

Concerts at the Cathedral Basilica

PRESENTS



The Tallis Scholars

London, England

DECEMBER 10, 2013 • 7:30 PM
CATHEDRAL BASILICA of SAINTS PETER AND PAUL
18TH AND BENJAMIN FRANKLIN PARKWAY
PHILADELPHIA, PENNSYLVANIA

"...The rock stars of Renaissance vocal music...."

-The New York Times



The Tallis Scholars

Peter Phillips— director

Amy Haworth, Emma Walshe

Amy Wood, Amanda Morrison — soprano

Chris Watson & Caroline Trevor— alto

Mark Dobell & Simon Wall— tenor

Rob Macdonald & Greg Skidmore— bass

Program

DUM COMPLERENTUR, DUM ERGO ESSENT

TOMAS LUIS DE VICTORIA
1548-1611

Dum complerentur dies Pentecostes,
erant omnes pariter dicentes alleluia.
Et subito factus est sonus de caelo, alleluia,
tamquam spiritus vehementis,
et replevit totam domum, alleluia.

When the day of Pentecost was fully come,
they were all with one accord in one place saying alleluia.
And suddenly there came a sound from heaven, alleluia,
like a hurricane in its fury,
and it filled the whole house. Alleluia.

Dum ergo essent in unum discipuli
congregati propter metum judaeorum,
sonus repente de caelo venit super eos, alleluia,
tamquam spiritus vehementis,
et replevit totam domum, alleluia.

When therefore the disciples were
gathered together secretly for fear of the Jews,
a sound from heaven came upon them, alleluia,
like a hurricane in its fury,
and it filled the whole house, alleluia.

MISSA GAUDEAMUS

TOMAS LUIS DE VICTORIA

KYRIE

-Sung in Latin, with English Translation-

Kyrie eleison.	Lord, have mercy.
Christe eleison.	Christ, have mercy.
Kyrie eleison.	Lord, have mercy.

GLORIA

Gloria in excelsis Deo.	Glory be to God on high,
Et in terra pax hominibus bonae voluntatis.	and on earth peace, good will towards men.
Laudamus te. Benedicimus te.	We praise thee, we bless thee,
Adoramus te. Glorificamus te.	we worship thee, we glorify thee,
Gratias agimus tibi propter magnam gloriam tuam.	we give thanks to thee for thy great glory,
Domine Deus, Rex caelestis, Deus Pater omnipotens.	O Lord God, heavenly King, God the Father Almighty.
Domine Fili unigenite, Iesu Christe.	O Lord, the only-begotten Son, Jesus Christ;
Domine Deus, Agnus Dei, Filius Patris.	O Lord God, Lamb of God, Son of the Father,
Qui tollis peccata mundi, miserere nobis.	Thou that takest away the sins of the world, have mercy upon us.
Qui tollis peccata mundi, suscipe deprecationem nostram.	Thou that takest away the sins of the world, receive our prayer.
Qui sedes ad dexteram Patris,	Thou that sittest at the right hand of God the Father,
miserere nobis.	have mercy upon us.
Quoniam tu solus Sanctus. Tu solus Dominus.	For thou only art holy; thou only art the Lord;
Tu solus Altissimus, Iesu Christe.	thou only, O Christ, with the Holy Ghost,
Cum Sancto Spiritu, in gloria Dei Patris.	art most high in the glory of God the Father.
Amen.	Amen.

SANCTUS

Sanctus, Sanctus, Sanctus,	Holy, holy, holy
Dominus Deus Sabaoth.	Lord God of Hosts.
Pleni sunt coeli et terra gloria tua.	Heaven and earth are full of your glory.
Osanna in excelsis.	Hosanna in the highest.
Benedictus qui venit	Blessed is he who comes
in nomine Domini.	in the name of the Lord.
Osanna in excelsis.	Hosanna in the highest.

