The Song of Songs
Choral Settings from Medieval to Modern
David Fallis, Guest Conductor
Saturday, February 28, 2015
St. Bernard Catholic Church, Akron

PROGRAM

Medieval Roots
Flores apparuerunt
Gregorian Chant
Gradual for the Apparition of Our Blessed Lady of Lourdes
SOLOIST: Margaret Carpenter, soprano
Quam pulchra es
John Dunstable (d.1453)

The Spanish School
Trahe me post te
Francisco Guerrero (1528–1599)
Nigra sum, sed formosa
Tomás Luis de Victoria (1548–1611)

Palestrina
Quam pulchri sunt
Giovanni Pierluigi da Palestrina (1525–1594)
Surge, propera amica mea
Palestrina

The Early Baroque
Pulchræ sunt genæ tuæ
Claudio Monteverdi (1567–1643)
Ego dormio / Vulnerasti cor meum
Heinrich Schütz (1585–1672)
Ich sucht des Nachts in meinem Bette
Melchior Franck (ca.1579–1639)

— INTERMISSION —
Please remain seated while the ushers receive the offering.
Your generosity is appreciated!

An American Original
I am the Rose of Sharon
William Billings (1746–1800)

The Modern British School
I sat down under his shadow
Edward Bairstow (1874–1946)
Canticum canticorum I
Ivan Moody (b.1964)
Set me as a seal
William Walton (1902–1983)
SOLOISTS: Corey Shotwell, tenor; Madeline Apple Healey, soprano

(continued)
In the Original Language
Hebrew cantillation
   soloist: Daniel Singer, baritone

Shir Hashirim
   William Sharlin (1920–2012)

Romantics
I beheld her
Rise up, my love
Hvad est du dog skjøn
   soloist: Brian MacGilvray, baritone
   Healey Willan (1880–1968)
   Willan
   Edvard Hagerup Grieg (1843–1907)

The Polychoral Tradition
Osculetur me
Tota pulchra es
   Orlando di Lasso (1532–1594)
   Hieronymus Prætorius (1560–1629)

NOTES

The Song of Songs stands alone as one of the most remarkable books of the Bible. Written in ancient Hebrew around the third century BCE, the poem consists of a young woman and man revealing their passionate love for each other in their own voices. Many people find it surprising that the book is in the Bible at all. Its sensuous celebration of sexual awakening, its wondrous and explicit description of the lovers’ bodies, and the fact that the name of God is never mentioned seem to place The Song outside the usual themes of Holy Scripture.

Christian and Jewish theologians, both ancient and modern, have wrestled with the place and meaning of The Song, often developing allegorical interpretations to explain the book’s presence in the Bible. Some of these interpretations require considerable intellectual acrobatics. One commentator, for instance, envisions the woman’s breasts as the Biblical figures of Moses and Aaron. Another concludes that the word “love” in the poem refers to the socio-political alliance between the house of David and the Jewish community. Most mystical interpretations, however, accept the literal meaning of the poem while insisting that the desperate longing and ecstatic joy of the lovers are fitting metaphors for the relationship between the soul and God.

In medieval times the text became closely associated with worship of the Virgin Mary, and was incorporated into liturgies in her honor. Once sections of the poem were accepted as liturgy, it was natural for composers to set them to music. The Song of Songs has provided composers from across the centuries the occasion to lavish some of their most sensual musical resources on a sacred text.

This program is an exploration of many of the most wonderful settings of this text, from the medieval era to modern times.

— David Fallis
ABOUT QUIRE CLEVELAND

Quire Cleveland is a professional chamber choir established in 2008 to explore the vast and timeless repertoire of choral music over the past nine centuries. Quire’s programs introduce our audiences to music not heard in the modern era, breathing new life into the music of ages past.

With highly-trained professional musicians — who collectively represent 500 years of choral singing — the ensemble has earned both popular and critical acclaim. Quire contributes to the artistic life of our community in unique ways, including collaborations with such organizations as the Cleveland Museum of Art, Cleveland Composers Guild, Music & Art at Trinity, CityMusic Cleveland, The Cleveland Foundation, and Summit Choral Society.

Now in its 7th season, Quire Cleveland has presented 50 concerts and produced 5 CDs of music from the 12th to the 21st centuries. Artistic Director Ross W. Duffin, a prize-winning scholar, creates unique editions for Quire, and plans programs that are appealing and accessible, showcasing the beauty of the music and the glorious sound of voices raised in harmony.

