



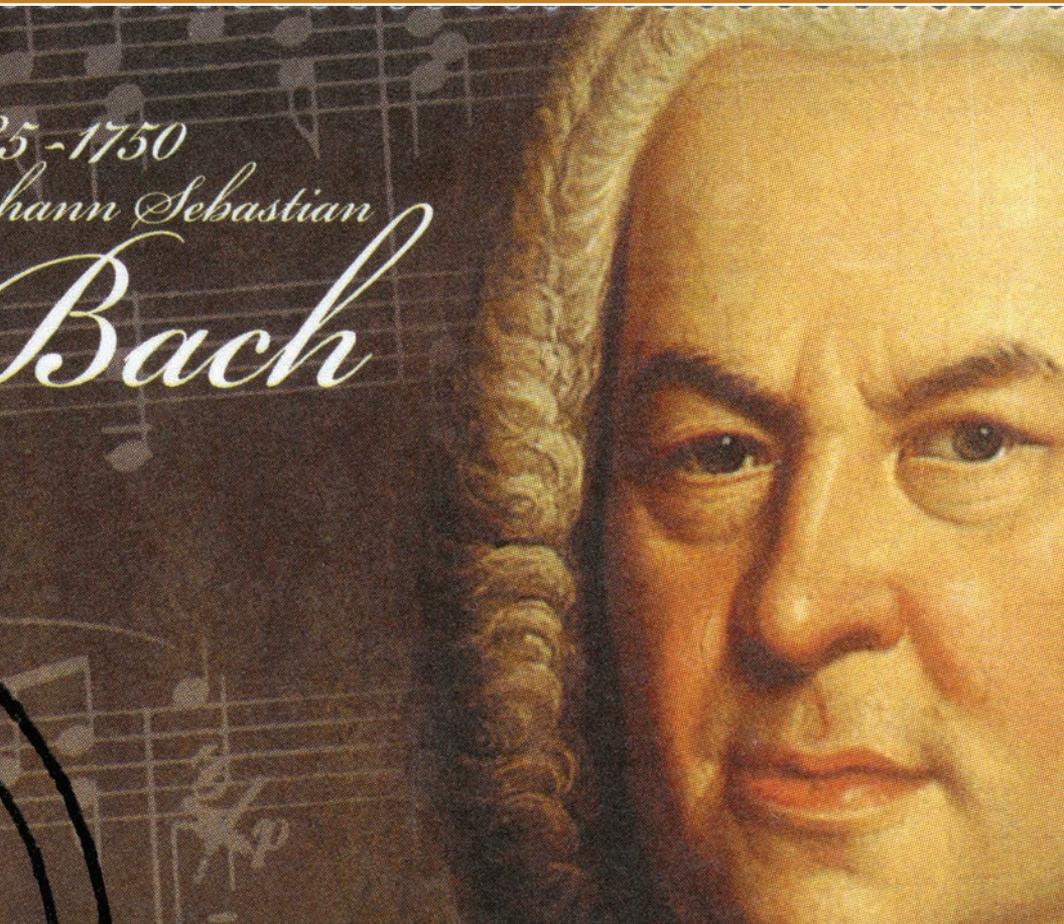
LOUISVILLE  
masterchorale

# VIVALDI, BACH AND MOZART

1685-1750

Johann Sebastian

*Bach*



Sunday, February 23, 2020 at 3:00 p.m.

HARVEY BROWNE PRESBYTERIAN CHURCH



February 23, 2020

Dear Friends:

We are half way through our ninth season! We remain so very grateful to our faithful audiences who have enabled us to present so many wonderful oratorios and other outstanding choral/orchestral works from seven centuries.

Today we honor the rich heritage of Vivaldi, Mozart and Bach. We are in the first year of our three-year presentation of perhaps the greatest choral work ever—Bach’s B minor Mass. We have divided it into three portions—and this structure will enable you to savor each year’s segment within a setting of works which are in some fashion related to it.

The Kyrie and Gloria of the B Minor Mass were the portions first composed for it. They begin with what I consider one of the most breathtaking moments in music—the opening short Kyrie. It is literally a “shot over the bow” for the audience, seizing your attention and focusing you completely on the significance of what is to come.

