

PSALMS

LEONARD BERNSTEIN: *CHICHESTER PSALMS*

ALLEGRI | GIGOUT | MENDELSSOHN
PALESTRINA | PARRY | SCHÜTZ | WILLIAMS



Sunday, March 10, 2013 at 2:30 p.m.
Harvey Browne Presbyterian Church



March 10, 2012

Composers through the centuries have found inspiration in the Psalms. Today we present a remarkable selection of psalm settings, culminating in Leonard Bernstein's landmark 1965 choral work, Chichester Psalms.

Every human emotion is expressed in poetic and inspirational terms within the Psalms and they can provide a framework for our most personal feelings. More than sixty voices will combine with organ, harp, brass, and a beguiling mix of percussion instruments to provide a memorable concert experience. We are especially delighted to be enjoying the superb acoustics of Harvey Browne Presbyterian Church as the perfect setting for this magnificent program.

Today's concert concludes our second season and we have been both thankful and gratified with the enthusiastic support received. Your support makes it possible to celebrate this wonderful choral repertoire both now and in the years to come. Please plan to join us next season as we continue to offer distinguished programs from varied traditions that both elevate and entertain.

Warmest regards,

Robert W. Powell
President

Mark Walker
Artistic Director

PSALMS

LEONARD BERNSTEIN: *CHICHESTER PSALMS*

Plus seven other works inspired by Psalms over the centuries:

ALLEGRI | GIGOUT | MENDELSSOHN
PALESTRINA | PARRY | SCHÜTZ | WILLIAMS

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Harvey Browne Presbyterian Church
311 Browns Lane, Louisville, KY

Mark Walker, CONDUCTOR AND ARTISTIC DIRECTOR

Philip Brisson, ASSOCIATE AND ACCOMPANIST

Jack Griffin, CONCERTMASTER



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PRE-CONCERT LECTURE

SINGING THE PSALMS: FOUR HUNDRED YEARS OF GREAT CHORAL MUSIC



DAVID PAUL GIBSON, a native of Louisville, Kentucky, has been active in the education and liturgical arts communities for over thirty-five years, serving as a music educator, director of sacred music and the arts, conductor, composer, and theatre artist.

Mr. Gibson holds both a Bachelor of Music degree and Master of Music degree from Western Kentucky University. In April 2011 Gibson was inducted into the university's Department of Music Hall of Fame in honor of his contributions to the fields of music education and church music. Recently, Western Kentucky

University announced the endowment of the David Paul Gibson Scholarship in Music for Vocal Studies, underwritten in his honor.

Mr. Gibson currently resides in Louisville, Kentucky, where he serves as the Director of Music at St. Lawrence Catholic Church and continues to compose.

PROGRAM NOTES

Sigfrid Karg-Elert (1877–1933, Germany) was a composer of considerable fame in the early twentieth century, best known for his compositions for organ and harmonium (a reed organ). After studies at the Leipzig Conservatory, he started devoting himself to composition, primarily for the piano (encouraged by Edvard Grieg, whom he greatly admired); and in 1904 he met the Berlin publisher Carl Simon, who introduced him to the harmonium. From then on until his death he created one of the most significant and extensive catalogs of original works for this instrument. Encouraged by the organist Paul Homeyer, he reworked several of these harmonium compositions for organ, before composing his first original organ piece, 66 Chorale Improvisations, Op. 65 in 1909. Composed in 1913, PRAISE THE LORD WITH DRUMS AND CYMBALS is an arrangement of No. 5 'Handel' from 'Portraits' Vol 1, Op. 101 for symphonic organ.

Heinrich Schütz (1518-1672, Germany), born one century before the late Baroque masters Bach and Handel, epitomizes the early German Baroque. Schutz had the opportunity to study in Italy with both Gabrielli and Monteverdi, where Schütz mastered the polychoral concertato style, the typical Venetian style of composing for two or more choirs of voices and/or instruments. JAUCHZET DEM HERREN comes from Schütz's Songs of David (Psalmen Davids), a monumental collection of psalm settings composed both in Italy and after his return to Germany in 1613. In them, the opulent, majestic, and at times extravagant Venetian style of Giovanni Gabrieli shines through. The work is composed for double SATB choirs.

