



H A L L E L U J A H !

MESSIAH

GEORGE FREDERICK HANDEL



Sunday, December 16, 2012 at 2:30 pm
Cathedral of the Assumption



December 16, 2012

Welcome to our expanded Messiah concert! This year we are offering a holiday program that features all three parts of Handel's magnificent oratorio. It will include the favorite choruses and solos from parts I and II (the Christmas and Easter sections) as well as the climactic part III in its entirety. Though it's not possible to encompass the entire work in a 2-hour program, we have worked diligently to bring you a discerning and satisfying approach. The highly accomplished voices of our chorus and a professional Baroque orchestra will enliven the remarkable acoustics of The Cathedral to bring you an unforgettable concert experience.

We're also pleased to report that our first school program was performed for the 5th-8th graders of St. Agnes School and St. Francis School as well as parishioners of both churches on November 16. The young audience was enthusiastic and totally engaged with the program. It was truly a remarkable experience for those in attendance and for our performers as well.

We appreciate your support and look forward to celebrating this wonderful repertoire with you both now and in the years to come. Plan now to attend our final concert of this season, Psalms, at Harvey Browne Presbyterian Church on March 10, 2013. It promises to be a fascinating program that concludes with Leonard Bernstein's landmark choral work, Chichester Psalms.

Warmest regards,

Robert W. Powell
President

Mark Walker
Artistic Director



HANDEL: Messiah

Sunday, December 16, 2012 at 2:30 p.m.

Cathedral of the Assumption

433 S. Fifth Street, Louisville, KY

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PRE-CONCERT LECTURE

MORE THAN THE HALLELUJAH: NARRATIVE AND EMOTION IN MESSIAH



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

"I did think I did see all Heaven before me, and the great God himself." — The words of George Frederick Handel, uttered as he was composing what is universally considered to be the greatest oratorio ever written, *Messiah*. There is no overstating its impact. Huge in scale, sublime in concept, unflinching in its eloquence, *Messiah* is a work of musical majesty and spiritual nobility that has never been surpassed.

Messiah was composed over a period of less than a month – from August 22nd and September 14th, 1741 – and received its premiere in Dublin on April 13th, 1742. While Handel based his other oratorios on the Old Testament and themes from Jewish history, the *Messiah* text was largely drawn from the New Testament. It was compiled by Handel's friend and part-time poet, Charles Jennens, and relates in compressed form the story of the life of Christ.

The late Handel scholar Jens Peter Larsen gave this succinct description of *Messiah*: "*Messiah* is not, as is often popularly supposed, a number of scenes from the Life of Jesus linked together to form a certain dramatic whole, but a representation of the fulfillment of Redemption through the Redeemer, *Messiah*. *Messiah* is divided into three Parts, the contents of which can be summarized as follows: 1.) The prophecy and realization of God's Plan to redeem mankind by the coming of the *Messiah*; 2.) The accomplishment of redemption by the sacrifice of Jesus, mankind's rejection of God's offer and mankind's utter defeat when trying to oppose the power of the Almighty; and 3.) A Hymn of Thanksgiving for the final overthrow of Death."

Having been composed in the incredibly short period of twenty-four days, during the writing of *Messiah* Handel was obviously never more inspired. While known during his lifetime as a "worldly" man, e.g., who can forget Berlioz's characterization of Handel as "a tub of pork and beer"? And never seen as a religious man in the same sense as Bach – by all accounts Handel was for over three weeks a man spiritually on fire. The stories go that over and over servants found him in tears and in a trance-like state as if under an uninterrupted spell. He did not leave his house, allowed no visitors to disturb him, left virtually all food brought to him untouched except for an occasional piece of bread, and shunned sleep so that it would not interrupt his furious creativity. Handel believed that he served as the vehicle through which God Himself wrote *Messiah*. The inspiration behind what has to be considered Handel's greatest masterpiece is truly remarkable. *(Continued on next page)*

Even those of different faiths cannot help but be moved by the composer's utter sincerity. Perhaps Handel put it best when he remarked to a Lord Kinnoul after a performance of Messiah: "My Lord, I should be sorry if I only entertained them; I wished to make them better." Paul McCreesh amplifies with these words: "Like any conductor, I can only hope that this Messiah will reflect something of my passion and respect for this awesome work. Many will no longer approach Messiah as a testament to the endurance of the Christian message, but believer and non-believer alike can recognize in Messiah one of the great triumphs of human endeavor. For that reason, this masterpiece is eminently capable of speaking confidently across the centuries from the Foundling Hospital in the 1750's (its first performance) into the new millennium (and beyond)."

