



OF GODS AND GIFTS



Sunday, October 19, 2025 at 3:00 p.m.

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OF GODS AND GIFTS

Schicksalslied (Song of Fate), Op. 54

Johannes Brahms
(1833-1897)

Overture to *The Creatures of Prometheus*, Op. 43

Ludwig van Beethoven
(1770-1827)

A Silence Haunts Me

Jake Runestad
(b. 1986)

Sally Evans, *Heiligenstadt Testament* reader

Illuminare

I. Splendor

II. Gloria

III. Caritas

IV. Nox

V. Munera pacis

V. Illuminare his

Elaine Hagenberg
(b. 1979)

Rob Carlson, *tenor*

Sunday, October 19, 2025

ST. AGNES CATHOLIC CHURCH

Special thanks to our concert sponsor, Nancy Morris, who provided significant support, in loving memory of her husband, Allan B. Morris.



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CONDUCTOR'S NOTE

Welcome to our first concert of the 2025-2026 Season. Our program is built around the resilience of the human spirit despite tragedy of circumstance. "Of Gods and Gifts" tells the story of humankind's struggle for illumination and enlightenment through trial and loss.

Brahms's *Schicksalslied* contrasts the Divine Fates, in whose heavenly orb breezes "brush by like fingers on holy strings," with the earthly suffering of humanity, thrown like water from cliffs into unknown depths.

In Beethoven's famous *Heiligenstadt Testament*, written to his brothers after six years of growing deafness, he poured out his soul in deep distress. Contemporary composer Jake Runestad and librettist Todd Boss captured his anguished vulnerability, invoking the harrowing realization in young Ludwig's mind that he was losing the ability to hear. "God, am I Prometheus?—exiled in chains for gifting humankind my fire?" How and what could save Beethoven from this dark fate? This piece demonstrates that, finding light despite his stark, undeniable reality of life as a deaf composer, Beethoven determined to unleash his passion for music upon the world and invited those who can, to be well, and listen.

Elaine Hagenberg's *Illuminare* is a salve to this journey of suffering: the eventual illumination of those in darkness and the perseverance of the creative spirit. *Lux lucis et fons luminis*.

John Dickson, Musical & Artistic Director

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TEXTS

JOHANNES BRAHMS: *Schicksalslied* (Song of Fate), Op. 43

*Ihr wandelt droben im Licht
Auf weichem Boden, selige Genien!
Glänzende Götterlüfte
Rühren euch leicht,
Wie die Finger der Künstlerin
Heilige Saiten.*

You wander above in the light
on soft ground, blessed genies!
Blazing, divine breezes
brush by you as lightly
as the fingers of the player
on her holy strings.

*Schicksallos, wie der schlafende
Säugling, atmen die Himmlischen;
Keusch bewahrt
In bescheidener Knospe,
Blühet ewig
Ihnen der Geist,
Und die seligen Augen
Blicken in stiller
Ewiger Klarheit*

Fateless, like sleeping
infants, the divine beings breathe,
chastely protected
in modest buds,
blooming eternally
their spirits,
and their blissful eyes
gazing in mute,
eternal clarity.

*Doch uns ist gegeben,
Auf keiner Stätte zu ruh'n;
Es schwinden, es fallen
Die leidenden Menschen
Blindlings von einer
Stunde zur andern,
Wie Wasser von Klippe
Zu Klippe geworfen,
Jahrlang in's Ungewisse hinab.*

Yet there is granted us
no place to rest;
we vanish, we fall—
the suffering humans—
blind from one
hour to another,
like water thrown from cliff
to cliff,
for years into the unknown depths.

JAKE RUNESTAD: A Silence Haunts Me

Hear me, brothers —

I have a confession painful to make.
Six years I have endured a curse
that deepens every day. They say
that soon I'll cease to hear the very
music of my soul. What should be
the sense most perfect in me
fails me, shames me, taunts me.
A silence haunts me.

They ask me —

Do you hear the shepherd singing
far-off soft? – Do you hear a distant
fluting dancing joyously aloft?
— No. — I think so? — No. — I
think so? — No.

God, am I Prometheus? — exiled
in chains for gifting humankind
my fire? Take my feeling —
take my sight — take my wings

mid-flight but let me hear the
searing roar of air before I score
the ground!

Why? — Silence is God's reply
— and so I beg me take my life —
when lo — I hear a grace and feel
a ringing in me after all —

so now as leaves of autumn fall, I
make my mark and sign my name
and turn again to touch my flame

of music to the world, a broken
man, as best I can,

As ever,
Faithfully yours,

(— A bell? — A bell?)

Hear me,
and be well.

ELAINE HAGENBERG: *Illuminare*

I. Splendor

*Splendor paternae gloriae,
de luce lucem proferens, lux
lucis et fons luminis, diem
dies illuminans.*

Splendor of God's glory,
brings forth light from light,
light of light, light's living spring,
Day, all days illuminates.

