

# STABAT MATER

GIOACHINO ROSSINI

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**CHORAL FANTASY OPUS 80:** *Ludwig van Beethoven*

**SYMPHONY OF SORROWFUL SONGS (Mvmt II):** *Henryk Gorecki*



Sunday, April 13, 2014 at 2:30 p.m.  
Saint Patrick Catholic Church



April 13, 2014

Dear Friends,

This afternoon we are pleased to offer three magnificent works. The program is introduced with Beethoven's delightful *Choral Fantasy*, featuring the remarkable talents of pianist Dror Biran. We then explore the haunting themes of motherhood and separation with the second movement of Gorecki's masterful *Symphony of Sorrowful Songs*. The second half of the program is dedicated to Rossini's *Stabat Mater*, a profoundly moving treatment of Mary's suffering that reflects the operatic genius of the composer. It should be a most engaging and memorable concert.

We are delighted to be performing today at St. Patrick Catholic Church. This is our first program in this wonderful setting and we are grateful for the opportunity. We also appreciate all the parishioners who may be hearing us for the first time today and hope that everyone shares a meaningful experience in hearing these choral masterpieces.

Please note that highlights of our next season appear inside the back cover of this program. We think you will agree that it promises to be a delightful series and hope that you will join us.

Warmest regards,

Robert W. Powell  
President

Mark Walker  
Artistic Director

LUDWIG VAN BEETHOVEN: *Choral Fantasy*, Opus 80  
HENRYK GORECKI: *Symphony of Sorrowful Songs* (Mvmt II)

Interval (10 minutes)

GIOACHINO ROSSINI: *Stabat Mater*

Sunday, April 13, 2014

Saint Patrick Catholic Church

1000 N. BECKLEY STATION ROAD, LOUISVILLE, KY

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Selena Walker, SOPRANO (GORECKI)

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No performing arts organization can thrive on ticket sales alone. Our sincere appreciation extends to all those who have given their support so far this season:

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## PRE-CONCERT LECTURE

INTO THE MIST: LOSS AND ART



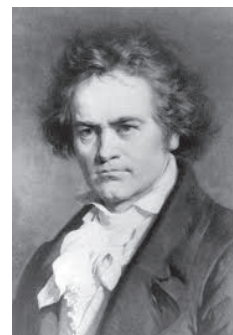
**DAVID PAUL GIBSON**, a native of Louisville, Kentucky, has been active in the education and liturgical arts communities for over thirty-five years, serving as a music educator, director of sacred music and the arts, conductor, composer, and theatre artist.

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. Barnabus Catholic Church and continues to compose.

## PROGRAM NOTES

### LUDWIG VAN BEETHOVEN: *Choral Fantasy*



Ludwig van Beethoven's (German, 1770-1827), *FANTASY IN C MINOR FOR PIANO, CHORUS, AND ORCHESTRA*, Op. 80, was composed in 1808 to complete a concert that would also include the *SYMPHONY No. 5*, *SYMPHONY No. 6*, and a section of the *MASS IN C MAJOR*. Beethoven wanted a work to bring the concert to a grand finish, and composed the *Fantasy* in a two-week period in December of 1808 for its premiere on December 22nd. Beethoven would himself play the piano at the premiere. The work had a rather unfortunate debut when it fell apart during the performance and had to be restarted.

The *FANTASY* is divided into two movements: *Adagio* and *Finale*. The work includes a sequence of variations on a theme that is widely felt to be an early version of the one Beethoven would use in the final movement of the *SYMPHONY No. 9 (Choral)*. The poetic text, which has been attributed to both Cristoph Kuffner and Georg Friderich Tritschke, was written shortly prior to the first performance to Beethoven's existing music and addresses the theme of universal brotherhood through art, a subject Beethoven would address more fully in the *Ninth Symphony*.

