

The **Bach**
Institute

AT VALPARAISO UNIVERSITY

presents

J. Antonio Vivaldi

Gloria

7:30 pm



Chapel of the
Resurrection

Conducted by Marin Jacobson

Performance By:

The Valparaiso University Chorale

The Bach Choir

Bach Institute Orchestra

Anne Marie Bice, *Soprano*

Sarah Ponder, *Mezzo Soprano*

Easter Anthem

William Billings (1746-1800)

The Lord is ris'n indeed, Hallelujah!
Now is Christ risen from the dead,
and become the first fruits of them that slept.
And did He rise?
Hear, O ye nations, hear it, O ye dead.
He rose, He rose.
He burst the bars of death and triumph'd o'er the grave.
Then I rose,
Then first humanity triumphant past the crystal ports of light,
and seiz'd eternal youth.
Man all immortal hail, hail.
Heaven, all lavish of strange gifts to man,
Thine's all the glory, man's the boundless bliss.

Psalm 126: A Psalm of Ascents

Abbie Betinis (b. 1980)

When the Lord restored the fortunes of Zion,
Then were we like those who dream.
Then was our mouth filled with laughter,
And our tongue with shouts of joy.
The Lord has done marvelous things for us,
And we are glad indeed.
Restore our fortunes, Lord.
Those who sowed with tears will reap with songs of joy.
Then was our mouth filled with laughter,
And our tongue with shouts of joy.
Those who go out weeping, carrying the seed,
will come again with joy,
shouldering their sheaves.

Lamb of God

German Chorale, 1540
arr. F. Melius Christiansen (1871-1955)

Lamb of God most holy!
Who on the cross didst suffer,
Patient still and lowly,
Thyself to scorn didst offer;
Our sins by Thee were taken,
Or hope had us forsaken:
Have mercy on us, O Jesu!
- Nicolaus Decius, 1531; translated Arthur T. Russell

God Be in My Head

Robert A. Hobby (b. 1962)

God be in my head and in my understanding;
God be in my eyes and in my looking;
God be in my mouth and in my speaking;
God be in my heart and in my thinking.
God be at my end and at my departing.
Amen.
- *Book of Hours*, 1514

Daniel, Daniel, Servant of the Lord

Black Spiritual
Arr. Undine Smith Moore (1904-1989)

Trey Erny, tenor – Isaac Fabbro, baritone

Oh, the king cried, "Oh! Daniel, Daniel, oh!
A-that-a Hebrew Daniel,
Servant of the Lord!"

Among the Hebrew nation,
One Hebrew, Daniel was found.
They put him in a-the lion's den.
He stayed there all night long.
Now the king in his sleep was troubled,
And early in the morning he rose,
to find God had sent a-his angel down to lock the lion's jaws!

There Is A Balm In Gilead

Negro folk song, arr. William L. Dawson (1898-1990)

Elizabeth Tritten, soprano – Kathryn Harrold, soprano – Sarah Brase, mezzo soprano

There is a Balm in Gilead, to make the wounded whole,
There is a Balm in Gilead, to heal the sin-sick soul.

Sometimes I feel discouraged,
And think my work's in vain,
But then the Holy Spirit revives my soul again.

If you cannot sing like angels, if you cannot preach like Paul,
You can tell the love of Jesus, and say "He died for all."

Ain'-a That Good News!

Negro folk song, arr. William L. Dawson

I got a crown up in-a the Kingdom,
Ain'a that good news!

I'm a-goin' to lay down this worl',
Goin'-a shoulder up-uh my cross,
Goin'-a take it home-a to my Jesus,
Ain'-a that good news!

I got a harp up in-a the Kingdom,
Ain'a that good news!

I got a robe up in-a the Kingdom,
Ain'-a that good news!

I got Savior in-a the Kingdom,
Ain'-a that good news!

Alumni of the Valparaiso University Chorale are invited to come forward to sing "Praise to the Lord."

