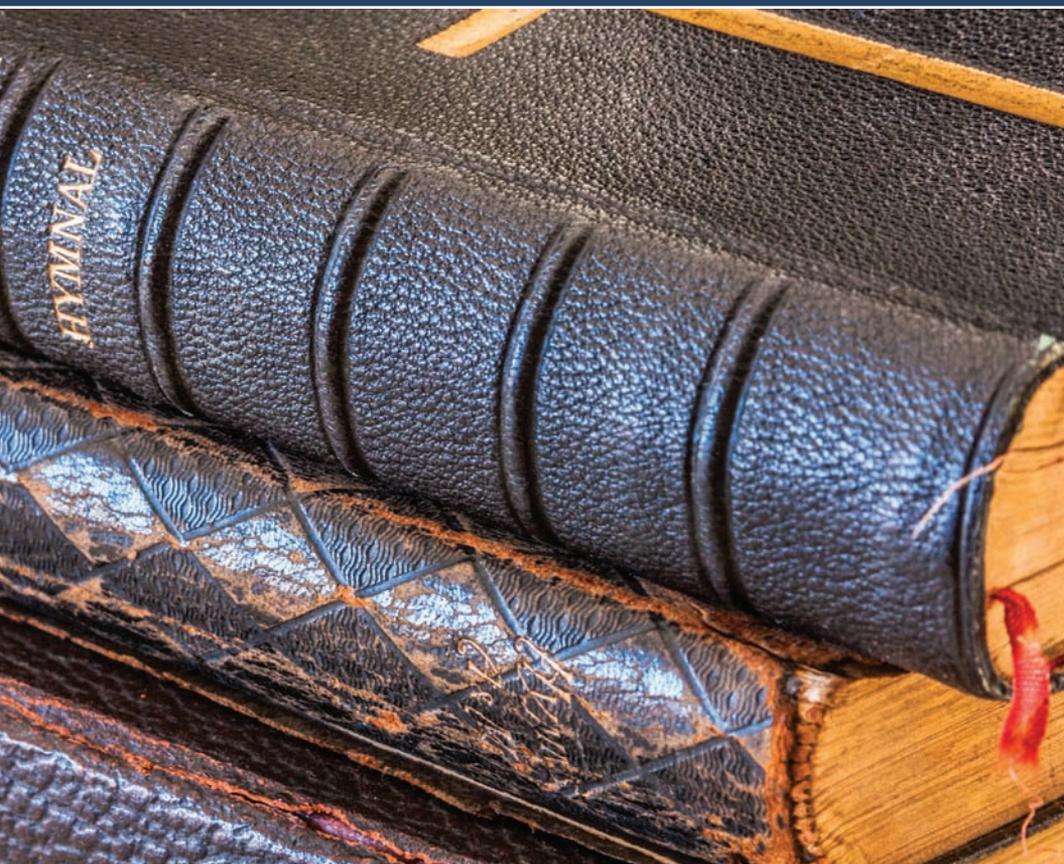


HYMNS, PSALMS, AND SPIRITUAL SONGS



Sunday, February 26, 2017 at 3:00 p.m.

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February 26, 2017

Welcome to our third performance of the 2016-17 season. In September we were pleased to present Haydn's Lord Nelson Mass and Mozart's Requiem – two of the most remarkable pieces in the choral arts repertoire. In December we again sang a Classical Christmas concert featuring engaging pieces from the Baroque to the present. Both were stunning concerts and we have been extremely gratified by the enthusiastic response.

Today we will celebrate the rich and moving variety of American sacred music, with every selection either written or arranged by an American composer.

We will open the concert with an exciting arrangement of a familiar hymn, an invitation to rejoice and sing. This hymn will be followed by four settings of psalms, the first three of them written by well-known American composers. The fourth, based on verses from psalm 68, is an antiphon from the nuptial mass, written especially for the Louisville Master Chorale and for this concert by a young composer early in her career, Louisville's own Julianna Horton. Today's performance will be its World Premiere.

The psalms will be followed by another familiar hymn, and then a traditional spiritual. The next two pieces are from the Second and Third Great [Religious] Awakenings in America (roughly the 1790s through the end of the 19th century). These two songs will be followed by another traditional spiritual. We will close the concert with a powerful arrangement of the well-known hymn "Come, Thou Fount of Every Blessing."

This is truly a program to stir memories! Whenever we rehearsed "Angel Band" I was always transported back to my grandmother's funeral, where the congregation sang it together as a call and response. What a powerful impact it had then and still does, now more than 25 years later. I am sure something of the same experience is true for each person in our audience – different hymn or song, different occasion, but a deeply emotional response every time.

So in this concert we are walking through the experiences of our lives, as well as two centuries of American folk and religious music. While we have chosen arrangements that require professional skill in performance, the melodies and lyrics are those sung by generations. This should be a uniquely powerful experience for everyone – I know it will be for me.