BENEDICTUS

Benedictus qui venit	Blessed is he who comes
in nomine Domini.	in the name of the Lord.
Hosanna in excelsis.	Hosanna in the highest.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who take away the sins of the world, have mercy on us.
Lamb of God, who take away the sins of the world, have mercy on us.
Lamb of God, who take away the sins of the world, grant us peace.

INTERVAL

BEATA ES VIRGO MARIA

PHILIPPE VERDELOT
1475-1552

Beata es, Virgo Maria,	Blessed are you, O virgin Mary,
quae Dominum portasti creatorem mundi:	who bore the Lord, the Creator of the universe.
Genuisti eum, qui te fecit,	You brought forth him who made you,
et in aeternum permanes virgo.	and remain forever a virgin.
Alleluia.	Alleluia.

Ave Maria gratia plena, Dominus tecum.	Hail Mary, full of grace, the Lord is with you.
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SINT DICTE GRATES CHRISTO

PHILIPPE VERDELOT

Sint dicte grates Christo, sint vota peracta: unicuique
suam jam licet ire domum. Nos hic virginei
cantemus sacra Baptiste ut procula Tuscis arceat
insidias. Huius enim templi est pariter defensor et
urbis. Subducenda claro nulla timenda malo, est
Florentini populi tutela Johannes, nostrorum est
procerum certa Baptista salus. Gaude sub tanto,
Florentia, tuta patrono, da protectori carmina
digna tuo. Cessabit bellum externum penuria
pestis, sit modo mens viciis immaculata tibi.

Alleluia.

Fuit homo missus a deo cui nomen erat Johannes.

Let thanks be given to Christ! Let the vows be fulfilled!
For everyone may now go to his home. Let us sing
here the sacred songs of the chaste Baptist, that he may
keep intrigues far from the Tuscans. For he is defender
of this temple as well as of the city. John provides the
Florentine people with protection: there is no fear that it
may be withdrawn in time of trouble. Rejoice, Florence,
safe under such a patron! Give worthy songs to thy
protector. War outside [the city walls], famine, and
pestilence will come to an end, provided that thy spirit
be unstained by vices. Alleluia.

There was a man sent from God whose name was John.

AVE MARIA

ANTON BRUCKNER

1824-1896

Ave Maria, gratia plena, Dominus tecum;
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus [Christus].
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen

Hail Mary, full of grace, the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus [Christ].
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death. Amen.

AVE MARIA a 8

TOMAS LUIS DE VICTORIA

Ave Maria, gratia plena, Dominus tecum;
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus [Christus].
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen

Hail Mary, full of grace, the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus [Christ].
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death. Amen.

USQUEQUO DOMINE

FRANCISCO GUERRERO

1528-1599

Usquequo, Domine, oblivisceris me in finem?
Usquequo avertis faciem tuam a me?
Quamdiu ponam consilia in anima mea,
dolorem in corde meo per diem?
Us quequo exaltabitur inimicus meus super me?
Respice, et exaudi me Domine Deus meus.

How long, O lord, will you disregard me, forever?
How long will you hide your face from me?
How long shall I take counsel in my soul,
having sorrow in my heart daily?
How long shall my enemy be exalted over me?
Consider and hear me, O Lord, my God.

Maria Magdalene et altera Maria emerunt aromata ut venientes ungerent Jesum. Et valde mane una sabbatorum veniunt ad monumentum orto iam sole. Alleluia. Et introeuntes in monumentum viderunt iuvenem sedentem in dextris coopertum stola candida et obstupuerunt. Qui dicit illis: Jesum quem quaeritis Nazarenum, crucifixum: surrexit, non est hic: ecce locus ubi posuerunt eum. Alleluia.

Mary Magdalene and the other Mary had bought spices that they might come and anoint him. And very early on the first day of the week, they came unto the sepulchre, at the rising of the sun. Alleluia. And they entered into the sepulchre and saw a young man sitting on the right side, clothed in a long white garment; and they were affrighted. And he said unto them: ye seek Jesus of Nazareth, crucified: he is risen; he is not here: behold the place where they laid him. Alleluia.

