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WHAT SWEETER MUSIC, ... THAN A CAROL?



Sunday, December 8, 2024 at 3:00 p.m.

HOLY SPIRIT CATHOLIC CHURCH

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WHAT SWEETER MUSIC, ... THAN A CAROL?

I.

Personent Hodie
Gloria in Excelsis Deo, from Christmas Cantata
The Ground [Pleni sunt Coeli]

arr. Lara Hoggard (1915-2007)
Daniel Pinkham (1923-2006)
Ola Gjeilo (b. 1978)

II.

Reading
Audience Carol: Festival First Noel
In Dulci Jubilo
Jubilate Deo

arr. Dan Forrest (b. 1978)
Samuel Scheidt (1587-1684)
Giovanni Gabrieli (1557-1612)

III.

Reading
O Come, Emmanuel
Gesù Bambino (The Infant Jesus)

arr. Elaine Hagenberg (b. 1979)
Pietro Yon (1886-1943)

Lauren Gibson, Maggie Owens, and Erin Shina

Audience Carol: Hark! The Herald Angels Sing

arr. Dan Forrest (b. 1978)

IV.

Reading
Ding! Dong! Merrily on High
Audience Carol: Jingle Bells*

arr. Mack Wilberg (b. 1955)
arr. David Willcocks (1919-2015)

*All children and youth are invited to join the Chorale at the front for a joyous sing of Jingle Bells.

The Twelve Days of Christmas

arr. Howard Cable (1920-2016)

V.

Reading
What Sweeter Music
Audience Carol: O Come, All Ye Faithful

John Rutter (b. 1945)
arr. David Willcocks (1919-2015)

Sunday, December 8, 2024

HOLY SPIRIT CATHOLIC CHURCH

Special thanks to our concert sponsor, Gwen and Greg Rogers, who provided significant support in gratitude for many years of wonderful music.



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LOUISVILLE
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TEXTS

LARA HOGGARD: *Personent Hodie*

*Personent hodie voces puerulae, laudantes iucunde
qui nobis est natus,
summo Deo datus,
et de vir, vir, vir
et de vir, vir, vir
et de virgineo ventre procreatus.*

*In mundo nascitur,
pannis involvitur,
praesepe ponitur stabulo brutorum,
rector supernorum.
Perdedit, dit, dit,
Perdedit, dit, dit,
perdedit spolia princeps infernorum.*

*Magi tres venerunt
munera offerunt,
parvulum inquirunt,
stellulam sequendo, ipsum adorando,
aurum, thus, thus, thus,*

aurum, thus, thus, thus,

aurum, thus, et myrrham ei offerendo.

*Omnes clericali,
pariter pueri,
cantent ut angeli,
advenisti mundo,*

Gloria in excelsis Deo.

The voices of children today
are praising the one born to us,
the one God gave us,
and a human, a human, a human
and a human, a human, a human
born from a virgin's womb.

He is born in the world,
wrapped in cloths
placed in a manger in a stable for cattle,
the ruler of the heavens.
"He lost," he says, he says,
"He lost," he says, he says,
"The prince of hell lost his spoils."

Three wise men
came to offer gifts,
looking for a little one,
following the star, to worship the child,
[offering] gold, frankincense,
frankincense, frankincense,
[offering] gold, frankincense,
frankincense, frankincense,
offering gold, frankincense, and myrrh.

All clerics,
and children alike,
sing like angels,
that you came to the world.

Glory to God in the highest realm.

DANIEL PINKHAM: *Gloria in Excelsis Deo, from Christmas Cantata*

*Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Jubilare Deo omnis terra,
servite Dominum in laetitia.
Introite in conspectu ejus, in exultatione.
Scitote quoniam Dominos ipse est Deus:
Ipse fecit nos et non ipsi nos.*

Alleluia

Glory to God in the highest realm,
and on earth, peace to humans of goodwill.
Rejoice in the Lord, all lands,
and serve the Lord with joy.
Come into his presence with exultation.
Know that the Lord is God:
It is he who has made us and not we ourselves.

