

# MOZART

*Coronation Mass / Mass No. 15 in C major, KV 317*

# HANDEL

*Organ Concerto / Op. 4, No. 2*

# LAURIDSEN

*Lux Aeterna*



Sunday, March 18, 2012 at 2:30 p.m.  
Cathedral of the Assumption



March 18, 2012

Dear Friends

On behalf of the Musicians and Board of the Louisville Master Chorale, we welcome you to our second concert of the inaugural season.

The music for this concert reflects the approach we hope to take for years to come. We want to bring you the music you have always loved—and some music you may not yet know you will love. In that spirit, we begin with an Organ Concerto which enables us to showcase the talents of our Associate, Dr. Phillip Brisson in a work you may not have heard before, but is by one of the most often performed composers, Handel. Then we move on to a classic, Mozart's Coronation Mass, in a deeply felt, masterful performance by our chorus and orchestra. Finally, we present the Louisville premiere of a remarkable work which combines centuries old Latin texts on light, holy and eternal, with 20th century composition. Morten Lauridsen is a contemporary American who has combined centuries of musical tradition into a work of beauty and spiritual power that audiences have returned to hear again and again.

Thank you again for joining us this afternoon. Our first concert, Handel's Messiah, was all we had hoped for: a beautiful and moving performance which ended with an enthusiastic ovation from a full house. We have high hopes for delivering the same level of enjoyment to you this afternoon—and in seasons to come.

Sincerely,

Robert W. Powell  
President

Mark Walker  
Artistic Director

**HANDEL:** *Organ Concerto*  
Op. 4, No. 2 / *Organist, Philip Brisson*

**MOZART:** *Coronation Mass*  
Mass No. 15 in C major, KV 317

**LAURIDSEN:** *Lux Aeterna*

Sunday, March 18, 2012 at 2:30 p.m.  
Cathedral of the Assumption  
433 S. Fifth Street, Louisville, KY

Mark Walker, CONDUCTOR AND ARTISTIC DIRECTOR  
Philip Brisson, ASSOCIATE & ACCOMPANIST  
Jack Griffin, CONCERTMASTER

Mary Redden, SOPRANO  
Ruthanne Fulton, MEZZO-SOPRANO  
Kenneth Oeth, TENOR  
Patrick Yaeger, BARITONE



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## PRE-CONCERT LECTURE

IN GLORIOUS LIGHT: A DISCUSSION OF THREE LUMINOUS MASTERPIECES



**DAVID PAUL GIBSON**, a native of Louisville, Kentucky, has been active in the education and liturgical arts communities for over thirty-five years, serving as a music educator, director of sacred music and the arts, conductor, composer, and theatre artist.

Mr. Gibson holds both a Bachelor of Music degree and Master of Music degree from Western Kentucky University. In April 2011 Gibson was inducted into the university's Department of Music Hall of Fame in honor of his contributions to the fields of music education and church music. Recently,

Western Kentucky University announced the endowment of the David Paul Gibson Scholarship in Music for Vocal Studies, underwritten in his honor.

Mr. Gibson currently resides in Louisville, Kentucky, where he serves as the Director of Music at St. Lawrence Catholic Church and continues to compose.



## PROGRAM NOTES



**PHILIP BRISSON**, Organist

### **ORGAN CONCERTO OP. 4, NO. 2**

*George Frederic Handel (1685-1759)*

Handel's Opus 4 organ concertos refer to six organ concertos for chamber organ and orchestra composed in London between 1735 and 1736. The works were composed to be used as interludes in performances of Handel's own oratorios, especially when performed at Covent Garden. They were the first works of their kind for this combination of instruments and served as models for later composers.

The Opus 4, No.2 concerto, in the key of B flat major, was first performed on April 14, 1733 during a performance of Handel's oratorio *Esther* at the King's Theatre, Haymarket, with Handel at the keyboard. The movements are marked *A tempo ordinario*, *e staccato* - *Allegro* – *Adagio*, *e staccato* – *Allegro, ma non presto*.

Sir John Hawkins ('*A General History of the Science and Practice of Music*' 1776) wrote of Handel: "When he gave a concerto, his method in general was to introduce it with a voluntary movement on the diapasons, which stole on the ear in a slow and solemn progression; the harmony close wrought, and as full as could possibly be expressed; the passages concatenated with stupendous art, the whole at the same time being perfectly intelligible, and carrying the appearance of great simplicity. This kind of prelude was succeeded by the concerto itself which he executed with a degree of spirit and firmness that no one has ever pretended to equal."

