Great Music in a Great Space
Saint Peter in Chains Cathedral Concerts 2003-04

DALE WARLAND SINGERS
Dale Warland, founder & conductor

Farewell Tour Concert

Monday, March 1, 2004
7:30 PM

Saint Peter in Chains Cathedral
Cincinnati, Ohio
Now celebrating its 31st and final season of concerts, tours, radio broadcasts, and critically acclaimed recordings, the Dale Warland Singers is recognized as one of the world's foremost *a cappella* choral ensembles. The 40-voice professional choir is based in Minneapolis/St. Paul.

The Dale Warland Singers has earned a reputation for its commitment to commissioning and performing new choral music. The ensemble has kept the choral genre fresh and alive by commissioning works from Dominick Argento, Stephen Paulus, Libby Larsen, Carol Barnett, George Shearing, Peter Schickele, Bernard Rands, Emma Lou Diemer, Alice Parker, Janika Vandervelde, Augusta Read Thomas, Aaron J. Kernis, and Frank Ferko among others. The Dale Warland Singers’ Choral Ventures™ Program solicits works from emerging composers, and through this program, over $162,000 in commissions has been awarded to sixty talented musicians.

In 1992, the Dale Warland Singers became the first-ever recipient of the Margaret Hillis Achievement Award for Choral Excellence. The organization shares this honor only with Chanticleer and the Vancouver Chamber Choir among professional choirs. The group’s extraordinary efforts on behalf of composers and new music resulted in ASCAP Awards for Adventurous Programming in 1992, 1993, 1996, and 1999.

In addition to a subscription season in the Twin Cities, the Dale Warland Singers tours throughout the United States and abroad. In 1990, the ensemble traveled to Stockholm and Helsinki to represent North America at the Second World Symposium on Choral Music. During the 1999-2000 concert season, the group toured the Southeastern United States. It has appeared on Garrison Keillor’s original *A Prairie Home Companion* and has been featured on Public Radio International’s *Saint Paul Sunday*. The annual *Echoes of Christmas* and *Cathedral Classics* broadcasts reach listeners nationwide. This past season the Dale Warland Singers performed with the Mormon Tabernacle Choir.

In the summer of 2002, the ensemble made its debut at the Ravinia Festival (Chicago). The choir also performed at the American Society of Harpists National Conference and the Sixth World Symposium on Choral Music, both held in the Twin Cities.

The Dale Warland Singers regularly performs in collaboration with other Twin Cities arts organizations including the Saint Paul Chamber Orchestra, the Minnesota Orchestra, the Greater Twin Cities Youth Symphonies and the James Sewell Ballet. The Singers have worked under the batons of the late Robert Shaw, Hugh Wolff, Edo de Waart, Leonard Slatkin, Bobby McFerrin, David Zinman, Roger Norrington and James Conlon, to name a few.

This fall, the Dale Warland Singers released its first “live” recording, Rachmaninoff’s *Vespers*. Last season the choir released two new recordings: Grammy nominated *Walden Pond*, containing three major choral works written by Pulitzer-Prize winning composer, Dominick Argento; and *Christmas With the Dale Warland Singers*, which the *Seattle Times* described as “impeccable, full of vibrant life and blended like a bottle of Veuve Clicquot Grande Dame.” These recordings join some 24 other Dale Warland Singers recordings including *Bernstein and Britten*, which contains Bernstein’s *Chichester Psalms*, Britten’s *Rejoice in the Lamb*, along with Stephen Paulus’ *Pilgrims’ Hymn* and movements from Albright’s *Chichester Mass*. Another favorite, *Blue Wheat*, is a collection of American folk music. Also among the Singers’ lauded releases is *December Stillness*, which *BBC Music Magazine* gave its highest rating for performance and sound, calling it, “... splendid, melting stuff.” The South Jersey’s *Courier-Post* called the 1994 release of *Cathedral Classics*, “an unmatched musical experience,” and *The Oregonian* stated simply, “peerless.” Earlier recordings by the Singers include, *Fancie, A Rose in Winter, Christmas Echoes, Vols. 1 and II, Carols for Christmas, Choral Currents*, as well as 13 others.
DALE WARLAND, founder and music director

Dale Warland, celebrated American musician, has made an indelible impression on the landscape of contemporary choral music both nationally and internationally. During his time with the Dale Warland Singers, he has shaped a vocal ensemble known for its exquisite sound, technical finesse, and stylistic range. From this platform, Warland not only masters the traditional repertoire, but has commissioned over 260 new choral works.

