



REQUIEM

ANDREW LLOYD WEBBER

ADAGIO FOR STRINGS

Samuel Barber

SONG FOR ATHENE

John Tavener

KYRIE from *MEMORIAL*

René Clausen



Sunday, October 27, 2013 at 2:30 p.m.
Cathedral of the Assumption

Pre-concert program with David Paul Gibson, 1:45 p.m.



October 27, 2013

Dear Friends,

This afternoon marks the beginning of another exciting season. We are delighted to be presenting Andrew Lloyd Webber's magnificent *Requiem*. It was composed in memory of his father and is a remarkable counterpoint to the secular musicals for which he is known. Though recordings of his *Requiem* have been extremely popular, the work is rarely performed live because of its complex and robust orchestration.

Today's concert will be the Louisville premiere of the *Requiem* and we appreciate the generous support from the Fund for the Arts that has helped make the performance possible. The Louisville Master Chorale is delighted to be a new Fund for the Arts Community Arts Grant Partner.

We hope that you will join us for our two remaining concerts this season. Our tradition of Christmas at the Cathedral continues this season with the beloved Christmas portion of Handel's *Messiah* and Bach's wondrous *Magnificat*. In April we will present Rossini's solemn and profoundly moving *Stabat Mater* at St. Patrick Catholic Church. Please see the inside back cover of this program for more information.

Thank you for being here today to join us for Lloyd Webber's *Requiem*. We appreciate your support as we continue to celebrate outstanding choral works – and we hope to see you again in December.

Warmest regards,

Robert W. Powell
President

Mark Walker
Artistic Director

SAMUEL BARBER: *Adagio for Strings* from Opus 11

JOHN TAVENER: *Song for Athene*

RENÉ CLAUSEN: *Kyrie* from *Memorial*

————— Interval (10 minutes) —————

ANDREW LLOYD WEBBER: *Requiem*

Sunday, October 27, 2013 at 2:30 p.m.

Cathedral of the Assumption

433 S. Fifth Street, Louisville, KY

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Philip Brisson, ASSOCIATE & ACCOMPANIST

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PRE-CONCERT LECTURE

“TOUCHING THE UNIVERSAL MEMORY”



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

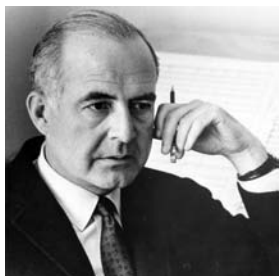
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PROGRAM NOTES



ADAGIO FOR STRINGS FROM OPUS 11

SAMUEL OSMOND BARBER (1910-1981). One of the most celebrated American composers of the 20th century. Barber was born to a well-to-do Philadelphia family with plentiful musical connections. His aunt was a leading contralto at the Metropolitan Opera; his uncle was a composer. Barber

himself decided upon his own musical career at an early age. When nine years old, he wrote a note to his mother: "I have written this to tell you my worrying secret. Now don't cry when you read it. . . I was not meant to be an athlet [sic]. I was meant to be a composer, and will be I'm sure." When 14 years old, he began studying piano, voice and composition at the Curtis Institute of Music, where he met the young Gian Carlo Menotti (composer of *Amahl and the Night Visitors*), who was to become both his life partner and his frequent professional collaborator. His twenties were marked with a flurry of compositions, which brought him fame, prizes, and public attention.

The *Adagio for Strings*, written when the composer was only 27, remains his most well-known piece. It is, in fact, a setting of the second movement of his String Quartet (Opus 11), which arrangement Barber wrote after the movement inspired a standing ovation at the quartet's premiere in 1936. The *Adagio* itself was first performed in 1938 for millions of listeners, when it was broadcast from a New York radio studio by the NBC Orchestra, under the baton of the famed Arturo Toscanini. It soon became a staple of American concert music and, as it were, an unofficial national funeral elegy. It was broadcast at the news of Franklin D. Roosevelt's death as well as that of John F. Kennedy; was played at the funerals of Albert Einstein and Princess Grace of Monaco; and was performed at the Royal Albert Hall to commemorate the victims of the September 11th attacks. It has been used in several Hollywood films, including *The Elephant Man* (1980), and *Platoon* (1986), and has been adapted by modern pop musicians and remix artists. A version by William Orbit (an arrangement with virtually no changes) reached number four on the British singles charts in 1999, and was included on the album "Pieces in a Modern Style" (2000), which ascended to second place on the British pop charts.

