the Cape. The feeling is inescapable that she has any number of these calls on her schedule. Long-distance phone interviews must come with the territory of being an ambitious, up-and-coming choir.



Gloriam Dei Cantores brings sacred choral music to Mechanics Hall Tuesday (3/5).

The ambition kicked in about a dozen years ago, when Dr. George Guest of St. John's College in Cambridge (remember — that's Cambridge, England) pulled Patterson aside and read her the riot act, telling her that the choir had to perform for audiences everywhere. Up until then, the Gloriam Dei Cantores choir had been limited to performances on a small scale.

"With singing like this," Guest told Patterson, "you really have a responsibility to think of this music as a serious commitment."

The choir was born, says Patterson, out of two such serious commitments, the first to religion and the second to sacred music. Too often, she says, choirs that perform the works from Gregorian chants to more contemporary forms are "technically proficient" but the music "loses its heart because the singers are not committed to the worship aspect."

On the advice of Guest, the 44-member choir began performing more, with most of the major performances in the last five years in halls and churches from Moscow and Leningrad to London and Edinburgh.

The group decided to tour Europe to say to people, "Here's what we are as Americans and at the same time we'd sort of like to know you."

As a result, Patterson says, people in other countries "really try to understand our music."

Only this year is the choir embarking on a tour of more familiar territory, kicking off the North American jaunt in Boston Friday (3/1) and coming to Mechanics Hall Tuesday (3/5). New Haven, New York, Baltimore, Washington, Pittsburgh, Toronto and Albany follow. All in the course of 19 days.

"I think we're going to be exhausted, to tell you the truth," laughs Patterson, "but that's just the way the dates fell."

Over the course of the last 15 or so years, the choir has lost only a third of its original members, often because the time for practicing and touring wasn't available. About half of the choir, says Patterson, is young or older married couples. The rest lead some sort of church-related life full-time.

The repertoire consists of motets by Bach, Bruckner and Poulenc and additional works by Copland and Mozart, among others. Along the course of the tour, in New York, Gloriam Dei Cantores will also give a North American premiere of *Resurrexi*, a work by American composer Gerald Near that's based on themes from Gregorian chants.

In the Worcester appearance, Patterson says, the choir will perform those pieces plus several works of Russian liturgical music. The time in Russia, says the conductor, "sort of broadened our vision."

"We began to understand about the heart of the Russian people," she says. "No organ or instrument is permitted in their church music, so the texture of the music has grown and become thick and very dramatic and very packed full of feeling."

Russia and Eastern Europe are behind them, with a return planned next year. But returning to what may be an unstable region worries Patterson less than performing in New York. "The whole time we were performing in London," she says, "all we heard was how horrible it was to sing in New York. But we're going to prove them wrong." ■



Elizabeth Patterson, conductor of Gloriam Dei Cantores, leads the choir.

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WORCESTER'S ALTERNATIVE WEEKLY FEBRUARY 27, 1991

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Glory, glory

The once-modest
Gloriae Dei Cantores
choir has gone for
the brass ring of sa-
cred choral music

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New glory

The Gloriae Dei Cantores choir started in the mid-1970s as a fairly ordinary, humble group of singers dedicated to the performance of sacred choral music. Now the group boasts an Eastern European tour, a trademarked logo and a well-oiled public relations machine.

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LEISURE

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Photo by Steve J. Sherman

Elizabeth C. Patterson directs Gloriam Dei Cantores, a choir scheduled to perform in New Haven Wednesday.

Acclaimed choir to visit New Haven

Gloriam Dei Cantores, a Cape Cod-based choir of 44 singers, will perform Wednesday at 8 p.m. at the Trinity Church on the Green in New Haven.

Dedicated to promoting international friendship and understanding, Gloriam Dei Cantores toured last year by invitation through Moscow, Leningrad, Prague, London and Edinburgh. The choir was the first artistic group invited to tour the Soviet Union.

The choir was founded in 1975, made its first public appearance in 1977, and took its professional name, which means singers to the glory of God, in early 1988.

The 1991 tour will include motets by Bach, Bruckner, Durufle and Poulenc as well as other works by Mozart, Howells, Langlais and Copland. Each concert will also feature Gregorian chant and Russian sacred choral music. All the repertoire is performed in the original language.

Gloriam Dei Cantores sings weekly services of Holy Communion and Choral Evensong at the Chapel of the Holy Paraclete in Orleans, Mass. The group has also digitally recorded four albums.

For ticket information, call 1-800-922-2030. Tickets are also available at Cutler's Classical Record Store in New Haven.

Cantores singers out of their element

Gloriae Dei Cantores at the Church of the Advent, Friday night.

By ELLEN PFEIFER

Gloriae Dei Cantores (singers to the Glory of God) is a choir with a mission and an improbably healthy bank balance (to judge by its frequent international and American tours and its glossy promotional materials).

Headquartered in Orleans, the 44-voice chorus was founded in 1972 as an outgrowth of the church choir lead by Elizabeth Patterson.

Organized as a musical and quasi-religious community with no denominational ties, it gave its first public performances in 1977 and now travels throughout the world promoting "peace, understanding and harmony among peoples of different nations and cultures through the gift of singing." Patterson still directs with the assistance of a chant conductor, an assistant conductor and organist and an artist-residence.

As part of its North American Gateway Concert Series, the chorus presented a rare concert in Boston Friday night at the Church of the Advent.

Frankly intrigued by the phenomenon of a musical ensemble that seemed so prosperous in these lean and mean times, by a group that had performed all over the world but only once before in Boston, and by an artistic leadership of previous unknowns, this listener listened to the Friday performance.

The program featured works in German, Russian and English, ranging from the 18th to the 20th centuries. Despite their differences of time and national origin, the pieces did not present much musical variety — the tempi all being somewhat similar and many of the works adopting an antique style.

Although the byzantine

Despite their differences of time and national origin, the pieces did not present much musical variety.

parking restrictions of Beacon Hill caused this listener to miss a bit of the beginning of the works by Anton Bruckner and

Pavel Chesnokov, one got a rather complete picture of Gloriae Dei Cantores' strengths and weaknesses.