Best regards,

Mark Walker
Artistic Director

HYMNS, PSALMS, AND SPIRITUAL SONGS

Hymn tune MADRID: "Come, Christians, Join to Sing" Arranged by Sterling Procter

Psalm 122: "I Was Glad When They Said Unto Me" Leo Sowerby

Psalm 8: "O Lord, How Excellent Thy Name" Howard Hanson

Psalm 23: "The Lord is My Shepherd" Randall Thompson

"God is in His Holy Dwelling Place" Julianna Horton
 Jessica Mills, *Soprano*
 Julianna Horton, *Alto*
 Bill Coleman, *Tenor*
 Alex Redden, *Bass*

Hymn tune DIADEM: "All Hail the Power of Jesus' Name" Arranged by Sterling Procter

"Elijah Rock" (traditional spiritual) Arranged by Moses Hogan

From Heavenly Home: Three American Songs Arranged by Shawn Kirchner
 "Unclouded Day" words & music by Rev. J. K. Alwood (1828-1909)
 "Angel Band" Text by Jefferson Hascall, 1860; Song tune by William Bradbury, 1862

"Walk Together, Children" (traditional spiritual) Arranged by Moses Hogan

From Four American Folk Hymns Arranged by Mack Wilberg
 "Come, Thou Fount of Every Blessing" words by Robert Robinson; hymn tune NETTLETON,
 a traditional American folk tune from Wyeth's Repository of Sacred Music, 1813



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.



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PRE-CONCERT PROGRAM



Dr. John R. Hale is the Director of Liberal Studies and Adjunct Professor of Archaeology at the University of Louisville. Dr. Hale is a graduate of Yale University, with a Ph.D. from the University of Cambridge, and is a distinguished instructor and author. His many awards include the Panhellenic Teacher of the Year Award and the Delphi Center Award.

Many know Dr. Hale for his popular preconcert programs with the Louisville Bach Society before its dissolution in 2011. The Louisville Master Chorale is extremely pleased that he has been able to take time from a very busy schedule to sing in some recent performances and that he is able to present our pre-concert program today. His engaging style and commanding knowledge are respected and appreciated by concertgoers throughout our community.

TEXTS

COME, CHRISTIANS, JOIN TO SING Hymn tune MADRID

Come, Christians, join to sing
Alleluia! Amen!
Loud praise to Christ our King;
Alleluia! Amen!
Let all, with heart and voice,
Before His throne rejoice;
Praise is His gracious choice.
Alleluia! Amen!

Come, lift your hearts on high,
Alleluia! Amen!
Let praises fill the sky;
Alleluia! Amen!
He is our Guide and Friend;
To us He'll condescend;
His love shall never end.
Alleluia! Amen!

Praise yet the Lord again,
Alleluia! Amen!
Life shall not end the strain;
Alleluia! Amen!
On heaven's blissful shore,
His goodness we'll adore,
Singing forevermore,
"Alleluia! Amen!"

PSALM 122

I was glad when they said unto me : We will go into the house of the Lord.
Our feet shall stand in thy gates : O Jerusalem.
Jerusalem is built as a city : that is at unity in itself.
For thither the tribes go up, even the tribes of the Lord : to testify unto Israel, to give thanks unto the Name of the Lord.
For there is the seat of judgement : even the seat of the house of David.
O pray for the peace of Jerusalem : they shall prosper that love thee.
Peace be within thy walls : and plenteousness within thy palaces.
For my brethren and companions' sakes : I will wish thee prosperity.
Yea, because of the house of the Lord our God : I will seek to do thee good

FROM PSALM 8

O LORD, our Lord, how excellent thy name in all the earth! who hast set thy glory above the heavens. Alleluia.
When I consider thy heavens, the work of thy fingers, the moon and the stars, which thou hast ordained;
What is man, that thou art mindful of him? and the son of man, that thou visitest him?
For thou hast made him a little lower than the angels, Alleluia, and hast crowned him with glory and honor.
Thou madest him to have dominion over the works of thy hands; thou hast put all things under his feet: Alleluia.
O Lord, our Lord, how excellent thy name in all the earth!

PSALM 23

The LORD is my shepherd; I shall not want.
He maketh me to lie down in green pastures: he leadeth me beside the still waters.
He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.
Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me;
thy rod and thy staff they comfort me.
Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.
Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the LORD for ever.
Amen

GOD IS IN HIS HOLY DWELLING PLACE

Entrance Antiphon for a Nuptial Mass, from Psalm 68

*Deus in loco sancto suo
Deus qui inhabitare facit unánimes in domo:
ipse dabit virtútem et fortitudinem plebi suæ*

God is in his holy dwelling place
The God who causes us to dwell together,
One at heart, in his house;
He himself will give power and strength to his people.

