



LOUISVILLE
masterchorale

IN COLLABORATION WITH
KENTUCKY OPERA

OPERA FAVORITI



Sunday, March 25, 2018 at 3:00 p.m.

HARVEY BROWNE PRESBYTERIAN CHURCH



March 25, 2018

Once again, how quickly a season has flown by! It is already time for our third and final subscription concert of the season. For Opera Favoriti we've chosen choruses and related solo works across a broad range of composers and styles—what brings them together is that they are all time-honored favorites.

This concert represents a change of pace for us and for our subscribers. Our past repertoire has necessarily consisted principally of works with a religious theme or background. Over the centuries, that is what has inspired so many composers and given them audiences. Our liturgical and oratorio heritage is rich—but there is also a rich opera heritage and we celebrate it today. We could not adequately celebrate the opera tradition without appropriate solo works in conjunction with our chosen choruses—and for that we also celebrate our collaboration, for the first (but hopefully not the last) time, with the Kentucky Opera. The rich vocal resources provided by their Barbara and Halsey Sandford Studio Artists Program provide a wonderful contribution to the afternoon today.

The program this afternoon is widely varied—from Wagner to Gilbert and Sullivan, Puccini to Bizet. John Hale will set the mood for you before the choruses so you can settle into your seat, perhaps even close your eyes, and be taken to some distant place in history or imagination to enjoy the marvelous interplay of our orchestra, chorus and soloists.

I hope you will hear your favorites as well as mine and your neighbor's this afternoon as we present our Opera Favoriti!

Mark Walker
Artistic Director

OPERA FAVORITI

Rossini	The Barber of Seville	Overture
Wagner	Die Meistersinger von Nürnberg	Procession and Chorale (<i>Wach' auf</i>)
Bizet	Carmen	Habanera Clara Nieman, mezzo-soprano
Bizet	Carmen	Toreador's Song John Tibbetts, baritone
Bizet	Carmen	March of the Toreadors
Mozart	The Magic Flute	Priests' Chorus
Puccini	Madama Butterfly	Humming Chorus

INTERVAL

Verdi	La Traviata	Brindisi Mary Wilson-Redden, soprano Isaac Frishman, tenor
Gilbert & Sullivan	The Pirates of Penzance	I Am A Pirate King Jorgeandrés Camargo, bass
Wagner	Tannhäuser	Pilgrim's Chorus
Wagner	The Flying Dutchman	Spinning Chorus Clara Nieman, mezzo-soprano
Verdi	Il Trovatore	Anvil Chorus
Verdi	Nabucco	Chorus Of The Hebrew Slaves
Donizetti	Daughter of the Regiment	<i>Ah, mes amis</i> Isaac Frishman, tenor
Mascagni	Cavalleria Rusticana	Easter Hymn Clara Nieman, mezzo-soprano



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.

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 pre-concert 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

RICHARD WAGNER | DIE MEISTERSINGER VON NÜRNBERG

Procession and Chorale (Wach' auf)

LEHRBUBEN

Silentium! Silentium!
Macht kein Reden und kein Gesumm'!

VOLK

Ha! Sachs! 's ist Sachs!
Seht, Meister Sachs!
Stimmt an! Stimmt an!

ALLE

“Wacht auf, es naht gen den Tag;
ich hör' singen im grünen Hag
ein wonnigliche Nachtigall,
ihr' Stimm' durchdringet Berg und Tal:
die Nacht neigt sich zum Okzident,
der Tag geht auf von Orient,
die rotbrünstige Morgenröt'
her durch die trüben Wolken geht.”

VOLK

Heil! Sachs! Heil dir, Hans Sachs!
Heil Nürnbergs teurem Sachs!

APPRENTICES

Silence! Silence!
No talking and no murmuring!

THE PEOPLE

Ha! Sachs! It's Sachs!
Look, Master Sachs!
Begin! Begin!

ALL

“Awake! the dawn is drawing near;
I hear a blissful nightingale
singing in the green grove,
its voice rings through hill and valley;
night is sinking in the west,
the day arises in the east,
the ardent red glow of morning
approaches through the gloomy clouds.”