These portions of the Bach Mass are literally sandwiched in history between works which preceded and followed it, in a direct line. Vivaldi’s Gloria, an audience favorite over the years, was known to Bach and presented a multimovement approach to the text of the Gloria. Mozart’s Spatzen or Sparrow Mass is a short but very festive version of all the key elements of a choral Mass—and includes clear references to a bird (a sparrow, in fact.) I have always wondered just what Mozart was trying to accomplish with that. Had he been struck by the chirping of a bird that flew into the cathedral and couldn’t get out? Was he trying to amuse himself at the expense of the Archbishop? I don’t know, but it makes for a delightful piece.

Thank you again for your support today and over the years. We look forward to delighting you with today’s repertoire and a celebration of our American musical heritage in May.

Thank you,

Mark Walker  
Artistic Director

# VIVALDI, BACH AND MOZART

## GLORIA

*Mary Redden and Audrey Dawson, soloists*

Vivaldi

## SPARROW MASS (K.220)

*Laura Lea Duckworth, Kathleen Regneri, Dylon Crain and William Schauf, soloists*

Mozart

————— INTERVAL —————

## KYRIE GLORIA

*From Mass in B minor (BWV 232)*

J. S. Bach

*Laura Lea Duckworth, Mary Redden, Audrey Dawson, Bill Coleman and Alexander Redden, soloists*

Sunday, February 23, 2020

HARVEY BROWNE PRESBYTERIAN CHURCH



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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## PRECONCERT 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 both a distinguished instructor and author. His many awards include the Panhellenic Teacher of the Year Award and the Delphi Center Award. Professor Hale has published reports on his research in *Antiquity*, *Journal of Roman Archaeology*, *Scientific American*, and other journals; and his fieldwork has been featured in documentaries on the Discovery and History channels. When his first book, *Lords of the Sea: The Epic Story of the Athenian Navy and the Birth of Democracy*, was published in 2009, *The New York Times* reviewer called him "an intellectually serious historian who knows how to tell war stories." His engaging style and commanding knowledge are appreciated by concertgoers throughout our community.

## TEXT:

### THE ORDINARY OF THE LATIN MASS

(Since all three composers set text from this source, the text used by each composer is indicated in parenthesis. Both Mozart and Bach set the entire mass, but we will sing only the first two parts of Bach's Mass in B Minor today, and the remaining three parts will highlight next year's season.)

#### **Kyrie** – (Mozart, Bach)

*Kyrie eleison.*  
*Christe eleison.*  
*Kyrie eleison.*

#### **Gloria** – (Mozart, Vivaldi, Bach)

*Gloria in excelsis Deo,*  
*Et in terra pax hominibus bonae voluntatis.*  
*Laudamus te, benedicimus te,*  
*Adoramus te, glorificamus te.*  
*Gratias agimus tibi propter*  
*magnam gloriam tuam.*  
*Domine Deus, Rex coelestis,*  
*Deus Pater omnipotens.*  
*Domine Fili unigenite, Jesu Christe.*  
*Domine Deus, Agnus Dei, Filius Patris.*

#### **Qui tollis peccata mundi,**

*Miserere nobis.*  
*Qui tollis peccata mundi,*  
*Suscipe deprecationem nostram.*  
*Qui sedes ad dexteram Patris,*  
*miserere nobis.*

#### **Kyrie -**

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

#### **Gloria -**

Glory to God in the highest,  
And peace on earth to men of good will.  
We praise You, we bless You,  
We worship You, we glorify You.  
We give You thanks  
for Your great glory.  
Lord God, King of Heaven,  
God the Father Almighty.  
Lord only-begotten Son, Jesus Christ.  
Lord God, Lamb of God, Son of the Father.

#### **You who take away the sin of the world,**

Have mercy on us.  
You who take away the sin of the world,  
Hear our prayer.  
You who sit at the right hand of the Father,  
have mercy on us.

