LOUISVILLE MASTER CHORALE

90.5 WUOL from LOUISVILLE PUBLIC MEDIA

# "I HEAR AMERICA SINGING"



## SUNDAY, OCTOBER 11, 2026 AT 3:00 P.M.

### ST. AGNES CATHOLIC CHURCH

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# "I HEAR AMERICA SINGING"

**I. Prologue**

Fanfare for the Common Man — Aaron Copland (1900-1990)

America the Beautiful — text: Katharine Lee Bates (arr. 1859-1929) / composition: Samuel A. Ward (1848-1903) / arr. Mack Wilberg (b. 1955)

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**II. Tribute to our National Parks**

Come to the Woods — text: John Muir (1838-1914) / composition: Jake Runestad (b. 1986)

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**III. Songs of the Frontier**

The Promise of Living
Stomp Your Foot
from *The Tender Land* — text: Erik Johns (1927-2001) / composition: Aaron Copland (1900-1990)"

Clayton Rogers, *tenor*
Aaron Eaves, *baritone*
Preston Harrell, *baritone*

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**IV. The Struggle for Freedom**

Hard Times, Come Again No More — text & composition: Stephen Foster (1826-1864) / arr. Shawn Kirchner (b. 1970)

Ain'-A That Good News! — William Dawson (1899-1990)

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**V. Musical Innovators**

Stopping by Woods on a Snowy Evening — text: Robert Frost (1874-1963) / composition: Eric Whitacre (b. 1970)

Chichester Psalms, Mvt. 1 — Leonard Bernstein (1918-1990)

Sarah Gul, *soprano*
Maggie Owens, *mezzo-soprano*
Trexler Cook, *tenor*
Aaron Eaves, *baritone*

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**VI. Waterways**

The Negro Speaks of Rivers — text: Langston Hughes (1901-1967) / composition: Margaret Bonds (1913-1972)

From Rivers — text & composition: Caroline Shaw (b. 1982)

Emma Schwertfuehrer, *soprano*
Jessica Schaap, *soprano*

Shenandoah — arr. James Erb (1926-2014)

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**VII. American Folk Hymns**

Saints Bound for Heaven, from *Walker's Southern Harmony, 1835* — arr. Mack Wilberg (b. 1955)

Come, Thou Fount of Every Blessing, from *Wyeth's Repository of Sacred Music, 1813* — arr. Mack Wilberg (b. 1955)

## Sunday, October 11, 2026
ST. AGNES CATHOLIC CHURCH

LOUISVILLE MASTER CHORALE | 90.5 WUOL from LOUISVILLE PUBLIC MEDIA

*Unauthorized photographs, video, or other recordings of this concert are strictly forbidden.*

# CONDUCTOR'S NOTE

Our concert will present various "snapshots" of places and peoples, reminders of struggles and heritage through the songs of ordinary Americans. In the spirit of Walt Whitman's famous poem, "I hear America Singing," you will hear the voice of naturalist John Muir as he describes a thunderstorm in Yosemite; the foot-stomping shouts of the frontier square-dance caller; the sweat-of-the-brow voices of pioneer settlers; the mournful cries of the poor and hungry; the "heaven-bound" song of the slave; folksongs of the rivers; and the tuneful hymns of the faithful.

Immortalized in their celebrations and struggles, these songs have given voice to our tapestry through some of the finest composers of the United States, featuring Aaron Copland, Leonard Bernstein, Caroline Shaw, Eric Whitacre, Margaret Bonds, William Dawson, Jake Runestad, and Mack Wilberg, as well as some of the nation's most inspired poets – Robert Frost, Langston Hughes, and Stephen Foster.

Join the Chorale in singing *America the Beautiful* and be a part of our celebration!