Praise to the Lord

F. M. Christiansen (1871-1955)

Praise to the Lord the almighty, the king of creation
O, my soul praise him for he is thy health and salvation!
All ye who hear, now to his temple draw near,
Join me in glad adoration.

Praise to the Lord who doth prosper thy work and defend thee
Surely his goodness and mercy here daily attend thee;
Ponder anew, what the Almighty can do
If with his love he befriend thee!

Praise to the Lord! O let all that is in me adore him.
All that hath life or breath, come now with praises before Him!
Let the Amen sound from his people again:
Gladly for aye we adore Him! Alleluia!

Intermission
15 minutes

Gloria in D

Antonio Vivaldi (1678-1741)

Valparaiso University Chorale
The Bach Choir
Bach Institute Orchestra
Anne Marie Bice, Soprano
Sarah Ponder, Mezzo Soprano

1. Chorus
Gloria in excelsis Deo *Glory to God in the highest.*
2. Chorus
Et in terra pax hominibus bonae voluntatis. *And on earth peace to those of good will.*
3. Duet, Soprano 1 and 2
Laudamus te, benedicimus te,
adoramus te, glorificamus te. *We praise thee. We bless thee.
We worship thee. We glorify thee.*
4. Chorus
Gratias agimus tibi *We give thanks to Thee*
5. Chorus
Propter magnam gloriam tuam *according to Thy great glory.*
6. Soprano Aria
Domine Deus, Rex coelestis,
Deus Pater omnipotens. *Lord God, heavenly King,
Lord Father almighty.*
7. Chorus
Domine Fili unigenite, Jesu Christe, *Lord, Jesus Christ, the only begotten Son.*
8. Alto and Chorus
Domine Deus, Agnus Dei,
Filius Patris,
qui tollis peccata mundi
Domine Deus, Rex coelestis,
Domine Fili unigenite
Miserere, Agnus Dei
Miserere, Filius Patris,
Miserere nobis. *Lord God, Lamb of God,
Son of the Father,
who takes away the sin of the world
Lord God, heavenly King,
Lord Son, only begotten
Have mercy, Lamb of God
Have mercy, Son of the Father
Have mercy on us.*
9. Chorus
Qui tollis peccata mundi,
suscipe deprecationem nostram. *Who takes away the sin of the world,
Receive our prayer.*
10. Alto Aria
Qui sedes ad dexteram Patris,
Miserere nobis. *Who sits at the right hand of the Father,
Have mercy on us.*
11. Chorus
Quoniam tu solus sanctus
Tu solus Dominus,
Tu solus Altissimus,
Jesu Christe. *For you alone are the holy one
you alone are the Lord,
you alone are the most high,
Jesus Christ.*
12. Chorus
Cum Sancto Spiritu,
In gloria Dei Patris, Amen. *With the Holy Spirit,
In the glory of God the Father. Amen.*

PROGRAM NOTES

American composer William Billings composed over 300 choral compositions for churches and singing schools. His compositions are primarily four-part, unaccompanied choral pieces which were published in collections from 1770 to 1794. He began teaching in Boston's singing schools in 1769, and his strong reputation as a teacher and composer led to positions in Boston's most prominent churches. Due to inadequate copyright laws, Billings earned little from his published music and died in poverty. In the late twentieth century, a revival of Billings' music led to the publication of a scholarly edition of his complete works, and growing familiarity with *The Sacred Harp*—containing several of his most popular compositions—has led to increased performance of his music.

Contemporary Minnesota-based composer Abbie Betinis writes largely on commission and choral music forms a significant portion of her compositional output. Betinis is a two-time McKnight Artist Fellow and was listed in NPR Music's 100 Composers Under Forty. She has been commissioned by the American Choral Directors Association, Cantus, Chorus Pro Musica, the Dale Warland Singers, The Schubert Club, and the St. Olaf Choir. Betinis is adjunct professor of composition at Concordia University-St Paul and co-founding executive director of Justice Choir.