Saint Ambrose (340-397)

II. Caritas

*Caritas abundat in omnia,
de imis excellentissima
super sidera,
atque amantissima in omnia,
Quia summo regi
osculum pacis dedit.*

Love abounds in all,
from the depths most excellent
to beyond the stars,
and loving toward all,
she has given the highest king
the kiss of peace.

Hildegard von Bingen (1098-1179)

III. Nox

Kyrie eleison. Christe eleison.

Lord have mercy. Christ have mercy.

*Nox et tenebrae et nubila,
confusa mundi et turbida.
Caligo terrae scinditur,
percutsa solis spiculo.*

Night and darkness and fog,
confused world and turmoil.
Dark gloom tears the earth,
beats and stabs the sun.

Aurelius Prudentius Clemens (348-413)

IV. Munera pacis

*Ecce jam noctis tenuatur umbra:
Lux et aurorx rutilans coruscate!
Supplices rerum Dominum canora—
Voce precemur:*

Behold, already night and shadows taper off:
Light and dawn sparkle and quiver!
We humbly beg the Lord through song—
Our voices pray:

*Ut reos culpa miseratus, omnem.
Pellat angorem, tribuat salutem.
Donet et nobis bona sempiternae.
Munera pacis.*

Though we are guilty, view us with
compassion.
Banish anguish, bestow health.
Grant us everlasting goodness.
Give us peace.

Saint Gregory (540-604)

Peace I leave with you. My peace I give to you: Not as the world giveth, give I to you.
Let not your heart be troubled; neither let it be afraid.

Gospel of John 14:27, New Testament

V. Illuminare his

*Illuminare his qui in tenebris et
in umbra mortis sedent:
ad dirigendos pedes nostros in viam pacis.*

Illuminate those in darkness
and in the shadow of death are seated:
Direct our footpath in the way of peace.

Canticle of Zechariah

Gospel of Luke 1:68-79, New Testament

PROGRAM NOTES

Louisville Master Chorale is pleased to present a powerful and intimate journey into the struggles of the creative spirit, featuring masters and contemporary composers. In *Schicksalslied* (1871) by Johannes Brahms (1833-1897), text and music evoke the immense distance between the world of the gods and the world of mortals. The Overture to the ballet *The Creatures of Prometheus* (1801) by Ludwig van Beethoven (1770-1827) hints at the awful fate the Titan Prometheus suffered because of his decision to gift humanity with civilization-altering fire. In *A Silence Haunts Me* (2018), Jake Runestad (born 1986) portrayed Beethoven's personal agony as a musician suffering that most terrible of fates—losing hearing. Finally, Elaine Hagenberg (born 1979) focused *Illuminare* (2022) on the soul's awakening and enlightenment.

JOHANNES BRAHMS, *Schicksalslied* ("Song of Destiny")

In the late 18th century, German poet Friedrich Hölderlin, fascinated by ancient Greece, published his only novel, *Hyperion, or the Hermit in Greece*. The name Hyperion alludes to the Greek Titan associated with heavenly light who was also the father of Helios (god of the sun), Selene (goddess of the moon), and Eos (goddess of the dawn).

The story includes a song which reflects Hyperion's dark vision and which might reflect Hölderlin's own mental and emotional struggles. The

Did you know?

Brahms's *Schicksalslied* is considered his "Little Requiem" because it is thematically and structurally similar to his famous *Requiem*, and both offer profound reflections on fate and human suffering.

poet later republished the song as a stand-alone poem he called "Hyperion's *Schicksalslied*" (Hyperion's Song of Destiny, or Song of Fate) in his *Gedichte 1784-1800*. It was in this book in the library of a friend that Brahms found—and was deeply affected by—the poem. He immediately began working on a compositional setting soon after having discovered it.

The poem has three stanzas. The first two evoke a glorious heaven of immortal beings, oblivious to an existence subjected to the wills of an entity or destiny outside oneself, whereas the third paints the much darker picture of the fate of human beings, who have "no place to rest" and are "like water thrown from cliff to cliff". After Brahms set the three stanzas, he found he did not want to end his piece with hopelessness. His friend Hermann Levi suggested repeating orchestration from the introduction of the composition, without lyrics. With these orchestral bookends, *Schicksalslied* may hint at the cyclical, yin-and-yang, balanced nature of human experience.

LUDWIG VAN BEETHOVEN, *Die Geschöpfe des Prometheus* (The Creations of Prometheus), & JAKE RUNESTAD, *A Silence Haunts Me*

In 1801, Austrian Archduchess Maria Theresa asked Italian choreographer Salvatore Viganò to present a ballet to the court on her personally selected subject of Prometheus, the cunning Titan of Greek myth who stole fire from the gods for humankind and molded them from clay. Viganò

asked Beethoven to write the music and crafted a ballet that celebrates Prometheus's gifts of science and art to human beings. Not presented, but something the audience would have appreciated for its poignant, intentional absence, was what came next in the myth: the eternal punishment Prometheus suffered for having defied Zeus with these gifts. In today's program, the orchestra presents the overture to this ballet, composed around the time of Beethoven's Symphony No. 2 (1801-1803) and not long before penning his *Heiligenstadt Testament*—which anticipates the next piece.

