



LOUISVILLE
masterchorale

FAURÉ, LAURIDSEN, AND CORIGLIANO



Sunday, March 12, 2023 at 3:00 p.m.

HOLY SPIRIT CATHOLIC CHURCH

WITH GRATITUDE



Mark Walker

As he moves on from his role as our Artistic Director, we celebrate the gift Mark Walker has been to the Louisville Master Chorale. He was a key member of the group who worked to create it and then to make it what it is today. This photo is of Mark at the podium at our first concert, December 18, 2011, presenting Handel's *Messiah*. What a happy event that was! Through the years we have presented many happy afternoons under his baton. The list of major masterworks is long. It includes Mozart's *Coronation Mass*, Haydn's *Creation*, Bernstein's *Chichester Psalms*, Handel's *Messiah*, Bach's *Magnificat* and *Mass in B minor*, Rossini's *Stabat Mater*, Mendelson's *Elijah*, Gershwin's *Rhapsody in Blue*, Lauridsen's *Lux Aeterna* (presented again today, on the anniversary of its first LMC performance, March 18, 2012). Programs included wonderful shorter works, including favorite Opera Choruses, Spiritual Songs, and Choral Fireworks. It's quite a record! We have benefited from his wide-ranging knowledge of repertoire and his interest in having lively and varied programs—and his joy in making music.

So as we say farewell, we have enormous gratitude and great hope for the future—his and ours.

FAURÉ, LAURIDSEN, AND CORIGLIANO

REQUIEM

Gabriel Fauré

Elizabeth Burmeister, Soprano
Josiah Davis, Baritone

FERN HILL

John Corigliano

Lauryn Davis, Mezzo-soprano

LUX AETERNA

Morten Lauridsen

Sunday, March 12, 2023
HOLY SPIRIT CATHOLIC CHURCH



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PRECONCERT PROGRAM



Dr. John R. Hale has been offering pre-concert lectures since the founding of the Louisville Master Chorale. This year we will be posting his lectures online the week before each concert, which will make these presentations available to a wider audience and also allow Dr. Hale to complement each lecture with copious illustrations that include portraits of the composers themselves, and images of the historic settings in which these masterpieces were originally performed. Dr. Hale is a graduate of Yale University, with a Ph.D. from the University of Cambridge, and is both a distinguished instructor and author. He has published reports on his research in *Antiquity*, *The Journal of Roman Archaeology*, *Scientific American*, and other journals. In addition, his archaeological fieldwork and discoveries have been featured in documentaries on the Discovery and History channels. When his first book, *Lords of the Sea: The Epic Story of the Athenian Navy and the Birth of Democracy*, was published in 2009, *The New York Times* reviewer called John Hale “an

intellectually serious historian who knows how to tell war stories.” His engaging speaking style and commanding knowledge of the classical music repertoire are appreciated by concertgoers throughout our community.

TEXT:

GABRIEL FAURÉ *Requiem (1890)*

1. INTROITUS - KYRIE

Requiem aeternam dona eis Domine
et lux perpetua luceat eis
Te decet hymnus, Deus in Sion
et tibi reddetur votum in Jerusalem
Exaudi orationem meam
ad te omnis caro veniet
Kyrie eleison,
Christe eleison
Kyrie eleison.

Grant them eternal rest, o Lord,
and may perpetual light shine upon them
Thou, o God, art praised in Sion, and unto Thee
shall the vow be performed in Jerusalem.
Hear my prayer,
unto Thee shall all flesh come.
Lord have mercy,
Christ have mercy,
Lord have mercy

II. OFFERTORIUM

O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum
de poenis inferni et de profundo lacu
O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum de ore leonis
ne absorbeat eus Tartarus ne cadant in obscurum.
O Domine, Jesu Christe, Rex Gloriam
ne cadant in obscurum.
Hostias et preces tibi Domine, laudis offerimus
tu suscipe pro animabus illis
quarum hodie memoriam facimus
Fac eas, Domine, de morte transire ad vitam
Quam olim Abrahae promisisti et semini eus.
O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum
de poenis inferni et de profundo lacu
ne cadant in obscurum.
Amen.