God arises, and his enemies are scattered:
And those who hate him flee from before his face.
As smoke vanishes, you disperse them:
As wax melts before the fire.
Thus the wicked perish at the presence of God.
And let the just be glad and rejoice before God
And let them be delighted with gladness.

Sing to God, sing a psalm to his name,
Make a way for him who rides above the clouds
The Lord is his name: rejoice before him.

Glory be to the Father, and to the Son,
And to the Holy Spirit.
As it was in the beginning, is now,
And ever shall be. World without end.
Amen

ALL HAIL THE POWER OF JESUS' NAME

Hymn tune DIADEM

All hail the power of Jesus' name!
Let angels prostrate fall;
bring forth the royal diadem,
and crown him Lord of all.
Bring forth the royal diadem,
and crown him Lord of all.

Ye chosen seed of Israel's race,
ye ransomed from the fall,
hail him who saves you by his grace,
and crown him Lord of all.
Hail him who saves you by his grace,
and crown him Lord of all.

Let every kindred, every tribe
on this terrestrial ball,
to him all majesty ascribe,
and crown him Lord of all.
To him all majesty ascribe,
and crown him Lord of all.

O that with yonder sacred throng
we at his feet may fall!
We'll join the everlasting song,
and crown him Lord of all.
We'll join the everlasting song,
and crown him Lord of all.

ELIJAH ROCK

Oh Elijah, Elijah Rock.

Elijah Rock, Oh Elijah.

Come on sister help me to pray,
Tell me my Lord done pass 'dis way.

If I could, I surely would
Stand on the rock where Moses stood.

Oh Elijah, Elijah Rock.
Elijah rock, shout, shout,
Elijah rock, comin' up Lord.

Elijah Rock, Oh Elijah.
Elijah rock, shout, shout,
Hallelujah, Jesus!
Elijah rock, comin' up Lord.

Satan ain't nothin' but a snake in the grass.
He's a conjur, he's a liar, hallelujah Lord.

Elijah rock, comin' up Lord.

THE UNCLOUDED DAY

O they tell me of a home far beyond the skies,
O they tell me of a home far away;
O they tell me of a home where no storm clouds rise,
O they tell me of an unclouded day.

Refrain

O they tell me of a King in His beauty there,
And they tell me that mine eyes shall behold
Where He sits on the throne that is bright as the sun,
In the city that is made of gold.

Refrain:

*O the land of cloudless day,
O the land of an unclouded sky,
O they tell me of a home where no storm clouds rise,
O they tell me of an unclouded day.*

Refrain

O they tell me of a home where my friends have gone,
O they tell me of that land far away,
Where the tree of life in eternal bloom
Sheds its fragrance through the unclouded day.

ANGEL BAND

The latest sun is sinking fast,
My race is almost run;
My strongest trials now are past,
My triumph is begun.

Refrain:

*Oh, come, angel band,
Come and around me stand;
Oh, bear me away on your snow white wings
To my immortal home;
Bear me away on your snow white wings
To my immortal home.*

I know I'm near the holy ranks
Of friends and kindred dear—
I brushed the dew on Jordan's banks,
The crossing must be near.

I've almost gained my heav'nly home,
My spirit loudly sings;
Thy holy ones, behold, they come!
I hear the noise of wings

WALK TOGETHER, CHILDREN

There's a great camp meetin' in the promised lan'.
Oh, Walk together children, / Don't you get weary.
Walk on, my children, / Don't you get weary.
There's a great camp meetin' in the promised lan'.
Gonna walk an' never tire, / Gonna sing an' never tire,
Gonna shout an' never tire, / Great camp meetin' in the promised lan'.
Oh, walk together, children, / Don't you get weary.
Sing on, my children, / Don't you get weary.
Just-a shout together, children, / Don't you get weary.
There's a great camp meetin' in the promised lan'.

COME, THOU FOUNT OF EVERY BLESSING

Come, thou Fount of every blessing;
Tune my heart to sing thy grace;
Streams of mercy, never ceasing,
Call for songs of loudest praise.
Teach me some melodious sonnet,
Sung by flaming tongues above;
Praise the mount; I'm fixed upon it:
Mount of thy redeeming love.

Here I raise my Ebenezer;
Hither by thy help I'm come;
And I hope, by thy good pleasure,
Safely to arrive at home.
Prone to wander, Lord, I feel it,
Prone to leave the God I love;
Here's my heart, O take and seal it;
Seal it for thy courts above.

Jesus sought me when a stranger,
Wandering from the fold of God;
He, to rescue me from danger,
Interposed his precious blood.
Prone to wander, Lord, I feel it,
Prone to leave the God I love;
Here's my heart, O take and seal it;
Seal it for thy courts above.

O to grace how great a debtor
Daily I'm constrained to be!
Let thy goodness, like a fetter,
Bind my wandering heart to thee.
Prone to wander, Lord, I feel it,
Prone to leave the God I love;
Here's my heart, O take and seal it;
Seal it for thy courts above.