*John Dickson, Musical & Artistic Director*

# TEXTS

## arr. MACK WILBERG: *America the Beautiful*

*Verse 1*
*ALL:*
**O beautiful, for spacious skies,**
**For amber waves of grain,**
**For purple mountain majesties**
**Above the fruited plain!**
**America! America!**
**God shed his grace on thee,**
**And crown they good with brotherhood**
**From sea to shining sea!**

*Verse 2*
*Chorale and Audience—Sopranos and Altos only:*
**O beautiful, for pilgrim feet**
**Whose stern impassioned stress**
**A thoroughfare for freedom beat**
**Across the wilderness.**
**America! America!**
**God mend thine ev'ry flaw,**
**Confirm they soul in self-control,**
**They liberty in law.**

*Verse 3*
*Chorale:*
O beautiful, for heroes proved
In liberating strife,
Who more than self their country loved,
And mercy more than life.
America! America!
May God thy gold refine
'Til all success be nobleness,
And ev'ry gain divine.

*Verse 4*
*ALL:*
**O beautiful, for patriot dream**
**That sees beyond the years**
**Thine alabaster cities gleam**
**Undimmed by human tears.**
**America! America!**
**God shed his grace on thee,**
**And crown thy good with brotherhood**
**From sea to shining sea!**

## JAKE RUNESTAD: *Come to the Woods*

Another glorious day, the air as delicious
to the lungs as nectar to the tongue.
The day was full of sparkling sunshine,
and at the same time enlivened with one of
the most bracing wind storms.
The mountain winds bless the forests with love.
They touch every tree, not one is forgotten.
When the storm began to sound,
I pushed out into the woods to enjoy it.
I should climb one of the trees for a wider look.
The sounds of the storm were glorious with
wild exuberance of light and motion.
Bending and swirling backward and forward,
round and round,
in this wild sea of pines.
The storm-tones died away, and turning toward
the east,
I beheld the trees, hushed and tranquil.
The setting sun filled them with amber light, and
seemed to say,
"Come to the woods, for here is rest."

## AARON COPLAND: *Stomp Your Foot*

Stomp your foot upon the floor! Throw the windows open!
Take a breath of fresh June air and dance around the room!
The air free, the night is warm, the music's here, and here's my home.

Men must labor to be happy, plowing fields and planting rows,
But ladies love a life that's easy, churning butter, milking cows,
Gathering eggs, feeding sows, mending, cooking, cleaning, ironing, raising families.

Ladies love their fine amusements, putting patches on a quilt,
But men prefer to bend their shoulder to something that will stand when built.
Dancing ladies, making matches, playing games, singing snatches,
Romping, frisking, winking, whistling, raising families.

## AARON COPLAND: *The Promise of Living*

The promise of living with hope and thanksgiving is born of our loving our friends and our labor.
The promise of growing with faith and with knowing is born of our sharing our love with our neighbor.
The promise of living, the promise of growing is born of our singing in joy and thanksgiving.
For many a year we've known these fields and known all the work that makes them yield.
Are you ready to lend a hand?
We're ready to work, we're ready to lend a hand.
By working together, we'll bring in the blessings of harvest.
We plant each row with seeds of grain, and Providence sends us the sun and the rain.
By lending a hand, by lending an arm,
Bring out from the farm, bring out the blessings of harvest.
Give thanks there was sunshine, give thanks there was rain, give thanks we have hands to deliver the grain!
O let us be joyful! O let us be grateful! Come join us in thanking the Lord for his blessing.
The promise of ending in right understanding is peace in our hearts and peace with our neighbor.
O let us sing our song, and let our song be heard!
Let's sing our song with our hearts, and find a promise in that song.
The promise of living, the promise of growing, the promise of ending is labor and sharing and loving.

## STEPHEN FOSTER: *Hard Times, Come Again No More*

Let us praise in life's pleasures and count its many tears,
While we all sup sorrow with the poor;
There's a song that will linger forever in our ears:
Oh! Hard times, come again no more.

*Chorus:*
'Tis the song, the sigh of the weary,
Hard times, hard times, come again no more!
Many days have your lingered around my cabin door;
Oh! Hard times, come again no more.

While we seek mirth and beauty and music light and gay,
There are frail forms fainting at the door.
Though their voices are silent, their pleading looks will say,
Oh! Hard times, come again no more.

'Tis a sigh that is wafted across the troubled wave,
'Tis a wail that is heard upon the shore;
'Tis a dirge that is murmured around the lowly grace;
Oh! Hard times, come again no more.

