Concerts at the Cathedral Basilica

Bryn Mawr Presbyterian
Presents

STEPHEN PAULUS
TO BE CERTAIN OF THE DAWN

HOLOCAUST ORATORIO

Friday, March 20, 2015 | 8PM
Cathedral Basilica of Saints Peter and Paul
Philadelphia, Pennsylvania

Sunday, March 22, 2015 | 4PM
Bryn Mawr Presbyterian Church
Bryn Mawr, Pennsylvania
To Be Certain of the Dawn

Music by Stephen Paulus
Libretto by Michael Dennis Browne

Jeffrey Brillhart, conductor
Chamber Orchestra of Philadelphia
Bryn Mawr Presbyterian Sanctuary Choir and Children’s Choirs
Cathedral Basilica Choir
Archdiocesan Children’s Choir
Singers from Area Synagogues

Program

I. RENEWAL

Sh’ma Yisrael! (Hear, O Israel) (Cantor)

Sh’ma Yisrael! Adonai Eloheinu
Adonai Echad!
Barukh sheim K’vod malchuto
I’olam va’ed.

Hear, O Israel: Adonai our God,
Adonai is One.
Blessed is the name of God’s
glorious reign for ever and ever.

Teshuvah (Returning)

(Chorus)
Create a great emptiness in me. Send a wind.
Lay bare the branches. Strip me of usual song.
Drop me like a stone,
send me down unknown paths, send me into pathlessness;
drop me like a stone
so that I go where a stone goes.
Send me down unknown paths, send me into pathlessness,
into the lost places,
down into echoes
to where I hear
voices, but no words:
a place of weeping
below any of earth’s waters.
Teshuvah, Teshuvah,
Teshuvah.

(Soprano, Tenor)
Give me difficult dreams
where my skills will not serve me; make bitter
the wines I have stored.
Chorus
Begin the returning. Teshuvah,
Teshuvah, Teshuvah.
First Blessing *(Children’s Chorus)*

Adonai! Adonai, Adonai, Adonai,
Adonai!
Who gives us our hearts, and as they open,
so You fill them.
Hope. We thank You for our hope. Adonai, Adonai,
Who gives us our dreams, and as they blossom,
so we praise You.
Dreams. We thank You for our dreams.

Kingdom of Night *(Chorus)*

Holy God,
Who found no strength in us to be Your power.
How should we think ourselves Your hands, Your feet?
How should we be Your heart?
On the day You called to us, in the kingdom of night
where You kept calling,
how did we heal one another
in Your name?
How did we think we might
be recognized as You
in all we failed to do?
Cantor
[recites Kaddish]
Chorus
In the kingdom of night where, again and again, out of the mouths of children,
You kept calling, calling,
Children’s Chorus, Chorus
Adonai, Adonai, Adonai,
Calling and calling and calling and calling
in the kingdom of night. Adonai!

Va Havta Le Reacha Kamocha *(Cantor)*

Va havta le reacha kamocha. You should love your neighbor as yourself.

II. REMEMBRANCE

Two Little Girls in the Street *(Soprano, Mezzo-soprano)*

two little girls
we are just
two little girls in the street sisters?
what do you think?
maybe so maybe not maybe so
we’re a little bit curious about the camera
we’re not so unhappy about the camera
(who is it
we wonder
who is
looking at us
just the two of us?)
here we are!
do you like the skirt?
what do you think of the coat? pretty red coat!
it’s Tuesday
so I get the coat for the day Leah is wearing the skirt

*(Chorus)*
Jews may not be citizens.
Jews may not meet in public places.
(Soprano, Mezzo-soprano)

why bread in both my hands?
why does Leah have nothing at all?
she has one hand
on the back of my neck she’s holding onto me the other hand’s empty just in case just in case
hands are for holding onto for filling up and never for hurting us hands are for giving us things
what do you think of our shoes???

Second Blessing (Children’s Chorus)

Barukh attah Adonai Eloheinu Melech ha-olam. [Praised are You, Adonai our God, Ruler of the Universe.]
Adonai, Adonai, Who gives us apples, Who gives us bread we give to one another.
Sunlight. We thank You for sunlight.