Two sacred arrangements by F. Melius Christiansen, founder of the St. Olaf Choir, are included in today's program. In "Lamb of God," Christiansen placed the melody in the soprano throughout his English setting of a German Chorale. Alto, tenor, and bass voices respond in imitation, filling out the harmonies. The second setting, "Praise to the Lord" is a lengthier composition with a florid middle section for treble voices that overlays the chorale tune in the tenor and bass. "Praise to the Lord" is the signature piece of the Valparaiso University Chorale.

Robert Hobby serves as Director of Music at Trinity English Lutheran Church in Fort Wayne, Indiana. His compositions for organ and choir are published by several publishers including MorningStarMusic, Augsburg Fortress Publishing, Concordia Publishing House, Choristers Guild, and G.I.A. Music Publishing. His compositions are heard on the nationally-syndicated programs "Pipe Dreams," "Sing for Joy," and "The Lutheran Hour." His hymns are published in *Evangelical Lutheran Worship* and the *Lutheran Service Book*.

Hobby composed "God Be in My Head" on commission in memory of Joe Hoffman and to honor Barbara Hoffman for her music ministry at St. Paul's Lutheran Church, Santa Monica, at the time of her retirement. "God" sounds at the beginning, middle, and end of the piece to represent God's presence throughout our lives. Hobby constructed the first verse with solo phrases for each section of the choir to enable Barbara to focus her attention on each section for a moment as they made music for the last time during her retirement service. In the middle section, the choir sings together in four-part harmony, celebrating the communal act of making music. The final third of the piece includes a new phrase—"God be at my end and at my departing"—to honor Joe.

In the early twentieth century, the concert spiritual emerged as composers created choral settings based on the folk songs of slaves. Concert spirituals are recognized world-wide as culturally, musically, and historically significant art music. Early arrangers included Harry T. Burleigh, R. Nathaniel Dett, Hall Johnson, Eva Jessye, and William Grant Still. The composers of the settings performed this evening represent the next generation of concert spiritual arrangers who further developed the concert spiritual. When William Levi Dawson accepted the position as director of the Tuskegee Institute's School of Music in 1930, he transformed the institute's choir, leading it to international fame. Dawson created the majority of his most popular concert spiritual arrangements during his tenure at the Tuskegee Institute and the choir performed his settings as they toured domestically and abroad. Dawson preferred to call the spirituals Negro folk songs. Dawson's use of dialect contributed to the developing performance practice of concert spirituals. The Chorale will perform two of Dawson's popular concert spiritual settings this evening.

The Chorale begins the group of concert spirituals with Undine Smith Moore's most well-known concert spiritual "Daniel, Daniel, Servant of the Lord." Moore earned a bachelor's degree from Fisk University and the MA and Professional Diploma in Music from Columbia University; she also pursued further study at the Eastman School of Music and the Manhattan School of

Music. Moore taught for forty-five years at Virginia State College, where she co-founded and co-led the Black Music Center through which she brought leading black composers to campus.

Antonio Vivaldi's Gloria in D, RV 589, was composed for the female students of the *Ospedale della Pietà*, one of four eighteenth-century Venetian orphanages. The Pietà was known for conservatory-level musical performances, as documented by music critics of the day. To preserve modesty, the female orchestra and choir performed behind screens in the church of the Pietà, St. Mary of the Visitation; the performances generated income that sustained the orphanage's operation.

Compositions for the orphanage's choir and orchestra form the largest body of baroque music for treble choir. Scholars, observing the tenor and bass parts in Vivaldi's Gloria, have questioned whether the Pietà's choir was composed completely of women; adjacent to tenor and bass parts, manuscripts include the names of adult women who had grown up at the Pietà who had developed extended low ranges.

Vivaldi's Gloria in D—composed for the Pietà around 1716—features instrumentation that includes trumpet and oboe, a combination popular at St. Mark's Basilica at the time. The work also demonstrates the common baroque practice of 'borrowing' music from other composers, which was considered a compliment. For the final movement, "Cum Sancto Spiritu," Vivaldi borrowed and arranged Giovanni Maria Ruggieri's 1708 *Gloria per due chori*. Vivaldi typically borrowed when he needed to write in the *stile antico* (Renaissance) style for which he had not trained.

