

Musica SACRA

60TH ANNIVERSARY SEASON

1965 - 2025



*Sixty Sparkling
Years!*



WELCOME

Dear Friends,

Welcome to our 60th Anniversary Season!

For six decades, Musica Sacra's community of singers, musicians, and supporters has come together to share the beauty and power of sacred choral masterworks with audiences across our region. Inspired by the vision of our founder, the late Helmut J. Roehrig, what began in 1965 as a small ensemble with a passion for sacred music has grown into a vibrant chorus of over fifty members that continues to inspire, challenge, and uplift through every performance.

As we celebrate this milestone, we do so with deep gratitude for the vision of our founders, the artistry of our directors and accompanists, and the dedication of every singer who has lent their voice to Musica Sacra's story. Most of all, we thank you, our audience, whose enthusiasm and support make our music possible.

This anniversary season is both a reflection on where we've been and a celebration of what's ahead. Each performance this season honors the legacy of the past while embracing the creativity and diversity that will carry Musica Sacra into the future. We invite you to join us, not only as listeners, but as part of the community that sustains this cherished musical tradition.

Thank you for being here with us today to celebrate sixty years of harmony, passion, and song. Here's to the many "sparkling" years which are yet to come!

With gratitude and joy,

L. Brett Scott
Conductor & Music Director

OUR MISSION

Inspired by the vision of our founder, the late Helmut J. Roehrig, our mission is to share the joy of music with our community by performing masterworks of sacred choral in the sacred spaces for which they were composed, free of charge for the greater Cincinnati community.

OUR 60TH SEASON

SUNDAY, OCTOBER 26, 2025 | 3:00 PM

Reception to follow at Covington Latin School.

RECEIVING
*World Premiere**

JESSICA FRENCH
(b.1984)

HARMONIEMESSE
Mass in Bb

FRANZ JOSEPH HAYDN
(1732 - 1809)

ST. MARY'S CATHEDRAL BASILICA OF THE ASSUMPTION

1140 Madison Ave. | Covington, KY 41011

Cathedral Concert Series, 49th Season

SUNDAY, FEBRUARY 22, 2026 | 3:00 PM

In tribute to Musica Sacra's debut concert, which took place in February 1966.

SELECTED ANTHEMS

VARIOUS

LUX AETERNA

MORTEN LAURIDSEN
(b. 1943)

EPISCOPAL CHURCH OF THE REDEEMER

2944 Erie Ave. | Cincinnati, OH 45208

SUNDAY, APRIL 26 2026 | 3:00 PM

LOBGESANG
Symphony No. 2

FELIX MENDELSSOHN
(1809 - 1847)

OUR LADY OF THE VISITATION

3172 South Rd. | Cincinnati, OH 45248

L. BRETT SCOTT
Conductor & Music Director

RACHEL FELDMAN
Apprentice Conductor

** Encore performances will take place at our February and April concerts.
Please refer to inserts for Soloists, Chorus & Orchestra Rosters for each concert.*

You are welcome to take this program booklet home as a keepsake, or return it to an usher for recycling.

ARTISTS



L. Brett Scott, Conductor & Music Director. Scott is Professor of Ensembles and Conducting at the UC's College-Conservatory of Music, where he conducts the CCM Chorale, teaches conducting and literature at the graduate and undergraduate level, and is Music Director of Opera d'arte, CCM's undergraduate opera company. Under his direction, the CCM Chorale has released two commercial recordings. The CCM Chorale has given multiple regional and world premieres by both American and international composers. Under his direction Opera d'arte has won numerous awards through the National Opera Association. Comfortable in front of a wide range of ensembles, Scott is in his 11th year as director of Musica Sacra Cincinnati. With Krista Cornish Scott, he is co-founder and co-director of Coro Volante, a vocal ensemble dedicated to the performance and recording of music by living composers.

An acknowledged interpreter of contemporary music, Scott is in demand internationally as a lecturer on Canadian music and has presented at several national and international conferences. He was editor of Chorus America's Research Memorandum Series, an Associate Editor of NCCO's The Choral Scholar, and currently serves on the editorial board of the International Choral Magazine. He has written for several scholarly choral publications and is a contributor to the most recent New Grove Dictionary of American Music. His authorized biography of composer, educator and soundscape activist R. Murray Schafer, titled R. Murray Schafer: A Creative Life was published by Rowman and Littlefield in March of 2019. He is a contributing author for the upcoming publication Choral Repertoire by Women Composers through GIA publications. Along with Dr. Gonçalo Lourenço, he is co-editor of four volumes of 16th and 17th Portuguese sacred polyphony, published by Scherzo editions.