The music world has responded by bestowing its highest honors on Warland, including a 2003 Grammy nomination of *Walden Pond* for best choral performance, the prestigious ASCAP (American Society of Composers, Authors and Publishers) Victor Herbert Award (2003) in recognition of Warland's artistic contributions, the Sally Irvine Ordway Award (2003), and a special award from Chorus America and ASCAP for Warland's "pioneering vision, leadership and commitment to commissioning and performing new choral works at the highest level of artistry" (2002). Other awards and recognition include the 2001 Louis Botto Award for Innovative Action and Entrepreneurial Zeal; the 2001 McKnight Distinguished Artist Award in recognition of his lifetime achievements as a choral conductor and his continued contribution to the arts in Minnesota; and the 1995 Michael Korn Founder's Award, the highest honor for a choral conductor in the United States, previously awarded to Robert Shaw, Margaret Hillis, and Roger Wagner, among others.

Warland's appearances as a guest conductor have taken him to the podiums of the Swedish Radio Choir, Danish Radio Choir, Mormon Tabernacle Choir, Estonian Philharmonic Chamber Choir, Opus 7 Vocal Ensemble, the Utah Chamber Artists, the Grant Park Music Festival and Israel's Cameran Singers, to name a few. Warland has also rehearsed and prepared choirs for performances of major works in collaboration with notable conductors and composers including Robert Shaw, Edo de Waart, Leonard Slatkin, Stanislaw Skrowaczewski, Sir Neville Marriner, Kryzstof Penderecki, Roger Norrington, James Conlon, Hugh Wolff, and Bobby McFerrin.

Warland is committed to sharing his knowledge about the choral arts and has served on the jury for the Eric Ericson Award (an international choral conducting competition held in Sweden); was a faculty member for the All-Japan Chorus League National Competition in Fukuoka, Japan; has lectured on American music at the Sibelius Academy in Helsinki; served on the artistic staff of the Tolosa Choral Festival in Spain; acted as co-chair of both the choral and recording panels of the National Endowment for the Arts; and completed a 19 year tenure as Director of Choral Music at Macalester College in St. Paul, Minnesota.

We gratefully acknowledge the support of the University of Cincinnati-College Conservatory of Music and the William O. Purdy, Jr. Foundation as tonight’s concert partners.

Project Support provided by a grant from the Fine Arts Fund.

The use of photographic and recording devices is prohibited. Kindly turn off all digital telephones, pagers; disable watch alarms.

Recordings of the Dale Warland Singers are available for purchase in the lobby, or call 651-632-5870, for further information about recordings or visit their website www.dalewarlandsingers.org

The Dale Warland Singers is a member of Chorus America.
Program
Notes by Brian Newhouse

I. American Voices

A Prayer Of the Middle Ages ................................................................. Howard Hanson

Howard Hanson (1896-1981) headed the University of Rochester’s Eastman School of Music for several decades, where he composed prolifically, won a Pulitzer Prize (1944), and finished his career showered in honorary degrees. Despite all the acclaim, Hanson attracted scholarly scorn for being devoted to tonal music and therefore being astoundingly out-of-fashion. His motet A Prayer of the Middle Ages dates from the U.S. bicentennial and starts in the most American way: with a fanfare, this one for voices. Instead of driving to a big “tah-dah” ending, though, the brilliance softens as the singers repeat the phrase “the greatest marvel.” A section of denser, searching music follows until the words, “Thou who madest Heaven and Earth” where Hanson revels in the glory of the tried-and-true G major scale. His critics ground their teeth at such music, but Hanson—Wahoo, Nebraska’s favorite son—could do nothing but stay true to roots.

A Prayer of the Middle Ages

We declare unto all the ages as the greatest marvel,
ere there were hills and trees or the mighty ocean,
ere the sunlight shone forth or the moon cast its beams,
when naught was, from end to end,
there wert Thou, O God, Thou almighty God,
from time unknown to time unknown, Eternal God,
Thou who madest heaven and earth,
give to us wisdom, prudence and strength,
give through Thy holy blessing faith unending
that Thy will we may do. Amen.