The Gloria features pleasing contrasts of tempo, dynamic, and mood from one movement to the next; the new baroque style alongside retrospective styles; tuneful melodies; formal balance that achieves a pleasing effect for the listener; and Vivaldi's signature energy heard in choral movements 1, 7, 11 and 12 as well as several solo movements.

The discovery of hundreds of Vivaldi's manuscripts in the late 1920s led to a Vivaldi revival. In the preface to Oxford's 1997 score, Paul Everett discusses the first modern performance conducted by Alfredo Casella as part of the week-long celebration in 1939, *Settimana Antonio Vivaldi* in Siena, Italy. Casella's edition was subsequently published by Ricordi, Milan two years later. The now well-known publisher Carus-Verlag was born with its publication of Vivaldi's Gloria in D, which we are using this evening. Vivaldi's Gloria in D remains one of the most frequently performed baroque compositions to date.

As the Bach Institute continues to promote the deep engagement of Valparaiso students with the music of J.S. Bach, his predecessors, and those influenced by him, studying Vivaldi's most famous choral work is a significant experience. When a large body of Italian music came to the court in Weimar, J.S. Bach had the opportunity to learn and perform Vivaldi's concertos, which profoundly influenced his compositional style. In *Grove Music Online*, Christoph Wolff and Walter Emery describe the result of Bach's encounter: "*Bach drew from Vivaldi his clear melodic contours, the sharp outlines of his outer parts, his motoric and rhythmic conciseness, his unified motivic treatment, and his clearly articulated modulation schemes. His confrontation with Vivaldi's music in 1713–14 provoked what was certainly the strongest single development towards his own personal style.*"

We hope you will join us April 12, 2025, as we again perform J.S. Bach's *Johannes-Passion*.

- Marin Jacobson

VALPARAISO UNIVERSITY CHORALE

Dr. Marin Jacobson, Conductor

Soprano

Chris DeGard
^*Sophia Duray
Isabel Gauss
Reese Hankins
*Kathryn Harrold
Sarah Roeglin
*Lee Ross
Victoria Tiller
*Elizabeth Tritten

Alto

*Carolina Bowen
*Sarah Brase
Kelsey Diener
Laura Floyd
^Becca Schatte
Maggie Schepmann
Gabrielle Unzicker
Kayla Walker

Tenor

^*Logan Albright
Aidan Andrade
*Trey Erny
Robbie Garza
*Joshua Inman
Lane Scheel

Bass

Quinn Allsop
*Isaac Fabbro
Matthew Floyd
^Isaac Steinke
Timothy Ueltzen

Chorale Leadership

Sophia Duray, President
Trey Erny, Manager
Chris DeGard and Victoria Tiller, Social Chairs
^ Section Leader
* Graduating Senior

THE BACH CHOIR

Dr. Marin Jacobson, Conductor

Soprano

Anne Marie Bice
Lisa Jennings
Elena Lutze

Alto

Bonnie Dahlke-Goebbert
Bethany Luke

Tenor

Michael Coble
Kevin Goebbert
Jeffrey Helmers
Alex Luke
Luke McGinnis

Bass

Matthew Byerly
David Buursma
Bruce Foster
Adam Gibson-Even
Tom Luekens
Paul Nord
Cody Wilson

BACH INSTITUTE ORCHESTRA

Violin 1

+Diego Piedra, concertmaster
James Andrewes
Tamara Ringas
Kailey White

Violin 2

Rebekah Cope
Maria Mack
Ruth Cook

Viola

Susan Rozendaal
Benton Wedge

Cello

Patricia White
Hallie Wolf

Bass

Nick DeLaurentis

Oboe

Jennet Ingle

Trumpet

Gregory Fudala

Organ

+Joseph Bognar

+ Valparaiso University music faculty

ABOUT THE ARTISTS



Marin Jacobson, DMA, is delighted to serve Valparaiso University as the Phyllis and Richard Duesenberg Chair in Lutheran Music, director of the Bach Institute, and director of choral and vocal activities. She previously served as director of choral activities, department chair, and voice area coordinator at Malone University, and as music department chair, director of music education, and associate director of choral and vocal activities at Concordia University Irvine. Choirs under her direction have toured throughout the United States and abroad. Jacobson brings a wealth of experience in collegiate, church, community, school, and studio settings.

