



LOUISVILLE
masterchorale

MOZART REQUIEM



Sunday, October 15, 2023 at 3:00 p.m.

ST AGNES CATHOLIC CHURCH



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MOZART REQUIEM

PATER NOSTER

Pēteris Vasks
[1946 -]

THE FRUIT OF SILENCE

Pēteris Vasks

REQUIEM

Wolfgang Amadeus Mozart
[1756 – 1791]

Elisabeth Burmeister, *soprano*

Lauren Pauley, *mezzo-soprano*

Rob Carlson, *tenor*

Gregory Rahming, *baritone*

Sunday, October 15, 2023
ST AGNES CATHOLIC 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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LOUISVILLE
masterchorale

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TEXTS

PĒTERIS VASKS: The Fruit of Silence

The fruit of silence is prayer.
The fruit of prayer is faith.
The fruit of faith is love.
The fruit of love is service.
The fruit of service is peace.

PĒTERIS VASKS: Pater Noster

*Pater noster, qui es in caelis;
sanctificetur nomen tuum;
Adveniat regnum tuum;
fiat voluntas tua, sicut in caelo, et in terra.
Panem nostrum cotidianum da nobis hodie:
Et dimitte nobis debita nostra,
sicut et nos dimittimus debitoribus nostris:
et ne nos inducas in tentationem;
sed libera nos a malo.
Qui a tuum est regnum
et potestas
et gloria in saecula*

Our Father, who is in heaven
Sanctified (i.e. holy) your name
[Let] your Kingdom come,
Your will be done in heaven, and in earth.
Give us our daily bread
And forgive us our debts
As we forgive our debtors.
Do not lead us into temptation
But free us from evil.
For Yours is the kingdom
And power
And glory for all generations.

Amen

WOLFGANG AMADEUS MOZART: Requiem

INTROITUS: REQUIEM AETERNUM

*Requiem aeternam dona eis, Domine.
Et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
Et tibi reddetur votum in Jerusalem
Exaudi orationem meam
Ad te omnis caro veniet.
Requiem aeternam dona defunctis, Domine.
Et lux perpetua luceat eis.
Requiem aeternam dona eis, Domine
Et lux perpetua eis.*

Eternal rest give unto them, O Lord
And let perpetual light shine upon them
A hymn, O God, becometh Thee in Zion
And a vow shall be paid to thee in Jerusalem
Hear my prayer
All flesh shall come before you
Eternal rest give unto the dead, O Lord
And let perpetual light shine upon them
Eternal rest give unto them, O Lord
And let perpetual light shine upon them.

KYRIE ELEISON

*Kyrie, eleison!
Christe, eleison!
Kyrie, eleison!*

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

SEQUENCE: DIES IRAE

*Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!*

*Tuba mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.
Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Iudex ergo cum sedebit,
Quidquid latet apparebit.
Nil inultum remanebit.*

*Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?
Rex tremendae majestatus
qui salvandos salvas gratis
salva me, fons pietatis.*

*Recordare, Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.
Quaerens me, sedisti, lassus;
Redemisti crucem passus;
Tantus labor non sit cassus.
Juste iudex ultionis,
Donum fac remissionis
Ante diem rationis.
Ingemisco tanquam reus,
Culpa rubet vultus meus;
Supplicanti parce, Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Preces meae non sunt dignae,
Sed tu, bonus, fac benigne,
Ne perenni cremer igne.*

This day, this day of wrath
shall consume the world in ashes,
as foretold by David and the Sibyl.
What trembling there will be
When the judge shall come
to weigh everything strictly!

The trumpet, scattering its awful sound
Across the graves of all lands
Summons all before the throne.
Death and nature shall be stunned
When mankind arises
To render account before the judge.
The written book shall be brought
In which all is contained
Whereby the world shall be judged.
When the judge takes his seat
all that is hidden shall appear
Nothing will remain unavenged.

What shall I, a wretch, say then?
To which protector shall I appeal
When even the just man is barely safe?
King of awful majesty
You freely save those worthy of salvation
Save me, found of pity.

Remember, gentle Jesus
that I am the reason for your time on earth,
do not cast me out on that day
Seeking me, you sank down wearily,
you saved me by enduring the cross,
such travail must not be in vain.
Righteous judge of vengeance,
award the gift of forgiveness
before the day of reckoning.
I groan as one guilty,
my face blushes with guilt;
spare the suppliant, O God.
Thou who didst absolve Mary [Magdalen]
And heard the prayer of the thief
hast given me hope, too.
My prayers are not worthy,
but Thou, O good one, show mercy,
lest I burn in everlasting fire,

*Inter oves locum praesta,
Et ab hoedis me sequestra,
Statuens in parte dextra.*

*Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictus.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.*

*Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce, Deus:
Pie Jesu Domine:
Dona eis requiem. Amen.*

Give me a place among the sheep,
and separate me from the goats,
placing me on Thy right hand.

