

MUSIC IN HONOR OF THE  
500<sup>TH</sup> ANNIVERSARY  
OF THE  
REFORMATION



*Sunday, October 8, 2017 at 3:00 p.m.*  
SECOND PRESBYTERIAN CHURCH

*On April 3, 1974, a devastating tornado swept across Louisville. The Crescent Hill neighborhood was left with significant damage, and the close-knit churches of the area quickly organized to help with the restoration effort. One year later, most of the churches in Clifton, Clifton Heights, Crescent Hill and the east side of Butchertown covenanted with one another to form **United Crescent Hill Ministries**.*

THE UNITED CRESCENT HILL MINISTRIES  
PASTORS MEET REGULARLY FOR MUTUAL  
SUPPORT AND NEIGHBORHOOD ADVOCACY.

THE GROUP SEES THE 500<sup>TH</sup> ANNIVERSARY  
OF THE REFORMATION AS AN OPPORTUNITY  
TO REFLECT A SHIFT

FROM  
**CONFLICT**  
TO  
**COMMUNION**

IN OUR ECUMENICAL RELATIONSHIPS.

TODAY'S CONCERT IS ONE OF SEVERAL  
EVENTS THIS FALL WHICH BRINGS US  
TOGETHER AS CHURCHES AND A COMMUNITY.

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THANK YOU,  
LOUISVILLE MASTER CHORALE!

IN PARTNERSHIP, UNITED CRESCENT HILL MINISTRIES CLERGY



MUSIC IN HONOR OF THE  
**500<sup>TH</sup> ANNIVERSARY**  
OF THE  
**REFORMATION**

**Chorale Prelude: NUN DANKET ALLE GOTT (BWV 720)** J.S. Bach  
Margaret Dickinson, organ

**Cantata 79: GOTT DER HERR IST SONN UND SCHILD** J.S. Bach  
Julianna Horton, Laura Lea Duckworth, and Rick Mook, soloists

**JUSTUS UT PALMA (Psalm 92)** Giovanni Pierluigi da Palestrina

**OLD HUNDREDTH PSALM TUNE** Ralph Vaughan Williams

**EHRE SEI GOTT IN DER HOEHE** Mendelssohn

**EIN FESTE BURG IST UNSER GOTT** Telemann

**LORD, THOU HAST BEEN OUR REFUGE** Ralph Vaughan Williams  
Diane Watkins, Marsha Roberts, Rob Carlson, Bill Schauf, quartet

**Chorale Prelude: EIN FESTE BURG IST UNSER GOTT (BWV 720)** J.S. Bach  
Margaret Dickinson, organ

**Cantata 80 EIN FESTE BURG IST UNSER GOTT** J.S. Bach  
Jessica Mills, Julie Nicholson, Bill Coleman, and Alex Redden, soloist

**This concert sponsored in part by United Crescent Hill Ministries,**



The Kentucky Arts Council, the state arts agency, provides operating support to Louisville Master Chorale with state tax dollars and federal funding from the National Endowment for the Arts.



All venues are wheelchair accessible. Large print programs available at door.



Unauthorized photographs, video, or other recordings of this concert are strictly forbidden.



Good afternoon and welcome to the first concert of our seventh season!

We are proud to be a part of the “From Conflict to Communion” ecumenical dialogue and celebration of the powerful effect of the Reformation, now 500 years old. We are grateful for the sponsorship of this concert by the United Crescent Hill Ministries and its 21 churches representing many traditions, a powerful force for good in this community.

The music chosen for today reflects both the early days of the Reformation, particularly the impact of Martin Luther personally, and the responses to it within both the Protestant and Catholic traditions. How could we celebrate the Reformation without settings of Martin Luther’s famous hymn, A Mighty Fortress Is Our God? Or the Counter-Reformation within the Catholic Church without hearing the work of Giovanni Pierluigi Palestrina? As you will see from Millard Dunn’s always rewarding program notes, the music reflects the drama and dialogue of many centuries.

We hope to see you again this season, which should be a very exciting one. We will offer our usual “Classical Christmas” in December, with robust orchestral accompaniment to setting of seasonal favorites, including, of course, Handel’s Hallelujah Chorus. We will strike out in a new direction for our March concert, partnering with the Kentucky Opera to present favorite opera choruses and arias—you’ll have trouble deciding which to hum on your way home.

But today’s concert begins our season with a glorious afternoon of music and celebration and on behalf of the Louisville Master Chorale and our sponsor, the United Crescent Hill Ministries, we welcome you again.

Sincerely,

Mark Walker  
Artistic Director

## 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 both 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

### CANTATA 79: GOTT DER HERR IST SONN UND SCHILD

J. S. Bach

1. Chor

*Gott der Herr ist Sonn und Schild. Der Herr gibt Gnade und Ehre, er wird kein Gutes mangeln lassen den Frommen. (Psalm 84:12)*

1. Chorus

*God the Lord is sun and shield. The Lord gives grace and honor, He will allow no good to be lacking from the righteous.*

2. Aria Alto

Gott ist unsre Sonn und Schild!  
Darum rühmet dessen Güte  
Unser dankbares Gemüte,  
Die er für sein Häuflein hegt.  
Denn er will uns ferner schützen,  
Mag der Feind auch Pfeile schnitzen,  
Sei der Läster noch so wild.

2. Aria Alto

God is our sun and shield!  
Therefore this goodness  
shall be praised by our grateful heart,  
which He protects like His little flock.  
For He will protect us from now on,  
although the enemy sharpens his arrows  
and a vicious hound already barks.

