

# LORD NELSON MASS

FRANZ JOSEPH HAYDN

## REQUIEM

WOLFGANG AMADEUS MOZART



*Sunday, September 18, 2016 at 3:00 p.m.*

CALVARY EPISCOPAL CHURCH



Dear friends,

Good afternoon and welcome to the first concert of our sixth season. Today we are pleased to present two masterworks whose appeal and power have only grown in the centuries since they were composed. Haydn's *Missa in Angustiis* (Lord Nelson Mass) and Mozart's *Requiem* bring us a glorious and profound celebration of life, even in the midst of war and death. Preparing them for this concert has been an exhilarating experience.

We greatly appreciate the opportunity to perform again at Calvary Episcopal Church and appreciate the hospitality. As you know, Calvary is a perfect venue for these wondrous pieces.

Be sure to read Millard Dunn's engaging program notes elsewhere in this program. His research and insights help us revisit the times in which this music was written and reflect on the moving nature of each. These works offer us what all great works of music do: the better we get to know them, the more they can surprise us, and the more they speak to us and to our own time.

Thank you for joining us today and for supporting our commitment to this magnificent repertoire. The schedule of our upcoming concerts appears on the inside back cover and we look forward to seeing you again.

Sincerely,

Mark Walker  
Artistic Director

## FRANZ JOSEPH HAYDN: Lord Nelson Mass

Jasmine Davis, *soprano*  
Julianna Horten, *mezzo soprano*  
Kenneth Oeth, *tenor*  
Alexander Redden, *baritone*

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Interval (10 minutes)

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## WOLFGANG AMADEUS MOZART: Requiem

Jessica Mills, *soprano*  
Mary Beth McCandless, *mezzo soprano*  
Bill Coleman, *tenor*  
Alexander Redden, *baritone*

Sunday, September 18, 2016  
Calvary Episcopal Church

821 S. 4TH STREET, LOUISVILLE, KY

Mark Walker, CONDUCTOR & ARTISTIC DIRECTOR  
Jack Griffin, CONCERTMASTER & PRODUCTION MANAGER



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## PRE-CONCERT PROGRAM



**Dr. John R. Hale** is the Director of Liberal Studies and Adjunct Professor of Archaeology at the University of Louisville. Dr. Hale is a graduate of Yale University, with a Ph.D. from the University of Cambridge, and is a distinguished instructor and author. His many awards include the Panhellenic Teacher of the Year Award and the Delphi Center Award.

Many know Dr. Hale for his popular preconcert programs with the Louisville Bach Society before its dissolution in 2011. The Louisville Master Chorale is extremely pleased that he has been able to take time from a very busy schedule to sing in some recent performances and that he is able to present our pre-concert program today. His engaging style and commanding knowledge are respected and appreciated by concertgoers throughout our community.

## TEXTS

### FRANZ JOSEPH HAYDN: *Lord Nelson Mass*

#### KYRIE

*Kyrie eleison.  
Christe eleison.  
Kyrie eleison.*

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

#### 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.*

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.

*Qui tollis peccata mundi, suscipe deprecationem nostram.*

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.

*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.*

For thou only art holy; thou only art the Lord;  
thou only, O Christ, with the Holy Ghost,  
art most high in the glory of God the Father.  
Amen.

CREDO

<i>Credo in unum Deum. Patrem omnipotentem, factorem caeli et terrae, visibillium omnium et invisibillium. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de caelis.</i>	<p>I believe in one God, the Father almighty, Maker of heaven and earth, and of all things visible and invisible. 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.</p> <p>And was incarnate by the Holy Ghost of the Virgin Mary: And was made man.</p> <p>And was crucified also for us under Pontius Pilate: suffered, and was buried.</p> <p>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.</p> <p>And (I believe in) the Holy Ghost, Lord and giver of life: Who with the Father and Son together is worshipped and glorified: Who spake by the Prophets.</p> <p>And in one holy Catholic and Apostolic church.</p> <p>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.</p>
<i>Et incarnatus est de Spiritu Sancto ex Maria Virgine: Et homo factus est.</i>	
<i>Crucifixus etiam pro nobis sub Pontio Pilato: passus, et sepultus est.</i>	
<i>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.</i>	
<i>Et in Spiritum sanctum Dominum, et vivificantem: Qui cum Patre, et Filio simul adoratur, et conglorificatur: Qui locutus est per Prophetas.</i>	
<i>Et unam sanctam, Catholicam et Apostolicam Ecclesiam.</i>	
<i>Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum Et vitam venturi saeculi. Amen.</i>	

