



John W. Ehrlich, *Music Director*

The Spectrum Singers present

Time, Space, Peace, Music, God

Saturday, May 18, 2024 at 8:00pm

**First Church Congregational
11 Garden Street, Harvard Square, Cambridge**

FROM THE BOARD OF DIRECTORS

Twentieth-century composers contemplating the depths of space and time and peace and God...and music! This is indeed a special program for The Spectrum Singers, our final concert under the baton of founder John W. Ehrlich, marking his farewell after 44 years as Music Director.

To me, the music Maestro Ehrlich has chosen for this performance reflects my own bittersweet feelings about his retirement: beauty and loss. Schoenberg's *Friede auf Erden* yearns for an unrealized "peace on earth," while Vaughan Williams's *Toward the Unknown Region* escorts us "beyond the fields we know." After intermission, we perform Ives's reflections on the 90th Psalm, text which begins before space and time and culminates in hopes of singing and gladness for all our days—days which are short; we end as dust.

We close with *Serenade to Music*! If this were a serenade by Mozart or Schubert, doubtless it would be a work of beauty and light. But this is a serenade by Vaughan Williams, that most wistful of composers. To me, wistful means experiencing beauty and beauty's loss together, which his *Serenade* embodies. We are wistful tonight, as we rejoice in the beauty of John Ehrlich and all he has brought us, and as we contemplate the depths of time, space, peace, God and music. Thank you, John—your passion for music has been a gift to our lives, our music and our souls. Your creation of The Spectrum Singers is something wonderful, of which you can be proud! We will miss you.

~ Dan Epstein, *Board Chair*

Please join The Spectrum Singers at a post-concert reception in Margaret Jewett Hall, located through the right-hand door at the front of the sanctuary.

Kindly silence all cell phones and other electronic devices.



The Spectrum Singers

John W. Ehrlich, *Music Director*
James R. Barkovic, *Assistant Conductor*

Time, Space, Peace, Music, God

Saturday, May 18, 2024
First Church Congregational, Cambridge

Friede auf Erden, op. 13 (1907) Arnold Schoenberg (1874–1951)

Toward the Unknown Region (1906) Ralph Vaughan Williams
(1872–1958)

Intermission

Psalm 90 (1924) Charles Ives (1874–1954)

John Schumacher, *tenor*
Kaitlyn Hess, *soprano*
Heinrich Christensen, *organ*

Serenade to Music (1938) Vaughan Williams

Sarah Yanovitch Vitale, *soprano*
Katherine Maysek, *mezzo-soprano*
Ethan Bremner, *tenor*
Mark Andrew Cleveland, *baritone*

This organization is funded in part by the Massachusetts Cultural Council, a state agency which also receives support from the National Endowment for the Arts.

The Spectrum Singers is a member of the Greater Boston Choral Consortium, a cooperative association of diverse choral groups in Boston and the surrounding area.

THE SPECTRUM SINGERS

Soprano

Luellen Best
Jill Fekete
Valerie Gibson
Kaitlyn Hess
Leslie Horst
Tricia Wells Kennedy
Maki Koto
Carol McKeen
Sandra Shepard
Christine Sullivan
Kathi Tighe*
Reeven Wang Dai

Alto

Christine Bishop
Diane Droste
Liz Epstein
Dorrie Freedman
Sara Glidden*
Mara Goldberg
Linda Ingram
Elisabeth Jas
Jeannette McLellan
Penny Outlaw

Tenor

Thomas A. Best*
Paul Dredge
Ian Fox
J. Stephen Groff
Keith Ohmart
Srini Raghuraman**
John Schumacher
Frank Villa
Maurice Wong

Bass

Ron Armstrong
John Bradshaw
Mark Andrew Cleveland
Dan Epstein
Ian Hutchinson
Douglas Latham
Henry Magno
Ken McIntosh
David Meharry*
Richard Scott
Steve Solomon