THE PEOPLE

Hail! Sachs! Hail to you, Hans Sachs!
Hail to Nuremberg's dear Sachs!

GEORGES BIZET | CARMEN

Habanera

CARMEN

L'amour est un oiseau rebelle
que nul ne peut apprivoiser,
et c'est bien en vain qu'on l'appelle,
s'il lui convient de refuser.
Rien n'y fait, menace ou prière,
l'un parle bien, l'autre se tait ;
et c'est l'autre que je préfère :
il n'a rien dit, mais il me plaît.
L'amour ! etc.

CHOEUR

L'amour est un oiseau rebelle, etc.

CARMEN

L'amour est enfant de bohème,
il n'a jamais connu de loi :
Si tu ne m'aimes pas, je t'aime ;
si je t'aime, prends garde à toi ! etc.

CHOEUR

Prends garde à toi ! etc.
L'amour est enfant de bohème, etc.

CARMEN

L'oiseau que tu croyais surprendre
battit de l'aile et s'envola -
l'amour est loin, tu peux l'attendre ;
tu ne l'attends plus, il est là !
Tout autour de toi vite, vite,
il vient, s'en va, puis il revient -
tu crois le tenir, il t'évite,
tu crois l'éviter, il te tient.
L'amour ! etc.

CHOEUR

Tout autour de toi, etc.

CARMEN

L'amour est enfant de bohème,
il n'a jamais connu de loi,
Si tu ne m'aimes pas, je t'aime ;
si je t'aime, prends garde à toi !
Si tu ne m'aimes pas, je t'aime, etc.

CHOEUR

Prends garde à toi ! etc.
L'amour est enfant de bohème, etc.

CARMEN

Love is a rebellious bird
that no one can tame,
and it's quite useless to call him
if it suits him refuse.
Nothing moves him, neither threat nor plea,
one man speaks freely, the other keeps mum;
and it's the other one I prefer:
he's said nothing, but I like him.
Love! etc.

CHORUS

Love is a rebellious bird, etc.

CARMEN

Love is a gypsy child,
he has never heard of law.
If you don't love me, I love you;
if I love you, look out for yourself! etc.

CHORUS

Look out for yourself! etc.
Love is a gypsy child etc.

CARMEN

The bird you thought to catch unawares
beats its wings and away it flew -
love's far away, and you can wait for it:
you wait for it no longer - and there it is.
All around you, quickly, quickly,
it comes, it goes, then it returns -
you think you can hold it, it evades you,
you think to evade it, it holds you fast.
Love! etc.

CHORUS

All around you, etc.

CARMEN

Love is a gypsy child,
he has never heard of law.
If you don't love me, I love you;
if I love you, look out for yourself!
If you don't love me, I love you, etc.

CHORUS

Look out for yourself! etc.
Love is a gypsy child etc.

GEORGES BIZET | CARMEN

Toreador's Song

ESCAMILLO

Votre toast, je peux vous le rendre,
señors, señors, car avec les soldats,
oui, les toréros peuvent s'entendre,
pour plaisirs ils ont les combats !
Le cirque est plein, c'est jour de fête,
le cirque est plein du haut en bas.
Les spectateurs perdant la tête.
Les spectateurs s'interpellent à grand fracas !
Apostrophes, cris et tapage
poussés jusques à la fureur !
Car c'est la fête du courage !
c'est la fête des gens de coeur !
Allons ! en garde ! ah !
Toréador, en garde !
Et songe bien, oui, songe en combattant,
qu'un oeil noir te regarde
et que l'amour t'attend !
Toréador, l'amour t'attend !

TOUT LE MONDE

Toréador, en garde ! etc.

ESCAMILLO

Tout d'un coup, on fait silence,
on fait silence, ah ! que se passe-t-il ?
Plus de cris, c'est l'instant !
Le taureau s'élançe
en bondissant hors du toril !
Il s'élançe ! Il entre, il frappe !
Un cheval roule, entraînant un picador !
« Ah ! bravo Toro ! » hurle la foule ;
le taureau va, il vient,
il vient et frappe encore !
En secouant ses banderilles,
plein de fureur, il court !
Le cirque est plein de sang !
On se sauve, on franchit les grilles.
C'est ton tour maintenant !
Allons ! en garde ! ah !
Toréador, en garde ! etc.