Alleluia

OLA GJEILO: *The Ground (Pleni sunt Coeli)*

*Pleni sunt caeli et terra gloria tua.
Osana in excelsis.*

Heaven and earth are full of your glory.
Save us, [you who are] in the highest realm.

*Benedictus qui venit in nomine Domini.
Benedictus qui venit.
Osana in excelsis.
Agnus Dei, qui tolis peccata mundi,
Dona nobis pacem.*

Blessed is he who comes in the name of the Lord.
Blessed is he who comes.
Save us, [you who are] in the highest realm.
Lamb of God, who takes away the sins of the world,
Give us peace.

DAN FORREST: Festival First Noel

Verse 1

ALL:

The First Noel the angels did say
Was to certain poor shepherds in fields
as they lay;
In fields where they lay,
keeping their sheep,
On a cold winter's night that was so deep:

ALL Refrain:

Noel, Noel, Noel, Noel,
Born in the King of Israel!

Verse 2

Chorale and Audience—Sopranos and Altos only:

They looked up and saw a star,
Shining in the East, beyond them far,

Chorale and Audience—Tenors and Basses only:

And to the earth, it gave great light,
And so it continued both day and night:

ALL Refrain

Verse 4

ALL:

Then let us all with one accord
Sing praises to our heav'nly Lord,
That hath made heav'n and
earth of naught,
And with his blood mankind hath bought:

ALL Refrain

SAMUEL SCHEIDT: In Dulci Jubilo

*In dulci jubilo,
Nun singet und seid froh!
Unsers Herzens Wonne leit
in praeseptio,
Und leuchtet als die Sonne
Matris in gremio.
Alpha es et O!*

With sweet jubilation
now let us sing and be glad!
Our heart's delight lies
in a manger,
and shines like the sun
in the mother's lap.
You are Alpha and Omega!

ELAINE HAGENBERG: O Come, Emmanuel

O come, O come, Emmanuel, and ransom captive Israel
that mourns in lonely exile here, until the Son of God appear.

O come, O come, O come, thou Dayspring, come and cheer our spirits by Thine Advent here,
and drive away the shades of night, and pierce the clouds and bring us light.

Rejoice! Rejoice! Emmanuel shall come to thee, O Israel.

O come, Desire of Nations, bind all people in one heart and mind;
Bid envy, strife, and quarrels cease, and fill the world with Heaven's peace.

O Rejoice! Rejoice! Emmanuel shall come to thee, O Israel.

PIETRO YON: *Gesù Bambino* (The Infant Jesus)

When blossoms flowered 'mid the snows upon a winter night was born the child,
the Christmas Rose, the King of Love and Light.

The angels sang, the shepherds sang, the grateful earth rejoiced,
and at his blessed birth the stars their exultation voiced.

O come, let us adore him: Christ the Lord.

Again the heart with rapture glows to greet the holy night,
that gave the world its Christmas Rose, its King of Love and Light.

Let ev'ry voice acclaim his name, the grateful chorus swell:
From paradise to earth he came that we with him might dwell.

O come, let us adore him: Christ the Lord.

DAN FORREST: Hark! The Herald Angels Sing

Verse 1

ALL:

**Hark! The herald angels sing,
"Glory to the newborn king;
Peace on earth, and mercy mild,
God and sinners reconciled!"
Joyful, all ye nations, rise,
Join the triumph of the skies;
With angelic host proclaim,
"Christ is born in Bethlehem!"
Hark! The herald angels sing,
"Glory to the newborn king!"**

Verse 2

Chorale:

Christ, by highest heav'n adored;
Christ, the everlasting Lord;
Late in time, behold him come,
Offspring of a virgin's womb.

Veiled in flesh the Godhead see;
Hail th'incarnate Deity,
Pleased with us in flesh to dwell,
Jesus, our Emmanuel.
Hark! The herald angels sing,
"Glory to the newborn king!"