Rachel Feldman, Apprentice Conductor. Feldman is in her final year of the doctoral program in choral conducting at the College-Conservatory of Music in Cincinnati, Ohio. For the past two years, she served as the Richard Wesp Assistant Director of the Cincinnati Youth Choir and director of the top ensemble, Bel Canto. An active professional singer, Feldman has recently performed with Vocal Arts Ensemble of Cincinnati, the Spoleto Festival USA Chorus of 2024, and Collegium Cincinnati.

Prior to her arrival in Cincinnati, Feldman served as the Director of Choral Activities at Connecticut College and Director of Choral Ensembles at Mount Holyoke College where she directed ensembles and taught courses in conducting, theory, and music history. Engagements included a commission with Tamar Muskal and the Borromeo String Quartet, Mount Holyoke's historic Vespers concert in New York City, and Fauré Requiem with the Connecticut College choirs and orchestra.

A Connecticut native, Feldman began her musical training with the Elm City Girls' Choir in New Haven. She has since returned to the organization on tours to Canada, China, and their summer camp. This is her second year as Musica Sacra's Apprentice Conductor.



Manami White, Concertmaster. White has performed both nationally and internationally with orchestras, chamber ensembles, and in numerous recital settings. Past teachers include Dorothy DeLay and Naoko Tanaka. White also serves as Concertmaster with Collegium Cincinnati, Kentucky Symphony Orchestra, Ohio Valley Symphony and is Principal Second Violin and Personnel Manager of the Cincinnati Chamber Orchestra.

She is a founding member and associate artistic director of Collegium Cincinnati. In addition to performing, she is a member of the faculty at Xavier University. White has served as Concertmaster for Musica Sacra for over ten years.



Jessica French, Composer. French is an award-winning composer specializing in choral, orchestral, and organ music. Described as having “deeply impassioned, shimmering harmonies,” her works have been commissioned and performed across the United States and abroad by ensembles including the St. Olaf Cantorei and Orchestra, the BBC Singers, the Choir of Trinity Church Wall Street and the St. Thomas Choir of Men and Boys (NYC), Downtown Voices and Novus NY, Choral Arts Northwest (Seattle), and the Savannah Philharmonic Chorus and Orchestra. Her works have been featured at national conventions of the American Guild of Organists and the Anglican Association of Musicians, on broadcasts including the St. Olaf Christmas Festival, *Pipedreams*, and *With Heart and Voice*, and performed in major cathedrals throughout Europe and the United States, including St. Peter’s Basilica in Rome, several prominent U.K. cathedrals, and American cathedrals such as the Cathedral of St. John the Divine (NYC), St. James Cathedral (Seattle), and Grace Cathedral (San Francisco).

She is the 2023 winner of The American Prize for Shorter Choral Works and recipient of multiple honors including the 2022 AGO/ECS Publishing Award in Choral Composition, the ASCAP Plus Award and an Honorable Mention for the 2023 ACDA Focus Prize.

Her compositions are self-published through her publishing company, The French Press as well as through ECS Publishing Group, including the Dale Warland Choral Series and John Romeri’s Cathedral Choral Series, and her carol *The Oxen* appears in *Carols for Choirs 6*, published by Oxford University Press. A native of Salt Lake City, French received her formal musical training at the Madeleine Choir School and holds degrees in Organ Performance from Indiana University and Yale University.



Euan Tait, Librettist. Tait is a European writer of Welsh-Scots heritage, born in Berlin in 1968, and now living in Gwent, Cymru. He works as an educator with teenage and adult students, as well as a librettist and poet. He is currently developing online retreats for international participation, and is writing two books on spirituality, *Lord Who Am I?* and *Music Souls*. His libretto work has been international, with composers including Kim Andre Arnesen, Carson Cooman, Anselm McDonnell, Michael Bussewitz-Quarm, Paul Spicer, Janet Wheeler, Paul Carr, Craig Hella Johnson, Mark Buller, Jessica French, Sean Kirchner and John Mulheisen. His recent major projects include texts for Cooman’s 2019 oratorio *As We Are Changed*, for Spicer’s 2014 choral symphony *Unfinished Remembering* (Symphony Hall, Birmingham, UK), and Arensen’s 70 minute cantata *The Wound in the Water* (Nidaros Cathedral, Trondheim, 2016); more recently, major works include the opera *Under the Greenwood Tree* (Dorset Opera, 2024) and *Princeton Motets* (Princeton University Chapel, 2024). His shorter texts include *Flight Song*, performed and recorded across the globe. There is an increasing range of recordings of his work with composers available. Tait’s work explores themes of human brokenness and memory, of internal and external exile, of music as our companion through life, and of hope for healing. Further information can be found at EuanTait.com: Retreat Leader, Trainer, Librettist and Poet, and Wikipedia: Euan Francis Barclay Tait.