## HENRYK GÓRECKI: *Symphony of Sorrowful Songs* (Mvmt II)



Henryk Górecki (Polish, 1933-2010) was a Polish composer of contemporary classical music. Górecki became a leading figure of the Polish avant-garde during the post-Stalin cultural thaw. His works of the 1950s and 1960s were characterized by adherence to dissonant modernism and drew influence from Luigi Nono, Karlheinz Stockhausen, Krzysztof Penderecki and Kazimierz Serocki. He continued in this direction throughout the 1960s, but by the mid-1970s had changed to a less complex sacred minimalist sound, exemplified by the transitional SYMPHONY No. 2 and the hugely popular SYMPHONY No. 3 (SYMPHONY OF SORROWFUL SONGS).

In 1992, fifteen years after it was composed, a recording of his SYMPHONY No. 3—released to commemorate the memory of those lost during the Holocaust—became a worldwide commercial and critical success, selling more than a million copies and vastly exceeding the typical lifetime sales of a recording of symphonic music by a 20th-century composer. As surprised as anyone at its popularity, Górecki said, “Perhaps people find something they need in this piece of music. Somehow I hit the right note, something they were missing. Something somewhere had been lost to them. I feel that I instinctively knew what they needed.”

The symphony is in three movements, each of which is composed for soprano soloist and orchestra. The dominant themes of the symphony are motherhood and separation through war. While the first and third movements are written from the perspective of a parent who has lost a child, the second movement is from that of a child separated from a parent. This second movement uses the words of a teenage girl, Helena Bła usiak, which she wrote on the wall of a Gestapo prison cell in Zakopane to invoke the protection of the Virgin Mary.

Discussing his audience in a 1994 interview, Górecki said, “I do not choose my listeners. What I mean is, I never write for my listeners. I think about my audience, but I am not writing for them. I have something to tell them, but the audience must also put a certain effort into it.”

When an interviewer said she wanted to talk about “music and life,” Górecki responded: “Please, one does not talk about life. One lives life.”

## GIOCHINO ROSSINI: *Stabat Mater*



Gioachino Rossini's (Italian, 1792-1868) composition of the STABAT MATER was a ten-year effort begun in 1831 after receiving a commission from Fernandez Valera, a Spanish state councilor. (It should be noted that the work was given performances prior to 1841 which included several movements by Rossini's colleague Giovanni Tadolini.) Rossini was well beloved as a composer of some thirty-nine operas, including *IL BARBIERE DI SIVIGLIA*, *LA CENERENTOLA*, and *GUILLAUME TELL*. In addition to his operas, he also composed numerous sacred works, songs, chamber music, instrumental pieces, and selections for piano. Rossini's completion of the STABAT MATER was complicated by illnesses and other issues. The first performance

of Rossini's completed work, without the Tadolini additions, took place in Paris, France, on January 7, 1842. One report of the performance reads: “Rossini's name was shouted out amid the applause. The entire work transported the audience; the triumph complete. Three numbers had to be repeated . . . and the audience left the theatre moved and seized by an admiration that quickly won all of Paris.”

The poem *Stabat Mater Dolorosa* is a 13th-century Catholic hymn to Mary, variously attributed to the Franciscan Jacopone da Todi and to Innocent III. The hymn, one of the most powerful and immediate of extant medieval poems, meditates on the suffering of Mary, Mother of Christ, during his crucifixion. It is sung at the liturgy on the memorial of Our Lady of Sorrows. The *Dolorosa* was well known by the end of the 14th century and Georgius Stella wrote of its use in 1388, while other historians note its use later in the same century. In Provence, about 1399, it was used during the nine days processions. As a liturgical sequence, the *Dolorosa* was suppressed, along with hundreds of other sequences, by the Council of Trent, but restored to the missal by Pope Benedict XIII in 1727 for the Feast of the Seven Dolours of the Blessed Virgin Mary.

The *Dolorosa* has been set to music by many composers, with the most famous settings being those by Palestrina, Pergolesi, Alessandro Scarlatti and Domenico Scarlatti, Vivaldi, Haydn, Rossini, Poulenc, and Dvo řák. Rossini's setting of the ancient text is composed for soprano, mezzo-soprano, tenor and bass soloists with mixed chorus and orchestra, and is given in ten movements.