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ARTISTIC LEADERSHIP



MARK WALKER, Louisville Master Chorale's Conductor and Artistic Director, has extensive experience in Choral Conducting, Organ Performance, Choral Music Education, and Liturgical Church Music. He currently serves as Organist and Director of Music at Church of the Holy Spirit in Louisville. He has served parishes in Kentucky, Tennessee, Texas, and North Carolina and has taught in schools in Kentucky and North Carolina. Walker previously served as Assistant Conductor for the Louisville Bach Society. He 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.



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.

COMPOSER



JULIANNA HORTON is currently the Music Director at Immaculate Conception Catholic Church in La Grange, Kentucky. She is an active organist, pianist, violinist, conductor, and composer. She has composed a number of works, including a setting of a poem by St. Teresa of Avila, "Nada te turbe" ("Let nothing disturb you"), and an eight-part capella setting of the medieval prayer "Anima Christi" ("Soul of Christ"), which was conducted at its premiere by Mark Walker. He will conduct the premiere of another piece by Ms. Horton in this concert. "God is in His Holy Dwelling Place" is the Entrance Antiphon of the Nuptial Mass. The composer acknowledges the history of this antiphon by beginning with Gregorian chant, sung

in Latin, before she moves to English. And the verses selected from Psalm 68 are perfect for the beginning of a wedding.

LOUISVILLE MASTER CHORALE

SOPRANO

Becky Backert
Sarah Buntin
Donya Clark
Sarah Cleary
Conra Cowart
Jessica Mills
Nancy Morris
Viki Perry
Randy Peters
Martha Richardson
Campbell Rightmyer
Stephanie Smith
Maria Whitley
Laura Williams

ALTO

Nancy Appelfhof
Anne-Karrick Deetsch
Carole Dunn
Barbara Ellis
Juliana Horton
Carolyn Makk
Mary Beth McCandless
Julie Nichelson
Nancy Nikfarjam
Linda Olsavsky
Miriam Pittenger
Marsha Roberts
Naomi Scheirich

Tamara Stewart

TENOR

Rob Carlson
Bill Coleman
Millard Dunn
Stephen Ellis
Robert Powell
Alan Ramirez
Adam Seibert
Jonathan Smith
Matthew Williams

BASS

Louie Bailey
Daniel Blankenship
Frederick Klotter
Rob Lane
Richard Mook
Laurence Pittenger
Ben Ragsdell
Alexander Redden
William Schauf
Joe Scheirich



JESSICA MILLS, *soprano*, studied voice at Indiana University Bloomington, and received a Bachelor's degree in vocal performance from Bellarmine University. In 2016, she graduated from the University of Kentucky with a Master's of music education in choral conducting. She has appeared as a soloist with many Louisville arts ensembles, including the Bellarmine Oratorio Society, the Louisville Master Chorale, and the Louisville Vocal Project. She is currently the Director of Music Ministry at St. Gabriel the Archangel Catholic church in Louisville, KY.



JULIANNA HORTON, *mezzo-soprano*, is Minister of Music at Immaculate Conception Catholic Church in LaGrange, Kentucky. Ms. Horton holds music degrees from Indiana University in Bloomington and Southern Baptist Theological Seminary in Louisville, as well as a Diploma in Pastoral Liturgy from St. Joseph's College in Rensselaer, Indiana. An active organist, pianist, violinist, conductor, and composer, Ms. Horton sang with the Louisville Choral Arts Society for six years. Her vocal coaches have included Allison Smith, Michael Lancaster, Deborah Dierks, and Laura Lea Duckworth.



BILL 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.

ORCHESTRA

TRUMPET

Stacy Simpson
Anne McNamara
Erika Howard

TROMBONE

Brett Shuster
Bryan Heath
Ray Horton

TIMPANI

John Harris

HARP

Louisa Woodson

ORGAN

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PROGRAM NOTES

From the very first this concert was to be called “Hymns, Psalms, and Spiritual Songs.” It was to have included works by European composers from as early as the 16th and 17th centuries as well as several works by American composers. However, as Mark Walker put the program together he found himself wanting to include more music by American composers. It became clear to him that America has its own rich history of hymns, of composers who have written moving anthems, and of spiritual songs from at least two distinct musical traditions. And so he decided to make this a concert of American music by American musicians.

All the composers and arrangers on our program are American:

Leo Sowerby (1895-1968, born in Grand Rapids, Michigan)

Howard Hanson (1896-1981, born in Wahoo, Nebraska)

Randall Thompson (1899-1984, born in New York City, NY)

Sterling Procter (1950 – born in Dallas, TX)

Mack Wilberg (1955 – born in Orangeville, Utah)

Moses Hogan (1967 – 2003, born in New Orleans, Louisiana)

Shawn Kirchner (1970 - , born in Cedar Falls, Iowa)

Juliana Horton (1976 – born in Louisville, KY)

These composers grew up and began their musical lives in different parts of the country. Three of them were born before the turn of the 20th century. They have all written music that speaks to the spiritual in our lives. They offer us a broad perspective of American music.