3. Choral

Nun danket alle Gott  
Mit Herzen, Mund und Händen,  
Der große Dinge tut  
An uns und allen Enden,  
Der uns von Mutterleib

3. Choral

Now let everyone thank God  
with hearts, mouths, and hands,  
Who does great things  
for us and to all ends,  
Who has done for us from our mother’s wombs

Und Kindesbeinen an  
Unzählig viel zu gut  
Und noch jetzo getan.

and childhood on  
many uncountable good things  
and does so still today.

4. Rezitativ Bass

Gott lob, wir wissen  
Den rechten Weg zur Seligkeit;  
Denn, Jesu, du hast ihn uns durch dein Wort gewiesen,  
Drum bleibt dein Name jederzeit gepriesen.

4. Recitative Bass

Praise God, we know  
the right way to blessedness;  
for, Jesus, You have revealed it to us through Your word,  
therefore Your name shall be praised for all time.

*(continued on next page)*

Weil aber viele noch  
Zu dieser Zeit  
An fremdem Joch  
Aus Blindheit ziehen müssen,  
Ach! so erbarme dich  
Auch ihrer gnädiglich,  
Daß sie den rechten Weg erkennen  
Und dich bloß ihren Mittler nennen.

5. Aria (Duet) Soprano und Bass  
Gott, ach Gott, verlaß die Deinen  
Nimmermehr!  
Laß dein Wort uns helle scheinen;  
Obgleich sehr  
Wider uns die Feinde toben,  
So soll unser Mund dich loben.

3. Choral  
Erhalt uns in der Wahrheit,  
Gieb ewigliche Freiheit,  
Zu preisen deinen Namen  
Durch Jesum Christum. Amen.

Since, however, many yet  
at this time  
must labor under a foreign yoke  
out of blindness,  
ah! then have mercy  
also on them graciously,  
so that they recognize the right way  
and simply call You their Intercessor.

5. Aria (Duet) Soprano and Bass  
God, ah God, abandon Your own ones  
never again!  
Let Your word shine brightly for us;  
although harshly  
against us the enemy rages,  
yet our mouths shall praise You.

3. Choral  
Uphold us in the truth,  
grant eternal freedom,  
to praise Your name  
through Jesus Christ. Amen.

## “EHRE SEI GOTT IN DER HÖHE” - Felix Mendelssohn

Ehre sei Gott in der Höhe  
und Friede auf Erden  
und den Menschen ein Wohlgefallen!  
Wir loben dich, wir beneideen dich,  
wir beten dich an, wir preisen dich,  
wir sagen dir Dank um deiner großen Herrlichkeit willen.  
Herr Gott! Himmlischer König!  
Allmächtiger Vater!  
Herr, du eingeborner Sohn, Jesu Christe!  
Herr, Gott, du Lamm Gottes,  
Sohn des Vaters!  
Der du die Sünde der Welt trägst, erbarme dich unser!  
Der du die Sünde der Welt trägst,  
nimm an unser Gebet.  
Der du sitzt zur Rechten des Vaters,  
erbarme dich unser!  
Denn du allein bist heilig, denn du allein bist der Herr,  
du allein bist der Allerschönste, Jesus Christus  
mit dem Heiligen Geiste in der Herrlichkeit Gottes, des Vaters.  
Amen!

Glorify to God in the highest,  
And peace on earth,  
and good will to mankind.  
We praise You, we bless You,  
We worship You, we glorify You.  
We give You thanks for Your great glory.  
Lord God, King of Heaven,  
God the Father Almighty.  
Lord only-begotten Son, Jesus Christ.  
Lord God, Lamb of God,  
Son of the Father.  
You who take away the sin of the world, Have mercy on us.  
You who take away the sin of the world,  
Hear our prayer.  
You who sit at the right hand of the Father,  
have mercy on us.  
For You alone are holy, You alone are Lord,  
You alone are the Most High, Jesus Christ.  
With the Holy Spirit in the glory of God the Father,  
Amen.

## JUSTUS UT PALMA Giovanni Pierluigi da Palestrina

Justus ut palma florebit;  
sicut cedrus quae in Libano est multiplicabitur

The righteous shall flourish like a palm tree;  
And spread abroad like a cedar in Lebanon.

## THE OLD HUNDREDTH PSALM TUNE

Ralph Vaughn Williams

### 1. PEOPLE AND CHOIR

All people that on earth do dwell,  
Sing to the Lord with cheerful voice.  
Him serve with fear, His praise forth tell;  
Come ye before Him and rejoice.

### 2. PEOPLE AND CHOIR

The Lord, ye know, is God indeed  
Without our aid he did us make;  
We are his folk, he doth us feed,  
And for his sheep he doth us take.

### 3. CHOIR ONLY

Enter then his courts with praise,  
Approach with joy his courts unto;  
Praise, laud, and bless his name always,  
For it is seemly so to do.

### 4. CHOIR AND ORCHESTRA

For why? The Lord our God is good:  
His mercy is forever sure;  
His truth at all times firmly stood,  
And shall from age to age endure.

### 5. PEOPLE AND CHOIR

To Father, Son, and Holy Ghost,  
The God whom heaven and earth adore,  
From men and from the Angel hosts  
Be praise and glory evermore.

Amen

## EIN FESTE BURG IST UNSER GOTT - Georg Philipp Telemann

Ein feste Burg ist unser Gott  
Ein gute Wehr und Waffen  
Er hilft uns frei aus aller Not  
Die uns jetzt hat betroffen  
Der alte böse Feind,  
Mit Ernst er's jetzt meint  
Gross' Macht und viel List  
Sein grausam Rüstung ist,  
Auf Erd' ist nicht seins gleichen.

Mit unser Macht ist nichts getan,  
Wir sind gar bald verloren;  
Es streit für uns der rechte Mann,  
Den Gott selbst aus erkoren.  
Fragst du, wer er ist?  
Er heist Jesus Christ,  
Der Herre Zebaoth,  
Und ist kein ander Gott,  
Das Feld muss er behalten.