Ralph Vaughan Williams' (1872 – 1958, England) O CLAP YOUR HANDS dates from 1920 with text for SATB chorus. Although originally orchestrated for organ, brass, and percussion, the work can also be heard in arrangements for organ alone and for full orchestra. The piece is typical of Vaughan Williams' ceremonial works for the church. The joyous mood of the text is capitalized upon in a setting of extroverted jubilation. The brass and organ parts work fanfare-like counterpoints around the vocal lines. After reaching an anticipated climax on "Sing praises unto our King," the music reaches a moment of quiet introspection. Here the vocal lines take on an almost speech-like quality that seems to pay homage to the tradition of Anglican chant. The moment, however, is quickly interrupted by the brass, and the energy of the music returns to the same joyous mood as the opening.

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Nancy Morris

Kurt & Judy Vezner

Felix Mendelssohn (1809-1847, Germany) is a Romantic Period composer of both instrumental and choral works. In addition to his well-known oratorios St. Paul and Elijah and other large accompanied works, he wrote a considerable body of partsongs and church music. Composed in 1944 for the Berlin Cathedral Choir at the request of the king, the Three Psalms, Op. 78 are some of Mendelssohn's finest contributions to the Lutheran liturgy. Scored for 8-part a capella chorus with various combinations of soloists, the Psalms are almost orchestral in color and texture. In these beautiful but dignified Psalm settings, Mendelssohn has crafted a form that blends elements from polyphonic Lutheran church music and German folk songs with the antiphonal, esponsorial style of earlier Italian liturgical music. The first, WARUM TOBEN DIE HEIDEN, is the most extensive of the three with numerous key, tempo, and textual contrasts. It concludes with a canonic rendition of the Gloria Patri.

KAS DZIEDAJA is a Latvian folk song which has become a frequently used hymn tune, most commonly using the text By the Babylonian Rivers.

Gregorio Allegri's (1582-1652, Italy) MISERERE was composed during the reign of Pope Urban VIII, probably during the 1630s, for use in the Sistine Chapel during matins, as part of the exclusive Tenebrae service on Wednesday and Friday of Holy Week. The work is written for two choirs, one of five and one of four voices, and is an example of Renaissance polyphony. One of the choirs sings a simple version of the original Miserere chant; the other sings an ornamented "commentary" on this. Although the Vatican had forbidden the piece to be performed outside of the Sistine Chapel, on threat of excommunication, the fourteen-year-old Wolfgang Amadeus Mozart was visiting Rome, when he first heard the piece during the Wednesday service. Later that day, he wrote it down entirely from memory, returning to the Chapel that Friday to make minor corrections. Sometime during his travels, he met the British historian Dr. Charles Burney, who obtained the piece from him and took it to London, where it was published in 1771. Once the piece was published, the ban was lifted; Mozart was summoned to Rome by the Pope, only instead of excommunicating the boy, the Pope showered praises on him for his feat of musical genius. The work was also transcribed by Felix Mendelssohn in 1831 and Franz Liszt, and various other 18th and 19th century sources survive. Since the lifting of the ban, Allegri's Miserere has become one of the most popular a cappella choral works now performed.

Eugene Gigout (1844-1925, France) held the post of organist for most of his career at the church of St. Augustin, and served as professor of organ at the Paris Conservatory. He counted among his friends Fauré and Saint-Saëns; the latter also being Gigout's teacher. GRAND CHOEUR DIALOGUE (Grand Chorus in Dialogue) was originally scored to exploit separate divisions of a solo organ. The arrangement heard here makes use of the two choirs of brass and organ.