TOUT LE MONDE

Toréador, en garde ! etc.

ESCAMILLO

I can return your toast,
gentlemen, for soldiers,
yes, and bullfighters understand each other;
fighting is their pleasure!
The ring is packed, it's a holiday,
the ring is full from top to bottom.
The spectators, losing their wits,
yell at each other at the tops of their voices!
Exclamations, cries and uproar
carried to the pitch of fury!
For this is the fiesta of courage,
this is the fiesta of the stouthearted!
Let's go! On guard! Ah!
Toreador, on guard!
And remember, yes, remember as you fight,
that two dark eyes are watching you,
that love awaits you!
Toreador, love awaits you!

CHORUS

Toreador, on guard! etc.

ESCAMILLO

Suddenly everyone falls silent;
ah - what's happening?
No more shouts, this is the moment!
The bull comes bounding
out of the toril!
He charges, comes in, strikes!
A horse rolls over, dragging down a picador!
"Ah! Bravo bull!" roars the crowd;
the bull turns, comes back,
comes back and strikes again!
Shaking his banderillas,
maddened with rage, he runs about!
The ring is covered with blood!
Men jump clear, leap the barriers.
It's your turn now!
Let's go! On guard! Ah!
Toreador, on guard! etc.

CHORUS

Toreador, on guard! etc.

GEORGES BIZET | CARMEN

March of the Toreadors

CHORUS

Here they come! Here's the cuadrilla!
The toreadors' cuadrilla!
The sun flashes on their lances!
Up in the air with your caps and hats!
Here they are! Here's the cuadrilla,
the toreadors' cuadrilla!
Here, coming into the square
first of all, marching on foot,
is the constable with his ugly mug!
Down with him! Down with him!
And now as they go by
let's cheer the bold chulos!
Bravo! Hurrah! Glory to courage!
Here come the bold chulos!
Look at the banderilleros!
See what a swaggering air!
See them! See them!
What looks, and how brilliantly
the ornaments glitter
on their fighting dress!
Here are the banderilleros!
Another cuadrilla's coming!
Look at the picadors!
How handsome they are!
How they'll torment the bulls' flanks
with the tips of their lances!
The Matador! Escamillo!
It's the Matador, the skilled swordsman,
he who comes to finish things off,
who appears at the drama's end
and strikes the last blow!
Long live Escamillo! Ah bravo!
Here they are! here's the cuadrilla! etc.

CHOEUR

Les voici ! voici la quadrille !
La quadrille des toréros !
Sur les lances le soleil brille !
En l'air toques et sombreros !
Les voici ! voici la quadrille,
la quadrille des toréros !
Voici, débouchant sur la place,
voici d'abord, marchant au pas,
l'alguazil à vilaine face !
À bas ! à bas ! à bas ! à bas !
Et puis saluons au passage,
saluons les hardis chulos !
Bravo ! viva ! gloire au courage !
Voici les hardis chulos !
Voyez les banderilleros !
Voyez quel air de crânerie !
Voyez ! voyez ! voyez ! voyez !
Quel regards, et de quel éclat
étincelle la broderie
de leur costume de combat !
Voici les banderilleros !
Une autre quadrille s'avance !
Voyez les picadors !
Comme ils sont beaux !
Comme ils vont du fer de leur lance,
harcéler le flanc des taureaux !
L'Espada ! Escamillo !
C'est l'Espada, la fine lame,
celui qui vient terminer tout,
qui paraît à la fin du drame
et qui frappe le dernier coup !
Vive Escamillo ! ah bravo !
Les voici ! voici la quadrille ! etc.

WOLFGANG AMADEUS MOZART | THE MAGIC FLUTE

Priests' Chorus

CHOR DER PRIESTER

O Isis und Osiris, welche Wonne!
Die düst're Nacht verscheucht der Glanz der Sonne! -
Bald fühlt der edle Jüngling neues Leben,
bald ist er unser'm Dienste ganz gegeben.
Sein Geist ist kühn, sein Herz ist rein,
bald wird er unser würdig sein.