When the damned are confounded
and consigned to keen flames,
call me with the blessed.
I pray, suppliant and kneeling,
a heart as contrite as ashes;
take Thou my ending into Thy care.

That day is one of weeping,
on which shall rise again from the ashes
the guilty man, to be judged.
Therefore spare this one, O God,
merciful Lord Jesus:
Give them rest. Amen.

OFFERTORIUM: DOMINE JESU

*Domine, Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni
et de profundo lacu*

*Libera eas de ore leonis
ne absorbeat eas tartarus,
ne cadant in obscurum;
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
Quam olim Abrahae promisisti
et semini eius.*

*Hostias et preces tibi, Domine
laudis offerimus
tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine, de morte
transire ad vitam.
Quam olim Abrahae promisisti
et semine eius.*

Lord Jesus Christ, king of glory,
deliver the souls of all the faithful departed
from the pains of Hell
and the bottomless pit.

Deliver them from the jaws of the lion,
lest hell engulf them,
lest they be plunged into darkness;
but let the holy standard-bearer Michael
lead them into the holy light,
as once you promised to Abraham
and to his seed.

Lord, in praise we offer you
Sacrifices and prayers,
accept them on behalf of those
whom we remember this day:
Lord, make them pass
from death to life,
as once you promised to Abraham
and to his seed.

SANCTUS

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

Holy, holy, holy
Lord God of hosts!
Heaven and earth are full of your glory.
Hosanna in the highest!

BENEDICTUS

*Benedictus qui venit in nomine Domine.
Hosanna in excelsis!*

Blessed is he that cometh in the name of the Lord.
Hosanna in the highest!

AGNUS DEI

*Agnus Dei,
qui tollis peccata mundi
dona eis requiem.
Agnus Dei,
qui tollis peccata mundi,
dona eis requiem sempiternam.*

O Lamb of God,
that takest away the sins of the world,
Grant them rest.
O Lamb of God,
that takest away the sins of the world,
Grant them eternal rest.

COMMUNION: LUX AETERNUM

*Lux aeterna luceat eis Domine
cum sanctis tuis in aeternum:
quia pius es.*

Let everlasting light shine on them, O Lord
with your saints for ever:
for you are merciful.

Requiem aeternam dona eis, Domine;

Eternal rest grant them, O Lord;

*et lux perpetua luceat eis.
Cum sanctis tuis in aeternum:
quia pius es.*

and let perpetual light shine upon them.
With your saints for ever
for Thou art merciful.

PROGRAM NOTES

Pēteris Vasks

Latvia lies on the eastern shore of the Baltic Sea, bordered on the north by Estonia, on the south by Lithuania, the southeast by Belarus, and the east by massive Russia. Why is this geography important? Because, as we know, they were all part of the Soviet Union until its breakup, and they, with a dozen other countries, including Ukraine, regained their independence in December 1991.

Pēteris Vasks is perhaps Latvia's best known living composer. The country has, and has had, a rich musical culture. When Vasks was born, a Baptist pastor's son, on April 16, 1946, Latvia was part of the Soviet Union. In an interview from February 2022 (available on YouTube), Vasks explains how that shaped his musical education.

Vasks was born in Aizpute, in western Latvia. There, as a child, he learned to play the violin, learned to write down music, and began composing. When his grandmother died, his grandfather suggested that young Pēteris move to Riga, 176 kilometers to the east, live with him, and study at the music school there. Vasks explains that when they heard him play the violin, someone suggested he needed a bigger instrument, and so he learned to play the double