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hells and from the bottomless pit.
Lord Jesus Christ, King of glory,
Deliver them from the lion's mouth,
nor let them fall into darkness,
neither the black abyss swallow them up.
Lord Jesus Christ, King of glory,
neither the black abyss swallow them up.
We offer unto Thee this sacrifice of prayer and praise
Receive it for those souls
whom today we commemorate.
Allow them, o Lord, to cross from death into the life
which once Thou didst promise to Abraham
and his seed.
Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hells and from the bottomless pit.
nor let them fall into darkness.
Amen

III. SANCTUS

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

Holy, holy, holy, Lord God of Sabaoth
heaven and earth are full of Thy glory
Hosanna in the highest.

IV. PIE JESU

Pie Jesu, Domine, dona eis requiem
dona eis requiem sempiternam requiem

Merciful Jesus, Lord, grant them rest
grant them rest, eternal rest.

V. AGNUS DEI

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 requiem.
Lux aeterna luceat eis, Domine
Cum sanctis tuis in aeternum,
quia pius es
Requiem aeternam dona eis Domine,
et lux perpetua luceat eis

O Lamb of God, that takest away the sin of
the world, grant them rest
O Lamb of God, that takest away the sin of
the world, grant them rest
O Lamb of God, that takest away the sin of
the world, grant them rest, everlasting rest.
May eternal light shine on them, o Lord,
with Thy saints for ever,
because Thou are merciful.
Grant them eternal rest, o Lord,
and may perpetual light shine on them.

VI. LIBERA ME

Libera me, Domine, de morte aeterna
in die illa tremenda
Quando coeli movendi sunt et terra
Dum veneris judicare saeculum per ignem
Tremens factus sum ego et timeo
dum discussio venerit atque ventura ira
Dies illa dies irae
calamitatis et miseriae
dies illa, dies magna
et amara valde
Requiem aeternam dona eis Domine
et lux perpetua luceat eis
Libera me, Domine, de morte aeterna
in die illa tremenda
Quando coeli movendi sunt et terra
Dum veneris judicare saeculum per ignem

Deliver me, o Lord, from everlasting death
on that dreadful day
when the heavens and the earth shall be moved
when thou shalt come to judge the world by fire
I quake with fear and I tremble
awaiting the day of account and the wrath to come.
That day, the day of anger,
of calamity, of misery,
that day, the great day,
and most bitter.
Grant them eternal rest, o Lord,
and may perpetual light shine upon them.
Deliver me, o Lord, from everlasting death
on that dreadful day
when the heavens and the earth shall be moved
when thou shalt come to judge the world by fire.

VII. IN PARADISUM

In Paradisum deducant Angeli in tuo
adventu suscipiant te Martyres
et perducant te in civitatem sanctam Jerusalem
Jerusalem
Chorus Angelorum te suscipiat
et cum Lazaro quondam paupere
aeternam habeas requiem
Aeternam habeas requiem

May the angels receive them in Paradise,
at they coming may the martyrs receive thee
and bring thee into the holy city Jerusalem
Jerusalem
There may the chorus of angels receive thee,
and with Lazarus, once a beggar,
may thou have eternal rest.
May thou have eternal rest.

JOHN CORIGLIANO *Fern Hill (1960)*

Now as I was young and easy under the apple boughs
About the lilted house and happy as the grass was green,
The night above the dingle starry,
Time let me hail and climb

Golden in the heydays of his eyes,
And honoured among wagons I was prince of the apple towns
And once below a time I lordly had the trees and leaves

Trail with daisies and barley

Down the rivers of the windfall light.

And as I was green and carefree, famous among the barns
About the happy yard and singing as the farm was home,

In the sun that is young once only,

Time let me play and be

Golden in the mercy of his means,

And green and golden I was huntsman and herdsman, the calves
Sang to my horn, the foxes on the hills barked clear and cold,

And the sabbath rang slowly

In the pebbles of the holy streams.

All the sun long it was running, it was lovely, the hay
Fields high as the house, the tunes from the chimneys, it was air

And playing, lovely and watery

And fire green as grass.

And nightly under the simple stars

As I rode to sleep the owls were bearing the farm away,

All the moon long I heard, blessed among stables, the night jars

Flying with the ricks, and the horses

Flashing into the dark.

And then to awake, and the farm, like a wanderer white

With the dew, come back, the cock on his shoulder: it was all

Shining, it was Adam and maiden,

The sky gathered again

And the sun grew round that very day.

So it must have been after the birth of the simple light

In the first, spinning place, the spellbound horses walking warm

Out of the whinnying green stable

On to the fields of praise.