CHORUS

O Isis and Osiris! What delight!
The dark night retreats from the light of the sun! -
Soon will the noble youth experience a new life,
soon will he be wholly dedicated to our Order.
His spirit is bold, his heart is pure,
soon will he be worthy of us.

GIUSEPPE VERDI | LA TRAVIATA

Brindisi

ALFREDO

Libiamo, ne' lieti calici
che la bellezza infiora,
e la fuggevol ora
s'inebria a voluttà.
Libiam ne' dolci fremiti
che suscita l'amore,
poiché quell'occhio al core
(indicando Violetta)
onnipotente va.
Libiamo amore, amor fra i calici
più caldi baci avrò.

TUTTI

Ah! Libiam, amor fra i calici
più caldi baci avrò.

VIOLETTA (*s'alza*)

Tra voi saprò dividere
il tempo mio giocondo;
tutto è follia nel mondo
ciò che non è piacer.
Godiam, fugace e rapido
è il gaudio dell'amore,
è un fior che nasce e muore,
né più si può goder.
Godiam, c'invita un fervido
accento lusinghier.

TUTTI

Ah! godiamo, la tazza e il cantico
le notti abbella e il riso;
in questo paradiso
ne scopra il nuovo dì.

VIOLETTA (*ad Alfredo*)

La vita è nel tripudio.

ALFREDO (*a Violetta*)

Quando non s'ami ancora.

VIOLETTA

No! dite a chi l'ignora.

ALFREDO

È il mio destin così.

TUTTI

Godiamo, la tazza e il cantico
ah si le notti abbella e il riso;
in questo paradiso
ne scopra il nuovo dì.

ALFREDO

Drink from the joyful glass,
resplendent with beauty,
drink to the spirit of pleasure
which enchants the fleeting moment.
Drink to the thrilling sweetness
brought to us by love,
for these fair eyes, irresistibly,
(indicating Violetta)
pierce us to the heart.
Drink - for wine
will warm the kisses of love.

ALL

Drink - for wine
will warm the kisses of love.

VIOLETTA (*rising*)

I shall divide my gaiety
among you all;
Everything in life is folly,
except for pleasure.
Let us be joyful, for love
is a fleeting and short-lived joy.
A flower which blossoms and fades,
whose beauty is soon lost forever.
Be joyful - a caressing voice
invites us warmly to joy.

ALL

Ah! Be carefree - for wine and song
with laughter, embellish the night.
The new day breaking will find us still
in this happy paradise.

VIOLETTA (*to Alfredo*)

Life is only pleasure.

ALFREDO (*to Violetta*)

For those who don't know love.

VIOLETTA

Speak not of love to one who knows it not.

ALFREDO

Such is my destiny.

ALL

Be happy... wine and song
and laughter beautify the night;
in this paradise
let the new day find us.

GILBERT & SULLIVAN | THE PIRATES OF PENZANCE

I Am A Pirate King

PIRATE KING

Oh, better far to live and die
Under the brave black flag I fly,
Than play a sanctimonious part,
With a pirate head and a pirate heart.
Away to the cheating world go you,
Where pirates all are well-to-do;
But I'll be true to the song I sing,
And live and die a Pirate King.

PIRATE KING

When I sally forth to seek my prey
I help myself in a royal way.
I sink a few more ships, it's true,
Than a well-bred monarch ought to do;
But many a king on a first-class throne,
If he wants to call his crown his own,
Must manage somehow to get through
More dirty work than ever I do,

REFRAIN:

For I am a Pirate King!
And it is, it is a glorious thing
To be a Pirate King!

CHORUS

You are!
Hurrah for our Pirate King!

PIRATE KING

And it is, it is a glorious thing
To be a Pirate King.

CHORUS

It is!
Hurrah for our Pirate King

KING & CHORUS

Hurrah for the/our Pirate King!

RICHARD WAGNER | TANNHÄUSER

Pilgrim's Chorus

CHOR DER ÄLTEREN PILGER

Beglückt darf nun dich, o Heimat, ich schauen
und grüssen froh deine lieblichen Auen;
nun lass ich ruhn den Wanderstab,
weil Gott getreu ich gepilgert hab!