When singing in unison or largely homophonic textures and in mid-range, the sound is pleasingly rich, well-modulated and robust. Obviously well-disciplined, the chorus sounded, in the right sort of music, healthier than some of our older and well-regarded Boston-area community choirs. It was clear, too, that the men of the chorus have been well-schooled in the techniques of Gregorian chant.

However, when it came to works of a highly contrapuntal nature such as Bach's Motet

"Komm, Jesu, Komm," the ensemble was out of its element. The textures were mushy and muddled.

In music that took the singers to the extremes of their ranges and in the solo part of Copland's "In the Beginning," it was clear as well that the indi-

vidual singers have been insufficiently trained in vocal technique. The mezzo-soprano soloist in the Copland, for example, had a pretty-boy soprano-like timbre but no idea how to support the voice and her intonation and steadiness of tone suffered accordingly.

The Boston Globe

THE BOSTON GLOBE • TUESDAY, MARCH 5, 1991

Hear, Hear

By Richard Buell
SPECIAL TO THE GLOBE

...

To go along with its classy name, Glorïae Dei Cantores - a chorus based in Orleans and conducted by Elizabeth C. Patterson - was able to deliver some rather classy singing Friday night, this in the warm and accommodating acoustic of Boston's Church of the Advent. The sound was cultured, disciplined and euphonious, and nowhere more so than in three Bruckner Motets ("Christus factus est pro nobis," "Os justi," "Locus iste") which, being interspersed with Gregorian chant to boot, ended up evoking vast and serene magical spaces - Dreamland, an Austrian cathedral, or maybe Heaven - that seemed far, far away from high-minded, intellectual Boston.

To put it another way, this chorus sang with heart. The novelties were the works by Pavel Chesnokov, Vasily Titov and Aleksandr Kastalsky, all hinting that a large and interesting Russian choral literature may be awaiting discovery. Ending the concert, a soft-edged but telling account of Copland's "In the Beginning" - its composer "orchestrating" for voices pretty much as he did for instruments - took an amazed St. John and plunked him in my, your, and everybody's small-town America - an effect both cosmic and cozy. What a piece!

...

The Patriot Ledger

Tuesday, March 5, 1991

Arts/Entertainment

An impressive performance by Cape Cod choir

Music

GLORIA DEI CANTORES, conducted by Elizabeth Patterson, performing works by Bach, Mozart, Bruckner, Chesnokov, Titov, Kastalsky, Sowerby and Copland. Friday at Church of the Advent, 30 Brimmer St., Boston.

By Bill Nazzaro
For The Patriot Ledger

Gloria Dei Cantores, a choir of about 40 singers based in Orleans on Cape Cod, opened its first North American Tour Friday night at the Church of the Advent in Boston and proved to be an exceptionally able and well-disciplined musical group. The chorus' reputation must have

preceded them, because the church was packed.

The program was a serious one, including choral and organ music by Bruckner, Bach and Mozart, music from the Russian Orthodox liturgy by Pavel Chesnokov (1877-1944), Vasily Titov (1650-1715) and Alexander Kastalsky (1856-1926), Leo Sowerby's Air with Variations from his Suite for Organ, and "In the Beginning" by Aaron Copland.

Two motets by Anton Bruckner were paired by the composer with Gregorian chants on the same texts. Though, according to the program notes, the performance was based "on the discoveries of Dom Eugene Cardine of L'Abbaye St.-Pierre-de-Solesmes, France, and used the rhythmic markings of the 10th Century Laon manuscript," the music

sounded extremely Romantic and intense.

The Bach selections were the motet "Komm, Jesu, komm," and the trio on "Allein Gott in der Hoh sei Ehr" for organ. The chorus was magnificent, and the organist, James Jordan, assistant conductor of the choir, played with authority.

The Mozart, performed for the 200th anniversary year of his death, was his early Miserere (K. 85). Though written when Mozart was a teenager, this music seemed very mature. It was sung with heartfelt honesty.

The Russian works were wildly emotional and highly dynamic. The choir seemed as comfortable in Russian as in Latin, and the basses were particularly impressive.

The American pieces were nicely done. The Sowerby, played capably

by organist David H. Chalmers, artist-in-residence with the choir, sounded sweet and naive. It might have been better if Chalmers had played the whole suite. As it was, the piece seemed out of place in what was otherwise an impressive evening.

The Copland ended the program with a choral work by this American master. Based on the Book of Genesis, it seemed rather precious in spots, despite its obvious professionalism. The soloists were Wendy Catlin and Sr. Anne Furst.

Conductor Elizabeth Patterson led her forces with a dedication and commitment that were astonishing. The choir truly lives up to its name, which is Latin for "singers to the glory of God." Apparently, more is going on on Cape Cod than this listener had realized.

The Washington Post

D6 WEDNESDAY, MARCH 13, 1991

THE WASHINGTON POST

Glories of The Glorïae

Hundreds of alert music lovers caught a too-brief glimpse of that rarest of rarities, the world-class concert choir, when Elizabeth C. Patterson brought *Glorïae Dei Cantores* to the National Presbyterian Church Sunday night. In a program ranging from Bach to Copland, this 44-voice ensemble drew from a richly varied timbral palette to give performances of striking dramatic accomplishment and stylistic acumen.

In his *Three Gradual Motets* on Gregorian themes, Bruckner doesn't so much propel his chant material toward specific tonal goals as he refracts it into its elemental colors. In these pieces director Patterson coaxed from her singers extraordinary depth of tone and control of dynamics. Her treatment of the Bach motet "Komm, Jesu, komm," S. 229, used the difficult German consonants as sprightly percussive accents, and made of the opening phrase a cry of the heart all the more poignant for its restraint.