And honoured among foxes and pheasants by the gay house

Under the new made clouds and happy as the heart was long,

In the sun born over and over,

I ran my heedless ways,

My wishes raced through the house high hay

And nothing I cared, at my sky blue trades, that time allows

In all his tuneful turning so few and such morning songs

Before the children green and golden

Follow him out of grace,

Nothing I cared, in the lamb white days, that time would take me

Up to the swallow thronged loft by the shadow of my hand,

In the moon that is always rising,

Nor that riding to sleep

I should hear him fly with the high fields

And wake to the farm forever fled from the childless land.

Oh as I was young and easy in the mercy of his means,

Time held me green and dying

Though I sang in my chains like the sea.

MORTEN LAURIDSEN

Lux Aeterna (1997)

I. INTROITUS

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

Rest eternal grant them, O Lord:
and let perpetual light shine on them.

Te decet hymnus Deus in Zion,
et tibi redetur votum

in Jerusalem:

exaudi orationem meam,

ad te omnis caro veniet.

Requiem aeternam dona eis, Domine:

et lux perpetua luceat eis.

II. IN TE, DOMINE, SPERAVI

Tu ad liberandum suscepturas hominem,
non horruisti Virginis uterum.

Tu devicto mortis aculeo,

aperuisti credentibus regna coelorum.

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.

III. 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.

IV. VENI, SANCTE SPIRITUS

Veni, Sancte Spiritus,

Et emitte coelitus

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 nomine,

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.

To thee praise is due, O God, in Zion,
and to thee vows are recited

in Jerusalem:

hear my prayer,

unto thee shall all flesh 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.

To the righteous a light is risen up in darkness.

Have mercy on us, O Lord,

have mercy on us.

Let thy mercy be upon us, O Lord,
for we have hoped in thee.

O Lord, in Thee have I hoped:

let me never be confounded.

O born light of light,

Jesu 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.

Nothing that is not harmful,

There is nothing in us.

Cleanse what is dirty,

Moisten what is dry,

Heal what is hurt.

Flex what is rigid,

Heat what is frigid,

Correct what goes astray.

Da tuis fidelibus,
In te confidentibus,
Sacrum septenarium.
Da virtutis meritum,
Da salutis exitum,
Da perenne gaudium.

V. AGNUS DEI - LUX AETERNA

Agnus Dei,
qui tollis picot 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 done eis,
Domine,
et lux perpetua luceat eis
Alleluia. Amen.

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.

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 everlasting.
May eternal light shine on them, O Lord:
with the company of thy saints for ever and ever:
for thou art merciful.
Rest eternal grant them,
O Lord,
And let perpetual light shine on them.
Alleluia. Amen.

PROGRAM NOTES

Our concert will begin with a well-loved and often performed Requiem from the late 19th century (pressing hard into the 20th), by Gabriel Fauré (1845-1924). From there we will move to a composition by an important 20th century composer, John Corigliano (b. 1938; Oscar nominee 1981 for the score to *Altered State*; Grawemeyer Award 1991 for his *1st Symphony*; Oscar 2000 for the score to *The Red Violin*; Pulitzer 2001 for his *2nd symphony*). His setting of the poem "Fern Hill," by the British poet Dylan Thomas (1914-1953), is part of a larger set of pieces which are very much in the spirit of the greatest Requiems. We will conclude the program with *Lux Aeterna*, by another important 20th century composer, Morton Lauridsen (b. 1943). Lauridsen does not call the piece a Requiem, but it has the shape and the essence of one.

The history of Gabriel Fauré's Requiem is complicated. In 1877 Fauré wrote a setting for the *Libera Me*, from the traditional requiem text, as a stand-alone piece. By early 1888 he had completed what he called his "*petit requiem*," but omitting his earlier "*Libera Me*." He insisted in a letter to a friend that he had written his requiem not in response to the deaths of his parents (father 1885; mother 1887) but "for the pleasure of it." This version was first performed on January 16, 1888, for a funeral in L'Église de la Madeleine in Paris, where Fauré was the organist. This first version, according to John Rutter (composer and editor), is the only version "for which any manuscripts survived." And Rutter also points out that the last movement (the fifth) of this version, *In Paradisum*, had traditionally only been sung in the burial service. By the time of a performance in 1893 the composer had added two movements: the *Offertoire*, which he wrote in 1889, and his earlier (1877) *Libera Me*. The *Libera Me* includes text from the *Dies Irae* (Day of Wrath) after the *Agnus Dei* and before the *In Paradisum*, the music of which is, well, heavenly.