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PROGRAM NOTES

JESSICA FRENCH

(b. 1984)

Receiving

(2025)

I am deeply grateful to Musica Sacra and Music Director Brett Scott for commissioning me to write a work for choir and strings to mark the 60th anniversary of their founding. Because this milestone bears the depth and memory of sixty years, I began to ponder a question: What is it that sustains us as creative human beings, especially through the passing of time? Perhaps, among the many forces that guide our creative journey, there lives a passionate joy that we draw from: a joy that awakens, renews, and restores us. Given that I was asked to find a sacred text for this occasion, I turned to my good friend and librettist Euan Tait to explore the ways in which this joy can be received from a spiritual standpoint.

As Euan describes, “In our spiritual beings, we develop over time, a being open to the Holy Spirit, through Christ’s renewing vocational force in us as our lives unfold.” These words form the spiritual center of *Receiving*, a work that seeks to embody our openness to the beauty and vastness of God: a beauty that sustains, transforms, and renews us throughout the course of time. When I learned that the premiere would take place at St. Mary’s Cathedral Basilica of the Assumption in Covington, Kentucky, I was immediately inspired to explore how this beauty could be expressed through the sight and sound of that magnificent space: the radiance of light through stained glass, the resonance of voices and strings, and the motion of color and sound, all converging in a living expression of divine beauty.

The first movement, *Sweet Singing Sanctus*, begins on a single F-sharp in the strings, representing a point of light streaming through stained-glass windows at dawn, slowly brightening and expanding as the day unfolds. This opening also depicts the soul’s first encounter with music’s divine presence, where joy, sorrow, and wonder all coexist. While treble voices emerge in “Sanctus” cascades, light fills the cathedral with radiant color and resonance, and at the center of this movement, the words “O Sweet Singing Sanctus” give rise to the *Receiving Motive*, whose harmonic turning, from a minor i to a major IV chord, embodies the act of receiving itself: an opening of the human heart toward the divine and a shifting from darkness into light. This gesture returns throughout the work in varied forms as a recurring symbol of renewal and illumination. Meanwhile, Euan’s text turns to nature: trees flashing red and gold, and “living, rippling rivers” whose motion and color mirror this outpouring of cathedral light. The movement closes with the same F-sharp as the opening, this time sung by a clear soprano voice suspended above the texture, glowing in the final stillness.

While the first movement reflects on how beauty is perceived, *Alive as Fire* transforms that perception into motion and energy. Here, Euan’s text speaks of stones turning to water, “sweeping through me alive as fire and ocean,” capturing the movement of the Holy Spirit. Rapid canonic vocal entries mimic the sound of voices that echo along the cathedral’s walls like stones in motion, while the elision of the words “rush” and “sweeping” creates a sound that embodies the text’s sense of movement. As voices ascend and strings descend, their sound cascades and intertwines like flames rising and falling, depicting how God’s beauty moves within us and makes us feel truly alive.

The third movement, *Living Spirit*, turns toward the human experience of sorrow and suffering that ultimately leads to renewal. To me, Euan’s words seemed to echo moments of Christ’s Passion, Death, and Resurrection, which I sought to reflect musically. Opening as a lament, the movement begins with a descending bass line in the double basses accompanied by a steady ostinato in the cellos. Voices sing “We swim through the falling, scattering of stones,” entering at different times to depict the motion of descent, which fades into the word “dissolving,” sung by the tenors and basses. From this stillness, light begins to emerge, “reforming, tearing,” as motion builds in the strings, joining the voices toward the words “remaking, alive!” The strings continue to surge upward, their sound carrying both anguish and joy, expressing the ache of surrender that comes with release. This gives way to the words “O Living Spirit and wounded Lord,” tenderly sung by the choir, who then yield to the strings. As the texture slowly thins, the music rises gently toward peaceful renewal, evoking the dawning light of Resurrection. A semi-chorus repeats sung Alleluias, evoking the distant peeling of tower bells, while the choir responds with three sustained Amens. The strings slowly build beneath them as the bells slow and sustain into silence; a final gesture of restoration and peace.

Jessica French
Composer

INTRODUCTION

The joy of what is given us lives and dances around us – but we must be willing to receive the gift. In our spiritual beings, we develop over time, a being open to the Holy Spirit, through Christ's renewing vocational force in us as our lives unfold. Euan Tait, Chepstow, Gwent, Wales, Eastertide, 2025.

SWEET SINGING SANCTUS

O sweet singing Sanctus!
See how the trees
flash red and gold
in rippling, living rivers.

ALIVE AS FIRE

Stones turn to water and rush,
sweeping through me,
alive as fire and ocean,
singing, infusing.

LIVING SPIRIT

We swim through the falling, scattering
of stones, dissolving, light beams
Reforming, tearing, remaking, alive:
Oh Living Spirit and wounded Lord,
always renewing, changing us.