Durch Sühn' und Buss' hab' ich versöhnt
den Herren, dem mein Herze fröhnt,
der meine Reu' mit Segen krönt,
den Herren, dem mein Lied ertönt!

Der Gnade Heil ist dem Büsser beschieden,
er geht einst ein in der Seligen Frieden;
Vor Höll' und Tod ist ihm nicht bang;
drum preis ich Gott mein Lebenlang!

Hallelujah! Hallelujah! In Ewigkeit!

THE OLDER PILGRIMS

Blest, I may now look on thee, oh, my native land,
and gladly greet thy pleasant pastures;
now I lay my pilgrim's staff aside to rest,
because, faithful to God, I have completed my pilgrimage!

Through penance and repentance I have propitiated
the Lord, Whom my heart serves,
Who crowns my repentance with blessing,
the Lord to Whom my song goes up!

The salvation of pardon is granted the penitent,
in days to come he will walk in the peace of the blessed!
Hell and death do not appal him,
therefore will I praise God my life long.

Alleluia! Alleluia in eternity!

RICHARD WAGNER | THE FLYING DUTCHMAN

Spinning Chorus

DIE MÄDCHEN

Summ' und brumm', du gutes Rädchen,
munter, munter, dreh' dich um!
Spinne, spinne tausend Fädchen,
gutes Rädchen, summ und brumm!
Mein Schatz ist auf dem Meere draus,
er denkt nach Haus
an's fromme Kind;
mein gutes Rädchen, braus' und saus'!
Ach, gäb'st du Wind,
er käm' geschwind.
Spinnt! Spinnt!
Fleißig, Mädchen!
Brumm! Summ!
Gutes Rädchen!
Tralaralalalala!
Mein Schatz da draussen auf dem Meer,
im Süden er
viel Gold gewinnt;
ach, gutes Rädchen, saus' noch mehr! -
Er gibt's dem Kind,
wenn's fleißig spinnt!
Spinnt! Spinnt!
Fleißig, Mädchen!
Brumm! Summ!
Gutes Rädchen!
Tralaralalalala!

GIRLS

Hum and buzz, good wheel,
gaily, gaily turn!
Spin, spin a thousand threads,
good wheel, hum and buzz!
My love is out at sea,
he thinks of home
and his true maid;
my good wheel, hum and sing!
Ah, if you drove the wind,
he'd soon be here.
Spin! Spin! Spin!
Set to, girls!
Buzz! Hum!
Good wheel!
Tralaralalalala!
My love out there at sea,
in the South
has won much gold;
ah, good wheel, turn faster!
He'll give it to his girl
if she spins well.
Spin! Spin!
Work away, girls!
Buzz! Hum!
Good wheel!
Tralaralalalala!

GIUSEPPE VERDI | IL TROVATORE

Anvil Chorus

ZINGARI

Vedi! le fosche notturne spoglie
de' cieli sveste l'immensa völla;
sembra una vedova che alfin si toglie
i bruni panni ond'era involta.
All'opra! All'opra! Dàgli! Martella!
Chi del gitano i giorni abbella?
La zingarella!

Versami un tratto: lena e coraggio
il corpo e l'anima traggon dal bere.
Oh, guarda! guarda! Del sole un raggio
brilla più vivido nel mio/tuo bicchiere!
All'opra! All'opra!
Chi del gitano i giorni abbella?
La zingarella!

GYPSIES

See! the heaven's great vault
removes its gloomy, night-time tatters!
It seems like a widow who takes off at last
the dark clothes that enfolded her.
To work! To work! At it! Hammer!
Who brightens the gypsy man's days?
The gypsy maid.

Pour me a draught: strength and courage
the body and soul draw from drinking.
Oh, look, look! A ray of the sun
sparkles brighter in my/your glass!
To work! To work!
Who brightens the gypsy man's days?
The gypsy maid!

GIUSEPPE VERDI | NABUCCO

Chorus Of The Hebrew Slaves

Va, pensiero, sull'ali dorate;
va, ti posa sui clivi, sui colli,
ove olezzano tepide e molli
l'aure dolci del suolo nata!
Del Giordano le rive saluta,
di Sionne le torri atterrate...
O, mia patria, sì bella e perduta!
O, membranza, sì cara e fata!
Arpa d'or dei fatidici vati,
perché muta dal salice pendi?
Le memorie nel petto raccendi,
ci favella del tempo che fu!
O simile di Sòlima ai fati
traggi un suono di crudo lamento,
o t'ispiri il Signore un concerto
che ne infonda al patire virtù.