SANCTUS AND BENEDICTUS

<i>Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis.</i>	<p>Holy, holy, holy Lord God of Hosts. Heaven and earth are full of your glory. Hosanna in the highest.</p>
<i>Benedictus qui venit in nomine Domini. Osanna in excelsis.</i>	<p>Blessed is he who comes in the name of the Lord. Hosanna in the highest.</p>

AGNUS DEI

<i>Agnus Dei, qui tollis peccata mundi, miserere nobis.</i>	Lamb of God, who take away the sins of the world, have mercy on us.
<i>Agnus Dei, qui tollis peccata mundi, miserere nobis.</i>	Lamb of God, who take away the sins of the world, have mercy on us.
<i>Agnus Dei, qui tollis peccata mundi, dona nobis pacem.</i>	Lamb of God, who take away the sins of the world, grant us peace.

WOLFGANG AMADEUS MOZART: Requiem

INTROITUS: REQUIEM AETERNUM

<i>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. Requiem aeternam dona defunctis, Domine. Et lux perpetua luceat eis. Requiem aeternam dona eis, Domine Et lux perpetua eis.</i>	<p>Eternal rest give unto them, O Lord And let perpetual light shine upon them A hymn, O God, becometh Thee in Zion And a vow shall be paid to thee in Jerusalem Hear my prayer All flesh shall come before you Eternal rest give unto the dead, O Lord And let perpetual light shine upon them Eternal rest give unto them, O Lord And let perpetual light shine upon them.</p>
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KYRIE ELEISON

<i>Kyrie, eleison! Christe, eleison! Kyrie, eleison!</i>	<p>Lord, have mercy on us. Christ, have mercy on us. Lord, have mercy on us.</p>
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SEQUENCE: DIES IRAE

<i>Dies irae, dies illa Solvat saeculum in favilla, Teste David cum Sibylla. Quantus tremor est futurus, Quando iudex est venturus, Cuncta stricte discussurus!</i>	<p>This day, this day of wrath shall consume the world in ashes, as foretold by David and the Sibyl. What trembling there will be When the judge shall come to weigh everything strictly!</p>
<i>Tuba mirum spargens sonum Per sepulcra regionum, Coget omnes ante thronum. Mors stupebit et natura, Cum resurget creatura, Judicanti responsura. Liber scriptus proferetur, In quo totum continetur, Unde mundus judicetur. Iudex ergo cum sedebit, Quidquid latet apparebit. Nil inultum remanebit.</i>	<p>The trumpet, scattering its awful sound Across the graves of all lands Summons all before the throne. Death and nature shall be stunned When mankind arises To render account before the judge. The written book shall be brought In which all is contained Whereby the world shall be judged. When the judge takes his seat all that is hidden shall appear Nothing will remain unavenged.</p>

*Quid sum miser tunc dicturus?  
Quem patronum rogaturus,  
Cum vix justus sit securus?*

**Rex tremendae majestatus**  
*qui salvandos salvas gratis  
salva me, fons pietatis.*

**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 Judex ultionis,  
Donum fac remissionis  
Ante diem rationis.*  
*Ingemisco tanquam reus,  
Culpa rubet vultus meus;  
Supplici 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 hoedis me sequestra,  
Statuens in parte dextra.*

**Confutatis** maledictis  
*Flammis acribus addictis,  
Voca me cum benedictus.*  
*Oro supplex et acclinis,  
Cor contritum quasi cinis,  
Gere curam mei finis.*

**Lacrimosa** dies illa,  
*Qua resurget ex favilla  
Judicandus homo reus.*  
*Huic ergo parce, Deus:*  
*Pie Jesu Domine:  
Dona eis requiem. Amen.*

# OFFERTORIUM: DOMINE JESU

**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.*

What shall I, a wretch, say then?  
To which protector shall I appeal  
When even the just man is barely safe?

King of awful majesty  
You freely save those worthy of salvation  
Save me, found of pity.