The extremely restless choral harmony of "In the Beginning" (1947), Copland's cantata on Genesis, required both the choir and soloist Wendy Catlin to sacrifice a bit of tonal luster to sing its pitches accurately. But vocal resources, as well as high musicianship and passionate spirituality, are in splendid abundance in *Glorïae Dei Cantores*. Six Russian liturgical choruses closed the program, and in this heartfelt, unobtrusive music—with its unshaded dynamics and mesmeric pedal tones—these singers applied their characteristic lustrous tone toward a performance of equally characteristic devotional solemnity.

—Mark Adamo

Entertainment

Choral ensemble delivers nearly perfect performance

By David Lasky

Before an audience of about 600, the choral ensemble "Gloriae Dei Cantores" presented a serious and superbly rendered concert of sacred music last night in Mechanics Hall.

Under the direction of Elizabeth C. Patterson, the 50-odd member chorus is in the beginning stages of a major U.S. concert tour. Based in Orleans, the ensemble has sung to critical acclaim both in this country and in Europe.

This is, indeed, a first-rate group of highly dedicated and musically sensitive singers. Characteristically, the chorus is imbued with a warm, rounded tone color which is capable of a wide variety of gradations.

UNIFIED BODY

Last night, the singers consistently were a unified body, at one with their conductor. Outside of a few minor intonation lapses, which were nearly inevitable owing to the fact that this difficult program was sung entirely without accompaniment, one was hard-pressed to detect any significant faults with either the singing or the interpretation.

The program was religious in tone and substance throughout. Even the two organ solos, works by Cesar Franck and John Knowles Paine, were quiet and prayerful, and entirely characteristic of a church service. Organists James Jordan and David Chalmers rendered the Franck "Cantabile" and the Paine "Prelude in D-Flat," respectively, with much sensitivity to both the flow of the music and the

Music review

registration.

The program opened with Poulenc's "Quatres Motets pour un Temps de Penitence" ("Four Motets for the Season of Lent"). One was immediately impressed with the chorus' attention to subtleties of phrasing and dynamics and by the vitality of tone and articulation. Throughout the evening, the singers demonstrated a wonderful command of the diction of each language in which they sang.

Three of the four Poulenc motets were prefaced by the singing of the appropriate Gregorian chant on

which the motet's text was based. Dr. Richard Pugsley, an expert in the performance of chant, conducted these chants and the Mozart motet "Miserere." Suffice to say, the chant singing was exquisite, especially in its proper regard for rhythmic flexibility and its sensitivity to both the musical and textural phrase.

The most ambitious work of the evening was Aaron Copland's powerful and highly dramatic setting of the story of Creation, "In the Beginning." The chorus turned in a memorable performance imbued with great warmth, vitality and rhythmic acuity. Mezzo-soprano soloist Wendy Catlin, while occasionally suffering a bit of vocal strain in her high register, performed with much grace and presence.



Gloriam Dei Cantores Members Raise Their Voices
**Religious Order's Choir
 To Perform at St. Paul's**

BY DAVID SALLINGER
 Daily News Entertainment Editor

Sister Estelle is Brother John's sister. Likewise, Brother John is Sister Estelle's brother. It just worked out that way.

The siblings, who began life as Estelle and John Cole in Penn Hills, now are Cape Cod-based Singers to the Glory of God — Gloriam Dei Cantores.

Gloriam Dei Cantores, on their first North American tour, will perform Tuesday at 8 p.m. at St. Paul's Cathedral, Oakland.

Program will include "Resurrexi," a new work by American composer Gerald Near, Jean Langlais' "Messe Solennelle," motets by Bruckner, Georgian chant and Russian sacred choral music.

"Resurrexi," which was premiered in London last year, is based on Gregorian chant themes that recount the post-Resurrection appearances of Christ. Their recording of the work is nearing release.

The choir, returned from its second international tour that included Great Britain, eastern Europe and the Soviet Union (it was the first artistic group invited there under the auspices of both the government and church), is an arm of the Community of Jesus, a religious brotherhood (and sisterhood).

The Coles gravitated to the organization after they moved to Massachusetts.

After high school, John recalled, he considered studying computer science, "but I decided to take a year to find out what I really wanted to do." He had worked with the brothers, doing yard and garden work. "God did not get through very easily at first," but ultimately the idea of computers didn't seem very fulfilling. He became a novice at 19, taking his vows three years ago.

"Coincidentally, the same thing happened to me," Estelle continued. "I didn't feel compelled to go to college," and spent time working with the sisters, going on retreats, and so on. "I felt that was my calling."

When the community's music making began, it was internal. Founded in 1972, the group didn't perform in public for five years. The touring troupe was a logical development.

Brother John said they studied at St. John's College in Cambridge (England, not Massachusetts). Being abroad also gave the sisters and brothers a chance to sing in 30 English cathedrals.

Forty-four members strong, the Cantores range in age from 21 on up. They all sight-read, are up on their studies "because of the range of the repertoire" that ranges from Handel to Beethoven, Vaughan Williams to Purcell to Rachmaninoff, Ives, Bernstein, from about the 16th Century to the present.

Estelle said the singers also hone language skills because of those musical selections and touring. They're pretty solid in about seven tongues, including the Russian polished for their last trip. Two years ago, the U.S. ambassador to Hungary hosted a reception where the choir performed for 17 foreign ambassadors from both sides of the Iron Curtain, an event that helped pave their way to the East.

Much of the instruction is in-house. The Cantores have a Gregorian chant expert, a composer-in-residence (Dr. Alan J. McMillan, formerly of Boston University), plus their organists have doctorates from the Eastman School.

The Cantores' bottom-line purposes include promoting peace, understanding and harmony.

Joy of Easter in song

By LIZ URBANSKI
Staff Writer

As Lent builds to the joyful conclusion of Easter, the Glorie Dei Cantores are bringing their musical interpretation of Christ's Resurrection to the Capital District.

The 44-member ecumenical choir will present the fourth North American performance of "Resurrexi," a Gregorian chant-based work about the Resurrection, at 8 p.m. March 19 in the Troy Savings Bank Music Hall.

The internationally-acclaimed group of men and women age 21 and older is based in Cape Cod, Mass. The Cantores have toured throughout North America and Europe since their first public appearance in 1977. The choir was the first artistic group to be invited to tour the Soviet Union under the auspices of both the Church and the government's Ministry of Culture. Those visits were in concert with the group's stated mission of international friendship and understanding.