Go, thought, on wings of gold;
go settle upon the slopes and the hills,
where, soft and mild, the sweet airs
of our native land smell fragrant!
Greet the banks of the Jordan
and Zion's toppled towers...
Oh, my country, so beautiful and lost!
Oh, remembrance, so dear and so fatal!
Golden harp of the prophetic seers,
why dost thou hang mute upon the willow?
Rekindle our bosom's memories,
and speak to us of times gone by!
Either, akin to the fate of Jerusalem,
give forth a sound of crude lamentation,
or let the Lord inspire you a harmony of voices
which may instill virtue to suffering.

GAETANO DONIZETTI | DAUGHTER OF THE REGIMENT

Ah, mes amis

Ah! mes amis, quel jour de fête!
Je vais marcher sous vos drapeaux.
L'amour qui m'a tourné la tête
Désormais, désormais, me rend un héros.
Ah! quel bonheur oui mes amis
Je vais marcher sous vos drapeaux.
Oui, celle pour qui je respire,
A mes vœux a daigné sourire
Et ce doux espoir de bonheur
Trouble ma raison et mon coeur!
Ah! mes amis, quel jour de fête!
Je vais marcher sous vos drapeaux.
Pour mon âme, quel destin!
J'ai sa flamme et j'ai sa main!
Jour prospère! Me voici,
Militaire et mari!

Ah, my friends, what a day of celebration!
I will march under your flags.
Love, which has turned my head,
from now on makes me a hero.
Ah, what happiness, yes my friends,
I will march under your flags.
Yes, she for whom I breathe,
has deigned to smile upon my wishes.
And this sweet hope of happiness
has shaken my mind and my heart.
Ah, my friends, what a day for celebrating!
I shall march under your flags.
For my soul, what destiny!
I have her love and I have her hand!
Day of prosperity! here I am,
Soldier and husband!

PIETRO MASCAGNI | CAVALLERIA RUSTICANA

Easter Hymn

CORO INTERNO *(dalla Chiesa.)*

Regina coeli, laetare—Alleluja!
Quia, quem meruisti portare—Alleluja!
Resurrexit sicut dixit—Alleluja!

CORO ESTERNO *(sulla piazza.)*

Inneggiamo, il Signor non è morto.
Ei fulgente ha dischiuso l'avel,
inneggiamo al Signore risorto
oggi ascaso alla gloria del Ciel!

CHORUS *(within the church)*

O QUEEN of heaven rejoice! alleluia:
For He whom thou didst merit to bear, alleluia,
Hath arisen as he said, alleluia.

CHORUS *(in the square)*

We rejoice that our Saviour is living!
He all-glorious arose from the dead;
Joys of heaven the Lord to us giving,
All the sorrows of darkness are fled!

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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.

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Rick Mook
Laurence Pittenger
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Hans Sander
Bill Schauf
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MARY WILSON-REDDEN, *soprano*, has been a soloist with the Louisville Master Chorale since its inception. She has been a featured performer in the Louisville area for over 20 years. In addition to serving as resident soloist with the Louisville Bach Society, she has performed with groups including the Louisville Youth Choir, the Bellarmine Schola Cantorum, Kentucky Opera and the Louisville Chorus. She has toured internationally with the Stephen Foster Story and the Louisville Vocal Project. A graduate of Western Kentucky University with a Bachelor's Degree in Music Performance, she is a soloist with the Choir of Calvary Episcopal Church.



CLARA NIEMAN, *mezzo-soprano*, is a Kentucky Opera Sandford Studio Artist. She has been praised for her "artistry and poise," and in addition to her Kentucky Opera engagements, she has performed at the Crested Butte Music Festival, Opera Fayetteville, Lexington Philharmonic, Opera Saratoga, Opera Birmingham, Opera Naples and Fort Worth Opera. Her concert engagements also include performances with the Chautauqua Symphony, the Fifth Avenue Chamber Orchestra, the Las Colinas Symphony, the Hall Ensemble, and the Cliburn Foundation. She is a graduate of the Eastman School of Music and Indiana University.