The American John Corigliano was born in 1938. By the time he had graduated from high school and gone to college he was familiar with and admired the poetry of Dylan Thomas (October 27, 1914-November 9, 1953) who, according to Thomas's biographer Paul Ferris, became "a cult, perhaps because his poetry as well as his life went to extremes in a way that people can recognise and admire." Thomas was keenly aware of death in life. He wrote a poem entitled "Twenty-Four Years." Paul Ferris says of the poem, "After the complicated images of the other poems, the message arrived like a telegram: life means death." The same message hovers over many of his poems, including "Poem in October" (which ends "O may my heart's truth / Still be sung / On this high hill in a year's turning.") and "Poem on his birthday" (which ends "As I sail out to die.") Thomas died eighteen days after his 39th birthday.

Of all Dylan Thomas's poems the only one perhaps better known and more often anthologized than "Fern Hill" is his vilanelle

"Do Not Go Gentle Into That Good Night." The sudden passionate turn of the poem to address Thomas's father in the very last lines makes it one of Thomas's most powerful. Thomas reportedly told a friend that it was the one poem he could not show his father, since his father did not know he was dying.

But if "Do Not Go Gentle" is Thomas's best-known poem, "Fern Hill" is a very close second. And in "Fern Hill" there is also a surprising, unexpected, and passionate turn at the end, though not addressed to the poet's father. Corigliano tells us that when he was a young man "One poem captivated me: *Fern Hill*, about the poet's 'young and easy' summers at his family's farm of the same name." He set the work to music as a gift to his high school music teacher. John Dickson points out that the poem "is a universal tale of youth—a warm reminiscence for all those who have experienced the joys of childhood. Youth is remembered as a golden time of communion with Nature and the freedom of life." But, as Dickson reminds us, there is a villain in the poem. The first hint comes at line 4: "Time let me hail and climb / Golden in the heydays of his eyes." The governing verb here is "let me." The child is not in control of his life. Everything he experiences, all the joy and exuberance of being so free in the farm's, in nature's, paradise of a world is only with time's permission, though here, early in the poem, the implication of that verb is easy for us to miss.

Thomas skillfully uses the characteristic in human languages that allows context to determine the meaning and the connotations of a word. The first time we encounter the word "green" the word means exactly what we would expect it to mean: "happy as the grass was green" (line 2) and in line 5 Time sees him as "Golden in the heydays of his eyes". In the first line of stanza 2 the child is "green and carefree." By stanza 2 the child is "green and golden." By stanza 5 we get a sense of Time's ominous power, which the child is not aware of: "And nothing I cared . . . that time allows / In all his tuneful turning so few and such morning songs . . ." There is perhaps a pun: the ambiguity of "morning" heard but not seen. By the end of the poem the child, and we, understand the significance of Time: "as I was young and easy in the mercy of his means, / Time held me green and dying / though I sang in my chains like the sea." Even though still "green" he was "dying." But he is still singing.

Some years after setting "Fern Hill," Corigliano returned to Thomas's poetry and says that he realized "my life crises continued to unfold in eerie synchronicity with his own." He discovered "the terrifying 'Poem on his Birthday'" and at about the same time "Poem in October." He realized, "I'd been writing a memory play on Thomas's poetry for twenty years." He set out to put them together in a Trilogy. Twenty years later he realized that his Trilogy, "no longer sounded emotionally complete to me." He discovered Thomas's "Author's Prologue" to his *Collected Poems*, a prologue in verse, and Corigliano rebuilt his trilogy. However, "Fern Hill" is still the piece from the Trilogy most often performed as a stand-alone piece.