Preis, Ehr' und Lob dem höchsten Gott,  
Dem Vater aller Gnaden,  
Der uns aus Lieb gegeben hat  
Sein' Sohn für unsre Schaden;  
Dem Tröster heiligen Geist,  
Von Sünd'n er uns resist,  
Zum Reicher er uns heist,  
Den Weg zum Himmel weist,  
Der helf uns frölich. Amen.

Gottes Wort und Christus' Lehr vergehet nun und nimmer  
mehr.

A mighty fortress is our God,  
A good defense and weapon.  
He helps us free from all our need  
That now has us o'er taken  
The ancient evil Foe  
With earnestness he means  
Great pow'r and deep guile  
His cruel ordnance is,  
On earth is not his equal.

With might of ours can naught be done,  
We find ourselves soon losing;  
But for us fights the perfect man,  
Whom God himself has chosen.  
Ask you, "who is He?"  
He's called Jesus Christ,  
The Lord of Sabaoth,  
There is no other God,  
He holds the field forever.

Honor and praise the highest God  
The father of all mercy,  
Who out of love has given us  
His Son for our sinning;  
The comf'ter, holy ghost  
From sin to save us  
To heav'n he leads us,  
The only way to heav'n,  
Who helps us to joy. Amen

God's word and Christ's teaching fade not now and  
nevermore.

# LORD, THOU HAST BEEN OUR REFUGE

Ralph Vaughan Williams

Words taken from Psalm 90

Lord, thou hast been our refuge from one generation to another.  
Before the mountains were brought forth, or ever the earth and the  
world were made, Thou art God from everlasting and world without end.  
Thou turnest man to destruction;  
again thou sayest  
Come again ye children of men;  
For a thousand years in Thy sight are but as yesterday,  
seeing that is past as a watch in the night.

*O God our help in ages past, our hope for years to come,  
Our shelter from the stormy blast and our eternal home.  
(Metrical paraphrase by Isaac Watts [see the program notes])*

As soon as Thou scatterest them they are even as a sleep  
and fade away suddenly like the grass.  
In the morning it is green and groweth up,  
but in the evening it is cut down, dried up and withered.

For we consume away in Thy displeasure,  
and are afraid at Thy wrathful indignation.  
For when Thou art angry all our days are gone;  
we bring our years to an end as a tale that is told:  
so passeth it away and we are gone  
The years of our age are three score years and ten,  
and though men be so strong that they come to four score years,  
yet is their strength but labour and sorrow.  
Turn Thee again O Lord at the last.  
Be gracious unto Thy servants.  
O satisfy us with Thy mercy and that soon.  
So shall we rejoice and be glad all the days of our life.

Lord, Thou hast been our refuge from one generation to another.  
Before the mountains were brought forth, or ever the earth and the  
world were made, Thou art God from everlasting and world without end.

And the glorious Majesty of the Lord be upon us.  
O prosper Thou the work of our hands,  
O prosper Thou our handiwork.

# BWV 80 – “EIN FESTE BURG IST UNSER GOTT” – J. S. Bach

(Text in boldface is Luther's hymn. All other text is by Salamo Franck [1659-1725])

## 1. CHOR

**Ein feste Burg ist unser Gott,  
Ein gute Wehr und Waffen;  
Er hilft uns frei aus aller Noth,  
Die uns jetzt hat betroffen.  
Der alte böse Feind,  
Mit Ernst er's jetzt meint,  
Groß Macht und viel List  
Sein grausam Rüstung ist,  
Auf Erd ist nicht sein's gleichen.**

## 2. ARIA (DUETTO) BASS UND SOPRANO

Alles, was von Gott geboren,  
Ist zum Siegen auserkoren.

**Mit unsrer Macht ist nichts getan,**

**Wir sind gar bald verloren.  
Es streit' vor uns der rechte Mann,  
Den Gott selbst hat erkoren.**

Wer bei Christi Blutpanier  
In der Taufe Treu' geschworen,  
Siegt im Geiste für und für.

**Fragst du, wer er ist?  
Er heißt Jesus Christ,  
Der Herre Zebaoth,  
Und ist kein anderer Gott,  
Das Feld muß er behalten.**

Alles, was von Gott geboren,  
Ist zum Siegen auserkoren.

## 3. REZITATIV BASS

Erwäge doch, Kind Gottes, die so große Liebe,  
Da Jesus sich  
Mit seinem Blute dir verschrieben,  
Wormit er dich  
Zum Siege wider Satans Heer und wider Welt, und  
Sünde  
Geworben hat!  
Gieb nicht in deiner Seele  
Dem Satan und den Lastern statt!  
Laß nicht dein Herz,  
Den Himmel Gottes auf der Erden,  
Zur Wüste werden!  
Bereue deine Schuld mit Schmerz,  
Daß Christi Geist mit dir sich fest verbinde!

## 1. CHORUS

**Our God is a secure fortress,  
a good shield and weapon;  
He helps us willingly out of all troubles,  
that now have encountered us.  
The old, evil enemy  
is earnestly bent on it,  
great strength and much deceit  
are his horrid armaments,  
there is nothing like him on earth.**

## 2. ARIA (DUET) BASS AND SOPRANO

Everything that is born of God  
is destined for victory.

**Nothing can be done through our strength,**

**we are soon already lost.  
The righteous Man battles for us,  
that God himself has elected.**

Whoever, with the bloody banner of Christ  
is sworn into the fealty of baptism,  
conquers in the spirit again and again.

**You ask, who is He?  
He is called Jesus Christ,  
the Lord of Sabaoth,  
and there is no other God,  
He must control the battlefield.**

Everything that is born of God  
is destined for victory.

