

# MESSIAH

GEORGE FREDERIC HANDEL

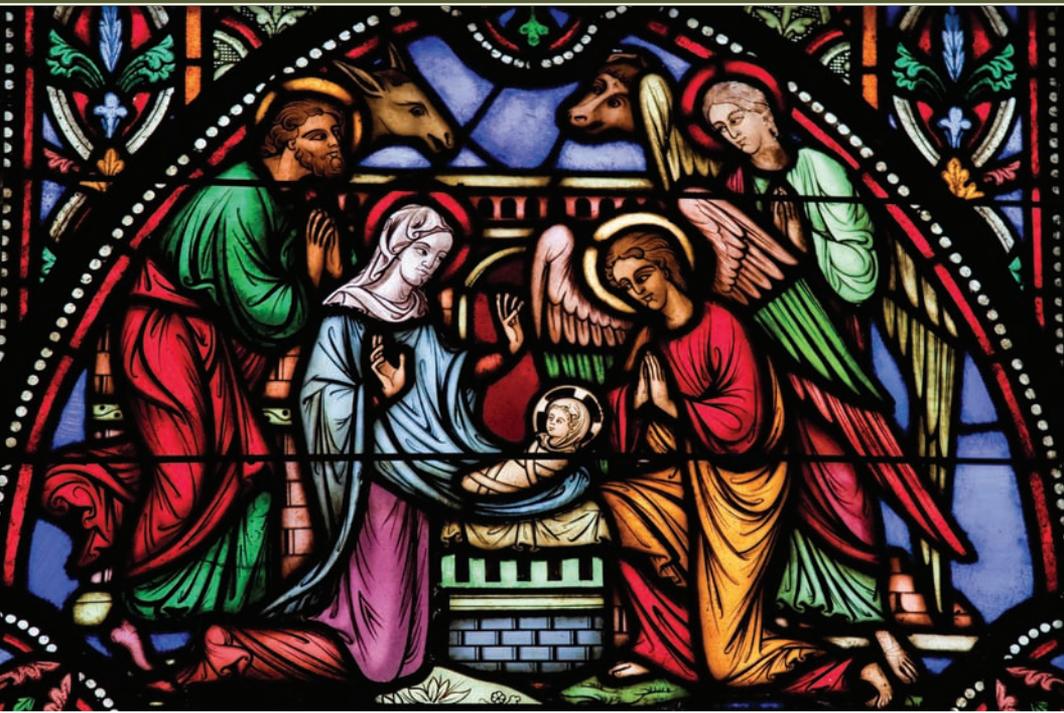
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# MAGNIFICAT

JOHANN SEBASTIAN BACH

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**BRANDENBURG CONCERTO NO. 5 (Mvmt. 1)**  
*Johann Sebastian Bach*



Sunday, December 22, 2013 at 2:30 p.m.  
*Cathedral of the Assumption*



December 22, 2013

Dear Friends,

This afternoon we are pleased to be continuing our tradition of Christmas at the Cathedral. In addition to Handel's perennially popular *Messiah*, we will be presenting Bach's wondrous *Magnificat*. Both pieces are treasured parts of the holiday season. The program will also feature the beautiful first movement of Bach's *Brandenburg Concerto No. 5*, with an unexpected artist at the harpsichord.

We hope that you will also join us for our remaining concert this season. In April we present Rossini's *Stabat Mater*, a solemn and profoundly moving composition based on the sorrow of Mary. Rossini's operatic genius is evident throughout this engaging and melodic masterpiece. It will be accompanied by the second movement of Gorecki's *Symphony of Sorrowful Songs*, a piece distinguished by its haunting themes of motherhood and separation. The program will be introduced and balanced by Beethoven's brilliant *Choral Fantasy*. Please see inside the back cover of this program for more information.

Thank you for being here today to share this magnificent music of the Christmas season. We appreciate your support as we continue to celebrate outstanding choral works – and we hope to see you again in April.

Warmest regards,

Robert W. Powell  
President

Mark Walker  
Artistic Director

J. S. BACH: Brandenburg Concerto No. 5 (Mvmt. 1)

J. S. BACH: Magnificat

Interval (10 minutes)

GEORGE FREDERIC HANDEL: *Messiah* (Part 1)

Sunday, December 22, 2013 at 2:30 p.m.

Cathedral of the Assumption

433 S. Fifth Street, Louisville, KY

Mark Walker, CONDUCTOR AND ARTISTIC DIRECTOR

Philip Brisson, ASSOCIATE & ACCOMPANIST

Jack Griffin, CONCERTMASTER & PRODUCTION MANAGER

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## PROGRAM NOTES

### J. S. BACH: Brandenburg Concerto No. 5 (Mvmt. 1)

In 1717, at thirty-two years of age, Bach accepted the position of *Kapellmeister*, director of court music, for Prince Leopold of Anhalt, in the provincial town of Köthen. This move marked a substantial change for the young composer, who, during the previous decade, had been working for the Duke of Weimar. So reluctant was that duke to lose his court's talented *Konzertmeister* that Bach was jailed for several weeks, until the duke finally relented and let him depart to take up the new position.