#### **Quoniam tu solus sanctus,**

*tu solus Dominus,*  
*Tu solus altissimus, Jesu Christe.*  
*Cum Sancto Spiritu*  
*in gloria Dei Patris, Amen.*

#### **Credo** (Mozart)

*Credo in unum Deum,*  
*Patrem omnipotentem,*  
*factorem coeli et terrae,*  
*visibilium omnium et invisibilium.*  
*Et in unum Dominum Jesum Christum,*  
*Filium Dei unigenitum,*  
*et ex patre natum ante omnia saecula,*  
*Deum de Deo, lumen de lumine,*  
*Deum verum de Deo vero,*  
*genitum non factum,*  
*consubstantialem Patri;*  
*per quem omnia facta sunt.*  
*Qui propter nos homines et propter nostram*  
*salutem descendit de caelis.*

#### **Et incarnatus est** de Spiritu Sancto,

*ex Maria virgine;*  
*et homo factus est.*  
*Crucifixus etiam pro nobis*  
*sub Pontio Pilato,*  
*passus et sepultus est.*

#### **Et resurrexit** tertia die

*secundum Scripturas,*  
*et ascendit in caelum,*  
*sedet ad dexteram Patris,*  
*et iterum venturus est cum gloria,*  
*judicare vivos et mortuos,*  
*cujus regni non erit finis.*  
*Et in Spiritum Sanctum*  
*Dominum, et vivificantem,*  
*qui ex Patre Filioque procedit,*  
*qui cum Patre et Filio*  
*simul adoratur, et conglorificatur,*  
*qui locutus est per Prophetas.*  
*Et unam sanctam catholicam*  
*et apostolicam Ecclesiam.*  
*Confiteor unum baptisma*  
*in remissionem peccatorum,*  
*et expecto resurrectionem mortuorum,*  
*et vitam venturi saeculi. Amen.*

#### **For You alone are holy,**

You alone are Lord,  
You alone are the Most High, Jesus Christ.  
With the Holy Spirit  
in the glory of God the Father, Amen.

#### **Credo -**

I believe in one God,  
the Father, the Almighty,  
maker of heaven and earth,  
of all that is, seen and unseen.  
And in one Lord Jesus Christ,  
the only Son of God,  
eternally begotten of the Father,  
God from God, light from light,  
true God from true God,  
begotten, not made,  
of one being with the Father;  
through Him all things were made.  
For us and for our salvation  
He came down from heaven.

#### **He became incarnate** from the Virgin Mary

by the power of the Holy Spirit,  
and was made man.  
For our sake He was crucified  
under Pontius Pilate;  
He suffered death and was buried.

#### **He rose again** on the third day

in accordance with the Scriptures;  
He ascended into heaven,  
and is seated at the right hand of the Father;  
He will come again in glory  
to judge the living and the dead,  
and His kingdom will have no end.  
And I believe in the Holy Spirit,  
the Lord, the giver of Life,  
who proceeds from the Father and the Son;  
with the Father and the Son  
He is worshipped and glorified.  
He has spoken through the prophets.  
I believe in one holy catholic  
and apostolic Church;  
I acknowledge one baptism  
for the forgiveness of sins;  
I look for the resurrection of the dead,  
and the life of the world to come. Amen.

**Sanctus** (Mozart)  
*Sanctus, Sanctus, Sanctus,  
 Dominus Deus Sabaoth.  
 Pleni sunt coeli et terra gloria tua.  
 Osanna in excelsis.*

**(Benedictus)** (Mozart)  
*Benedictus qui venit  
 in nomine Domini.  
 Osanna in excelsis.*

**Agnus Dei** (Mozart)  
*Agnus Dei  
 qui tollis peccata mundi,  
 miserere nobis.  
 Agnus Dei  
 qui tollis peccata mundi,  
 miserere nobis.  
 Agnus Dei  
 qui tollis peccata mundi,  
 dona nobis pacem.*

**Sanctus**  
 Holy, holy, holy,  
 Lord God of Hosts.  
 Heaven and earth are full of your glory,  
 Hosannah in the highest.

**(Benedictus)**  
 Blessed is He who comes  
 in the name of the Lord,  
 Hosannah in the highest.

**Agnus Dei**  
 Lamb of God,  
 who takes away the sin of the world,  
 have mercy on us.  
 Lamb of God,  
 who takes away the sin of the world,  
 have mercy on us.  
 Lamb of God,  
 who takes away the sin of the world,  
 grant us peace.

