

THANKS FOR YOUR GENEROSITY

PLATINUM

Russell Scott, Jr.

SILVER (\$1,000 & ABOVE)

James Barnes

George Spragens, Jr.

IN MEMORIAM: Gene &
Nadine Spragens

BRONZE (\$500 & ABOVE)

Mitchell Rapp & Cynthia Quake-Rapp

Stephanie & Jonathan Smith

Shiela Steinman Wallace

BENEFACTORS (\$300 & ABOVE)

Claude Drouet

Barbara & Steven Ellis

Beverly Glascock & Frank Mellen

June Hampe

Christopher G Haragan

Fred Klotter

Gwen & Greg Rogers

Esther & Phil Tamplin

Claude Wise

PATRONS (\$150 & ABOVE)

Ann T. Allen

Edith S. Bingham

Melvin Dickinson, IN MEMORIAM

William Fichteman

Matt Hamel

William Handley

Michael Hasken & Ann Oldfather

Lynn McPherson

Nancy Morris

Randy & Tom Peters

Beth & George Rudwell

Hans Sander

David Tachau

S.G. Tyler III

Camille Wagner

CONTRIBUTORS (\$25 & ABOVE)

Sheila & Adam Ashley

Campbell Rightmyer Bego

Delwin K. Blair

Jan Bloemer

Elizabeth Brown

Rob Carlson

Barbara Collins

Marilyn Cross

Anita Garrison

Judy George

John Gordinier

Barbara Hardy

Judith Hoge

Bryan Hoover

Kathy Huck

Richard Humke

Jeannie Livesay

Sally & Stanley MacDonald

John F. Motts

Davie Palmer

Marsha & Harvey Roberts

Caroline Rosenthal

Donald Smith

Mark & Jacqueline Sneve

Diane Snowa

Ken Ward

IN MEMORIAM:

NANCY APPELHO

Marlene & Richard Erickson

Ouise & Bill Grim

Leslie Jabaily & Mike Carmien

Jay Mayer

Laurie Nalepa

Elizabeth & Richard Paulsen

Sarah Paulsen

John M. Ranke

Elizabeth Shannon

Heidi & Mike Soletcher



LOUISVILLE
masterchorale



MUSIC OF SOLACE AND JOY

ARIOSO FROM CANTATA 156

ADORATION

MEDITATION FROM THAÏS

ASHOKAN FAREWELL

JOHANN SEBASTIAN BACH

FELIX BOROWSKI

JULES MASSENET

JAY UNGER

Mark Walker, *Piano and Organ*

Jack Griffin, *Violin*



The Kentucky Arts Council, the state arts agency, provides operating support to Louisville Master Chorale with state tax dollars and federal funding from the National Endowment for the Arts.



All venues are wheelchair accessible. Large print programs available at door.

Unauthorized photographs, video, or other recordings of this concert are strictly forbidden.

2020-21 BOARD OF DIRECTORS

BOARD OF DIRECTORS

Jim Barnes, Treasurer

Campbell Rightmyer Bego

Rob Carlson

Margaret Dickinson

Jody Hurt

Nancy Morris

Randy Peters

Mitch Rapp

Marsha Roberts

Clayton Rogers

Gwen Rogers, Secretary

Russ Scott, Jr.

Stephanie Smith,

Executive Director

Phil Tamplin

Shiela Steinman Wallace

Claude Wise, President



Remembering our first concert of our first season: *Messiah* at the Cathedral of the Assumption.

Sunday, February 21, 2021 at 3:00 p.m.

CHRIST CHURCH CATHEDRAL

View the Performance at:

<https://vimeo.com/showcase/7599549>

Password: !Amadeus!

PROGRAM NOTES

Bach wrote the Cantata we now know as BWV 156 in Leipzig, for the third Sunday after Epiphany, in 1729. The cantata is in six parts but it is best known for its orchestral introduction, a sinfonia that features a solo oboe. This sinfonia is followed by a tenor aria with an accompanying chorale tune sung by a soprano. The tenor sings, "*Ich steh mit einem Fuß im Grabe*" ("I stand with one foot in the grave"). The closing four-part chorale ends, "... *dein Will, der ist der beste*" (to paraphrase in English, "Thy will be done"). The subject or theme of the cantata is facing one's death. But it begins with beautiful introductory sinfonia, frequently called the "Arioso." Lars Ulrik Mortensen, director of the Netherlands Bach Society, suggests that while the theme of the cantata is "our leave-taking of the world, and redemption," Bach begins with a beautiful oboe concerto (perhaps the slow movement of a now-lost oboe concerto) "symbolizing the eternal life after death" (<https://www.youtube.com/watch?v=PQS1fZXCj98>).