### **MASS IN C MAJOR "CORONATION" K317 (1779)**

*Wolfgang Amadeus Mozart (1756 – 1791)*

Not composed for, but performed at Coronation of Francis I in Prague, 1792 and probably Leopold II, 1791. Of the sacred works that Mozart composed in Salzburg none is as well known or as popular as the Mass in C K. 317. In 1779 Mozart returned from his disastrous trip to Paris and, partly out of material necessity and also to please his father, he took up a position in the Archbishop's service in Salzburg. He was to "unbegrudgingly and with great diligence discharge his duties both in the cathedral and at court and in the chapel house, and as occasion presents, to provide the court and church with new compositions of his own creation". At the first opportunity Mozart fulfilled this demand, composing the mass for the Easter Day service on 4th April 1779.

The musical style of the piece corresponds to the hybrid form that was preferred by the Archbishop: its use of wind instruments suggests a "Solemn Mass", and its length suggests a "Short Mass". Mozart himself described his task in a letter: "Our church music is very different to that of Italy, all the more so since a mass with all its movements, even for the most solemn occasions when

the sovereign himself reads the mass [e.g. Easter Day], must not last more than 3 quarters of an hour. One needs a special training for this kind type of composition, and it must also be a mass with all instruments - war trumpets, tympani etc." It therefore had to be a grand ceremonial setting, but the mass also needed to have a compact structure. Mozart therefore omits formal closing fugues for the Gloria and Credo, the Credo with its problematic, vast text is in a tight rondo form, and the *Dona nobis pacem* recalls the music of the Kyrie.

Even as early as the 19th Century the mass was already popularly referred to as the "Coronation Mass". The nickname grew out of the misguided belief that Mozart had written the mass for Salzburg's annual celebration of the anniversary of the crowning of the Shrine of the Virgin. The more likely explanation is that it was one of the works that was performed during the coronation festivities in Prague, either as early as August 1791 for Leopold II, or certainly for Leopold's successor Francis I in August 1792. (There is a set of parts dating from 1792, and the same parts were probably used the year before.) It seems that Mozart must have seen the chance to be represented at the coronation festivities in 1791, not only with *La clemenza di Tito*, but also with a mass composition: he wrote from Prague requesting that the parts for his old Mass in C be sent to him there. He was held in very high regard in Prague: *The Marriage of Figaro* had been a smash hit there, and they had commissioned *Don Giovanni*. It seems likely therefore that the city would have taken on the mass as its own, and the nickname would have grown from there.

Certainly the music itself is celebratory in nature, and would have fitted a coronation or Easter Day service perfectly. The soloists are continually employed either as a quartet, in pairs or in solo lines that contrast with the larger forces of the choir. The most stunning examples are the central hushed section of the Credo, and later when the Hosanna section of the Benedictus is well under way, the quartet begins the piece again, seemingly in the wrong place! Perhaps the most obvious reason for the mass's popularity in Prague in 1791/2 was the uncanny similarity between the soprano solo *Agnus Dei* and the Countess's aria *Dove sono* from *Figaro* which had been so successful there in the 1780's.

— Aylesbury Choral Society

# MOZART: *Coronation Mass*

## KYRIE

Kyrie eleison. Lord, have mercy.  
Christe eleison. Christ, have mercy.  
Kyrie eleison. Lord, have mercy.

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## 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.  
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.

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.  
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 art most high, O Christ,  
with the Holy Ghost, in the glory of God the Father.  
Amen.

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## CREDO

Credo in unum Deum.  
Patrem omnipotentem  
factorem caeli et terrae,  
visibilium omnium et invisibilium.  
Et in unum Dominum  
Jesum Christum,  
Filiium Dei unigenitum,  
Et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
consubstantiali 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.

I believe in one God,  
the Father almighty,  
Maker of heaven and earth,  
and of all things visible and invisible.  
And in one Lord,  
Jesus Christ,  
Only begotten Son of God,  
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.

---

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 judicare vivos et mortuos:  
Cujus regni non erit finis.

Et in Spiritum sanctum Dominum,  
et vivificantem:  
Qui ex Patre, Filioque procedit.  
Qui cum Patre, et Filio simul adoratur,  
et conglorificatur:

Qui locutus est per Prophetas.  
Et unam, sanctam, catholicam et  
apostolicam Ecclesiam.

Confiteor unum baptisma  
in remissionem peccatorum.  
Et expecto resurrectionem mortuorum  
Et vitam venturi saeculi.  
Amen.

