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masterchorale

90.5 WUOL
from LOUISVILLE PUBLIC MEDIA

J. S. BACH, *THE ST. JOHN PASSION*



Sunday, March 16, 2025 at 3:00 p.m.
ST. FRANCIS IN THE FIELDS EPISCOPAL CHURCH

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J. S. BACH, THE ST. JOHN PASSION

St. John Passion

Johann Sebastian Bach
(1685-1750)

We invite you to follow along throughout the program with
the complete German text and English translation at this link:



Evangelist: Daniel Weeks, tenor
Jesus: Kenneth Shaw, bass-baritone
Pilate: Liam O'Daniel-Munger, bass-baritone

Part I.

	<i>1(II). O Mensch, bewein dein Sünde groß</i>	O mankind, mourn your great sins
Evangelist, Jesus	<i>2a. Jesus ging mit seinen Jüngern</i>	Jesus went with his disciples
	<i>2b. Jesum von Nazareth</i>	Jesus of Nazareth
Evangelist, Jesus	<i>2c. Jesus spricht zu ihnen</i>	Jesus said to them
	<i>2d. Jesum von Nazareth</i>	Jesus of Nazareth
Evangelist, Jesus	<i>2e. Jesus antwortete</i>	Jesus answered
	<i>3. O große Lieb</i>	O great love
Evangelist, Jesus	<i>4. Auf daß das Wort erfüllet würde</i>	So that the word might be fulfilled
	<i>5. Dein Will gescheh</i>	Your will be done
Evangelist	<i>6. Die Schar aber und der Oberhauptmann</i>	This band, however, and the captain
	<i>7. Von den Stricken meiner Sünden</i>	To untie me from the knots of my sins
	Sandy Sharis, mezzo-soprano	
Evangelist	<i>8. Simon Petrus aber folgete Jesu nach</i>	Simon Peter, however, followed after Jesus
	<i>9. Ich folge dir gleichfalls</i>	I follow you likewise with happy steps
	Carol Kittner, soprano	
Evangelist, Maid, Peter, Jesus, Servant	<i>10. Derselbige Jünger war dem Hohenpriester bekannt</i>	This same disciple was known to the high priest
	<i>11. Wer hat dich so geschlagen</i>	Who has struck you thus?
	<i>11+. Himmel, reiße, Welt, erbebe</i>	Crack open, heaven; tremble, world
	Lauren Gibson, soprano	
	Troy Sleeman, baritone	
Evangelist	<i>12a. Und Hannas sandte ihn gebunden</i>	And Hannas sent him, bound
	<i>12b. Bist du nicht seiner Jünger einer</i>	Aren't you one of his disciples?