FRANZ JOSEPH HAYDN

(1732-1809)

No. 14 in B-flat major, Hob. XII:14, *Harmoniemesse* (1802)

The chronology of the three great composers of the Classical period—Haydn, Mozart, and Beethoven—is misleading. Haydn's greatest works came after Mozart's untimely death in 1791. His work during the 1790s forged his reputation as the father of the symphony, string quartet, and choral composition. Returning to Vienna in 1795, Haydn was a wealthy man, celebrated across Europe. Prince Esterhazy commissioned him to write series of six solemn masses, of which *Harmoniemesse* was his last completed work, finished in 1802.

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

GLORIA

Gloria in excelsis Deo, et in terra pax
hominibus bonae voluntatis.
Laudamus te. Adoramus te.
Benedicimus te. Glorificamus te.

Glory to God in the highest, and on earth peace,
goodwill toward men.
We praise thee. We adore thee.
We bless thee. We glorify thee.

Gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, rex coelestis,
Domine Deus, Agnus Dei, Filius Patris:
Qui tollis peccata mundi,
miserere nobis.

We give thanks to thee on account
of thy great glory.
Lord God, king of heaven,
Lord God, Lamb of God, Son of the
Father: Who takest away the sins of the world,
have mercy upon us.

Quoniam tu solus sanctus, tu solus
Dominus, tu solus altissimus,
quoniam tu solus Dominus,
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

For thou alone art holy, thou alone
art God, thou alone art most high,
thou alone, Lord, with the Holy Ghost,
in the glory of God the Father.
Amen.

CREDO

Credo in unum Deum.
factorem caeli et terrae,
visibilium omnium et invisibilium.
Credo in unum Dominum Jesum
Christum, Filium Dei unigenitum,
Et ex Patre natum ante omnia saecula.

I believe in one God,
Maker of heaven and earth,
and of all things visible and invisible.
I believe in one Lord Jesus Christ,
Only begotten Son of God, Begotten of his Father
before all worlds.

Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de caelis.

God of God, light of light,
Very God of very God, through
whom all things were made.
Who for us men
and for our salvation
came down from heaven.

Et incarnatus est de Spiritu Sancto
ex Maria Virgine: et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato: passus,
et sepultus est.

Et resurrexit tertia die,
secundum scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.

Et iterum venturus est
cum gloria iudicare vivos et mortuos:
Cujus regni non erit finis.

Credo in Spiritum sanctum Dominum,
et vivificantem: Qui ex Patre,
Filioque procedit.
Qui cum Patre, et Filio
simul adoratur, et conglorificatur:
Qui locutus est per Prophetas.

Confiteor unum baptisma in remissionem
peccatorum mortuorum.
Et vitam venturi saeculi.
Amen.

And was incarnate by the Holy Ghost
of the Virgin Mary: and was made man.
And was crucified also for us
under Pontius Pilate: suffered,
and was buried.

And the third day He rose again
according to the scriptures.
And ascended into heaven, and sitteth at the right
hand of the Father.

And He shall come again with glory to judge the
living and the dead:
His kingdom shall have no end.

I believe in the Holy Ghost, Lord
and giver of life: Who proceedeth
from the Father and Son.
Who with the Father and Son
together is worshipped and glorified:
Who spake by the Prophets.

I acknowledge one baptism
for the remission of sins of the dead.
And the life of the world to come.
Amen.

SANCTUS ET BENEDICTUS

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis Deo.

Holy, Holy, Holy Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Lamb of God, who taketh away the sins of the world,
have mercy on us.

Agnus Dei, qui tollis peccata mundi,
Dona nobis pacem.

Lamb of God, who taketh away the sins of the world,
grant us peace.

MORTEN LAURIDSEN

(b. 1943)

Lux Aeterna

(1997)

Born in Colfax, Washington, Morten Lauridsen was composer-in-residence for the Los Angeles Master Chorale, which premiered *Lux Aeterna* in 1997. He was designated "American Choral Master" by the National Endowment for the Arts in 2006 and received the National Medal for the Arts in 2007. According to Lauridsen, "Each of the five connected movements in this choral cycle contains references to 'Light,' assembled from various sacred Latin texts. I composed *Lux Aeterna* in response to my mother's final illness and found great personal comfort and solace in setting to music these timeless and wondrous words about Light, a universal symbol of illumination at all levels - spiritual, artistic, and intellectual."

INTROITUS

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem:

Rest eternal grant them, O Lord,
and let perpetual light shine on them.
You are praised, God, in Zion,
And homage will be paid to you in Jerusalem:

Exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

IN TE, DOMINE, SPERAVI

Tu ad liberandum suscepturus hominem
non horruisti Virginis uterum.
Tu devicto mortis aculeo,
aperuisti credentibus regna cœlorum.

Exortum est in tenebris lumen rectis.

Miserere nostri, Domine,
miserere nostri.
Fiat misericordia tua, Domine, super nos
quemadmodum speravimus in te.
In te Domine, speravi:
non confundar in aeternum.