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## SANCTUS

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.  
Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis.

## BENEDICTUS

Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.

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## 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.

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 proceedeth from the Father and Son.  
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.

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Holy, holy, holy  
Lord God of Hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest.  
Blessed is he who comes  
in the name of the Lord.  
Hosanna in the highest.

---

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

---

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.

# INTERVAL (15 minutes)

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## PROGRAM NOTES

### **LUX AETERNA (1997)**

Morten Lauridsen (b. 1943 Colfax, Washington)

#### *Morten Lauridsen on composition:*

My passion second to music is poetry. I read and study it constantly--every day. It is a fundamental part of my life. I have profound admiration for poets who seek deeper meanings and truths and are able to express themselves elegantly through the written word. Consequently, it has been a natural development for me as a composer to wed these two passions and to set texts to music.

I have set poems from several historical eras in a variety of languages, and I am especially attracted to the idea of the cycle, which, in my usage, is a multi-movement piece unified by both a central poetic theme by one or more authors tied together by recurring musical elements. Historical precedents for this are found in the music of Beethoven, Schubert, Schumann and others, including a number of excellent examples in our century by Rorem, Copland, Barber, to name a few. This cyclical idea, an overall organic architectural structure melded together by common poetic and musical ideas, I find very appealing. In addition to many single songs, instrumental pieces and choral works I have composed, the six vocal cycles form the core of my creative output.

Each of these cycles exhibits a fondness for lyricism, the long melodic line. I admire those composers who have left us unforgettable melodies--Schubert, Brahms, Schumann, and others in the classical world as well as those composers of the great American standard song and the Broadway stage--Kern, Gershwin, Rodgers, Porter, to name a few. This is music I grew up with and have never ceased loving. I constantly sing each line as I am composing to make sure each vocal part is lyrical and gracious for the singer.

#### *Morten Lauridsen on Lux Aeterna:*

Lux Aeterna--Eternal Light--is an intimate work of quiet serenity centered around a universal symbol of hope, reassurance, goodness and illumination at all levels. This work formed in my mind over several years, and I began serious work on the piece shortly following the completion of *Les Chansons des Roses* in 1993. I put aside the *Lux* in early 1994 to compose the Christmas canticle, *O Magnum Mysterium*. The serenity and the uncomplicated and lyric style of *O Magnum Mysterium* are continued in *Lux Aeterna*, which is fashioned on texts from several different Latin sources, including the requiem mass, each containing a reference to Light.

Paul Salamunovich, conductor of the Los Angeles Master Chorale for whom I composed this cycle, considers *Lux Aeterna* to be one long chant. That did not happen by accident--I was writing for one of the world's foremost experts not only on Gregorian chant but of Renaissance music in general--and while I do not incorporate an overt reference to the single line chant anywhere in the piece, the conjunct and flowing melodic lines contributing to the works' overall lyricism and the chant-like phrase structures creating a seamlessness throughout certainly have their underpinnings in the chant literature.

The second movement most clearly exemplifies my use of Renaissance formal procedures and textures. The masses of Josquin, for example, often contain sections of paired voices. That particular device is used in *In Te, Domine Speravi*--sopranos paired with altos, tenors paired with basses on the lengthy two-part mirror canon "fiat misericordia" at the center of the movement, incorporating the idea of selfreflection as well as a dialogue between Man and Creator.

I also employ the idea of cantus firmus in the hymn tune "Herzliebster Jesu" from the Nuremberg Songbook of 1677, stated in full in solo brass instruments, as an underpinning to the paired voice treatment. The second movement is particularly introspective, personal, complex, reflective, and thoughtful.

The central movement of the work, *O Nata Lux*, is an unaccompanied motet. The motet form itself can be traced back for centuries. Here is an opportunity in the middle of an choral/orchestral composition for the chorus to sing without any orchestral accompaniment--a pure vocal sound. Immediately following the conclusion of *O Nata Lux* is the exuberant song, *Veni, Sancte Spiritus*. This movement is as outgoing and joyous as *O Nata Lux* is introspective. It is cast in a five-part, rondo form, another form traced back to the Medieval and Renaissance periods.

The closing movement combines the *Agnus Dei* and the *Lux Aeterna*, which reprises the opening section of the *Introitus*, creating a musical arch, a form that is found in a number of my cycles. The idea of the retrograde in music, again common in the masses of Josquin is also found here--the wind progression at the opening of the *Agnus Dei* is answered by the strings in an exact retrograde several measures later. The musical material of the *Agnus Dei* is reformulated for a third time to become the basis of a short joyful *Alleluia* which also combines motivic fragments from other preceding movements. The piece closes softly, as it began, with a concluding amen.