* Section Leader

** Guest Singer

ORCHESTRA

Violin I

Danielle Maddon,
concertmaster

Colin Davis
Roksana Sudol
Guiomar Turgeon

Violin II

Susan Jensen
Sean Larkin
Jane Starkman
Etsuko Ishizuka

Viola

Emily Rideout
Joy Grimes
Matthew Liebendorfer

Cello

Sam Ou
Carol Ou

Contrabass

Robb Aistrup

Flute

Jacqueline DeVoe

Flute/Piccolo

Peggy Friedland

Oboe

Catherine Weinfield-Zell

Oboe/English Horn

Benjamin Fox

Clarinet

William Kirkley
Hunter Bennett

Bassoon

Adrian Jojatu
Lecolion Washington

Horn

Michael Bellofatto
Frederick Aldrich

Trumpet

Paul Perfetti
Christopher Belluscio

Harp

Amanda Romano Foreman

Timpani

Jonathan Hess

Percussion

Desiree Glazier-Nazro
Hans Morrison
Jonathan Hess
Brian O'Neill

Organ

Heinrich Christensen

Personnel Manager

Paul Perfetti

Friede auf Erden (Peace on Earth)

Schoenberg

Da die Hirten ihre Herde
Ließen und des Engels Worte
Trugen durch die niedre Pforte
Zu der Mutter mit dem Kind,
Fuhr das himmlische Gesind
Fort im Sternenraum zu singen,
Fuhr der Himmel fort zu klingen:
“Friede, Friede auf der Erde!”

As the shepards grazed their flock,
they bore the angel’s salutation
through the lowly portal, onward
to the Mother and her Child.
Hosts of Heaven led the hymn,
through the starry spheres resounding,
Heaven led the song proclaiming,
“Peace, O Peace upon the Earth!”

Seit die Engel so geraten,
O wie viele blut’ge Taten
Hat der Streit auf wildem Pferde,
Der geharnischte, vollbracht!
In wie mancher heil’gen Nacht
Sang der Chor der Geister zagend,
Dringlich flehend, leis verklagend:
“Friede, Friede auf der Erde!”

Since that time of angels’ warning
O how many deeds so bloody
has that armored horseman, Conflict,
on his wild horse brought forth!
On how many a holy night
sang the choir of spirits quaking,
pressingly yet softly pleading,
“Peace, O Peace upon the Earth!”

Doch es ist ein ew’ger Glaube,
Daß der Schwache nicht zum Raube
Jeder frechen Mordgebärde
Werde fallen allezeit:
Etwas wie Gerechtigkeit
Webt und wirkt in
 Mord und Grauen
Und ein Reich will sich erbauen,
Das den Frieden sucht der Erde.

Yet survives belief eternal
that the weak shall not forever
fall as helpless victim to each
murd’rers’ fresh indignity.
Righteousness, or something kin,
weaves and works in
 rout and horror,
and a kingdom yet shall rise up
seeking Peace upon the Earth.

Mählich wird es sich gestalten,
Seines heil’gen Amtes walten,
Waffen schmieden ohne Fährde,
Flammenschwerter für das Recht,
Und ein königlich Geschlecht
Wird erblühh mit starken Söhnen,
Dessen helle Tuben
 dröhnen:
Friede, Friede auf der Erde!

Slowly shall its form develop,
holy duties while fulfilling,
weapons free of danger forging,
flaming swords for cause of Right.
And a royal line shall bloom,
mighty royal sons shall flourish,
whose bright trumpets peal
 proclaiming,
Peace, O Peace upon the Earth!

~ Conrad Ferdinand Meyer

~ Bernard S. Greenberg

Toward the Unknown Region

Vaughan Williams

Darest thou now O soul,
Walk out with me toward the unknown region,
Where neither ground is for the feet nor any path to follow?

No map there, nor guide,
Nor voice sounding, nor touch of human hand,
Nor face with blooming flesh, nor lips, nor eyes, are in that land.

I know it not O soul,
Nor dost thou, all is a blank before us,
All waits undreamed of in that region, that inaccessible land.

Till, when the ties loosen,
All but the ties eternal, Time and Space,
Nor darkness, gravitation, sense, nor any bounds bounding us.

Then we burst forth, we float,
In Time and Space O soul, prepared for them,
Equal, equipt at last, (O joy! O fruit of all!) them to fulfil, O soul.

~ *Walt Whitman*

Lord, thou hast been our dwelling place from one generation to another.

Before the mountains were brought forth, or ever thou hadst formed the earth and the world, even from everlasting to everlasting, thou art God.

Thou turnest man to destruction; and sayest, "Return, ye children of men."