O NATA LUX

O nata lux de lumine,
Jesu redemptor saeculi,
dignare clemens supplicum
laudes preces que sumere.
Qui carne quondam contegi
dignatus es pro perditis.
Nos membra confer effici,
tui beati corporis.

VENI, SANCTE SPIRITUS

Veni, Sancte Spiritus
et emitte cœlitus
lucis tuae radium.
Veni, pater pauperum,
veni, dator munerum,
veni, lumen cordium.

Consolator optime,
dulcis hospes animae,
dulce refrigerium.
In labore requies,
in aestu temperies,
in fletu solatium.

O lux beatissima,
reple cordis intima
Tuorum fidelium.
Sine tuo numine,
nihil est in homine,
nihil est innoxium.

Lava quod est sordidum,
riga quod est aridum,
sana quod est saucium.
Flecte quod est rigidum,
fove quod est frigidum,
rege quod est devium.

Da tuis fidelibus,
in te confidentibus,
sacrum septenarium.
Da virtutis meritum,
da salutis exitum,
da perenne gaudium.

Hear my prayer,
To you all flesh will come.
Rest eternal grant them, O Lord,
and let perpetual light shine on them.

Thou, having delivered mankind,
did not disdain the Virgin's womb.
Thou overcame the sting of death
and opened to believers the kingdom of heaven.

A light has risen in the darkness for the upright.

Have mercy on us, O Lord,
have mercy on us.
Let thy mercy be upon us, O Lord,
for we have hoped in thee.
In thee, O Lord, I have trusted:
let me never be confounded.

O born light of light,
Jesus redeemer of the world,
mercifully deem worthy and accept
praises and prayers from your supplicants.
Who once was clothed in the flesh
for those who are lost.
Allow us to become members of
your holy body.

Come, Holy Spirit,
And send from heaven
Your ray of light.
Come, Father of the poor,
Come, giver of gifts,
Come, light of hearts.

The best of Consolers,
Sweet guest of the soul,
Sweet refreshment.
In labor, thou art rest,
In heat, thou art the tempering,
In grief, thou art the consolation.

O light most blessed,
Fill the inmost heart
Of all thy faithful.
Without your grace,
There is nothing in us,
Nothing that is not harmful.

Cleanse what is dirty,
Moisten what is dry,
Heal what is hurt.
Flex what is rigid,
Heat what is frigid,
Correct what goes astray.

Grant to thy faithful,
Those that trust in thee,
Thy sacred seven-fold gifts.
Grant the reward of virtue,
Grant the deliverance of salvation,
Grant joy everlasting.

AGNUS DEI – LUX AETERNA

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.
Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.

Requiem aeternum dona eis, Domine,
et lux perpetua luceat eis.
Alleluia. Amen

Lamb of God, who takes away the sins of the world,
grant them rest.
Lamb of God, who takes away the sins of the world,
grant them rest.

Lamb of God, who takes away the sins of the world,
grant them rest forever.
May eternal light shine on them, Lord,
as with your saints in eternity,
because you are merciful.

Grant them eternal rest, Lord,
and let perpetual light shine on them,
Alleluia. Amen.

FELIX MENDELSSOHN

(1809-1847)

Symphony No. 2, Op. 52, *Lobgesang*

(1840)

In the 1830s, Jakob Ludwig Felix Mendelssohn Bartholdy worked on a series of unfulfilled symphonies, some completed and performed but not published, others performed and revised but never completed. In the latter part of the 1830s, he began working on a new symphony in B flat; he was moved to complete it through a commission to celebrate Leipzig's quadricentennial of the movable type printing press. *Lobgesang* incorporated poetic images and words from the Bible as well as "*Nun danket alle Gott*" ("*Now Thank We All Our God*"), the Martin Rinckart hymn popularized by J. S. Bach.

The first performance of *Lobgesang* on June 25, 1840 was met with an enthusiastic response. In a work that progresses from darkness to light, God's goodness is repeatedly suggested in a statement made by a soloist and repeated by the chorus. In November of 1841, the work was published as a "symphony-cantata." Shortly after it was finished, Mendelssohn completed the long-abandoned "*Scotch*" symphony in A minor, a secular counterpoint to *Lobgesang*. This marked a turning point for the composer, giving him the confidence to complete other abandoned projects from the early 1830s.

1. SINFONIA

MAESTOSO CON MOTO - ALLEGRO

ALLEGRETTO UN POCO AGITATO

ADAGIO RELIGIOSO

2. ALL THAT HAS LIFE AND BREATH

CHORUS

All life, all breath, all that has life and breath sing to the Lord.
Praise the Lord with lute and harp, in joyful song extolling.
And let all flesh magnify God's bountiful glory.
All that has life and breath, sing to the Lord.