Thomas, apparently, enjoyed his bad-boy reputation while he was alive. But there is another reason he is admired: the music, the syllables, the vowels and consonants of his verse. In the introduction to *On the Air with Dylan Thomas* (1991) we learn, of Thomas's first (of many) scheduled readings on the BBC, that "John Pudney, the poet, who was working for the BBC at the time, found Dylan in a somewhat distraught state in a public house in London only an hour or so before he was due to broadcast from Swansea." Pudney rushed him to a BBC studio and "had the cables rearranged." Dylan's father, in Swansea, did not expect to hear him on the radio, but as E. A. Trick reports in *The Texas Quarterly* (Summer 1967), "Suddenly Dylan's glorious voice boomed out of the loudspeaker. It was an unforgettable experience . . ." And that's the way almost everyone, even many of his detractors, describe his voice: "Glorious!" There are many recordings of Thomas reading his poetry and prose available today. If you google "Dylan Thomas reading 'Fern Hill'" you will find not only Thomas reading the poem but also, among many others, Richard Burton, Sir Anthony Hopkins, and Charles, Prince of Wales (now king of England). They are all excellent readers, but none of them with as musical a voice as Thomas's. Not surprising, since Thomas had written about his work in 1951: "What the words meant was of secondary importance; what matters was the sound of them. . . [T]hese words were as the notes of bells, the sounds of musical instruments."

It is this brilliant and moving sound of Thomas's poetry that make it difficult (and courageous) to set it to music. In fact, a reviewer of a November 1999 concert of Corigliano's Dylan Thomas Trilogy in London's Royal Festival Hall suggests that, "a paradox arises in the desire to 'set' texts which are musically self-sufficient." John Corigliano's response to this was, "I was irresistibly drawn to translate his music into mine."

But I think "translate" is not quite the right word here. It is more like taking a beautiful melody, arranging it for orchestra, and creating something entirely new. While it helps to know the words to "Fern Hill" and the other poems in Corigliano's Trilogy, hearing the music without knowing the words would still give us an experience that will evoke both the exuberance and grief in Thomas's poetry.

In the beautifully made film *Shining Night*: a Portrait of Composer Morten Lauridsen, the composer says that while he was writing *Lux Aeterna* he received word his mother was dying. Lauridsen says that writing the piece became for him a way of dealing with his grief. While Lauridsen does not call the piece a requiem, it begins and ends with the text from the requiem. And he finds his title in the first verse of a requiem: *Requiem aeternam dona eis, Domine: / et lux perpetua luceat eis*. The rest of his texts are also liturgical, the second from the Te Deum, the third from O Nata Lux, and the fourth from *Veni, Sancte Spiritus*.

One of the adjectives one hears applied again and again to Lauridsen's music is "transcendent." That certainly applies to the *Lux Aeterna*, probably the most often heard of his pieces. In a 1999 interview with Bruce Duffie, the interviewer asks Lauridsen what most of us would consider a tough question: "What is the purpose of music?" Lauridsen's answer is a good one: "I think the purpose, at least for me, of any art is to leave us something elegant that enriches our spirit, touches our heart, probes our intellect and improves the human condition."

In another context, Lauridsen points out that, "Each of the five connected movements in this choral cycle contains references to 'Light.'" And the "The instrumental introduction to the Introitus softly recalls motivic fragments from two pieces especially close to my heart (my settings of Rilke's *Contre Qui*, *Rose* and *O Magnum Mysterium*) which recur throughout the work in various forms. Several new themes in the Introitus are then introduced by the chorus, including an extended canon on *et lux perpetua*."

When Lauridsen confesses to Duffie that he has at times written atonal music, Duffie asks him, "What is it that dictates which style will be used, the tonal style or the atonal style, in various pieces?" Lauridsen's answer: "I find that in my choral music I like the consonant sound. I like the way the harmonics work and the way chord spacings work, the more consonant sound." While I think Lauridsen's music invites us to let it carry us to that space that is as eternal and as peaceful and as spiritual as light itself, to understand how he does that we could begin by listening to the harmonics and chord spacings, to the light he lets in with human voices.

At one point in the film, Lauridsen mentions someone who, on a pilgrimage to Ground Zero after 9/11, heard music. It was a visiting choral group who had come to Ground Zero to sing his a capella *O Magnum Mysterium*. Light where we need light, and Lauridsen's music to help us find it!

Program Notes by Millard Dunn

CONDUCTOR'S NOTES

I am delighted to be invited back to conduct Master Chorale's second concert of the season. The chosen theme is "Darkness to Light," and it embraces Fauré's iconic *Requiem* along with contemporary composer Morten Lauridsen's *Lux Aeterna*. In his *Requiem*, Fauré leads us from the dark and mysterious d minor opening of *requiem aeternam* to the *levitationally* light *Lux*. Lauridsen's complementary interplay on light within his *Lux Aeterna* balances these shades and shadows.