Lux Aurumque ................................................................. Eric Whitacre

Teresa Tierney, soprano

The Dale Warland Singers began performing the music of Eric Whitacre (b. 1970) several seasons ago when the composer was only in his twenties. His Cloudburst and Water Night showed an amazing gift for choral writing—and now at the ripe old age of 34 Whitacre’s expanding that promise. Like his earlier pieces, the beauty of Lux Aurumque is how Whitacre tightens the screws to the inner harmonies, and then releases them. He took a novel approach to this text, choosing an English poem, then having it translated into Latin for this setting.

Lux Aurumque

Light,
warm and heavy as pure gold
and the angels sing softly
to the newborn baby.

II. In Memoriam JFK

Take Him, Earth, For Cherishing .......................................................... Herbert Howells

England’s Herbert Howells (1892-1983) composed this motet in the spring of 1964, and dedicated it “to the honoured memory of John Fitzgerald Kennedy, President of the United States of America.” The work was premiered later that year in Washington, D.C. Having lost his own young son to a debilitating neurological disease a few years earlier, Howells was aware of the pained state of the audience who would first hear this music, so his setting begins with a sense of quiet reverence. Quickly the harmonies become thicker, the mood more agitated, leading to an expansive climax at the words, “Take, O take him, mighty Leader, Take again thy servant’s soul.” From here the music broadens and dies back until the final repetition of the opening text: “Take him, Earth, for cherishing.”
I. American Voices

A Prayer Of the Middle Ages

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*A Prayer of the Middle Ages*

We declare unto all the ages as the greatest marvel,   
ere there were hills and trees or the mighty ocean,   
ere the sunlight shone forth or the moon cast its beams,   
when naught was, from end to end,   
there wert Thou, O God, Thou almighty God,   
from time unknown to time unknown, Eternal God,   
Thou who madest heaven and earth,   
give to us wisdom, prudence and strength,   
give through Thy holy blessing faith unending   
that Thy will we may do. Amen.

II. In Memoriam JFK

Take Him, Earth, For Cherishing

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Take Him, Earth, For Cherishing

Take him, earth, for cherishing
To thy tender breast receive him.
Body of a man I bring thee,
Noble even in its ruin.

Once was this a spirit's dwelling,
By the breath of God created.
High the heart that here was beating,
Christ the prince of all its living.

Body of a man I bring thee.
Not though wandering winds and idle winds,
Drifting through the empty sky,
Scatter dust was nerve and sinew,
Is it given to man to die.

Once again the shining road
Leads to ample Paradise;
Open are the woods again,
That the Serpent lost for men.

Guard him well, the dead I give thee,
Not unmindful of his creature
Shall He ask it: He who made it
Symbol of His mystery.

Comes the hour God hath appointed
To fulfill the hope of men,
Then must thou, in very fashion,
What I give, return again.

Body of a man I bring thee.
Not though ancient time decaying
Wear away these bones to sand,
Ashes that a man might treasure
In the hollow of his hand:

Take, O take him, mighty Leader,
Take again thy servant's soul.
Grave his name, and pour the fragrant
Balm upon the icy stone.

Take him, Earth, for cherishing,
To they tender breast receive him.
Body of a man I bring thee,
Noble in its ruin.

Body of a man I bring thee.
By the breath of God created.
Christ the prince of all its living.
Take him earth, for cherishing.

Prudentius (348-413), from Hummus circa Exsequias Defuncti
translated by Helen Waddell by permission

III. In Memoriam Herbert Howells

Hymn to the Creator of Light ................................................................. John Rutter

John Rutter’s beautiful double-choir motet, Hymn to the Creator of Light, is dedicated to the memory of Howells and was written for the dedication of the Herbert Howells memorial window in Gloucester Cathedral in 1992. Few music teachers in twentieth-century Britain were more influential than Howells, who greeted his first class at London’s Royal College of Music in 1920 and his last over 50 years later. Rutter (b. 1945) carries Howells’ torch in his dual roles as a prolific choral composer and conductor of the superb Cambridge Singers. As always, Rutter is sensitive to the text, but he does especially lovely work here with the word “light.”