Program Notes

Mary, Mother of God, and Mary Magdalene: two women, two contrasting figures at the heart of the Christian story. Virgin and whore, saint and redeemed sinner, both occupy an unusually prominent role in Gospels dominated by men, and have proved fruitful inspiration for artists and composers alike. Tonight's works comes from Spain and France, the renaissance and 19th-century, but across nations and eras find a shared point of expressive reference in these woman, whose human truths and exuberant joys are no less present in these musical portraits than their spiritual personas.

With the exception of Thomas Tallis's *Loquebantur variis linguis*, few works for Pentecost achieve the sense of euphoric urgency captured in Victoria's *Dum complerentur*. "And suddenly they heard a great sound from heaven, alleluia, like a hurricane in its fury." Mirroring the liturgical form of the Responsory in his musical setting, Victoria structures his motet in two sections, each punctuated with a returning "alleluia" refrain. The counterpoint is unusually conventional; each section opens with staggered points of imitation, giving a sense of organic growth that culminates each time in an alleluia. These alleluias develop from the almost homophonic first statement to the pealing scalic chatter of the final one, a vivid aural rendering of the flickering fire of the Holy Spirit and the clamour of the disciples speaking in tongues.

Although perhaps best-known for the austere beauty of his *Lamentations* or *Requiem*, Victoria's music also displays a more extrovert, muscular beauty, and nowhere more prominently than in the *Missa Gaudeamus*, composed for that most joyous of festivals – All Saints' Day. The Mass's origins are something of a palimpsest, taking Morales' motet *Jubilate Deo omnis terra* (apparently written for the celebration of the 1539 peace treaty between Charles V and Francis I) as its basis, which in turn uses the plainchant proper *Gaudeamus omnes* as a *cantus firmus*.

It's a technique Victoria preserves in his setting, and the chant can be heard in the second tenor in the *Kyrie* and later in rhythmic augmentation in the second alto part of the final *Agnus Dei*, with the lower voices of the *Credo* also peppered with quotations. Morales' own motet also gets a musical nod in the melodic motifs that are woven through Victoria's six-part polyphony. The Mass sustains this full texture almost throughout, giving it a weight suitable for a festal occasion, but also heightening the drama for the occasional reduced-voice sections such as the magical "per quem omnia" for upper voices in the *Credo*. Other striking moments include the extended opening phrase of the *Sanctus*, where resolution is exquisitely delayed, and the web of imitative entries that closes the second iteration of the *Kyrie*.

The first of tonight's explicitly Marian works, Philippe Verdelot's *Beata es virgo Maria* is an exquisite motet, whose delicate contrapuntal flowerings are rooted in the *Ave Maria* chant that is heard throughout as a *cantus firmus* in the second sopranos. The work doesn't so much open as unfold, growing upwards through the voices in a sequence of imitative entries. Phrases are long, and Verdelot deploys his seven voices in varying rhythmic pairs, quartets and trios, creating a work that pulses gently with syncopated interest while never losing its surface tranquillity.

Verdelot's *Sint dicte grates Christo* is perhaps a more typical of a composer celebrated for his secular madrigals rather than his motets. Supposedly written during the Siege of Florence (and dedicated to the city's patron saint John the Baptist), the work's colourful chromaticisms and dramatic harmonic shifts echo the emphasis of the text, which celebrates St John for his protection. Divided into two large-scale parts, the motet swings between sections of harmonic stasis and sudden movement, delighting in the unexpected cadence ("et urbis" is a striking example) and bold gestures (the repeat at the semitone of "nostrorum et procerum").

From polyphony of the sixteenth century to the nineteenth – a shift far less dramatic than it might perhaps appear. While the text-driven directness of Victoria's liturgical music was shaped by the Counter-Reformation, Bruckner's own motets emerged under the shadow of the Cecilian Movement – a reaction to the increasingly operatic excesses in nineteenth century church music. Thoroughly trained in counterpoint, and fascinated by the works of Palestrina and Bach, Bruckner produced a series of a capella motets that married the spare, contrapuntal elegance of these earlier masters with a distinctly Romantic sensibility – embracing techniques beloved of the Cecilian Movement while rejecting its ascetic agenda absolutely.