My addition to the program is John Corigliano's setting of Dylan Thomas's poem *Fern Hill*. Both the poem and the musical setting offer a psychological and metaphysical journey into the interplay of light and dark. After the autobiographical poem reaches back into Thomas's childhood play at his family farm at Fern Hill, the listener is suddenly confronted with the adult Thomas's spiritual crisis —

*My wishes raced through the house high hay,
And nothing I cared, in my sky blue trades, that time allows
In all his tuneful turning, so few and such morning songs,
Before the children green and golden
Follow Him out of grace.*

I was introduced to Corigliano's setting of *Fern Hill* during my doctoral studies. While singing this work, I fell in love with language for the first time. In my earlier years, much like the young Thomas, I was a boy of action — not of reflection; of emotion — not of thought; of speech — not of silence. In those formative years, it never occurred to me that a building could be beautiful — only that it had function. Language was a tool of communicating need or intent but not of defining experience. Vocal music was text-less, void of anything but rock beat. Hymns were familiar tunes but carried no conscious theology or spirituality and instrumental music was non-existent. Nature was seen less with the eye and valued more for the activities it spawned.

Yet something in the marrow of *Fern Hill* infiltrated my soul and opened me to a language of sounds and sights that transmogrified my aesthetic world. I hope you will take this poem with you and live with it awhile. Enjoy the concert.

John

ORCHESTRA

VIOLIN 1

Julia Cash -
Concertmaster
Isabella Christensen
Sarah Hill
Becca Neely
Carl Larson
Eska Koester

VIOLIN 2

Sila Darville
Paola Land
Charles Brestel
Colleen Mahoney

VIOLA

Megan Casper
Jon Mueller
Laura De St-Croix Vivic
Michael Hill
Melinda Odle

CELLO

Yoonie Choi-Reich
Ian Schroeder
Wendy Doyle
Chris Skyles

BASS

Karl Olsen
Vincent Luciano

FLUTE

Kathy Karr

OBOE

Jennifer Potochnic

CLARINET

Marilyn Nije

BASSOON

Francisco Joubert

HORN

Jon Gustely
Diana Morgen

BASS TROMBONE

Bryan Heath

HARP

Louisa Woodsen

LOUISVILLE MASTER CHORALE

SOPRANO

Elisabeth Burmeister
Conra Cowart
Laura Lea Duckworth
Leslie Halfacre
Catherine Knott
Jan Margerum
Nancy Morris
Sahara Myers
Randy Peters
Lauren Riley
Grace Salsman
Stephanie Smith
Emily Stewart
Tami Stoecker
Jodi Swanson
Ruth J. Wright

ALTO

Bec Feldhaus Adams
Faith Aeilts
Theresa Bauer
Kathy Collier
Anne-Karrick Deetsch
Barbara Ellis
Jeanne Marie Groene
Carolyn Makk
Julie Nichelson
Nancy Nikfarjam
Lauren Pauley
Miriam Pittenger
Marsha Roberts
Rebecca Russell
Shiela Steinman Wallace
Brenda Weeks
Becky Wills
Judith Youngblood

TENOR

Rob Carlson
Millard Dunn
Brytner Evangelista
Patrick Koopman
Stuart McCloy
Ethan Murphy
Allan Ramirez
Jonathan Smith
Gregory Spear
Wesley Thomas
Thomas Wobbe

BASS

Louie Bailey
Daniel Blankenship
John R. Hale
Frederick Klotter
John O'Neil
Laurence Pittenger
Ben Ragsdell
Hans Sander
William Schauf

ARTISTIC LEADERSHIP



DEBBIE DIERKS is Louisville Master Chorale's Music Associate. In that role she works with the Artistic Director in the preparation and performance of the season and accompanies the group in rehearsal and in concert. She has a wide and varied background in the Louisville musical world and beyond, including as lecturer, vocal coach and accompanist at the University of Louisville. She has been engaged with Youth Performing Arts School and various professional and semi-professional local music groups, most notably Voces Novae. She has performed with the Choral Arts Society, the former Bach Society, Metropolitan Opera auditions, Governor's School for the Arts and NATS competitions. Professional recitalist and collaborator, Deborah has performed across the US and Europe. She is currently Music Director at Jeffersontown Christian Church.

She received her undergraduate degree from the University of Cincinnati College Conservatory of Music and her graduate degree from the University of Louisville.