ISAAC FRISHMAN, *tenor*, is a Kentucky Opera Sandford Studio Artist. He is already making a name for himself with a voice described as "shining" by the Bay Area Reporter, and has been praised as "a true Rossini tenor with fine coloratura and great high notes" (St. Louis Post). In addition to his Kentucky Opera engagements, he has roles at Winter Opera Theatre St. Louis and Des Moines Metro Opera. He holds degrees from the University of Nebraska at Omaha and Michigan State University. He is a student of the famed Metropolitan Opera tenor, Richard Fricker.



JOHN TIBBETTS, *baritone*, is a Kentucky Opera Sandford Studio Artist. He has been praised for his "mature voice and sensitivity." In addition to his Kentucky Opera engagements, he has performed with Opera Saratoga, Queen City Opera, Cincinnati Opera, Opera Theater Saint Louis, and Central City Opera. Concert appearances include the Trinity Concert Series, Watertown, NY and the All Saints' Concert Series, Atlanta, Georgia and the Inaugural SongFest Winter Intensive, Carmel Valley, CA. He was a Bailey & Argento Competition Finalist and recipient of the Georgia District Metropolitan Opera Competition Encouragement Award.



JORGEANDRÉS CAMARGO, *bass*, is a Kentucky Opera Sandford Studio Artist. He has been praised as an "elegant and refined singer" with a "rich and sonorous bass." He has previously worked with Ojai Music Festival, CoOperative, Crested Butte Music Festival, Opera Breve, First Coast Opera, American Lyric Theater, and Boston Lyric Opera, in addition to his Kentucky Opera engagements. He has upcoming performances as a Young Artist with Opera Saratoga this summer. Camargo holds performance degrees from Eastman School of Music and Boston University Opera Institute.

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Yoonie Choi

DOUBLE BASS

Patti Docs

FLUTE

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Tony Watson

OBOE

Katherine Alberts
Bonnie Farr

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Elisa Spalding
Betsy Osoffsky
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VIOLA

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PROGRAM NOTES

The fact that almost all 20th and 21st century opera historians begin with the ancient Greek dramatists does not mean that they believe the plays of Sophocles, Aeschylus, and Euripides were sung. It does mean that the composers working near the end of the 16th century, particularly Vincent Galileo and Jacopo Peri, to whom historians frequently attribute the invention of the recitative, thought that they were recreating the practices of the classical dramatists. And, to some extent, they may have been. Texts from Aristotle and other classical writers suggest that music did contribute to performances in the theater. Scholars believe that the chorus in a Greek tragedy may have sung, or chanted, or intoned their lines, often commenting on the action that that was taking place.

But the recitative, somewhere in the neighborhood of 1600, started something that would, over four centuries, lead us to *Lady Macbeth of Mtsensk* (Dmitri Shostakovich, 1936), *Doctor Atomic* (John Adams, 2005), and *Bel Canto* (Jimmy López, 2015). Each of these operas met with critical skepticism, doubt, and in one instance a not so subtle death threat (Josef Stalin to Dmitri Shostakovich, who packed a suitcase and kept it within easy reach).

Robert Greenberg, in his course of lectures on *How to Listen to and Understand Opera* (available online) points out that, while the music of recitative contributes to the intensity of a dramatic performance, it also keeps the action going. That is, at the very beginning of what we think of as opera, the libretto was as important—and sometimes more important—than the music. This is also reflected in the phrase the early writers of opera used to describe what they were creating: “Il dramma per musica.” (Opera did have its beginnings in Italy, after all.)

The first operas were written to be performed for special occasions in the lives of the aristocracy, weddings for example. (When he was sixteen, Mozart was commissioned to write an opera for the wedding of Archduke Ferdinand, whose mother was the Empress Maria Theresa.) At the wedding, the composer Johann Hasse (1699-1783) said to a colleague, “This boy will cause us all to be forgotten.”