Giovanni Pierluigi da Palestrina (c. 1525-1594, Italy) was Renaissance composer of sacred music and the best-known 16th-century representative of the Roman School of musical composition. He has had a lasting influence on the development of church music, and his work has often been seen as the culmination of Renaissance polyphony. The SATTB motet JUSTUS UT PALMA was composed as the offertory for the Mass of the Nativity of Saint John the Baptist.

Charles Hubert Hastings Parry (1848 – 1918, England) studied at Eton and at Oxford, and began publishing songs, church music and piano music in the 1860's. He taught at the Royal College of Music from 1863 and was professor at Oxford from 1900 to 1908. At his death his reputation was divided between those who respected his work, and those who thought him the greatest British composer since Purcell. Parry's setting of I WAS GLAD is a large scale and grand work employing full choir, composed in 1902, and has been

performed at all of the coronations since then, being sung at the arrival of the monarch. The work is scored for two SATB choirs.

Leonard Bernstein (1918-1990, America) composed the CHICHESTER PSALMS in 1965 for boy treble, solo quartet, choir and orchestra. The work was commissioned for the 1965 Southern Cathedrals Festival at Chichester Cathedral. The world premiere, however, took place in the Philharmonic Hall, New York, on July 15, 1965 with the composer conducting, followed by the performance in the Chichester Festival on July 31, conducted by John Birch. The Psalms and the first movement in particular are noted among performers for their musical difficulty, with the opening section of the first movement often considered one of the hardest passages for choral tenors ever written, owing to the range of the piece, its rhythmic complexity and the consistent presence of the strange and difficult-to-maintain parallel 7ths between the tenor and bass parts. Despite the work's difficulty, it is occasionally performed as an anthem in services of choral Evensong in the most musical Anglican cathedrals.

– Program notes by David Paul Gibson



PROGRAM

Praise the Lord with Drums and Cymbals (Psalm 150)	SIGFRID KARG-ELERT
Jauchzet dem Herren (Psalm 100)	HEINRICH SCHÜTZ
O Clap Your Hands (Psalm 47)	RALPH VAUGHAN WILLIAMS
Warum Toben die Heiden (Psalm 12)	FELIX MENDELSSOHN
Kas Dziedaja (Psalm 137), harp interlude	JOSEPH SOHLER
Miserere Mei (Psalm 51)	GREGORIO ALLEGRI
Grand Choeur Dialogue, (reminiscent of Psalm 81), brass interlude	EUGENE GIGOUT TRANSCRIBED BY RAYMOND AND JULIANNA HORTON
Justus ut Palma (Psalm 92)	GIOVANNI PALESTRINA
I Was Glad (Psalm 122)	C. HUBERT H. PARRY

INTERVAL

Chichester Psalms	LEONARD BERNSTEIN
Introduction (Psalm 108)	
Movement I (Psalm 100)	
Movement II (Psalms 23 & 2)	
Movement III (Psalm 131)	
Conclusion (Psalm 133)	

NUMBERING OF THE PSALMS

The Book of Psalms contains 150 songs and prayers. The numbering of the Psalms, however, may differ by one digit among Hebrew (Masoretic), Greek (Septuagint), and Latin (Vulgate) manuscripts. Lutheran, Anglican, and Calvinist translations follow the Hebrew numbering but other Protestant traditions may vary. Consequently, the text for the Allegri is Vulgate Psalm 50 but Hebrew/modern Psalm 51. Similarly, the text for the Palestrina is Vulgate Psalm 91 but Hebrew/modern Psalm 92.

TEXTS & LIBRETTO

KARG-EILERT: *Praise the Lord with Drums and Cymbals* (Psalm 150)

Hallelujah!

Praise God in his holy sanctuary; give praise in the mighty dome of heaven.

Give praise for his mighty deeds, praise him for his great majesty.

Give praise with blasts upon the horn, praise him with harp and lyre.

Give praise with tambourines and dance, praise him with strings and pipes.