## WILLIAM L. DAWSON: *Ain'-a That Good News!*

I got a crown up in-a the kingdom—Ain'a that good news!
I got a harp up in-a the kingdom—Ain'a that good news!
I got a robe up in-a the kingdom—Ain'a that good news!
I got a Savior in-a the kingdom—Ain'a that good news!

I'm a-goin' to lay down this worl',
Goin'-a shoulder up-a my cross,
Goin'-a take it home-a to my Jesus,
Ain'a that good news, my Lawd!
Ain'a that good news!

## ERIC WHITACRE: *Stopping by Woods on a Snowy Evening*

Whose woods these are I think I know;
His house is in the village though.
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near,
Between the wood and frozen lake—
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark, and deep,
But I have promises to keep,
And miles to go before I sleep.
And miles to go before I sleep.

## LEONARD BERNSTEIN: *Chichester Psalms, Mvt.1*

*Urah, hanevel, v'chinor!*
*A-irah shahar*

*Hari'u l'Adonai kol ha'arets.*
*Iv'du et Adonai b'simha*
*Bo'u l'fanav bir'nanah.*
*D'u ki Adonai Hu Elohim.*
*Hu asanu v'lo anahnu.*
*Amo v'tson mar'ito.*
*Bo'u sh'arav b'todah,*
*Hatseirotav bit'hilah,*
*Hodu lo, bar'chu sh'mo.*
*Ki tov Adonai, l'olamhas'do,*
*V'ad dor vador emunato.*

Awake, psaltery and harp:
I will rouse the dawn!

*Psalm 102:2*

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know that the Lord, He is God.
It is He that hath made us, and now we ourselves..
We are His people and the sheep of His pasture.
Enter into His gates with thanksgiving,
And into His courts with praise.
Be thankful unto Him and bless His name.
For the Lord is good, His mercy is everlasting
And His truth endureth to all generations.

*Psalm 100*

## MARGARET BONDS: *The Negro Speaks of Rivers*

I've known rivers ancient as the world
and older than the flow of human blood in human veins.
My soul has grown deep like the rivers.
I bathed in the Euphrates when dawns were young.
I built my hut near the Congo and it lulled me to sleep.

I looked upon the Nile and raised the pyramids above it.
I heard the singing of the Mississippi when Abe Lincoln went down to New Orleans,
and I've seen its muddy bosom turn all golden in the sunset.
Ancient, dusky rivers.
My soul has grown deep like the rivers.

## CAROLINE SHAW: *From Rivers*

To the sky from rivers,
We are beginning, will be again.
We are beginning, around and around.
We are beginning, will be again—We come
together around you.
You are beginning, will be again—We come
together around you.
My feet in the river, my face to the sky.

## arr. JAMES ERB: *Shenandoah*

O Shenandoah, I long to see you,
And hear your rolling river.
O Shenandoah, I long to see you,
'Way—we're bound away,
Across the wide Missouri.

I long to see your smiling valley,
And hear your rolling river.
I long to see your smiling valley,
'Way—we're bound away,
Across the wide Missouri.

'Tis sev'n long years since last I see you,
and hear your rolling river.
'Tis sev'n long years since last I see you,
'Way—we're bound away,
Across the wide Missouri.

## arr. MACK WILBERG: *Saints Bound for Heaven*

Our bondage, it shall end, by and by, by and by.
Our bondage, it shall end, by and by.
From Egypt's yoke set free;
Hail the glorious jubilee,
And to Canaan we'll return, by and by, by and by.
And to Canaan we'll return, by and by.

Our deliverer, he shall come, by and by, by and by.
Our deliverer, he shall come, by and by.
And our sorrows have an end,
With our threescore year and ten,
And vast glory crown the day, by and by, by and by.
And vast glory crown the day, by and by.

And when to Jordan's floods we are come, we are come,
And when to Jordan's floods we are come,
Jehovah rules the tide,
And the water's he'll divide,
And the ransomed host shall shout, "We are
come! We are come!"
And the ransomed host shall shout, "We are
come!"