Hymn to the Creator of Light

Glory be to thee, O lord, glory be to thee,
Creator of the visible light,
The sun’s ray, the flame of fire;
Creator also of the light invisible and intellectual:
That which is known of God, the light invisible.
Glory be to thee, O Lord, glory be to thee,
Creator of the Light.
for writings of the law, glory be to thee:
for oracles of prophets, glory be to thee:
for melody of psalms, glory be to thee:
for wisdom of proverbs, glory be to thee:
experience of histories, glory be to thee:
a light which never sets.
God is the Lord, who hath shewed us light.

(Lancelot Andrewes, 1555-1626, tr. Alexander Whyte)

Light, who dost my soul enlighten;
Sun, who all my life dost brighten;
Joy, the sweetest man e'er knoweth;
Fount, whence all my being floweth.

From thy banquet let me measure,
Lord, how vast and deep its treasurer;
Through the gifts thou here dost give us,
As thy guest in heaven receive us.

(J. Franck, 1618-77, tr. Catherine Winkworth (adapted)

IV. An American Thanksgiving

We Gather Together ................................................................. Dutch Melody
(Stephen Paulus)

Stephen Paulus has written dozens of new works for the DWS over the years, each one a gem. We Gather Together was completed last fall. He says: "With all the music I've written for the Warland Singers I think I know 'the instrument' pretty well and what kind of work Dale enjoys most. This, I think, is one of those works: it is very lush at times, at other times very spare. But I never want to put anything on autopilot. So the music opens with an 'oo' over chords that eventually oscillate into place for the verse; this will come back between each verse, purposely different each time. After the third verse, I re-use a portion of the text (O, Lord, make us free) and the work appears to be over with a nice quiet ending, until the tenors begin their crescendo to usher in a final, louder and more brilliant chord with the entire ensemble. It gives the whole work a more jubilant feel."

We Gather Together

We gather together to ask the Lord's blessing;
He chastens and hastens his will to make known;
The wicked oppressing now cease from distressing;
Sing praises to his name; He forgets not his own.

Beside us to guide us, our God with us joining,
Ordaining, maintaining his kingdom divine;
So from the beginning the fight we were winning thou, Lord,
Was at our side: all glory be thine!

We all do extol thee thou leader triumphant,
And pray that thou still our defender will be.
Let thy congregation escape tribulation:
Thy Name be ever praised! O Lord, make us free!

The Old Church, from Prairie Songs ........................................ Stephen Paulus

"The Old Church" is the final piece of a six-movement suite entitled Prairie Songs, written for the Madison Chorale. The suite was originally intended to contain five songs, but at the last moment Paulus "threw this in as a little bonus." He says: "Everyone has an image of a little old church out on the prairie. It conjures up farm picnics, bitterly cold winter nights, or the smell of summer. And with these memories come layers of association that make the poem speak about much more than just the little old church."
The Old Church

The old church leans nearby to a well-worn road,
Upon a hill that has no grass or tree,
The winds from off the prairie now unload,
The dust they bring around it fitfully.

The path that leads up to the open door,
Is worn and grayed by many toiling feet,
Of us who listen to the Bible lore,
And one again the old-time hymns repeat.

And ev'ry Sabbath morning we are still,
Returning to the altar waiting there.
A hush, a pray'r, a pause, and voices fill
The Master's House with triumphant air.
The old church leans awry and looks quite odd,
But it is beautiful to us and God.

McKay (From An American Thanksgiving)........................................................................... Carol Barnett

Lynette Johnson, mezzo soprano
Joel C. Fischer, tenor

Like Stephen Paulus, Carol Barnett is a former composer-in-residence with the Dale Warland Singers. "McKay" is her arrangement of a tune from The Sacred Harp, the collection of Appalachian hymns and devotional songs first published in 1844. She says she tried to capture "the same spirited rhythms and earthy, forthright harmonies" of the originals. It begins with a tenor solo; more voices join him until that single stream of sound grows into a big eight-part cataract depicting "the rivers of delight."

McKay

O the transporting, rapturous scene
That rises to my sight!
Sweet fields arrayed in living green,
And rivers of delight.