## ORCHESTRA

### FLUTE

Kathy Karr  
 Jake Chabot

### OBOE

Jennifer Potochnic  
 Katherine Alberts

### BASSOON

Matt Karr  
 Francisco Joubert  
 Bernard

### HORN

Jon Gustley  
**TRUMPET**  
 Stacy Simpson  
 Alex Schwartz  
 Chris Pate

### TIMPANI

John Harris

### ORGAN

Debbie Dierks

### VIOLIN I

Jack Griffin  
 Isabella Christensen  
 Ray Weaver  
 Patti Sisson

### VIOLIN II

Annie Daigle  
 Becca Neely  
 Betsy Osoffsky

### VIOLA

Meghan Casper  
 Laura De St Croix

### CELLO

Yoonie Choi

### BASS

Karl Olsen

## LOUISVILLE MASTER CHORALE

### SOPRANO

Conra Cowart  
 Laura Lea Duckworth  
 Nancy Morris  
 Viki Perry  
 Randy Peters  
 Mary Redden  
 Stephanie Smith  
 Tami Stoecker  
 Diane Watkins  
 Ruth J. Wright

### ALTO

Nancy Appelhof  
 Theresa Bauer  
 Ashley Cook  
 Anne-Karrick Deetsch  
 Carole Dunn  
 Barbara Ellis  
 Jeanne Marie Groene  
 Carolyn Makk  
 Julie Nichelson  
 Nancy Nikfarjam  
 Miriam Pittenger  
 Kathleen Regneri  
 Marsha Roberts  
 Shiela Wallace  
 Marsha Webb  
 Brenda Weeks

### TENOR

Rob Carlson  
 Bill Coleman  
 Dylon Crain  
 Millard Dunn  
 Jackson Harmeyer  
 James Layton  
 Alan Ramirez  
 Calvin Ramirez  
 Gregg Rochman  
 Jonathan Smith  
 Michael Svendsen

### BASS

Louie Bailey  
 Daniel Blankenship  
 Mathew Feldman  
 John R. Hale  
 Rob Lane  
 C.D. Moser  
 John O'Neil  
 Laurence Pittenger  
 Alexander Redden  
 Hans Sander  
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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 Director of Music and Organist at Immaculate Conception Catholic Church in nearby La Grange, Kentucky. He has served parishes in Kentucky, Tennessee, Texas, and North Carolina and has taught in schools in Kentucky and North Carolina. Walker has a Bachelor's Degree in Music from Western Kentucky University and a Master's Degree in Organ Performance from East Carolina University.

His conducting experience with extended choral-orchestral works includes the works of Bach, Beethoven, Handel, Mozart, Mendelssohn, Vaughan Williams, Vivaldi, Rheinberger, Pergolesi and contemporary composers Tavener, Lauridsen, Paulus, and Rutter. As an organ recitalist, Walker has performed extensively throughout the Eastern and Southern U.S. He currently serves regularly as conductor and organist for various Diocesan events in Louisville, and during the summer of 2011 served as both choral conductor and guest organ recitalist for the National Association of Pastoral Musicians Conference. He also served as Dean of the Louisville Chapter of the American Guild of Organists in 2011-13.



**JACK GRIFFIN** is Concertmaster and Production Manager with the Louisville Master Chorale. He has held the Principal Viola position with the Louisville Orchestra since 1984, having joined the Orchestra during high school. He received his Bachelor's Degree from the University of Louisville and has also studied at The Cincinnati College Conservatory of Music and Indiana University.

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

## SOLOISTS



**MARY WILSON-REDDEN**, *soprano*, has been a featured performer in the Louisville area for over 20 years. In addition to serving as resident soloist with the Louisville Bach Society, she has performed with groups including the Louisville Youth Choir, the Bellarmine Schola Cantorum, Kentucky Opera and the Louisville Chorus. She has toured internationally with the Stephen Foster Story and the Louisville Vocal Project. A graduate of Western Kentucky University with a Bachelor's Degree in Music Performance, she is a soloist with the Choir of Calvary Episcopal Church.