Where Was the Light? (Chorus)

Where was the light we should have been? Moons we are, ghosts we were; No way for anyone to know that great sun shone. And everywhere such wounds.

Old Man, Young Man (Baritone, Tenor)

You can keep standing there if you want I’m going to stay sitting here with my back against this tree and smiling to see you just being so young maybe it’s something you’re saying to me (I don’t remember) maybe it’s because I am father to your mother Zayde, tell me that story again [zayde: grandpa] maybe that’s not really a smile on my face maybe I’m half-asleep and I’m having a dream where I’m leaning against a tree and Rachel’s boy is standing slender in sunlight talking with me When you were a boy and you fell in the river and nobody heard you – tell me again!

(Chorus)

Jews may not attend school.
Jews may not marry outside their race.
Baritone, Tenor I want this dream to go on and on and things are still good or good enough in this world of summer nothing so bad has happened to us not under these trees where you stand your back to the camera young child of a man young child of my child talking with me as if you were made of sunlight as if you were made of leaves And suddenly, Zayde, you knew how to swim!
Third Blessing Children’s *(Chorus, Soprano)*

Barukh attah Adonai Eloheinu
Melekh ha-olam.  
Praised are You, Adonai,
Ruler of the Universe.

Who gives us our mouths, Who gives us air
and every breath we breathe.
Our songs. We thank You for our songs.

This We Ask of You *(Chorus)*

This we ask of You –
You who brought us into being – which tasks are ours? which labors?
which joys? which dances? which instruments of Yours
do we become?

Du sollst deinen Nächsten lieben wie dich selbst *(Chorus, Cantor)*

Du sollst deinen Nächsten lieben wie dich selbst.
V’ a havta le reacha kamocha.
You should love your neighbor as yourself.

Three Coats *(Mezzo-soprano, Tenor)*

I’m wearing
two jackets and a coat
I have curls hidden under my knitted cap am I a girl or a boy?
it doesn’t matter!
(a girl)
under the coats there’s a shirt,
it’s buttoned up, too
(I’m a boy)
and I’m wearing
a scarf
between my shirt and vest
I just wish
it didn’t hurt
where my tooth came out didn’t look so bad
and if only I wasn’t so sleepy today (bad dreams)
and if only
father didn’t look so scared last night
when we heard
the knocking on the door

(Chorus)

Jews may not keep animals. Jews may not ride bicycles.

(Mezzo-soprano, Tenor)

(it was just the wind)
so – a shirt a scarf a jacket a vest
a coat
I’m a boy!
I’m a bundled-up boy!

Fourth Blessing *(Children’s Chorus)*

Barukh attah Adonai Eloheinu
Melekh ha-olam.  
Praised are you, Adonai our God,
Ruler of the Universe.

We praise You for the lives before us,
we praise You for the lives to come,
whether we will see them or not.
Every life. We thank You for every life.
We praise You! We praise You!
Breathe in Us, Spirit of God (*Chorus, Tenor, Baritone*)

In the time of the breaking of glass,
the tearing of roots,
the splitting of every little temple
of hope, the heart,
breathe in us, Spirit of God,
so that we may strengthen,
so we may grow and be known by our love.

Boy Reading (*Baritone*)

I’m looking down from far away
I’m high up on a branch looking down
on the book
so many little characters all of them keys
says Mama
keys to all the doors
I want to open
I want to open them all
I like the way
the characters are
sometimes I think I see looks on their faces (they’re looking at me)

(*Chorus*)
Jews may not imagine. Jews may not dream.

(*Baritone*)
they’ll take me into the stories where I want to go
I had a dream
where I grew so heavy I fell out of the tree down down
into the characters
and they covered me over and no one could find me
they never found me

(*Chorus*)
And everywhere such wounds. Wear this star.
Wear this star. Wear this star.

Interlude: Veil of Tears Orchestra

Hymn to the Eternal Flame (*Chorus, Children’s Chorus, Soprano*)

Every face is in you,
Every voice, Every sorrow in you,
Every pity,
Every love, every memory,
Woven into fire.
Every breath is in you, Every cry,
Every longing in you,
Every singing, Every hope, every healing, Woven into fire.
Every heart is in you, Every tongue,
Every trembling in you, Every blessing,
Every soul, every shining, Woven into fire.
III. VISIONS

B’Tselem Elohim (Image of God) (Mezzo-soprano)

I would like to be walking with you
in the cool of the evening.