A new work

"Resurrexi" was commissioned by the Cantores from American church music composer Gerald Near. In four sections, "Resurrexi" details the visualization of the Angel of the Resurrection and Christ's three post-Resurrection appearances (to Mary Magdalene, Cleopas on the road to Emmaus and a doubtful Thomas).

Like much of the Glorie Dei Cantores work, "Resurrexi" consists mainly of Gregorian chant. The beginning and conclusion are



Glorie Dei Cantores

accented by accompanying handbells. Performers Betsy Bott (contralto) and Sister Lucia Smith (first soprano) told *The Evangelist* that the bells create "a real feeling of joy and a sense of drama" in "Resurrexi."

The 25-minute work is performed in Latin, with an English translation of the text given to the audience.

Dramatic chant

While the idea of Gregorian chants in Latin may sound like an invitation to boredom and stilted performance, Ms. Bott said that is hardly the case with "Resurrexi."

"This work has taken Gregorian chant and elevated it. The music carries the words beautifully and makes the performance into a real drama," Ms. Bott said. "The combination of solos, choruses and bells makes you feel as if you're witnessing the Resurrection at the time. I got goosebumps the first time I heard it."

Sister Lucia, a member of the ecumenical Community of Jesus, commented on subtleties built into "Resurrexi." "You really get a feeling that you are seeing the angels, the soldiers trembling, Mary Magdalene and the entire drama of Easter," she said.

Her excitement about the work also stems from the use of the chant. "I'm excited," she said, "because of the way people will hear Gregorian chant performed. It's not boring or depressing, but beautiful and inspiring."

Conjures memories

Ms. Bott, a Roman Catholic, added that the chant in "Resurrexi" conjures memories of her childhood. She attended a convent school run by the Sisters of the Congregation de Notre Dame (CND) in Tyngsboro, Mass.

"The French nuns at the school taught us to sing Gregorian chants in Latin," she told *The Evangelist*. "Now that I'm older, I am so grateful to be able to perform chants again. There is such a beauty in the chant. To me, it's the purest form of worship."

Other works to be performed at the Cantores' Albany appearance include sacred music by Bach, Bruckner, Durufle and Poulenc, and additional works by Mozart, Howells, Langlais and Copland. Each piece in the group's repertoire is performed in its original language.

(For information about tickets to "Resurrexi," phone Teletron at 1-800-922-2030.)

New Haven Register

New Haven Register, Sunday, March 10, 1991 Page D5

Religious choir masters medieval sound of plainsong

By Courtenay V. Cauble

Trinity Church on the Green, with its dramatic altar, dark wood appointments, and painted, fan-vaulted ceiling, provided just the right visual complement for the program last week by Gloriam Dei Cantores, a choir from Orleans, Mass.

As the name Gloriam Dei Cantores implies, the choir devotes itself entirely to religious music, and, judging from this one concert, they seem to lean heavily toward music that echoes the hollow, disembodied sound of medieval plainsong. Only two works in the fairly long program, Bach's motet "Singet dem Herrn ein neues

Lied" and Aaron Copland's "In the Beginning," were in modest contrast to the modal overtones of the others. The absence of significant contrast is the only overall criticism one might make of this fine choir's offering.

Maurice Durufle's contemporary "Four Motets on Gregorian

Themes," was impressive, each of the motets preceded by the medieval chant that inspired it.

The same expertise was evident in Jean Langlais' "Messe solennelle," in Russian liturgical works by Pavel Chesnokov and Georgy Sviridov, and in Copland's "In

the Beginning." The male voices were especially impressive in Chesnokov's "Hvalite imia Gospodne," and sectional balances

were sensitive throughout the program, except in the Bach motet, where singing was occasionally a trifle ragged.

The New York Times

THE NEW YORK TIMES **WORD AND IMAGE** MONDAY, MARCH 11, 1991

Reviews/**Music**

From Cape Cod, Legato With Smiles

By JOHN ROCKWELL

Gloria Dei Cantores, a 46-member choir that sang an a-cappella program at Town Hall on Thursday evening, might seem an improbable choice for an evening's secular entertainment. With a vocal method that apparently requires simultaneous singing and smiling, with robotically drilled bows and a mostly lugubrious religious repertory, the ensemble

looked for all the world like the Stepford choristers.

But they sang well. Associated with the Community of Jesus, which a spokesman called "a residential Christian community" in Orleans, Mass., on Cape Cod, the choir has toured internationally and recorded extensively on its own label. Its greatest musical strength is a seamless legato, reminiscent of the somewhat processed sound espoused by Robert Shaw. Even from a close-up seat in

the decidedly nonchurchy acoustics of Town Hall, the group was able to sustain a blended tonal smoothness.

This is apparently obtained in part by having no singers capable of true soloistic assertion; the few solos were innocently shaky. But it is also the result of a clear commitment to rigorous training by the choir's conductor, Elizabeth C. Patterson; Richard J. Pugsley, a chorus member, led the expert renditions of Gregorian chant.

The group's program offered a couple of Slavic selections by Pavel Chesnokov and Georgi Sviridov of some interest, bolstered by genuine low basses. But most of it conformed to the rather watery style that prevails in 20th-century white Anglo-American Christian composition, with a Requiem by Herbert Howells whose intense personal significance (it was composed after the death of his 9-year-old son) did not redeem a leveling blandness and "Resurrexi" (1989), a 35-minute chant-based oratorio commissioned by the choir from Gerald Near.

Bach's "Singet dem Herrn ein neues Lied" motet was undercut by excessive tonal homogenization, leaving the most pungent fare the opening "Quatre Motets Pour un Temps de Pénitence" of Poulenc, nicely interspersed with chant.