For a thousand years in thy sight are but as yesterday when it is past, and as a watch in the night.

Thou carriest them away as with a flood; they are as a sleep; in the morning they are like grass which groweth up.

In the morning it flourisheth and groweth up; in the evening it is cut down, and withereth.

For we are consumed by thine anger, and by thy wrath are we troubled.

Thou hast set our iniquities before thee, our secret sins in the light of thy countenance.

For all our days are passed away in thy wrath: we spend our years as a tale that is told.

The days of our years are threescore years and ten; and if by reason of strength they be fourscore years, yet is their strength labour and sorrow; for it is soon cut off, and we fly away.

Who knoweth the pow'r of thine anger? even according to thy fear, so is thy wrath.

So teach us to number our days, that we may apply our hearts unto wisdom.

Return, O Lord, how long? and let it repent thee concerning thy servants.

O satisfy us early with thy mercy; that we may rejoice and be glad all our days.

Make us glad according to the days wherein thou hast afflicted us, and the years wherein we have seen evil.

Let thy work appear unto thy servants, and thy glory unto their children.

And let the beauty of the Lord our God be upon us: and establish thou the work of our hands upon us; yea, the work of our hands establish thou it. Amen.

Serenade to Music

Vaughan Williams

How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears. Soft stillness and the night
Become the touches of sweet harmony.

Look how the floor of heaven
Is thick inlaid with patens of bright gold.
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-ey'd cherubins;

Such harmony is in immortal souls;

But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

Come ho, and wake Diana with a hymn,
With sweetest touches pierce your mistress' ear,
And draw her home with music.

I am never merry when I hear sweet music.

The reason is, your spirits are attentive:
The man that hath no music in himself,

Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, strategems and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus;

Let no such man be trusted.

Music! Hark!
It is your music of the house.
Methinks it sounds much sweeter than by day.
Silence bestows that virtue on it.

How many things by season seasoned are
To their right praise and true perfection!

Peace ho! the Moon sleeps with Endymion,
And would not be awak'd!

Soft stillness and the night
Become the touches of sweet harmony.

~ *William Shakespeare, The Merchant of Venice, Act V, Sc. 1*



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PROGRAM NOTES

Several years ago, when I informed The Spectrum Singers' Board of Directors that the chorus's May concert of 2024 would, after 44 years, likely be my last as Music Director, tonight's concert seemed very far off. Now that it's here, the attendant emotions have caught up and I admit to a powerful sense of occasion, realizing that I will be saying good-bye to a group of dedicated musicians with whom it has been my singular privilege to make music for so long a time.

In planning the music for this program, I knew long ago that I wanted Ralph Vaughan Williams' *Serenade to Music* to be my final farewell, as it seemed to philosophically and musically contain, with its superbly appropriate text from Shakespeare, much of what has been important to my love of music and subsequent music-making. Not coincidentally, this work was first brought to my attention by a childhood friend, who only last month I learned had unexpectedly passed away. I will have his memory in mind as this music flows forth tonight.

The other three works tonight are also personal favorites, two of which the chorus have sung before. Schoenberg's thorny, conflicted yet cautiously optimistic plea for peace seems now all-too appropriate for our presently fraught times, and Charles Ives's truly cosmic setting of *Psalm 90*, with its extraordinary exposition of music and text oscillating between conflict and resolution, has always haunted me since I first learned it many years ago. New to the chorus tonight is Vaughan Williams's splendid *Toward the Unknown Region*, though its text is familiar, as is its author. Many times over the past 44 years the chorus and I have presented choral works set to Walt Whitman's powerful poetry. And, indeed, Ralph Vaughan Williams was strongly attracted to Whitman as well. Beginning as early as 1902, he composed twelve works set to Whitman texts, culminating in his monumental *Dona Nobis Pacem* in 1936.

With a profound sense of respect and gratitude, then, The Spectrum Singers and I bring you this program tonight.

Schoenberg wrote *Friede auf Erden* in 1907, shortly after his op. 12 *Ballades* and just before the premiere of his watershed *Second String*

Quartet. He was beginning to eschew traditional romantic harmony and had begun his quest toward a new form of musical expression ultimately to be dictated by serialism. *Friede auf Erden*, with its abundant chromaticism and its daring and challenging harmonic structure, can be heard as teetering on the cusp of the new harmonic language Schoenberg would soon embrace and promote. There are clear echoes of Brahms and Richard Strauss, but one can sense a yearning to break free of this musical vocabulary of the past. Scored as an *a cappella* work when first written, both Schoenberg (in 1911) and later Anton Webern supplied supportive accompaniments, presumably to encourage more frequent performances of this very rich score.