## 3. RECITATIVE BASS

Only consider, child of God, that such great love,  
which Jesus Himself  
with His blood signed over to you,  
through which He,  
in the war against Satan's host and against the world and  
sin,  
has won you!  
Do not make a place in your soul  
for Satan and depravity!  
Do not let your heart,  
God's heaven on earth,  
become a wasteland!  
Repent your guilt with pain,  
so that Christ's spirit may firmly bind itself to you!

#### 4. ARIA SOPRANO

Komm in mein Herzenshaus,  
Herr Jesu, mein Verlangen!  
Treib Welt und Satan aus  
Und laß dein Bild in mir erneuert prangen!

Weg, schnöder Sündengraus!

#### 5. CHORAL

**Und wenn die Welt voll Teufel wär  
Und wollten uns verschlingen,  
So fürchten wir uns nicht so sehr,  
Es soll uns doch gelingen.  
Der Fürst dieser Welt,  
Wie saur er sich stellt,  
Thut er uns doch nichts,  
Das macht, er ist gericht',  
Ein Wörtlein kann ihn fällen.**

#### 6. REZITATIV TENORE

So stehe dann bei Christi blutgefärbten Fahne,  
O Seele, fest  
Und glaube, daß dein Haupt dich nicht verläßt,  
Ja, daß sein Sieg  
Auch dir den Weg zu deiner Krone bahne!  
Tritt freudig an den Krieg!  
Wirst du nur Gottes Wort  
So hören als bewahren,  
So wird der Feind gezwungen auszufahren,  
Dein Heiland bleibt dein Hort!

#### 7. ARIA (DUETTO) ALTO UND TENORE

Wie selig sind doch die, die Gott im Munde tragen,  
Doch selger ist das Herz, das ihn im Glauben trägt!  
Es bleibt unbesiegt und kann die Feinde schlagen  
Und wird zuletzt gekrönt, wenn es den Tod erlegt.

#### 8. CHORAL

**Das Wort sie sollen lassen stahn  
Und kein' Dank dazu haben.  
Er ist bei uns wohl auf dem Plan  
Mit seinem Geist und Gaben.  
Nehmen sie uns den Leib,  
Gut, Ehr, Kind und Weib,  
Laß fahren dahin,  
Sie habens kein' Gewinn;  
Das Reich muß uns doch bleiben.**

#### 4. ARIA SOPRANO

Come into my heart's house,  
Lord Jesus, my desire!  
Drive the world and Satan out  
and let your image, shine forth renewed in me!

Away, contemptible horror of sin!

#### 5. CHORALE

**And if the world were full of the devil  
and would devour us,  
even then we would not be so fearful,  
we should even then succeed.  
The prince of this world,  
however sour he might be,  
yet can do nothing to us,  
since he is already judged,  
a little word can topple him.**

#### 6. RECITATIVE TENOR

Then stand with Christ's bloodstained flag,  
o soul, firmly  
and believe that you will not lose your Leader,  
indeed, that His victory  
will also pave the way to your crown!  
March joyfully to war!  
If you only keep God's word  
as you hear it,  
then the enemy will be driven out forcibly,  
your Savior remains your treasure!

#### 7. ARIA (DUET) ALTO AND TENOR

How happy are they, who bear God in their mouths,  
yet happier is the heart that bear Him in faith!  
It remains unconquered and can strike at the enemy  
and will be crowned at last, when it captures death.

#### 8. CHORALE

**They shall put His word aside  
and give no thanks for it.  
He is with us indeed in strategy  
with His spirit and His gifts.  
If they take our bodies from us,  
possessions, honor, child, wife,  
let them take them away,  
they have no spoils;  
our riches yet remain with us.**



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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 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.

**DR. RICK MOOK**, Louisville Master Chorale's Assistant Conductor, has two decades of scholarship and performance. He has engaged a wide range of musical repertoires, from renaissance motets, *fin-de-siecle* choral-orchestral works, jubilee and gospel quartet styles to Hip-hop turntablism. He holds a BA in Music and Religion from the University of Rochester, where he studied conducting, vocal performance, and bassoon at the Eastman School of Music under the guidance of Dr. David Harman, Dr. William Weinert, and Dr. Thomas Folan. He then earned a Ph.D. in Music History at the University of Pennsylvania and served on the faculty of the Herberger School of Music at Arizona State University for over 9 years.



**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.

## LOUISVILLE MASTER CHORALE

### SOPRANO

Becky Backert  
Donya Clarke  
Conra Cowart  
Marilyn Cross  
Laura Lea Duckworth  
Jessica Mills  
Nancy Morris  
Vicky Perry  
Randy Peters  
Miriam Pittenger  
Martha Richardson  
Stephanie Smith  
Anita Streeter  
Diane Watkins  
Maria Whitley  
Laura Williams  
Ruth Wright

### ALTO

Nancy Appelhof  
Theresa Bauer  
Anne-Karrick Deetsch  
Carole Dunn  
Barbara Ellis  
Julianna Horton  
Carolyn Makk  
Julie Nichelson  
Nancy Nikfarjam  
Linda Olsavsky  
Marsha Roberts  
Shiela Steinman Wallace  
Elizabeth Weaver

### TENOR

Alex Brackett  
Rob Carlson  
Bill Coleman  
George DeChurch  
Millard Dunn  
Steve Ellis  
Sean McKinley  
Allan Ramirez  
Gregg Rochman  
Jonathan Smith  
Wesley Thomas

### BASS

Louie Bailey  
Danny Blankenship  
John Hale  
Fred Klotter  
Rob Lane  
Rick Mook  
Laurence Pittenger  
Alex Redden  
Bill Schauf