The Pittsburgh Press

Thirty Five Cents Daily Home Delivery — \$1.50 a Week

WEDNESDAY, MARCH 13, 1991

ARTS & ENTERTAINMENT

Gloriae Dei Cantores' concert spirited

By Donald Rosenberg

The Pittsburgh Press

Whatever controversy surrounds the Community of Jesus, an independent Christian community in Orleans, Mass., doesn't extend to the artistry of its choir, *Gloriae Dei Cantores*.

This 44-member ensemble, whose name is Latin for "Singers to the Glory of God," performs liturgical music with technical refinement and expressive depth. Led by Elizabeth C. Patterson, the singers breathe as a unit, and their sense of vocal colors is wide.

Their concert last night at St. Paul's Cathedral in Oakland was attended by 200 people who seemed more interested in the music than in the religious beliefs held by the choir's community. Although two television stations sent crews to catch any curious proceedings, the concert was a normal event heightened by remarkable singing. The choir even bowed to the commercialism typical of many touring groups by selling its cassettes and CDs in the lobby.

Once inside the vast expanse of St. Paul's, a listener must adjust the ears to capture details of the performance. This is one of those abundantly resonant environments in which echoes prevail and musical edges tend to get softened.

Still, the qualities that make *Gloriae Dei*

Cantores so alluring came into focus quickly and energized the evening's fare. What sets this choir apart from many is its insistence on purity of intonation, controlled dynamics and clarity of voicing. The basses are a healthy lot capable of emitting sonorous tones even below the bass clef. Moving up the vocal range, one finds no weaknesses. The tenors are secure, the altos warm and the sopranos radiant.

The choir sings much of its music a cappella, as in the three gradual motets by Bruckner that opened the program. These are glorious pieces that demonstrate the Austrian composer's spiritual devotion through rich musical means. *Gloriae Dei Cantores* specializes in Gregorian chant, and two such pieces were placed among the Bruckner motets, one sung by women and the other by men. Patterson's cohesive conducting allowed the Bruckner pieces to achieve a natural flow and emotional vibrancy. The suspensions were savored. Richard J. Pugsley led the chants, which were free in rhythm and seamless in phrasing.

From the choir loft, the ensemble offered Jean Langlais' "Messe solennelle," a 1951 piece cast in a neo-romantic style spiced by some pungent

harmonies. The church's organ roared along with the singers, whose enunciation clarified the words even from the stratospheres.

Three Russian works showed how the choir can expand its tonal resources. A piece by Pavel Chesnokov (1877-1944) was given fervent shading. In an eight-part hymn by Vasily Titov (1650-1715), the singers made an impressive exploration of delicate and full-throated sounds. Their control of dynamics also was put to fine effect in a hymn by Aleksandr Kastalsky (1856-1926), who studied with Tchaikovsky.

The night's largest piece was American composer Gerald Near's "Resurrexi" (1989), which was written for the choir. This 32-minute work employs handbells, chants, motets, recitatives and choruses in its narrative, and the eclectic style holds the attention. The writing is direct, and the design blends the antiquated with the mildly contemporary. The composer was present.

The choir's two organists took solo turns during the first half. James Jordan made a somewhat choppy traversal of J.S. Bach's Fantasy and Fugue in C minor, while David Chalmers' playing of Max Reger's Introduction and Passacaglia in D minor revealed in the extravagant effects and grandiose expression. The mighty noise must have been heard on Fifth Avenue.

(Donald Rosenberg is *The Pittsburgh Press* classical music/dance critic.)

MUSIC REVIEW

MUSIC

THURSDAY, MARCH 14, 1991

PREVIEW

Near composes 20th-century chant

By Ron Emery

Special to The Times Union

Religious music has not flowered in the 20th century. Some exceptions, of course, exist: Igor Stravinsky's "Symphony of Psalms," Francis Poulenc's "Gloria," Benjamin Britten's "War Requiem" and a number of works by such American composers as Daniel Pinkham and Gerald Near, and Britain's John Rutter.

At 8 p.m. Tuesday Gloriam Dei Cantores (Singers to the Glory of God) will sing a major new sacred *cappella* work by Near in the Troy Savings Bank Music Hall — his 1990 "Resurrexi," based on Gregorian chant. The professionally trained, American, mixed 44-voice chorus specializes in sacred choral music of all historical periods from Gregorian chant to contemporary.

Also on the program is religious music from various periods, including 18th- and 19th-century liturgical music for the Russian Orthodox Church, a "Miserere" by Wolfgang Amadeus Mozart, Johann Sebastian Bach's motet "Singet Dem Herrn," and four motets by French composer Maurice Durufle.

Now a Texan, Near, who has been a practical performer in churches for more than 30 years, is at a loss to explain the precise reason for the loss of interest in composing music for the church.

"There is no real lack of fine choirs in churches around the country, but taste and customs change. Most music that goes under the heading of 'renewal' is garbage. By making music for everybody, we make music for nobody. We're guilty in the church of not looking at music as music. People talk about music as proclamation, music as prayer. Music is not proclamation, nor prayer. It's music," Near said in a telephone interview.

"This music as . . . business just gets away from making musical judgments. Great church music must be able to stand on its own as music," he said.

Near got to know the Gloriam Dei Cantores when he

GLORIA DEI CANTORES. 8 p.m. Tuesday, Troy Savings Bank Music Hall, State and Second streets. 273-0038; \$10-\$16.

attended its first summer seminar in sacred choral music in Orleans, Mass., five years ago. The British choral conductor George Guest suggested he hear the choir. It already had performed several pieces by Near.

The commission originally had nothing to do with Gregorian chant. Near was impressed by the way chant and chant singing informed all the work of Gloriam Dei Cantores. The commission was for an unaccompanied piece that the choir could take on tour and perform in halls without organs or piano. Though Near uses hand bells in the outer two movements of "Resurrexi," no other accompaniment is required.

"I was so impressed at the ability of that choir to sing a linear line, even in the midst of chordal writing. So, I thought I'd play to strength, and use the special quality of that choir. The chant has musical authority. Serial technique is contrary to the nature of the chant. The chant told me what to do with it. It said certain things harmonically," Near said.

"Resurrexi" has two large outer choruses, and four inner sections that deal with the four post-Resurrection appearances of Christ.