The unusual (and, frankly, confusing) verse for *Friede auf Erden* is that of Conrad Ferdinand Meyer, a noted Swiss poet who lived from 1825 to 1898, and who was plagued by mental unrest. While the sentiments of the poem are laudable, the means the verse employs to present its case are curious. How a new order of youths forging danger-free flaming swords for the cause of right can assure peace on Earth is puzzling. And just what was the message the shepherds bore to the Holy Family, and once received, what outcome ensued? These questions are left for one to ponder. Fortunately this ambiguity did not adversely impact Schoenberg's quest to create a beautiful work of musical art. Yet, one wonders what attracted the composer to this very strange poem—and poet.

(Thanks to Bernard Greenberg, who first raised these questions with me, and whose elegant translation of *Friede auf Erden* graces this program book.)

A poignant postscript to this work occurred in 1923. In that year, Schoenberg wrote to the conductor Hermann Scherchen, thanking him for a performance of *Friede auf Erden*. But in the letter Schoenberg wrote that he no longer thought worldly peace possible (after the horrors of World War I?), and that the concept now seemed to him to have been merely part of an illusion. Schoenberg's own difficulties in being accepted by the musical establishment surely also played a role in this pessimism. Fortunately, the radiant D-major conclusion—a cadence reached after a two-measure preparation of extraordinary harmonic genius—gives listeners and performers reason to be cautiously optimistic.

Because it so eloquently presents pertinent information about Ralph Vaughan Williams' *Toward the Unknown Region*, and because I could not hope to improve upon it, I'm sharing Christopher Palmer's program note on this extraordinary music.

A hundred years on, now that Whitman's ideals of democracy and individualism have become so integral a part of modern thought, it is hard for us to appreciate how enormously liberating was the impact of *Leaves of Grass* on the free-thinking young of the late Victorian generation—notably Delius, Holst and of course Vaughan Williams. Shortly before he died, RVW told Michael Kennedy, "I've never got over [Whitman], I'm glad to say..." and he had good reason not to have, since two of the most outstanding successes of his early career as a composer were Whitman settings—*Toward the Unknown Region* (probably completed in 1906, first performed at the Leeds Festival of 1907, the composer conducting) and the mighty *Sea Symphony* of 1909.

Toward the Unknown Region was RVW's first major choral piece (he calls it a "Song" for chorus and orchestra) and despite its intermittent Wagnerian echoes (Wagner was an influence that he did want to get over, and it took him quite a time to do so) its obvious inspirational qualities—not to mention its technical *savoir faire* in terms of the handling of massed voices—made it a success from the first. Stanford (who conducted the first London performance in 1907) and Elgar are important models, but most of all the Parry of *Blest Pair of Sirens*—Parry, who urged RVW to write choral music "as befits an Englishman and democrat." The spirit of adventure is always keen in Vaughan Williams; but after the great outburst at "Nor any bounds bounding us" the words seem buoyed up on, bowled on by, wave after wave of musical excitement and elation. The great choreographer Agnes de Mille, describing an altogether different medium, nonetheless invoked an emotion which distills the spirit of *Toward the Unknown Region* to perfection: "To take the air. To challenge space. To move into space with patterns of shining splendor. To be at once stronger and freer than at any other time in life. To lift up the heart..."

Toward the Unknown Region was the work of a comparatively young man. But the music, no less than the text, has a transcendent timelessness that relates to any, and every, period in life.

Christopher Palmer © 1993, reprinted with permission of Hyperion Records Limited

Charles Ives (1874-1954) was among the great visionaries of the twentieth century, and his profound and moving setting of *Psalm 90* is a true landmark of twentieth century choral music. *Psalm 90*, finished in 1924 after first being sketched c. 1894, was, as Ives noted to his aptly-named wife Harmony, among his many extraordinary compositions, the only work to fully satisfy him. Scored for chorus, soloists, organ, and bells, *Psalm 90* is truly one of the most moving works ever written for chorus. Its first half presents a number of unusual effects—tone clusters, unison chant, strong dissonances, general agitation—all reflective of the text which refers to “destruction, floods, anger, and wrath.” Its second half resolves these conflicts with an utterly calm and unique tonal palette of organ, chorus, and four sets of tubular chimes, suggesting distant church bells. Time seems to stand still, and the work ends in great peace.