Beyond the university, she is a frequent clinician and adjudicator and has led choral festivals for students of all ages. Her professional activities include scholarship, performance, and composition. Her composition *Two Benedictions* was recently published by MorningStar Music and her article, "Text and Musical Gesture in the Choral Music of Rebecca Clarke," was featured in the *ACDA Choral Journal*. Her article, "Through the Church, the Song Goes On," is forthcoming in the spring 2024 issue of *Word and World*. In May 2023, Jacobson served as guest conductor of the Summit Choral Society's Metropolitan Chorus (Ohio) in a performance of Mozart's *Vesperae solennes de confessore*, KV 339. Jacobson previously conducted the Ames Chamber Artists (Iowa) and was founding director of the Mankato Children's Chorus (Minnesota). While living in California, Jacobson sang with the Pacific Chorale and premiered several of her compositions with the Concordia University choirs. She recently arranged the gospel processional for the 2023 Christmas at Valpo concerts.

Jacobson employs choral methods in rehearsal that engage all learners and foster musicianship and expressive communication. Her thematic choral programming inspires audiences with well-crafted historical and contemporary compositions by diverse composers.

Jacobson earned the doctor of musical arts in choral conducting and pedagogy from the University of Iowa, a master of music in vocal performance from the University of Minnesota, and a bachelor of arts in vocal music education from St. Olaf College. She is an active member of the American Choral Directors Association (ACDA), the National Association of Teachers of Singing (NATS), and the National Association for Music Education (NAfME).



Soprano **Anne Marie Ouverson Bice** is once again thrilled to be joining the Bach Institute as soloist for the Vivaldi Gloria. She has been teaching and singing professionally in the Chicagoland area since 2001 and has been on faculty at Valparaiso University since 2014. On campus, Professor Bice enjoys collaborating with the Faculty Jazz Trio, Guest Artists, and performing numerous faculty recitals. Highlighted engagements are with the Chicago Chorale and Chicago Symphony Chorus including the GRAMMY Award winning “Best Classical Album” recording of the Verdi Requiem in 2010. She is privileged to have worked under some of the finest directors including Riccardo Muti and Helmuth Rilling while performing in world-renowned halls across the country and abroad.

Professor Bice also maintains a successful private voice and piano studio in Northwest Indiana. She is a published author following the 2022 International Congress of Voice Teachers in Vienna, Austria on the topic of Pranayama (Yogic Breathing) and its use in Vocal Pedagogy and Practice. Professor Bice holds a Bachelor of Arts Degree in Music from Luther College and a Master of Music Degree in Vocal Performance from Northwestern University. She is a member of both the National Association of Teachers of Singing (NATS) and the Jazz Education Network (JEN).



Mezzo-soprano, **Sarah Ponder**, enjoys a busy career as a soloist and ensemble singer with the Grant Park Chorus, Chicago Symphony Chorus, Lyric Opera of Chicago, Chicago a cappella, Chicago Choral Artists, Music of the Baroque, and many others. Hailed as “Deeply expressive” (Chicago Sun Times) and a “first-class soloist” (Chicago Classical Review), some of Sarah’s favorite performances include featured solo appearances with the Grant Park Music Festival, playing Julia Child in performances of Lee Hoiby’s one-woman opera, *Bon Appetit!* and a rousing rendition of “Row, Row Your Boat” with Yo-Yo Ma at Children’s Memorial Hospital as part of her ongoing work with the Citizen Musician Initiative. Upcoming performances include various oratorio and opera appearances around Chicago and the country.