The seven-part *Ave Maria* initially sets a choir of female voices against one of men, only uniting the forces at the mention of Jesus – a statement that is repeated three times in a growing crescendo, creating a climax that then gives way to peeling waves of suspension-laden echoes between all seven voices. The emotional arc that peaks here then subsides gradually through the remaining text, creating a work whose formal balance and proportions frame a peculiarly intimate supplication to the Virgin.

Victoria was both priest and composer, and while it may be dangerous to trace an artist's personal faith through his work, the sheer number of Marian works Victoria produced – setting popular antiphons such as the *Alma Redemptoris* and *Ave Regina* multiple times, with four different surviving settings of the *Salve Regina* – leave little doubt as to the significance the composer placed upon the figure of the Virgin. Tonight's two motets – although both written for the same double-choir forces – are contrasting in mood, reflecting the emotional range of Victoria's Marian works that explore many facets of a subject who is both saint and mother.

The *Ave Maria* a8 sees Victoria at his most refined and austere. Far from an ecstatic hailing of the Queen of Heaven, the opening phrases – passed in traditional fashion between the two choirs – are deliberately kept simple, the all-but homophony creating a sense of rapt collective awe. While the music unbends a little at the mention of Mary's motherhood ("benedictus fructus ventris") it soon returns to potent simplicity, almost starkness, for the crux of the verse ("O Mater Dei"). Even the triple-time section at "ora pro nobis" is more stately processional than the dance the time-signature suggests.

Surpassing Victoria in reputation during his lifetime, the older Guerrero was revered above all as a technician. Capable of supreme polyphonic feats, his personal faith informed a style whose smooth-surfaced elegance frames an awkward and intense spiritual sincerity. Scored for six voices, Guerrero's setting of Psalm 13 – *Usquequo, Domine* – is sombre in tone. Whereas many of the composer's penitential motets are coloured with vivid chromaticism, the tonality of *Usquequo, Domine* is barely disturbed. The long melodic lines and unhurried pace heighten the motet's emotional scope, framing with changelessness the question stressed so poignantly in the many rising intervals, the question that roots the work in human grief: "How long, O Lord, wilt thou forget me?"

Although a sacred work, there is little of the contemplative about Guerrero's Easter motet *Maria Magdalene*. Unusually the focus here is on narrative rather than thematic musical development, though there are some unifying gestures such as the scalar embellishments for each mention of spices or anointing ("aromata", "ungerunt") which become extended and transformed in the "alleluia" that closes Part I. The madrigalian urgency of the piece is driven by the intricate quaver moment, and it's almost impossible to hear the two echoing treble parts and not characterise them as the voices of the two Marys. A simpler, more declamatory voice is heard in Part II for the direct speech of the risen Jesus. The beauty of this vivid work goes some way to explaining Guerrero's unofficial title among his contemporaries: "El cantor de Maria".

© Alexandra Coghlan

About the Performers

Peter Phillips, director



‘The 12 voices of the Tallis Scholars were ideally focused and blended, and Peter Phillips allowed them to trace long arcs of intensification and resolution. Inspiring and deeply moving.’

The Telegraph, August 2011 following a performance of Victoria’s Requiem at the BBC Proms

‘The restrained decorations particularly benefited from one of Phillips’ special skills: an uncanny ability to increase emotional intensity so subtly that you don’t realise it’s happening. Then, suddenly, pow! The music’s blazing; so are you.’