HYMN TUNE MADRID: “COME, CHRISTIANS, JOIN TO SING”

Arranged by Sterling Procter

Sterling Procter was born in Dallas, Texas, in 1950. By the time he graduated from high school he was an accomplished French horn player, a professional jazz guitarist, and an arranger of works for both the high school orchestra and jazz band. He has bachelor's and master's degrees from the University of North Texas in both Music Performance (Horn) and Conducting. He has held the position of Second Horn in the Fort Worth Symphony Orchestra since 1990. He is president of the music publishing company Highland Music, Inc. And he was, in 1979, a founding member of The Festival Brass of Dallas.

The words to “Come, Christians, Join to Sing” were first published as “Come, children, join to sing” in Christian H. Bateman's *Sacred Melodies for Children* (1843). Bateman (1813-1889) was born in Halifax, in west Yorkshire. He began his ministry in the Moravian Church. He served several Congregational parishes and, after he took Holy Orders in the Church of England, as curate in several C of E parishes. He wrote the words to several hymns, but “Come, Christians, Join to Sing” appears in more hymnals than any other text of his. Clearly it is his most popular.

The hymn tune MADRID is based on a traditional Spanish melody. Most hymnals attribute its arrangement to David Evans, from 1927. Sterling Procter wrote his study of this hymn tune for the Festival Brass, organ, and either chorus or congregational singing. It is, indeed, a festival arrangement, a celebration of text and tune that draws on the exhilarating resources of brass instruments, on the full power of the organ, and human voices joined in song.

PSALM 122: “I WAS GLAD WHEN THEY SAID UNTO ME”

Leo Sowerby

By the time of his death, Leo Sowerby was known as the Dean of American Church Music. However, Burnet Tuthill, writing in 1938, would quote a colleague who jokingly redefined the three Bs as “Bach, Beethoven, and SowerB,” with a deliberate pun on “sour,” a reference to the “often dissonant harmony” of Leo Sowerby's music. (Tuthill goes on to say, “The similarity between Brahms and Sowerby is more fundamental than any mere superficial resemblance of melody or harmony. It is rather in their fundamental respect for, and use of, the long established forms and the contrapuntal technique of which both are masters.”) So much for “SowerB.”

Leo Sowerby was born in Grand Rapids, Michigan, in 1895. He began to study the piano when he was seven. Tuthill tells us that at fourteen he wanted to learn to play the organ, but practice time on an organ cost twenty-five cents an hour. Sowerby got a large sheet of butcher paper, and at the organ he drew an accurate pedal board. With this paper underneath his piano, he practiced every day to perfect his foot technique.

In 1927 Sowerby became the director of music at St. James Episcopal Cathedral in Chicago. He held that position until, in 1962, he moved to the Washington Cathedral as Director of the College of Church Musicians.

Sowerby wrote his setting of Psalm 122 in 1941. In it we hear his careful attention to the text, which he reinforces vividly with melody, rich if sometimes dissonant harmonies, and rhythmic variety. We hear complex polyphonic passages, beautifully lyrical melodic lines, and rhythms that are sometimes syncopated in keeping with the text. His harmonies often seem to be taking us in one direction, only to modulate in unexpected and inevitably moving ways that focus our attention on important moments in the text. Modern? Yes, but firmly grounded in what Tuthill calls “a faith in tonality.” We have to listen carefully, but the music repays us richly.

PSALM 8: “O LORD, HOW EXCELLENT THY NAME”

Howard Hanson

Of the three composers of cathedral anthems on our program, all of them born before the turn of the 20th century, Howard Hanson may well be the most written about. He is certainly the one who has done, himself, the most writing about music.

Hanson was born in Wahoo, Nebraska in 1896. Both his maternal and his paternal grandparents, with their children, had emigrated from the same region of southern Sweden. Hanson grew up in a large Swedish community, though he was quick to point out that there were also Bohemian Catholics, Italians, and others who lived in Wahoo. But during Hanson's childhood all the morning services in the church he and his family attended were in Swedish. And the community continued to follow Swedish customs, which included folk songs and dances. For the rest of his life Hanson treasured his Swedish heritage, though he did not get to visit Sweden until 1922, while he was spending three years in Rome, having won the American Academy's Prix de Rome in 1921.

When Hanson returned to the United States in 1924, George Eastman (who was not particularly musical but knew talent when he saw it) asked him to become director of his newly formed Eastman School of Music in Rochester, New York. Hanson took the job seriously and, in addition to composing and teaching composition, he became very active in music education throughout the country, writing articles, lecturing, and working actively in several organizations. In a paper entitled “Wanted: a Musical Survival

Kit,” presented to the National Association for Music Education in 1971, he wrote, “Would the death of the Metropolitan Opera Company be a national cultural disaster? No, it would not. Would the wholesale cutting off of funds for music teaching in the public schools be a national cultural disaster? Yes! It might spell the end of our entire musical culture. Yet a number of music patrons would not even notice.” Timely words in 1971, perhaps even more timely now.

