



LOUISVILLE
masterchorale

 **90.5 WUOL**
from LOUISVILLE PUBLIC MEDIA

REGAL MUSIC FOR "TROUBLED TIMES"



Sunday, October 20, 2024 at 3:00 p.m.

ST. AGNES CATHOLIC CHURCH

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REGAL MUSIC FOR "TROUBLED TIMES"

Coronation Anthems

- I. Zadok the Priest*
- II. Let Thy Hand Be Strengthened*
- III. The King Shall Rejoice*

George Frideric Handel
(1685-1759)

Missa in Angustiis (Mass for Troubled Times) Lord Nelson Mass

Franz Joseph Haydn
(1732-1809)

- I. Kyrie*
- II. Gloria*
- III. Credo*
- IV. Sanctus*
- V. Benedictus*
- VI. Agnus Dei*

Elisabeth Burmeister, *soprano*
Maggie Blair Owens, *mezzo-soprano*
Gregory Spear, *tenor*
Gregory Rahming, *baritone*

Sunday, October 20, 2024

ST. AGNES CATHOLIC CHURCH



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LOUISVILLE
masterchorale



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TEXTS

GEORGE FRIDERIC HANDEL: Coronation Anthems

ZADOK THE PRIEST

(Coronation Anthem No. 1, adapted from 1 Kings, Chapter 1)

Zadok, the Priest, and Nathan, the Prophet, anointed Solomon king;
and all the people rejoic'd, and said:
"God save the king! Long live the king! May the king live forever!
Amen! Alleluja!"

LET THY HAND BE STRENGTHENED

(Coronation Anthem No. 2, from Psalm 89:14)

Let thy hand be strengthened and thy right hand be exalted.
Let justice and judgment be the preparation of thy seat!
Let mercy and truth go before thy face.
Let justice, judgment, mercy, and truth go before thy face.
Allelujah!

THE KING SHALL REJOICE

(Coronation Anthem No. 3, adapted from Psalm 21)

The king shall rejoice in thy strength, O Lord.
Exceeding glad shall he be of thy salvation.
Glory and great worship hast thou laid upon him.
Thou hast prevented him with the blessings of goodness
and hast set a crown of pure gold upon his head.
Allelujah!

FRANZ JOSEPH HAYDN: *Missa in Angustiis* (Mass for Troubled Times) Lord Nelson Mass

I. Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

II. Gloria

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 caelestis, Deus Pater omnipotens.

Glory be to God on high,
and on earth peace, good will towards men.

We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee for thy great glory,
O Lord God, heavenly King,
God the Father Almighty.

*Domine Fili unigenite, Iesu 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.
Quoniam tu solus Sanctus. Tu solus Dominus.
Tu solus Altissimus, Iesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.*

III. Credo

*Credo in unum Deum.
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
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 iudicare vivos et mortuos:
Cujus regni non erit finis.
Et in Spiritum sanctum Dominum,
et vivificantem:
Qui cum Patre, et Filio simul adoratur,
et conglorificatur:
Qui locutus est per Prophetas.
Et unam sanctam, Catholicam et Apostolicam Ecclesiam.
Confiteor unum baptismam
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
Et vitam venturi saeculi.
Amen.*

O Lord, the only-begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father,
that takest away the sins of the world,
have mercy upon us.

Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of God the Father,
have mercy upon us.
For thou only art holy; thou only art the Lord;
thou only, O Christ, with the Holy Ghost,
art most high in the glory of God the Father.
Amen.

I believe in one God,
the Father almighty,
Maker of heaven and earth,
and of all things visible and invisible.
Begotten of his Father before all worlds.
God of God, light of light,
Very God of very God.
Begotten, not made,
being of one substance with the Father:
by whom all things were made
Who for us men
and for our salvation
came down from heaven.
And was incarnate by the Holy Ghost
of the Virgin Mary:
And was made man.
And was crucified also for us under Pontius Pilate:
suffered, and was buried.
And the third day He rose again
according to the scriptures.
And ascended into heaven,
and sitteth at the right hand of the Father
And He shall come again
with glory to judge the living and the dead:
His kingdom shall have no end.
And (I believe in) the Holy Ghost, Lord
and giver of life:
Who with the Father and Son
together is worshipped and glorified:
Who spake by the Prophets.
And in one holy Catholic and Apostolic church.
I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the dead
And the life of the world to come.
Amen.