**LAURA LEA DUCKWORTH**, *soprano*, has enjoyed a varied musical career as a singer, composer, church musician and voice teacher. She has been a soloist with the Louisville Bach Society, Choral Arts Society, and Christ Church Cathedral, Lexington. She taught at the Louisville Academy of Music, conducts choral workshops and has been Director of Music and Worship at St. Francis of Assisi Catholic Church in Louisville. She received her B.A. in Music from the University of Oregon, and has done graduate work in Germany and England.



**KATHLEEN REGNERI**, *mezzo soprano*, is well known to Louisville audiences for her many solo performances in both the soprano and mezzo-soprano repertoire. She performed countless works with the Louisville Bach Society and more recently has performed with the Choral Arts Society. She is a graduate of the University of Louisville School of music.



**AUDREY DAWSON**, *mezzo-soprano*, specializes in Baroque and early music. Highlights of her opera and solo engagements include: the roles of Mrs. Herring (Britten's *Albert Herring*), Fox Goldenstripe (Janáček's *The Cunning Little Vixen*), and Prince Orlofsky (*Die Fledermaus*); Handel's *Messiah*, Zelenka's *Messa Dei Filii*, J.S. Bach's *Markus-Passion* and several cantatas, and Vivaldi's *Gloria*. Audrey enjoys collaborating with chamber groups, and appears regularly with Collegium Cincinnati. She holds BM and MM degrees in vocal performance from Baldwin Wallace University (Berea, OH) and DePaul University (Chicago, IL).



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## SOLOISTS



**DYLON CRAIN, tenor**, has had a varied performance career from his time at the Youth Performing Arts School and continuing through his current studies at the University of Louisville. He has interned at the Kentucky Opera, performing in chorus and individual roles there and in UofL Opera performances. He has also been tenor soloist with Bourbon Baroque. He won first place prize in both divisions of the KANM Spiritual Competition, placed second at the regional NATS Competition, and was co-winner of the UofL Aria Competition.



**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.



**WILLIAM SCHAUF, bass**, holds a Bachelor's degree in Music Education (Voice) from Susquehanna University. He has been a teacher in schools in New York and Kentucky and has sung and soloed with numerous choirs and choral organizations in those states. He has been a frequent performer with the Kentucky Opera, both as a chorus member and comprimario artist, a soloist with Master Chorale and other area performing groups and is currently an active member of the Royal School of Church Music America National Choir.

## PROGRAM NOTES

When I told a friend, a professional musician, what we are singing in this concert, she said, "King George Can't Sing Alto!" What was she talking about? "I'm not crazy," she said. "That's how I remember the order of the parts of the Mass. The Mass Ordinary. Those parts that stay the same no matter what feast day or season the Church is celebrating. *Kyrie, Gloria, Creed, Sanctus, Agnus Dei. King George Can't Sing Alto.*" "But," I said, thinking of the Mozart *Missa Brevis in C*, which we're about to sing, "what about the 'Benedictus'?" "That text is really, historically, part of the 'Sanctus,' though Mozart is not the only composer to set the 'Benedictus' as a separate movement." And then she said, "Have you thought much about the dramatic arc of the Mass? It starts with a plea for mercy. One of the very earliest elements of Christian worship, by the way, when all the worship of the church was in Greek. And that's followed by the 'Gloria,' an early hymn that begins with what the angels sang at the birth of Christ and then, as the hymn grew, allows us to become part of the celebration. The Nicene Creed, after 325 AD, provides a way to make our commitment to the Church. The 'Sanctus' begins with the song the Seraphim sing by the throne of God (Isaiah 6:3), it brings us into the Living Presence, and it ends with a blessing. In the 'Agnus Dei' we address Christ simply and directly, asking for mercy and for peace. We might seem to be back where we started, but much richer for the journey. And we can trace the history of western music through the mass settings of its greatest composers." "How do you know all this?" I asked. "I was raised Catholic," she said, "and I read books."