Evangelist, Peter, Servant	12c. <i>Er leugnete aber und sprach</i>	He denied it, however, and said
	13(II). <i>Zerschmettert mich, ihr Felsen und ihr Hügel</i>	Crush me, you rocks and hills
	Jackson Scott, tenor	
	14. <i>Petrus, der nicht denkt zurück</i>	Peter, who did not recollect
	Part II.	
	15. <i>Christus, der uns selig macht</i>	Christ, who makes us blessed
Evangelist, Pilate	16a. <i>Da führeten sie Jesum</i>	Then they led Jesus
	16b. <i>Wäre dieser nicht ein Übeltäter</i>	If this man were not an evil-doer
Evangelist, Pilate	16c. <i>Da sprach Pilatus zu ihnen</i>	Then Pilate said to them
	16d. <i>Wir dürfen niemand töten</i>	We may not put anyone to death
Evangelist, Pilate, Jesus	16e. <i>Auf daß erfüllet würde das Wort</i>	So that the word might be fulfilled
	17. <i>Ach großer König</i>	Ah, great king
Evangelist, Pilate, Jesus	18a. <i>Da sprach Pilatus zu ihm</i>	Then Pilate said to him
	18b. <i>Nicht diesen, sondern Barrabam</i>	Not this one, but Barrabas!
Evangelist	18c. <i>Barrabas aber war ein Mörder</i>	Barrabas, however, was a murderer
	19(II). <i>Ach windet euch nicht so, geplagte Seelen</i>	Ah, do not writhe so, tormented souls
	Rob Carlson, tenor	
Evangelist	21a. <i>Und die Kriegsknechte flochten eine Krone</i>	And the soldiers wove a crown
	21b. <i>Sei begrüßet, lieber Jüdenkönig</i>	Hail to you, dear King of the Jews!
Evangelist, Pilate	21c. <i>Und gaben ihm Backenstreich</i>	And struck him on the cheek
	21d. <i>Kreuzige, kreuzige</i>	Crucify, crucify!
Evangelist, Pilate	21e. <i>Pilatus sprach zu ihnen</i>	Pilate said to them
	21f. <i>Wir haben ein Gesetz</i>	We have a law
Evangelist, Pilate, Jesus	21g. <i>Da Pilatus das Wort hörte</i>	When Pilate heard this
	22. <i>Durch dein Gefängnis, Gottes Sohn</i>	Through your prison, Son of God
Evangelist	23a. <i>Die Jüden aber schrienen und sprachen</i>	The Jewish leaders, however, screamed and said
	23b. <i>Lässest du diesen los</i>	If you let this man go
Evangelist, Pilate	23c. <i>Da Pilatus das Wort hörte</i>	When Pilate heard this
	23d. <i>Weg, weg mit dem</i>	Away, away with him!
Evangelist, Pilate	23e. <i>Spricht Pilatus zu ihnen</i>	Pilate said to them
	23f. <i>Wir haben keinen König</i>	We have no King (but Caesar)
Evangelist	23g. <i>Da überantwortete er ihn</i>	Then he handed him over
	24. <i>Eilt, ihr angefochtenen Seelen</i>	Hurry, you tempted souls!
	Troy Sleeman, baritone	
Evangelist	25a. <i>Allda kreuzigten sie ihn</i>	There they crucified him
	25c. <i>Schreibe nicht: der Jüden König</i>	Do not write: "The King of the Jews"

Evangelist, Pilate	25c. <i>Pilatus antwortet</i>	Pilate answered
	26. <i>In meines Herzens Grunde</i>	In the bottom of my heart
Evangelist	27a. <i>Die Kriegsknechte aber</i>	The soldiers, however
	27b. <i>Lasset uns den nicht zerteilen</i>	Let's not divide this
Evangelist, Jesus	27c. <i>Auf daß erfüllet würde die Schrift</i>	So that the Scripture might be fulfilled
	28. <i>Er nahm alles wohl in acht</i>	He took good care of everything
Evangelist, Jesus	29. <i>Und von Stund an nahm sie der Jünger</i>	And from that hour the disciple looked after her
	30. <i>Es ist vollbracht</i>	It is finished!
	Sandy Sharis, mezzo-soprano	
Evangelist	31. <i>Und neiget das Haupt</i>	And he bowed his head
	32. <i>Mein teurer Heiland, laß dich fragen</i>	My precious Savior, let me ask
	Troy Sleeman, baritone	
Evangelist	33. <i>Und siehe da, der Vorhang im Tempel zerriß</i>	And behold, the curtain in the temple was torn
	34. <i>Mein Herz, in dem die ganze Welt</i>	My heart, and the entire world
	Ethan Murphey, tenor	
	35. <i>Zerfließe, mein Herze</i>	Dissolve, my heart
	Mae Alice Harrell, soprano	
Evangelist	36. <i>Die Jüden aber, dieweil es der Rüsttag war</i>	The Jewish leaders, however, because it was the day of preparation (Sabbath)
	37. <i>O hilf, Christe, Gottes Sohn</i>	O help, Christ, Son of God
Evangelist	38. <i>Darnach bat Pilatum Joseph von Arimathia</i>	Afterward, Joseph from Arimathia asked Pilate
	39. <i>Ruht wohl, ihr heiligen Gebeine</i>	Rest well, you blessed limbs
	40(II). <i>Christe, du Lamm Gottes</i>	Christ, Lamb of God

CONDUCTOR'S NOTES

Whether the Passion Story of Christ resonates as a personal expression of faith, an historical event, or an apocryphal account, the story of the suffering and death of Jesus of Nazareth has captivated painters, poets, and musicians for millennia. Johann Sebastian Bach composed *Passion According to St. John* during his first year as Cantor of the Tomaskirche, Leipzig, Germany, and premiered it on Good Friday, 1724. A second version was performed the following year on Good Friday, March 30, 1725. Our performance commemorates the tricentennial of the 1725 edition.