Howard Hanson took a passionate interest in American music, and his position at the Eastman School gave him the opportunity to support the music of young American composers in many ways. Perhaps the best known, and the most important, was his founding of a series of American Composers’ Concerts and Festivals of American Music. The Eastman School under his direction sponsored these concerts from 1925 until 1971. During these forty-seven seasons, he programmed the work of over nine hundred composers and a total of more than two thousand compositions, many of them world premieres. He conducted many of these concerts himself.

At the center of Psalm 8 is humankind’s existential question: “What is Man, that Thou art mindful of him?” The psalm begins with a passage in unison that is chant-like. Hanson evokes profundity with deep pedal tones, and mysterious exaltation with women’s voices. “Alleluia” is set polyphonically throughout. The piece ends with quiet contemplation, “Alleluia” pianissimo, on a d minor chord.

PSALM 23: “THE LORD IS MY SHEPHERD”

Randall Thompson

In an address to a Princeton University audience in 1946, Randall Thompson insisted that “a composer’s first responsibility is, and always will be, to write music that will reach and move the hearts of his listeners in his own day.” Furthermore, American composers must reject “empty imitation of European models” and draw instead on “our own genuine musical heritage in its every manifestation, every inflexion, every living example.” In 1922 Thompson followed Howard Hanson and Leo Sowerby to Rome with an American Academy Prix de Rome in hand. To support himself when he returned to the United States, Thompson, who was born in New York in 1899, moved to Greenwich Village where wrote music for anyone who would pay him. This included writing songs and incidental music for shows such as *Grand Street Follies*, as well as rehearsing the singers and dancers. In Rome, Thompson had experimented with chromaticism and polytonalities. New York brought him back to what one writer has called his “pronounced native flavor.”

Elliot Forbes, writing in *The Musical Quarterly* (January 1949) identifies several qualities of Thompson’s vocal music. Two of the most important are (1) “the setting of every phrase of text into a texture of voices that serves not only to sound the words but also to bring out their meaning by a particular choral color,” and (2) “the rhythmic equivalent in music to the natural rhythm of the words when spoken.” Thompson’s setting of the most familiar of psalms was written in 1965-66, and he seems to have kept to his principles.

The piece opens with harp-like arpeggios (the score in fact specifies piano or harp), which continue throughout the work and connect each verse of the psalm with the next. The tempo is marked *Lento tranquillo*, which establishes the comfort that the psalm promises. Thompson keeps us alert, however, with a vocal line that seems headed towards one resolution and then surprises us with another, a major chord that we haven’t expected. The setting of this most peaceful, most comforting psalm ends with a very quiet, triumphant E major chord.

GOD IS IN HIS HOLY DWELLING PLACE

Julianna Horton

Julianna Horton (b. 1976) comes from a musical family. Her mother, Theresa Horton, was a music teacher for many years, and she started her daughter on the piano when Julianna was four. Her father, Ray Horton, was Bass Trombonist in the Louisville Orchestra for 45 years. He is also a church music director, and an accomplished composer and arranger. Ms. Horton has music degrees from Indiana University in Bloomington (piano, violin, music theory and history) and Southern Baptist Theological Seminary in Louisville (conducting, voice, and organ). She also holds a Diploma in Pastoral Liturgy from St. Joseph’s College in Rensselaer, Indiana, where she studied composition. She is currently Music Director at Immaculate Conception Catholic Church in La Grange, Kentucky. About ten years ago, she wrote the first composition that she was willing to have performed when she set to music the medieval prayer “Anima Christi,” which is traditionally prayed after receiving communion (“Soul of Christ, sanctify me / Body of Christ save me”).

Ms. Horton writes that her motto as a composer is “Write something beautiful. And make it interesting!” The first part of that motto could be adopted by any composer, but it takes a skillful and alert composer to add the second part. She says that music, “together with all other art forms, should transcend our daily existence and take our imaginations to a world beyond ourselves.”

The text for “God Is In His Holy Dwelling Place” is the Entrance Antiphon for the Nuptial Mass. Some years ago a friend asked her to set this text for her wedding. Unfortunately, due to an illness, she was unable to finish the piece for her friend, but when Mark Walker asked her to write something for the Louisville Master Chorale, she knew what she wanted to write. She says that in her setting she wants to “pay homage to the glorious tradition of sacred music throughout the ages, from Gregorian chant to the works of the great English choral tradition by 20th century composers.”