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## ORCHESTRA

### VIOLIN I

Jack Griffin  
Isabella Christensen  
Ray Weaver  
Patti Sisson

### VIOLA

Meghan Casper  
Jennifer Shackleton

### OBOE

Jennifer Potochnik  
Katherine Alberts

### TIMPANI

John Harris

### CELLO

Yoonie Choi

### BASSOON

Matthew Karr

### CONTINUO

Grace Baugh-Bennett

### VIOLIN II

Annie Daigle  
Elisa Spalding  
Evan Vivic

### BASS

Patti Docs

### TRUMPET

Stacy Simpson  
Anne McNamara  
Erika Howard

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## THANKS FOR YOUR HELP

Louisville Master Chorale is grateful for valuable assistance in promoting this concert provided by:

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## PROGRAM NOTES

### CHORALE PRELUDE:

#### NUN DANKET ALLE GOTT (BWV 657) - J.S. Bach (1685-1750)

The Church's corruption had been an issue for well over a hundred years before Martin Luther circulated his 95 Theses disputing the power of indulgences and asserting (1) that scripture is the highest authority in all matters of religion and (2) that human beings can only find salvation through faith alone. Consider one late medieval example of just the corruption Luther was objecting to: the figure of the Pardoner in *The Canterbury Tales* of Geoffrey Chaucer (d. 1400). And there had been those who called for reform, Wycliff (1324-1384) and Erasmus (1466-1536).

It was the custom in academic communities in the early 1500s to post proposals for debate in public places, and the door of the Castle Church in Wittenburg was one of those places. Luther proposed a debate: "Out of love for the truth and the desire to bring it to light, the following propositions will be discussed at Wittenberg, under the presidency of the Reverend Father Martin Luther, Master of Arts and of Sacred Theology..." Things happened pretty fast after that:

After the Diet of Worms (1521) the Pope excommunicated Luther, and Charles V, emperor of the Holy Roman Empire, declared him an outlaw. Frederick, elector of Saxony, protected him by sending him into hiding, where Luther began his translation of the *New Testament*. By this time the protestant churches in Germany were calling themselves "Lutherans," which Luther objected to vehemently: "They should call themselves *Christians!*" he insisted.

Luther died in 1546. The Peace of Augsburg (1555) declared that there would be only two churches, the Roman Catholic and the Lutheran. Each prince could decide which of these two would be practiced in his territory, but that religion would be the only religion legal in his territory. And no prince in the Holy Roman Empire would be allowed to make war over religion with any other prince.

Not surprisingly, this peace did not hold. The fighting reached its apogee in the Thirty Years War (1618-1648), almost exactly 100 years after Luther's 95 Theses. Most of the war was fought on German soil, and history records that the ravages of armies from all sides were brutal and devastating.

Sometime in or very close to 1630 (a descendant of the author claimed that a manuscript in his possession, now lost, was dated 24 June, 1630) an archdeacon in Eilenburg named Martin Rinckart (1586-1649) wrote a hymn of thanksgiving for his children to sing at meals. This hymn was first published with the tune now universally associated with it in a 1647 hymnal by Johann Crüger (1598-1662). This hymnal, *Praxis pietatis melica*, was popular and successful (45 editions between 1647 and 1737). And this hymn became (and still is) one of the best known and loved hymns of Christendom.

Bach used the tune at least twice: first in his Cantata number 79, which he composed for Reformation Day in 1725, and in the set of eighteen Organ Preludes (BWV 651-668) that he may have begun between 1701 and 1716 but put into final shape during the last decade of his life.

Since Bach did not take pains to order any of his keyboard works according to their difficulty, modern students have tried to discover his method of teaching by looking closely at the testimony of some of his students. The consensus seems to be that he made his students go step-by-step. That is, they were not allowed to progress to more difficult material until they had



mastered easier exercises. Bach student Johann Nikolaus Forkel reports that Bach began by concentrating on touch, which should be “clear and clean.” Students had to practice “isolated exercises for all the fingers in both hands.” The need for this cleanness and clarity of touch becomes clear in Bach’s Chorale Prelude on ‘Nun Danket Alle Gott’ (BWV 657), which at several points calls for the right hand to play the *cantus firmus*, the melody, in long notes while the left hand plays two separate voices on a different manual of the organ, and the feet play a third voice on the pedals. Listen carefully.

### CANTATA 79: *Gott der Herr ist Sonn und Schild* - J.S. Bach

By at least 1617, German protestants were recognizing October 31st as Reformation Day, and it was for this festival that Bach wrote his Cantata 79. It celebrates triumphantly the date that Martin Luther is supposed to have nailed his 95 theses to the church door at Wittenberg.

The history of violence that accompanied the rapid spread of Luther’s challenge to the abuses of the Roman church and the authority of the pope are echoed throughout the cantata in the themes of God’s protection and the people’s thankfulness. The structure of the cantata reinforces this thankfulness. It begins with a chorus, the text of which is the 12th verse of Psalm 84. The chorus is followed by an Alto aria that begins with a repeat of the first line of the chorus. This aria is followed by a chorale that would be so familiar to Bach’s audience that they may have sung along: “*Nun Danket alle Gott.*” A Bass recitative follows thanking God for showing us “*Den rechten Weg zur Seligkeit*” through Jesus Christ. There is a duet aria sung by the Soprano and Bass in which they pray that God will not abandon his own (“*verlaß die Deinen / Nimmermehr*”). And the cantata closes with a final chorale, a prayer for Truth and Freedom (“*Wahrheit*” and “*Freiheit*”). The text of this verse is the eighth (and final) verse of a hymn by Ludwig Helmbold (1532-1598). The first two lines of Helmbold’s hymn, which many in Bach’s audience may have been familiar with, are “Nun laßt uns Gott, dem Herren, / Danksagen und ihn ehren” (“Now let us to God, the Lord / give thanks and honor him”).