bass. At sixteen he became a professional musician, playing double bass in the opera orchestra at night and secretly composing during the day. "Anything to do with music," he says in the interview, "was a kind of eternal celebration for me." Ten years later when he was not admitted to the Latvian Music Conservatoire because, first, his father was a pastor and, second, because Vasks "didn't keep [his] mouth shut either..." he went to Lithuania, studied at the conservatory there, and played in the Lithuanian symphony. He had to spend a year in the red army. And then went back to the conservatory, this time in Latvia, and because under the communists, "if you didn't have a diploma certifying that you had graduated from a university, then nobody played or listened to your music at all." He studied composition there for five years, but, as he says, they were trained to be "Soviet composers," and in addition to music they had to study "scientific communism, political economy and socialism,...and all that sort of thing." But he did get "this composer's diploma," and continued to pay attention to what was going on in music, including in "the rest of the world beyond the barbed wires of the Soviet empire." And while the Soviet authorities watched the work of composers in Moscow or St. Petersburg very closely (Vasks mentions specifically Alfred Schnittke, Sofia Gubaidulina, and Edison Denisov), they didn't pay as much attention to composers in the Baltics, taking the attitude, "Let them simmer in their own pot, nobody will ever know them anyway!"

In another interview available on YouTube, Vasks talks about his own music: "My musical message is—first of all...honest—but it is hot and burning, and I think this is quite important for music [which is] in the end, an emotional art..."

He contrasts his own music to that written primarily for "a highly-educated listener or audience." He goes on, "I think that my music can also be enjoyed by someone who doesn't know anything, because it is simple, but also hot, engaging, honest."

I'm not sure quite how "hot" applies to the two pieces we will sing today, but they are both absolutely "engaging" and "honest." And they are structured to engage us deeply with the profound texts they set: in Mother Teresa's prayer a route to peace, personal and world-wide, spelled out by one of its most compassionate 20th century advocates, and in The Lord's Prayer the best-known, perhaps the most profound, prayer in western Christendom, which offers its own route to personal and world-wide peace. Vasks creates for us not only an understanding of what each means but the experience of what they mean, carrying that meaning beyond our minds into our hearts, our bodies and souls. Perhaps the intensity of this music is what Vasks means by "hot."

WOLFGANG AMADEUS MOZART: Requiem

The play *Amadeus* opened in London in the fall of 1979. It was a tremendous success. When the play was brought to this country, its author Peter Shaffer made dramatic revisions, not just in spite of its success but, as he suggests, because of that success. One of the faults with the London production was, according to Shaffer, that "Salieri had too little to do with Mozart's ruin." His changes correct this misapprehension in spades, and in the movie, particularly the Director's Cut, Salieri is clearly the villain, and Mozart is clearly in trouble: politically, emotionally and physically. Shaffer himself does admit that "I have of course taken certain liberties with this part of the story." So we can ask, what did he get right? And we can check our conclusions from primary documents (i.e. letters and diaries from people who were either eyewitnesses or close

to someone who was an eyewitness to the events in the period covered by the movie. There are two excellent sources that make these readily available: *1791: Mozart's Last Year* by H. C. Robbins Landon (London, 1999), and *Mozart's Requiem* by Christoph Wolff (translated by Mary Whittall, Berkeley CA, 1994 [paperback, 1998]). This book includes chapters on "Historical Perspectives," "Musical Aspects," a collection of "Contemporary Documents," and the score of Mozart's *Requiem* fragment along with three movements (Sanctus, Benedictus, and Agnus Dei) that do not appear in Mozart's autograph score but which follow closely Mozart's plans and sketches for them.

What do we know about the *Requiem* that is accurate? First, that the Requiem was commissioned by an anonymous stranger, though we know who that stranger represented and Mozart, or some of those close to him, may well have guessed. Second, that Salieri and Mozart were rivals and that there was some animosity between them, but nothing like what the film suggests. In fact, one of the most historically accurate moments in the movie might be the scene in which Salieri and his mistress accompany Mozart to a performance of *The Magic Flute*, a scene that is attested to by a letter from Mozart to his wife: "I fetched Salieri and Cavalieri [Salieri's mistress] with the carriage, and then I took them to the box [in the theater]...You can't believe...how much they liked not only my music but the book and everything together...[Salieri] listened and looked with the greatest attention and from the Overture to the last chorus there wasn't a piece which didn't call forth a 'bravo' or 'bello' from him" (Landon, pp. 144-145).

Third, we know that Mozart's requiem was influenced by Michael Haydn's C minor Requiem of 1771 which "Mozart knew well...having taken part in its performance in Salzburg Cathedral in 1771 at the funeral of Archbishop Schrattenbach" (Wolff, p. 50).

Fourth, we know that Mozart's approach to a choral work was to compose the choral parts first, then add a figured bass and sometimes the leading instrumental line, all of this before he would orchestrate this piece.