"When I did research, I found that these stories were told almost entirely in chant in the post-Easter offices. It allowed me to use the chants unadorned. Mary Berry, Cambridge University's leading authority on chant, helped me reconstruct the recitative. The whole piece is chant, really," Near said.

Near is thinking of publishing separately the four motets that follow the four scenes in his work.

Founded in 1975, Gloriam Dei Cantores made its debut in 1977 and toured the Soviet Union in 1990 at the invitation of the Soviet Ministry of Culture. Under the direction of its founder, Elizabeth C. Patterson, the choir is just finishing a North American tour.

CALENDAR

NOTEWORTHY

CHOIR

FOR THE LOVE OF SONG

When one reads the ecstatic notices brought back from its tours of England, Central Europe, the Soviet Union and North America, it comes as a bit of a surprise to discover that *Gloria Dei Cantores*, a 44-voice mixed choir conducted by Elizabeth Patterson, makes its home in Orleans, Mass., down on the heel of Cape Cod, and sings weekly services in the Chapel of the Holy Paraclete there. It began in 1975 as the parish choir and started concertizing two years later. By 1988 the choir had developed a repertoire and an artistic elevation that seemed to demand wider exposure. The current name, which means Singers to the Glory of God, was adopted at that time. Director Patterson is paid, but the singers remain amateur, citizens of nearby communities on Cape Cod who have to arrange time off from work to go on tours. A few have had to drop out for this reason, but one member quit his job and started a business of his own rather than give up the experience of singing with this quite extraordinary choir. Its current tour brings the choir to St. Paul's Cathedral on Sunday for a 5 p.m. concert that will feature the new "Resurrexi" by American composer Gerald Near and Jean Langlais' Messe Solennelle, plus four motets by Maurice Durufle including the exquisite "Ubi Caritas," a Bach motet and works of selected Russian composers.

— Herman Trotter

A first-rate choir in a Gothic setting

By LYNNA SEDLAK
News Contributing Critic

Gloriae Dei Cantores is a 40-voice choir from Orleans, Mass. In a balanced program, this well-trained group presented a first-rate performance particularly appropriate to the Gothic setting of the Episcopal Cathedral.

Opening with Durufle's "Motets on Gregorian Chant Themes," the choir established its excellence immediately. Durufle weaves contemporary harmonies while always preserving the integrity of the Gregorian chant origins. The inner structures of these works are compelling. There is a wondrous sense of being privy to very private thoughts. It was achieved by controlled singing of sustained lines and pinpoint accuracy of pitch.

Durufle's 1962 "Fugue on the Theme of the Carillon of Soissons Cathedral" was given a joyous tour by James Jordan, organist. David Chalmers, the choir's second organist, offered the first-movement Moderato of the Widor "Symphonie Romane." The unfamiliar organ seemed to present some registration difficulties here.

The eight-part Bach motet "Komm, Jesu, komm" is based on a continuous poem. A nearly relentless expression of longing for union with Christ, it was given a competent reading.

Part I closed with "Messe solennelle," the first of Jean Langlais' large masses. The unusual relationship of choir and organ is almost symbiotic. There is a plainsong modality in the themes, but the harmony is again unquestionably modern. Opening with a forceful Kyrie, the work continues to build right through the end of the Sanctus with a soaring "Gloria in excelsis." The Cantores sopranos were dead-on in this critical leap, creating a very dramatic climax. After a reflective Benedictus, the Agnus Dei again strides forth. No winsome peace here, but an almost aggressive Dona Nobis Pacem.

REVIEW

Gloriae Dei Cantores

Touring choir, Elizabeth C. Patterson, conductor

Sunday evening in St. Paul's Cathedral.

Following intermission, the sun was setting and the windows' rich blues began to deepen. They matched the lush, deep Russian sound this choir has mastered. Sacred works by Chesnokov, Titov and Kastal'sky had the emotional swings and rich textures of this unique choral tradition. Particularly appreciated was the trademark rumble of Georgian basses.

The major work of the program was "Resurrexi" by Gerald Near. Commissioned by Gloriae Dei, it is receiving its premiere performances on this tour. It tells the story of the Resurrection, later appearances of Jesus, and finally the Ascension. The music is based on chants in the form of plain and choral antiphons, solo recitatives and a motet closing each of the four sections. It begins and ends with jubilant choruses augmented by wildly ringing handbells.

The chorus has clearly spent much time on these well-articulated chants. Presented by several soloists and small groups, there was an overall intelligence to the structure that gave it a remarkable unity. Although modern in texture and harmony, this is a very accessible work. Increasingly complex alleluias bracket most phrases in a welling joy that could not be contained even if it were wished. Near has written an intriguing exploration with very solid roots. It displays all of Gloriae Dei Cantores' strengths.

As an encore, the choir sang "Gift to the Virgin Mary." It is indeed a rare group that can toss off one of the Rachmaninoff "Vespers" beautifully.

The Buffalo News/Tuesday, March 19, 1991

MUSIC NOTES

ENTERTAINMENT



THE TIMES UNION

MUSIC

Gloriae Dei shows its expertise

By Ron Emery

Special to The Times Union

TROY — It was a little like bringing coals to Newcastle or owls to Athens, but with new fire and further flight.

The splendid professionally trained 50-voice mixed choir Gloriae Dei Cantores (Singers to the Glory of God) made a remarkable local debut Tuesday at Troy Savings Bank Music Hall.

Now in its 14th season and at the end of its first North American Tour, the choir, based in Orleans, Mass., presented an unusually broad repertory, including Gregorian chant; a baroque motet by Johann Sebastian Bach; a Miserere by Wolfgang Amadeus Mozart; a selection of music from the tradition of the Russian Orthodox Church; four chant-based motets by the contemporary French composer Maurice Durufle; and finally the U.S. premiere of American composer Gerald Near's powerful new "Resurrexi" ("I Am Risen"), a major choral work based on Gregorian chant and depicting four of the appearances of Christ following his crucifixion.