In addition to broadcasts on classical radio, Quire has also recorded music for Oxford University Press. An education program was initiated in 2014, offering free workshops to children in inner-city schools.

With concert videos posted on YouTube, Quire Cleveland’s reach has indeed been world-wide, attracting over 300,000 views from 191 countries.

Soprano: Margaret Carpenter, Donna Fagerhaug, Madeline Apple Healey, Lisa Rainsong, Malina Rauschenfels, Gail West
Alto: Megan Kaes Long, John McElliott, Beverly Simmons, Jay White
Tenor: Evan Bescan, Peter Hampton, Corey Shotwell, Brian Wentzel
Bass: Ian Crane, José Gotera, Brian MacGilvray, Michael McKay, Daniel Singer

Guest conductor David Fallis is one of Canada’s leading interpreters of operatic and choral repertoire, especially known for his work in both baroque and classical, and contemporary music. He has conducted at the Royal Opera House in Versailles, the Glimmerglass Festival, Houston Grand Opera, Cleveland Opera, Wolftrap Theater, Utah Opera, Singapore Festival, Festival Vancouver, Seoul Arts Centre, as well as for Orchestra London, Symphony Nova Scotia, Manitoba Chamber Orchestra, the Elmer Iseler Singers, and in major opera houses in Japan. For Toronto’s Opera Atelier, he has led critically-acclaimed productions of operas by Mozart, Monteverdi, Lully, Purcell, Handel, and Charpentier.

As Artistic Director of the Toronto Consort, Canada’s leading ensemble specializing in the music of the Middle Ages and Renaissance, David Fallis has toured extensively throughout North America and Europe and has led the ensemble in nine CDs. He led the Toronto Consort as the producer and conductor of historical music for two acclaimed television series, The Tudors and The Borgias, on Showtime TV.

In addition, David Fallis directs Choir 21, a vocal ensemble specializing in contemporary choral music, and teaches in the Graduate Department of the Faculty of Music at the University of Toronto.
Thank you so much for coming!

Performing for you gives us joy in singing. But we have these small requests:

• Please turn off cell phones and other noisemakers.
  • Please refrain from photography and audio/video recording.
  • If you’re suffering from a cough, DO help yourself to the cough drops available from the ushers and DON’T sit near a microphone.
Tenor **Evan Bescan** holds a Bachelor of Music from Capital University in Columbus, and a Methodology Diploma from the Kodály Institute in Hungary. He is currently a full-time elementary/middle school music teacher at Stockyard Community School in Cleveland and a chorister at the Cathedral of St. John the Evangelist. Evan is also a consultant of the Freda Joyce Brint Foundation, using music to enhance learning and life in people with Alzheimer’s and dementia.

Soprano **Margaret Carpenter** was a Gates Cambridge Scholar at Clare College, University of Cambridge, where she completed the M.Mus. in Choral Studies under Stephen Layton and Geoffrey Webber. She has been featured on the Easter at King’s College Concert Series, was soloist in the Monteverdi *Vespers* alongside His Majestys Sagbutts and Cornets, and co-founded L’Académie du Roi Soleil with British organist and continuo player Nicolas Haigh. She has toured widely under Timothy Brown; performs with Apollo’s Fire and the South Dakota Chorale; and is currently undertaking her D.M.A. in Historical Performance Practice at Case Western Reserve University. margaretcarpenter.com

Bass **Ian Crane** currently teaches music at Holy Name High School in Parma Heights, and spent five years as instructor of bagpipes at Edinboro University of Pennsylvania. He has performed at the Kennedy Center, Smithsonian Folklife Festival, Metropolitan Museum of Art, sung with Bobby McFerrin and Contrapunctus, and performed as both vocalist and instrumentalist with Apollo’s Fire. Ian earned a bachelor’s degree in music education from Cleveland State and a master’s in conducting from Kent State. He resides in Lakewood with his wife, Tricia, and children, Phoebe and Alexander.

Soprano **Donna Fagerhaug** holds a Master of Arts degree in Church Music from Trinity Lutheran Seminary and a Bachelor of Music from the Conservatory at Capital University, both in Columbus. She sings with Apollo’s Fire and is soprano soloist at Lakewood Congregational Church. Donna resides in Rocky River with her husband and three children.