The Times, October 2011 on The Tallis Scholars’ opening performance of the 2011/12 Choral at Cadogan Series

Peter Phillips has made an impressive if unusual reputation for himself in dedicating his life’s work to the research and performance of Renaissance polyphony. Having won a scholarship to Oxford in 1972, Peter Phillips studied Renaissance music with David Wulstan and Denis Arnold, and gained experience in conducting small vocal ensembles, already experimenting with the rarer parts of the repertoire. He founded the Tallis Scholars in 1973, with whom he has now appeared in almost 2000 concerts and made nearly 60 discs, encouraging interest in polyphony all over the world. As a result of his work, through concerts, recordings, magazine awards and publishing editions of the music and writing articles, Renaissance music has come to be accepted for the first time as part of the mainstream classical repertoire.

Apart from the Tallis Scholars, Peter Phillips continues to work with other specialist ensembles. He has appeared with the Collegium Vocale of Ghent and the Netherlands Chamber Choir, and is currently working with the Choeur de Chambre de Namur, Intrada of Moscow, Musica Reservata of Barcelona and the Tudor Choir of Seattle. Peter also works extensively with the BBC Singers with whom he gave a Promenade concert, in collaboration with the Tallis Scholars, from the Royal Albert Hall in July 2007. He gives numerous master classes and choral workshops every year around the world – amongst other places in Rimini (Italy), Evora (Portugal) and Barcelona (Spain) – and is also Artistic Director of the Tallis Scholars Summer Schools: annual choral courses based in Uppingham (UK), Seattle (USA) and Sydney (Australia) dedicated to exploring the heritage of Renaissance choral music, and developing a performance style appropriate to it as pioneered by The Tallis Scholars.

In addition to conducting, Peter Phillips is well-known as a writer. For over 30 years he has contributed a regular music column (as well as one, more briefly, on cricket) to *The Spectator*. In 1995 he became the owner and Publisher of *The Musical Times*, the oldest continuously published music journal in the world. His first book, *English Sacred Music 1549–1649*, was published by Gimell in 1991, while his second, *What We Really Do*, a personalised account of what touring is like, alongside insights about the make-up and performance of polyphony, was published in 2003 and a revised edition has just been released. Peter Phillips has made numerous television and radio broadcasts. Besides those featuring The Tallis Scholars (which include live broadcasts from the 2001, 2003, 2007, 2008, 2011 & 2013 Proms, the 2007 Edinburgh Festival, the Aldeburgh Festival and the Bath Festival), he has appeared several times on the BBC’s *Music Weekly* and on the BBC World Service, on *Kaleidoscope* (BBC Radio 4), on *Today* (BBC Radio 4), National Public Radio in the US and on German, French and Canadian radio, where he has enjoyed deploying his love of languages. In 1990 ITV’s *The South Bank Show* featured Peter’s ‘personal odyssey’ with the Tallis Scholars; while in 2002 a special television documentary was made for the BBC about the life and times of William Byrd.

Peter has recently been appointed a Reed Rubin Director of Music and Bodley Fellow at Merton College, Oxford, where the new choral foundation he helped to establish began singing services in October 2008. They gave their first live broadcast on BBC Radio Three’s Choral Evensong in October 2011. In 2005 Peter Phillips was made a Chevalier de l’Ordre des Arts et des Lettres by the French Minister of Culture, a decoration intended to honour individuals who have contributed to the understanding of French culture in the world.

The Tallis Scholars

‘...The rock stars of Renaissance vocal music....’

The New York Times

The Tallis Scholars were founded in 1973 by their director, Peter Phillips. Through their recordings and concert performances, they have established themselves as the leading exponents of Renaissance sacred music throughout the world. Peter Phillips has worked with the ensemble to create, through good tuning and blend, the purity and clarity of sound which he feels best serve the Renaissance repertoire, allowing every detail of the musical lines to be heard. It is the resulting beauty of sound for which The Tallis Scholars have become so widely renowned.