— [www.peermusic.com](http://www.peermusic.com)

# LAURIDSEN: *Lux Aeterna*

## I. INTROITUS

Requiem aeternam dona eis, Domine:  
et lux perpetua luceat eis.  
Te decet hymnus Deus in Zion,  
et tibi redetur votum  
in Jerusalem:  
exaudi orationem meam,  
ad te omnis caro veniet.  
Requiem aeternam dona eis, Domine:  
et lux perpetua luceat eis.

Rest eternal grant them, O Lord:  
and let perpetual light shine on them.  
To thee praise is due, O God, in Zion,  
and to thee vows are recited  
in Jerusalem:  
hear my prayer,  
unto thee shall all flesh come.  
Rest eternal grant them, O Lord:  
and let perpetual light shine on them.

## II. IN TE, DOMINE, SPERAVI

Tu ad liberandum suscepturas hominem,  
non horruisti Virginis uterum.  
Tu devicto mortis aculeo,  
aperuisti credentibus regna coelorum.  
Exortum est in tenebris lumen rectis.  
Miserere nostri, Domine,  
miserere nostri.  
Fiat misericordia tua, Domine, super nos Let thy  
quemadmodum speravimus in te.  
In te Domine, speravi:  
non confundar in aeternum.

Thou, having delivered mankind,  
did not disdain the Virgin's womb.  
Thou overcame the sting of death,  
and opened to believers the kingdom of heaven.  
To the righteous a light is risen up in darkness.  
Have mercy on us, O Lord,  
have mercy on us.  
Let thy mercy be upon us, O Lord,  
for we have hoped in thee.  
O Lord, in Thee have I hoped:  
let me never be confounded.

## III. O NATA LUX

O nata lux de lumine,  
Jesu redemptor saeculi,  
dignare clemens supplicum  
laudes preces que sumere.  
Qui carne quondam contegi  
dignatus es pro perditis.  
Nos membra confer effici  
tui beati corporis.

O born light of light,  
Jesu redeemer of the world,  
mercifully deem worthy and accept  
praises and prayers from your supplicants.  
Who once was clothed in the flesh  
for those who are lost.  
Allow us to become members of  
your holy body.

## IV. VENI, SANCTE SPIRITUS

Veni, Sancte Spiritus,  
Et emitte coelitus  
Lucis tuae radium.  
Veni, pater pauperum,  
Veni, dator munerum,  
Veni, lumen cordium.  
Consolator optime,  
Dulcis hospes animae,  
Dulce refrigerium.  
In labore requies,  
In aestu temperies,  
In fletu solatium.

Come, Holy Spirit,  
And send from heaven  
Your ray of light.  
Come, Father of the poor,  
Come, giver of gifts,  
Come, light of hearts.  
The best of Consolers,  
Sweet guest of the soul,  
Sweet refreshment.  
In labor, thou art rest,  
In heat, thou art the tempering,  
In grief, thou art the consolation.

O lux beatissima,  
Reple cordis intima  
Tuorum fidelium.  
Sine tuo nomine,  
Nihil est innocium.  
Lava quod est sordidum,  
Riga quod est aridum,  
Sana quod est saucium.  
Flecte quod est rigidum,  
Fove quod est frigidum,  
Rege quod est devium.  
Da tuis fidelibus,  
In te confidentibus,  
Sacrum septenarium.  
Da virtutis meritum,  
Da salutis exitum,  
Da perenne gaudium.

O light most blessed,  
Fill the inmost heart  
Of all thy faithful.  
Nothing that is not harmful,  
There is nothing in us.  
Cleanse what is dirty,  
Moisten what is dry,  
Heal what is hurt.  
Flex what is rigid,  
Heat what is frigid,  
Correct what goes astray.  
Grant to thy faithful,  
Those that trust in thee,  
Thy sacred seven-fold gifts.  
Grant the reward of virtue,  
Grant the deliverance of salvation,  
Grant joy everlasting.

## V. AGNUS DEI - LUX AETERNA

Agnus Dei,  
qui tollis picot mundi,  
dona eis requiem.

Lamb of God,  
who takes away the sins of the world,  
grant them rest.

Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem.

Lamb of God,  
who takes away the sins of the world,  
grant them rest.

Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem sempiternam.