**José Gotera** began his choral training at age eight at St. Michael’s Choir School in Toronto. He sang with the Toronto Mendelssohn Choir and Tafelmusik, while completing degrees at the University of Toronto. In Cleveland, he has sung with Apollo’s Fire, Cleveland Opera on Tour, Opera Circle, Opera Cleveland, and the Cleveland Orchestra Chorus. He completed an M.A. in Early Music Performance at CWRU. At present, José is a voice instructor at Cleveland State University. He is also an instructor at Hiram College, where he teaches voice and directs the Hiram Men’s Chorus. He sings with the Trinity Cathedral Chamber Singers.

“Silken-voiced” (*The Plain Dealer*) **Madeleine Apple Healey** has been praised for her “gorgeous singing” (*Washington Post*) and “crystal clear coloratura” (*Princeton Town Topics*). Her 2014–2015 season includes Bach’s *Mass in B Minor* with Choral Arts Society of Washington, Bach’s *Coffee Cantata* with Apollo’s Fire, and Lang’s *Little Match Girl Passion* with & in New York. Madeline holds degrees in voice from Westminster Choir College and Baldwin Wallace University, and has recorded on the Naxos, Koch, and AVIE labels. She resides in Cleveland, where, when she’s not making music, she can be found making coffee and philosophizing with her dog, Kafka. madelineapplehealey.com

**Peter Hampton** is the choral director at Lakewood High School, where he directs seven choral ensembles, and teaches music history and class piano. In addition to being a former member of the early music and arts ensemble Cantores Cleveland, he has performed with the choirs of Lakewood Congregational Church and the Cathedral of St. John the Evangelist. Peter has a bachelor’s degree in music education (vocal emphasis) from Otterbein University in Westerville, Ohio, where he studied voice with Robert Nims. His choral highlights include singing in the US
premiere of The Lord of the Rings Symphony with the Columbus Symphony Orchestra; and tours with choirs to Austria, the Czech Republic, Switzerland, and France. Peter is an active member of OMEA/NAfME and OCDA/ACDA.

**Megan Kaes Long** holds a Ph.D. in Music Theory from Yale University and a B.A. in Music from Pomona College. She teaches music theory and aural skills at the Oberlin College Conservatory of Music and is a scholar of secular choral music and music theory of the 16th and 17th centuries. Prior to joining Quire, Megan sang with the Yale Schola Cantorum, where she collaborated with the New York Philharmonic, Juilliard 415, and the Bach Collegium Japan. She lives in Oberlin with her husband.

Baritone **Brian MacGilvray** is a musicology Ph.D. candidate at Case Western Reserve University whose research focuses on early modern France. He holds degrees in voice from Northwestern University and the University of Kentucky. His choral experience includes Chicago Music of the Baroque, Chicago Symphony Chorus, Grant Park Symphony Chorus, Church of the Ascension (Chicago), and Trinity Cathedral (Cleveland).

**John McElliott**, countertenor, holds undergraduate degrees in voice and organ performance from the University of Akron and spent a year as a choral scholar at Winchester Cathedral in the UK. He sings with several choral ensembles in Northeast Ohio, including Apollo’s Fire and Trinity Cathedral’s Chamber Singers, in addition to Quire Cleveland. John is president of Karen McFarlane Artists, where he manages concert careers for many of the world’s great concert organists and choirs. A versatile vocalist, he sings alto, tenor, and baritone parts in Quire, and also serves as the organization’s Secretary.

**Michael McKay**, baritone, is office manager in the Performing Arts, Music, and Film department at the Cleveland Museum of Art. Having studied voice with Noriko Paukert and organ with Margaret Scharf, he graduated summa cum laude with a bachelor of music from Cleveland State University. He has performed with Apollo’s Fire, Old Stone Singers, St. Paul’s Episcopal Church Choir, and CWRU Early Music Singers, as well as in various Cleveland-area chamber ensembles. He served as associate organist at the Cathedral of St. John the Evangelist from 1998 to 2012. He resides in Cleveland with his wife and two children.