I've placed *Serenade to Music*, Vaughan Williams' gorgeous settings of texts from Shakespeare's *The Merchant of Venice* last, as, when I was contemplating what music would be the last I would conduct with The Spectrum Singers, this particular work seemed most appropriate, for both its texts and music. Here we find a composer who synthesizes both solo and choral musical expression of Shakespeare's words within in one elegant package. Vaughan Williams originally wrote this music as a tribute to conductor Sir Henry Wood, and for a specific group of sixteen British solo singers prominent at the time. Vaughan Williams suggests at the beginning of his musical score that the *Serenade* could just as well be performed by any mixture of solo voices, or in fact, totally as a choral work. Tonight's performance will have four superb vocal soloists singing the solo roles. Once heard, I think you'll agree that this particular work will remain in your memory as an ideal combination of choral and Shakespearian eloquence.

~ Program Notes © 2024 by John W. Ehrlich

THE SPECTRUM SINGERS

The Spectrum Singers is an acclaimed Boston-area chorus performing repertoire from the Renaissance to the present day. John W. Ehrlich formed the ensemble in 1980 and continues to lead the chorus in concerts at First Church Congregational, Cambridge. The chorus is frequently joined by professional vocal soloists and orchestral musicians, and has been invited to collaborate with Emmanuel Music, the Cantata Singers, Boston Landmarks Orchestra, Indian Hill Symphony, and several other musical organizations. The chorus has also been invited to perform on many concert series throughout New England.

In recent seasons, The Spectrum Singers has continued its commitment to contemporary music, offering the New England premiere of a new work by Mohammed Fairouz and the world premiere of *Novum Decus Oritur*, by our composition contest winner, Joshua Hummel. It has offered rich programs ranging from more familiar, large-scale masterpieces to lesser known but deserving works of all eras. The chorus has also performed a broad exploration of requiems, from the familiar (Mozart, Fauré, Duruflé) to the lesser known (Alfred Desenclos and John Rutter).

The Boston Globe has praised John W. Ehrlich and The Spectrum Singers for “unfailing dramatic performances that grappled with real issues in the music and real issues the music is about.” Now in its 44th season, the chorus honors Maestro Ehrlich in his final season as Music Director, while continuing its mission of performing both familiar and lesser-known works in programs of compelling depth and professional execution for an audience of appreciative listeners.



JOHN W. EHRLICH



John W. Ehrlich, founder and Music Director of The Spectrum Singers, has been active as a singer and conductor in the Boston and Cambridge areas for more than forty-five years. He is widely admired for his intriguing and adventuresome programming. “From the beginning, it’s been my goal to seek out and perform worthy, important music that is rarely heard,” he says. “As our name suggests, we draw on the whole ‘spectrum’ of masterworks from the Renaissance to the present day.”

Mr. Ehrlich studied music and conducting while attending the Hartt School of Music, Trinity College, and both Harvard and Boston Universities. His teachers were Robert Shaw, Gregg Smith, G. Wallace Woodworth, and Vytautas Marijošius. Also a singer, Mr. Ehrlich has sung with the Hartford Chamber Choir, Tanglewood Festival Chorus, Cambridge Society for Early Music, John Oliver Chorale, Boston Baroque, and the Emmanuel Church Choir. For eight seasons he was music director of The Master Singers of Worcester.

This is Mr. Ehrlich’s 44th and final season as Music Director of The Spectrum Singers.

JAMES R. BARKOVIC



James R. Barkovic has been active in the Boston area as a conductor, pianist, organist, violist and accompanist for more than thirty years. In addition to serving as the Assistant Conductor and Accompanist for The Spectrum Singers, he is the Music Director of the Westford Chorus. He serves as Music Director at Holy Family Parish and West Concord Union Church, both of Concord, Mass. Mr. Barkovic is the Chapel Organist and Instructor of Organ at Middlesex School, also of Concord.