Remember, gentle Jesus  
that I am the reason for your time on earth,  
do not cast me out on that day  
Seeking me, you sank down wearily,  
you saved me by enduring the cross,  
such travail must not be in vain.  
Righteous judge of vengeance,  
award the gift of forgiveness  
before the day of reckoning.  
I groan as one guilty,  
my face blushes with guilt;  
spare the suppliant, O God.  
Thou who didst absolve Mary [Magdalen]  
and hear the prayer of the thief  
hast given me hope, too.  
My prayers are not worthy,  
but Thou, O good one, show mercy,  
lest I burn in everlasting fire,  
Give me a place among the sheep,  
and separate me from the goats,  
placing me on Thy right hand

When the damned are confounded  
and consigned to keen flames,  
call me with the blessed.  
I pray, suppliant and kneeling,  
a heart as contrite as ashes;  
take Thou my ending into Thy care.

That day is one of weeping,  
on which shall rise again from the ashes  
the guilty man, to be judged.  
Therefore spare this one, O God,  
merciful Lord Jesus:  
Give them rest. Amen.

Lord Jesus Christ, king of glory,  
deliver the souls of all the faithful departed  
from the pains of Hell  
and the bottomless pit.

Deliver them from the jaws of the lion,  
lest hell engulf them,  
lest they be plunged into darkness;  
but let the holy standard-bearer Michael  
lead them into the holy light,  
as once you promised to Abraham  
and to 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.*  
*Quam olim Abrahae promisisti  
et semine eius.*

# SANCTUS

*Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth!  
Pleni sunt coeli et terra gloria tua.*  
*Hosanna in excelsis!*

# BENEDICTUS

*Benedictus qui venit in nomine Domine.*  
*Hosanna in excelsis!*

# AGNUS DEI

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

# COMMUNION: LUX AETERNUM

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

*Requiem aeternam dona eis, Domine;*

*et lux perpetua luceat eis.*  
*Cum sanctis tuis in aeternum:  
quia pius es.*

Lord, in praise we offer you  
Sacrifices and prayers,  
accept them on behalf of those  
who we remember this day:  
Lord, make them pass  
from death to life,  
as once you promised to Abraham  
and to his seed.

Holy, holy, holy  
Lord God of hosts!  
Heaven and earth are full of your glory.  
Hosanna in the highest!

Blessed is he that cometh in the name of the Lord.  
Hosanna in the highest!

O Lamb of God, that takest away the sins of the world,  
Grant them rest.  
O Lamb of God, that takest away the sins of the world,  
Grant them eternal rest

Let everlasting light shine on them, O Lord  
with your saints for ever:  
for you art merciful.

Eternal rest grant them, O Lord;

and let perpetual light shine upon them.  
With your saints for ever  
for Thou art merciful.

## 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 Organist and Director of Music at Church of the Holy Spirit in Louisville. He has served parishes in Kentucky, Tennessee, Texas, and North Carolina and has taught in schools in Kentucky and North Carolina. Walker previously 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.



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

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Jasmine Davis  
Jessica Mills  
Nancy Morris  
Viki Perry  
Randy Peters  
Stephanie Smith  
Diane Watkins  
Maria Whitley  
Laura Williams  
Nancy J. Wright

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Ruby Bevan  
Anne-Karrick Deetsch  
Carole Dunn  
Barbara Ellis  
Juliana Horton  
Carolyn Makk  
Mary Beth McCandless  
Julie Nichelson  
Nancy Nikfarjam  
Linda Olsavsky  
Miriam Pittenger  
Marsha Roberts  
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### VIOLA

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### CELLO

Felix Borges

### DOUBLE BASS

Patti Docs

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Andrea Levine  
Marilyn Nije

### BASSOON

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Chris Reid

### TRUMPET

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Anne McNamara  
Erika Howard

### TROMBONE

Brett Shuster  
Chris Fortner  
Bryan Heath

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John Harris

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Tim Baker

## SOLOISTS



**JASMINE DAVIS**, *soprano*, received her Masters degree in vocal performance from the University of Louisville in 2012 where she studied with Edith Davis Tidwell. While at the University of Louisville she performed full roles that included Beatrice from Berlioz's *Beatrice et Benedict* and Fiordiligi from Mozart's *Così fan tutte*. As a Kentucky Opera Studio Artist for the 2011-2012 season, Jasmine covered main stage roles in Mozart's *Le Nozze di Figaro* and in Bizet's *Carmen*. She maintains a studio of over twenty voice students in Louisville.