3. PRAISE THOU THE LORD

SOPRANO & TREBLE CHORUS

Praise thou the Lord, O my spirit, and my inmost soul praise such great loving kindness.
Praise thou the Lord, O my spirit, and forget thou not all God's mercies to us.

4. SING YE PRAISE

TENOR RECITATIVE & ARIA

Sing ye praise, all ye redeemed of the Lord, redeemed from the hand of the foe,
from your distresses, from deep affliction, who sat in the shadow of death and darkness.
All ye that cry in trouble unto the Lord: sing ye praise, give ye thanks, proclaim aloud God's goodness.

God counteth all your sorrows in the time of need. God comforts the bereaved with kind regard.
Sing ye praise. Give ye thanks! Proclaim aloud God's goodness.

5. ALL YE THAT CRIED UNTO THE LORD

CHORUS

All ye that cried unto the Lord in distress and deep affliction,
God counteth all your sorrows in the time of need.

6. I WAITED FOR THE LORD

SOPRANO DUET & CHORUS

I waited for the Lord, who inclined unto me and heard my complaint.
O blessed are they that hope and trust in the Lord.

7. THE SORROWS OF DEATH

TENOR RECITATIVE & ARIA

Sorrows of death had closed all around me and hell's dark terror had got hold upon me with trouble and deep heaviness. But, said the Lord: Come, arise from the dead – I bring thee salvation.

We called through the darkness: Guardian, will the night soon pass? The guardian only said: Though the morning will come, the night will come also. Return again, ask ye, inquire ye: Guardian, will the night soon pass?

The night is departing!

8. THE NIGHT IS DEPARTING

CHORUS

The night is departing, the day is approaching.
Therefore, let us cast off the works of darkness, let us gird on the armor of light.

9. NOW THANK WE ALL OUR GOD! (*"Nun danket alle Gott"*)

CHORUS

Now thank we all our God with heart and hands and voices,
Who wondrous things has done, in whom God's world rejoices.
Who, from our parents' arms has blessed us on our way,
With countless gifts of love, and still is ours today.

All praise and thanks to God Creator now be given,
The Son, and Holy Ghost who reign in highest heaven.
The one eternal God, whom earth and heaven adore,
For thus it was, is now, and shall be evermore.

10. MY SONG SHALL BE ALWAYS THY MERCY

SOPRANO & TENOR DUET

My song shall be always thy mercy,
singing Thy praise, thou only God.
My tongue ever speaks the goodness
Thou hast done unto me.

I wander in night and foulest darkness
and mine enemies stand threatening
around me, yet called I upon the name
of the Lord, and God redeemed
me with watchful goodness.

11. YE NATIONS, OFFER TO THE LORD GLORY AND MIGHT

CHORUS

Ye nations, offer to the Lord glory and might.
Ye monarchs, offer to the Lord glory and might.
O heaven, offer to the Lord glory and might.
All nature, offer to the Lord glory and might.

O give thanks to the Lord, praise God
all ye people and ever bless that holy name.
Sing to the Lord and ever bless that holy name.
All that has life and breath sing to the Lord,
Hallelujah. Sing to the Lord.

OUR THANKS

We are very grateful for all donations that we receive, including the many gifts of less than \$50 that could not be listed due to space constraints.

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⁶⁰ = Contributions of which all or a portion were given in honor of our 60th Anniversary.

^E = Contributions of which all or a portion were given to the Helmut J. Roehrig Memorial Endowment Fund.

60TH ANNIVERSARY COMMITTEE

A milestone season such as this one brings with it a great deal of extra planning, communication and groundwork for it to be a success. Please join us in expressing our heartfelt gratitude to **Musica Sacra's 60th Anniversary Committee!** This wonderful team of volunteers has been diligently working for months behind the scenes organizing a special reception following the fall concert, compiling memorabilia for displays, documenting our performance history, managing expanded publicity & fundraising efforts, recording/streaming the fall concert, and preparing this season's special commemorative concert program.

Pamela Palmieri Bettner
Denis Clark
Anneliese Clear
Ella Jean Davis
Patricia George
Sandra Lundgren

Carolyn Jane Lunt
Hugh Ralston
Steve Schaefer
Charlotte Schaengold
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*Musica Sacra has made every effort to ensure the accuracy of these lists.
Please accept our sincere regrets for any inadvertent errors or omissions.*

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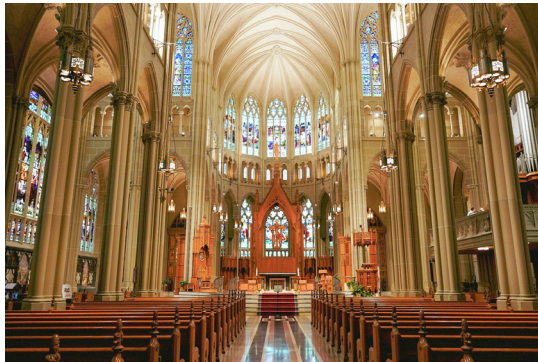
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MASSES