He is also the Choir Director at Congregation B'nai Shalom of Westborough, Mass.

Mr. Barkovic received his Master of Music in Piano Performance from the New England Conservatory of Music, where he studied with Stephen Drury, performed in master classes for Leonard Shure and Veronica Jochum, and studied organ improvisation with William Porter. A native of Minnesota, he received his undergraduate diploma from St. Olaf College, with concentrations in music theory and history.

This is Mr. Barkovic's 32nd season as Assistant Conductor and Accompanist of The Spectrum Singers.

GUEST ARTISTS



Consistently recognized for her rich sound and musical sensitivity, *soprano Sarah Yanovitch Vitale* is in demand as a concert soloist and ensemble musician. She is a frequent soloist with Handel and Haydn Society, singing in the role of Belinda in Purcell’s *Dido and Aeneas*, and in Bach’s *B Minor* and *G Major* masses. She made her solo debut at Tanglewood in the summer of 2017 with H+H in Purcell’s *Fairy Queen*.

Ms. Yanovitch has also appeared as soloist with The Spectrum Singers, the Henry Purcell Society, Boston University’s Marsh Chapel, Arcadia Players, the Eastern Connecticut Symphony, and the Yale Glee Club. She has also sung with Bach Collegium San Diego, The Thirteen, Yale Choral Artists, and Seraphic Fire.

Ms. Yanovitch is a graduate of the Yale School of Music and holds a master’s degree in Early Music Voice through the Yale Institute of Sacred Music.



Known for her vivid and touching vocal performances, Boston native *mezzo-soprano Katherine Maysek* is an artist equally at home on the stage and in the concert hall. She was a “standout” (*The Wall Street Journal*) as Cherubino in John Corigliano’s *The Ghosts of Versailles* at The Glimmerglass Festival. She reprised the role in her European debut at the Château de Versailles Spectacles. She made her Carnegie Hall debut with the American Symphony Orchestra in a rare

production of Max von Shillings’ *Mona Lisa*.

Last season she joined Emmanuel Music, making her solo cantata debut in March 2023. She has also appeared with The Spectrum Singers, the Boston Symphony Orchestra, Boston Lyric Opera, Odyssey Opera, Des Moines Metro Opera, Opera Saratoga and the Berkshire Opera Festival.

Ms. Maysek received her bachelor’s degree from McGill University and her master’s degree from Bard College Conservatory’s Graduate Vocal Arts Program.



Ethan Bremner, *tenor*, has been an active presence in the Boston classical music scene for over eighteen years. He made his local debut with Boston Opera Collaborative in 2006 as Achilles in Gluck's *Iphigenie en Aulide* and then sang with the company as Rodolfo in Puccini's *La Bohème*. He also had an auspicious debut as Cavaradossi in Puccini's *Tosca*, Nemorino in Donizetti's *L'Elisir d'Amore*, Don Jose in *Carmen*, and Lt. Pinkerton in *Madame Butterfly* with Longwood Opera.

He performed in the premiere performance of Odyssey Opera of Boston as Baroncelli in Wagner's *Rienzi*, as well as Sir Robert Shallow in *Sir John in Love* with them, and Manrico in Windham Orchestra's production of *Il Trovatore*. More recently he performed as Calaf in Opera 51's *Turandot*.

Mr. Bremner was a finalist in the 2010 Metropolitan Opera National Council Auditions (New England Region) and earned his Master of Music in 2006 from the University of Wisconsin.



Mark Andrew Cleveland, *bass*, with extensive credits as a soloist throughout the Northeast, made his Boston Symphony debut in Bach's *St. Matthew Passion* under the direction of Bernard Haitink. He has been a featured soloist with The Spectrum Singers, Back Bay Chorale, Boston Baroque, Cantata Singers, Masterworks Chorale, Boston Cecilia, Brookline Chorus, and most of the choral organizations in New Hampshire. A compelling operatic performer, he has appeared with the Granite State Opera, Monadnock Music, Prism Opera and Salisbury Opera.

Mr. Cleveland, a graduate of Westminster Choir College, is a senior adjunct faculty member at the University of Massachusetts in Lowell and teaches at St. Paul's School in Concord, NH and at Phillips Exeter Academy. In addition, he serves as the Director of Music at Grace Episcopal Church in Manchester, NH.