### JUSTUS UT PALMA (PSALM 92)

Giovanni Pierluigi da Palestrina (c. 1525-1594)

The Peace of Augsburg created a Germany that was fractured into Catholic states and Lutheran states (specifically Lutheran—the Peace of Augsburg did not include Calvinists). It was illegal in 1539, for example, for the young protestant mathematician Georg Joachim Rheticus to travel from Wittenberg (protestant) to Frauenburg (Catholic) to meet the mathematician Nicolaus Copernicus, who rumor said had worked out a system proving that the earth moved around the sun. It was not fear of the church that had kept Copernicus from publishing his work. (Galileo’s trial would not occur for almost a hundred years.) But Copernicus was afraid his fellow mathematicians would laugh at him. Rheticus risked his life to see Copernicus’s manuscript, and to persuade him that no one would laugh at it.

The popularity of protestant ideas, both Luther’s and Calvin’s, caused the Catholic Church to take a closer look at itself. It did so formally in The Council of Trent, first proposed by Pope Paul III in 1536 and finally—after much political negotiation between the Pope, the Holy Roman Emperor Charles V, and the French king Francis I—the council was convened in December of 1545. The council met in three separate sessions: 1545-1547, 1551-1552, and 1562-1563. In addition to issuing declarations on many issues of dogma and practice (many of which were confirmed by the Second Vatican Council [1962-1965]), the council approved a plan posed by Pope

Gregory XIII to reform the Julian calendar. Protestant countries at first refused to acknowledge the Gregorian Calendar, but it is now the calendar most of the world lives by.

Martin Luther had introduced congregational singing into his services, and this was not only popular but, like hearing the scriptures in their own language, it strengthened the sense of active participation in the service. As Luther himself wrote, “Where natural music is tempered and polished through artistic endeavour, one is able to see and perceive in part (for one cannot ever comprehend or understand it fully) with great wonder the immense and complete wisdom of God in his wonderful work of music.”

Legends grew up around Palestrina. One of the most often repeated (here from the 1911 edition of the Encyclopedia Britannica) is that “In 1562 the council of Trent censured the prevalent style of ecclesiastical music with extreme severity. In 1564 Pope Pius IV. commissioned eight cardinals to investigate the causes of complaint; and these proved to be so well founded that it was seriously proposed to forbid the use of all music in the services of the Church, except unisonous and unaccompanied plain-chant. In these circumstances Palestrina is said to have been invited by two of the most active members of the commission to come to the rescue. He accordingly submitted three masses to Cardinal Carlo Borromeo for approval.” One need only to listen to Palestrina’s music, “*Justus ut palma*” for example, to know the end of the story. (And for what it’s worth, here’s the record from the Council of Trent, 22nd Session, 17 September 1562, under the heading *DECREE CONCERNING THE THINGS TO BE OBSERVED, AND TO BE AVOIDED, IN THE CELEBRATION OF MASS*: “They shall also banish from churches all those kinds of music, in which, whether by the organ, or in the singing, there is mixed up any thing lascivious or impure; as also all secular actions; vain and therefore profane conversations, all walking about, noise, and clamour, that so the house of God may be seen to be, and may be called, truly a house of prayer.”)

The text is one verse from Psalm 92 (Psalm 92 in the Hebrew Tanakh and most English translations today; in the Latin Vulgate it is psalm 91), which begins “*bonum est confiteri Domino et psallere nomini tuo Altissime*” (“It is a good thing to give thanks unto the Lord, and to sing praises unto thy Name, O Most Highest”). The verse that Palestrina set is “*Justus ut palma florebit: sicut cedrus quae in Libano est multiplicabitur*” (“The righteous shall flourish like a palm-tree, and shall spread abroad like a cedar in Lebanon.” This translation was first done by Miles Coverdale in 1535, used—as were all the translations of the psalms—in Henry VIII’s Great Bible of 1538-1540, and in every Anglican *Book of Common Prayer* up to and including the 1928 edition.)

“*Justus ut palma*” is a moving example of Palestrina’s polyphony. There are five voices, soprano, alto, 1st tenor, 2nd tenor, and bass, all singing the same text, just not at the same time. The voices weave a rich tapestry of sound, and, like looking at a tapestry you can focus on one part, try to follow one voice, or you can wrap yourself in the whole tapestry and be carried away.

### OLD HUNDRETH PSALM TUNE - Ralph Vaughan Williams

According to Grove Music Online, “It is a part of Vaughan Williams’s strength and importance that he cannot be adequately discussed in narrowly musical terms. His outlook was human and social. He never forgot that music was for people; he was interested in every situation, however humble, for which music was needed; and his feeling for genuinely popular traditions amounted to a reverence that was almost religious.” The phrase “cannot be adequately discussed in narrowly musical terms” is particularly appropriate to the Vaughan Williams pieces we will sing in this program. If you didn’t know the two pieces were written by the same composer, you probably could not have guessed it.

He considered himself an agnostic, though his second wife reported that “He was far too deeply absorbed by music to feel any need of religious observance.” However, in 1904 he was invited to be the music editor of the new *English Hymnal* (published in 1906). Work on the Hymnal became for him, according to Simon Heffer, “a project of cultural, not religious evangelism.” He included four of his own tunes. And he created a great hymnal.

Both the tune and the words to that tune harken back to the Reformation. The hymn tune, Old 100th, was written by the French composer Loys Bourgeois (1510-1561) for the second edition of the Genevan Psalter of 1551. The words are a metrical paraphrase of Psalm 100 written by William Kethe (d. 1594) and first published, to the tune by Bourgeois, in the *Whole Booke of Psalms, collected into Englishe Metre* of 1584. The tune is in almost every Christian hymnbook, often set to the words of a doxology.