Gloriae Dei Cantores was conduct-

REVIEW

ed by its founding director, Elizabeth C. Patterson. The entire performance was sung without accompaniment except for hand bells in the "Resurrexi."

The Capital District boasts several choirs with professional standards. Gloriae Dei has a special repertory and a special training, although ultimately its performance was not a great deal better than we would expect locally on a good day.

Near's "Resurrexi" is a striking work, not easily accessible because of its brilliant use of chant and Latin text, but powerfully evocative in the manner of religious paintings by Hans Memling, all the more touching because of their emotional reserve. The half-hour *a cappella* work combines narrative using original chant and comment on each of Christ's four appearances — mistaken first for an angel outside the tomb, then to Mary Magdalene, then in the village of Armaeus, and finally to Saint Thomas — in the form of short motets following the narrative. An opening and closing chorus, with

inspired use of hand bells, frames the piece.

Gloriae Dei sang the chant with obvious love and concern. Their phrasing and intonation were first-rate.

The four Durufle motets, preceded by the Gregorian chants used as themes, opened the program. Sung with delicate, floating intonation, the Durufle motets were carefully and elegant moded by Patterson.

Sung by men alone, the Mozart Miserere, K. 85, turned out to be the least interesting work of the evening, its religiosity stilted.

The choirs sang the Russian liturgical music with obvious relish and an idiomatic big, passionate sound, with one bass singing the customary octave below the normal bass part. Pavel Chesnokov's processional hymn was spine-tingling.

The three choruses from "Tsar Feodro Ioannovich" by Georgy Свиридов brought contemporary harmonies to this Russian Orthodox music, a touch of Richard Strauss.

Least successful in terms of execution was the eight-part Bach motet "Singet Dem Herrn," which got a bland performance.

ENTERTAINMENT

Tuesday, March 19, 1991 — C3

This chorus sings to the glory of God

By Tim Salvner
Special to The Eagle

They sing to the glory of God. It is in their name and in their spirit.

Gloriae Dei Cantores completes its first North American tour tonight at 8 at the Troy (N.Y.) Savings Bank Music Hall. With a new piece titled "Resurrexi" on their program, there could be few better preludes to the upcoming Easter week.

Gloriae Dei Cantores began as a church choir in Orleans, Mass., under the direction of Elizabeth Patterson. After years of professional training as choristers, the singers decided to take on a professional name in 1988. That then placed them in the busy professional circuit of touring choirs, where they have performed ever since, alongside their weekly chapel duties in Orleans.

"They come from all walks, but they sign on knowing that they must be allowed to leave their jobs for many weeks each year," explains Ann Kanaga, a public relations spokeswoman for the group. "That's what creates the spirit of volunteering, their times and their energies and the love of what they're doing."

The Cantores' two international tours have taken them all over Europe and the Soviet Union.

"Everywhere, the response has been amazing," Kanaga said. "In England, they say we have a traditional English choral sound. Then we sing French music in France and they swear it's native."

"On our Russian tour last year, after singing some Slavonic chants, a woman insisted on speaking Russian to us, although she was told by an interpreter that we knew no Russian. She could not believe that singing like that could happen without thoroughly knowing the Russian language. She was convinced we knew the Russian soul."

"All the while we're becoming ambassadors for the best of American culture and music."

Tonight, Gloriae Dei Cantores will include selections from the Russian sacred choral music repertoire as well as samples of their renowned Gregorian chants. The program highlight, however, will be "Resurrexi," a 30-minute work based on Gregorian chant by American composer Gerald Near.

Written specifically for the choir, "Resurrexi" deals with the appearances of Christ after the Resurrection.

"It's thrilling and experimental," says Kanaga, "and it has enthralled audiences everywhere. It has chant, it has recitatives,



Steve J. Sherman

Begun as a church choir in Orleans, Mass., Gloriae Dei Cantores is now a 44-voice professional ensemble that has toured Western and Eastern Europe and the Soviet Union with its repertoire of Gregorian chants and Russian sacred choral music. The group wraps up its first North American tour with a concert tonight at 8 at the Troy (N.Y.) Savings Bank Music Hall.

arias, chorales, motets, everything. And the opening and closing are scored for handbells, which are played mysteriously by the choir members."

While tonight's concert marks the end of a long 10-stop tour of the Northeast, "spirits are very high," Kanaga said.

"Everywhere there have been

great ovations and great critical reviews. Besides, there are those great acoustics in the Troy hall. With the handbells, it should be superb."

MUSICAL OPINION



INCORPORATING THE ORGAN WORLD

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CONCERT REVIEWS

GLORIO DEI CANTORES

The fine American choir called Gloria Dei Cantores made a welcome return to St John's, Smith Square, on 22 September. Their conductor, Elizabeth Patterson, is gifted with a quality of communication with her singers which is altogether rare. There is only the minimum of gesture, but the results are remarkable for their dynamic intensity and stylistic fidelity. Furthermore, this choir lets us hear every word.

Their programme was confined to American composers, though some came from the Southern half of the continent. Fernando Franco's *Magnificat on the Seventh Tone* made an impressive opening — superb in its tonal majesty, evocative in spiritual intensity. *Three Fuguing Tunes* by the 18th-Century William Billings were entertaining enough, but Ginastera's *The Lamentations of Jeremiah* took one to a more intense world. These three pieces were magnificently sung as, too, was Berger's arresting *Brazilian Psalm*.

Bernstein's *Benedictus* was pretentious to a degree, but sanity was restored with Charles Ives' highly individual but utterly sincere setting of *Psalm 67*. Some *Hymns from the Old South* by Virgil Thompson were beautifully sung, but the music was somewhat dull. Copland's *In the beginning* — superbly sung — proved much more powerful in its musical imagination — surely one of this variable composer's more arresting works.

GC

Cape choir shares its talent overseas

Tours build empathy with other cultures

By JOHANNA CROSBY
SPECIAL WRITER

ORLEANS — The Glorae Dei Cantores choir of the Community of Jesus grew out of a congregation that could not sing.