"You have to be a rock in the middle of nowhere not to have your gut wrenched out by this music," says Ida Kavafian, faculty member at the Curtis Institute. "There are tremendous suspensions over the bar line, places where Barber creates a great tension by changing harmonies, staggered in such a way that the dissonances form and then resolve. It's all about tension." Or, as contemporary Olin Downes said, in 1938, "perfect in mass and detail."

The *Adagio* is structured as one large arch, ascending in stepwise motion. Barber manipulates the pulse throughout the work, adding to the tension and pathos, as the music shifts between

time signatures of 4/2, 5/2, 6/4 and 3/2. The piece opens with a single note, B-flat, on the violins and slowly, uneasily, grows in volume, pitch and intensity until suddenly, at the apex of its arch, it breaks off to return to its quiet beginnings, never coming to rest, never harmonically resolved. Thus, as with the three vocal pieces on today's program, the *Adagio* first reaches a poignant climax, then fades back into a recapitulated silence: not the silence of despair, but one of echoing beauty and hope.



SONG FOR ATHENE

SIR JOHN KENNETH TAVENER (B. 1944). Born in London, Tavener studied at the Highgate School (along with fellow British composer John Rutter) and then under Sir Lennox Berkeley at the Royal Academy of Music. Tavener's early work *The Whale*, based on the story of Jonah, first brought him to wider public attention: it premiered in 1968 at the debut concert of the London Sinfonietta, then was released on the Beatles'

Apple label. Though Tavener was raised Presbyterian, he converted to Russian Orthodoxy in 1977, and that tradition greatly shaped the subjects and musical tonalities of his subsequent compositions. While his early music reveals the influence of Stravinsky and Messiaen, this later work tends toward the minimalist and austere, drawing comparisons with composers such as Arvo Pärt. More recently, his style has expanded to reflect other traditions. In a 2007 interview he explained that he felt his works were becoming "hidebound by the tonal system of the Orthodox Church," and that he wanted in his music (though not in his personal spirituality) "to become more universalist: to take in other colors, other languages." Though plagued by a variety of health problems, Tavener continues to compose, and his works continue to enjoy wide popularity and appeal.

Tavener wrote *Song for Athene* in April 1993, as a tribute to the actress Athene Hariades, a family friend killed that March in a cycling accident. Tavener says he came away from Hariades' funeral with the work's music fully formed in his mind, and wanting texts taken both from the funeral service and from Shakespeare, for he had once heard the young actress reading Shakespeare in Westminster Abbey. He turned to Mother Thekla (1912-2011), a Russian-born nun whom Tavener described as his spiritual mother and guide in Orthodoxy, and who provided lyrics for a number of Tavener's other works over the years. "I rang Mother Thekla that same day," Tavener recalls, "and said: 'I want words.'" Those words arrived by post the next morning. The piece itself, commissioned by the BBC, premiered in 1997 at the funeral of Princess Diana, under the title "Alleluia. May flights of angels sing thee to thy rest," instantly making it one of Tavener's best-known works. It has been performed numerous times since, all over the world, including at the funeral of Mother Thekla in 2011.

Song's lyrics consist of seven lines, each comprising an 'Alleluia', followed by a line of text adapted either from the Orthodox funeral service or from Shakespeare's *Hamlet*. The baritones sing each initial 'Alleluia', undergirded by the basses, who hold a sustained pedal tone: the *ison* characteristic of Orthodox chant. Then the remaining voice parts enter, the *ison* still being held, to sing the line of text. Tavener marks the opening passage, 'Very tender, with great inner stillness and serenity', and the music continues soft and meditative until the last lines, when the choir crescendos to the hopeful exclamation, "Come enjoy rewards..." Tavener marks this last phrase: "With resplendent joy in the Resurrection." Then the basses intone the final 'Alleluia,' identical to the first, as the piece fades back into the silence and hope for eternity from which it arose.