In his 73rd sonnet, Shakespeare (1564-1616) compares old age to the branches of a tree on which "yellow leaves, or none, or few, to hang," which he describes as "Bare ruined choirs, where late the sweet birds sang." Some readers take these "bare ruined choirs" to be the ruins of the monasteries throughout England destroyed by Henry VIII's English reformation, and therefore evidence that Shakespeare may have been secretly a Catholic. Shakespeare was born in 1564, and so he would not have heard the mass settings that were probably sung in those "ruined choirs" (destroyed by Henry between 1536 and 1540). But he might well have heard the music, including mass settings, written by his contemporary William Byrd (c. 1540 — 1622). And in these late renaissance and early Baroque polyphonic masses we can detect the beginnings of a strong sense of Tonality, richly developed by, among others, Antonio Vivaldi (1678 — 1741) and leading to the harmonic complexities of the music of Bach (1685 — 1750), and of Mozart (1756 — 1791).

Wolfgang Mozart's childhood seems to us sometimes almost like a fairy tale: a grand tour of Europe that took Mozart and his family (his father, his mother, his sister [herself a very talented musician] and the boy) to England and back. Both children played for nobility and royalty, with the child Mozart celebrated as an almost unbelievable prodigy.

His adolescence was spent between Salzburg, Vienna, and Italy. He made three journeys to Italy with his father. His father's most fervent wish was for the young man to obtain a position at an Italian court, secular or ecclesiastical. He did not obtain such a position, and returned with his father to Salzburg, where he took up again his honorary position at the court of the Archbishop Schrattenbach.

But Archbishop Schrattenbach died in December of 1771. Mozart was not quite 16 years old. In March of 1772, shortly after Mozart turned 16, Count Hieronymus Colloredo became Archbishop

(after 48 ballots, according to Mozart's biographer Maynard Solomon).

Between 1773 and 1777, Mozart wrote, according to Solomon, "nine of his fifteen or sixteen Salzburg masses." The "*Sparrow*" Mass (K220) was one of these masses. ("Sparrow" because the grace notes in the violin parts of the "Sanctus" reminded someone of birds.) According to the *Cambridge Mozart Encyclopedia* the mass may have been written for Easter Sunday, 1776. Mozart would have been 20 years old. Its scoring suggests a festival celebration: a full chorus; Soprano, Alto, Tenor, and Bass soloists; strings (violins I and II); two clarinets trumpets in C (long valve-less trumpets for playing in a very high register), tympani, and organ. Its brevity would also suggest that it would be performed with all of the Proper prayers and readings of a full Easter mass. It is in six movements, with the "Benedictus" separated from the rest of the "Sanctus." And in the "Donna Nobis Pacem" from the end of the "Agnus Dei" Mozart echoes the music of the opening "Kyrie."

Manfred F. Bukofzer, in *Music in the Baroque Era, from Monteverdi to Bach* (1941, p. 219), says of Tonality that it "was not 'invented' by a single composer or a single school . . . [but] was codified by Rameau [1683 – 1764, with his *Traité de l'harmonie réduite à ses principes naturels* of 1722] more than a generation after its first appearance in music." The function of harmony, Bukofzer explains, is to release "the tension that the movement away from the tonic produces." Robert Harris, writing fifty years after Bukofzer (*What to Listen for in Mozart*, 1991, p. 7), says, "Mozart lived through a musical revolution in his teens and early twenties. The old Baroque order had disappeared with its emphasis on somber, complex musical statements. A new style, the 'Classical' style, took its place, a music full of direct, tuneful simplicity, which appealed to a wider audience." Direct and tuneful Mozart's music is, but simple? Consider the complexity of the structure of his *Missa Brevis*, K 220. And the Baroque? Complex yes, but somber? Listen to the opening of Vivaldi's *Gloria*, the first movement, roughly the first two and a half minutes.

Vivaldi was born on the 4th of March, 1678, though until January of 1963 and the discovery of his baptismal record the closest to his date of birth scholars could come was sometime between 1675 and c. 1678. (The date of his burial—28 July 1741—had not been established firmly until 1938). We do know that he spent most of his life in Venice, and that for much of that life he was associated with the Ospedale della Pietà, one of the several orphanages for girls in Venice. Four of these orphanages were famous throughout Europe for the musical training and performances of their girls. Of these four, the most famous was the Ospedale della Pietà, largely because of Vivaldi's teaching there.