Wolfgang Amadeus Mozart prepared the version of Messiah with which many of you are most accustomed. After London audiences eventually made Messiah a tradition from 1750 on, Mozart probably heard the work as a young child from as early as eight years old. His father, Leopold, took him to the English capital in 1764 to showcase his son's amazing precocity. A quarter of a century later, Mozart arranged Messiah for a premiere in Vienna in 1789. The purpose of the reworking was to update the music of "old-fashioned composers" (by late 18th-century standards) to the contemporary taste of Mozart's day. Just about all alterations involved orchestration changes to include the full instrumental complement of the Classical symphony orchestra; and harmonies were sometimes enriched and new instrumental lines included so that solo movements – arias – would balance better with what is essentially a chorus-dominated oratorio.

However, in recent decades, advances in musical scholarship and the implementation of the early music movement have led many to go for "authentic" performances of Messiah. But finding a single definitive version of Messiah is virtually impossible. There are a bewildering number of ostensibly original versions and who is to say which is the most authentic? Suffice it say that the performance and version we will enjoy this afternoon is closer to what Handel's initial audiences would have experienced (and this is to take nothing away from Mozart's achievement). [For this performance, the Louisville Master Chorale has chosen the Novello edition of Handel's Messiah, intended to be authentic to Handel's original manuscripts.]

It has become customary in the U.S. and Great Britain to perform Messiah in December and, as a result, an inextricable connection to Christmas has been established. The First part of Messiah does declare the advent of the Messiah. Here the focus is on the meaning of Advent and Christmas, presenting the comfort and promise of God's plan for redemption, and centering on the story of the birth of Christ. However, the Second and Third parts of the oratorio deal with the drama of Christ's sacrifice and thus become the focus of the work. In this sense then, "Messiah" is as much appropriate for Easter as for Christmas. [This afternoon Louisville Master Chorale will be performing beloved selections from Parts I and II plus the climactic Part III in its entirety.]

The theme of the Second part of Messiah is the victory of Christ over sin and the perpetuation of His kingdom on earth. The culmination of Part II is the exhilarating and rejoicing "Hallelujah Chorus," without question the most celebrated and popular chorus ever written. On composing it, Handel said: "Whether I was in my body or out of my body as I wrote it I know not. God knows." On hearing it, Haydn declared, "He is the master of us all." Regarding the custom of standing during the "Hallelujah Chorus," Messiah scholar Donald Burrows questions whether King George II, who presumably led the audience to rise, ever attended a Messiah performance! Regardless of what prompted the custom, it's endurance certainly attests to the majesty and grandness of the music.

From its complete musical mastery to its journey taking us from compassion and pathos to serenity, spirituality, and ecstatic joy, Handel's Messiah is unequalled. As a critic wrote after its first performance to a packed house in Dublin in 1742: "Words are wanting to express the exquisite delight it afforded to the admiring crowded audience. The sublime, the grand, and the tender, adapted to the most elevated majestic and moving words, conspired to transport and charm the ravished heart and ear."

– Program notes by David Glerum

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PART ONE

SINFONIA

RECITATIVE (*tenor*)

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness; prepare ye the way of the Lord; make straight in the desert a highway for our God. (*Isaiah 40: 1-3*)

ARIA

Every valley shall be exalted, and every mountain and hill made low; the crooked straight and the rough places plain. (*Isaiah 40: 4*)

CHORUS

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it. (*Isaiah 40: 5*) (*Malachi 3: 2*)

CHORUS

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (*Malachi 3: 3*)

RECITATIVE (*alto*)

Behold, a virgin shall conceive and bear a son, and shall call His name Emmanuel, God with us. (*Isaiah 7: 14; Matthew 1: 23*)

ARIA AND CHORUS

O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, behold your God! (*Isaiah 40: 9*)

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee. (*Isaiah 60: 1*)

CHORUS

For unto us a child is born, unto us a son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the mighty God, the Everlasting Father, the Prince of Peace. (*Isaiah 9: 6*)

PASTORAL SYMPHONY

RECITATIVE (*soprano*)

There were shepherds abiding in the field, keeping watch over their flocks by night. (*Luke 2: 8*)

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. (*Luke 2: 9*)

And the angel said unto them: "Fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord." (*Luke 2: 10-11*)

And suddenly there was with the angel, a multitude of the heavenly host, praising God, and saying: (*Luke 2: 13*)

CHORUS

"Glory to God in the highest, and peace on earth, good will towards men." (*Luke 2: 14*)

ARIA (*soprano*)

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem!