The Tallis Scholars perform in both sacred and secular venues, usually giving around 70 concerts each year across the globe. In 2013 the group celebrates their 40th anniversary with commissions from Gabriel Jackson and Eric Whitacre, extensive touring and special CD releases. They started the year with a spectacular performance in St Paul's Cathedral, London to an audience of over 2000 people. During the 13/14 season the group will tour the USA twice, Australia, and make their debut in New Zealand – as well as visiting festivals and venues across the UK and Europe. They will continue their association with the Choral at Cadogan series, of which Peter Phillips is Artistic Director, giving two performances in the Hall. 12 13The Tallis Scholars' career highlights have included a tour of China in 1999, including two concerts in Beijing; and the privilege of performing in the Sistine Chapel in April 1994 to mark the final stage of the complete restoration of the Michelangelo frescoes, broadcast on Italian and Japanese television. The ensemble have commissioned many contemporary composers during their history: in 1998 they celebrated their 25th anniversary with a special concert in London's National Gallery, premiering a Sir John Tavener work written for the group and narrated by Sting. A further performance was given with Sir Paul McCartney in New York in 2000. The Tallis Scholars are broadcast regularly on radio (including performances from the BBC Proms at the Royal Albert Hall in 2007, 2008 & 2011) and have also been featured on the acclaimed ITV programme The South Bank Show.

Much of The Tallis Scholars reputation for their pioneering work has come from their association with Gimell Records, set up by Peter Phillips and Steve Smith in 1980 solely to record the group. In February 1994 Peter Phillips and The Tallis Scholars performed on the 400th anniversary of the death of Palestrina in the Basilica of Santa Maria Maggiore, Rome, where Palestrina had trained as a choirboy and later worked as Maestro di Cappella. The concerts were recorded by Gimell and are available on both CD and DVD. Recordings by The Tallis Scholars have attracted many awards throughout the world. In 1987 their recording of Josquin's Missa La sol fa re mi and Missa Pange lingua received Gramophonemagazine's 'Record of the Year award', the first recording of early music ever to win the coveted award. In 1989 the French magazine Diapason awarded the ensemble two critical Diapason d'Or de l'Année awards for the recordings of a mass and motets by Lassus and for Josquin's two masses based on the chanson L'Homme armé. Their recording of Palestrina's Missa Assumpta est Maria and Missa Sicut lilium was awarded Gramophone's 'Early Music Award' in 1991; they received the 1994 Early Music Award for their recording of music by Cipriano de Rore; and the same distinction again in 2005 for their disc of music by John Browne. Released on the 30th anniversary of Gimell Records in March 2010, The Tallis Scholars' recording of Victoria's Lamentations of Jeremiah received critical acclaim, and to further celebrate the anniversary, the group released three 4 CD box sets of The Best of The Tallis Scholars, one for each decade.

In November 2012 their recording of Josquin's Missa De beata virgine and Missa Ave maris stellareceived a Diapason d'Or de l'Année and in their 40th anniversary year they are welcomed into the Gramophone 'Hall of Fame' by public vote.

These accolades and achievements are continuing evidence of the exceptionally high standard maintained by The Tallis Scholars, and of their dedication to one of the great repertoires in Western classical music. For the latest opportunities to hear The Tallis Scholars in concert, or for more information on how to purchase CDs or DVDs of the group, please visit their website at thetallisscholars.co.uk

VoxAmaDeus

Valentin Radu, Artistic Director & Conductor

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ANTONIO DI VENEZIA

VIVALDI TREASURES

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• **SUNDAY, NOVEMBER 10**

Bryn Mawr College – Thomas Great Hall

HANDEL MESSIAH

• **FRIDAY, DECEMBER 6**

The Church of the Holy Trinity, Philadelphia

• **SATURDAY, DECEMBER 7**

Nassau Christian Church, Princeton, NJ

• **SUNDAY, DECEMBER 8**

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• **FRIDAY, DECEMBER 13**

St. Paul's Episcopal Church, Chestnut Hill

• **SUNDAY, DECEMBER 15**

St. Katharine of Siena Church, Wayne

RENAISSANCE NOËL

• **FRIDAY, DECEMBER 20**

Church of St. Martin-in-the-Fields, Chestnut Hill

• **SUNDAY, DECEMBER 22**

Bryn Mawr College – Thomas Great Hall

GERSHWIN BLUE

GERSHWIN – RAVEL – JOHN WILLIAMS

FRIDAY, JANUARY 3

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FRIDAY, FEBRUARY 7

Cathedral Basilica of SS. Peter & Paul, Philadelphia

BACH GALA

SUNDAY, MARCH 2

Gladwyne Presbyterian Church

THE IDES OF MARCH

DRAMATIC BAROQUE MASTERWORKS

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8 p.m.