Nineteen years later, the acclaimed 44-voice choral ensemble will appear in concert with the world-renowned Regimental Band of Her Majesty's Coldstream Guards and the Pipes, Drums and Dancers of the Queen's Own Highlanders. Two joint performances are scheduled for tomorrow: at 1:30 p.m. at Boston Garden and at 7:30 p.m. at Providence Civic Center.

This is the second time the choir has performed with the famed Guards. During a visit to London in 1990, the choir was invited by members of the military to perform in the Queen's Chapel. The brass ensemble, which generally does not perform with singing groups, joined them in a fanfare, according to conductor Elizabeth C. Patterson.

"The conductor (of the Guards) told us they'd love to do this again and that they were coming to the states. They invited us to join them," she says.

Glorae Dei Cantores will be the only choir appearing with the Guards, Mrs. Patterson says. They will sing the English hymn "The Day Thou Gave Us," the national anthems of both countries and a march by English composer Ed-



ELIZABETH C. PATTERSON

ward Elgar.

The choir has come a long way since it was formed. Originally, the directors of the Orleans-based religious community asked Mrs. Patterson, who has extensive musical training, to coach a congregation that could not sing.

"They went from not being able to sing to doing the 'Messiah,' Mrs. Patterson says happily.

Some of the members expressed a desire to continue singing and Glorae Dei Cantores (which means, singers to the glory of God) was born.

Although the choir's forte is liturgical music, they also perform classical music of the church.

"Liturgical music is not only a gift from God, but an act of worship. It is a musical conversation," says Mrs. Patterson.

In the beginning, the choir sang just for worship services. But they began touring at the suggestion of Dr. George Guest, the choirmaster at St. John's University in Cam-



■ The Glorae Dei Cantores choir performs during a service at St. Columbia's Church in Glasgow, Scotland.

bridge. It was Guest who noted that they had developed into a world-class choir and encouraged them to share their gift, Mrs. Patterson says.

For the last five years, the choir has toured throughout Eastern Europe, the Soviet Union, England, Scotland and Wales, as well as in the United States.

"We regard our tours as an ecumenical mission," Mrs. Patterson says.

They were in Czechoslovakia on the eve of that country's peaceful revolution. In the Soviet Union, they were the first choir whose visit was jointly sponsored by the Soviet government and the Russian Orthodox Church.

The choir has been invited to

other European countries, including the former Eastern bloc countries, by governments as part of cultural exchanges.

The people in countries formerly under Communist rule tend to be cold at first until their trust is gained. "Then you find friends for life. There are few pretenses," Mrs. Patterson says.

The choir has endured the exhaustion and difficulties of traveling, including eating strange foods, poor accommodations and unheated concert halls and churches.

"It has helped us to have empathy," Mrs. Patterson says.

The choir blends the folk music of the countries they visit into their repertoire.

THE PLAIN DEALER

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FINAL

CLEVELAND, SATURDAY, DECEMBER 12

Ensemble brings merriment, vibrancy on holiday tour

MUSIC REVIEW

Boston Pops
Esplanade Orchestra

By DONALD ROSENBERG

PLAIN DEALER MUSIC CRITIC

What has green socks, Dick Goddard and a rubber chicken? The Boston Pops Esplanade Orchestra's concert Thursday at Gund Arena, that's what. And a whole lot more.

For the record, Pops conductor Keith Lockhart wore the green socks. Weatherman Goddard was a dandy, sonorous narrator in "Twas the Night Before Christmas." The rubber chicken? It was flung into the percussion section by a rotund fellow named Santa Claus.

All of this merriment was part of the Esplanade Orchestra's holiday tour program, a lineup of varied works played with flair and abounding in seasonal warmth and whimsy. Of course, listening to Lockhart and friends would have been much more gratifying in a smaller space. In Gund Arena, the music emerged mostly from speakers, sounding less spontaneous than canned.

Once the ears adjusted to the artificial acoustics (and the eyes to the video projections, which were clumsily done), it was possible to enjoy the orchestra's vibrancy in popular and classical fare. Lockhart brought along several substantial works, including Vaughan Williams' "Fantasia on Christmas Carols," which benefited greatly from the forceful singing of baritone Jubilant Sykes. He was even more vital in the spirituals "City of Heaven" and "Ride on, King Jesus," in which he shaded his voice to bold, poetic effect and made sure that the words rode expressively on the music.

The breezy satisfaction of Boston Pops' concerts stems in part from the spectrum of musical col-

Lockhart chose a number of ingenious examples, such as the glittering activity in Patrick Hollenbeck's version of "Tomorrow Is My Dancing Day" and swing reworkings of "God Rest Ye Merry, Gentlemen," "Good Swing Wenceslas" and "Frosty All the Way!" that revealed the many strengths inside the orchestra.

Along with Goddard and Sykes, the Esplanade musicians welcomed Gloriam Dei Cantores, a chorus from Cape Cod. The sound system placed the choristers in the distance at times, but the basic excellence of the ensemble could be discerned. In the *a cappella* "Hodie Christus Natus Est," director Elizabeth Patterson drew crisp rhythmic response and finely gauged nuances from her singers. Collaborating with the orchestra, the chorus sent voices freshly into the night in such favorites as "Joy to the World!" and "Christmas Time Is Here."

Lockhart was alert to every piece's needs and served as amiable host, even donning antlers in Leroy Anderson's "Sleigh Ride." He managed to extract rather impressive warbling from the Gund Arena crowd during the sing-along.

Toward evening's end, Lockhart made a generous nod toward local groups, reminding the audience about the holiday concerts being presented this month at Severance Hall by the Cleveland Orchestra and Cleveland Pops Orchestra. It was sort of a musical variation on "Miracle on 34th Street" — Macy's telling people to go to Gimbel's.

Perhaps Cleveland one day can return the favor. After all, the Boston Pops usually performs in one of the world's great concert halls, Symphony Hall. Word is that the rubber chickens there are first-rate.

What To Do



Elizabeth Patterson conducts Gloriam Dei Cantores of Orleans and the Regimental Band of Her Majesty's Coldstream Guards of London England, December 8 in a concert at Boston Garden.