**Malina Rauschenfels** is a composer, multi-instrumentalist, and vocalist transplanted to Cleveland after 11 years in New York City. She is executive director and co-founder of the emerging ensemble Burning River Baroque, with whom she sings and plays baroque cello. She is also artistic director of huManómali, which incorporates “extra-musical affairs,” such as dance, gesture and theatricality, into the collaboratively structured ensemble featuring music performed in a historically informed manner from the antiquity to the present. She attended the Eastman School of Music and the Juilliard School for her B.M. and M.M. in cello performance and composition. malinarauschenfels.com

Soprano **Lisa Rainsong**’s musical life integrates composition, education, vocal performance, and natural history. She earned her Doctor of Musical Arts in composition from the Cleveland Institute of Music and is a member of CIM’s Music Theory faculty. She performs with Quire Cleveland and Ensemble Lautenkonzert, among others. A certified naturalist, Lisa has developed a music-based approach to teaching classes on bird song and insect song identification and is in demand as a speaker. In addition, she does field research on “singing insects” — crickets and katydids — and in-service training for naturalists. listeninginnature.blogspot.com

Tenor **Corey Shotwell** recently received his Master’s degree in Vocal Performance from the Cleveland Institute of Music. While there, he also performed regularly with early music ensembles at Case Western Reserve University. In 2014, he made his professional début with Haymarket Opera Company in Chicago and also premièred the rôle of the Evangelist in the first modern performance of C.P.E. Bach’s 1775 *St. Luke Passion*. He has performed at the Boston Early Music Festival and the American Bach Soloists Academy.
in San Francisco. In Cleveland, he sings with Quire Cleveland, Opera Circle, and Apollo’s Fire, where this season he is featured as a Young Artist Apprentice. He also performs with the ensemble Bella Voce in Chicago. coreyshotwell.com

**Beverly Simmons** is a mezzo-soprano, graphic designer, and Executive Director of Quire Cleveland. She earned a doctorate in early music at Stanford University, before moving to Cleveland in 1978. Her career has included stints as a CWRU music professor, WCLV radio announcer, international artist manager, concert producer, and mother of two. She founded the CWRU Early Music Singers and has sung with Apollo’s Fire since its inception, as well as with the Cleveland Opera Chorus, St. Paul’s Episcopal Church, and Temple Tifereth-Israel. Bev is also half of the cabaret duo, Rent-a-Yenta.

**Daniel Singer**, baritone, is Director of Music at University School in Hunting Valley, Asst. Director of the Cleveland Orchestra Youth Chorus, Associate Director and Conductor of the Choral Arts Society of Cleveland, and Assoc. Director of Education for Quire Cleveland. An active guest conductor and clinician, he recently directed the OMEA District VI Junior Honor Choir. From 2003 to 2009, he worked as a performer, music director, and teacher in the Chicago area, sang with the Chicago Symphony Chorus, and was a vocalist and arranger with the Lakeside Singers. Danny has a B.M. in Music Education from Northwestern University and an M.M. in Choral Conducting from Michigan State University.

Tenor **Brian Wentzel** is an organist, singer, and composer. Since 2006 he has been Director of Music at First Lutheran Church in Lorain, Ohio, where he is currently helping the congregation move through the aftermath of the recent terrible fire. He maintains an active performance schedule, playing recitals, leading hymn festivals, and singing in professional choirs in the Cleveland area. He composes and arranges extensively for his congregation, and is published by Augsburg Fortress and Hope Publishing. Brian has degrees in mathematics, organ performance, and sacred music, and holds the Fellowship certification from the American Guild of Organists.

Soprano **Gail West** has worked with such eminent artists as Julianne Baird, Emma Kirkby, Suzie LeBlanc, Paul Hillier, and Benjamin Bagby. Currently a voice student of Ellen Hargis, she has been a member of Apollo’s Singers since its founding. Gail has been a member of CWRU’s Early Music Singers for over 20 years and is a soprano soloist at Church of the Good Shepherd. She lives in Cleveland Heights with her husband and three children.

Countertenor **Jay White** sang eight seasons with the internationally acclaimed ensemble Chanticleer, recording 14 albums and garnering two Grammy Awards. As an interpreter of medieval, Renaissance, and baroque repertoire, he has appeared at festivals worldwide and has been featured on national and international radio. Trained at Indiana University’s Early Music Institute and the University of Maryland, he taught at the University of Delaware and DePauw University. Jay is now Associate Professor of Voice at Kent State University.

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**Join in the Quire**

Sing in the Shower ☂ Hum around the House
Croon in the Car 🎤 Warble at Work
Yodel in the Yard 🎤 Belt at the Bar
Harmonize with Humanity
The flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land. Arise, my love, my fair one, and come away. O my dove, that art in the clefts of the rock, in the secret places of the stairs.