KYRIE FROM MEMORIAL

RENE CLAUSEN (B. 1953). An American composer, who presently serves as professor at Concordia College and as conductor of its Concordia Choir. Clausen did his undergraduate work at St. Olaf College in Minnesota and received a masters and doctorate in musical studies from the University of Illinois at Urbana-Champaign. He has written over 100 commissioned compositions for groups such as the King's

Singers and the Mormon Tabernacle Choir. In 2013, a CD featuring a collection of his music, "Life and Breath," won two Grammys, including Best Choral Performance. His style is generally tonal and marked by traditional chord progressions, though complicated and nuanced by a fondness for tone clusters and frequent use of the dissonances of minor and major seconds.

In 2002, Clausen was commissioned by the American Choral Directors Association to compose a piece, commemorating the attacks of 9/11, for that group's 2003 convention in New York City. Clausen spent six months researching the tragedy, poring over television shows and documentaries. A turning point came when his wife recommended to him the book, *From the Ashes: a Spiritual Response to the Attack on America*. "That became the essence of my piece," Clausen said; "the drama and then the response. ... The bulk of the piece is actually in the response, the spiritual response, to this; hopefully the themes of the piece are cleansing and hope."

Memorial is performed as a continuous movement, but is divided into four sections: September Morning, The Attack, Prayers, and Petitions. In that final quarter, the primary text is taken from Psalm 80: "O God, shine your light on us, and we shall be saved," sung in English, Latin, Hebrew, and Arabic. This section closes with the Kyrie, performed today, that sets the Greek text of the traditional Kyrie – *Kyrie eleison; Christe eleison; Kyrie eleison* – together with a few English phrases and the Hebrew word *Adonai*. Of this final section, Clausen says "It is the hope of the composer that ... we may find a common ground of higher being, and be called away from darkness into light."



REQUIEM

ANDEW LLOYD WEBBER (B. 1948). Lloyd Webber is certainly one of the most well-known composers of the 20th century. His fame derives chiefly from his musicals, such as *Joseph and the Technicolor Dreamcoat*, *Jesus Christ Superstar*, *Cats*, and *The Phantom of the Opera*. His music has won an Academy Award, a Golden Globe, and several Grammys and Tony Awards, among others.

His theatre company is one of the largest in London, and he serves as president of that city's Arts Education Schools. In 1992, he was knighted by Elizabeth II, and in 1997 made a peer in Parliament's House of Lords. This success has brought economic rewards as well as fame: the Sunday Times ranked him, in 2006, as the 87th richest man in Britain. Of his popular appeal, Lloyd Webber has said, "There isn't a real point to composing if you don't give the people the opportunity to decide whether they like your music or not... It had never been part of music history that composers did not try to make their music communicate with broad numbers of people until relatively recently. Composers started to get terribly precious around 1910 or so. It's all nonsense."

Religious themes and inspiration have always comprised a significant thread in Lloyd Webber's work: hardly surprising, as sacred music formed an integral part of the composer's upbringing and musical development. His father was organist at All Saints church and Central Hall, Westminster, and a composer of sacred music in his own right. As a boy, Lloyd Webber attended the Westminster School, and the proximity of Westminster Abbey, with its services and concerts, exposed the young composer to the great works of the classical sacred tradition. He attended the memorial service for Ralph Vaughan Williams at the Abbey, as well as the first London performance of Benjamin Britten's *War Requiem*.

Several events influenced Lloyd Webber's decision to write his own *Requiem*. Chief among these was the death of his father in 1982. The composer also cites the influence of news reports covering the ongoing conflicts in both Northern Ireland and Cambodia. An obscure article in the New York Times, concerning the latter, caught Lloyd Webber's eye as he was planning his piece. It described the plight of a young Cambodian boy being told that, unless he killed his mutilated sister, he would himself be killed. From this story, Lloyd Webber conceived the idea of setting a vocal exchange between three soloists: a boy, a girl and a man. These became the treble, soprano, and tenor solos in the *Requiem*.

A first draft of the piece was performed in the summer of 1984, at the Sydmonton Festival (a Berkshire site where the composer frequently first essayed his new works.) He spent a further several months polishing the piece, and it was recorded in London that December.