Behold, thy King cometh unto thee; He is the righteous Saviour, and He shall speak peace unto the heathen. (*Zechariah 9: 9-10*)

PART TWO

CHORUS

Behold the Lamb of God, that taketh away the sin of the world. (*John 1: 29*)

ARIA (*alto*)

He was despised and rejected of men, a man of sorrows and acquainted with grief. (*Isaiah 53: 3*)

He gave His back to the smiters, and His cheeks to them that plucked off His hair: He hid not His face from shame and spitting. (*Isaiah 53: 3*)

CHORUS

Surely He hath borne our griefs, and carried our sorrows!

He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (*Isaiah 53: 4-5*)

CHORUS

And with His stripes we are healed. (*Isaiah 53: 5*)

CHORUS

All we like sheep have gone astray; we have turned every one to his own way. And the Lord hath laid on Him the iniquity of us all. (*Isaiah 53: 6*) (*Psalms 22: 7*) (*Psalms 22: 8*)

RECITATIVE (*tenor*)

Thy rebuke hath broken His heart: He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort him. (*Psalms 69: 20*)

ARIA

Behold, and see if there be any sorrow like unto His sorrow. (*Lamentations 1: 12*)

RECITATIVE

He was cut off out of the land of the living: for the transgressions of Thy people was He stricken. (*Isaiah 53: 8*)

ARIA

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption. (*Psalms 16: 10*)

CHORUS

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in.

Who is this King of Glory? The Lord strong and mighty, The Lord mighty in battle.

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in.

Who is this King of Glory? The Lord of Hosts, He is the King of Glory. (*Psalms 24: 7-10*)

— INTERVAL —

ARIA (*alto*)

Thou art gone up on high; Thou hast led captivity captive, and received gifts for men; yea, even from Thine enemies, that the Lord God might dwell among them. (*Psalms 68: 18*)

ARIA AND RECITATIVE (*bass*)

Why do the nations so furiously rage together, and why do the people imagine a vain thing?

The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His anointed. (*Psalms 2: 1-2*)

RECITATIVE (*tenor*)

He that dwelleth in Heaven shall laugh them to scorn; The Lord shall have them in derision. (*Psalms 2: 4*)

ARIA

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel. (*Psalms 2: 9*)

CHORUS

Hallelujah: for the Lord God Omnipotent reigneth. (*Revelation 19: 6*)

The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever. (*Revelation 11: 15*)

King of Kings, and Lord of Lords. (*Revelation 19: 16*)

Hallelujah!

PART THREE

ARIA (*soprano*)

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth.

And though worms destroy this body, yet in my flesh shall I see God. (*Job 19: 25-26*)

For now is Christ risen from the dead, the first fruits of them that sleep. (*1 Corinthians 15: 20*)

CHORUS

Since by man came death, by man came also the resurrection of the dead.

For as in Adam all die, even so in Christ shall all be made alive. (*1 Corinthians 15: 21-22*)

RECITATIVE (*bass*)

Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet. (*1 Corinthians 15: 51-52*)

ARIA

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

For this corruptible must put on incorruption and this mortal must put on immortality.
(1 Corinthians 15: 52-53)

RECITATIVE

ALTO

Then shall be brought to pass the saying that is written: "Death is swallowed up in victory."
(1 Corinthians 15: 54)

DUET (alto & tenor)

O death, where is thy sting? O grave, where is thy victory?

The sting of death is sin, and the strength of sin is the law. *(1 Corinthians 15: 55-56)*

CHORUS

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.
(1 Corinthians 15: 57)

ARIA

SOPRANO

If God be for us, who can be against us?
(Romans 8: 31)

Who shall lay anything to the charge of God's elect? It is God that justifieth, who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. *(Romans 8: 33-34)*

CHORUS

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.

Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.