(Children’s Chorus)
I will pour out My spirit on all flesh; your sons and your daughters shall prophesy,
your old men shall dream dreams, and your young men shall see visions.

(Mezzo-soprano)
Walking with you in the streets of that city
we have imagined and dreamed.
Source of All Life

(Chorus)
Source of All Life,
beyond all names we have for You,
how should we do
all that must be done
unless we see through Your eyes?

(Soprano, Baritone)
Not evening.
Maybe in the heat of noon.
Or midnight with its winds.
Not a time of our choosing.

(Children’s Chorus)
Do not fear, I am with you;
I will bring your offspring from the east,
and from the west I will gather you; I will say to the north,
‘Give them up,’ and to the south, ‘Do not withhold;
bring My sons from far away and My daughters from the ends of the earth.’

(Soprano, Baritone)
Maybe a rain,
running down the leaves,
running over the stones,
down the roots of the trees
We are walking there.

(Chorus)
Source of All Life,
these eyes and faces
are You among us
as we labor to repair this world.

(Soprano, Mezzo-soprano, Tenor, Baritone)
Maybe stars,
those faithful ones
that do not step down.
We will walk by their light,
and ask for forgiveness
for smallness of dreams.
I would like to be walking with you in the cool of the evening,
I would like to be walking
in the streets of that city
we have dreamed and imagined; there we are walking.
Voices of Survivors (Soprano)

‘I see the people, the places –
they live in my memory – the faces of the people who meant so much to me.’

-Felicia Weingarten, survivor

(Tenor)

‘Why did I survive? The Rabbi
said: “God kept you on earth
to write the story.”’

-Henry Oertelt, survivor

(Baritone)

‘I dream of a sculpture of a
bird – I try to touch it. I wake up touching the bird. I think it is a miracle.’

-Robert Fisch, survivor

(Mezzo-soprano)

‘I have lived in a world with no children... I would never live
in a world of no children again.’

-Hinda Kibort, survivor (zl; of blessed memory)

V’a Havta Le Reacha Kamocha (Chorus, Children’s Chorus, Cantor)

V’a havta le reacha kamocha. You should love your neighbor as yourself.

Notes

To Be Certain of the Dawn was commissioned by the Basilica of Saint Mary in Minneapolis as a gift to Temple Israel synagogue in commemoration of the 60th anniversary of the liberation of the Nazi death camps in 1945 and the 40th anniversary of the Vatican document Nostra Aetate. It evolved over four years – beginning with the idea of Fr Michael O’Connell, then rector of the Basilica, that Christians must own and teach about the Holocaust as much as or more than Jews. It was he who decided that an oratorio would be a powerful vehicle for communicating to individuals and communities that children are key to the prevention of genocide, both today and in the future.

There are three main sections to the work: Renewal, Remembrance and Visions. It opens with three blasts from the ancient Jewish instrument, the shofar, or ram’s horn, positioned between three violent and discordant hammer strokes from the orchestra. It settles into a quiet, somewhat ominous setting of the Jewish prayer known as the Sh’mi, and when the chorus enters with orchestra on the words ‘Create a great emptiness in me’, the story begins to unfold.

I chose to set the Biblical verse ‘You should love your neighbor as yourself’ and make it a main theme of the work. This phrase was written in both Hebrew and, ironically, German, on the only stone left standing when Nazi soldiers demolished a temple in Berlin. The cantor sings it in Hebrew at the close of the first section. Later, when the adult chorus sings it in German, the statement’s context makes it both haunting and shocking. Near the end of the oratorio, the chorus sings the phrase in Hebrew and the cantor follows, singing it now from the rear of the hall. This transformational gesture is a unifying moment of reconciliation.

The small string section Veil of Tears, just before the beginning of the third section, offers listeners time to digest the text up to that point. A solo cello line then rises, uttering a very human cry for healing – as if the cellist is the last one standing and must begin the process of bringing us all back together to new and safer ground. There are three more calls from the shofar, this time from the rear of the hall, where the cantor is now located as well. Finally, three pairs of low octaves in the strings vacillate between the tritone of D flat and G, underscoring the uncertainty that still exists and reminding us that there is much to be done before peace and reconciliation are established, both in the music and in the world.