This opening sinfonia is so lyrical, so beautiful, that it has been transcribed for, among others, concert band, string quartet, woodwind quartet, piano, organ, guitar, alto saxophone, flute and piano, cello and piano, violin and organ, and violin and piano.

Felix Borowski (1872-1956) was born in England to a Polish father and an English mother, both of them excellent musicians. His father taught him piano and violin. He studied both in London and in Cologne. Borowski came to the United States in 1896, where he took a job as director of composition at the Chicago Musical College. He had a distinguished career in the United States. (One of his responsibilities was to write program notes for concerts of the Chicago Symphony.)

Two years after he moved to the United States, Borowski wrote "Adoration," which would become by far his best known piece. Written for piano and violin it fully explores the unique sound and range of the instrument. The form of the piece is ABA, with the A sections marked "Andante" and the B section marked "Allegro agitato." There is beautiful, memorable lyricism, and there is drama as well.

Jules Massenet (1842 – 1912) became a prolific composer of operas. A contemporary of both Verdi and Puccini, he was—and still is—considered a great opera composer, and in France the greatest. While "Meditation," arguably his most beloved work, comes from his opera *Thaïs* (1894), it is in fact an instrumental interlude for solo violin and orchestra between the two scenes of act II of that opera. Why such a pause? Because the plot of the opera pivots on those two scenes. In the first of the two scenes the monk Athanaël tries to convert the courtesan Thaïs and save her from the sins of the flesh. In the second scene she asks him for guidance. According to Milton Cross, "The music symbolizes the spiritual regeneration of Thaïs." And it has been performed as a stand-alone piece in many different transcriptions since the premiere of the opera. (I first experienced it in an arrangement for concert band when I was in high school.)

When I first heard "Ashokan Farewell" watching Ken Burns's epic documentary on the American Civil War, I believed that it must have been a waltz for the fiddle from that era, perhaps even a folk tune. Not true. The tune was written in 1982 by Jay Unger. In an *Atlantic* article from 2015, Megan Garber—who calls the tune "haunting and mournful and hopeful and beautiful"—explains that "In the early 1980s, Jay Unger and his wife and fellow musician, Molly Mason, were running the Ashokan Camp, a summer arts school specializing in fiddle and dancing, at the Ashokan Field Campus of SUNY New Paltz." At the close of the camp in the summer of 1982, Unger was filled with melancholy and sadness. Unger wanted to create a tune that would "get back to a feeling of connectedness." Unger goes on to say that the song "sort of wrote itself [and while writing it] I was in tears but I didn't know why, or what was happening." Since he and his wife had travelled in Scotland that summer, he wanted to create a "Scottish lament."

In 1983 Ungar included the tune in their album *Waltz of the Wind* and his wife came up with the name of the tune for that album. Ken Burns heard the album in 1984, contacted Ungar and Mason, and the rest—as they say—is history. But the tune is not a southern waltz. It's a Scottish lament written to commemorate a place and time (early 1980s) in upstate New York and written by "a guy from the Bronx."

Program Notes by Millard Dunn

PERFORMERS

For ten seasons, you've come to performances with Mark Walker in his role as Conductor and Jack Griffin in his role as Concert Master. (That's in addition to their off-stage roles as Artistic Director and Production Manager.) Today you get to appreciate them as individual artists, performing these beautiful works together.



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 and Organist at Immaculate Conception Catholic Church in nearby La Grange, Kentucky. He has served parishes in Kentucky, Tennessee, Texas, and North Carolina and has taught in schools in Kentucky and North Carolina. 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, Beethoven, Handel, Mozart, Mendelssohn, Vaughan Williams, Vivaldi, Rheinberger, Pergolesi and contemporary composers Tavener, Lauridsen, Paulus, and Rutter. 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 Association of Pastoral Musicians Conference. He also served as Dean of the Louisville Chapter of the American Guild of Organists in 2011-13.



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 Degree from the University of Louisville and has also studied at The Cincinnati College Conservatory of Music and Indiana University.

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



IN MEMORIAM: NANCY FISCHER APPELHOF

Nancy was a founding member of Master Chorale's alto section and helped in many ways to make us a success. She died unexpectedly in January and our condolences go to her husband, children, family and friends. We will miss her when we can return to making music together.