Then, with all the happy throng, we'll rejoice, we'll
rejoice!
Then, with all the happy throng, we'll rejoice!
Shouting glory to our king,
'Til the vaults of heaven ring,
And through all eternity we'll rejoice, we'll rejoice!
And through all eternity we'll rejoice!

## arr. MACK WILBERG: *Come, Thou Fount of Every Blessing*

Come, thou Fount of ev'ry blessing:
Tune my hear to sing by grace;
Streams of mercy, never ceasing,
Call for songs of loudest praise!

Teach me some melodious sonnet,
Sung by flaming tongues above.
Praise the mount! I'm fixed upon it!
Mount of thy redeeming love!

Here I raise my Ebenezer;
Hither by thy help I'm come.
And I hope, by thy good pleasure,
Safely to arrive at home.

Prone to wander, Lord, I feel it—
Prone to leave the God I love!
Here's my heart, O take and seal it—
Seal it for thy courts above.

Jesus sought me when a stranger,
Wand'ring from the fold of God.
He, to rescue me from danger,
Interposed his precious blood.

O to grace how great a debtor
Daily I'm constrained to be!
Let thy goodness, like a fetter,
Bind my wand'ring heart to thee.

# PROGRAM NOTES

***I hear America singing**, the varied carols I hear, ...*
*Each singing what belongs to him or her and to none else, ...*
*Singing with open mouths their strong melodious songs.*
Walt Whitman (1819-1892)

In the 1860 edition of *Leaves of Grass*, published mere months before the country would be plunged into Civil War, poet Walt Whitman celebrated the diversity of voices, lives, and situations of everyday Americans, as if the lives they were living were songs themselves. Today, in celebration of the 250th anniversary of the signing of the Declaration of Independence, the pieces in our concert honor all those who people America and the enduring idea of what better life may be possible in America—taking in all of its history, its tragedy, its legacy, its beauty.

### Prologue

The concert opens with Copland's *Fanfare for the Common Man*, written in the throes of the Second World War and on the heels of Vice President Henry Wallace's hopeful assertion that the 20th-century could become the "Century of the Common Man". The power of the fanfare's simplicity, dignity, and assertive dramatic dialogue between percussion and brass seem to ensure that dreamers and doers can come from anywhere. Next, the Chorale becomes a chorus of hundreds, as the audience joins in Wilberg's arrangement of America the Beautiful. Notice anew that the verses are awestruck statements of the beauty of the nation's land, immigrants, active-duty and veteran service members, and dreamers.

**Did you know?**

Wellesley English professor Katharine Lee Bates published a poem, "Pike's Peak", after a trip to Colorado in 1893 where she had become overwhelmed by the mountainous beauty; later set to music in 1910, her poem is now known as *America the Beautiful.*

### Tribute to Our National Parks

Our National Parks, many with geology older than the oldest civilizations on Earth, preserve the spectacular natural backdrop to our nation's peopled history. The text of our next piece is a poem written by conservationist John Muir, instrumental in persuading Presidents Harrison, Cleveland, and Theodore Roosevelt to save wild lands by creating a system of national parks and founder of the Sierra Club. *Come to the Woods* is a play-by-play of Muir's passionate feelings and decisions while witnessing a blustery storm and the calm aftermath in his beloved Yosemite Valley, put to dramatic music by Runestad—and featured on the cover of this concert's program.

**Did you know?**

Naturalist John Muir turned down a Harvard teaching job offered by Ralph Waldo Emerson to remain in his beloved western wilderness: "I never for a moment thought of giving up God's big show for a mere profship!"

### Songs of the Frontier

Our nation's poets, composers, and authors have written at length of the courage, strength, and resilience that must have characterized settlers into the unknown frontier, in some cases literally carving out their way through the wilderness to find home, as the United States grew and expanded westward from its colonial beginnings. Copland's *Stomp Your Foot* is a lively square dance, thrusting the community together in "fresh June air" where "the night is warm" for gleeful abandon and fun after toiling since sunrise to tend to the farm, the home, and the children of a frontier life. *The Promise of Living* is among few pieces truly reflecting Thanksgiving—with Copland's emphasis that the keys to living well, growing well, and seeing out a long, peaceful life in harmony are togetherness and gratitude.