**JESSICA MILLS**, *soprano*, studied voice at Indiana University Bloomington, and received a Bachelor's degree in vocal performance from Bellarmine University. In 2016, she graduated from the University of Kentucky with a Master's of music education in choral conducting. She has appeared as a soloist with many Louisville arts ensembles, including the Bellarmine Oratorio society, the Louisville Master Chorale, and the Louisville Vocal Project. She is currently the Director of Music Ministry at St. Gabriel the Archangel Catholic church in Louisville, KY.



**JULIANNA HORTON**, *mezzo-soprano*, is Minister of Music at Immaculate Conception Catholic Church in LaGrange, Kentucky. Ms. Horton holds music degrees from Indiana University in Bloomington and Southern Baptist Theological Seminary in Louisville, as well as a Diploma in Pastoral Liturgy from St. Joseph's College in Rensselaer, Indiana. An active organist, pianist, violinist, conductor, and composer, Ms. Horton sang with the Louisville Choral Arts Society for six years. Her vocal coaches have included Allison Smith, Michael Lancaster, Deborah Dierks, and Laura Lea Duckworth.



**MARY BETH MCCANDLESS**, *mezzo-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.



**BILL COLEMAN**, *tenor*, has performed extensively in the Louisville area in a variety of ensembles including the Cardinal Singers, the Choral Arts Society, the Louisville Bach Society, and the Louisville Chorus. Highlights include performances as soloist in Mozart's *Requiem* and Schubert's *Mass in C* with the University of Louisville Honor Choir, Bach's *St. Matthew Passion*, *B-Minor Mass* and Monteverdi's *Vespers* with the Choral Arts Society of Louisville, and Boccherini's *Stabat Mater* with Louisville's period instrument ensemble Bourbon Baroque. He attended the University of Louisville.



**KENNETH OETH**, *tenor*, is excited to once again be singing with the Louisville Master Chorale. International tours throughout Asia and Great Britain have been the highlights of his career thus far. He has been a featured soloist with the Louisville Master Chorale, Carmi League of Arts, and Second Presbyterian Church. He teaches privately and takes great joy from seeing the growth in his wonderful students. He has never met a red wine he couldn't say no to.



**ALEXANDER REDDEN**, *baritone*, is a veteran soloist in and around the greater Louisville area. He has been featured as a soloist with the Louisville Bach Society, Kentucky Opera, Louisville Vocal Project, Louisville Chorus, Louisville Youth Choir, Bellarmine University, the Youth Performing Arts School Chorus, Calvary Episcopal Church and the Stephen Foster Story. He toured Italy with the Louisville Vocal Project, performing concerts in many historic venues including St Peter's Basilica in the Vatican. He holds a Bachelors Degree in Music from Western Kentucky University.

## PROGRAM NOTES

### FRANZ JOSEPH HAYDN: *Lord Nelson Mass*

On 16 December, 1771, Siegmund Christoph von Schrattenbach, Archbishop of Salzburg, died. The Archbishop's concert master and court composer, Michael Haydn, wrote a requiem mass for the Archbishop which he had completed by the end of the year. The grief he invokes must certainly have been shaped by the death of his own daughter, Aloisia Josefa (b. January 1770, d. January 1771). The requiem was performed early in 1772. Mozart and his father had just returned to Salzburg from Milan. They would certainly have heard Michael Haydn's Requiem, and may well have played in the orchestra at one or more of its performances. Mozart was 15 years old.

In 1771, Michael Haydn's older brother, Franz Joseph, was 39, and had been in the service of the Esterhazy family for a decade. He had been hired as Vice-Kapellmeister by Prince Paul Anton Esterhazy in May of 1761. As Vice Kapellmeister Haydn in effect took over all the duties of the aging Gregorius J. Werner, who had been Kapellmeister at Eisenstadt (the Esterhazys' primary summer residence) since 1728, and who was no longer capable of fulfilling any of his duties. It is a measure of the generosity of the Esterhazys towards their musicians that Prince Paul Anton kept the old man on the payroll. His new Vice-Kapellmeister was good-natured and generous himself, and he took the job gratefully. According to Haydn's biographer Karl Geiringer it really involved three jobs: (1) conducting all the rehearsals and performances of the orchestra, (2) composing most of the music played by the orchestra, and (3) taking charge of the musicians, all of the music, and all of the instruments owned by the Prince. Haydn was excellent at all three jobs. His biographer Karl Geiringer tells us that Haydn became so animated by his music that "society snobs" would sit where they could see his face, and taking their cue from his face demonstrate their own appreciation of the music. Haydn was good at his job partly because of his love of music, partly because of his good nature, and partly because he had got there the hard way.