How fair and how pleasant art thou, O love, for delights! Thy stature is like to a palm tree, and thy breasts to clusters of grapes. Thine head upon thee is like Carmel, thy neck is as a tower of ivory. Come, my beloved, let us go forth into the field; let us see if the vine flourish, whether the tender grape appear, and the pomegranates bud forth: there will I give thee my breasts. Alleluia.

I am dark-skinned but comely, O daughters of Jerusalem. Therefore have I pleased the King and he has brought me into his chamber and said to me: Arise my love ... and come. For now the winter is past, the rain is over and gone, the flowers have appeared in our land; the time of pruning is come.

How beautiful are thy feet with shoes, O prince's daughter! the joints of thy thighs are like jewels, the work of the hands of a cunning workman. Thy navel is like a round goblet, which wanteth not liquor: thy belly is like an heap of wheat set about with lilies.

Rise up, my love, my fair one, my dove, and come away. For, lo, the winter is past, the rain is over and gone; The flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land; The fig tree putteth forth her green figs, and the vines with the tender grape give a good smell.

Thy cheeks are comely, my love, my sister, my spouse, thine eyes are like a dove's. O most beautiful virgin, thou hast ravished my heart, my spouse, with one of your chains, thou hast ravished my heart, my dove. Thy breasts are like the clusters of Cyprus and like two young roes who are twins. How fair and precious you are, virgin! Be crowned. Come with me from Lebanon, my love, my fair one. Thy teeth are like sheep from the washing, and thy lips have the savor of ointments.
Ego dormio et cor meum vigilat. Aperi mihi soror mea, amica mea, columba mea, immaculata mea quia caput meum plenum est rore et cincinni mei guttis noctium. Vulnerasti cor meum soror mea sponsa; vulnerasti cor meum in uno oculorum tuorum et in uno crine colli tui. — Song of Songs 5:2; 4:9


I am the rose of Sharon, and the lily of the valleys. As the lily among thorns, so is my love among the daughters. As the apple tree among the trees of the wood, so is my beloved among the sons. I sat down under his shadow with great delight, and his fruit was sweet to my taste. He brought me to the banqueting house, and his banner over me was love. Stay me with flagons, comfort me with apples: for I am sick of love. I charge you, O ye daughters of Jerusalem, by the roes, and by the hinds of the field, that ye stir not up, nor awake my love, till he please. The voice of my beloved! behold, he cometh leaping upon the mountains, skipping upon the hills. My beloved spake, and said unto me, Rise up, my love, my fair one, and come away. For, lo, the winter is past, the rain is over and gone. — Song of Songs 2:1–5, 7–8, 10–11

I sat down under his shadow with great delight, and his fruit was sweet to my taste. He brought me to the banqueting house, and his banner over me was love. — Song of Songs 2:3–4

Canticum canticorum I

Surge propera amica mea, columba mea, formosa mea et veni. Iam enim hiems transiit, imber abiit et recessit, flores apparuerunt in terra, tempus putationis advenit, vox turturis audita est in terra nostra, ficus protulit grossos suos, vineæ florent dederunt odorem suum. Alleluia. — Song of Songs 2:10–13

Descendi in hortum meum ut viderem poma convallium ut inspicerem si floruiisset vinea et germinassent mala punica. Revertere Sulamitis, revertere ut intueamur te. — Song of Songs 6:10, 12

Ego dilecto meo et ad me conversio eius. Veni dilecte mi egrediamur in agrum commoremur in villis. Mane surgamus ad vineas videamus si floruit vineas. — Song of Songs 7:10–12

Set me as a seal upon thine heart, as a seal upon thine arm: for love is strong as death. Many waters cannot quench love, neither can the floods drown it. — Song of Songs 8:6, 7

Save the date! May 2, 2015 • First Congregational Church of Hudson The Land of Harmony: American Choral Gems Wm. Billings, Stephen Foster, Amy Beach, R. Nathaniel Dett, & al.
My beloved raised his voice and said to me, ‘Arise, my beloved, my fair one, and come away. For behold, the winter has passed; the rain is over and gone. The blossoms have appeared in the land, the time of singing has arrived, and the voice of the turtle-dove is heard in our land. The fig tree has put forth its green figs, and the vines with their tiny grapes have given forth their fragrance; arise, my beloved, my fair one, and come away. My dove, in the clefts of the rock, in the cover of the steps, show me your appearance, let me hear your voice, for your voice is pleasant and your appearance is comely.’ Seize for us the foxes, the little foxes, who destroy the vineyards, for our vineyards are with tiny grapes. My beloved is mine, and I am his, who grazes among the roses. Until the sun spreads, and the shadows flee, go around; liken yourself, my beloved, to a gazelle or to a fawn of the hinds, on distant mountains.