IV. Sanctus

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

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

V. Benedictus

*Benedictus qui venit
in nomine Domini.
Osanna in excelsis.*

Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

VI. Agnus Dei

*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.*

Lamb of God, who take away the sins of the world,
have mercy on us.
Lamb of God, who take away the sins of the world,
have mercy on us.
Lamb of God, who take away the sins of the world,
grant us peace.

PROGRAM NOTES

Louisville Master Chorale is pleased to present great works from two great 18th century composers: Handel (1685-1759) from the end of the Baroque era and Haydn (1732-1809) from the beginning of the Classical era. Handel wrote his Coronation Anthems in celebration of the coronation of George II in 1727. The British Parliament's Act of Settlement of 1701 ensured only Protestant descendants could inherit the throne, and so the contention and violence up to that point in the history of the English monarchy was momentarily quelled. Haydn wrote his Mass in Angustiis in 1798 when Napoleon was threatening not only Vienna but much of Europe and the Middle East. Both works are certainly regal in sound and subject. Written in the hopes of waking up to a new dawn after troubled times, Handel's anthems celebrated a new British king, and Haydn's mass worships a heavenly one.

HANDEL, Coronation Anthems

British politics continued to smolder as George Frideric Handel set out to write these anthems. The complicated and violent political and religious history of the British throne involved the persecution, under different monarchs, of both Protestants and Catholics. There was also trouble in the smaller sphere of England's royal music: Tradition held that the resident Organist and

Composer of the Chapel Royal would handle music for the coronation; however, William Croft had recently died.

Against the recommendation of the Bishop of Salisbury, the new king George II himself appointed Handel to write the anthems for the coronation ceremony. One of the last acts of George I before his death in 1727 had been to sign an act naturalizing George Frideric Handel; Handel's first commissioned act as a naturalized British citizen was to compose music for his employer's son's coronation. George II would have been familiar with Handel's music and the level to which the composer could herald majesty and occasion.

We will sing three of the original four anthems. Though there is some uncertainty about the original order, according to opposing records from the Archbishop of Canterbury versus the Chapel Royal Cheque Book, we've chosen what has become the traditional sequence.

Did you know?

The words to *Zadok the Priest* were first sung at King Edgar's coronation in 973; Handel's anthem version has been sung at every coronation since King George II's in 1727.

Zadok the Priest, opens in an impressive tour de force. Probably the best known of the anthems, the words of Zadok the Priest have been sung at the coronation of every English, and later British, monarch since Edgar's in 973; Handel's rendition has been performed at every coronation since George II's in 1727, including the coronation of Charles III in 2023. It becomes an exuberant celebration of and blessing for the king. The text is an adaptation of verses 39-40 of I Kings in the biblical Old Testament.

Let Thy Hand Be Strengthened, an adaptation of verses 13-14 of Psalm 89, begins "I will sing of the mercies of the Lord forever: / with my mouth will I make known thy faithfulness to all generations." An admonition, perhaps, to a recently crowned king, to bestow judgment and rule his people with honor, steered by his chosen faith.

Did you know?

The Organist and Composer of the Chapel Royal traditionally wrote music for coronation ceremonies; had he not recently died in 1727, Handel might never have been appointed to compose the Coronation Anthems.

The King Shall Rejoice is an adaptation of Psalm 21; scholars have postulated this psalm was likely written to celebrate a military victory. The anthem is in four parts, starting in fanfare and festivity and with the full choir and orchestra, moving to a gentler reflection, and then on to triumph and surprise, with the building of instrumental sections. The final movement is a grand and substantial double fugue—a fugue with two simultaneous juxtaposed melodies—fittingly performed at the actual crowning portion of the coronation service.

Experience with us: Handel at his most energetic, most joyful!

HAYDN, *Missa in Angustiis*

Franz Joseph Haydn was 66 years old when he sat down, pen to paper, to write this mass, having just returned to Austria after two successful trips to England where he was received as a beloved and gifted composer.

The scene across Europe, however, was unsettled: The French revolution saw a king lose his head and the noblemen and men flee to England, France's enemy! At the same time, a general,

Napoleon, had an unquenchable ambition for power and is traveling to India by way of the Nile River to take on the British East India Company. His ongoing campaign was a vice threatening to suffocate Europe with his sights now especially set on England, Italy, and Austria.

Did you know?

The timing of the writing of Haydn's *Missa in Angustiis* determined its very nature: Haydn wished to convey the pervasive suffering across Europe, as France was in the throes of revolution, refugees sought safety in foreign lands, and Napoleon threatened the Continent's very freedom and security.