Lloyd Weber described the work as "intended to be primarily a contemplation for myself, to deal with some things that I was feeling after the death of my father." He claims that he "really

had thought that with the *Requiem*, [he] had finally come up with the one project that [he] could proudly point to as a commercial failure.” Such was not to be the case. The piece won a Grammy Award in 1986 for Best Classical Contemporary Composition, and the Pie Jesu movement, with its haunting duet between treble and soprano, was recorded as a single and hit number three on the British pop charts in 1985.

In the *Requiem*, Lloyd Webber does not precisely follow the texts and divisions of a traditional Roman Catholic requiem mass. Some portions are omitted (such as the Gradual and Tract), others are blended together (such as the mixing of the text of the Agnus Dei with the last couplet of the Dies Irae to form the Pie Jesu), and phrases of the final section, the Libera Me, are words taken from the Catholic burial rite, not the mass proper. The text of the sequence, the Dies Irae, which in a requiem mass is chanted before the gospel, actually comprises the bulk of Lloyd Weber’s *Requiem*, providing the words for second through fifth sections of the piece, as well as being reprised in the eighth (Pie Jesu) and final (Libera Me) movements.

The overall compositional style of the work can only be described as eclectic. The work is scored for SATB choir, three soloists (male treble, soprano, and tenor), and a sizeable orchestra, including a large percussion section, complete with bongos, drum-kit, and ratchet rattle. No doubt taking inspiration from Johannes Brahms and Gabriel Faure, the orchestra omits violins, leaving the violas to lead the remaining, darker-timbred strings. The composer utilizes a substantial amount of modality throughout, as did the Requiems of Faure and Maurice Durufle, juxtaposed with polyrhythms, asymmetrical meters, and a bi-tonality which harkens to a more neo-classic style (reminiscent of Stravinsky’s *Symphony of Psalms* and even *Rite of Spring*.) Yet, in the midst of these more conventionally classical styles, emerge moments clearly influenced by the conventions of both pop and musical theatre, particularly in the Hosanna and Pie Jesu.

Among the various melodic themes in the *Requiem*, three stand out in particular: the opening motif, comprised of syncopated 16th notes, begun on the piccolo and continued by the sopranos; the “Requiem” motif, sung by the treble in the first movement; and the “Recordare” motif, introduced by the soprano soloist in the fourth movement. These three melodies weave in and out of the work and serve as anchors amid the work’s musical stream of consciousness.

Perhaps the most striking portion of the piece comes at its conclusion, when the young treble reprises the “Requiem” motif, repeating “perpetua,” against an abrupt cacophony from organ and tympani. The soloist, seemingly unshaken by this musical catharsis beneath him, endures peacefully throughout, and only once the other instruments fall still does he, too, fade into silence.

LIBRETTO

TAVENER: *Song for Athene*

Alleluia. May flights of angels sing thee to thy rest.
 Alleluia. Remember me, O Lord, when you come into your kingdom.
 Alleluia. Give rest, O Lord, to your handmaid who has fallen asleep.
 Alleluia. The Choir of Saints have found the well-spring of life and door of paradise.
 Alleluia. Life: a shadow and a dream.
 Alleluia. Weeping at the grave creates the song:.
 Alleluia. Come, enjoy rewards and crowns I have prepared for you. Alleluia.

CLAUSEN: *Kyrie from Memorial*

Kyrie eleison,
 Christe eleison,
 Kyrie eleison,
 Lord, have mercy,
 Christ, have mercy;
 Lord, have mercy,
 Grant us peace.
 Kyrie eleison,
 Christe eleison,
 Kyrie eleison.
 O Lord, have mercy on my soul.
 Adonai!
 O Lord, have mercy.
 Amen.

Lord, have mercy;
 Christ, have mercy;
 Lord, have mercy.
 Lord, have mercy;
 Christ, have mercy;
 Lord, have mercy;
 Grant us peace.
 Lord, have mercy;
 Christ, have mercy;
 Lord, have mercy.
 O Lord, have mercy on my soul.
 Lord!
 O Lord, have mercy.
 Amen.

WEBBER – REQUIEM

1. REQUIEM – KYRIE

Requiem aeternam dona eis, Domine
 Et lux perpetua luceat eis
 Te decet hymnus, Deus, in Sion,
 Et tibi reddetur votum in Jerusalem
 Exaudi orationem meam
 Ad te omnis caro veniet

Grant them eternal rest, O Lord,
 And let perpetual light illuminate them.
 It is fitting to sing hymns to You, O Lord, in Zion,
 And to you shall the vow be redeemed in Jerusalem.
 O hear my prayer,
 All flesh shall come to You.