Did you know?

Beethoven reused his catchy four-note bass refrain from *The Creatures of Prometheus* in other well-known works, including his *Eroica Symphony* and variations.

In 1798, still in his late twenties, Beethoven knew his hearing was failing and desperately sought treatment. In early 1802, a physician recommended he leave bustling Vienna—proper for a quieter place to "rest his ears." He traveled to Heiligenstadt, a peaceful country village on the outskirts of Vienna where he had often spent summers immersed in nature. While there, it became clear his hearing would not improve. In October 1802 he drafted a letter to his brothers Carl and Johann, which he never sent, and which was only made public after his death. This heartbreaking personal account of a musical genius's grappling with his imminent deafness has since become known as Beethoven's *Heiligenstadt Testament*. Noted choral conductor Dr. Jonathan Talberg described the document as "almost equal parts medical history, ... last will and testament, suicide note, letter of forgiveness, and prayer of hope."

In 2017 composer Jake Runestad discovered the *Heiligenstadt Testament* for the first time. The details of the document stunned, and haunted, him. When offered the Raymond W. Brock Commission to compose a new work for the American Choral Directors Association's 2019 conference, Runestad, recalling Beethoven's ballet *Creatures of Prometheus*, connected in his mind Beethoven's gift of music, Prometheus's doomed gifts, and Beethoven's *Heiligenstadt Testament*.

Did you know?

Boss stated that the writing of *A Silence Haunts Me* was unusually difficult and emotionally intense, causing him to be in tears and experiencing physical responses like quaking muscles.

Runestad asked poet Todd Boss to write the libretto based on Beethoven's letter. Boss incorporated Beethoven's thoughts and emotional expression with references to a cursed genius enslaved to fate, imagining the young Ludwig crying out, "God, am I Prometheus?" In so doing, Boss gave Beethoven a voice accessible and heartbreaking to 21st-century ears. In the piece, as Beethoven clashes with his inescapable reality—"in chains"—as an added hidden gem for hearing audiences, Runestad incredibly underscored story and chorus with themes from Beethoven's own *Moonlight Sonata*, *Eroica Symphony* (Funeral March), *Ninth Symphony* (Ode to Joy), and *The Creatures of Prometheus*.

ELAINE HAGENBERG, *Illuminare*

Hagenberg, a renowned contemporary composer known for her evocative orchestral compositions and soaring melodies, has drawn from historical and illuminated texts for each of the five movements of her first extended work, *Illuminare*.

Text for the first movement, *Splendor*, was penned by Saint Ambrose (340-397), an energetic defender of his faith and influential early writer in the Christian Church, who became Bishop of Milan in 374. He wrote at least four hymns, which became the core of the Ambrosian hymn collection and were an important contribution to Christian Church music.

Did you know?

A hidden musical theme ties the movements of *Illuminare* together. Hagenberg intentionally weaved a small musical motive through the first two movements that appears in full form in the fourth movement.

The writing of Hildegard of Bingen (1098-1179) is the basis of the second movement, *Caritas*. The youngest child in a prominent and wealthy family, Hildegard reported seeing visions at a young age, which she believed were from God. She became a nun at age 15 and a prioress at age 26 and continued writing. Her most influential work is a collection of her visions. Additionally, she composed 70 works of music, as well as at least one liturgical drama, an important part of the life of the church throughout medieval Europe.

The darkest movement, *Nox*, begins with a Kyrie Eleison, followed by a hymn by Aurelius Prudentius Clemens (348-413), a

Roman citizen who resided in Spain as a lawyer, politician, and poet. Late in life he spent time fasting until the sun went down while writing hymns, poems, and documents defending Christianity.

Pope Saint Gregory the Great (540-604) provided the text for the fourth movement, *Munera pacis*. A Roman senator's son, Bishop of Rome, and finally Pope, he is considered by many scholars as one of the most important Catholic Church fathers. The fourth movement concludes with a verse from the Gospel of John in the New Testament—the only passage of Hagenberg's entire piece in English.

A section from the Canticle of Zechariah from the Gospel of Luke in the New Testament forms the fifth movement, *Illuminare his*. Hagenberg set these words, central to the Christian prayer of Lauds, to culminate the work, having journeyed concertgoers through darkness and the shadow of death to blissful light.

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JOHN H. DICKSON, MUSICAL & ARTISTIC DIRECTOR, is

Professor Emeritus and former Director of Choral Studies at Louisiana State University. Retired after forty-four years of collegiate teaching, he continues his conducting through workshops and choral festivals. He is the founding artistic director and Emeritus conductor 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.



KIRK RICH, 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.

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