Lamb of God,  
who takes away the sins of the world,  
grant them rest everlasting.

Lux aeterna luceat eis, Domine:  
cum sanctis tuis in aeternum:  
quia pius es.

May eternal light shine on them, O Lord:  
with the company of thy saints for ever and ever:  
for thou art merciful.

Requiem aeternum done eis,  
Domine,  
et lux perpetua luceat eis

Rest eternal grant them,  
O Lord,  
And let perpetual light shine on them.

Alleluia. Amen.

Alleluia. Amen.

## ARTISTIC LEADERSHIP



**MARK WALKER**, Louisville Master Chorale's Conductor and Artistic Director, has extensive experience in Choral Conducting, Organ Performance, Choral Music Education, and Liturgical Church Music. He currently serves as Director of Music and Organist at historic St. Martin of Tours Catholic Church in Louisville, Kentucky, where he oversees a very vibrant and busy liturgical music program. He has served parishes in Kentucky, Tennessee, Texas, and North Carolina and he has taught in schools in Kentucky and North Carolina. Mark most recently served as Assistant Conductor for the Louisville Bach Society. Walker has a Bachelor's Degree in Music from Western Kentucky University and a Master's Degree in Organ Performance from East Carolina University.

His conducting experience with extended choral-orchestral works includes the works of Bach, Handel, Mozart, Vivaldi, Pergolesi and contemporary composers Rutter and Lauridsen. As an organ recitalist, Walker has performed extensively throughout the Eastern and Southern U.S. He currently serves regularly as conductor and organist for various Diocesan events in Louisville, and during the summer of 2011 served as both choral conductor and guest organ recitalist for the National Associations of Pastoral Musicians Conference. He currently serves as Dean of the Louisville Chapter of the American Guild of Organists.



**PHILIP BRISSON**, Louisville Master Chorale's Associate and Accompanist, is Director of Music and Organist at the Cathedral of the Assumption in downtown Louisville, the oldest inland Catholic cathedral in continuous use in the country. In addition to leading the Cathedral's traditional worship, he manages the Cathedral's Kelty Endowed Concert Series and has led the Cathedral Choirs in this country and on concert tours in Europe. Prior to his work with the LMC, he was Chorusmaster for the Kentucky Opera and prepared choruses for performances of works ranging from Verdi to Tchaikovsky. As a teacher, he has served on the faculties of Bellarmine University and Indiana University Southeast. Brisson has a BM in Organ Performance from the Aaron Copland School of Music at Queens College, CUNY, a Master's Degree in Sacred Music at Westminster and a Doctorate in Organ Performance from the Eastman School of Music.

As an organ soloist, he has given recitals in 23 states and has appeared with the Louisville Orchestra as guest soloist. Brisson is active in the American Guild of Organists and also founded the concert artist cooperative EastWestOrganists.com, which represents several prominent young American organists.



**JACK GRIFFIN** is Concertmaster with the Louisville Master Chorale. He has held the Principal Viola position with the Louisville Orchestra since 1984, having joined the Orchestra during high school. He received his Bachelor's Degrees from the University of Louisville and has also studied at The Cincinnati College Conservatory of Music and Indiana University.

Griffin also owns Commonwealth Musicians which provides ensembles such as string quartets, jazz ensembles and other musicians for events such as weddings and corporate events.

## SOLOISTS



**MARY REDDEN**, *soprano*, has been a featured performer in and around the Louisville area for over 20 years. She has performed as soloist with numerous other groups including the Louisville Youth Choir, the Bellarmine Schola Cantorum, Kentucky Opera and Calvary Episcopal Church. She performed in Japan and Hong Kong with the Stephen Foster Story and in 2011 sang in a performing tour of Italy with the Louisville Vocal Project. Mary is a graduate of Western Kentucky University with a Bachelor's Degree in Music Performance.



**RUTHANNE FULTON**, *mezzo-soprano*, has performed as soloist with the Choral Arts Society, the Louisville Bach Society, and the Southern Seminary Oratorio Chorus. Along with her performing work, she teaches applied voice and piano at Boyce College, maintains a studio at Notable Beginnings Music School, and is a member of the University of Louisville Cardinal Singers and the Louisville Gilbert & Sullivan Society. She received her Master of Divinity from the Southern Baptist Theological Seminary and is a second-year graduate student in choral conducting at the University of Louisville.