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Librettist’s note

To Be Certain of the Dawn commemorates the Jewish children, almost a million and a half of them, who were murdered during the Shoah. The faces of the children are the sun, moon and stars of this work. It intends a message of hope for the children of today’s world; as the common, profound saying goes, ‘You cannot tell the children there is no hope’.

The work is written as a triptych. Renewal, the first section, reveals Christian contrition for all the centuries of ‘the teaching of contempt’ as well as a desire to return to our spiritual roots and seek a new beginning as partners in faith with
Jews. The two main choruses here, Teshuvah and Kingdom of Night, attest to Christian remorse. Contrasting with these are several simple blessings from the children’s chorus (I am imagining Jewish children singing in the 1930s as the storms clouds gather).

In Remembrance, the middle section, we hear four ‘meditations upon the faces’ based on images in Roman Vishniac’s Children of a Vanished World, a collection of haunting photographs of Jewish life in Eastern Europe before the Shoah, and so we are still in the 1930s. In the Minneapolis performances, several of these images were projected as audiences heard what these characters, their fates unknown to us, might have been saying – to one another, to the camera, to us. This middle section ends with Hymn to the Eternal Flame, and its words commemorate the children who died. They are based on the image of the central flame and the many thousands of reflected flames at the children’s memorial at the Yad Vashem museum in Jerusalem – and so we are now in the 1980s. In many faiths, the flame is the most ancient image we have to suggest that God is with us, within us, and that our small individual self is, finally, one with the Divine.

Visions, the final section, brings us to the present time, interfaith time, and we hear several themes in layers: Jews and Christians desiring to walk together ‘in the country of justice’ (wherever that may be found); B’Tselem Elohim, the Image of God, which suggests that the human face reflects the invisible face of God in the human world; the voices of the children, now graduated from simple blessings to some of the most resonant verses in the Hebrew Scriptures; the voices of survivors; the return of the theme ‘You should love your neighbor as yourself’, and the sounding of the shofar, with which we began.

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Performers

A native Iowan, Jeffrey Brillhart has served as Director of Music and Fine Arts at the Bryn Mawr Presbyterian Church since 1983. Jeffrey’s responsibilities at Bryn Mawr Church include directing the Senior Choir, Bryn Mawr Chamber Singers, Singing for Life, and the St. Andrew Boy Choir; oversight of the Vespers Series; oversight of all children and youth choirs; and the church’s arts outreach and visual arts ministries. During his tenure he has overseen the installation of two major pipe organs and establishment of a choir school, and the West Philadelphia Children’s Choir (now the Singing City Children’s Choir).

In June 1999, he was appointed the fourth Musical and Artistic Director of Singing City, having served as Associate Director in the 1998-99 season, when he worked closely with then Music Director Joseph Flummerfelt. Mr. Brillhart provides artistic leadership for a rich program of concerts, educational instruction in local schools, and outreach to diverse communities. He directs the choir and oversees all aspects of Singing City’s musical initiatives. During his tenure with Singing City the choir has traveled to Cuba, Northern Ireland, the Republic of Ireland, Brazil, and the Balkans. Under his leadership, the choir has presented more than three-hundred concerts, performing with The Philadelphia Orchestra, the Chamber Orchestra of Philadelphia, Black Pearl Orchestra, and Symphony in C and with such internationally renowned artists as Helmuth Rilling, Dave Brubeck, Nick Page, Moses Hogan, Andre Thomas, Anton Armstrong, Weston Noble, Rossen Milanov, and Melanie DeMore. In April 2007, he conducted Singing City and Kronos Quartet at the Kimmel Center in the Philadelphia premiere of “Sun Rings”, an oratorio commissioned by NASA.