## LIBRETTI

### LUDWIG VAN BEETHOVEN: Choral Fantasy

Schmeichelnd hold und lieblich klingen  
unsers Lebens Harmonien,  
und dem Schönheitssinn entschwingen  
Blumen sich, die ewig blühen.  
Fried und Freude gleiten freundlich  
wie der Wellen Wechselspiel.  
Was sich drängte rau und feindlich,  
ordnet sich zu Hochgefühl.

Wenn der Töne Zauber walten  
und des Wortes Weihe spricht,  
muss sich Herrliches gestalten,  
Nacht und Stürme werden Licht.  
Äuss're Ruhe, inn're Wonne  
herrschen für den Glücklichen.  
Doch der Künste Frühlingssonne  
lässt aus beiden Licht entstehen.

Großes, das ins Herz gedrunken,  
blüht dann neu und schön empor.  
Hat ein Geist sich aufgeschwungen,  
hallt ihm stets ein Geisterchor.  
Nehmt denn hin, ihr schönen Seelen,  
froh die Gaben schöner Kunst  
Wenn sich Lieb und Kraft vermählen,  
lohnt den Menschen Göttergunst.

*Graceful, charming and sweet is the sound  
Of our life's harmonies,  
and from a sense of beauty arise  
Flowers which eternally bloom.  
Peace and joy advance in perfect concord,  
like the changing play of the waves.  
All that was harsh and hostile,  
has turned into sublime delight.*

*When music's enchantment reigns,  
speaking of the sacred word,  
Magnificence takes form,  
The night and the tempest turns to light:  
Outer peace and inner bliss  
Reign o'er the fortunate ones.  
All art in the spring's sun  
Lets light flow from both.*

*Greatness, once it has pierced the heart,  
Then blooms anew in all its beauty.  
Once one's being has taken flight,  
A choir of spirits resounds in response.  
Accept then, you beautiful souls,  
Joyously the gifts of high art.  
When love and strength are united,  
God's grace is bestowed upon Man.*

### HENRYK GORECKI: Symphony of Sorrowful Songs (Mvmt II)

Mamo, nie płacz, nie.  
Niebios Przechysta Królowo,  
Ty zawsze wspieraj mnie.  
Zdrowa Mario, Łaski Pełna.

*No, Mother, do not weep,  
Most chaste Queen of Heaven  
Support me always.  
Hail Mary, full of grace.*

## GIOCHINO ROSSINI: Stabat Mater

### I. Introduction/Chorus and Quartet

Stabat Mater dolorosa  
juxta crucem lacrimosa,  
dum pendeat Filius.

*The grieving Mother stood  
beside the cross weeping  
where her Son was hanging.*

### II. Aria (Tenor)

Cuius animam gementem  
conristantem et dolentem  
Per transivit gladius.  
Ah! quam tristis et afflicta  
fuit illa benedicta  
Mater Unigeniti!  
Quae maerebat et dolebat  
Et tremebat, cum videbat  
nati poenas incliti!

*Through her weeping soul,  
compassionate and grieving,  
a sword passed.  
O how sad and afflicted  
was that blessed  
Mother of the Only-begotten!  
Who mourned and grieved,  
and trembled, as she witnessed  
the torment of her glorious Son.*

### III. Duet (Soprano I & Soprano II)

Quis est homo, qui non fleret,  
Christi Matrem si videret  
in tanto supplicio?  
Quis non posset contristari,  
piam Matrem contemplari  
dolentem cum Filio?

*Who is the man who would not weep  
if seeing the Mother of Christ  
in such agony?  
Who would not be have compassion  
on beholding the devout mother  
suffering with her Son?*

### IV. Aria (Bass)

Pro peccatis suae gentis  
vidit Jesum in tormentis  
et flagellis subditum!  
Vidit suum dulcem Natum  
morientem desolatum,  
dum emisit spiritum.