After showing remarkable musical ability as a child, a child with a beautiful singing voice, Haydn had become a choirboy at the Cathedral of St. Stephen in Vienna. He was there for nine years, learning everything he could about music, but when his voice began to change and the director of the choirboys suggested a surgical solution, i. e. become a castrato, Haydn's father refused to allow it. Soon afterwards, Haydn was dismissed and found himself on his own in Vienna. From 1750 until 1758, he eked out a living by performing, giving lessons when he could find students, and reading everything he could about music composition. Then in 1758 he was hired by Count Ferdinand Maximilian Franz von Morzin to be his music director and court composer. However, this job was to be short lived: three years later, Count Morzin found himself without the funds to support an orchestra, or a court composer. Fortunately for Haydn, and for us, Prince Paul Anton Esterhazy hired him.

Haydn seems to have been already doing some unofficial work for the Esterhazys in Vienna. But he was officially hired on the 1st of May, 1761. One clause in his contract is very



interesting: “The said Vice-Kapellmeister shall be under obligation to compose such music as His Serene Highness may command, and neither to communicate such compositions to any other person, nor to allow them to be copied, but he shall retain them for the exclusive use of His Highness, and not compose for any other person without the knowledge and gracious permission of His Highness.” Presumably this means that the prince owns all of Haydn’s music. But on March 18, 1762, Prince Paul Anton died and he was succeeded by his younger brother, Prince Nicholas Esterhazy, who built a new summer residence which he called Esterhaza and with which he intended to rival Versailles in its opulence. And Prince Nicholas Esterhazy understood that the more famous his Kapellmeister became, the more admired, respected, and envied he would be. He allowed Haydn to publish his works widely. They were played all over Europe, and by as early as the mid-1770s, certainly by the 1780s, Franz Joseph Haydn was the most famous musician on the continent (and in England too, which at the end of the 18th century would have never considered itself a part of Europe).

Prince Nicholas, the Magnificent, died on September 28, 1790. He was succeeded by his son Anton, who unlike his father was not a lover of music. Anton disbanded the entire Esterhazy musical establishment, though he did keep Haydn on as Kapellmeister at his regular salary. But he made it clear that Haydn could go anywhere or do anything he wanted. Haydn moved immediately to Vienna. And one day a stranger showed up at his door and said, “I am Salomon of London and have come to fetch you. Tomorrow we will arrange an accord.” And they did. In two visits to England (1791-1793 and 1794-1795) Haydn spent what he himself called the happiest years of his life. As H. C. Robbins Landon put it, “The English loved [Haydn] and he loved the English.” In England he was treated as an international celebrity. The lavish attention, the praise, and the challenge of writing new work for concert after concert led him to write some of his greatest works, especially the symphonies we now know as his London Symphonies (numbers 93 – 104). Each work continued to surprise his listeners. He developed a new approach to structure, creating contrasts not by always introducing separate contrasting material but by enriching, again and in different ways, his original material.

In England, Haydn first heard the work of Handel, was moved to tears by the Messiah, and determined to write oratorios of his own, hence *The Creation* of 1798, which some consider his greatest work, and *The Seasons* (1801).

Back in Vienna, working now for Nicholas II, the grandson of Nicholas the Magnificent, Haydn was to write at least one mass a year for the name day of Nicholas II’s wife. He wrote six masses between 1796 and 1802. One of the two masses he wrote in 1796 he called, “Missa in tempore belli” (“Mass in Time of War”). Haydn had experienced some of the horrors of the French revolution and the wars that followed it in the stories told by the French refugees who had fled to England to escape the reign of terror. In 1796 Napoleon was fighting the Austrian army in Italy. Two years later, when Haydn was writing his “Missa in Angustiis,” Vienna still felt the threat of Napoleon, even though he and his army were in Egypt in a move to cut India off from the British.