In 1994 he was awarded first place prize in the American Guild of Organists National Competition in Organ Improvisation (NCOI). Since that time, his recital tours have taken him throughout America, with engagements in San Diego, Seattle, Birmingham, Tuscaloosa, Waco, Chicago, Pittsburgh, New York City, Iowa City, Des Moines, Worcester, and throughout the eastern seaboard. In May 2006, he performed with the Pittsburgh Symphony in one of the inaugural concerts of the new Dobson Organ in Kimmel Center. In July 2006, he served as director of the Adult and Chamber Choirs at the Presbyterian Association of Musician’s Westminster Conference. Jeffrey has presented master classes at the Curtis Institute of Music, the Eastman School of Music, University of Iowa, Baylor University, Furman University, the University of Alabama, Westminster Choir College, Walla Walla College, and for numerous chapters of The American Guild of Organists. He has also served as special music advisor to The Philadelphia Orchestra, working with Maestros Bobby McFerrin and Thomas Wilkins.

In May 2005, he was invited to join the music faculty of Yale University, where he teaches organ improvisation at the graduate level. His students at Yale have advanced to improvisation competitions in the United States and Europe and hold positions at major religious institutions throughout America.

In 1993, he took a sabbatical in Paris, France where he studied organ improvisation, the organ symphonies of Louis Vierne, and the music of Maurice Duruflé. His teachers included Olivier Latry, Philippe Lefebvre, Marie Madeleine Duruflé and Wolfgang Seifan. While in Paris he was one of the first Americans to play a recital on the newly restored organ at Notre Dame Cathedral, performing works of Louis Vierne and Max Reger. In 2008, he observed a second sabbatical, which took him to Paris, Haarlem (Netherlands) and South America where he authored a textbook on organ improvisation, studied organ improvisation with Thomaz Nowak and the complete organ works of Olivier Messiaen with Olivier Latry. Recent engagements include the presentation of a paper titled “Olivier Messiaen and Improvisation” in Amsterdam, a solo recital on the recently renovated Longwood Gardens Aeolian organ, two improvised concerts with Parisian organist Sophie-Veronique Cauhefer-Choplin at the Eastman School of Music, a “Kimmel Center Presents” performance with Canadian Brass, and a concerto concert with The Chamber Orchestra of Philadelphia. In August-September 2012, he served as judge for the International Chartres Competition. His textbook, Breaking Free: Finding a Personal Language for Organ Improvisation through 20th century French Improvisation Techniques was released by Wayne Leupold Editions in November 2011 and is widely used in universities in the United States and Europe.
Soprano Elizabeth Weigle is sought out for her unique vocal beauty and interpretive insight, which she lends to music ranging from the Baroque to the 21st Century. Highlights of Ms. Weigle’s performances include: Handel's Messiah (Carnegie Hall and Washington National Cathedral), Bach's Jauchzet Gott BWV 51 (American Bach Soloists - San Francisco), Mahler’s Symphony Number Four (Colorado Symphony), world premiere of Shende’s Three Longfellow Poems (Portland Symphony), world premiere of Clearfield’s Les Fenêtres (Philadelphia Chamber Orchestra), and Feldman’s Rabbi Akiba (Slee Sinfonia). A graduate of the Eastman School of Music where she studied with the late Jan DeGaetani, Ms. Weigle received her Masters degree from the Manhattan School of Music and Professional Studies Certificate at The Juilliard School. She has recorded for the Nonesuch, Erato, Koch, Albany, New Focus Recordings, and BMOP Sound labels. An enthusiastic educator, Ms. Weigle gives master classes throughout the United States, teaches voice at her Philadelphia studio, and serves on the music faculties of Saint Joseph’s University and New York Summer Music Festival.