Through her outreach at Chicago Symphony Orchestra’s Negaunee music institute, Sarah has also “beguilingly” (Chicago Tribune) performed several solo concerts with famed Maestro Riccardo Muti at the piano. This work inspired by Muti’s vision of this project, spreading music to all - “even prisons” - has been featured in both the Chicago Tribune and Sun Times. The partnership between the Chicago Symphony Orchestra, Storycatcher’s Theatre, and IYC Warrenville has helped to foster an appreciation of classical music and given marginalized youth a chance to work with and perform alongside talented teaching artists. In addition to being featured in these performances, Sarah has also helped to bring opera and classical music to new audiences, appearing with Opera for the Young, the Opera Divas, Lyric Unlimited, and recitals through the Musicians Club of Women.

A dedicated teacher and member of the National Association of the Teachers of Singing, Sarah holds faculty positions at Loyola University and the University of Illinois at Chicago. In addition to training voices, Sarah has coached many young composers through workshops at Merit School of Music and Chicago Academy for the Arts, providing specialized feedback and instruction. She has recorded many works with Carnegie Hall’s Lullaby Project partnered with the CSO Negaunee Music Institute, assisting young parents to create original lullabies, performing with Yo-Yo Ma at a Concert for Peace at St. Sabina in Chicago. This work evolved into Notes for Peace - a joint project between Purpose Over Pain, The Negaunee Institute and the Irene Taylor Trust, both honoring and calling attention to victims of gun violence. Her work as a technique model is also featured in the award-winning pedagogy book by Dr. Julia Davids, *Vocal Technique: A Guide for Conductors, Teachers, and Singers*. In her free time, Sarah loves cooking, reading and rowing with the breast cancer survivor’s team, Recovery on Water.

The Bach Institute of Valparaiso University



Phyllis Buehner '54 and Richard Duesenberg '51, '53 J.D., distinguished themselves by their remarkable generosity to Valparaiso University. They made an enduring impact through the establishment of endowed chairs; significant capital projects, including the Duesenberg Welcome Center; and the establishment of the Bach Institute in 2004.

As co-founders of the Bach Institute at Valparaiso University, their support ensures that world-class performances, meaningful symposia, and integral programming will keep the music of J.S. Bach at the center of the life of Valparaiso University.

The Bach Institute at Valparaiso University
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VALPARAISO UNIVERSITY

Department of Music

Spring 2024

Dance Ensemble
February 2 at 8:00 p.m.
February 3 at 2:00 p.m. and 8:00 p.m.
February 4 at 2:00 p.m.
University Theatre

Epic Film Music Concert
Saturday, February 10, 7:00 p.m.
Chapel of the Resurrection

Small High School Band Festival and
Sensory-Friendly Concert
Saturday, February 17, 2:00 p.m.
Chapel of the Resurrection

Community Band Festival
Saturday, February 17, 4:00 p.m.
Chapel of the Resurrection

Valparaiso University Symphony
Orchestra
Featuring the 2023 Concerto
Competition Winners
Saturday, February 17, 7:30 p.m.
Chapel of the Resurrection

Guest Artist Recital: Cole Burger, piano
Friday, February 23, 7:30 p.m.
Duesenberg Recital Hall

The Valparaiso University Music Department and The
Bach Institute present - Soli Deo Gloria: a celebration of
Lutheran song
Valparaiso University Chorale, Bach Choir, and Bach
Institute Chamber Orchestra
Dr. Marin Jacobson, Conductor
Charles Raasch, Guest Organist
Friday, March 1, 7:00 p.m.
Chapel of the Resurrection
Chorale Outreach Tour March 1-8

Tuck Everlasting
April 11-12 at 8:00 p.m.
April 13-14 at 2:00 p.m.
University Theatre

Valparaiso University Symphony Orchestra
Saturday, April 13, 7:30 p.m.
Chapel of the Resurrection

Jazz Festival
Tuesday, April 16- Friday, April 19
University Theatre

Bach Institute presents Vivaldi's Gloria
Saturday, April 20, 7:30 p.m.
Chapel of the Resurrection

Sousa Tribute Concert
Saturday, April 27, 4:00 p.m.
Chapel of the Resurrection