**KENNETH OETH**, *tenor*, has performed extensively both in the concert setting and in music theatre. In addition to performances with a variety of choruses, he has sung roles ranging from Joseph in *Joseph and the Amazing Technicolor Dreamcoat* to Don Jose in Bizet's *Carmen* to Dr. Craven in *Secret Garden*. He is a recent arrival on the Louisville musical scene who has a Bachelor's Degree in Music Education from Murray State University and is enrolled in the Master's Degree program at the University of Louisville.



**PATRICK YAEGER**, *baritone*, holds a Bachelor of Music from Oberlin Conservatory where he studied with Richard Miller. Highlights from his theater work include the roles of Danilo in Lehar's *The Merry Widow*, Jack Point in Gilbert & Sullivan's *The Yeomen of the Guard* and Gaylord Ravenal in Kern & Hammerstein's *Show Boat*. Highlights from his choral work include performances with the Cleveland Opera and the historic First Church in New York City. He has also toured with various musical and children's theater troupes.



## LOUISVILLE MASTER CHORALE

### SOPRANO

Geraldine Boden  
Conra Cowart  
Emily Crouch  
Jessica Mills  
Nancy Morris  
Randi Peters  
Nancy Potter  
Mary Redden  
Stephanie Smith  
Selena Walker  
Diane Watkins  
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Anne-Karrick Deetsch  
Carole Dunn  
Barbara Ellis  
Madeline Krueger  
Niamh Lutes  
Carolyn Makk  
Mary Beth McCandless  
Mary Elizabeth Olliges  
Miriam Pittinger  
Amy Powell  
Anne Rives  
Barbara Stein  
Judith Youngblood

### TENOR

Brench Boden  
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George DeChurch  
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Alan Luger  
Laurence Pittinger  
Ben Powell  
Alexander Redden  
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## ORCHESTRA

### VIOLIN I

Jack Griffin  
Isabella Christensen  
Ana Sarbu  
Patty Sisson

### VIOLIN II

Elisa Spalding  
Jennifer Shackleton  
Betsy Foshee

### VIOLA

Meghan Casper  
Elizabeth Jones

### CELLO

Joe Caruso  
Debbie Caruso

### BASS

Patti Docs

### FLUTE

Kristen Kean

### OBOE

Katherine Alberts

### CLARINET

Marilyn Nije

### BASSOON

Matthew Karr

### HORN I

Jon Gustley

### HORN II

Steve Causey

### TRUMPET I

Mike Tunnell

### TRUMPET II

Stacy Simpson

### TROMBONE I

Brett Schuster

### TROMBONE II

Phil Steinmetz

### TROMBONE III

Anastasi Fafalios

### HARPSICHORD

Deanna Shipley Catlett

### TIMPANI

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## MISSION

The mission of the Louisville Master Chorale is:

- To enrich our community through the performance of outstanding choral music from varied traditions.
- To reward audiences with choral programs that elevate, provoke, educate, and entertain.
- To inspire excellence in performance by welcoming challenge, discovery, and diversity.
- To enthusiastically support and promote the performing arts in the greater Louisville community at large.

## SPECIAL THANKS TO ALL WHO HAVE GIVEN THEIR SUPPORT:

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Cathedral of the Assumption: *The Most Rev. Joseph E. Kurtz, Archbishop of Louisville*  
*The Very Rev. Jeffrey S. Nicolas, Pastor, Cathedral of the Assumption*

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# Kelty Endowed Organ Recital Series

## 2012 Concert Schedule

Cathedral of the Assumption  
All concerts begin at 7:30 p.m.

### Samuel Porter April 27

Organist, First Presbyterian Church,  
Hattiesburg, Mississippi



### Scott Vaillancourt June 8

Organist,  
Basilica of Saints Peter and Paul,  
Lewiston, Maine

The recitals are sponsored by the Center for Interfaith Relations Kelty Endowed Organ Recital Series and the Cathedral of the Assumption. All concerts are free and open to the public. The Cathedral of the Assumption is located at 433 S. Fifth Street between Muhammad Ali and Liberty Streets.

For more information, call the parish office, 582-2971 or [www.cathedraloftheassumption.org](http://www.cathedraloftheassumption.org).



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*Cathedral of the Assumption, 2:30 p.m.*

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*Cathedral of the Assumption, 2:30 p.m.*

Please watch the mail for our Season Brochure with complete information about each program or visit our website at [www.LouisvilleMasterChorale.org](http://www.LouisvilleMasterChorale.org) for information, advance programs, and online ticketing.



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The Cathedral of the Assumption is wheelchair accessible. Entrance is at street level on Fifth Street at the southwest corner.



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