### The Struggle for Freedom

A true examining of the shadowy tragedy of this nation's history demonstrates that some of the dreaming, growing, and expanding was accomplished only on the backs of human slaves or by stealing homes and land from the native peoples who lived there first. *Hard Times, Come Again No More,* written by the "father of American pop music",

Stephen Foster, is a call to the affluent to recognize and have empathy for the poor and disenfranchised, bringing the reality of poverty and suffering to polite society, in song, here arranged by Kirchner. The traditional spiritual *Ain'-a That Good News!,* arranged by African-American composer Dawson, a 1930s Tuskegee School of Music student and later faculty member, is rooted in the faith and incredible endurance of enslaved African-Americans; it features call-and-response across the choir, encouraging singers to lay down the burdens of this world with eyes toward the hope and peace that surely must be to-come.

### Musical Innovators

As the country has grown and shifted in its 250 years, so has musical compositional style, with composers finding new and innovative means of crafting texts to move audiences. Prominent composer Whitacre set the text of Frost's poem *Stopping by Woods on a Snowy Evening* to music with haunting chord clusters for which he has become renowned. Whitacre has stated that in composing, he looks for the "golden brick"—a few notes of music that contain the DNA for the piece to come, which he identifies by the visceral response he has when the notes are played. In Frost's text, the speaker reflects on the tension between the peace of the natural world and the pull of obligation to the human one. Next, Bernstein's *Chichester Psalms*, commissioned in 1965 by the dean of Chichester Cathedral, blends high, sacred tradition with his Broadway theatricality; in the Psalms one hears the juxtaposition of the original, ancient Hebrew text with contemporary dissonance, in Bernstein's comment on the desperate search for peace and familiarity amid modern chaos.

**Did you know?**

Composer Eric Whitacre wrote his choral setting of Robert Frost's poem in 2000, but copyright blocks kept it hidden for 25 years, until it was released in 2025 when the poem became public domain.

### Waterways

We next showcase three pieces focused on rivers in further celebration of natural beauty. Bonds's setting of Hughes's poem *The Negro Speaks of Rivers* brings musical voice to text that links the collective soul of Black peoples to the ancient history of human civilization; like the spirituals he inherited, Hughes suggested that, with a soul "grown deep like the rivers", Black heritage is resilient and continuous, having survived centuries of oppression. Next, first performed by the Indianapolis Children's Choir, Shaw's composition *From Rivers* seems to musically evoke the constantly flowing, without-beginning-or-end quality of rivers; in this way, Shaw has offered the fluidity of water as a metaphor for continuity, healing, and renewal. Finally, though originally a song about a canoe-going traveler's pining for the daughter of an Oneida chief named Shenandoah who wanted to marry her and take her away across the Missouri River, Erb's arrangement of the most widely beloved and well-known folksongs, *Shenandoah* now seems to bring listeners immediately to the nostalgia of a Potomac tributary and Virginia valley by this name, framed by the Blue Ridge and Allegheny Mountains.

**Did you know?**

In 2013, Yale-and-Princeton-educated composer Caroline Shaw, 31, became the youngest person to win a Pulitzer Prize for her music, which the Pulitzer committee described as embracing whispers, sighs, murmurs, and novel vocal effects.

### American Folk Hymns

The concert concludes with two traditional folk hymns Wilberg arranged for full orchestra and chorus. *Saints Bound for Heaven* and *Come, Thou Fount of Every Blessing* are two foundational pillars of British and United States hymnody that share deep roots of community. In contrast to the solemn European funeral dirges of the early 19th-century, *Saints* frames the end of life as something to meet with triumphant, energetic anticipation. It draws a direct parallel between the Old Testament Exodus and the New Testament Christian spiritual journey, emphasizing that, because life is short, one's focus can shift from earthly suffering to joining a "happy throng" shouting praises. *Come, Thou Fount* is an intense, introspective prayer, with text that reflects on God's absolute faithfulness and humanity's proneness to flaw. Wilberg has offered fresh perspective to each of these hymns with musical relevance to 21st-century singers and audiences.