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Advent Choral Vespers

Old St. Joseph's Schola Cantorum

4 p.m.

Saturday, Dec. 14

***Handel's "Messiah" Part I**

Old St. Joseph's Schola Cantorum and Friends

8 p.m.

Sunday, Feb. 23

***Theology of Sacred Art**

Lecture on the Sacred and Devotional Art

of Old St. Joseph's Church with artist, Anthony Visco

3 p.m.

Sunday, March 9

Lenten Choral Vespers

Old St. Joseph's Schola Cantorum

4 p.m.

Sunday, March 30

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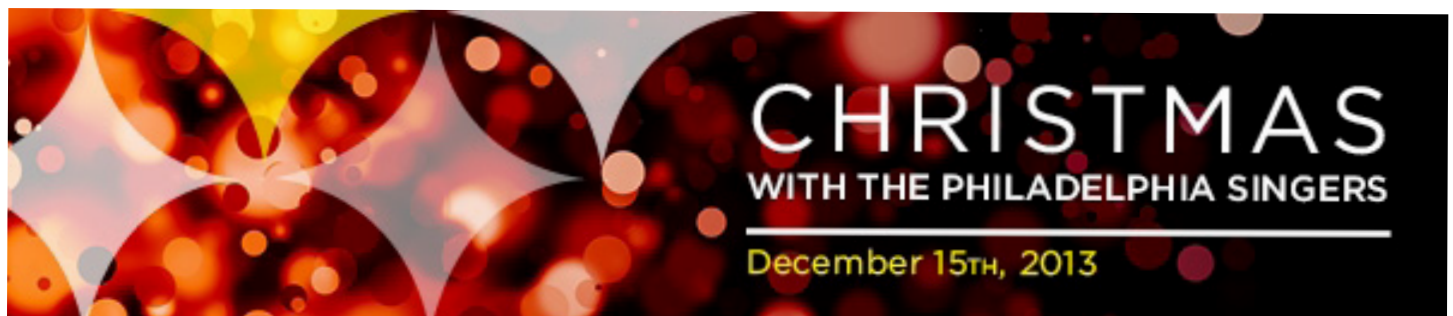
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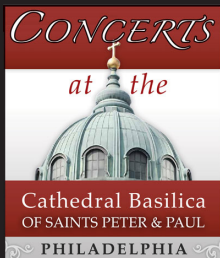
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St. Nicolas by Benjamin Britten

SUNDAY, NOVEMBER 17, 2013 3:00 PM



TALLIS SCHOLARS OF LONDON

TUESDAY, DECEMBER 10, 2013 7:30 PM



CHRISTMAS ON LOGAN SQUARE

The Philadelphia Singers

SUNDAY, DECEMBER 15, 2013 3:00 PM



SEQUENTIA

Mystical Voices of Medieval Germany in

Honor of the Sainthood of Hildegard von Bingen

WEDNESDAY, JANUARY 29, 2014 7:30 PM



VOX AMA DEUS

Renaissance Candlemas Concert

FRIDAY, FEBRUARY 7, 2014 8:00 PM



AMERICAN BOY CHOIR

SUNDAY, MARCH 30, 2014 3:00 PM



THE PHILADELPHIA SINGERS

Mozart Vespers and Schubert Mass

SUNDAY, MAY 18, 2014 3:00 PM

For Tickets Call 215.587.3696 or go online
www.CathedralPhilaConcerts.org