*For the sins of is people  
she saw Jesus in torment  
and subjected to the scourge.  
She saw her sweet Son dying, forsaken,  
while He gave up His spirit.*

### V. Chorus & Recitative (Bass)

Eia, Mater, fons amoris,  
me sentire vim doloris  
fac ut tecum lugeam.  
Fac ut ardeat cor meum  
in amando Christum Deum  
ut sibi complaceam.

*O Mother, fountain of love,  
make me feel the power of sorrow,  
that I may grieve with you.  
Grant that my heart may burn  
in the love of the Lord Christ  
that I may greatly please Him.*



## VI. Quartet

Sancta mater, istud agas,  
Crucifixi fige plagas  
cordi meo valide.  
Tui Nati vulnerati  
tam dignati pro me pati  
poenas mecum divide.  
Fac me vere tecum fieri  
Crucifixo condolare,  
donec ego vixero!  
Juxta crucem tecum stare  
Te libenter sociare  
in planctu desidero.  
Virgo virginum praeclara,  
mihi jam non sis amara;  
fac me tecum plangere.

## VII. Cavatina (Soprano II)

Fac ut portem Christi mortem,  
passionis fac consortem  
et plagas recolare!  
Fac me plagis vulnerari,  
cruce hac inebriari  
Ob amorem Filii.

## VIII. Aria (Soprano I and Chorus)

Inflamatus et accensus  
per te, Virgo, sim defensus  
in die judicii.  
Fac me cruce custodiri,  
morte Christi praemuniri,  
confoveri gratia!

## IX. Quartet

Quando corpus morietur,  
fac ut animae donetur  
paradisi gloria.

## X. Chorus

In sempiterna saecula.  
Amen.

*Holy Mother, grant this of yours,  
that the wounds of the Crucified be well-formed  
in my heart.  
Grant that the punishment of your wounded Son,  
so worthily suffered for me,  
may be shared with me.  
Let me sincerely weep with you,  
bemoan the Crucified,  
for as long as I live.  
To stand beside the cross with you,  
and for me to join you  
in mourning, this I desire.  
Chosen Virgin of virgins,  
to me, now, be not bitter;  
let me mourn with you.*

*Grant that I may bear the death of Christ,  
Let me share His torments with Him  
and the remembrance of His wounds.  
Let me be wounded with distress,  
and through this cross, let me be filled  
with love for your Son.*

*Lest I be destroyed by fire, set alight,  
then through you, Virgin, may I be defended  
on the day of judgment.  
Let me be guarded by the cross,  
fortified by the death of Christ,  
and cherished by grace.*

*When my body dies,  
grant that to my soul is given  
the glory of paradise.*

*World without end.  
Amen.*

**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:

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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 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. Walker most recently served as Assistant Conductor for the Louisville Bach Society. Walker holds 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 compositions by 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 regularly serves 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 country's oldest inland Catholic cathedral in continuous use. 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 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 30 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.

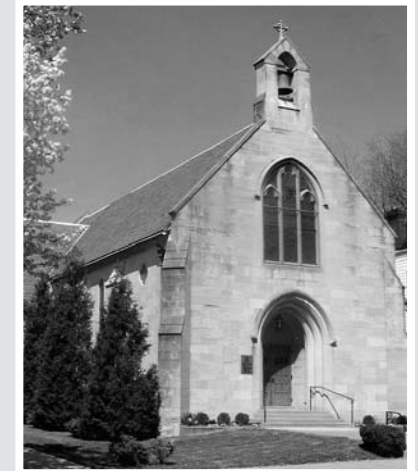
Griffin also owns Commonwealth Musicians which provides ensembles such as string quartets, jazz ensembles and other musicians for events such as weddings and corporate events.

## Concordia Lutheran Church thanks The Louisville Master Chorale for celebrating and preserving a great musical tradition.