Give praise with crashing cymbals, praise him with sounding cymbals.

Let everything that has breath give praise to the Lord!

Hallelujah!

SCHÜTZ: *Jauchzet dem Herren* (Psalm 100)

Jauchzet dem Herren, alle Welt!

Dienet dem Herren mit Freuden;

kommt vor sein Angesicht mit Frohlocken.

Erkennt, daß der Herr Gott ist.

Er hat uns gemacht

und nicht wir selbst

zu seinem Volk

und zu Schafen seiner Weide.

Gehet zu seinen Toren ein mit Danken,

zu seinen Vorhöfen mit Loben.

Danket ihm, lobet seinen Namen.

Denn der Herr ist freundlich,

und seine Gnade währet ewig

und seine Wahrheit für und für.

Ehre sei dem Vater und dem Sohn

und auch dem heiligen Geiste,

wie es war im Anfang, jetzt und immerdar

und von Ewigkeit zu Ewigkeit.

Amen.

Shout joyfully to the Lord, all you lands;

Serve the Lord with gladness;

Come before him with joyful song.

Know that the Lord is God,

He made us, we belong to him,

We are his people, the flock he shepherds.

Enter his gates with thanksgiving,

His courts with praise.

Give thanks to him, bless his name;

Good indeed is the Lord,

His mercy endures forever,

His faithfulness lasts through every generation.

Amen.

VAUGHAN WILLIAMS: *O Clap Your Hands* (Psalm 47: 1-7, King James Version)

O clap your hands, all ye people; shout unto God with the voice of triumph.

For the Lord most high is terrible; he is a great King over all the earth.

God is gone up with a shout, the Lord with the sound of a trumpet.

Sing praises to God, sing praises to our King, sing praises.

For God is the King of all the earth: sing ye praises everyone that hath understanding.

God reigneth over the heathen, God sitteth upon the throne of his holiness

Sing praises unto our King, Sing praises, Sing praises.

MENDELSSOHN: *Warum toben die Heiden?*(Psalm 2)

Warum toben die Heiden, und die Leute reden
so vergeblich?

Die Könige im Lande lehnen sich auf, und die
Herren ratschlagen mit einander wider den
Herrn und seinen Gesalbten:

Lasset uns zerreißen ihre Bande, und von uns
werfen ihre Seile!

Aber der im Himmel wohnt, lachet ihrer, und
der Herr spottet ihrer.

Er wird einst mit ihnen reden in seinem Zorn,
und mit seinem Grimm wird er sie schrecken.

Aber ich habe meinen König eingesetzt auf
meinem heiligen Berge Zion.

Ich will von einer solchen Weise predigen, dass
der Herr zu mir gesagt hat:

Du bist mein Sohn, heute hab' ich dich
gezeugt;

heische von mir, so will ich dir die Heiden zum
Erbe geben, und der Welt Ende zum Eigenthum.

Du sollst sie mit eisernem Scepter zerschlagen,
wie Töpfe sollst du sie zerbrechen:

So lasset euch nun weisen, ihr Könige, und
lasset euch züchtigen, ihr Richter auf Erden.

Dienet dem herrn mit Furcht und freuet euch
mit Zittern!

Küsst den Sohn, dass er nicht zürne, und ihr
umkommet auf dem Wege, denn sein Zorn wird
bald aufbrennen.

Aber Wohl allen, die auf ihn trauen.

SOHLER: *Kas Dziedaja , harp interlude* (Psalm 137: 1-4)

By the rivers of Babylon there we sat weeping when we remembered Zion.

On the poplars in its midst we hung up our harps.

For there our captors asked us for the words of a song; Our tormentors, for joy:

“Sing for us a song of Zion!”

But how could we sing a song of the Lord in a foreign land?

Why do the nations protest, and the peoples
conspire in vain?

Kings on earth rise up and princes plot together
against the Lord and against his anointed one:

“Let us break their shackles and cast off their
chains from us!”