Much of Vivaldi's music remained unknown until, beginning in 1926, a series of remarkable discoveries found first a collection of manuscripts by Vivaldi that included, according to his biographer Karl Heller, "well over a hundred concertos, twelve operas, twenty-nine cantatas, and a complete oratorio." But, upon "closer examination it soon became apparent that the manuscripts were part of what had been a much larger collection." And after a search that involved a great deal of luck the rest of the collection was discovered in private hands. In each case a patron came forth to purchase the manuscripts and donate them to the National Library in Turin. And each patron named his part of the collection after a young son who had died.

Vivaldi's biographer Karl Heller says that, "Vivaldi followed the same structural principles in setting the 'Gloria' as Bach did in his *B Minor Mass*, that is, he divided the composition into a

number of independent sections, some of which were choruses and others of which were solo arias or duets." Vivaldi almost certainly wrote his *Gloria* as a concert piece for the girls at the Ospedale della Pietà, which raises a question about its vocal scoring: Soprano, Alto, Tenor, and Bass would suggest male voices. Heller suggests that instead women sang all four parts, those with the lowest voices singing the Bass an octave higher than written.

And of course it would be more accurate to say that Bach followed the same structural principles as Vivaldi. In fact there is enough in the *B Minor Mass* that echoes Vivaldi's *Gloria* to cause many scholars to suggest that Bach must have known the piece. (We know that Bach knew at least some of Vivaldi's music, since he rearranged several of Vivaldi's violin concertos for the keyboard.)

It has become commonplace, following Alfred Einstein's 1946 suggestion, that Mozart's last three great symphonies (in E flat, K 543; G Minor, K 550; and C Major, K 551) were written for "no occasion, no immediate purpose, but an appeal to eternity." Neal Zaslaw, in an essay called "Mozart as a Working Stiff" suggests instead that Mozart had hoped to use the symphonies to generate a subscription concert in order to raise money during the hard times in Vienna caused by the war between the Austrians and the Turks. He quotes Mozart's response to someone suggesting that his extraordinary keyboard playing was easy for him. Mozart said that he "had to work hard, so as not to have to work hard any longer."

This reminds him of a story about Bach, who answered a question about how he composed so well with, "I have had to work hard; anyone who works just as hard will get just as far." Zaslaw amends Bach's statement to read "anyone *with my degree of talent* who works just as hard . . ." (italics his). Unlike Mozart, Bach did in the last years of his life write for "no occasion . . . but an appeal to eternity." The immediate purpose was his own, to demonstrate what could be done in every genre of music that had been a part of his life. One example of this, of course, is *The Art of the Fugue*. But the best example is his immense *Mass in B Minor*. In fact, Bach had worked on the *Mass in B Minor* all his life. The two parts of the mass we will sing here, the "Kyrie" and the "Gloria," he first wrote in 1733 as a *Missa* (the Lutheran word referring to the first two movements of the *Missa Ordinarius*) which he submitted when he petitioned the new Elector of Saxony for a court title. In fact, a good deal of the *Mass in B Minor* involves including and reworking earlier material. And we will sing the rest of the mass, from the "Credo" through the "Agnus Dei," as highlights of the next two seasons.

The presence in the score of Bach's handwriting from 1748 and 1749 suggests that, in spite of much reused material in the Mass, Bach revised a good bit of that material when he put together this crowning work of his career. Bukofzer identifies three "thoroughly personal" characteristics of Bach's music, and in particular the *Mass in B Minor*, that embody "the typical baroque features in their most powerful concentration." These are (1) bringing the best of German, Italian, and French styles "to a higher unity," (2) Bach's "almost superhuman technical craftsmanship," and (3) "perhaps the most important . . . the balance between polyphony and harmony." He goes on: "This interpenetration of opposed [vertical and horizontal] forces has been realized only once in the history of music." And this balance is realized most powerfully in Bach's great *Mass in B Minor*.

*Program notes by Millard Dunn.*

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