Verse 3

ALL:

**Hail the heav'n born Prince of Peace!
Hail the Sun of Righteousness!
Light and life to all he brings,
Ris'n with healing in his wings.
Mild he lays his glory by,
Born that we no more may die,
Born to raise the souls of earth,
Born to give them second birth.
Hark! The herald angels sing,
"Glory to the newborn king!"**

MACK WILBERG: Ding! Dong! Merrily on High

Ding! Dong! Merrily on high in heav'n
the bells are ringing;

Ding! Dong! Verily the sky is riv'n with
angels singing:

"Gloria! Hosanna in excelsis!"

E'en so, here below, below,
let steeple bells be swungen,

And "Io, io, io!" by priest and people sung.
"Gloria! Hosanna in excelsis!"

Pray you, dutifully prime your matin chime,
ye ringers;

May you beautifully rime your evetime song,
ye singers.

"Gloria! Hosanna in excelsis!"

DAVID WILLCOCKS: Jingle Bells

*All children and youth are invited to join the Chorale at the front for a joyous sing of Jingle Bells.

Verse 1 – ALL:

Dashing through the snow
In a one-horse open sleigh,
O'er the fields we go,
Laughing all the way;
Bells on Bobtail ring,
Making spirits bright;
What fun it is to ride and sing
A sleighing song tonight. Oh!

ALL Refrain:

Jingle bells, jingle bells, jingle all the way;
Oh, what fun it is to ride in a one-horse
open sleigh!
Jingle bells, jingle bells, jingle all the way;
Oh, what fun it is to ride in a one-horse
open sleigh!

Verse 2 – Chorale:

Now the ground is white;

Go it while you're young,
Take the girls tonight,
And sing this sleighing song!
Just get a bob-tailed bay,
Two-forty for his speed;
Then hitch him to an open sleigh
And crack! You'll take the lead!

ALL Refrain

Verse 1 – ALL:

Dashing through the snow
In a one-horse open sleigh,
O'er the fields we go,
Laughing all the way;
Bells on Bobtail ring,
Making spirits bright;
What fun it is to ride and sing
A sleighing song tonight. Oh!

ALL Refrain

HOWARD CABLE: The Twelve Days of Christmas

On the 1st day of Christmas my air pods played for me some brass music streaming for me!

On the 2nd day of Christmas my air pods played for me Samuel Scheidt's Galliard—baroque brass music streaming for me!

On the 3rd day of Christmas my air pods played for me Purcell's trumpet tune (perhaps by Jeremiah Clarke), Samuel Scheidt's Galliard—baroque brass music streaming for me!

On the 4th day of Christmas my air pods played for me Johann Sebastian Bach, Purcell's trumpet tune, Samuel Scheidt's Galliard—baroque brass music streaming for me!

On the 5th day of Christmas my air pods played for me George Frederick Handel, J. S. Bach, Purcell (or Clarke), Galliard by Scheidt—classic brass music streaming for me!

On the 6th day of Christmas my air pods played for me Mozart's Horn Concerto, George Frederick Handel, J. S. Bach, Purcell (or Clarke), Galliard by Scheidt—classic brass music streaming for me!

On the 7th day of Christmas my air pods played for me Papa Haydn's Trumpet, Mozart's Horn Concerto, George Frederick Handel, J. S. Bach, Purcell (or Clarke), Galliard by Scheidt—classic brass music streaming for me!

On the 8th day of Christmas my air pods played for me Rossini's famous tune, Papa Haydn's Trumpet, Mozart's Horn Concerto, George Frederick Handel, J. S. Bach, Purcell (or Clarke), Galliard by Scheidt—classic brass music streaming for me!

On the 9th day of Christmas my air pods played for me Heroic themes by Wagner, Rossini's famous tune, Papa Haydn's Trumpet, Mozart's Horn Concerto, George Frederick Handel, J. S. Bach, Purcell (or Clarke), Galliard by Scheidt—famous brass music streaming for me!