The one enthroned in heaven laughs; the Lord
derides them,

Then he speaks to them in his anger, in his
wrath he terrifies them:

“I myself have installed my king on Zion, my
holy mountain.”

I will proclaim the decree of the Lord, he said
to me,

“You are my son; today I have begotten you.

Ask it of me, and I will give you the nations as
your inheritance, and, as your possession, the
ends of the earth.

With an iron rod you will shepherd them, like a
potter's vessel you will shatter them.”

And now, kings, give heed; take warning, judges
on earth.

Serve the Lord with fear; exult with trembling,

Accept correction lest he become angry and you
perish along the way when his anger suddenly
blazes up.

Blessed are all who take refuge in him!

ALLEGRI: *Miserere Mei*

VULGATE PSALM 50

Miserere mei, Deus: secundum magnam misericordiam tuam.

Et secundum multitudinem miserationum tuarum, dele iniquitatem meam.

Amplius lava me ab iniquitate mea: et a peccato meo munda me.

Quoniam iniquitatem meam ego cognosco: et peccatum meum contra me est semper.

Tibi soli peccavi, et malum coram te feci: ut justificeris in sermonibus tuis, et vincas cum judicaris.

Ecce enim in iniquitatibus conceptus sum: et in peccatis concepit me mater mea.

Ecce enim veritatem dilexisti: incerta et occulta sapientiae tuae manifestasti mihi.

Asperges me hysopo, et mundabor: lavabis me, et super nivem dealabor.

Auditui meo dabis gaudium et laetitiam: et exultabunt ossa humiliata.

Averte faciem tuam a peccatis meis: et omnes iniquitates meas dele.

Cor mundum crea in me, Deus: et spiritum rectum innova in visceribus meis.

Ne proicias me a facie tua: et spiritum sanctum tuum ne auferas a me.

Redde mihi laetitiam salutaris tui: et spiritu principali confirma me.

Docebo iniquos vias tuas: et impii ad te convertentur.

Libera me de sanguinibus, Deus, Deus salutis meae: et exultabit lingua mea iustitiam tuam.

Domine, labia mea aperies: et os meum annuntiabit laudem tuam.

Quoniam si voluisses sacrificium, dedissem utique: holocaustis non delectaberis.

Sacrificium Deo spiritus contribulatus: cor contritum, et humiliatum, Deus, non despicias.

Benigne fac, Domine, in bona voluntate tua Sion: ut aedificentur muri Jerusalem.

Tunc acceptabis sacrificium iustitiae, oblationes, et holocausta: tunc imponent super altare tuum vitulos.

PSALM 51

Have mercy on me, God, in accord with your merciful love;

In your abundant compassion blot out my transgressions.

Thoroughly wash away my guilt; and from my sin cleanse me.

For I know my transgressions; my sin is always before me.

Against you, you alone have I sinned; I have done what is evil in your eyes,

so that you are just in your word, and without reproach in your judgment.

Behold, I was born in guilt; in sin my mother conceived me.

Behold, you desire true sincerity; and secretly you teach me wisdom.

Cleanse me with hyssop, that I may be pure; wash me, and I will be whiter than snow.

You will let me hear gladness and joy; the bones you have crushed will rejoice.

Turn away your face from my sins; blot out all my iniquities.

A clean heart create for me, God; renew within me a steadfast spirit.

Do not drive me from before your face, nor take from me your holy spirit.

Restore to me the gladness of your salvation; uphold me with a willing spirit.

I will teach the wicked your ways, that sinners may return to you.

Rescue me from violent bloodshed, God, my saving God, and my tongue will sing joyfully of your justice.

Lord, you will open my lips; and my mouth will proclaim your praise.

For you do not desire sacrifice or I would give it; a burnt offering you would not accept.

My sacrifice, O God, is a contrite spirit; a contrite, humbled heart, O God, you will not scorn.