Mezzo soprano Suzanne DuPlantis, Founder and Artistic Director of Lyric Fest, is a widely appreciated artist who is noted for her moving renditions of songs and for her intimate way with an audience. Before focusing her career on song and concert work, she sang opera professionally throughout the United States debuting with Arizona Opera, Austin Lyric, New Orleans Opera, Mobile Opera, Eugene Opera, Cincinnati Opera, Knoxville Opera, Chautauqua Opera and Opera Company of Philadelphia in roles from Rossini’s heroines Rosina and Isabella, Carmen to Waltraute. As an active oratorio and concert soloist, Suzanne made her New York debut in the St. John Passion of Bach at Alice Tully Hall with Musica Sacra and her Kimmel Center debut in Mahler’s Das Lied von der Erde with Orchestra 2001. She has appeared on numerous occasions with many of Philadelphia’s premiere arts organizations including The Chamber Orchestra of Philadelphia, The Philadelphia Chamber Music Society, The Philadelphia Orchestra, Choral Arts Society, Singing City, The Wistar Quartet and Mendelssohn Club. Ms. DuPlantis has premiered many new works, several of which were written for her, including Kile Smith’s In This Blue Room, Two Laudate Psalms, Andrea Clearfield’s Les Fenêtres and the Women of Valor Suite, Robert Maggio’s Rachel and her Children; Small Hands Relinquish All, Roxanna Panufnik’s Love Abide, Logan Skelton’s Dickinson Songs, Allen Krantz’s From On the Road, Tom Lloyd’s Ben Unleashed, and Jeffrey Brillhart’s O Heart. She has recorded Ancestral Waters of Brian Gaber for mezzo, orchestra and jazz trio. Ms. DuPlantis holds degrees from Loyola University, Eastman School of Music and The Academy of Vocal Arts, and is an active and committed teacher in Philadelphia.

Tenor William Lim hails from the Philippines. He moved to the US to pursue his Bachelor and Master of Music degrees in Vocal Performance at Indiana University Jacobs School of Music under Dr. Robert Harrison. He has performed for various opera companies including Opera Philadelphia, Opera MODO, Poor Richard’s Opera, Center City Opera Theater, Opera New Jersey, and Opera in the Ozarks. He has portrayed a wide variety of operatic roles including Pedrillo in Die Entführung aus dem Serail, Gastone in La Traviata, Mayor Uphold in Albert Herring, Gherardo in Gianni Schicchi, and Guillott de Morfortaine in Manon. He has premiered a number of operatic roles, as well as solo parts in large choral works. A recent transplant to Philadelphia, he is an active performer in the city and regularly sings for various music programs including those of the Cathedral Basilica of Sts. Peter and Paul, St. Paul’s Episcopal Church in Chestnut Hill, Singing City, and Vox Ama Deus. Most recently, he was seen as tenor soloist for The Philadelphia Singers, as Jakob Lenz in Lehar’s Frederica for the Concert Operetta Theater, as Andy Tenor in Opera Philadelphia’s Andy: a Popera, and as Padre Salvi in Felipe de Leon’s Noli Me Tangere at the Kennedy Center in Washington D.C.

Hailed for his warm, expressive sound and winning way with the audience, baritone Randall Scarlata enjoys an unusually diverse career. He has appeared as soloist with international orchestras, at international music festivals, and on concert stages the world. He is particularly well known as a recitalist, and collaborates with artists such as Gilbert Kalish, Jeremy Denk, Jonathan Biss, Benjamin Hochman, Inon Barnatan, and Laura Ward. A frequent performer of new music, he has given world premieres of Ned Rorem, George Crumb, Richard Danielpour, Christopher Theofanidis, Thea Musgrave, Mohammed Fairouz, Daron Hagen, Samuel Adler, and Paul Moravec. He has received many awards and honors, such as Young Concert Artists, Das Schubert Lied, Joy in Singing, The Naumburg Competition, The International Brahms Competition, and the Alice Tully Vocal Arts Debut Recital Award. Mr. Scarlata also received a Fulbright Grant to study in Vienna, Austria. He currently serves on the faculty of SUNY Stony Brook and at West Chester University.

