

PERFORMERS:



ALEX REDDEN, Bass, is a veteran soloist in and around the greater Louisville area, performing many times with Master Chorale and in situations as varied as the Vatican's St. Peter's Basilica and Bardstown's Stephen Foster Story.

DEBBIE DIERKS, Piano, is at the keyboard in LMC rehearsals and performances. She has performed extensively in the United States and Europe as a collaborative pianist for soloists and ensembles and has also made important contributions to the community's music life as a vocal coach and music director.

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LOUISVILLE
masterchorale



MOZART AND HAYDN

PRE-PERFORMANCE LECTURE

DR. JOHN R. HALE

LA VENDETTA

(The Marriage of Figaro)

MOZART

IN DIESEN HEIL'GEN HALLEN

(The Magic Flute)

MOZART

ROLLING IN FOAMING BILLOWS

HAYDN

NOW SHINES IN HEAVEN THE BRIGHTEST GLORY

(from Creation)

HAYDN

Alexander Redden, *Bass*

Debbie Dierks, *Piano*



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



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

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

Sunday, October 4, 2020 at 3:00 p.m.

PINECREST

View the Performance at:

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

Password: !Amadeus!

TEXT:

BARTOLO *(The Marriage of Figaro)*

Recitative:

Spendid, I'll do all I can, Sparing no effort to accomplish your object.
How I would love to arrange a match for my old servant Marcellina with the rogue who foiled my marriage to Rosina!

Aria:

Taking vengeance, yes, taking vengeance! That's the peak of exultation for a man of rank and station.
Bearing shame without opposition, taking insults with submission,
that's behaving in basest form, that's behaving just like a worm, a frightened worm!
Do it my way, take the sly way. Spread confusion and distraction.
Give them action, give them action.
I will show you how to function, using strategy and uncton, show no pity, no compunction, and before they knew what hit them, you will outwit them!
Take my word, it can be done, and the case can still be won.
Always proceeding with utmost legality I must discover a fine technicality, I shall equivocate, argue, and litigate, until a loophole I can produce.
I have ability, mental agility, legal facility, and versatility. With my experience and infallibility, any opponent surely will lose.
Oh, what confusion I shall produce!
All of the city knows Doctor Bartolo, as for that Figaro, I'll cook his goose!

Trans. Ruth and Thomas Martin

SARASTRO *(The Magic Flute)*

*In diesen heil'gen Hallen,
Kennt man die Rache nicht.
Und ist ein Mensch gefallen,
Führt Liebe ihn zur Pflicht.
Dann wandelt er an Freundes Hand
Vergnügt und froh ins beßre Land.
Dann wandelt er an Freundes Hand
Vergnügt und froh ins beßre Land.*

Within these sacred grounds,
revenge and anger end:
A way to peace is found,
and injury can mend.
With friendship's kindness as our guide,
the soul's made glad and satisfied.
With friendship's kindness as our guide,
the soul's made glad and satisfied.

*In diesen heil'gen Mauern,
Wo Mensch den Menschen liebt,
Kann kein Verräter lauern,
Weil man dem Feind vergibt.
Wen solche Lehren nicht erfreun,
Verdient nicht ein Mensch zu sein.
Wen solche Lehren nicht erfreun,
Verdient nicht ein Mensch zu sein.*

Amidst this band of brothers,
a loving wisdom lives:
All honor one another,
and freely we forgive.
For one deserving human birth,
there is no greater joy on earth.
For one deserving human birth,
there is no greater joy on earth.

RAPHAEL *(From Creation)*

(Genesis: Chapter 1, verses 9-10)

Recitative:

And God said: Let the waters under the heaven be gathered together unto one place, and let the dry land appear; and it was so. And God called the dry land: earth, and the gathering of waters called he seas; and God saw that it was good.

Aria:

Rolling in foaming billows uplifted roars the boist'rous sea. Mountains and rocks now emerge; their tops into the clouds ascend. Thro' th' open plains outstretching wide in serpent error rivers flow. Softly purling glides on thro' silent vales the limpid brook.

Genesis: Chapter 1, verses 1:24-26

Recitative:

And God said, let earth bring forth every living creature after his kind, cattle, and creeping thing, and beast of the Earth after his kind.

Straight opening her fertile womb, the Earth brings forth at God's command unnumbered living creatures, in perfect forms, and fully grown.

Triumphant roaring stands the lion there. With lightning leap, the tiger appears.

Bounding with branching head, the nimble stag. With snorting and stamping, flying mane, up rears in might the noble steed. In pleasant pastures, quietly the cattle graze on meadows green. And o'er the ground as growing there abide the fleecy, gentle sheep.

As clouds of dust arise, in swarms assembled the host of insects. In long dimension, creeps, with sinuous trace the worm.

Aria:

Now shines the brightest glory of heaven; now spreads the lavish attire of Earth.
The air is filled with soaring processions, the water swelled by swarming legions.
The ground is trod by ponderous beasts.
But all the work was not complete; there wanted yet that wondrous being.
That God's design might Thankful see, and grant his goodness joyful praise.

Trans. Robert Shaw and Alice Parker

PROGRAM NOTES

On the 14th of December, 1790, Haydn and Mozart shared their last meal together, along with the impresario Johann Peter Salomon, who had persuaded Haydn to spend the next two years in England, conducting and composing. Mozart and Haydn had become very close friends. Haydn was 58 years old and Mozart was only a month short of 34. When they left each other that evening Mozart said, with tears in his eyes, "We are probably saying our last adieu in this life." Neither of them could have anticipated the tragic accuracy of Mozart's words.

Between 1772 and 1790 Pierre Augustin Caron de Beaumarchais wrote three plays that deal with many of the same characters, most importantly Count Almaviva (a Spanish nobleman) and Figaro (a barber, and in the second and third plays the count's valet). The first two plays are comedies and are well known, largely because of Rossini's opera based on the first (*The Barber of Seville*) and Mozart's opera based on the second (*The Marriage of Figaro*). The first aria Alex will sing, "La Vendetta," is from Mozart's opera but the revenge that the singer looks forward to is for what has happened in the first play, namely that Figaro has tricked Dr. Bartolo and has allowed the Count to court and marry Bartolo's ward (whom Bartolo himself wanted to marry). The English translation Alex sings was first performed by the New York City Opera Company in October 1948.

The dramatic arc of *The Magic Flute* makes the moral issues the opera takes up much more complex than anything Mozart had tried before. At first we believe the Queen of the Night is good, and her daughter has been stolen from her by the evil Sarastro. But when she tells her daughter, Pamina, to kill Sarastro, we realize that we have been misled. Sarastro's answer to Pamina when she begs him not to punish her mother makes his values clear: "In these sacred halls, no man thinks of revenge." Alex will sing this aria in German, Mozart's language.

Haydn made two trips to England: 1791-1792 and 1794-1795. During the first trip he attended, in May of 1791, a great Händel festival in Westminster Abbey. The place was packed, and when the entire audience stood up for the "Hallelujah" Chorus, Haydn broke into tears.

Near the end of his second trip someone gave him a libretto made up of texts from the book of *Genesis* and from Milton's *Paradise Lost*. Since this text was in English, Haydn had it translated into German by baron Gottfried van Swieten and, working slowly and carefully, he composed *The Creation*. Then he and/or van Swieten created an English text which Haydn also set. In 1962 Robert Shaw and Alice Parker retranslated the text "to unite Haydn's minutely picturesque musical language with the colorful and understandable English text which it deserves." This is the version Alex will sing. Haydn's "minutely picturesque musical language" clearly anticipates the Romantic composers who would follow him.

Program Notes by Millard Dunn