But Leopold's court held several attractions for Bach. The Prince, himself a musician, appreciated Bach's talents, offering a good salary and considerable freedom in composing and performing. Perhaps more significantly, Leopold provided the services of a surprisingly good orchestra. Earlier that same year, Friedrich Wilhelm I had ascended the Prussian throne and, not being particularly interested in the arts, had disbanded the prestigious Berlin court orchestra. The savvy Leopold had snatched up seven of those skilled instrumentalists for his own court at Köthen, where Bach found them when he arrived in December of that year.

Those next years were among the happiest and most productive of Bach's life. But early in 1721, Leopold took a new wife: one who, by all accounts, disliked music. The composer certainly disliked her. Perhaps it was sudden concern over the security of his job that prompted Bach to submit a sort of musical résumé to the margrave of Brandenburg, Christian Ludwig. Bach had met that noble some two years earlier, and the man, impressed by Bach's skill, had requested additional compositions. So Bach sent him a collection of six concerti in the *concerto grosso* style, introduced by an obsequious letter in courtly French: a collection we know today as the "Brandenburg Concerti."

The concerti themselves were not new compositions, but reworked and elaborated versions of several sinfonias and concerto movements that Bach had already written. Now he turned them into a set of show pieces: each one requiring a different, sometimes strikingly unusual, combination of instruments and highly skilled soloists. Among these, the fifth concerto, of which we hear the first movement today, was probably the most recently composed, to judge by its maturity and intricacy.

Yet this very virtuosity may have prevented the collection from being well-received, for while the pieces could have been performed by Bach's ensemble at Köthen (indeed, the instrumentalists for which the pieces call correspond exactly to those whom he had available to him at Leopold's court), the music would have been beyond the capacities of the more meagre ensemble at Christian Ludwig's palace in Berlin. Indeed, we have no record that the margrave even acknowledged receipt of the collection, nor ever paid Bach for the work.

Fortunately, though Bach's hopes for a response to his résumé were disappointed, so too, any fears he might have had over his job in Köthen proved equally unfounded. The composer remained at Leopold's court for the next several years, until moving to St. Thomas church in Leipzig, where he would write his *Magnificat*.

The appellation “Brandenburg” was not given by Bach to this collection. In his own cover letter, he merely called them “six Concerts à plusieurs instruments” – six concerti for various instruments. That autograph score rested, disregarded and unused, in the court library until 1734, when it was sold for a pittance and forgotten, rediscovered only in 1849. Not until 1873 were the pieces first called the “Brandenburg Concerti”, by Bach’s biographer Philipp Spitta, who named them after the collection’s recipient. Thus some of Bach’s most impressive and beloved music has, ironically, come to be known by the name of the very noble who never even acknowledged its existence!

## J. S. BACH: *Magnificat*

Shortly after Easter of 1723, the thirty-eight-year-old Bach, accompanied by his five young children and new wife, travelled to Leipzig, the intellectual and cultural center of contemporary Germany, to take up his new position as *Cantor* (we might say “music director”) at *Thomaskirche* (St. Thomas Church). He would spend the next twenty-seven years – the rest of his life – in that job: a post which required him to teach music and Latin at the church school, to direct musical activities at Leipzig University, to supervise and train the musicians at two of the city’s four main churches, and to teach and compose for the choirs at the other two. Despite these responsibilities, during these same years he produced – in addition to twelve more children – some of his greatest compositions, including the *St. John* and *St. Matthew Passions*, the *Christmas Oratorio*, and over 250 cantatas. And, in 1723, the *Magnificat*.

That winter of 1723 marked Bach’s first Christmas in his new job, a job for which he had actually been the third choice. (Two other musicians, perhaps in view of the workload demanded by the post, turned down the previous offers.) So, no doubt, Bach intended to impress his new congregation with the *Magnificat*, the first of his large-scale compositions during the Leipzig years.

The text of the *Magnificat*, as recorded in the Gospel of Luke, is a hymn proclaimed by the Blessed Mother, some months into her pregnancy, in praise of the mercy and salvation being offered by God to His people. Liturgically, the hymn traditionally was included in the Roman Catholic service of Vespers, and after the Reformation, Anglicans and Lutherans (such as Bach) included it in their evening services as well. The *Magnificat* was also particularly associated with the Christmas season – after all, it described the Virgin’s response to the impending birth of Jesus – and so it was often performed with additional Christmas music interpolated between its movements.