Fifth, we know that Mozart had finished at least the choral parts of the work up to and including the first eight measures of the "Lacrymosa," because we have that much in at least one Mozart autograph score. We also know, from comments that Mozart's wife made (either in letters, or by telling someone else who wrote it down) that Mozart's student Süssmayr had received much, if not all, of what Mozart had actually written and that Süssmayr had discussed Mozart's plans for the completed *Requiem* with the composer himself.

The account of Mozart's last touching the *Requiem*, taken from the obituary of one of the participants, Benedikt Schak, I find very moving: "[Mozart] had the score of the Requiem brought to his bed, and himself (it was two o'clock in the afternoon) sang the alto part; Schak, the family friend, sang the soprano line, as he had always previously done, Hofer, Mozart's brother-in-law, took the tenor, Gerle, later bass singer at the Mannheim Theatre, the bass. They were at the first bars of the Lacrimosa when Mozart began to weep bitterly, [and] laid the score on one side." (Wolff, p. 127). Mozart died that night.

The controversy over Mozart's intentions is still unresolved, and the extent to which Süssmayr was able to fulfill Mozart's wishes is still much disputed by some. The paper on which scores, fragments, and "scraps of paper" have been inscribed has been examined closely over the years, and in some instances has provided insights into a timeline, based, for example, on watermarks in

the paper itself. And there have been over the years, even into the 20th century and perhaps our own, other attempts to complete what Mozart left. But after almost thirty pages of considering possibilities, Christoph Wolff concludes (p. 52) that “the bottom line is that [Süssmayr’s score] represents the decisive historical, textual, and musical documentation of the work—in particular of all that which Mozart himself was no longer able to execute in more than rudimentary form. To the attentive listener, moreover, Süssmayr’s score offers an aesthetic dimension that no later edition can match...” Wolff’s conclusion: “Rejecting Süssmayr’s score out of hand, as has been done...means rejecting the chance of preserving what traces there are of Mozart’s original material.”

This is the score that we will use in our concert.

Joseph Haydn was heard to say after Mozart’s death, “Posterity will not see such a talent again in 100 years.” Landon adds, “Posterity has not seen it in two hundred.”

Program Notes by Millard Dunn

CONDUCTOR’S NOTES

Welcome to our first performance of the new season. What is it about Mozart’s setting of *Requiem* that draws us into the Mystery? Is it the dark, primordial beginning that beckons us, as William Cullen Bryant describes,

...to join the innumerable caravan, which moves to that mysterious realm,
where each shall take his chamber in the silent halls of death?

Is it his prodigious gift of melody that soothes our souls with a grace beyond cliché or style? Is it the thunderous roar of chorus on that fiery day of judgement or perhaps the majestic cry of *Rex, King of Glory*?

Whatever it is, Mozart bequeathed to us a work as unfinished as we mortals are. And yet, this final expression from a dying composer, incomplete as he left it, has captured the imagination of generations far beyond him.

I have always found it difficult to immediately step into Mozart’s *Requiem* without first taking my shoes off. It seems a bit disingenuous to join the dirge so abruptly. To breathe the Spirit into this work, we juxtapose Pēteris Vasks’s *The Fruit of Silence*. The Latvian composer has taken Mother Teresa’s simple prayer of love, hope and peace, which I hope will open the listener’s heart for the fathomless questions to come.

John Dickson, Musical & Artistic Director

ORCHESTRA

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Kim Tichenor -
Concertmaster
Cheri Kelly
Sarah Hill
Nancy Staidle
Isabella Christensen
Carl Larson

VIOLIN 2

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Sila Darville
Colleen Mahoney
Paola Land

VIOLA

Megan Casper
Melinda Odle
Michael Hill

CELLO

Wendy Doyle
Ian Schroeder
Chris Skyles

BASS

Karl Olsen

CLARINET

Erin Fung
Marilyn Nije

BASSOON

Eve Parsons
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TRUMPET

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Michael Launius

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Theresa Bauer
Christy Brotzge
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Anne-Karrick Deetsch
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Hanne Mehler
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Nancy Nikfarjam
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Lauren Pauley
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Millard Dunn
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Ralph Myers
Ben Ragsdell
Nick Rowan
Jonathan Smith
Gregory Spear
Thomas Wobbe
Claude Wise

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Chris Baker
Daniel Blankenship
Cameron Carnes
John R. Hale
Wes Harris
Mark Kaczmarczyk
Frederick Klotter
James Layton
Matthew McGarvey
Steve Milller
Allen Montgomery
John O'Neil
Laurence Pittenger
Gregory Rahming
Hans Sander
William Schauf
James Shelton