On the 10th day of Christmas my air pods played for me Tchaikovsky's big brass band, Wagner and the Ring, Rossini's famous tune, Papa Haydn's Trumpet, Mozart's Horn Concerto, George Frederick Handel, J. S. Bach, Purcell (or Clarke), Galliard by Scheidt—famous brass music streaming for me!

On the 11th day of Christmas my air pods played for me a bit of blues by Gershwin, Tchaikovsky's big brass band, Wagner and the Ring, Rossini's famous tune, Papa Haydn's Trumpet, Mozart's Horn Concerto, George Frederick Handel, J. S. Bach, Purcell (or Clarke), Galliard by Scheidt—brilliant brass music streaming for me!

On the 12th day of Christmas my air pods played for me the Aaron Copeland Fanfare, bit of blues by Gershwin, big brass by Tchaikovsky, Wagner and the Ring, Hi-ho to Rossini, Papa Haydn's Trumpet, Mozart's Horn Concerto, George Frederick Handel, J. S. Bach, Henry Purcell, Galliard by Scheidt—great brass music streaming for me!

JOHN RUTTER: What Sweeter Music

What sweeter music can we bring than a carol for to sing the birth of this, our Heavenly King?
Awake the voice! Awake the string!

Dark and dull night, fly hence away, and give the honor to this day, that sees December turned
to May. That sees December turned to May.

Why does the chilling winter's morn smile, like a field beset with corn, or smell like a meadow
newly-shorn thus on the sudden? Come and see the cause, why things thus fragrant be: 'Tis he is
born, whose quick'ning birth gives life and luster, public mirth, to heaven and the under-earth.

We see him come, and know him ours, who, with his sunshine and his show'rs, turns all the
patient ground to flow'rs. Turns all the patient ground to flow'rs.

The darling of the world is come, and fit it is, we find a room to welcome him, to welcome him.

The nobler part of all the house here, is the heart, which we will give him; and bequeath this
holly and this ivy wreath, to do him honour; who's our King, and Lord of all this reveling.

What sweeter music can we bring than a carol, for to sing the birth of this, our Heavenly King?
The birth of this, our Heavenly King.

DAVID WILLCOCKS: O Come, All Ye Faithful

Verse 1

ALL:

**O come, all ye faithful,
Joyful and triumphant,
O come, ye, O come, ye, to
Bethlehem.**

**Come and behold him,
born the king of angels:**

ALL Refrain:

**O come, let us adore him,
O come, let us adore him,
O come, let us adore him,
O come, let us adore him—
Christ the Lord.**

Verse 2

Chorale:

God of God, Light of Light,
Lo! He abhors not the virgin's
womb; Very God,
Begotten, not created:

ALL Refrain

Verse 3

ALL:

**Sing, choirs of angels,
Sing in exultation;
O sing, all ye citizens of
heaven above!**

**Glory to God,
Glory in the highest:**


ALL Refrain

Verse 4

ALL:

**Yea, Lord, we greet thee,
Born this happy morning;
Jesus, to thee be all glory
giv'n; Word of the father,
Now in flesh appearing:**

ALL Refrain



Debbie Cahill,
grateful daughter
Debbie Cecil,
resident since 2021
Bryan Berman,
Household Coordinator

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PROGRAM NOTES

The traditions of giving gifts and joyful singing (even kissing under the mistletoe) pre-date the celebration of Christmas by centuries, connected as they all are with the winter solstice, which is followed by lengthening days that had been increasingly swallowed by darkness since the midsummer solstice. One of our most treasured traditions is the singing of carols, which dates at least the 13th century. The designation carol, from Old French, indicated dancing and singing in a ring and could include “leaping and prancing”, according to Welsh priest, canon, and historian Alan Luff.

We hope that at moments in this concert you will sing with us, as we welcome the winter season with carols.