GUEST CONDUCTOR & SOLOISTS



JOHN H. DICKSON, GUEST CONDUCTOR, is Professor Emeritus and former Director of Choral Studies at Louisiana State University. Recently retired after forty-four years of collegiate teaching, he continues his conducting through workshops, festivals, and as the founding artistic director of *Coro Vocati*, one of Atlanta's most accomplished professional chamber choirs.

As a conducting pedagogue, he has presented masterclasses before the Association of British Choral Directors, the American Choral Directors Association, the Royal Northern Music Conservatory (Manchester), and the Russian State Music Conservatories of St. Petersburg and Moscow. He has conducted festivals and workshops in England, Wales, Scotland, Finland, France, Italy, Hungary, Austria, the Czech Republic, Mexico, Canada, and throughout the U. S. For three decades his choirs have been featured at conventions of the ACDA, ABCD, Texas Music Educators Association, and the National Collegiate Choral Organization.

A Visiting Fellow of Wolfson College, Cambridge University, Dr. Dickson sang with Sir David Willcocks and The Bach Choir; a second post-doctoral fellowship allowed him to serve as David Hill's assistant conductor. He is the Founding Director of the Oxbridge C. S. Lewis Choral Institute.



ELISABETH BURMEISTER, soprano, Originally from Chicago, Illinois, Elisabeth Burmeister graduated from Lawrence University with her Bachelors of Music and German minor in 2017 and Masters of Music from the University of Louisville in December 2019. Last summer, she performed the role of Countess Almaviva in Mozart's *Le Nozze di Figaro* at the Monastero dell'Annunziata in Saluzzo, Italy, and ended her year as contracted student and performer with the Rodolfo Celletti Belcanto Academy and Festival della Valle d'Itria in Martina Franca, Italy.

This year, Elisabeth used the Schumann set *Frauenliebe und Leben* and selected Gregorian chants to produce and perform a fundraiser recital benefitting the Center for Women and Families in Louisville and a dance therapy organization called Ballet

After Dark, a dance therapy organization that provides somatic interventions, trauma informed care and holistic methods to encourage survivors of various levels of abuse to heal their bodies using movement. This will be a yearlong fundraiser that she will perform a total of six times in Louisville between now and May 2023.

Elisabeth is elated to be a guest artist at the Yukon Summer Chamber Music Festival in the fall of 2023, and a soprano soloist with the Louisville Master Chorale for the 2022-2023 season.



JOSIAH DAVIS, is twenty-four-year-old Dramatic Baritone from Louisville. Josiah most recently performed the role of Pizarro in Beethoven's *Fidelio* with Opera Seabrook and Iago in Verdi's *Otello* with the Atlantic Coast Opera Festival. He recently performed the double role of Tetzl / Spalatin in the world premiere of *Tapestry*, by Marilyn Thompson. Josiah has also performed with Tri-Cities Opera, singing the role of Dater #2 in Michael Ching's *Speed Dating Tonight*, Wagner in Gounod's *Faust*, Fiorello in Rossini's *Il Barbiere di Siviglia*, and Bertrand in Tchaikovsky's *Iolanta*. At the University of Mary Hardin-Baylor, Josiah performed as Dr. Falke in Johann Strauss' *Die Fledermaus*, Guglielmo in Mozart's *Così Fan Tutte*, Gasparo in Donizetti's *Rita*, Dr. Dulcamara in John Davies' *Pinocchio*, Wolfgang Bigbad in John Davies' *The Three Pigs*, and The Big Bad Wolf in John Davies' *Little Red's Most Unusual Day*. Josiah

received his Masters of Music in Opera from Binghamton University in May, and prior to that completed his Bachelors of Music in Vocal Performance from the University of Mary Hardin-Baylor.



LAURYN DAVIS – Notable for her poised stage presence and rich, warm tone, Lauryn Davis has become a notable emerging soprano. Her recent performance highlights include operatic and music-theatre roles such as Musetta from Puccini's *La Bohème* and Margaret from Adam Guttel's *Light in the Piazza*. She has been included in masterclasses with world renowned musicians and conductors such as: Pierre Vallet, Jennifer Larmore, and Chuck Hudson. In 2022, She was the winner of the Atlanta Opera Guild's Scholarship Competition, receiving the Tommy Trotter Award. Originally from Atlanta, Georgia, Lauryn is currently pursuing a Master of Music at College-Conservatory of Music (CCM). Lauryn is a wonderful musician who plans to further her operatic career by continuing her training with other professionals at summer programs and fellowships around the world.



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