We present this piece humbly, in appreciation and acknowledgment of its historical context and theological framing. Bach's Evangelist narrates the story almost verbatim as it appears in the Gospel of *John*. Across the centuries, controversy has arisen because Gospel-writer John used the

inclusive term *Jews* to describe those who called for Christ's crucifixion. The contemporary consensus among many historians, however, is that John's use of the Greek *Ioudaioi*, meaning Jews, was intended to denote the religious Jewish authorities of the time, and not the Judean people, just as the synoptic Gospel writers intended in specifying the Sadducees, leaders of the priesthood. John wrote predominantly for a Gentile audience, after the fall of the Temple in 70 C.E., when the Jewish religious leadership was destroyed. Consequently, he used the term Jews for an audience that would not have understood the identity of the Sadducees.

Bach's setting of the *St. John* intended a global accountability and redemption, not limited to or exclusionary of any particular group. Who, then, is responsible for Jesus's crucifixion? Following the scene when a servant of the high priest strikes Jesus, Bach carefully selected a hymn stanza as commentary for his Lutheran congregation: "*Wer hat dich so geschlagen?*" ("Who has struck you so?"). The confessional reply is, "*Ich, Ich und meine Sünden*" ("I and my sins"), which are numbered as the grains of sand on the seashore. Therefore, Bach was crystal clear in his message that all are held accountable—no one people, demographic, or individual. It is a personal message, according to a personal faith.

What is required of an artwork to stand the test of time? What captivates us about the narrative of Christ's passion? What music can enhance the storytelling? I invite you to experience this seldom-performed edition as we partner with St. Francis in the Fields Parish Choir, directed by Dr. Kirk Rich. We welcome back to Louisville Dr. Daniel Weeks in the role of the Evangelist and Dr. Kenneth Shaw in the role of Jesus. And finally, we welcome our Baroque Orchestra comprised mostly of students and faculty from Indiana University in the Early Music Program.

John Dickson, Musical & Artistic Director

PROGRAM NOTES

In the final two weeks of Lent, a period of preparation for Easter, many in the Christian community observe *Passiontide*, a period focused on Christ's suffering and death. Many cover images of Jesus, saints, and angels with purple cloth; liturgical music may be diminished or sanctuary bells even temporarily removed; and mass is not held on Good Friday, the Christian Holy Day commemorating the crucifixion of Jesus of Nazareth. According to Basil Smallman's *The Background of Passion Music: J. S. Bach and his Predecessors* (1956), the early Church observed Passiontide with drama and with music, based in sacred liturgy. Students of dramatic literature know that it was in this liturgy that drama, so important to the Greeks and Romans and which had disappeared in what some call the *dark ages*, was resurrected when, during the readings of the Christian New Testament Gospels (or special sequences called *tropes*) it became clear that the participants were playing dramatic roles as they read, acting out the characters in the drama. The effect was electric and very popular and led to the great cycles of the medieval mystery plays—*Mystery* because of the Church's sacred mystery of the incarnation, the Christian doctrine that God became human in the form of Jesus Christ.

The Baroque oratorio, which includes Bach's two greatest *Passion* settings, the *St. John* and the *St. Matthew*, bring both the music and the drama of the medieval church to unrealized heights. In 1712, Barthold Heinrich Brockes had written a Passion oratorio text entitled *Der für die Sünde der Welt Gemartete und Sterbende Jesus*, in which he created rhymed paraphrases for biblical texts. Subsequently, Telemann, Handel, and several others set this poem to music.

In contrast, Bach depended on his own careful reading of Luther's translation of the gospel of John to build the structure and texture of his *Passion*, but when his structure did not call for scripture, he did adapt some of Brockes's text in the 1724 *St. John Passion*. He also used other sources and at times seems to have written some of the text himself. He opened this first version of the passion with a chorus that begins with the opening of Psalm 8: "*Herr, unser Herrscher*" The rest of that verse Bach paraphrased, "*dessen Ruhm / In allen Landen herrlich ist!*" From its beginning, the text of this great *Passion* piece is grounded in scripture.