So what about the name, “Lord Nelson Mass”? Nobody knows for sure who gave the Mass that name, or when. We do know that Haydn was writing the mass in 1798, and that Nelson destroyed the French Mediterranean fleet at the Battle of the Nile on the 1st and 2nd of August, 1798. We do not know when word of Nelson’s victory reached Haydn in Vienna. We do know that two years later, on his way overland to England, Nelson, Lady Hamilton, her husband, and several servants and friends, stopped in Eisenstadt, where they heard (we are pretty sure of this) Haydn’s *Te Deum*, and may well have heard the *Missa in Angustiis*. We also know, though this is not well documented, that one of Lady Hamilton’s travelling companions, Ellis Cornelia Knight, had written a Pindaric Ode about Nelson’s victory, and that Haydn set some of its verses for soprano or tenor with keyboard accompaniment under the title “Lines from the Battle of the Nile” (presumably while Nelson and his party were still at Eisenstadt).

Haydn’s biographer Karl Geiringer cites H. C. Robbins Landon’s assertion that “Haydn’s last six Masses represent a direct continuation of his activity as a composer of symphonies.” That is, “in their fundamental construction the late Haydn Masses are symphonies for voices and orchestra.” This could certainly be true for both his “Missa in tempore belli” and “Missa in Angustiis.” The most common translation of the title of the second of these two masses is “Mass in Troubled Times.” The sense of the Latin word “Angustiis” is difficult to render adequately in English. It seems to stem from the Latin verb “angere” which means something like “choke” or “strangle” or “squeeze.” It lies at the root of English words like “anguish,” and with those meanings in mind “Troubled Times” doesn’t seem strong enough to suggest what Haydn was getting at.

But Haydn was a devout Catholic, and from the energetic opening Kyrie to the lyrical Agnus Dei and the powerful allegro vivace Donna Nobis Pacem that closes the work the music makes no suggestion of letting the “Angustiis” overcome us. Symphonic, indeed.

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## WOLFGANG AMADEUS MOZART: *Requiem*

When one hears the word “Requiem,” the first musician who comes to mind is often Mozart. This may be because his Requiem is a powerful piece of music. But it may also be because of the still unanswered questions, the mysteries, that surround both Mozart’s Requiem and his death.

When Haydn and Mozart first met, they already knew and admired each other’s music. And this admiration led to a strong friendship. When Haydn was ready to leave on his first trip to England, Mozart tried to talk him out of it. “You have had no education for the wide world,” he said, “and you speak so few languages.” Haydn’s answer is famous: “But my language is understood all over the world.” When they parted they both had tears in their eyes and Mozart expressed his fear that they would never see each other again. Haydn was in England when Mozart died on the 5th of December, 1791.

In addition to being great composers, one other characteristic that Haydn and Mozart shared is that they both worked very hard at their music, all of their lives. As a child and a young man Mozart had to work hard to please his father. Haydn had to work hard to learn, on his own, what he would need to know in order to become a great composer. In his last years Haydn wrote not only *The Creation* and *The Seasons*, but his last six masses, a very popular trumpet concerto (even today), and the Austrian National Anthem (the tune known in the English-speaking world today as the hymn tune *Austria*, setting for the words “Glorious things of thee are spoken” and which Haydn set most movingly in the second movement of his String Quartet no. 62 in C major, the “Emperor” Quartet.)

In the last year of *his* life, Mozart wrote two full operas, *La Clemenza di Tito* and *The Magic Flute*, the clarinet concerto in A, his much-loved “Ave Verum Corpus,” and most of his *Requiem*.

The basic details of the story behind the Requiem are well known. Sometime probably in the spring or summer of 1791 a stranger approached Mozart to commission a requiem. He would pay handsomely and in fact laid out half the fee up front. We know that Mozart worked on the requiem while he was writing *La Clemenza di Tito* (and producing it in Prague as part of the celebration of the coronation of Leopold II as Holy Roman Emperor). He was also writing what some consider his greatest opera, *The Magic Flute*, which he and his friend Emanuel Schikaneder wrote (perhaps, as one historian has suggested, to strengthen the position of the Masons in a culture that thought of them with great suspicion). And when Mozart fell ill, he became convinced that he had been poisoned. He thought the poisoner was the commissioner of the requiem, who somehow knew when Mozart would die. Who was this? Mozart never said. But he began to believe he was writing the requiem for himself. Of course in many ways he was.

The man who gets the credit for finishing the Requiem is Franz Xaver Süssmayr. And he should, for several reasons. First, he was very close to Mozart during the last months of his life. He had travelled to Prague with the Mozarts for the premiere of *La Clemenza di Tito*, and probably wrote the recitatives for the opera. But we also know that Mozart’s widow Constanza asked several of her husband’s friends to help. After all, she had a problem: she had to deliver a completed manuscript to the anonymous commissioner of the requiem in order to get the second half of the fee, which she needed.