Cantor Elizabeth Shammash, mezzo-soprano, has served Tiferet Bet Israel in Blue Bell, Pennsylvania since 2007. She is a member of the American Conference of Cantors and the Cantors Assembly, and in recent years has traveled with the CA on missions to Poland, Germany and Israel. Her work in opera has taken her to major roles with companies including Wolf Trap Opera, Berkshire Opera, Palm Beach Opera, Israel Vocal Arts Institute in Tel Aviv, and the Beijing Music Festival. Concert appearances have included the China National Symphony, Israel Philharmonic, Mostly Mozart Festival, Vienna Chamber Orchestra, Berlin Radio Symphony, Academy of Saint-Martin-in-the-Fields, Los Angeles Symphony, Seattle Symphony, Minnesota Orchestra, Boston Baroque, Early Music Vancouver, Tanglewood, Marlboro and Philadelphia’s own Lyric Fest. She has recorded extensively for the Milken Archive of American Jewish Music on the Naxos label, including Yiddish stage songs of Abraham Ellstein and Joseph Rumshinsky, Yiddish art songs of Lazar Weiner and David Stock’s A Little Miracle for mezzo-soprano and chamber orchestra. She also recorded Bernstein’s Trouble in Tahiti on the Newport Classic label, and Handel’s Messiah with Apollo’s Fire, Cleveland’s Baroque Orchestra. Cantor Shammash received investiture as Hazzan (Cantor) and a Master of Sacred Music from the Jewish Theological Seminary of America in May 2007. She holds a Master’s degree in Music and Voice Performance from Manhattan School of Music, an artist diploma from Boston University’s Opera Institute and a B.A. in Italian Studies from Brown University.
Tenor Michael Hogue is a native of Lebanon, Pennsylvania and is an up and coming Tenor in the Philadelphia Area. A graduate of Mansfield University of Pennsylvania, Michael is known for his light lyric voice. He has performed with various opera companies including Center City Opera Theater, Delaware Valley Opera Theater, Poor Richard’s Opera, The Curtis Institute of Music Opera Theater, and Janiec Opera Company at the Brevard Summer Music Festival. He has portrayed the roles such as Pierre in The Wandering Scholar, Albert Herring in Albert Herring, Don Basilio in Le Nozze di Figaro, Dr. Blind and Eisenstein in Die Fledermaus, Bardolfo and Dr. Caius in Falstaff, and Bill in A Hand of Bridge. Michael also performs with many Choral Ensembles in Philadelphia such as the Cathedral Basilica Choir, the Archdiocesan Choir, and Vox Ama Deus and can also be seen performing as Tenor Soloist with The Philadelphia Singers, St. Andrew’s Choir, The Frederick Singers, and the Choirs of the Cathedral Basilica of Saints Peter and Paul.

Combined Choirs
Bryn Mawr Presbyterian Sanctuary Choir and Children’s Choirs, Jeffrey Brillhart, Director
Cathedral Basilica Choir, Dr. John A. Romeri, Director
Archdiocesan Children’s Choir, Dr. John A. Romeri, Director
Mr. Zachary Hemenway, Associate Director, Michael Zubert, Assistant Director, Elizabeth Folger, Assistant Director
Singers from Area Synagogues

### Adult Choir
Annelouise Adee
Anastasia Ambrosio
Paula Adelhelm
William Adelhelm
Susie Alexander
Ellen Anderson
Lauren Anderson
Jean Marshall Arfield
Margaret Barnette
James Beittmann
Carol Boslet
Lynn Breslau
Paul Burgmayer
Sharon Burgmayer
Nancy Capizzi
Kathleen Caskey
Anne Chamberlin
Heewon Chang
Jeff Chapman
Mary Beth Cheloha
DeAnn Clancy
Howard Crossland
Mark Curchack
Peggy Curchack
Erin Doolittle
Jackie Dunleavy
Sierra Fox
Leisel Frazer
Linda Gamble
Julie Gamino
Carolyn Gerrish
Susan Gibbons
Frances Gill
Deborah Golden
Mignon Groch
Joshua Hartman
Joanne Hanna
Karl Hein
Dianne Heard
Stephanie Heavens
Shafiq Hicks
Gisela High
Michael Hogue
Robert Holmes
Roy Johanson
Susan Joseph
Marjorie Kennedy
Louise Lamb
Edward Landin
Mary Ledwith
Clare Mackie
James Mackie
Linda Madara
Meredith Marks
James Martin
Douglas McConne
Bernard McCullagh
Marcelle McGuirk
Andrew McKenzie
Cameron McKenzie
Lindsay McKenzie
Craig Meyer
Karl Meyer
Lauren Meyer
Brian Middleton
Brandon Motz
Robert Murphy
Robert Mygatt
James Nettleton
Rhiannon Nolt
Claire O’Leary
Brenda Oliphant
Lawana Scales
Anthony Schneider
Kath Scipione
Kristen Seikaly
Sarah Smith
Gretchen Steck
Sandra Stouffer
Klaus Volpert
Kent Walker
Ben Weissman
Jeffrey Wilber
Ben Williams
Bobbie Willig
Alan Willoughby
Kathy Woehlkscheuger
Michael Zubert
Mandi Gurecki
Triniti Heyward
Gracie Innella
Eva Elizabeth Kraus
Katarina Lagodzinski
Katherine Larson
Grace MacLacklin
Erin Maguire
Emma Maloney
Isabella Maloney
Sophia Maloney
Emma Markley
S. Paul McConnell, III
James McKendrick
Caelan McConnell
Oscar Medina
Anna Meyer
Meredith Meyer
Aurora Murray
Caitlin O’Neill
Margaret Ostrowski
Xavier Pagan
Emily Peetos
Emma Pole
Bretexx Pole
Magdalena Popielarz
Emily Seltzer
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Victor Sorace
Adriana Stepien
Grace Torna
Sophia Udicious
Cecelia Wendel
Violin I
Christof Richter
Blake Espy
Tamae Lee
Shannon Lee
Michelle Bishop
Joanna Thiagarajan