Kyrie eleison.
 Christe eleison.
 Kyrie eleison.

Lord, have mercy.
 Christ, have mercy.
 Lord, have mercy.

2. DIES IRAE

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.

Quantus tremor est futurus,
Quando iudex est venturus –
Dies irae, dies illa –
Cuncta stricte discussurus!

Tuba mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.

Dies irae, dies illa,
Solvat saeculum in favilla.

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Dies irae, dies illa.

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

Tuba mirum spargens sonum
Per sepulcra regionum.

Iudex ergo cum sedebit,
Quidquid latet apparebit.
Nil inultum remanebit.

Liber scriptus proferetur,
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Quid sum miser tunc dicturus? –
Tuba mirum spargens sonum –
Quem patronum rogaturus,
Cum vix justus sit securus?

3. REX TREMENDAE

Rex tremendae – Salva me! – majestatis
Salva me, fons pietatis
Rex tremendae majestatis
Qui salvandos salvas gratis
Salva me, fons pietatis
Salva me.

Day of wrath, that day
Shall consume the world in ashes,
As David and the Sibyl bear witness.

What great trembling there shall be,
When the judge comes –
Day of wrath, that day –
To investigate all things strictly!

The trumpet, scattering its amazing sound
Throughout the graves of the lands
Shall summon all before the throne.

Day of wrath, that day,
Shall consume the world in ashes.

Death and Nature shall be stupefied,
When creation arises
To answer the judge.

Day of wrath, that day.

The book that has been written shall be brought forth,
In which all is contained,
From which the world shall be judged.

The trumpet scatters its amazing sound
Throughout the graves of the lands.

And then, when the Judge sits,
All that is hidden will be revealed:
Nothing will remain unpunished.

The book that has been written shall be brought forth,
Death and Nature shall be stupefied,
When Creation arises
To answer the judge.

What shall I, a wretched man, say then? –
The trumpet scattering its amazing sound –
To what protector shall I appeal,
When even a righteous man is scarcely safe?

King of awful majesty, O save me!
Save me, well-spring of mercy.
King of awful majesty,
Who freely saves those who are to be saved,
Save me, well-spring of mercy.
Save me.

4. RECORDARE

Recordare, Jesu pie,
Quod sum causa tuae viae
Ne me perdas illa die.
Quaerens me, sedisti, lassus;
Redemisti crucem passus:
Tantus labor non sit cassus.
Juste Iudex ultionis,
Donum fac remissionis
Ante diem rationis

5. INGEMISCO – LACRIMOSA

Ingemisco tanquam reus,
Culpa rubet vultus meus.
Ingemisco tanquam reus,
Supplicanti parce, Deus.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Preces meae non sunt dignae,
Sed tu, bonus, fac benigne,
Ne perenni cremer igne.

Inter oves locum praesta,
Et ab haedis me sequestra
Inter oves locum praesta,
Statuens in parte dextra.

Lacrimosa dies illa,
Qua resurget ex favilla –
Lacrimosa dies illa –
Judicandus homo reus.

Confutatis maledictis
Flammis acribus addictis,
Confutatis maledictis
Voca me cum benedictis.

Lacrimosa dies illa,
Judicandus homo reus.

Huic ergo parce, Deus.
Pie Jesu Domine:,
Dona eis requiem.

Amen.

6. OFFERTORIUM

Domine, Jesu Christe, Rex gloriae,
Libera animas omnium fidelium defunctorum
De poenis inferni et de profundo lacu
Libera eas de ore leonis
Ne absorbeat eas tartarus;
Ne cadant in obscurum;

Sed signifer sanctus Michael
Repraesentet eas in lucem sanctam,
Quam olim Abrahae promisisti et semini eius.

Recall, merciful Jesus,
That I am the reason for your sojourning:
Do not abandon me on that day.
Seeking me, you collapsed, exhausted;
Suffering the Cross, you redeemed me;
Let not such labor be in vain!
O righteous Judge of vengeance,
Grant me the gift of forgiveness
Before the day of reckoning.