8:15 a.m. Monday – Friday
4:30 p.m. Saturday Vigil
7:30 a.m., 10:00 a.m., and
5:30 p.m. Sunday

PUBLIC TOURS

11:15 a.m. on Sunday,
November 9, 2025 and
December 14, 2025

CONFESSION

12:00 – 1:00 p.m. Friday
3:00 – 4:00 p.m. Saturday

ADVENT FESTIVAL OF LESSONS AND CAROLS

3:00 p.m. on Sunday,
December 7, 2025

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Church of the Redeemer



We have a vision of a worshipping community that
knows Jesus and grows in love

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Join Us!

Masses

Saturday Vigil

3:00 pm St Joseph
4:00 pm Visitation
5:00 pm St Jude

Sunday

8:00 am Visitation
9:30 am St Joseph
10:00 am Visitation
11:00 am St Jude

Monday and Friday

8:00 am St Joseph

Tuesday and Thursday

12 noon Visitation

Wednesday

8:00 am St Joseph
8:30 am School Mass
at Visitation
and St Jude

Events

Night of Mercy

Thursday, November 13

7:00 pm at Visitation
Adoration, Confession,
Guest Speaker, and
Contemporary Music

Lessons & Carols

and Bambinelli Blessing

Thursday, December 11

7:00 pm at Visitation

Divine Mercy Sunday

Sunday, April 12

3:00 pm at Visitation
Adoration, Chaplet of Divine
Mercy and Divine Mercy
Litany Recitation, Blessing
with St. Faustina Relic

Visit www.divinemercyfam.org

Musica SACRA cincinnati

WE HOPE YOU ENJOYED TODAY'S PERFORMANCE!

Please consider making a donation to support Musica Sacra. Your generous gift not only allows us to continue performing sacred choral masterworks in sacred spaces, free of charge for our community, but also enables our education outreach programs and allows us to explore new opportunities, such as commissioned works projects.

Contributions are gratefully accepted at the door, or online at Musica-Sacra.org/Donate. You may also scan this code to donate now. Thank you for your support!



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Musica Sacra is a 501(c)(3) nonprofit organization. Please contact your financial advisor to learn more about the deductibility of your gift, or how you can support Musica Sacra with a qualified charitable distribution, a gift from your family trust, or to remember us in your estate plans

NOTABLE PERFORMANCES

Musica Sacra has performed at least one concert every year since our debut performance on February 27, 1966, including performances recorded live in 2020 & 2021 during the COVID-19 pandemic. In total, we have performed over 265 sacred choral works at over 20 venues throughout the greater Cincinnati area. With the exception of performances hosted by other organizations, Musica Sacra has always performed in sacred spaces. Listed here are the highlights.

1960's

February 27, 1966

Debut Concert
St. Gertrude Church
Mozart | *Coronation Mass*

March 26, 1969

In concert with Cincinnati
Symphony Orchestra
Music Hall
Traditional Spirituals & Hymns
arranged by Dawson, Howe,
Parker & Shaw

1970's

November 16, 1975

10th Anniversary Concert
St. Gertrude Church
Bruckner | *Te Deum*

April 11, 1976

Palm Sunday
Cathedral Basilica
of St. Peter in Chains
Bach | *Passion According to St. John*

December 1, 1977

In concert with Cincinnati Pops
Music Hall
Handel | *Hallelujah (from Messiah)*

1980's

November 9, 1980

15th Anniversary Concert
St. Gertrude Church
Haydn | *Mass No. 12 in Bb (Theresienmesse)*

October 20, 1985

20th Anniversary Concert
St. Gertrude Church
Liszt | *Missa Solemnis*

May 1, 1988

Sangerfest 1988
Music Hall
Bach J. S. | *Unser Mund sei voll Lachens*
Schubert | *Ave Maria*

1990's

November 4, 1990

25th Anniversary Concert
St. Gertrude Church
Schubert | *Mass No. 6 in Eb Major*

December 12, 1993

First Performance at
Our Lord Christ the King Church
Bach | *Magnificat in G*
Rutter | *Mary's Lullaby & Nativity Carol*

October 22, 1995

30th Anniversary Concert
Our Lord Christ the King Church
Liszt | *Missa Solemnis*

April 28, 1996

First Performance at
St. Mary's Cathedral Basilica
of the Assumption
Bach | *Lobet Gott in seinen Reichen &*
Lobe den Herren, den mächtigen König der Ehren

March 16, 1997

First Performance at
Old St. Mary's Church in Hyde Park
Bruckner | *Mass No. 2 in E minor*

2000's

March 26, 2000

First Performance at
St. Francis de Sales Church
Dumler | *Stabat Mater*
Bruckner | *Various*