Violin II
Emma Kummrow
Nina Vieru
James Finegan
Azer Damirov
Yan Chin

Viola
Vicki Powell
Adelya Shagidulina
Sarah Sutton
Carol Briselli

Cello
Lynne Beiler
Sue Lerner
Tom Kraines

Bass
Anne Peterson
Stephen Groat

Flute
Frances Tate
Kimberly Trolier

Oboe
Evan Ocheret
Stephen Labiner

Clarinet
Rié Suzuki
Robert Huebner

Bassoon
Jon Gaarder
Michael Pedrazzini

Horn
Lyndsie Wilson
Adam Lesnick
Katy Ambrose
Dan Wions

Trumpet
Brian Kuszyk
Steven Heitzer
Frank Ferraro

Trombone
Robert Gale
Brad Ward
Barry McCommon

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Paul Erion

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Martha Hitchins

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www.CathedralPhilaConcerts.org
The March 22 concert will be followed by a post-concert conversation with Jeffrey Brillhart, Elizabeth Shammash, Elizabeth Weigle, Suzanne DuPlantis, William Lim, Randall Scarlata, Lauren Meyer, the Rev. Agnes W. Norfleet, Rabbi David Straus, and the family of artist Reena Milner Brooks.

**Passages from Dark to Light:**

While you are at BMPC, you are encouraged to view our current art exhibit, Images inspired by my mother’s journey through the Holocaust in 26 mixed-media works by artist Reena Milner Brooks.

The March 22 concert is made possible in part by the

George Conrad McFarland

Music Endowment

of the Bryn Mawr Presbyterian Church Foundation.
Upcoming Events

Presbybop Jazz Quartet
Good Friday, April 3, 2015 | 7:30 p.m. | Bryn Mawr Presbyterian Church

Jazz pianist and Presbyterian minister Reverend Bill Carter and his Presbybop Quartet present a special Good Friday service featuring Psalms of Lament and congregational singing. Free will offering

Folksongs from Another World
Sunday, April 26 | 2:00 p.m. | Bryn Mawr Presbyterian Church

Soprano Elizabeth Weigle and pianist Elizabeth Morgan perform a recital with something for everyone: young Debussy’s extravagant love songs full of high notes, Philadelphian Benjamin Boyle’s stunning Folksongs from Another World, and Cole Porter favorites. Free will offering

Mother’s Day Concert
Sunday, May 10 | 3:00 p.m. | Cathedral Basilica of Saints Peter and Paul

The Choirs of the Cathedral present a very special Mother’s Day Concert with the Music and Readings of the Blessed Mother. Celebrate the life of Mary in song with choral works of Howells, Bruckner, Stopford, Bach, Tallis, Gounod, Lotti as well as beautiful settings of the traditional Marian Hymns. Free will offering

VOICES OF ASCENSION
25th Anniversary Celebration
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Tuesday, May 19, 2015 | 7 PM
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- The New York Times

Choral Workshop with Dennis Keene
Wednesday, May 20 | 7PM-9:30PM
Wayne Presbyterian Church, 125 E. Lancaster Ave. Wayne, PA 19087
For Information go to www.CathedralPhilaConcerts.org

Events at the Cathedral Basilica
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