Accordingly, in the original version of the piece, which Bach composed for Christmas Vespers, he inserted four seasonal hymns between various movements. Surviving documentation suggests that these hymns were sung by a second choir, positioned at the back of the church, adding to the grandeur of the liturgical experience. And Bach’s *Magnificat* itself was already set on a grand scale: calling for five voice parts (SSATB) rather than four, five soloists, and (for its time and venue) a rather substantial orchestra, all producing the most exuberant sound which the building could accommodate. Some nine years later, Bach would recast the piece into the version we hear today: transposing it from E-flat into D major, replacing the pair of recorders with flutes, and removing the troped Christmas hymns to make the piece suitable for other liturgical seasons.

*Magnificat* opens buoyantly, in the first of its twelve short vignettes, with the full five-part choir proclaiming, after an orchestral introduction, “My soul magnifies the Lord,” in joyful melismas and magnificent fanfares. From this introduction, the piece moves into its first aria, quieter and more personal, yet no less joyful, “and my spirit has rejoiced in God my savior.”

Now the text turns more somber, concerning the lowliness and humility of God’s handmaid, Mary, and the word-painting of the music follows suit, with a slower and more minor soprano aria, “Qui respexit.” Yet Bach has a surprise waiting for his congregation. For on the last words of the Latin phrase, “omnes generationes” – “all generations” – the full choir returns in triumphant proclamation. The attentive listener will hear, in the first few measures of the piece, the “omnes” theme tossed between voice parts, each new repetition entering two beats later and one step higher, ascending the scale like the sequence of those waiting generations.

The next aria, sung, appropriately, by the bass, proclaims God’s might and wondrous works, followed by a duet between tenor and alto, “Et misericordia eius” – “and His mercy” – which celebrates God’s mercy on those who fear Him. The comforting, pastoral sound of this duet, in which the two voices remain locked together, words and music moving in tandem, leads one to wonder if perhaps, here, Bach is evoking Joseph and Mary (the “mater misericordiae” – “mother of mercy”) on their way to Bethlehem, particularly as the troped hymn that would have just been sung concludes with the phrase: “At Bethlehem will be found, the heart’s darling little Jesus, who shall be your joy and delight.”

Now the whole chorus returns in an interwoven, five-part harmony, reminiscent of the opening: “Fecit Potentiam” – “He has done great things”. Yet this interweaving begins to unravel, the lines growing shorter and more scattered, as the text reaches “dispersit superbos” – “He has scattered the proud”. The chorus concludes with a slow coda in which the trumpet, an instrument associated with royalty and the powerful, reaches its high note, only to fall away.

The subsequent aria, “Deposit potentes” – “He has cast down the mighty” – picks up this motif, as the violins continue the trumpets’ descent. They are joined by the tenor in a vocal line that cascades down a full octave and a half, before turning to climb back up on the phrase “He exults the humble.” In the ensuing alto aria, this word-painting continues: those lines which “send the rich away empty” curve downward, while those which “fill up the empty with good things” (and, hopefully, with plenty of breath as well) extend through long melismas.

In the tenth section, “Suscepit Israel,” the orchestral accompaniment, under the trio of female soloists, incorporates the plainsong melody to which the *Magnificat* was traditionally chanted on less festive occasions. The “mode” of this tune, the “tonus peregrinus” – the “wandering tone” – seems eminently suitable for a passage describing God’s help to wandering Israel. Bach continues his musical jesting in the next movement, “Sicut locutus est ad patres” – “as He said to our forefathers”. Here, Bach suddenly reverts to an older musical style, one recalling the compositions of his predecessors, his professional forefathers, at the *Thomaskirche*.

But the linear chords which conclude that penultimate movement are not the last word; there remains the “Gloria Patri.” Now the familiar vocal interweaving of Bach’s own style returns,

evoking the Trinity in a series of triplets. The five voice parts first enter in an ascending sequence, representing the godhead of the Father; then in an interwoven sequence for the Son, representing the union in Him of human and divine natures; then in a descending sequence, symbolizing the advent of the Spirit. And finally, “sicut erat in principio” – “as it was in the beginning” – reprises the triumphant and joyful melody from the beginning of the piece. Thus Bach reminds his congregation that a new master has arrived in the city. Hearing this masterwork, we surely are left in as little doubt of that truth today as were those citizens of Leipzig on the Christmas of 1723.

## GEORGE FREDERIC HANDEL: *Messiah* (Part I)

George Frederic Handel was born in Germany in February of 1685, just a few weeks before Bach. Like Bach, the young Handel showed substantial musical aptitude; unlike Bach, he did not come from a family of musicians. Handel's elderly father, Georg, a practical man, was determined that his son should go to law school, and even resisted providing musical training for the child. Indeed, Handel's first biographer tells us that his father “strictly forbade him to meddle with any musical instrument,” so that the boy had to arrange for a clavichord to be smuggled into a top room of the house, where he could practice when his father was asleep. But while father and son were visiting Weissenfels, where one of their relatives was serving Duke Johann Adolf, the duke heard the eight-year-old Handel play and was so impressed that he commanded Georg to provide the boy with music lessons. Thus the world gained the composer of the *Messiah* at the expense of one more lawyer, a fair trade by most anyone's standards.