As a sinner, I sigh;
My countenance reddens with guilt.
As a sinner, I sigh;
Spare the one who beseeches you, O God.

You, the one who absolved Mary,
And gave ear to the robber,
Have also given me hope.

My prayers are not worthy,
Yet act kindly, O Good One,
Lest I be consumed in eternal fire.

Prepare me a place among the sheep,
And separate me from the goats.
Prepare me a place among the sheep,
Standing at Your right hand.

That day of weeping,
On which, from the ashes shall rise –
That day of weeping! –
The guilty man to be judged.

When the evildoers are confounded,
And consigned to the sharp flames,
When the evildoers are confounded,
Call me among the blessed.

On that day of weeping,
The guilty man is to be judged.

Therefore, spare this one, O God;
O Merciful Lord Jesus,
Grant them rest.

Amen.

Lord Jesus Christ, King of glory,
Free the souls of all the faithful departed
From the punishments of Hell and the bottomless pit.
Free them from the mouth of the lion,
Lest Hell swallow them,
Lest they fall into darkness

But let Your holy standard-bearer Michael,
Lead them into that holy light,
Which once you promised to Abraham and his seed.

Hostias et preces tibi, Domine, laudis offerimus,
Tu suscipe pro animabus illis,
Quarum hodie memoriam facimus.
Fac eas, Domine, de morte transire ad vitam.

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth,
Pleni sunt caeli et terra gloria tua
Sanctus.

7. HOSANNA

Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.

Exaudi orationem meam,
Ad te omnis caro veniet.

8. PIE JESU

Pie Jesu, qui tollis peccata mundi,
Dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
Dona eis requiem sempiternam.

9. LUX AETERNA

Lux aeterna luceat eis, Domine,
Cum sanctis tuis in aeternum,
Lux aeterna luceat eis, Domine,
Quia pius es.

10. LIBERA ME

Libera me, Domine,
De morte aeterna,
In die illa tremenda
Quando coeli movendi sunt et terra,
Dum veneris judicare saeculum per ignem.
Tremens factus sum ego et timeo,
Dum discussio venerit atque ventura ira:
Quando coeli movendi sunt et terra.

Exaudi orationem meam:
Libera me, Domine,
De morte aeterna.
Dies irae, dies illa,
Calamitatis et miseriae.

Requiem aeternam, dona eis, Domine,
Et lux perpetua luceat eis.
Dies irae, dies illa,
Calamitatis et miseriae.

Requiem aeternam, dona eis, Domine,
Et lux perpetua luceat eis.

Sacrifices and prayers of praise we offer to You, O Lord,
Accept them on behalf of those souls,
Whom we remember today.
Grant them, O Lord, to cross over from death into life.

Holy, Holy, Holy,
Lord God of Hosts,
Heaven and earth are full of Your glory.
Holy.

Praise in the highest.
Blessed is the one who comes in the name of the Lord.
Praise in the highest.

Day of wrath, that day
Shall consume the world in ashes,
As David and the Sibyl bear witness.

Hear my prayer,
To You shall all flesh come.

Merciful Jesus, who takes away the sins of the world,
Grant them rest.
Lamb of God, who takes away the sins of the world,
Grant them eternal rest.

Let eternal light illuminate them, O Lord,
With thy saints, forever.
Let eternal light illuminate them, O Lord,
For You are merciful.

Free me, O Lord,
From eternal death,
On that fearful day,
When the heavens and earth are to be shaken,
When you shall come to judge the world by fire.
I am seized with trembling, and I fear,
Until the judgment comes, and the wrath to follow.
When the heavens and the earth are to be shaken.

Hear my prayer,
Free me, O Lord,
From eternal death.
Day of wrath, that day,
Of calamity and misery

Grant them eternal rest, O Lord,
And let perpetual light illuminate them.
Day of wrath, that day,
Of calamity and misery

Grant them eternal rest, O Lord,
And let perpetual light illuminate them.



power2give.org is a groundbreaking website that was designed by the Arts & Science Council in Charlotte, NC, to address changing trends in philanthropic giving. The Fund for the Arts now brings power2give.org to Kentucky and Southern Indiana to allow anyone in the community to easily give a gift to the organizations and/or projects they are most passionate about.