Did you know?

Five of the seven Bachs living when Johann Sebastian was born also had the first name Johann, five were employed as town/court musicians, four were composers, and four were organists.

Johann Sebastian Bach was born March 21, 1685 in Eisenach, Germany, to a well-known musical family, counting composer Carl Philipp Emanuel Bach among its numbers. Following a stint as *kapellmeister* (chapel choir master) to the court of Prince Leopold of Anhalt-Köthen, J. S. Bach applied for the position of *kapellmeister* at St. Thomas School in Leipzig, which included responsibility for the town's church music, particularly for its two largest and most important churches, St. Nicholas Church and St. Thomas Church.

A tradition had developed between the two churches that the cantor would compose a new oratorio based on the account of the suffering and death—the *Passion*—of Jesus of Nazareth for the Good Friday Vesper services, and that the performances would alternate between the two

churches. Bach's predecessor, Johann Kuhnau, had composed a *Passion* based on the account in the Gospel of Mark, which was premiered at St. Thomas Church on Good Friday 1721, performed the following year at St. Nicholas Church, and then again at St. Thomas Church under a different director in 1723 after Kuhnau's death.

Did you know?

Bach was more famous during his lifetime as an organist than a composer.

When he had been cantor of St. Thomas Church for just over a year, Bach—unaware of the arrangement to alternate the performance location—had scheduled the first performance of his *St. John Passion* (BWV 245) on Good Friday, 7 April 1724 at St. Thomas. The town council explained that the performance must take place at St. Nicholas, yet Bach pointed out that the libretto had already been printed and the St. Nicholas harpsichord

required a lot of work. The council persisted and agreed to pay for whatever was necessary, and the performance took place at St. Nicholas Church as tradition dictated.

The next performance of the *St. John Passion* was a year later, on Good Friday, 30 March 1725. Bach had made significant revisions in that year, resulting in the retaining of two versions, BWV 245.1 (1724) and BWV 245.2 (1725). Bach eventually revised the piece at least two more times, in 1730 (BWV.3) and again in 1749 (BWV.4). Today, in celebration of its 300th anniversary, we will sing the 1725 version.

Did you know?

Bach continued revising the *St. John Passion* throughout his life, never wholly satisfied: First written in 1724, it was revised again three more times--the last in the year before his death.

The first change Bach made to the 1724 version was to revise the opening chorus: The 1725 version opens with the first words of Psalm 8 and ends with a prayer for Jesus to show, through the experience of his suffering, that he is the son of God, with the first version of a long Passion poem written by Seybold Heyden in 1630 ("*O Mensch, beweine dein Sünde groß*" / "*O man, bemoan thy grievous sin*"—23 stanzas, 12 lines per stanza). The effect is to change the focus at the beginning of the work from the divinity of Jesus to the sinfulness of humankind, and the work emphasizes that this sinfulness makes sacrifice necessary.

Bach also revised the closing chorale from a prayer to be carried to heaven by Christ's "*lieb Englein*" ("dear little angels") to a fervent prayer for mercy: "*Christe, du Lamm Gottes, / Der du trägst die Sünd der Welt, / Erbarm dich unser!*" ("Christ, Lamb of God / You who bear the sin of the world / Have mercy on us!"). It is a much stronger prayer, more in keeping with the sense throughout the *St. John Passion* that all are the sinners for whom Christ is suffering.