Treat Zion kindly according to your good will; build up the walls of Jerusalem.

Then you will desire the sacrifices of the just, burnt offering and whole offerings;

then they will offer up young bulls on your altar.

PART III

PSALM 131

Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimenu.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.
Yahel Yis'rael el Adonai
Me'atah v'ad olam.

Lord, my heart is not proud;
Nor are my eyes haughty.
I do not busy myself with great matters,
With things too sublime for me.
Rather, I have stilled my soul,
Like a weaned child to its mother,
Weaned is my soul.
Israel, hope in the Lord,
Now and forever.

PSALM 133: 1

Hineh mah tov, umah nayim,
Shevet ahim gam yahad.

Behold how good and how pleasant it is,
When brothers dwell together as one!

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ARTISTIC LEADERSHIP



MARK WALKER, Louisville Master Chorale's Conductor and Artistic Director, has extensive experience in Choral Conducting, Organ Performance, Choral Music Education, and Liturgical Church Music. He currently serves as Director of Music Ministries at St. Patrick Catholic Church in Louisville, Kentucky. He has served parishes in Kentucky, Tennessee, Texas, and North Carolina and he has taught in schools in Kentucky and North Carolina. Mark most recently served as Assistant Conductor for the Louisville Bach Society. Walker has a Bachelor's Degree in Music from Western Kentucky University and a Master's Degree in Organ Performance from East Carolina University.

His conducting experience with extended choral-orchestral works includes the works of Bach, Handel, Mozart, Vivaldi, Pergolesi and contemporary composers Rutter and Lauridsen. As an organ recitalist, Walker has performed extensively throughout the Eastern and Southern U.S. He currently serves regularly as conductor and organist for various Diocesan events in Louisville, and during the summer of 2011 served as both choral conductor and guest organ recitalist for the National Associations of Pastoral Musicians Conference. He also served as Dean of the Louisville Chapter of the American Guild of Organists in 2011-12.



PHILIP BRISSON, Louisville Master Chorale's Associate and Accompanist, is Director of Music and Organist at the Cathedral of the Assumption in downtown Louisville, the oldest inland Catholic cathedral in continuous use in the country. In addition to leading the Cathedral's traditional worship, he manages the Cathedral's Keltly Endowed Concert Series and has led the Cathedral Choirs in this country and on concert tours in Europe. Prior to his work with the LMC, he was Chorusmaster for the Kentucky Opera and

prepared choruses for performances of works ranging from Verdi to Floyd. As a teacher, he has served on the faculties of Bellarmine University and Indiana University Southeast. Brisson has a BM in Organ Performance from the Aaron Copland School of Music at Queens College, CUNY, a Master's Degree in Sacred Music from Westminster Choir College and a Doctorate in Organ Performance from the Eastman School of Music.

As an organ soloist, he has given recitals in 27 states and has appeared with the Louisville Orchestra as guest soloist. Brisson is active in the American Guild of Organists and also founded the concert artist cooperative EastWestOrganists.com, which represents several prominent young American organists.



JACK GRIFFIN is Concertmaster and Production Manager with the Louisville Master Chorale. He has held the Principal Viola position with the Louisville Orchestra since 1984, having joined the Orchestra during high school. He received his Bachelor's Degrees from the University of Louisville and has also studied at The Cincinnati College Conservatory of Music and Indiana University.

Griffin also owns Commonwealth Musicians which provides ensembles such as string quartets, jazz ensembles and other musicians for events such as weddings and corporate events.

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Louisville Master Chorale is grateful for valuable assistance in promoting this concert provided by:

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MISSION

The mission of the Louisville Master Chorale is:

- To enrich our community through the performance of outstanding choral music from varied traditions.
- To reward audiences with choral programs that elevate, provoke, educate, and entertain.
- To inspire excellence in performance by welcoming challenge, discovery, and diversity.
- To enthusiastically support and promote the performing arts in the greater Louisville community at large.