A native of Denmark, *Heinrich Christensen*, organist, came to the US in 1998 and received an Artist Diploma in Organ Performance from the Boston Conservatory. Mr. Christensen was appointed Music Director of historic King's Chapel, Boston in the year 2000. He was a prizewinner at the international organ competitions in Odense and Erfurt and has given solo recitals on four continents. He has been a frequent guest artist with The Spectrum Singers.

An avid proponent of contemporary music, Mr. Christensen has premiered works by Daniel Pinkham, Carson Cooman, Graham Gordon Ramsay, and several others. He has recorded several organ and choral CDs, and Daniel Pinkham's works for solo voice and organ with Florestan Recital Project.

A black and white promotional poster for the Jameson Singers. It features a large image of Kevin Leong, the Music Director, wearing glasses and a suit, with his hands raised in a gesture. The text is overlaid on the right side of the image.

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in 2024-2025!**

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Sunday, December 8, 2024 at 3 PM
Grace Episcopal Church, Newton
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First Church in Cambridge
11 Garden Street, Cambridge

the Jameson Singers
Kevin Leong
Music Director



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For years our average spending has been slightly less than our income; we aim to continue carefully to base our expenditures on our income. Donations have averaged 53% of income. Ticket sales and dues from members are most of the rest.

We are grateful to those who make our work possible. We like to acknowledge you. We celebrate your generosity. As you give, we can do more toward fulfilling our purposes.

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We will collaborate with you to design your gift and how to acknowledge you or someone you wish to honor or remember. For example, you could underwrite:

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- Specific needed purchases (concert risers, music for our library)
- Spectrum's preconcert talks for one or more seasons
- Design and production of Spectrum's program books
- Performance of a specific major work
- Invited soloists
- Orchestral forces to enable us to perform works we would otherwise be unable to do
- A new musical work commissioned by Spectrum in consultation with you
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*We regret that space limitations do not permit us to list donors contributing less than \$25.
We apologize for any errors or omissions; please let us know so that we can make corrections.*

THANK YOU!

The Spectrum Singers would like to thank Jim Barkovic, our rehearsal accompanist; and Luellen Best, for vocal coaching and assistance. We also thank Rozann Kraus, house manager; and the rest of our front-of-house team for house management and ticketing assistance.

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Thanks also to John Schumacher for stage management and logistics help; Doug Latham for leading the Music Director Search Committee, and Tom Best, Valerie Gibson, Kait Hess, Chris Keppelman, Jim Johnston, Henry Magno and Paul Perfetti for serving on the committee; and Valerie Gibson for her involvement in countless different roles. Further thanks to Emilie Stuart and our many other chorus volunteers throughout this season: Ron Armstrong, John Bradshaw, Paul Dredge, Dan Epstein, Jill Fekete, Ian Fox, Sara Glidden, Ian Hutchinson, Leslie Horst, Elisabeth Jas, Tricia Kennedy, Maki Koto, Carol McKeen, Dave Meharry, Keith Ohmart, Richard Scott, Sandy Shepard, Anna Smith, Steven Solomon, Kathi Tighe, Jane White, and Maurice Wong.

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Instrumentalists playing this program appear through the courtesy of the Boston Musicians' Association Local 9-535 of the American Federation of Musicians.

The Spectrum Singers 2024-2025 Season

We are excited to welcome our Music Director finalists as they present varied and unique programs with The Spectrum Singers next season. More details coming soon!



NOVEMBER 23, 2024

Adam Kerry Boyles
Guest Conductor



MARCH 15, 2025

Katherine Chan
Guest Conductor



MAY 17, 2025

Max Holman
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All concerts Saturday evenings, 7:30pm
First Church Congregational, 11 Garden St., Cambridge
Tickets and more information: www.spectrumingers.org

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Mount Auburn Cemetery

Join us on our fourth annual Walk with Spectrum Fundraiser at beautiful Mount Auburn Cemetery. Stroll through scenic gardens to visit gravesites and hear from three speakers about the fascinating lives and music of legendary composers Daniel Pinkham (Heinrich Christensen), George Chadwick (Sara Glidden), and Arthur Foote (Paul Dredge). Immerse yourself in captivating stories and melodies amidst the serene beauty of nature.

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The Spectrum Singers
P.O. Box 382325
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