Handel's early musical career focused on opera, particularly Italian opera, first in Hamburg, then in Florence. In 1710, he returned to Germany to take up the position of *Kapellmeister* to the Elector of Hanover, Prince George, only to abandon that post after less than two years and move to London, where his opera *Rinaldo* already had been enthusiastically received. Handel would spend the rest of his life in that city, dying in 1759, only eight days after his final performance of the *Messiah*.

Today, music lovers tend chiefly to associate Handel with his twenty-nine oratorios, particularly the *Messiah*, but for the first decades of his professional life in London, the composer was principally a man of the theater. Between 1711 and 1741 he composed nearly forty operas, founded and managed his own opera company (including hall rental, publicity, and ticket sales), hired Italian singers, and held rehearsals in his own home. By the late 1730s, however, Handel's fortunes were on the wane. Opera was losing its appeal in England, singers were demanding higher fees, and audiences were expecting more expensive stage effects.

By 1741, Handel was deeply in debt, and gave, on April 8th, what he may have considered his farewell concert. His subsequent focus on oratorios, for which he is best known today, thus came in response to these economic realities: his personal debts and his fickle audiences. Unlike his earlier operas, oratorios could employ local rather than imported singers and were performed without costumes or staging. Thus, they could be produced at a fraction of the cost. *Messiah*, written in the summer of 1741, was the first oratorio that Handel composed after that “final” concert.

For over two centuries, in England and America, performances of the work have been associated with the Christmas season. In 1791, the Caecilian Society of London began annual Christmas performances, and on Christmas 1818, the Handel and Haydn Society of Boston gave the work's first complete performance in America, establishing a tradition that continues to this day.

Yet the piece itself is not a Christmas piece. Rather, it is a meditation on Christ's entire life – birth, death, and resurrection. Handel's librettist, Charles Jennens, assembled the *Messiah*'s collection of Scriptural texts in response to the skepticism of the contemporary Enlightenment. Unlike thinkers such as Thomas Jefferson – who famously cut out of his Bible all miracles, accounts of the resurrection, or claims of Jesus' divinity – Jennens, a conservative Anglican, firmly believed in Jesus as divine fulfillment of the prophesied Savior. His libretto reflects that belief.

Only the first of the work's three parts focuses on Christ's birth: the “Christmas” portion which the LMC performs today; the second and third focus on His death and resurrection. Jennens himself conceived of the work as most suitable for Holy Week (the annual memorial of Jesus' death in the days leading up to Easter). “I hope I shall persuade [Handel],” Jennens wrote to a friend in July of 1741, “to set another Scripture Collection I have made for him, and perform it for his own benefit in Passion Week. I hope he will lay out his whole genius and skill upon it . . . as the Subject excels every other subject. The subject is Messiah.” The oratorio would have been particularly suitable for the penitential season of Lent, when performances of opera (being, for the most part, more secular works) were banned.

With the libretto in hand, Handel began composition on August 22nd and finished the entire work in 24 days. Nineteenth-century biographers made much of this rapidity, seeing in it a sign of divine inspiration. They recorded stories of how Handel would leave his meals untouched, and of how a servant found him in tears while composing the Hallelujah Chorus. In truth, such rapidity, while impressive, was not unparalleled. Handel already had spent thirty years churning out compositions amid the exigencies of a busy professional life, and would go on, shortly after composing *Messiah*, to write the enormous oratorio *Samson* in only six weeks.

Nevertheless, the speed is still impressive, particularly given the work's relatively modest amount of recycled music, its unusual libretto (structured more as a series of theological meditations than a conventional “story”), and the brilliance of the final product. Nor can one doubt Handel's religious sincerity: after its first London performance, when complimented on the production, he replied “I should be sorry if I only entertained them; I wished to make them better.”

*Messiah* received its premier not in London, but in Dublin. Ever a generous man, giving to the poor even when his own finances were strained, Handel first presented the work on April 13, 1742, as part of a concert series produced to support charities in that city. A few days later, the *Dublin Journal*, in the first-ever review of *Messiah*, reported: “The Sublime, the Grand, and the Tender, adapted to the most elevated, majestick and moving Words, conspired to transport and charm the ravished Heart and Ear.”

The work's reception in the capital, however, proved more uncertain. Handel delayed the London premier until March 23rd of the following year (during Lent). Even before its performance, some

already were questioning whether such a sacred subject was appropriate for a secular venue. A letter to the editor, printed in the *Universal Spectator*, opines: “An Oratorio either is an Act of Religion or it is not; if it is, I ask if the Playhouse is a fit Temple to perform it in, or a Company of Players fit Ministers of God’s Word.” One contemporary reports that its first performance, at Covent Garden, “was but indifferently relish’d.” Perhaps because of such concerns, the piece was reprised only a few times during the rest of that decade.