There gen'rous fruits that never fail
On trees immortal grown,
There rocks and hills and brooks and vales,
With milk and honey flow.
— Samuel Stennet, 1787

—— INTERMISSION ——

V. Cathedral Classics

O Sacrum Convivium........................................................................................................Vytautus Miskinis

Vytautus Miskinis (b.1954) is the Artistic Director of the Čuolukas Boys' Choir in Lithuania—the choir carries both men and boys—and having sung with this group from the age of seven, Miskinis has had the glories of male-voice singing in his ear nearly his whole life. As a choral composer, he leads with his strong suit: his O sacrum convivium begins with the beautiful clustered sounds of the tenors and basses. With this foundation, he layers on lovely chants in the women's voices, eventually sending them into the treble clef's higher altitudes where men could never hope to go. The men remain anchored, and in the penultimate bar of this lovely Communion motet, the basses finally arrive on a low D-flat, a critical note they've avoided the whole piece, and here the unmistakable effect is one of coming home.
O Sacrum Convivium

O sacred banquet at which Christ is consumed,
the memory of his Passion is recalled,
our souls are filled with grace,
and the pledge of future glory is given to us.

O Magnum Mysterium

O great mystery, and wondrous sacrament,
that animals should see the newborn Lord,
Lying in their manger!
Blessed is the Virgin whose womb was worthy to bear
the Lord Jesus Christ. Alleluia!

Morten Lauridsen (b. 1943) is a longtime faculty member at the University of Southern California, and he wrote
O Magnum Mysterium in 1994 for the Los Angeles Master Chorale. His inspiration, as for countless composers before him,
was the irony contained in this Christmas picture: the newborn Lord of all, lying with barn animals. This music has become a
kind of greatest hit for Lauridsen, performed by choirs all over the world in the decade since its birth—a surprisingly big
splash for a piece that Lauridsen calls “a quiet song of profound inner joy.”

VI. Russian Splendor

Russian Orthodoxy had many great composers in the early years of the twentieth century, and Golovanov and Chesnokov
were two of the finest. They were educated in, taught at, or wrote music for the Church’s seminal musical institution, the
Moscow Synodal School of Church Singing. Prolific choir composers, they were the stars of Orthodox choral music—and
shut down by the 1917 Revolution, after which each man had to make ends meet by teaching or conducting state choirs and
orchestras. Two beautiful examples of their art:

Otche Nash (Our Father) ................................................................. Nikolai Golovanov

By his 25th birthday, Nikolai Golovanov (1891-1953) had created nearly two dozen choral works for the Church. His most
glorious is this setting of the Lord’s Prayer. It builds slowly with thick chords toward the passionate climax (“But deliver us
from the Evil One”), which Golovanov asks the choir to sing “with desperation.”

Our Father

Our Father, who art in heaven,
hallowed be Thy name.
Thy Kingdom come.
Thy will be done on earth as it is in heaven.
Give us this day our daily bread;
and forgive us our debts,
as we forgive our debtors;
and lead us not into temptation,
but deliver us from the Evil One.

Spasëniye Sodelal (Salvation is Created, Op. 25, No. 5) .......................... Pavel Chesnokov

Pavel Chesnokov (1877-1944) was the more prolific of these two musicians, a composer of nearly 500 choral works, 400 of
them for the Church. He stands out for his reliance on traditional chant melodies. In this way he was part of the Synodal
School’s movement to restore the glories of ancient tunes to contemporary Orthodox music. Salvation is Created is a Com-
munion hymn traditionally sung in Friday services.
Salvation is Created

Salvation is created in the midst of the earth, O God.
Alleluia, Alleluia, Alleluia.

VII. American Heritage

By and By ................................................................................................................. Spiritual

Lynette Johnson, mezzo soprano
Joel C. Fischer, tenor

Carol Barnett insists there is little to say about her lively version of the spiritual By and By, and we can do no better than quote her own ultra-brief program note from the score: “Irrepressible high spirits, joyfully overflowing the bounds of key and time signatures!”

Peace (from Shaker Songs) ............................................................................................ Shaker

Kevin Siegfried

Shakers grew from a small branch of radical Quakers in mid-eighteenth-century Britain and earned their name from ritual shaking, dancing, and singing in tongues. The movement sprouted in upstate New York and peaked in the 1840s with about 6,000 members in New England and the Midwest. Peace is a mid-nineteenth-century Shaker tune and text from New Hampshire, and Siegfried—a student at Boston’s New England Conservatory—kept his version of it purposefully simple, much of it in unison or two-part harmony.