— Roman Breviary, inspired by the Song of Songs

The song of songs, which is Solomon’s. Let him kiss me with the kisses of his mouth: for thy love is better than wine. I will rise now, and go about the city in the streets, and in the broad ways I will seek him whom my soul loveth: I sought him, but I found him not. Make haste, my beloved, and be thou like to a roe or to a young hart upon the mountains of spices.

— Song of Songs 2:10–17

I beheld her, beautiful as a dove, rising above the water brooks; and her raiment was filled with perfume beyond all price. Even as the springtime was she girded with rosebuds and lilies of the valley. Who is this that cometh up from the desert like a wreath of sweet smoke arising from frankincense and myrrh?

— Roman Breviary, inspired by the Song of Songs

Rise up, my love, my fair one, my dove, and come away. For, lo, the winter is past, the rain is over and gone; The flowers appear on the earth; the time of the singing of birds is come.

— Song of Songs 2:10–12

Hvad est du dog skøn, ja skøn, du aller lifligste Guds Son! O du min Sulamit. Ja mit, alt, hvad jeg har er også dit. Min Ven, du est min, ja min; så lad mig altid være din! Ja, evig vist! Du min skal blive her og hist. Men tænk, jeg er her, Ja her iblandt så mange dragne Sværd! O så kom, Due! I Klippens Rif er Ro og Rum.

— attr. Hans Adolf Brorson (1694–1764)

Osculetur me osculo oris sui quia meliora sunt ubera tua vino. Fragrantia unguentis optimis oleum effusum nomen tuum ideo adulescentulæ dilexerunt te. Trahe me post te curremus. Introduxit me rex in cellaria sua. Exultabimus et laetabimur in te memores uberum tuorum super vinum recti diligunt te.

— Song of Songs 1:1–3

Tota pulchra es amica mea et macula non est in te. Favus distillans labia tua sponsa, mel et lac sub lingua tua; odor unguentorum tuorum super omnia aromata. Surge protera amica, veni de Libano, sponsa, veni coronaberis.

— Song of Songs 4:7–8, 10–11; 2:10

How fair thou art, yes fair, yes fair, Most precious son of God! Oh my Shu’lamit, yes mine, all that I have is also thine. My Friend, thou art mine, yes mine; So let me ever be thine own! Yes, ever sure! Thou shalt be mine own both here and hence. But think, I am here, yes here; among so many unsheathed swords! Oh come then, my Dove! In the cleft of the rock are calm and room.

— tr. Camilla Bugge ©2003 www.lieder.net

Let him kiss me with the kisses of his mouth: for thy breasts are better than wine. Because of the savour of thy good ointments thy name is as ointment poured forth, therefore do the virgins love thee. Draw me, we will run after thee: the king hath brought me into his chambers: we will be glad and rejoice in thee, we will remember thy love more than wine: the upright love thee.

— Song of Songs 4:1–3

Thou art all fair, my love; there is no spot in thee. Thy lips, O my spouse, drop as the honeycomb: honey and milk are under thy tongue; and the smell of thine ointments much better than all spices! Rise up, my love, and come with me from Lebanon, my spouse, come and be crowned.
ACKNOWLEDGMENTS

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Thanks also to Ann Levin, Quire’s Box Office Manager, and all the ushers; 104.9 WCLV; WKSU 89.7; fortissimo Design; Beth Segal Photography; Thomas Knab; Spunmonkey Design; Birgit Andersen; Jeffrey Strauss; Leslie Frye.

The Ohio Arts Council helped fund this program with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans.

Board of Directors: Richard Rodda, Ph.D., President; Ross W. Duffin, DMA, Artistic Director; Beverly Simmons, DMA, Executive Director; John McElliott, Secretary; Gerald P. Weinstein, Ph.D., CPA, Treasurer

Box Office Manager: Ann Levin

Recording Engineer: Thomas Knab

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