Our concert opens with a grand processional of **Personent Hodie**, arranged by Lara Hoggard (1915-2007) for brass octet, organ, percussion, and chorus. Based on a carol which first appeared in the Finnish songbook *Piae Cantiones*, a collection of 74 medieval Latin songs, in 1582, the tune and text are likely far older, according to scholars: The melody is typically dated 1360 because of its similarity to one from a Bavarian manuscript, and the Latin text of the carol accounting the birth of Jesus of Nazareth is thought to be a newer text of an 12th-century song honoring Saint Nicholas, patron saint of children who traditionally brings gifts on his feast day, December 6. The updated carol was re-written for the Feast of the Holy Innocents on December 28 and is still associated with this Day.

The Christmas Cantata is perhaps David Pinkham’s (1923-2006) most renowned work, scored for a chorus and “instrumental choir”—typically a brass choir or organ—and consists of three parts: *Quem vidistes, pastores?* (“Whom did you see, shepherds?”), *O magnum mysterium et admirabile sacramentum* (“O great mystery and admirable sacrament”), and **Gloria in excelsis Deo**, *et in terra pax hominibus bonae voluntatis* (“Glory to God in the highest, and on earth, peace to humans of goodwill”). We will sing the fanfare and Renaissance dance rhythms of Part III, the *Gloria*, the words familiar both as the Greater Doxology of the Roman Catholic and Anglican masses and from their source in the second chapter of the Gospel of Luke in the Christian New Testament, interspersed with passages from the Old Testament’s Psalm 100.

Among the major works of Ola Gjeilo, born in Norway in 1978, a pianist by ear at age three, and a graduate of Julliard and the Royal College of Music in London, is the Sunrise Mass (2008). Gjeilo’s Mass is comprised of four movements: The Spheres (*Kyrie*), Sunrise (*Gloria*), The City (*Credo*), and *Identity* (Sanctus) & *The Ground* (Benedictus/Agnus Dei). We perform **The Ground**, shifting in key and intensity from section to section and ending with a quiet plea for peace—*dona nobis pacem*. Gjeilo explained that the last movement was to convey “a kind of peace and grounded strength after the long journey... through many different emotional landscapes.”

According to the editors of the *The New Oxford Book of Carols*, the roots of “**The First ‘Nowell’**” date to the 15th century. But there is no record of the carol as we know it until nine stanzas were published, “without music, in the 1823 revised edition of *Some Ancient Christmas Carols* by Davies Gilbert.” The familiar text and tune, depicting the New Testament accounting of shepherds who saw a great star honoring the birth of Jesus of Nazareth in Bethlehem, first appeared in 1833 in *Christmas Carols Ancient and Modern*, collected by William Sandys.

Like *Personent Hodie*, **In Dulci Jubilo** is a medieval piece that was included in the Finish songbook *Piae Cantiones*, published in 1582. The text, attributed to German mystic Heinrich Seuse, is

thought to date to the 14th century. Some scholars consider *In Dulce Jubilo* ("In sweet rejoicing") to be the most ancient German macaronic—text that includes more than one language—Christmas carol. Samuel Scheidt (1587-1684), a German composer and organist of the early Baroque period, published the version performed today in 1620 in *Cantiones Sacrae*. It exhibits the spirit and energy, both physical and musical, characteristic of the most vigorous carols. Most in the English-speaking world recognize the tune with the words "Good Christian men, rejoice!"

Giovanni Gabrieli (1557-1612) became choirmaster and composer at age 29 for St. Mark's Basilica in Venice, where he wrote some of history's most influential polychoral music (i.e., two or more choirs singing simultaneously). He also added choirs of instruments and used the architecture of St. Mark's with multiple choir lofts to surround his listeners with music. Today, Kentucky Brass performs *Jubilare Deo* ("Sing Out to the Lord") from Gabrieli's most complete collection of choral and instrumental works, the *Sacrae Symphoniae* (1597).

We will sing ***O Come, Emmanuel***, an ancient hymn (Latin: *Veni, veni, Emmanuel / Captivum solve Israel* ...) in English, a contemporary arrangement by Elaine Hagenberg (b. 1979). "Emmanuel" means "God with us" (see the Old Testament's Isaiah 7:14). The Advent seasonal hymn is a paraphrase of the ritual chant antiphons recited at Vespers services during the final days before Christmas. Originating among monks in the 8th or 9th century, the hymn in its more recent form originated in 15th-century France and was first published in *Hymnal Noted*, edited by Helmore and Neale in 1854. Separately, the original Latin text first appeared in Germany in 1710.