Oh, Shenandoah .......................................................................................................... Traditional

Alf Houkom

Here is one of the loveliest songs in all American folk music. Like all good folk tunes, no one is certain of its exact origins, but the best scholarship suggests that it originated with the eighteenth-century immigrant river men who worked Virginia’s Shenandoah Valley. The song became a sailor’s shantey, and its imagery of gentle waters, land nearby, and an Indian chief’s beautiful daughter brought comfort and longing to the men at sea.

She’ll Be ‘Comin Round the Mountain ..................................................................... American

Emma Lou Diemer

Like Shenandoah and all the great American folk songs, She’ll Be ‘Comin Round the Mountain started out as something other than what we know it as today. It sprang from the slave quarters of the South and was originally titled When the Chariot Comes. As a spiritual it brought a sense of hope and promise to the singers. Railroaders laying track in the 1890s picked it up and adapted it to fit the new scene of westward trains ‘comin round the mountain.
DALE WARLAND SINGERS

Dale Warland, founder and music director
Matthew Culloton, assistant conductor

Soprano
Beth Althof
Wendi Buck
Marie Spar Dymit *
Carole Hofstad
Melissa O’Neill
Deborah Loon Osgood
Jennifer Rissman
Jodi Rowe
Naomi Staruch
Teresa Tierney

Alto
Abbie Betinis
Galina Erickson
Joanne Halvorsen *
Melissa Holm-Johansen
Lynette Johnson
Natalia Kojanova
Anna George Meek
Mary C. Maiden-Mueller
Krista J. Palmquist

Tenor
Joel C. Fischer *
Jon Hermanson
Eric N. Hopkins
Justin Karch
Nicholas Eugene Lemme
David Lower
Robert Pontious
Hal Snyder
Anthony Sofie

Bass
Duane E. Andersen
Matthew Culloton *
Eric Harstad
Dave Jacobson
Patrick McDonough
Michael Meyer
Jack Nelson
Thomas Shaffer
Steve Sheppard
Brian L. Steele

* denotes section leader

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Ruth Palmer, assistant conductor
Matthew Culloton, assistant conductor, music advisor and librarian
John Muehleisen, composer-in-residence
Joanne Halvorsen, wardrobe coordinator
Brian Newhouse, program annotator

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If you have any questions or comments about the Dale Warland Singers, feel free to contact the staff at:
Dale Warland Singers, 2300 Myrtle Avenue, Suite 120, St. Paul, MN 55114
Tel: 651-632-5870 Fax: 651-632-5873
www.dalewarlandsingers.org
Cathedral Music Society
Mrs. Ginny O’Connor, chairperson

The Cathedral Music Society provides financial assistance to Great Music in a Great Space: Saint Peter in Chains Cathedral Concerts. Please consider becoming a member of the Cathedral Music Society. We gratefully acknowledge the following members for their generous support of this season’s concerts. (As of February 20)

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Future Musical Events at the Cathedral

Wednesday, April 7 at 7:30 PM
THE ANCIENT OFFICE OF TENEBRAE. One of the best attended events of the year, the ancient Office of Tenebrae features Gregorian Chants and sublime choral music of Holy Week including the Lamentations of Jeremiah and Allegri's "Miserere" sung by the Choir of Saint Peter in Chains Cathedral. No tickets required; free will offerings accepted.

Sunday, April 25 at 3:00 PM
THE CENTRAL STATE UNIVERSITY CHORUS. Performing for the 2002 Cincinnati May Festival, the renowned Central State University Chorus from Wilberforce, Ohio returns to Cincinnati for their first cathedral concert. Directed by William Caldwell, hear one of Ohio's outstanding vocal ensembles in a concert of varied and diverse repertoire including Spirituals and Black gospel music.

Ticket Offering: $10 in advance, $12 at the door, $5 students with current photo ID.

TICKETS: Available at this evening's concert or call the cathedral music office at 421-2222 during regular office hours or on the web at www.stpeterinchainscathedral.org

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Saint Peter in Chains Cathedral Concerts
325 W. 8th Street, Cincinnati, OH 45202
Music Office Tel. (513) 421-2222
Music E-mail: music@stpeterinchainscathedral.org
Web page: www.stpeterinchainscathedral.org