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

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Alan & Sue Luger  
Michael Macfarlane

Terrence L. McCoy  
Chris & Michelle Morris  
Catherine Newton  
& Gordon Strauss  
Greg & Gwen Rogers  
George & Beth Rudwell  
Gary & Sue Russell  
Hans & Carolyn Sander  
Vicky & Geoff Schwartz  
Anonymous

## SOLOISTS



**DROR BIRAN**, *piano*, has performed widely as a soloist with major orchestras and his concert tours have taken him across the world. He is a top prize winner of national and international piano competitions and has also regularly appeared as a chamber musician. He teaches at the University of Louisville School of Music. Mr. Biran received his Doctoral degree from The Cleveland Institute of Music. He is also a graduate of the Givataim Conservatory and the Rubin Academy of Music at Tel-Aviv University.



**AMANDA R. BOYD**, *soprano*, joined the faculty of the University of Louisville after receiving her Doctorate in Music in Voice Performance from the Florida State University. She also teaches at Indiana University Southeast and Bellarmine University. She has been a soloist in works including Bach's *B-minor* Mass, Handel's *Messiah*, the Faure, Mozart and Rutter Requiems, as well as operatic roles. She has a Master of Music in Voice Performance from the University of Louisville and Bachelor of Music in Vocal Music Education from Belmont University.



**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.



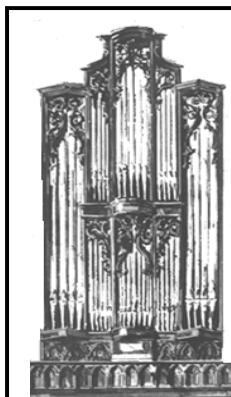
**MAGGIE SCHWENKER**, *mezzo-soprano*, has had extensive solo engagements, from the Mozart *Requiem*, Schubert *Mass in G*, and *Messiah* in the concert hall, to the stage, in *Le Nozze di Figaro* and *The Mikado*. She has also won various vocal competitions. She has performed recently with such companies as the Columbia Chorale, Paducah Symphony, Bourbon Baroque and Kentucky Opera. Maggie received her BA in voice from Murray State University and her Masters of Music in Vocal Performance from the University of North Carolina-Greensboro School of Music.



**AARON LUNDY**, *tenor*, has performed throughout the United States and has toured throughout Italy, Ireland, Wales and England. He has performed roles in Verdi's *Falstaff* Britten's *Turn of the Screw*, and Bach's *Coffee Cantata*. His solo concert work includes Mozart's "*Requiem*" at St. Stephen's Cathedral in Vienna. He received his Bachelors of Music in Vocal Performance from Murray State University and his Masters of Music from the Eastman School of Music. He is currently on faculty at Indiana University South East in New Albany, Indiana.



**ZACHARY JAMES CAVAN**, *bass*, received his Bachelor's degree in Music at the University of Tennessee at Chattanooga and his Masters in Music in Vocal Performance at the University of Louisville, where he studied under Daniel Weeks. He sings with the Kentucky Opera Chorus, the Louisville Master Chorale and St. Francis in the Fields.



## Kelty Endowed Organ Recital Series

### 2013-2014 Concert Schedule

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

**Giampaolo Di Rosa**

May 9

Organist, Portuguese National Church in Rome, Italy

**S. William Aitken**

June 6

Organist, St. Peter's Episcopal Church in St. Louis, MO

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).



## JOIN US FOR THREE REMARKABLE CONCERTS NEXT SEASON:

**SUNDAY, OCTOBER 19, 2014**

*John Rutter: REQUIEM*

*Richard Burchard: IN MEMORIAM (WORLD PREMIERE)*

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*Cathedral of the Assumption*

**SUNDAY, DECEMBER 21, 2014**

*G.F. Handel: MESSIAH*

*Antonio Vivaldi: GLORIA*

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*Cathedral of the Assumption*

**SUNDAY, APRIL 19, 2015**

*Ralph Vaughn Williams: FIVE MYSTICAL SONGS*

*Felix Mendelssohn: LOBGESANG (HYMN OF PRAISE)*

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*Saint Michael Catholic Church*

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The Cathedral of the Assumption and Saint Patrick Catholic Church are wheelchair accessible.



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