Amen. *(Revelation 5: 12-14)*

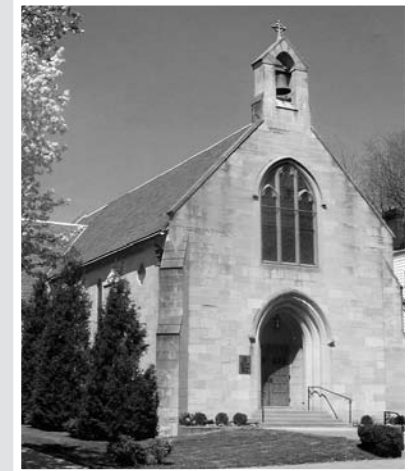
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ARTISTIC LEADERSHIP



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 Kely 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 and Production Manager 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.

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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.

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SOLOISTS



SELENA WALKER, *soprano*, has sung with orchestras in Florida, Kentucky, and North Carolina with solo work including Handel's *Messiah*, Mendelssohn's *Elijah*, Mozart's *Mass in C Minor*, and Rutter's *Requiem*. For ten years she has served as the voice model for the Kentucky All-State Children's Chorus. She holds Bachelor's and Master's degrees in Music Education from Western Kentucky University. She has also served as a choir director, arts and humanities instructor, and general music teacher in both the Kentucky and North Carolina public school systems.



MARY BETH MCCANDLESS, *mezzo-soprano*, soprano has been a featured soloist with orchestras throughout the region. She was a Metropolitan Opera regional finalist and first place winner for Kentucky. Solo performances include a range of oratorio literature, including "Messiah" with orchestras in Nashville, Bowling Green and Louisville. Highlights include Verdi's "Requiem" in Graz, Austria with Sir Neville Marriner and "Messiah" with Leonard Slatkin. She has a Bachelor's degree in Vocal Performance from Western Kentucky University and is a Master's degree student at Louisville Presbyterian Theological Seminary.



PAUL WHITEHEAD, *alto*, studied at Lee University in 2009 and Appalachian State University in 2011 where he received his bachelor's and master's degrees in Vocal Performance. He has been a finalist in four NATS vocal competitions with two first place finishes. His opera and oratorio performances include *Susannah*, *Patience*, *Amahl and the Night Visitors*, *L'elisir d'amore*, Beethoven's *Mass in C*, Honegger's *King David*, and Handel's *Messiah*. He has had the privilege of performing in Carnegie Hall, St. Peter's Basilica, St. Mark's Basilica, and the White House.



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.



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2012– 2013 Concert Schedule

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

Javier A. Clavere January 25
Professor of Theory and Keyboard at Berea College, KY

Joseph Galema February 22
Organist, US Air Force Cadet Chapel in Colorado Springs, CO

Dupré/Claudél Stations of the Cross March 19
Dr. Philip Brisson—Organ & Dr. William P. Bradford II—Reader

Douglas Cleveland April 19
Professor of Organ at the University of Washington, WA

JeeYoon Choi May 10
Organist, First Scotts Presbyterian Church in Charleston, SC

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.



*Please join us for our
final concert this season:*



SUNDAY, MARCH 10, 2013

PSALMS: Themes & Variations

Harvey Browne Presbyterian Church / \$20 / 2:30 pm / 90 min.

Composers through the centuries have found inspiration in the Psalms. We present a remarkable selection of psalm settings, culminating in Leonard Bernstein's landmark 1965 choral work, Chichester Psalms. The program includes:

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|--------------------------------------|------------------------------|
| Poeme Heroique, Opus 33 | <i>Marcel Dupre</i> |
| O Clap Your Hands (Psalm 7) | <i>Ralph Vaughn Williams</i> |
| Justus ut Palma (Psalm 92) | <i>Giovanni Palestrina</i> |
| Miserere Mei (Psalm 51) | <i>Gregory Allegri</i> |
| Jauchzet Dem Herren (Psalm 100) | <i>Heinrich Schuetz</i> |
| Grand Choeur Dialogue | <i>Eugene Gigout</i> |
| Warum Toben Die Heiden (Psalm 2) | <i>Felix Mendelssohn</i> |
| The Lord is My Shepherd (Psalm 23) | <i>Randall Thompson</i> |
| I Was Glad (Psalm 122) | <i>C. Hubert H. Parry</i> |
| ————— INTERVAL ————— | |
| Chichester Psalms | <i>Leonard Bernstein</i> |
| (Psalms 2, 23, 100, 108, 131, & 133) | |

Please visit our website at www.LouisvilleMasterChorale.org for information, advance programs, and online ticketing.



Visit us on Facebook or follow us on Twitter for ongoing news, discussions, and supplementary materials.



The Cathedral of the Assumption and Harvey Browne Presbyterian Church are wheelchair accessible.



L O U I S V I L L E
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