One of the most powerful and controversial moments in the whole work comes in number 23d, in which the chorus screams at Pilate, "*Kreuzige, Kreuzige ihn!*" ("Crucify, Crucify him!"). It is a terrifying moment, made all the more controversial in that the Gospel-writer John identified the crowd only as "*die Juden*" ("the Jews"). How could it be, when Jesus himself was Jewish, that the Jews present called for his crucifixion? In fact this was not the case at all: Historians now attest that John had used this term to specify Jewish religious leaders who feared the teachings of Jesus of Nazareth, as had been stated in the Gospels Matthew and Luke, and not the Jews collectively. Our own Miriam Pittenger, professor of Classical Studies at Hanover College and an alto in the Louisville Master Chorale, wrote: "We are told at John 19:19-20 that the placard on Jesus' cross read 'Jesus of Nazareth, King of the Jews' in three languages: *Hebraïsti* (often translated 'Hebrew' but more strictly 'Jewish,' which almost certainly means Aramaic, the spoken dialect of the Jews in the region at the time), *Rhomaïsti* (literally 'Roman,' which means Latin, the language of the Roman Empire), and *Hellenisti* (Greek, which was the common tongue or *koinē* throughout the Eastern Mediterranean in the long-term aftermath of the conquests of Alexander). Each of the three languages in that list represents not only a different target audience or segment of the

local community, but also a distinct cultural, religious, and political framework within which the life and death of Jesus must be variously interpreted. How one chooses to tell this story, in other words, depends profoundly on one's point of view."

In Bach's setting of John's text, the Evangelist makes clear in number 25a that the three languages on the cross were posted at Pilate's command. Bach may have felt that his own Germany could be seen as similarly divided by three very different cultures: the Roman Catholics, bound by years of tradition; the Calvinists, following their founder in his opposition to music in their worship; and the Lutherans, their worship shaped by their founder's love of music and his insistence on the importance of congregational singing. Christoph Wolff, among the most important students of Bach's life and music, wrote that Bach recognized

"Luther's straightforward 'classic' prose translation of [the scene before Pilate] had the clear advantage not only of offering the ... more immediately dramatic rendition of the story, but also of providing the crucial theological emphasis on John's particular portrayal of Christ the King."

Bach's work, by employing the rich musical possibilities of narrative (primarily from the Evangelist), meditation (primarily from the Lutheran chorales), and drama (not only the Evangelist, but the important characters speak in their own voices, and the crowd speaks together in chorus) bring us emotionally, intellectually, and, in our response to the music, physically into the events of the *Passion* itself. It is a powerful piece of music, and a powerful experience.

Millard Dunn

Did you know?

A Greek chorus was a group of performers in ancient Greek theater that offered commentary on the drama; similarly, the role of the Chorus in Bach's *St. John Passion* is to sing about the action in the story and its meaning--and sometimes to portray crowd scenes and emotion.

BAROQUE ORCHESTRA

VIOLIN

Ingrid Matthews,
Concertmaster
Grace McKenie
Miranda Zirnbauer
Victoria Wernicke
Daniel Torres
Daniella Lombardi
Alexandra Maynard
Danqi Zeng
Kiyoun Jang

VIOLA

Christian Knopp
Steven Baloue

CELLO 1/ VIOLA DA GAMBA

Jaap ter Linden

CELLO 2

Thomas Shaw

BASS

Jakob Phipps

FLUTE 1

Kathie Stewart

FLUTE 2

Sridhar Bhagavathula

OBOE 1

Luke Conklin

OBOE 2

Sarah Weiner

BASSOON

Zachary Coronado

LOUISVILLE MASTER CHORALE

SOPRANO

Jeannie Barrick
 Janie Benjamin
 Diane Brewer
 Conra Cowart
 Kim Henderson*
 Cara Joynt
 Erin King
 Cindy Monfalcone
 Nancy Morris
 Sahara Myers
 Randy Peters
 Lauren Riley
 Erin Shina
 Kelly Smith
 Emily Stewart*
 Jodi Swanson
 Patricia Tennen
 Sandra Vaughn
 Shiela Wallace

ALTO

Theresa Bauer
 Kathy Collier
 Anne-Karrick Deetsch
 Carole Dunn
 Barbara Ellis
 Bec Feldhaus Adams
 Lauren Gibson
 Jeanne Marie Groene
 Meg Gusler
 Julie Nichelson*
 Nancy Nikfarjam
 Maggie Owens*
 Lauren Pauley
 Miriam Pittenger
 Marsha Roberts
 Erin Stevens
 Brenda Weeks
 Becky Wills