The text of the Entrance Antiphon for the Nuptial Mass is taken from Psalm 68. Scholars point out that this psalm in its entirety is one of the most difficult to interpret, that it might be an anthology of lines taken from other psalms, to be used in a liturgy. But the verses chosen for the Nuptial Mass are perfect, emphasizing God’s role in our “dwelling together, one at heart.”

“God Is In His Holy Dwelling Place” is scored for three trumpets, three trombones, organ, percussion and chorus. A true celebration! We are proud to be offering its world premiere to an audience in the composer’s home town. And if anyone in the audience is contemplating a wedding, I know where there is a wonderful piece to usher the bride down the aisle.

HYMN TUNE DIADEM: “ALL HAIL THE POWER OF JESUS’ NAME”

Arranged by Sterling Procter

The words for “All Hail the Power of Jesus’ Name” were written in Great Britain by Edward Perronet (though some of the stanzas were later altered by John Rippon). The first stanza was published anonymously in 1779, accompanied by a tune now known as MILES LANE. In this country it was republished in 1793, accompanied by the American tune known as CORONATION, which is the tune perhaps most familiar to American congregations. In *The Sacred Harp* (1991 edition), the words are published to three additional tunes: CLEBURNE, GREEN STREET, and NEW AGATITE. The composer of DIADEM was John Ellor, born in Lancashire, England in 1819. In 1838 he composed a new tune for “All Hail the Power” in order to celebrate a Sunday School Anniversary of his home church. It

immediately became popular and, according to Robert Guy McCutchan, was used “on all anniversary occasions for miles around.” However, in 1843 John Ellor came to America, and he brought DIADEM with him.

Paul Skevington, Minister of Music and Liturgy at St. Luke Catholic Church in McLean, Virginia, says of Sterling’s Procter’s exploration of popular hymn tunes, “Using the basic harmony found in most hymnals, the brass writing is very imaginative. It is music written for professional brass musicians, fully engaging and challenging them, without losing the basic congregational harmony. [When used in our] Christmas and Easter celebrations ... [they are] the high point of our liturgies.” I am confident they will contribute to the celebration we create in this performance as well.

“ELIJAH ROCK” AND “WALK TOGETHER, CHILDREN” (TRADITIONAL SPIRITUALS)

Arranged by Moses Hogan

Moses Hogan was born in New Orleans in 1957. He expressed an interest in music when he was very young. There is anecdotal evidence that his first experience with the piano was at the dining room table, practicing on a paper keyboard that his mother made for him, but this may be apocryphal. He did graduate from the New Orleans Center for Creative Arts and the Oberlin Conservatory of Music. He studied at Julliard and at LSU, and held an appointment as Artist in Residence at Loyola University. In 1980 he formed the Moses Hogan Chorale. In 2002 he edited *The Oxford Book of Spirituals*. He was 45 years old when he died of a brain tumor in February of 2003. Since his death at least two volumes of his vocal arrangements have been published by Hal Leonard: *Feel the Spirit*, Volumes One and Two. His arrangements of both “Elijah Rock” and “Walk Together, Children” are in Volume One.

“Elijah Rock” is a traditional spiritual. Until Moses Hogan arranged it, the best known arrangement was by Jester Hairston (1901 – 2000). Perhaps the best known recording (until that of the Moses Hogan Chorale) is by Mahalia Jackson. According to André Thomas, in the forward to Volume One of *Feel the Spirit*, Hogan “has the unique ability to expand harmonic considerations and maintain the racial flavor and tradition of [his] settings.” In “Elijah Rock” Moses Hogan expands more than just the harmonic considerations of this traditional spiritual, but rhythmic and structural elements of the original as well. To sing it, and to hear it, is a complex, energetic, and uplifting experience

In his Introduction to *The Oxford Book of Spirituals*, a collection of 28 spirituals, each by a different arranger, Hogan point out that these composers “have brought a dimension of harmonic sophistication to the traditional melodic and lyric content that has enabled new generations to experience the power contained in these songs.” Hogan modestly includes only one of his own arrangements in the book (“The Battle of Jericho”), but all of his work has enriched our experience of the spirituals, and made them a part of our own lives. They are important in our understanding of the history of slavery, but also important in our understanding of who we are today. We must learn to walk together.

“UNCLOUDED DAY” AND “ANGEL BAND”

Arranged by Shawn Kirchner

America’s Second Great Spiritual Awakening took place during the middle decades of the 19th century. It involved camp meetings, some of them drawing huge crowds, dynamic preaching, and a lot of singing. Much of the singing involved spiritual words set to popular tunes. (There are accounts of children rushing to the campground to hear a favorite song, only to find when they got there the words had been changed and it wasn’t what they were expecting at all.)