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# LOUISVILLE MASTER CHORALE

## SOPRANO I
Jessica Bortz Schaap[c]
Cecilia DeLaRosa
Stephanie Hall
Kim Henderson*
Cara Joynt
Catherine Knott
Anne Monell
Cindy Monfalcone
Nancy Morris
Emma Schwertfuehrer[c]
Jodi Swanson
Amy Wobbe

## SOPRANO II
Lauren Archer
Janie Benjamin
Samantha Bowling
Diane Brewer
Denise Bushong
Conra Cowart
Sarah Gul*
Erin King
Julia Kothmann
Nancy Laird
Sahara Myers
Randy Peters
Lauren Riley
Kelly Smith
Patricia Tennen
Sandra Vaughn

## ALTO I
Bec Feldhaus Adams
Christina Arand
Lorin Bridges
Anne-Karrick Deetsch
Carole Dunn
Barbara Ellis
Erin Grant
Jeanne Marie Groene
Esther Knapp
Alli Monfalcone
Julie Nichelson*
Nancy Nikfarjam
Miriam Pittenger
Rebecca S. Russell
Jessica Warmington
Brenda Weeks
Becky Wills

## ALTO II
Mette Bahde
Christy Brotzge
Kathy Collier
Carrie Daniels
Meg Gusler
Kelley Magnuson
Margareth Miguel
Maggie Owens*
Marsha Roberts
Christie Tompkins
Beth Wren

## TENOR I
Brent Collins*
Trexler Cook[c]
Paul Henderson*
Paul Isaacs
Clayton Rogers
Owen Strunk[c]
Peter Swindal

## TENOR II
Millard Dunn
Haywood Hammond
Andy Ishmael
Stuart McCloy
Ralph Myers
Tom Peters
Benjamin Ragsdale
Harvey Roberts
Thomas Wobbe

## BARITONE
Louie Bailey
Daniel Blankenship
Robert Davis
Aaron Eaves*
Joe Grant
Preston Harrell
Jonathan Oblander
Christopher Mueller
Dennis Murphy
Laurence Pittenger
Michael Sands
James Shelton

## BASS
Bartell Berg
Zac Biddle[c]
Marc Dowell
John R. Hale
John Hanson
Steve Miller[c]
John O'Neil
Mike Owens
William Schauf*
Eric Seltz
Jonathan Shippey

*Section Leader
[c]Choral Scholar

# ORCHESTRA

## VIOLIN 1
Julia Cash,
*Concertmaster*
Kim Tichenor
Sarah Hill
Cheri Kelley
Isabella Christensen
Sabrina Parry

## VIOLIN 2
Kayla Bryan
Caroline Joyner
Colleen Mahoney
Paola Land

## VIOLA
Meghan Casper
Marion Peraza
Michael Hill

## CELLO
Yoonie Choi-Reich
Cecilia Huerta-Lauf
Ian Schroeder

## BASS
Karl Olsen
Jake Platt

## OBOE
Stephanie Hile
David Powell

## FLUTE
Kathy Karr
Jake Chabot

## CLARINET
Evyn Levy
Marilyn Nije,
*orchestra manager*

## BASSOON
Matthew Karr
Eve Parsons

## TRUMPET
Stacy Simpson
Erika Howard
Reese Land

## HORN
Jon Gustely
Brooke Ten-Napel
Devin Cobleigh-Morrison
Diana Morgen

## TROMBONE
Brett Shuster
James Seymour
Bryan Heath

## TUBA
Andrew Doub

## TIMPANI
Terry O'Mahoney

## PERCUSSION
Matthew Hawkins

## ORGAN/PIANO
Kirk Rich

## 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 and festivals, and his teaching through guest lectureships at various universities. He is the Musical and Artistic Director of the Louisville Master Chorale, and the founding Artistic director and now 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. Most recently, Dr. Dickson has participated in guest artist residencies at Cincinnati College Conservatory of Music and the University of Kentucky. Appointed as a Visiting Fellow of Wolfson College, Cambridge University in 1992, Dr. Dickson sang with Sir David Willcocks and The Bach Choir; a second post-doctoral fellowship in 1998 allowed him to serve as principal rehearsal conductor under musical director David Hill. 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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