With tools and resources for both donors and non-profits, power2give.org makes posting projects, promoting them to different audiences and giving to projects convenient for all involved.

Louisville Master Chorale will have special projects and needs listed. Be sure to check them out and consider offering your support. Check back often because projects will change as contributions are made and new items are posted. Note that some projects may have matching funds available to double your contribution!

Projects thus far for the 2013-14 season have been:

REQUIEM. ANDREW LLOYD WEBBER'S CHORAL MASTERPIECE

A project to help underwrite more than 40 orchestral musicians for the concert

NO SCROOGES. NO BIG RATS. JUST CHERISHED CHORAL MASTERPIECES

A project to underwrite orchestral costs for the Christmas at The Cathedral concert

The Louisville Master Chorale is extremely grateful to all those who have contributed to projects this season through power2give.org and to the Fund for the Arts for all matching funds:

Jan & Mary Abrams
Robert & Cindy Adelberg
Daniel Blankenship
Barbara & Stephen Ellis
Timothy Hagerty
Frederick Klotter
David & Nancy Laird
Matthew & Jaelithe Lindblom

Nancy Morris
Pat & Kevin Pernicano
Miriam & Laurence Pittenger
Robert & Lois Powell
Greg & Gwen Rogers
Gary & Sue Russell
Jonathan & Stephanie Smith
Hans & Carolyn Sander

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 Ministries at St. Patrick Catholic Church in Louisville, Kentucky. 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 also served as Dean of the Louisville Chapter of the American Guild of Organists in 2011-12.



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 Keltie 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 Floyd. As a teacher, Dr. Brisson 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 from Westminster Choir College and a Doctorate in Organ Performance from the Eastman School of Music.

As an organ soloist, he has given recitals in 27 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 Degree 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.

Concordia Lutheran Church

thanks The Louisville Master Chorale
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LOUISVILLE MASTER CHORALE

SOPRANO

Mary Abrams
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Conra Cowart
Emily Crouch
Jasmine Davis
Nancy Laird
Nancy Morris
Vicki Perry
Randy Peters
Miriam Pittenger
Nancy Potter
Stephanie Smith
Anna Waldy
Selena Walker
Diane Watkins
Ruth J. Wright
Nancy Wright

ALTO

Theresa Bauer
Marsha Busey
Marilyn Cross
Anne Karrick Deetsch
Carole Dunn
Barbara Ellis
Julianna Horton
Rachael Isacoff
Carolyn Makk
Mary Beth McCandless
Nancy Nikfarjam
Mary Elizabeth Olliges
Pat Pernicano
Naomi Scheirich
Maggie Schwenker
Barbara Stein
Susan Turner

TENOR

Brench Boden
Alex Brackett
Bill Coleman
George DeChurch
Millard Dunn
Timoth Hagerty
Aaron Lundy
Robert Powell
Jonathan Smith
Matthew Williams

BASS

Louie Bailey
Daniel Blankenship
Zach Caven
Andrew Chastain
Michael Dawson
John Erb
Jacob Hein
Alan Luger
Mike McWilliams
Laurence Pittenger
Ben Ragsdell
Hans Sander
Stephan Wright

ORCHESTRA

VIOLIN

Jack Griffin
Isabella Christensen
Jon Mueller
Elisa Spalding
Ana Sarbu

VIOLA

Jack Griffin
Jennifer Shackleton
Meghan Casper
Jon Mueller

CELLO

Allison Olsen
Carmen Irons
Susannah Onwood

BASS

Patti Docs

HARP

Louisa Ellis Woodson

FLUTE

Kathy Karr
Don Gottlieb

OBOE

Jennifer Potochnik
Katherine Alberts

CLARINET

Andrea Levine
Marilyn Nije

SAXOPHONE

Hunt Butler
Miles Davis

BASSOON

Matt Karr
Eve Witt
Christopher Reid

HORN

Jon Gustley
Diana Morgen
Bruce Heim
Jeremy Moon

TRUMPET

Michael Tunnel
Stacy Simpson
Ryan Nottingham

TROMBONE

Donna Parkes
Brett Shuster
Nate Siler
Ray Horton

PERCUSSION

John Harris
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Nancy Laird	Robert Powell	

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.