When Vaughan Williams was asked to write something for the coronation of Queen Elizabeth II (June 2nd, 1953), he suggested a hymn the congregation could participate in. It wasn't until the queen herself approved that his suggestion was accepted. Vaughan Williams then rearranged his earlier 1928 version of the Old Hundredth Psalm Tune. To make it suitable for a coronation he included everybody: the organ, orchestra, choirs, and congregation. The words are in your program. Feel free to join in, but please notice, the score requires that “In verses 3 and 4 the people are silent.” The chorus will sing those two verses in four-part harmony.

## EHRE SEI GOTT IN DER HÖHE - Felix Mendelssohn

Felix Mendelssohn (1809-1847) was born into a prominent Jewish family. His grandfather, Moses Mendelssohn, was an internationally famous philosopher, supporter of religious freedom, and translator of the Psalms. Moses Mendelssohn's second son, Abraham, became, with his brothers, a successful banker, founding a Berlin firm that would last until the Nazis came to power. But, aware of the antisemitism in Germany in the early 19th century, in 1816 Abraham and his wife Lea had all four of their children baptized by a Reformed Protestant minister. Felix grew up a protestant and became—one need consider only his music—a devout protestant.

He was a musical prodigy, and before his death at 38 years old he had become the most famous, the most loved, musician in Europe. When he was a child he met Goethe, who compared him to Mozart. He played duets with Victoria, the queen of England, and her husband. He reintroduced Bach to a Europe that had all but forgotten him.

In May of 1846 the king of Prussia, Frederick William IV (1795-1861) commissioned Mendelssohn to write two works. One of them was to be for the weekly Sunday services of the Berlin Cathedral. Mendelssohn finished this work in October of that year. It was a *Deutsche Liturgie* in ten parts. Six of the parts were short responses or Amens. The other four parts included a Doxology (*Ehre sei dem Vater*) and three parts that were the protestant counterparts to sections of the Ordinary of the Catholic Mass: *Kyrie*, *Gloria*, and *Sanctus*.

“*Ehre sei Gott in der Höhe*” corresponds to the *Gloria*. Mendelssohn scored the works for a double choir, writing sometimes four-part harmony, sometimes eight part harmony, sometimes antiphonal exchanges, sometimes solo voices, but most of the time two full choirs.

Mendelssohn was completing his great oratorio *Elijah* as he was writing these pieces. This is Mendelssohn at his best. He would be dead a year and a half later.

## EIN FESTE BURG IST UNSER GOTT - Telemann (1681-1767)

Georg Philipp Telemann (1681-1767) and Johann Sebastian Bach (1685-1750) were contemporaries, friends, and rivals. Telemann stood as godfather to Bach's second son, Carl Philipp Emanuel Bach, whose middle name was to honor Telemann. And on at least one occasion, Bach got a job in part because Telemann had earlier refused it.

Unlike Bach, Telemann did not grow up in a very musical family, and, though he claimed to have inherited his musical talent from his mother, her family tree bears as little musical fruit as that of his father. When he was a child, Telemann's mother took all his musical instruments away from him. He continued to play on borrowed instruments. She sent him away to school and placed him in the care of a theologian, historian, mathematician, and writer named Caspar Calvoer. Unknown to her this polymath was also interested in musical theory, and he introduced the boy to the relationship between music and mathematics.

When it was time for Telemann to go to college, his mother insisted that he study something practical, something that could lead to steady work and a healthy income. Something like the law. He tried, but it didn't take, and before long he was writing cantatas for the Catholic monastery of St. Godehard.

A lot of Telemann's relatives, on both sides of the family, held positions in the church, the Lutheran church. It is not surprising that he grew up admiring Martin Luther. He may well have been familiar with Luther's own introduction to a 1538 collection of choral motets: “the great and perfect wisdom of God in music, which is, after all, His product and His gift: we marvel when we hear music in which one voice sings a simple melody, while three, four, or five other voices play and trip lustily around the voice that sings its simple melody and adorn this simple melody wonderfully with artistic musical effects, thus reminding us of a heavenly dance...” Could there be a better description of Telemann's setting of Luther's own “simple melody”?

Scholars' best guess for the writing of Telemann's setting of “Ein Feste Burg ist unser Gott” is to commemorate the bicentennial celebration of the Diet of Augsburg (1530). The program for the event included a wide-spread Reformation call. It was printed on coins and monuments to commemorate Reformation day: “*Gottes wort und Luthers Lehr vergehet nun und nimmer mehr!*” (“God's word and Luther's teachings fade not, now and never more!”)

And Telemann included this text in his setting of Luther's hymn. While the sopranos and the tenors sing the familiar “Ein Feste Burg” melody in the first and third verses and the basses sing it in verses two and four, Telemann has the familiar Reformation phrase (the only phrase he ever put into a motet that is not associated with either scripture or an existing chorale) “trip lustily” around Luther's melody in the other voices. Sometimes, now, for ecumenical purposes, the phrase “*Luthers Lehr*” is replaced by the phrase “Christus' Lehr.”



## LORD, THOU HAST BEEN OUR REFUGE - Ralph Vaughan Williams

When World War II broke out in 1914, Ralph Vaughan Williams was 42 years old. He had already written two symphonies and was developing a reputation for “independence and strength of character.” But he felt he should do his part in the war. He served from 1914 to 1918, first as a wagon orderly with the Royal Army Medical Corps and then as an artillery officer. After

the armistice the army gave him the responsibility of working with the troops, organizing and directing “amateur music-making.” He would have been able to draw on his growing interest in and experience with English folksongs and with 16th century English music. But the war had changed him, not made him bitter as it did so many, but made him more intense in all of his approaches to music.