“The Unclouded Day” was written by Josiah Kelly Alwood around 1885. We have Alwood’s own account of his inspiration for the song: “As I entered our village from the south, at 12:50 last night, (returning from the discussion at Spring Hill), I saw a rainbow which was caused by the rays of the moon streaming against a shower of rain falling from a dark, dense cloud a short distance beyond the northwestern limits of our sleeping Morenci. The moon was low in the cloudless southeastern sky. It was a new sight to me; and you can scarcely image the feeling of solemn joy which came over me as I gazed upon the lovely segment of the bow of promise smiling on our quiet town.” In a later account Alwood added, “To awake and look abroad and remember the night was to be filled with sweet melody. A while at the organ brought forth a piece of music now known as ‘The Unclouded Day.’ A day and a half was bestowed on the four stanzas.” The song he wrote evokes his joy, but in Shawn Kirchner’s arrangement it can hardly be called “solemn.”

The words to “Angel Band” were written by Jefferson Hascall around 1860. He called it “My latest sun is sinking fast.” The music was written by William Batchelder Bradbury and published in 1862 in *Bradbury’s Golden Shower of S.S. Melodies*. In this book it was called “The Land of Beulah.” Bradbury’s book is one of many collections of songs published during this time, and the popularity of the song is reflected the many times it was republished in other collections. Under the title “Angel Band” the song has in recent years become popular with bluegrass bands, most notably the Stanley Brothers, whose version is used at the end of the film *O Brother, Where Art Thou?*

Here is Kirchner’s own description of what he was after in this arrangement: “Simple, soaring descants, counter melodies, and rich harmonic textures provide a symphonic breadth to this arrangement that encompasses the full four-octave range of the choral ‘instrument.’” It may sound like a sales pitch, but this is, in fact, an accurate description.

Shawn Kirchner is one of triplets. He and his brother and sister grew up in Cedar Falls, Iowa, where he received his first musical training. He has since moved to the Los Angeles area, where he participates in many musical activities, including a three-year term as Composer in Residence for the Los Angeles Master Chorale.

“The Unclouded Day” and “Angel Band” are parts One and Two of a three-part collection entitled *Heavenly Home: Three American Songs*. The music for the third part, “Hallelujah,” was unavailable when we began planning for this concert. Kirchner’s arrangements, however, make clear that these spiritual songs written in the middle of the 19th century still speak, speak powerfully, to us today.

“COME, THOU FOUNT OF EVERY BLESSING”

Arranged by Mack Wilberg

Mack Wilberg was born in Orangeville, Utah, in 1955. He grew up in the Church of Jesus Christ of Latter Day Saints. He has a bachelor's degree in music from Brigham Young University and a Master's degree and PhD from the University of Southern California. Since 2008 he has been music director of the Mormon Tabernacle Choir. There is a good chance that if you have watched any of the Mormon Tabernacle Choir's holiday specials on TV, you have watched his energetic conducting. His arrangements of hymns and Christmas carols are equally energetic, perhaps more so.

The words to “Come Thou Fount of Every Blessing” were written by Robert Robinson in 1758. Three years earlier he had undergone a powerful spiritual conversion after hearing George Whitfield preach. One historian of church hymnody tells us that “This hymn is as truly autobiographical as any of John Newton's, for Robert Robinson's youth had been wild and reckless.”

In *The Sacred Harp* (1991 edition), the words are set to four different hymn tunes: FAMILY CIRCLE, OLNEY, RESTORATION, and WARRENTON. None of these is the tune the hymn is best known by (and which Mack Wilberg arranged and we will sing). The name of that tune is NETTLETON, though there is confusion about who wrote it. It first appeared in John Wyeth's *Repository of Sacred Music* (1813), and because of that Wyeth is sometimes listed as the composer. The name of the tune comes from a figure important in the Second Great Awakening, Asahel Nettleton (1783 – 1844), an American theologian and pastor. But there is no evidence that Nettleton was in any way musical. He was well known for his preaching and his pastoral care. It's possible that Wyeth, or some other, gave the tune its name to honor him. There is no question, however, that the tune is an American folk tune.

The text itself is a prayer for help, help in praising God (“Tune my heart to sing thy grace”) but also help in the face of temptation (“Prone to wander, Lord, I feel it”) and an offering with the prayer (Here's my heart, O take and seal it / Seal it for thy courts above”). Like John Newton's great hymn, Robinson acknowledges his debt to grace. But he also acknowledges his human weakness and his need for divine attention to that weakness: (“Let thy goodness, like a fetter, / Bind my wandering heart to thee”).

The most puzzling word in the hymn is “Ebenezer.” Many have thought long and hard about the meaning of this word here. It refers to an incident in First Samuel, in which Samuel raises a stone to mark an important victory over the Philistines. He names the stone “Ebenezer” which in Hebrew means “Stone of Help” (*ebhen* – “stone” and *ezer* – “help”). The poet wants to mark his own victory over sinfulness: (“Here I raise my Ebenezer; / Hither by thy help I'm come”). But the verse continues. The poet is not home yet.

Wilberg's setting of the hymn could make it for us our own musical Ebenezer.

Program notes by Millard Dunn.



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