FOUNDERS

Special thanks to those who helped make the Louisville Master Chorale possible:

GOLD

Christina Lee Brown
Nancy Potter
Robert & Lois Powell
Jonathan & Stephanie Smith
Kurt & Judy Vezner

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Catherine Newton & Gordon Strauss
Greg & Gwen Rogers
George & Beth Rudwell
Gary & Sue Russell
Hans & Carolyn Sander
Vicky & Geoff Schwartz
Anonymous

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.



CALVIN ALEXANDER RAMIREZ, *treble*, is a 6th grader at St. Patrick's School and extremely pleased to sing with the Louisville Master Chorale. Recent professional credits include Kentucky Opera (*La Boheme*, *Tosca*, *Carmen*); Actors' Theater (*A Christmas Carol*); StageOne (*Joseph and the Amazing Technicolor Dreamcoat*); and Louisville Choral Arts Society (*War Requiem*). He has been a WUOL Classical Young Artist Competition Finalist, and a Louisville Youth Choir Merit Scholar. Calvin has sung with the Atlanta Boy Choir, and now sings with Louisville Youth Choir and the St. Patrick Church Schola.



DANIEL WEEKS, *tenor*, has been a member of the UofL voice faculty since 1998. He has sung with the Houston Symphony, Dallas Symphony, Cincinnati Symphony, Indianapolis Symphony, Columbus Symphony, Chattanooga Symphony, Bozeman Symphony, Memphis Symphony, Louisville Orchestra, Huntsville Symphony, Oratorio Society of New York, Winter Park Bach Festival, Orchestra of St. Luke's, Xalapa Symphony, Mexico, and National Youth Orchestra of Caracas, Venezuela. On the operatic stage, he has performed with the Florentine Opera, Kentucky Opera, Mercury Opera, Nevada Opera, and San Francisco Opera's Western Opera Theater.





Kelty Endowed Organ Recital Series

2012– 2013 Concert Schedule

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

Ugo Sforza November 3
Italian Concert Organist touring North America

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

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.



Join us for our two remaining
concerts this season:



SUNDAY, DECEMBER 22, 2013

MESSIAH GEORGE FREDERIC HANDEL MAGNIFICAT JOHANN SEBASTIAN BACH

BRANDENBURG CONCERTO NO. 5 (Mvmt I)
Johann Sebastian Bach

Cathedral of the Assumption | 2:30 pm | \$25 | 105 min

MARY WILSON-REDDEN, Soprano | SELENA WALKER, Soprano
MARY BETH MCCANDLESS, Mezzo-soprano | KENNETH OETH, Tenor
ALEXANDER REDDEN, Baritone

A tradition of Christmas at the Cathedral continues with Part I of Handel's *Messiah* (plus the popular Hallelujah chorus) and Bach's wondrous *Magnificat*. Both pieces have become treasured parts of the holiday season for many families. The program will also feature the first movement of Bach's *Brandenburg Concerto No. 5* with Mark Walker, harpsichord, and the orchestra.



SUNDAY, APRIL 13, 2014

STABAT MATER GIOACHINO ROSSINI CHORAL FANTASY OPUS 80 Ludwig van Beethoven

SYMPHONY OF SORROWFUL SONGS (Mvmt II)
Henryk Gorecki

Saint Patrick Catholic Church | 2:30 pm | \$20 | 75 min

DROR BIRAN, Pianist (Beethoven) | **EDITH DAVIS TIDWELL**, Soprano (Gorecki and Rossini)
MAGGIE SCHWENKER, Mezzo-soprano | AARON LUNDY, Tenor | ZACHARY CAVAN, Bass-baritone

Though best known for his masterful operas, Rossini also composed two religious works. *Stabat Mater* is a solemn and profoundly moving composition based on the sorrow of Mary. It is accompanied by the second movement of Gorecki's *Symphony of Sorrowful Songs*, a piece distinguished by its haunting themes of motherhood and separation. The program is introduced and balanced by Beethoven's brilliant *Choral Fantasy*.

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 Saint Patrick Catholic Church are wheelchair accessible.



L O U I S V I L L E
M A S T E R C H O R A L E

433 S. Fifth Street, Louisville, KY 40202

www.LouisvilleMasterChorale.org

(502) 657-5248

inbox@LouisvilleMasterChorale.org