Vaughan Williams wrote his many-layered setting of Psalm 90, “Lord, Thou hast been our refuge,” in 1921, two years after he was demobilized, the same year that he wrote his *g minor mass*, and four years before he would write his oratorio *Sancta Civitas* (which, late in his life, he would call his favorite piece of vocal writing). Biographer and critic Michael Kennedy suggests that “Vaughan Williams did not seek solace in religion after the war [but] there is a succession of works, culminating in *Sancta Civitas*, that suggests a deep concern with reaching out towards a religious, though not necessarily Christian, view of reality” (Grove Music Online). People who knew Vaughan Williams described him as a “cheerful agnostic” or a “searching agnostic with a social conscience.” But he was an agnostic who knew the Anglican *Book of Common Prayer* and The Bible well, and he drew on them as sources for music that, as his second wife tells us, fulfilled his need for religion. For us, Vaughan Williams’s motet can become both a rich and intense musical experience *and*, if we are so moved, a profound religious experience.

“Lord, Thou hast been our refuge” is scored for chorus and semi-chorus (or quartet), organ, and orchestra. It takes the text of psalm 90 from the Anglican Book of Common Prayer, which means that it reaches back to the first Book of Common Prayer, to Henry VIII’s Great Bible, and ultimately to Miles Coverdale in 1535. The semi-chorus begins the first line of the psalm very quietly, a capella, and in unison, a plainchant melody. At the end of the first verse the full chorus enters, quietly, singing in four-part harmony something very familiar, the first line of “O God our help in ages past,” which is in fact a metrical version of the same psalm, written by Isaac Watts in 1719 and set to the hymn tune “St. Anne.” The semi-chorus returns with the second verse of the psalm and are joined three measures later by the full chorus, still singing the familiar hymn. Vaughan Williams weaves an extraordinary musical tapestry using these two versions, two settings, of the same psalm until a glorious completion with the last line of the psalm, “Prosper Thou the work of our hands. O prosper Thou our handy work!”

## CHORALE PRELUDE ON EIN FESTE BURG IST UNSER GOTT (BWV 720) – J. S. Bach

Martin Luther loved music. He especially loved congregational singing and believed that hymns were an excellent way to teach the gospel. To that end he himself wrote between thirty-six and forty-one hymns. By far his best known hymn, from the time he wrote it until today, is “*Ein Feste Burg ist unser Gott*,” “A mighty fortress is our god.” The hymn first appeared in print in *Form Und Ordnung Geistlicher Gesang* (Augsburg, 1529).

It is natural that Bach, whose reputation as an organist far outstripped his reputation as a composer in his own lifetime, would write a Choral Prelude on this hymn. Malcolm Boyd offers the explanation of its composition that was first suggested by Philipp Spitta in 1873, namely that “it was almost certainly written...to inaugurate the organ of the Blasiuskirche in Mühlhausen after its rebuilding by Wender in 1708-9.” Boyd goes on, “While eschewing the fugal treatment that the opening seems to promise, the chorale melody is worked out in a variety of styles, migrating from one voice, and from one registration, to another in a way which seems well calculated to demonstrate the capabilities of a new organ. Frequent rests provide opportunities for drawing stops...”

New organ or not, this chorale prelude is a brilliant study of a very familiar tune. The trick for us, of course, is not to be so taken listening to the familiar tune that we fail to pay attention to what Bach is doing with the other voices which, as Luther puts it, “play and trip lustily around the voice that sings its simple melody.” Luther himself challenges us to listen carefully.

## CANTATA 80 EIN FESTE BURG IST UNSER GOTT – J. S. Bach

Bach’s Cantata 80, *Ein Feste Burg ist unser Gott*, is not really the second cantata Bach wrote for Reformation Day. It is in fact a reworking of two other cantatas, numbered 80a (1715), for which almost all the music is now lost, and 80b (1728-1731), for which we have a fragment of the text and music. Cantata 80 in its final version can be dated between 1735 and 1740. Given the complicated history of the work it is not surprising that this is one of the most challenging, and most rewarding, of Bach’s cantatas.

There are eight movements:

1. Choral Fugue: Everyone who writes about this movements comments on the complexity and skill of Bach’s counterpoint here. We find words like “magnificent,” “acme,” “epitome” “a miracle of counterpoint” used to describe it. The text is the first verse of Luther’s hymn.
2. Duet Aria (Bass and Soprano): In this duet the soprano sings the second verse of Luther’s hymn while the bass sings commentary on the significance of what the second verse says. The Bass’s commentary, like all the other text in the cantata that does not come from Luther’s hymn, was written by Salamo Franck (1659-1725), presumably in one of the earlier incarnations of the cantata.
3. Recitative (Bass): The bass addresses the audience directly, “Only consider, child of God” the sacrifice of Christ and it ends with an admonition to avoid Satan: “Do not let your heart, / God’s heaven on earth, / become a wasteland.”
4. Aria (Soprano): The soprano answers the admonition of the Bass’s aria: “Come into my heart’s house, / Lord Jesus, my desire!”
5. Chorale: The chorus sings the third verse of Luther’s hymn in unison.
6. Recitative (Tenor): The tenor sings an exhortation to “stand with Christ’s bloodstained flag, / O soul, firmly.”
7. Duet Aria (Alto and Tenor): The alto and tenor sum up what we have heard: “How happy are they, who bear God in their mouths, / yet happier is the heart that bear Him in faith!”
8. Chorale: The chorus sings the fourth verse of Luther’s hymn in the four-part harmony an audience expects in the closing chorale of a Bach cantata.

John Eliot Gardiner sums up Cantata 80 with these words: “even the felicities of the concluding four-part harmonisation of the hymn cannot disguise the fact that it is the opening movement which is the most original – a triumph of word, tune and compositional fabric, of mood and structure. As such it is perhaps the most perfect vindication of Luther’s – as well as Bach’s – belief in the healing power of music to banish ‘der alte böse Feind’ (‘the wicked old foe’) and to overcome the forces of darkness.”

No one could have said it better.

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