October 23, 2005

40th Anniversary Concert
St. Mary's Cathedral Basilica
of the Assumption
Bach | *Mass in C. Major*
Mozart | *Te Deum*

*Printed programs for all performances will be
on display at each concert this season.
Our full performance history is available on
our website at Musica-Sacra.org/History.*

2010's

July 8, 2012

World Choir Games - Silver Medal
Holy Trinity Church in Norwood
Mendelssohn | *Jauchzet dem Herrn, alle Welt*
Lauridsen | *O Nata Lux (from Lux Aeterna)*
J. M. Haydn | *Benedicam Dominum*

October 20, 2013

L. Brett Scott, Guest Conductor
St. Mary's Cathedral Basilica
of the Assumption
Schubert | *Mass No. 3 in Bb Major*

October 26, 2014

L. Brett Scott, First Concert
as 2nd Music Director of Musica Sacra
St. Mary's Cathedral Basilica
of the Assumption
Schubert | *Mass No. 4 in D Major*

October 18, 2015

50th Anniversary Founder's Concert
& Helmut J. Roehrig's Farewell Concert
St. Mary's Cathedral Basilica
of the Assumption
Mozart | *Coronation Mass (Dir. Roehrig)*
Handel | *Dettingen Te Deum (Dir. Scott)*

December 6, 2015

First Performance at
Episcopal Church of the
Redeemer in Hyde Park
Saint-Saëns | *Oratorio de Noël*
Vaughan Williams | *Fantasia on Christmas Carols*

October 21, 2018

Helmut J. Roehrig
Memorial Concert
St. Mary's Cathedral Basilica
of the Assumption
Mozart | *Requiem*

November 25, 2020

Fauré | *Requiem*

& May 14, 2021

Durufle | *Requiem*

St. Boniface Church in Northside
Performances recorded & streamed due to COVID-19.
(Each presented online for a 10-day limited run.)

OUR STORY

INSPIRED BY A VISION

Musica Sacra was founded in 1965 by the late Helmut J. Roehrig, who recognized that the tradition of performing choral compositions with orchestral accompaniment during church services had virtually disappeared, and deserved a revival. Inspired by this vision, Roehrig created an ensemble for performing sacred choral literature accompanied by an orchestra in the spaces for which they were originally composed, and at no charge to the public to ensure accessibility for all. Roehrig led Musica Sacra for 50 years.

Our mission continues today.



HELMUT ROEHRIG: 1960's



REHEARSAL, ST. GERTRUDE: 1960's

A NEW ERA

L. Brett Scott was appointed to succeed Roehrig in 2014 as our second Music Director. During his tenure with us, Scott has not only honored and helped to preserve Musica Sacra's rich history of performance of familiar masterworks of sacred choral literature, but he has introduced our audiences to lesser-known composers.



BRETT SCOTT &
HELMUT ROEHRIG: 2014

Scott established Musica Sacra's Apprentice Conductor program in 2016, which provides graduate-level choral conducting students the opportunity to work with us as they continue their education. Nine students have successfully completed this program. More recently, Musica Sacra launched our new High School Choral Apprentice program, welcoming talented students from area schools that may not have well-established school based music programs. Our first program participant sang with us in 2023.



RECORDING LIVE, ST. BONIFACE: 2021

As a testament to Musica Sacra's dedication to our mission, we continued performing throughout the COVID-19 pandemic, producing two concerts recorded live at St. Boniface Church in Northside in 2020 and 2021, while following all recommended safety protocols provided by our venue and national performing arts organizations. These performances were streamed for 10 days on our website, achieving an international reach of over 2,000 views.

A LEGACY OF EXCELLENCE

For over two decades (and counting!), Musica Sacra has participated in the renowned Cathedral Concert Series at St. Mary's Cathedral Basilica of the Assumption in Covington, KY, now in its 49th Season. In keeping with our mission, Musica Sacra has performed in over twenty local churches, including St. Gertrude, St. Boniface, Our Lady of the Visitation, Our Lord Christ the King Church and Episcopal Church of the Redeemer. Redeemer is our primary rehearsal venue, and the place we have called "home" for over ten years.

In addition to performing free concerts before Tri-state audiences, the chorus has presented concerts in historic churches in Germany, Austria, Italy, and Switzerland. Musica Sacra was awarded a Silver Certificate in the 2012 World Choir Games, which were held that year in Cincinnati.



PERFORMANCE, BASILICA: 2014



SECTIONAL REHEARSAL, REDEEMER: 2025

OUR GIFT TO THE FUTURE

In celebration of our 60th Anniversary Season, Musica Sacra is proud to present the world premiere of a commissioned new work for the first time in our ensemble's history. It is our hope that this endeavor will add to the canon of contemporary sacred choral literature for all to enjoy and be uplifted.