This was one of six masses Haydn wrote in eight years, focusing his energy here in conveying the uncertainty and anxiety across the Continent, as many European residents sought to commit themselves wholly to their faith—while yet doubts crept in the darkness.

Kyrie: Lord, have mercy!

Haydn chose next to remind his hearers that still, in spite of fears that all might be lost, that a dictatorial emperor instilled, the faithful observe that God's world was a beautiful, wonderful world: *Gloria, in excelsis Deo!* Amid the conflict, followers have a responsibility to trust, to believe, to acknowledge their belief: *Credo in unum Deum*. With the richness of a full orchestra and the voices of a full chorus and soloists on every part, Haydn conveys the shared, uncomfortable, seeming-impossible lived-experience of simultaneous doubt with faith, the purest light seeping through the deepest darkness, and the truth that each of us must face the world individually.

The music must lift us into worship of that greater than we, into the presence of holiness: *Sanctus, Sanctus, Sanctus!* The mystery of the unknown is an opportunity, both for the chorus and the listener, to sing with the angels, receive a blessing, and praise God: *Pleni sunt coeli et terra gloria tua / Osanna in excelsis. / Benedictus qui venit / in nomine Domini*. Then, the mass ends as it began, with a prayer for mercy and peace: *Agnus Dei, qui tollis peccata mundi, miserere nobis ... / dona nobis pacem*.

Haydn's original title, *Angustiis*, literally means *constraints*, as though the historical figures and events bringing divisiveness and feelings of helplessness were entrapping and binding in their difficult nature. The word comes from a Latin root meaning "to make narrow," and describes precariousness, uncertainty. Haydn worked to capture the shadowy suffering he perceived while knowing there must be a sliver of silvery hope.

And so there was:

Soon after the mass was in rehearsal, news arrived from Egypt. The British Admiral, Lord Nelson, had found the French fleet in a Mediterranean bay near Alexandria and defeated Napoleon soundly! Nelson's quick thinking and bold action claimed great victory. He notified the governor of Bombay—then under British rule—that “they could stand down their defenses, for Napoleon’s army would never reach them.” On that day, Napoleon’s fleet was almost totally destroyed.

Did you know?

On the evening Nelson attacked Napoleon’s fleet, the French admiral had thought it was too close to dark for a naval battle. Admiral Nelson divided his ships and sent half behind the French while also attacking from the front for a decisive victory.

When the people of Austria heard the news, just as they were hearing the triumphant music of Haydn’s newest mass, they began calling it the *Lord Nelson Mass*, and the name stuck.

CONDUCTOR’S NOTES

Is there any music more regal than that of George Frideric Handel’s? Imagine being present in Westminster Abbey on 11 October 1727, for the Coronation of King George II, and hearing that first choral entrance explode out of the subdued, undulating strings with the words, *ZADOK the priest!* I can still hear that music resounding off the stone walls of the Royal Chapel of St. George’s Windsor in 1998, when I sang the *Coronation Anthems* with The Bach Choir of London. Standing just feet away from the tomb plate of Henry the VIII, I doubt any American ever felt more British! Now, just three years shy of the 300th anniversary, prepare your ears for the pomp and celebration of British royal music.

My first exposure to the music of Joseph Haydn was far less dramatic but deeply personal. I was in my sophomore year of college when I sang my second masterwork (the first being Handel’s *Messiah*). Singing by my fellow colleagues, I was mesmerized by the new experience of performing with an orchestra. The *Gloria* literally danced off the page; the powerful *Credo* was confident and affirming; and the expansive peace of the *Dona nobis pacem* left me with a sense that I had entered a world of performance whose sum was clearly greater than its parts.

I invite you now to be fully present and participate in an active listening of two of the world’s greatest masters, Handel and Haydn.

John Dickson, Musical & Artistic Director

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Cheri Kelly,
Concertmaster
Patti Sisson
Sarah Hill
Carl Larson
Isabella Christensen

VIOLIN 2

Brittany McWilliams
Sara Calloway
Colleen Mahoney
Paola Land

VIOLA

Megan Casper
Laura De At-Croix Vivic
Melinda Odle

CELLO

Wendy Doyle
Ian Schroeder

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Karl Olsen

OBOE

Jennifer Potochnic
Alex DiThomas

BASSOON

Matthew Karr
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ARTISTIC LEADERSHIP



JOHN H. DICKSON, MUSICAL & ARTISTIC DIRECTOR, is Professor Emeritus and former Galante Chair of Choral Music and Director of Choral Studies at Louisiana State University. He recently retired from his collegiate career and from his directorship of Atlanta's professional chamber choir, Coro Vocati, which he founded in 2009. 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.