*Messiah’s* fortunes changed, however, in 1750. The previous year, Handel had begun an association with the Foundling Hospital, offering to arrange concerts to benefit that charity. On May 1st, Handel performed the *Messiah* to a sell-out crowd: 1387 tickets sold for a chapel that could seat only about a thousand. A repeat performance was required, and, from then on, Handel mounted an annual presentation of the work in support of the hospital. With this charitable association came a huge upswing in the oratorio’s popularity.

The most popular movement of this most popular of oratorios is, of course, the *Hallelujah Chorus*, with which today’s selections conclude. Legend holds that the king of England, George II, was present at the work’s 1743 performance and was so moved by the chorus that, mimicked by the rest of the audience, he rose to his feet. (And stood, by the by, not at the opening of the piece – when most modern audiences rise – but a good half-minute later, when the trumpets first enter with a reprise of the initial “Hallelujah” theme.) Yet, if this be the case, the historical record is curiously silent about his attendance. Indeed, the first known mention of the story comes 37 years later, recounted second-hand in a letter by the Scottish poet James Beattie: “The King (who happened to be present), started up, and remained standing...and hence it became the fashion.” Moreover, contemporary accounts describe audiences standing at other portions of both *Messiah* and, indeed, for favored passages in other oratorios as well. So they might well have risen for that chorus, even without royal provocation.

Whatever the origin of the tradition, however, its continuation to the present day certainly shows history’s approbation of both the oratorio and its composer. So, if you join today in rising at this final chorus, do so, perhaps, not just to observe that tradition of two centuries’ standing, but also in respect for the life, the piety, the genius, and the charity of its composer.

## LIBRETTO

### J. S. BACH: Magnificat

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|--|--|
| 1. Chorus<br><i>Magnificat anima mea Dominum,</i>  | My soul magnifies the Lord,  |
| 2. Aria, Mezzo-soprano<br><i>Et exultavit spiritus meus in Deo salvatore meo,</i>  | And my spirit has rejoiced in God my savior,   |
| 3. Aria, Soprano<br><i>Quia respexit humilitatem ancillae suae.<br/>Ecce enim ex hoc beatam me dicent</i>  | Because he has regarded the lowliness of his handmaiden.<br>Behold, from this time forth, I shall be called blessed,                                   |
| 4. Chorus<br><i>Omnnes generationes.</i>   | By all generations.  |
| 5. Aria, Bass<br><i>Quia fecit mihi magna, qui potens est,<br/>Et sanctum nomen eius,</i>  | He who is mighty has done great things for me,<br>And holy is His name.  |
| 6. Duet, Alto & Tenor<br><i>Et misericordia a progenie in progenies,<br/>timentibus eum.</i>   | And His mercy is on them who fear him from generation to generation.   |
| 7. Chorus<br><i>Fecit potentiam in brachio suo,<br/>Dispertit superbos mente cordis sui;</i>   | He has shown strength with His arm,<br>He has scattered the proud in their conceit;  |
| 8. Aria, Tenor<br><i>Deposuit potentes de sede,<br/>Et exaltavit humiles;</i>  | He has cast down the powerful from their seat,<br>And has lifted up the lowly;   |
| 9. Aria, Alto<br><i>Esurientes implevit bonis,<br/>Et divites dimisit inanes.</i>  | He has filled the hungry with good things,<br>And sent the rich away empty.  |
| 10. Trio, Sopranos and Alto<br><i>Suscepit Israel puerum suum, recordatus<br/>misericordiae,</i>   | Remembering his mercy, he has helped His servant Israel,   |
| 11. Chorus<br><i>Sicut locutus est ad patres nostros,<br/>Abraham et semini eius in saecula.</i>   | As He said to our forefathers,<br>To Abraham and his seed, forever.  |
| 12. Chorus<br><i>Gloria Patri, Gloria Filio, Gloria et Spiritui Sancto.<br/>Sicut erat in principio, et nunc, et semper,<br/>Et in saecula saeculorum.</i><br><br><i>Amen.</i> | Glory to the Father, and to the Son, and to the Holy Spirit.<br>As it was in the beginning, and now, and forever,<br>And throughout eternity.<br>Amen. |

# GEORGE FREDERIC HANDEL: Messiah (Part 1)

## 1. Overture

## 2. Recitative (Tenor)

*Comfort ye, comfort ye my people, saith your God; speak ye comfortably to Jerusalem; and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God. (Isaiah 40:1-3)*

## 3. Air (Tenor)

*Every valley shall be exalted, and every mountain and hill made low; the crooked straight, and the rough places plain. (Isaiah 40:4)*

## 4. Chorus

*And the glory of the Lord shall be revealed, and all flesh shall see it together; for the mouth of the Lord hath spoken it. (Isaiah 40:5)*