The Italian organist and composer Pietro Yon (1886-1943) wrote ***Gesù Bambino*** in Italian in 1917. Frederick H. Martens, an American, used Yon's tune for the carol, "When blossoms flowered 'mid the snows," which is the version best-known in the English-speaking world. Like Yon's original, Marten's text uses a refrain from the very familiar Christmas hymn *O Come, All Ye Faithful*.

Hark! The Herald Angels Sing, Charles Wesley's (1707-1788) "Hymn for Christmas-Day," is perhaps his most famous, but Wesley actually began the hymn with "Hark! How all the Welkin rings / Glory to the King of Kings" as published in *Hymns and Sacred Poems* (1739). The opening was adapted by another of the founders of Methodism, George Whitfield (1714-1770), to that commonly sung today. Annually on Christmas Eve, an arrangement of the hymn to the tune of Handel's "See, the Conqu'ring hero comes" is broadcast as a recessional for the Festival of Nine Lessons and Carols at St. Patrick's Cathedral in Dublin.

The jollity and high spirits of ***Ding! Dong! Merrily on High***, a 16th-century carol, particularly as arranged by Mack Wilberg (b. 1955), music director of the Mormon Tabernacle Choir, reflects a secular French dance tune, *Branle de l'Official*, from 1588. The words, in contrast, are attributed to English composer George Ratcliffe Woodward (1848-1934), and so the carol as we know it is, in fact, perhaps one of our most recent.

When he published "The One-Horse Open Sleigh" in 1857, could James Lord Pierpont (1822-1893) have imagined his winter-celebration song would be among those most commonly sung a century-and-a-half later? ***Jingle Bells*** was recorded in 1889 on an Edison cylinder, the earliest commercial means of recording sound; Medford, Massachusetts, residents claim its popular 19th-century sleigh races were the inspiration for the song's writing, supposedly while Pierpont stopped for a pint in Simpson Tavern. We perform an arrangement by David Willcocks (1919-2015).

In western Christendom, the twelve days of Christmas refers to the twelve days between Christmas (December 25) and Epiphany (January 6), when the western Church celebrates the visit of the wise men. Apparently, the song derives from a popular forfeits game played on Twelfth Night: Each player must recall and recite the gifts mentioned by each of the earlier players and then add a next gift in line, in turn. First published as part of an illustrated children's book in London in 1780, the popular song *The Twelve Days of Christmas* as we perform it was created by Howard Cable (1920-2016) for the Canadian Brass Ensemble, and it offers all the wit and excellent brass chops that we expect from that group.

The text of John Rutter's (b. 1945) profound winter carol, *What Sweeter Music*, derives from a poem by the English poet Robert Herrick (1591-1694), most famous for "Gather ye rosebuds while ye may...." In the message of "What sweeter music," Herrick, a cleric, may have invited us to seize a different kind of day; Rutter stated that "Herrick's lovely text highlighted the idea of the gifts that we can bring ... and summed up exactly what carols are for." The prolific and popular English composer set Herrick's poem for the King's College Festival of Nine Lessons and Carols in 1987. The titular piece for our concert today, it has since become a holiday favorite among choral communities.

The program concludes with David Willcocks's (1919-2015) setting of one of the best-known and best loved carols, *O Come, All Ye Faithful*. Many are familiar with the first verse of this hymn in Latin as well as in English; perhaps because of this, we have a heightened sense of the hymn's antiquity. Its origins remain unclear—the original text sometimes attributed to St. Bonaventure in the 13th century, to Portuguese King John IV in the 17th century, or to Cistercian monks of Germany, Portugal, or Spain. Wherever its source, John Francis Wade, an English Catholic, published a collection of manuscript copies in his famously exquisite calligraphy in 1751 that included the first printed *Adeste Fideles*. A hymn of celebration, we invite you to raise voices together, as we send one another on with wishes for hope and peace this season and for the New Year.