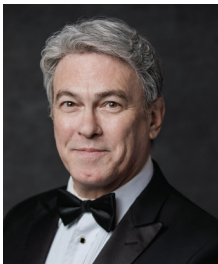
SOLOISTS



ELISABETH BURMEISTER, *soprano*, originally from Chicago, Illinois, was a member and Artist in Residence with The Louisville Master Chorale for their 2022-2023 season. She holds a Voice Performance Certificate from The Rodolfo Celletti Bel Canto Academy in Martina Franca, Italy, in addition to her Bachelor's and Master's Degrees in vocal performance. In addition to traditional opera studies, she is dedicated to philanthropic recitals that improve access to classical music, highlight social justice issues and support organizations committed to driving positive change.



MAGGIE BLAIR OWENS, *mezzo-soprano*, has directed choirs at Bowling Green High School, Wayne State College, Oldham County High School, and St. Matthew's Episcopal Church. In 2019, she completed the Doctorate of Musical Arts degree in Choral Conducting from the University of Kentucky, with an emphasis in Vocal Performance. Primarily a choral director throughout her career, she has performed as a vocal soloist with the American Spiritual Ensemble, Les Six, and Louisville Philharmonia.



GREGORY SPEAR, *tenor*, has performed with Cincinnati Opera, Kentucky Opera, Sorg Opera, Whitewater Opera, Opera San Jose, Verismo Opera, Bayshore Lyric Opera, Lyric Theatre of San Jose, Teatro Mistral, Phoenix Opera, and Angel Vocal Arts of Los Angeles. A native of Henry County, he attended school at Truman University in Missouri and did graduate work at Southern Baptist Theological Seminary. In January 2024, he took first place in the Charleston Winter Music Competition. He is a student of Victoria Livengood of the Metropolitan Opera.



GREGORY RAHMING, *baritone*, has performed in opera, concert, recital, and on Broadway, in a vocal career spanning 35 years across the world's stages alongside The New York Philharmonic, Opera Orchestra of NY, Indianapolis Symphony, and Nashville Chamber Orchestra. He is the recipient of top prizes in the Lucian Pavarotti, Leontyne Price, Opera Index of NY, and National Society of Arts and Letters Vocal Competitions and a specialist in the musical styles of Mozart, Bach, and Handel; he also enjoys the writings of Brahms, Haydn, Mahler, and Strauss.

WITH GRATITUDE

Helen Kent Longley & James Baird Longley

We wish to express our gratitude to Helen Kent Longley and James Baird Longley for their generous bequests, benefitting and sustaining the Louisville Master Chorale and other Arts organizations in our community. They came to Louisville in the 1960s, when she taught at the Collegiate School and he taught in the University of Louisville School of Medicine. They had both served in World War II—she in the Navy as a code-breaker, he in the Army at the Battle of the Bulge—and then graduate work at Cambridge University in England. They led long lives of learning, mentorship, and community service, and they were patrons of the Arts across a broad range of interests. Theirs were lives well lived, for which we and many others have cause to be thankful.



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Our Holiday program features some of the most beloved Carols of the Season, accompanied by Kentucky Brass and organ. Come and join your voice with Master Chorale's largest and most accomplished ensemble, our audience, as we experience anew, the Carols of Christmas. *Personent Hodie* in grand processional opens the program, followed by contemporary composers' carol arrangements. Antiphonal choirs and brass, adding to the acoustical dimensions of sound, brass fanfares, and our annual audience carol-sing complete this festive evening of music-making. This is a program for the entire family that will evoke memories of holidays past, while offering the best in classical brass and choral music.



Johann Sebastian Bach THE ST. JOHN PASSION

MARCH 16, 2025

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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, musicians, and other artists for millennia. Johann Sebastian Bach composed *Passion According to St. John* during his first year as Cantor of Tomasschule Church in Leipzig. Premiered Good Friday, 1724, the work remained a lifelong focus of his. 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? We are honored to partner with St. Francis in the Fields Chancel Choir, directed by Dr. Kirk Rich, and to welcome home Dr. Daniel Weeks in the role of the Evangelist.



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Tickets may be purchased in advance by scanning the QR code.





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master**chorale**

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