FOUNDERS

Special thanks to those who helped make the Louisville Master Chorale possible:

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Hans & Carolyn Sander
Vicky & Geoff Schwartz
Anonymous

SOLOISTS AND FEATURED ENSEMBLES

MENDELSSOHN: *Warum toben die Heiden?* (Psalm 2)

QUARTET I

Selena Walker - soprano
Mary Beth McCandless - alto
Paul Whitehead - tenor
Peter Lovett - bass

QUARTET II

Mary Redden - soprano
Judith Youngblood - alto
Aaron Lundy - tenor
Alexander Redden - bass

ALLEGRI: *Miserere Mei*

ANTIPHONAL SCHOLA

Geoffrey Hutton - tenor
Lawrence Pittenger - bass
Joseph Sohler - tenor
John Erb - bass

ANTIPHONAL QUARTET

Anna Waldy - soprano
Miriam Pittenger - alto I
Brench Boden - alto II
Daniel Blankenship - baritone

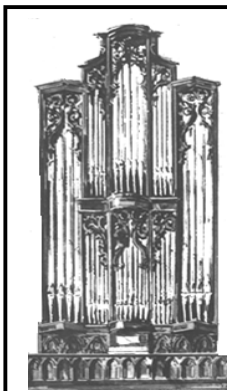
PARRY: *I Was Glad* (Psalm 122: 1-3, 6, 7; Book of Common Prayer, 1662 edition)

Ruth J. Wright - soprano
Beth Olliges - alto
Scott McDill - tenor
Robert Adelberg - bass

BERNSTEIN: *Chichester Psalms*

Chance Dean – treble
Conra Cowart – soprano
Maggie Schwenker – alto
Kenneth Oeth – tenor
Peter Lovett – bass





Kelty Endowed Organ Recital Series

2012– 2013 Concert Schedule

Cathedral of the Assumption
All concerts begin at 7:30 p.m.

Dupré/Claudé Stations of the Cross March 19
Dr. Philip Brisson—Organ & Dr. William P. Bradford II—Reader

Douglas Cleveland April 19
Professor of Organ at the University of Washington, WA

JeeYoon Choi May 10
Organist, First Scotts Presbyterian Church in Charleston, SC

The recitals are sponsored by the Center for Interfaith Relations Kelty Endowed Organ Recital Series and the Cathedral of the Assumption. All concerts are free and open to the public. The Cathedral of the Assumption is located at 433 S. Fifth Street between Muhammad Ali and Liberty Streets. For more information, call the parish office, 582-2971 or www.cathedraloftheassumption.org.

How do you **TAP** into the Arts?



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We believe a great American city is safe, healthy, educated and vibrant.

Research shows the Arts improve our overall quality of life in many ways:

SAFE

- Juvenile crime dropped 27% after involvement in an arts program
- Arts involvement led to a drop in repeat criminal behavior

HEALTHY

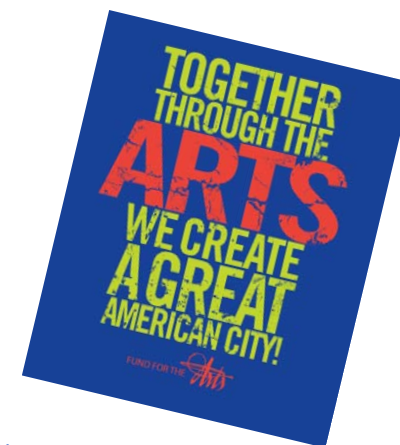
- 65% of Arts in Healing participants reported feeling better after each arts experience
- 95% of participants stated feeling content, happy or relaxed after an arts experience

EDUCATED

- Arts increase graduation rates
- Arts lead to higher academic performance
- Arts lead to better test scores
- Arts involvement leads to more community service
- 400,000 arts experiences for schoolchildren from 134 schools

VIBRANT

- 1,000+ arts events each year
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- 8,000 local jobs
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