CONDUCTOR'S NOTES

Welcome to our Christmas/Holiday concert, a Louisville community tradition! Returning this year to accompany us in beloved carols of the season are the Kentucky Brass.

Carols inspire in us the very best of the season. Perhaps the evocation of cozy gatherings past with its memories of family and friends, or a deeply religious association; for others, carols bring about a sense of connection this winter holiday. For whatever the reasons, these carols hold the power of transformation, challenging us to work for a "peace on Earth", which seems so distant from our present world. We invite you to listen for contrasting tones across pieces, some bright but others dark and with an intense longing. The balance of these reflects our lives, the ability to feel joy in spite of—or because of—sorrow. In this season, may each of us intentionally create a space for peace.

Young ones bring out the best of our holiday spirits, embodying the joy of music and singing. We invite them to join us at the front for *Jingle Bells*. We invite you to be part of the "Large Chorus" on the familiar carols. May our voices rise together and implore "Peace on Earth", even for times such as these.

Happy Holiday and Merry Christmas,
John Dickson, Musical & Artistic Director

ARTISTIC LEADERSHIP & GUESTS



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.

SALLY EVANS, READER, is a writer, minister, audio artist, and artful gatherer who loves bringing words to life. She is currently working with the Center For Interfaith Relations to present the Festival of Faiths in Louisville. When she's not working, you'll find her volunteering with her church, playing music, or at an Olmstead Park with her family.

HAYDEN IVES-GLASGOW, ORGANIST, is a native of Columbus, Ohio, and graduated summa cum laude with his Bachelor of Music in Organ Performance at the University of Cincinnati's College-Conservatory of Music under Dr. Michael Unger. He is currently pursuing his Master of Music in Organ Performance at Indiana University's Jacobs School of Music under Dr. Janette Fishell. He is also currently an organ scholar at St. Francis in the Fields Episcopal Church in Louisville, Kentucky.

KENTUCKY BRASS

TRUMPET

James Recktenwald
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Noah Dugan
Nicholas Recktenwald

HORN

Jon Gustely

BASS TROMBONE

Bryan Heath

TIMPANI

Sam Riddick

TROMBONE

James Seymour
Brett Shuster

TUBA

Andrew Doub

PERCUSSION

Quinton Schwaniger

LOUISVILLE MASTER CHORALE

SOPRANO

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Diane Brewer
Conra Conwart
Kim Henderson*
Cara Joynt
Erin King
Catherine Knott
Cindy Monfalcone
Nancy Morris
Christina Mueller
Sahara Myers
Randy Peters
Erin Shina
Kelly Smith
Stephanie Smith
Emily Stewart*
Jodi Swanson
Whitney Taylor
Patricia Tennen
Sandra Vaughn
Shiela Wallace
Rhonda Williams

ALTO

Jasmine Bruce
Barbara DeBow
Anne-Karrick Deetsch
Carole Dunn
Barbara Ellis
Bec Feldhaus Adams
Lauren Gibson
Jeanne Marie Groene
Meg Gusler
Virginia Jurkiewicz
Margareth Miguel
Ashton Murphey
Julie Nicholson*
Nancy Nikfarjam
Gloria Nimocks
Maggie Owens*
Miriam Pittenger
Marsha Roberts
Rebecca Russell
Brenda Weeks
Becky Wills
Beth Wren

TENOR

Noah Bruce
Rob Carlson*
Millard Dunn
Haywood Hammond
Paul Henderson*†
Paul Isaacs
Stuart McCloy
Ethan Murphey
Ralph Myers
Clayton Rogers
Gregory Spear
Thomas Wobbe

BASS

Louie Bailey
Chris Baker
Danny Blankenship
John R. Hale
Danny Lane
James Layton
Allen Montgomery
Christopher Mueller†
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†Rehearsal Collaborative Keyboardists

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MARCH 16, 2025

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