## 5. Recitative (Bass)

*Thus saith the Lord of Hosts: --Yet once a little while and I will shake the heavens, and the earth, the sea, and the dry land; and I will shake all nations, and the desire of all nations shall come. (Haggai 2:6,7)*

*The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in; Behold, He shall come, saith the Lord of Hosts. (Malachi 3:1)*

## 6. Air (Bass)

*But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire. (Malachi 3:2)*

## 7. Chorus

*And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (Malachi 3:3)*

## 8. Recitative (Alto)

*Behold, a virgin shall conceive, and bear a Son, and shall call His name EMMANUEL, God with us. (Isaiah 7:14 – Matthew 1:23)*

## 9. Air (Alto & Chorus)

*O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God! (Isaiah 40:9)*

*Arise, shine, for thy Light is come, and the glory of the Lord is risen upon thee. (Isaiah 60:1)*

## 10. Recitative (Bass)

*For, behold, darkness shall cover the earth and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising. (Isaiah 60:2,3)*

## 11. Air (Bass)

*The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined. (Isaiah 9:2)*

## 12. Chorus

*For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder: and His name shall be callèd Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace. (Isaiah 9:6)*

## 13. Pastoral Symphony

## 14. Recitative (Soprano)

*There were shepherds abiding in the field, keeping watch over their flocks by night. And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. (Luke 2:8,9)*

## 15. Recitative (Soprano)

*And the angel said unto them, Fear not; for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. (Luke 2:10,11)*

## 16. Recitative (Soprano)

*And suddenly there was with the angel a multitude of the heavenly host praising God, and saying: (Luke 2:13)*

## 17. Chorus

*Glory to God in the highest, and peace on earth, good will towards men. (Luke 2:14)*

## 18. Air (Soprano)

*Rejoice greatly, O daughter of Zion; Shout, O daughter of Jerusalem: behold, thy king cometh unto thee. He is the righteous Saviour, and He shall speak peace unto the heathen. (Zechariah 9:9,10)*

## 19. Recitative (Alto)

*Then shall the eyes of the blind be opened, and the ears of the deaf unstoppèd; then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (Isaiah 35:5,6)*

## 20. Air (Alto & Soprano)

*He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. (Isaiah 40:11)*

*Come unto Him, all ye that labour and are heavy laden, and He shall give you rest. Take His yoke upon you, and learn of Him for He is meek and lowly of heart: and ye shall find rest unto your souls. (Matthew 11:28,29)*

## 21. Chorus

*His yoke is easy and His burthen is light. (Matthew 11:30)*

## 44. Chorus

*Hallelujah! for the Lord God omnipotent reigneth. (Revelation 19:6)*

*The kingdom of this world is become the kingdom of our Lord, and of His Christ: and He shall reign for ever and ever. (Revelation 11:15)*

*King of kings, and Lord of lords, hallelujah! (Revelation 19:16)*

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THROUGH THE  
ARTS  
WE CREATE  
A GREAT  
AMERICAN CITY!**



**power2give.org** is a groundbreaking website that was designed by the Arts & Science Council in Charlotte, NC, to address changing trends in philanthropic giving. The Fund for the Arts now brings power2give.org to Kentucky and Southern Indiana to allow anyone in the community to easily give a gift to the organizations and/or projects they are most passionate about.

With tools and resources for both donors and non-profits, power2give.org makes posting projects, promoting them to different audiences and giving to projects convenient for all involved.

Louisville Master Chorale will have special projects and needs listed. Be sure to check them out and consider offering your support. Check back often because projects will change as contributions are made and new items are posted. Note that some projects may have matching funds available to double your contribution!

Projects thus far for the 2013-14 season have been:

### **REQUIEM. ANDREW LLOYD WEBBER'S CHORAL MASTERPIECE**

A project to help underwrite more than 40 orchestral musicians for the concert

### **NO SCROOGES. NO BIG RATS. JUST CHERISHED CHORAL MASTERPIECES**

A project to underwrite orchestral costs for the Christmas at The Cathedral concert

*The Louisville Master Chorale is extremely grateful to all those who have contributed to projects this season through power2give.org and to the Fund for the Arts for all matching funds:*

Jan & Mary Abrams  
Robert & Cindy Adelberg  
Daniel Blankenship  
Barbara Ellis  
Timothy Hagerty  
Frederick Klotter  
Nancy Laird  
Matt Lindblom  
Nancy Morris

Kevin & Pat Pernicano  
Miriam & Laurence Pittenger  
Robert Powell  
Gwen Rogers  
Gary & Sue Russell  
Jonathan & Stephanie Smith  
Hans Sander  
Kurt & Judy Vezner

## 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. Walker most recently served as Assistant Conductor for the Louisville Bach Society. Walker holds 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 compositions by 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 regularly serves 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 country's oldest inland Catholic cathedral in continuous use. In addition to leading the Cathedral's traditional worship, he manages the Cathedral's Kelty 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, Dr. Brisson 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 30 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 Degree from the University of Louisville and has also studied at The Cincinnati College Conservatory of Music and Indiana University.