ARTISTIC LEADERSHIP



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

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

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



DEBORAH DIERKS, MUSIC ASSOCIATE, works with the Musical & Artistic Director in the preparation and performance of the season and accompanies Louisville Master Chorale in rehearsal and in concert. She has a wide and varied background in the Louisville musical world and beyond, including as lecturer, vocal coach and accompanist at the University of Louisville. She has been engaged with Youth Performing Arts School and various professional and semi-professional local music groups, most notably Voces Novae. She has performed with the Choral Arts Society, the former Bach Society, Metropolitan Opera auditions, Governor's School for the Arts and NATS competitions. Professional recitalist and collaborator, Deborah has

performed across the US and Europe. She is currently Music Director at Jeffersontown Christian Church. She received her undergraduate degree from the University of Cincinnati College Conservatory of Music and her graduate degree from the University of Louisville.

SOLOISTS



ELISABETH BURMEISTER, *soprano*, originally from Chicago, Illinois, has been a member of the Louisville Master Chorale since 2022. She holds a Voice Performance Certificate from The Rodolfo Celletti Bel Canto Academy in Martina Franco, Italy, in addition to Bachelor's and Master's Degrees in vocal performance. In addition to traditional opera studies, she is particularly passionate about recital work that enhances the accessibility of classical music, brings awareness to social justice issues, and raises funds for organizations dedicated to bringing about positive change.



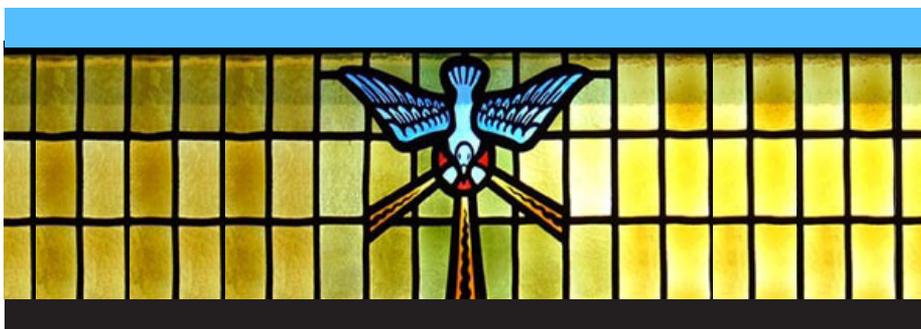
LAREN PAULEY, *mezzo-soprano*, has been performing for over 30 years. A winner of the Joel Dolven Mendelssohn Club of Albany Award, she studied vocal performance at the New England Conservatory of Music in Boston, Massachusetts. Currently, she is Principal Cantor and Alto Section Leader at Immaculate Conception Catholic Church in La Grange, Kentucky, and has performed with several choral groups in the Louisville area. She is married to her husband of 23 years and considers her two children to be her greatest achievement.



ROB CARLSON, *tenor*, began his musical career at age 12 as a member of the Chautauqua Children's Chorale in Chautauqua, New York, and earned his Bachelor of Arts in Voice in 2011, studying under Dan Weeks, from the University of Louisville. Currently Tenor Section Leader at St. Francis in the Fields Episcopal Church in Harrods Creek, Kentucky, he is a featured soloist and ensemble member for numerous choirs in the Louisville area, including the Louisville Chamber Choir, Louisville Master Chorale, and the Louisville Orchestra.



GREGORY RAHMING, *baritone*, has a career spanning more than 25 years of opera, concert, and stage performances. He won top prizes in numerous vocal competitions and has returned to Louisville after many years performing on Broadway and in cities across America and Europe. His range of interests spans from performing with Kentucky Opera to leading a group of young men in "Sounds of Motown." In addition to performing, he serves Louisville's Arts Community as a vocal instructor, mentor and musical director.



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residents since 2022

Living well into the future.

Our entire reason for being here is to provide a place where you can enjoy the highest quality of life possible in a safe, fun, and enriching environment no matter what lifestyle you choose or what level of assistance you might need. And you will always have a great place to live even if your care needs or financial situation change.*
Not all communities can make that promise.



Episcopal Church Home

episcopalchurchhome.org

INDEPENDENT LIVING • PERSONAL CARE
MEMORY CARE • SKILLED NURSING

Episcopal Church Home is a community of
Episcopal Retirement Services, where all faiths are welcome.



*Except conditions for which ERS is unable to provide care. Residents who financially qualify when their resources have been depleted through causes beyond their control.





L O U I S V I L L E
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