TENOR

Rob Carlson*
 Millard Dunn
 Mark Eldred
 Haywood Hammond
 Paul Henderson*
 Paul Isaacs
 Stuart McCloy
 Ethan Murphey
 Ralph Myers
 Tom Peters
 Clayton Rogers
 Gregory Spear
 Thomas Wobbe

BASS

Louie Bailey
 Chris Baker
 Daniel Blankenship
 Allen Blehl
 Robert Davis
 Jordan Gage
 John R. Hale
 John Hanson
 Fred Klotter
 Danny Lane
 Steve Miller
 John David Myles
 Liam O'Daniel-Munger
 John O'Neil
 Mike Owens
 Laurence Pittenger
 Bryan Platt
 Gregory Rahming*
 William Schauf*
 Jim Shelton
 Jonathan Shippey

*Section Leaders

THE PARISH CHOIR OF ST. FRANCIS IN THE FIELDS

SOPRANO

Annabel Bartholomew
 Mae Alice Harrell
 Lydia Lewis
 Abby Mires
 Anita Streeter
 Paige Wahoff

ALTO

Kate Boyer
 Carol Kittner
 Lisa Lewis
 Suzanne Lyon
 Claire Morgan
 Sarah Moser
 Elizabeth Rounsavall
 Jessica Vanover

TENOR

Rob Carlson
 Paul Isaacs
 Jackson Scott

BASS

Jeff Boyd
 James Layton
 Justin Leighty
 Robert Rounsavall
 Troy Sleeman

PROGRAM CONTRIBUTORS

Kate Walker, *Program Design*
 Jodi Swanson, *Program Editor*

Millard Dunn, *Program Notes*
 Bec Fedhaus-Adams, *Assistant Editor, Program Notes*
 Shiela Wallace, *Assistant Editor, Program Notes*

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, COLLABORATIVE ARTIST, works with the Musical & Artistic Director to prepare and perform the season, accompanying Louisville Master Chorale in rehearsals and concerts. She has a wide and varied background in the Louisville musical world and beyond as lecturer, vocal coach, and accompanist at the University of Louisville, and with Youth Performing Arts School and various professional and semi-professional local music groups, most notably Voces Novae. Professional recitalist and collaborator, she has performed with the Choral Arts Society, the former Bach Society, Metropolitan Opera auditions, Governor's School for the Arts, NATS competitions, and others across the US and Europe. Currently Jeffersontown Christian Church Music Director, she holds degrees from the University of Cincinnati College Conservatory of Music and the University of Louisville.



KIRK RICH, GUEST COLLABORATIVE ARTIST, is Director of Music at St. Francis in the Fields Episcopal Church in Louisville and was previously Director of Music at All Saints' Episcopal Church in Atlanta. He has performed at the Kennedy Center, St. Thomas Church Fifth Avenue, for three national conventions of the American Guild of Organists, and for two international tours with the Royal School of Church Music America National Choir, including cathedral residences in Dublin, St. Albans, and Salisbury. He has twice been a prize-winning finalist in the American Guild of Organists' National Young Artists Competition in Organ Performance and holds degrees in organ performance from the Oberlin College Conservatory, the Jacobs School of Music at Indiana University, and a doctorate from the University of Houston's Moores School of Music.

PRINCIPAL SOLOISTS

DANIEL WEEKS (EVANGELIST), *tenor*, has sung with the symphonies of Houston, Dallas, Cincinnati, Indianapolis, Columbus, Memphis, Dayton, San Jose, Rochester, South Dakota, Louisville, Huntsville, the National Youth Symphony of Venezuela, and the National Orchestras of Mexico and Costa Rica. He has also performed with Florentine Opera, the Cincinnati Opera, the Kentucky Opera, Nevada Opera, Mercury Opera, and San Francisco Opera's Western Opera Theater. A member of the voice faculty of the College-Conservatory of Music at the University of Cincinnati since 2015, he has taught at the Miami Choral and Voice Institute, and *Lingua e Canto*, in Sant'Angelo in Vado, Italy.