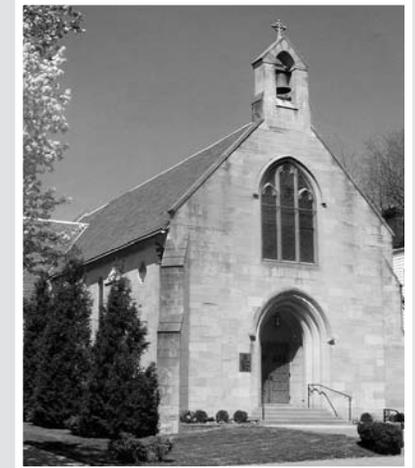
Griffin also owns Commonwealth Musicians which provides ensembles such as string quartets, jazz ensembles and other musicians for events such as weddings and corporate events.

## Concordia Lutheran Church thanks The Louisville Master Chorale for celebrating and preserving a great musical tradition.

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- *Groups & Activities for All Ages*
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Mr. Bradley Johnson: *Organist*  
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## LOUISVILLE MASTER CHORALE

### SOPRANO

Mary Abrams  
Geraldine Boden  
Conra Cowart  
Emily Crouch  
Nancy Laird  
Nancy Morris  
Viki Perry  
Randy Peters  
Miriam Pittenger  
Nancy Potter  
Mary Redden  
Martha Richardson  
Stephanie Smith  
Anna Waldy  
Selena Walker  
Diane Watkins  
Maria Whitley  
Nancy J. Wright  
Ruth J. Wright

### ALTO

Theresa Bauer  
Marsha Busey  
Marilyn Cross  
Anne-Karrick Deetsch  
Barbara Ellis  
Rachel Isacoff  
Carolyn Makk  
Mary Beth McCandless  
Nancy Nikfarjam  
Mary Elizabeth Olliges  
Pat Pernicano  
Naomi Scheirich  
Maggie Schwenker  
Barbara Stein

### TENOR

Brench Boden  
Alex Brackett  
Heath Brown  
Bill Coleman  
George DeChurch  
Millard Dunn  
Timothy Hagerty  
Aaron Lundy  
Robert Powell  
Greg Rochman  
Jonathan Smith  
Matthew Williams

### BASS

Robert Adelberg  
Louie Bailey  
Daniel Blankenship  
Zach Cavan  
Andrew Chastain  
Michael Dawson  
John Erb  
David Hein  
Frederick Klotter  
Mike McWilliams  
Laurence Pittenger  
Ben Ragsdell  
Alexander Redden  
Hans Sander  
Joe Scheirich

## ORCHESTRA

### VIOLIN

Jack Griffin  
Isabella Christensen  
Ray Weaver  
Patti Sisson

### VIOLIN II

Ana Sarbu  
Elisa Spalding

### VIOLA

Elizabeth Jones

### CELLO

Yoonie Choi

### BASS

Patti Docs

### FLUTE

Amy Ensel  
Samuel Williams

### OBOE

Kathryn Alberts  
Scott Sams

### BASSOON

Eve Witt

### TRUMPET

Michael Tunnell  
Don Woods

### TIMPANI

John Harris

### CONTINUO

Philip Brisson

## THANKS FOR YOUR HELP

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

Bliss Creative Boutique, [www.blisscb.com](http://www.blisscb.com) | Eilert Communications, [www.eilertinc.com](http://www.eilertinc.com)

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Beverly Haverstock	Davie Palmer	Stephanie Smith
Paul Kelty	Nancy Potter	Phillip Tamplin
Nancy Laird	Robert Powell	

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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.

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## FOUNDERS

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

### GOLD

Christina Lee Brown  
Nancy Potter  
Robert & Lois Powell  
Jonathan & Stephanie Smith  
Kurt & Judy Vezner

### BRONZE

Mary Abrams  
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Anonymous

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Paul & Debbie Kelty  
Nancy Morris  
Jay Paradis  
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Paul & Judy Shoemaker  
Memoriam: T. E. Spragens, Jr.  
& Nadine H. Spragens

## SOLOISTS



**MARY WILSON-REDDEN**, *soprano*, has been a featured performer in and around the Louisville area for over 20 years. She has performed as soloist with numerous other groups including the Louisville Youth Choir, the Bellarmine Schola Cantorum, Kentucky Opera and Calvary Episcopal Church. She performed in Japan and Hong Kong with the Stephen Foster Story and in 2011 sang in a performing tour of Italy with the Louisville Vocal Project. Mary is a graduate of Western Kentucky University with a Bachelor's Degree in Music Performance.