We now know that this anonymous commissioner was Franz, Count of Walsegg-Stuppach, who had commissioned many works by well-known composers, copied the scores in his own hand, and passed them off as his own work. All of his musicians knew, of course, that he had not written what they were playing. It became a kind of joke with them. “Can you guess who wrote this?” the Count would ask. All the musicians would point to him. He would smile, waggle his eyebrows, and they would play the piece. But he did need a complete score to copy out in his own hand. And so Constanza delivered one, clearly written in one hand. But the hand was Süssmayr’s.

Count Walsegg assumed he owned the Requiem. After all, he had paid for it. But his copy was not the only copy. And Mozart’s friends had at least the finished parts of the Requiem

performed in Vienna shortly after his death. The score was published by Breitkopf and Härtel in 1800, with Mozart’s name on the title page. Süssmayr wrote a famous and important letter to Breitkopf and Härtel explaining that Mozart had “frequently talked to me about the detailed workings of this composition and explained to me the how and the wherefore of his instrumentation.” Of several sections “Mozart completed the four vocal parts and the figured bass” and “indicated only the motivic idea here and there” in the instrumentation. Then Süssmayr said that he had written the Sanctus, Benedictus, and Agnus Dei himself, but that he had repeated the fugue from the Kyrie set to the words “cum sanctis tuis” at the end of the Requiem. Most scholars accept this as an honest and reliable account of Süssmayr’s contribution. He also made a copy of the complete score in his own hand, imitating Mozart’s as closely as he could, in order to convince the anonymous commissioner that he, indeed, had a requiem by Mozart. That manuscript survives, as well as the copy that Count Walsegg made in his hand.

If you want to pursue the issue of who wrote what when, probably the most valuable resource is the New Mozart Edition (*Neue Mozart Ausgabe*, or the *NMA*) the goal of which is to make all of Mozart’s work available online in reliable scholarly editions. There are two volumes dedicated to the Requiem. The first volume includes everything we have from the manuscripts that is in Mozart’s own hand. The second volume contains Mozart’s fragment along with those parts of the score in Joseph Eybler’s and Süssmayr’s hands. It becomes clear from a careful study of the manuscripts—the handwriting, even the paper itself—that Mozart did not work straight through a piece like the Requiem, but worked on different parts at different times. The NMA suggests that Mozart “conceives the four-voice choir and the figured bass as the load-bearing structure for the entire musical architecture.” Therefore we have in Mozart’s hand all of or parts of the Introitus, Kyrie, Sequence (Dies Irae, Tuba Mirum, Rex tremendai, Recordare, Confutatis, and Lacrimosa), and the Offertorium (Domine Jesu and Hostias). Because we know he did not work on the Requiem in this order, we are pretty certain that the last notes Mozart put on paper were the first eight measures of the Lacrimosa.

Some musicians, historians, and critics have suggested that the opening of Mozart’s *Requiem* sounds a lot like the opening of Michael Haydn’s *Requiem* of 1771. Did Mozart remember that music from twenty years earlier? Almost certainly. Was he inspired by it? Throughout his life Mozart used the music of others for ideas from which he could create something far greater. H. C. Robbins Landon tells us that Haydn said after Mozart’s death, “Posterity will not see such a talent again in 100 years.” Landon, writing in 1986, adds, “Posterity has not seen it in two hundred.”

*Program notes by Millard Dunn.*

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3:00 pm | \$20 | 70 min | Harvey Browne Presbyterian Church | Pre-concert program: 2:15 pm

The Louisville Master Chorale will celebrate spring with a concert of hymns, psalms, and spiritual songs. You will hear works by Andrea Gabrieli (1533-1585), Hans Leo Hassler (1564-1612), Johann Sebastian Bach (1685-1750), Felix Mendelssohn (1809-1847), William Dawson (1899-1990), Jester Hairston (1901-2000), Lee Hoiby (1926-2011), Mack Wilberg (b. 1955), Moses Hogan (1957-2003), and others. William Dawson founded the Tuskegee Institute School of Music and directed its choir for 25 years. Jester Hairston, the grandson of slaves, acted in and wrote music for the movies. Mack Wilberg is the director of the Mormon Tabernacle Choir. Moses Hogan was the editor of *The Oxford Book Of Spirituals* (2001).

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