KENNETH SHAW (JESUS), *bass-baritone*, has performed over 80 leading roles in over 60 operas throughout North America, as well as concerts and recitals across Southeast Asia, Brazil, Canada, and the United Kingdom. With this performance, he returns to Louisville, where he called home for four years, appeared twice with the Louisville Orchestra, and enjoyed a close relationship with Kentucky Opera, where he has sung eight leading baritone and bass-baritone roles. He is currently the senior member of the College-Conservatory of Music Voice Faculty at the University of Cincinnati.

LIAM O'DANIEL-MUNGER (PILATE), *bass-baritone*, a Louisville native, has performed with Kentucky Opera and Derby Dinner Playhouse. He is currently a section leader for the choir of Christ Church Cathedral, and he sings bass with Louisville Master Chorale.

SOLOISTS

ROB CARLSON, *tenor*, earned his Bachelor of Arts in Voice from the University of Louisville as a student of Dan Weeks. The Tenor Choral Scholar at St. Francis in the Fields Episcopal Church for 15 years, he has been a featured tenor soloist with the Louisville Chamber Choir, the Louisville Master Chorale, and the Louisville Orchestra.

LAUREN GIBSON, *soprano*, attained a Bachelor of Music degree from Southeastern Louisiana University. Originally from Louisville, she was a featured soprano soloist with the New Orleans Symphony Chorus and New Orleans Opera Festa Singers. She currently sings with Highland Presbyterian Church and Louisville Master Chorale.

MAE ALICE HARRELL, *soprano*, earned degrees in Voice Performance and Political Science from Oberlin College-Conservatory. Currently a choral scholar at St. Francis in the Fields Episcopal Church, she maintains a voice studio at the Louisville Academy of Music, where she also works as Communications Manager.

CAROL KITTNER, *soprano*, studies classical and musical theatre voice at the University of Louisville under Emily Albrink. An Orlando native, she sings alto in the St. Francis in the Fields Episcopal Church parish choir.

ETHAN MURPHEY, *tenor*, holds a Bachelor's degree in Vocal Performance from the University of Louisville School of Music, where he studied under professor Chad Sloan. He performs with the University of Louisville Orchestra, Louisville Chamber Choir, and Louisville Master Chorale.

JACKSON SCOTT, *tenor*, is a senior undergraduate student at the University of Louisville, majoring in Music Therapy. He is originally from Covington, Kentucky, and sings tenor in the St. Francis in the Fields Episcopal Church parish choir.

SANDY SHARIS, *mezzo-soprano*, studied voice at Furman University, The Ohio State University, and Yale University. An Atlanta-based arranger and performer of solo and choral music, she has performed at St. Peter's Basilica, Alice Tully Hall, Duke Chapel, the Arsht Center, and Woolsey Hall, and with ensembles including Servire, Seraphic Fire, Audivi, and the VOCES8 U.S. Scholars.

TROY SLEEMAN, *baritone*, recently completed his degree in Vocal Performance from the University of Louisville and is grateful for the guidance of Chad Sloan, Kent Hatteberg, Kimcherie Lloyd, and Kirk Rich. He has participated in the prestigious Chautauqua Opera Conservatory and La Musica Lirica, where he made his European debut.

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Barbara & Stephen Ellis

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IN MEMORIAM: Allan Morris

Cindee & Mitch Rapp

George Spragens, Jr

IN MEMORIAM: Gene &

Nadine Spragens

Lois & Robert Powell

Rebecca Russell

BRONZE: \$500 & ABOVE

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Still Having Those Moments

After touring communities for the best memory support household for Mom, we found that all communities were not the same. We were drawn to Episcopal Church Home because of its holistic approach. Bryan explained how mom would have therapy as part of her routine schedule. Not physical therapy, although she does exercise classes, but actual therapies for her mind. Therapies, such as Health Rhythms, are offered to stimulate Mom's mind and improve her quality of life. Although they haven't found a cure for dementia, the caring team at Episcopal Church Home has found a way to help us still have those moments to remember.



Episcopal Church Home

Marmion House Memory Care

Schedule a tour today by contacting Elizabeth Pace at 502.736.8043 or by email at epace@erslife.org. Or visit episcopalchurchhome.org.

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





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masterchorale

PO Box 8188, Louisville, KY 40257

www.LouisvilleMasterChorale.org

(502) 309-9562

inbox@LouisvilleMasterChorale.org