**SELENA WALKER**, *soprano*, has sung with orchestras in Florida, Kentucky, and North Carolina, with solo work including Handel's *Messiah*, Mendelssohn's *Elijah*, Mozart's *Mass in C Minor*, and Rutter's *Requiem*. For ten years she has served as the voice model for the Kentucky All-State Children's Chorus. She holds Bachelor's and Master's degrees in Music Education from Western Kentucky University. She has also served as a choir director, arts and humanities instructor, and general music teacher in both the Kentucky and North Carolina public school systems.



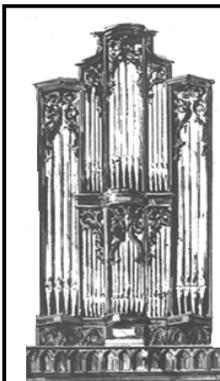
**MARY BETH MCCANDLELESS**, *mezzo-soprano*, has been a featured soloist with orchestras throughout the region. She was a Metropolitan Opera regional finalist and first place winner for Kentucky. Solo performances include a range of oratorio literature, including "Messiah" with orchestras in Nashville, Bowling Green and Louisville. Highlights include Verdi's "Requiem" in Graz, Austria with Sir Neville Marriner and "Messiah" with Leonard Slatkin. She has a Bachelor's degree in Vocal Performance from Western Kentucky University and is a Master's degree student at Louisville Presbyterian Theological Seminary.



**WILLIAM COLEMAN**, *tenor*, has performed extensively in the Louisville area in a variety of ensembles including the Cardinal Singers, the Choral Arts Society, the Louisville Bach Society, and the Louisville Chorus. Highlights include performances as soloist in Mozart's *Requiem* and Schubert's *Mass in C* with the University of Louisville Honor Choir, Bach's *St. Matthew Passion*, *B-Minor Mass* and Monteverdi's *Vespers* with the Choral Arts Society of Louisville, and Boccherini's *Stabat Mater* with Louisville's period instrument ensemble Bourbon Baroque. He attended the University of Louisville.



**ALEXANDER REDDEN**, *baritone*, is a veteran soloist in and around the greater Louisville area. He has been featured as a soloist with the Louisville Bach Society, Kentucky Opera, Louisville Vocal Project, Louisville Chorus, Louisville Youth Choir, Bellarmine University, the Youth Performing Arts School Choirs, Calvary Episcopal Church and the Stephen Foster Story. He toured Italy with the Louisville Vocal Project, performing concerts in many historic venues including St Peter's Basilica in the Vatican. He holds a Bachelors Degree in Music from Western Kentucky University.



**Kelty  
Endowed  
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Recital  
Series**

**2013-2014 Concert Schedule**

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

**Andre Lash** January 31  
Organist, Christ United Methodist Church in Greensboro, NC

**Mark Coffey** February 28  
Organist, First Presbyterian Church in Gainesville, FL

**Daniel Campolieta** March 7  
Organist, Asylum Hill Congregational Church in Hartford, CT

**Dupré/Claudé Stations of the Cross** April 8  
Dr. Philip Brisson, Organist; Dr. William P. Bradford II, Reader

**Giampaolo Di Rosa** May 9  
Organist, Portuguese National Church in Rome, Italy

**S. William Aitken** June 6  
Organist, St. Peter's Episcopal Church in St. Louis, MO

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](http://www.cathedraloftheassumption.org).



*Join us for our remaining  
concert this season:*

**SUNDAY, APRIL 13, 2014**

**STABAT MATER**

GIOACHINO ROSSINI

**CHORAL FANTASY OPUS 80**

Ludwig van Beethoven

**SYMPHONY OF SORROWFUL SONGS (Mvmt II)**

Henryk Gorecki



Saint Patrick Catholic Church | 2:30 pm | \$20 | 75 min

**DROR BIRAN**, Pianist (Beethoven)

**EDITH DAVIS TIDWELL**, Soprano (Gorecki & Rossini)

MAGGIE SCHWENKER, Mezzo-soprano

AARON LUNDY, Tenor

ZACHARY CAVAN, Bass-baritone

Though best known for his masterful operas, Rossini also composed two religious works. *Stabat Mater*, is a solemn and profoundly moving composition based on the sorrow of Mary. Rossini's operatic genius is evident throughout this engaging and melodic masterpiece. It is accompanied by the second movement of Gorecki's *Symphony of Sorrowful Songs*, a piece distinguished by its haunting themes of motherhood and separation. The program will be introduced and balanced by Beethoven's brilliant *Choral Fantasy*.

Please visit our website at [www.LouisvilleMasterChorale.org](http://www.LouisvilleMasterChorale.org) for information, advance programs, and online ticketing.



Visit us on Facebook or follow us on Twitter for ongoing news, discussions, and supplementary materials.



The Cathedral of the Assumption and Saint Patrick Catholic Church are wheelchair accessible.



L O U I S V I L L E  
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433 S. Fifth Street, Louisville, KY 40202

[www.LouisvilleMasterChorale.org](http://www.LouisvilleMasterChorale.org)

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