Handel did not invent the aria, but he used it to great effect. He was, after all, writing Italian operas, sung in London by Italian singers, for an audience most of whom couldn't understand Italian, and he was very successful. What could account for this? Obviously the music. The most important contribution of the aria, according to Robert Greenberg, is that it stopped time and drew the audience into the emotional life of a character, into a specific, intense emotional experience. And while there had been choruses in the earliest operas (in part because of the renaissance madrigal tradition, which opera was about to transcend), choruses served much the same function as the aria, but at the level of a community, a people, instead of an individual. And by this time in the history of opera the composer had taken control of the drama: the music, now, was more important than the words.

By the time Handel was writing operas for a paying public in London, the opera had gone public in Italy as well, first in Venice, then Naples, Milan, and ultimately every major city on the peninsula. Of course at this time there was no “Italy.” There were the principalities

of Milan, and Florence, and Naples. Venice, in fact, was unique, which may account for the popularity of opera taking hold there first. It was a republic, the government not dominated by a single wealthy family. It was also the most important center of commerce and trade in that part of the world. Italy would not become a unified nation until the 19th century, and opera, or at least the operas written by one man, would play a big part in that.

Pierre-Augustin Caron de Beaumarchais (1732-1799) wrote *The Barber of Seville*, the first of his three Figaro plays, in 1775 and the second play of the trilogy, *The Marriage of Figaro* in 1781. Louis XVI was so horrified by its treatment of the aristocracy that he would not allow it to be performed in public until 1784, and then only after the urging of his wife, Marie Antoinette. Georges Danton said that the second play “killed off the nobility,” as the Revolution was doing exactly that, literally. It was this second play that Mozart and Lorenzo Da Ponte used as the source for Mozart's *Marriage of Figaro*, which premiered in 1786. Richard Somerset-Ward (*The Story of Opera*, Abrams, 1998) says that “It was Da Ponte who persuaded the emperor that he and Mozart should be allowed to stage Figaro . . . even while Beaumarchais's play remained banned.” The opera was so successful that an order was issued limiting the number of encores.

Mozart wrote three operas with Da Ponte: *The Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte*. But many believe that Mozart's greatest opera is the one he wrote with Emanuel Schikaneder for Schikaneder's Freihaustheater, *The Magic Flute* (Die Zauberflöte). In the Freihaustheater Mozart's audience was not only the aristocrats and the wealthy, but the working people of Vienna as well. Richard Somerset-Ward says of the score that it “seemed to span the whole firmament of music, from the ethereal to the downright earthy.” Mozart loved the applause and the attention. Again from Richard Somerset-Ward, “One evening, he even took Salieri and his mistress to see it. Salieri evidently loved the opera and was unstinting in his praise for it.” And then Somerset-Ward adds, “On the surface, everything seemed to be coming right for Mozart. Yet within nine weeks he was dead.”

It is the ethereal chorus of (Masonic?) priests from near the end of Act II that you will hear this afternoon. You can see and hear the ethereal and the earthy parts next September 21st or 23rd, when Kentucky Opera opens its 2018-2019 season with *The Magic Flute*. (They will close the season with *Rigoletto* on February 15th and 17th.)

Opera may have begun in the courts of Italian aristocrats, but once it got out onto the streets it became very popular. And by the time Gioacchino Rossini wrote his opera based on the first of Beaumarchais's Figaro plays, opera had become entertainment for the masses as well as the rich. And Rossini's *Barber of Seville* has remained popular today. (Kentucky Opera closed their 2017-2018 season with it. One local critic, Elizabeth Kramer on WFPL's website, wrote that “the vocal power on display pushed Rossini's opera . . . into high gear due to [its] strong cast.”)

Perhaps the best indication of the opera's popularity is something else this critic said: “Careful comedic timing and the bustling movement blended to bring this opera's recognized music into its own element — even though the overture makes many Americans think of Bugs Bunny.” Bugs Bunny? The reference of course is to the Warner Brothers *Rabbit of Seville* (1949), during which they play pretty much the whole

overture, with two measures from Mendelssohn's "Wedding March" interpolated near the end. In fact the soundtracks of Warner Brothers cartoons may have contributed to an appreciation of classical music in the United States as much as any medium in the popular culture. "What's Opera Doc" (1957) covers much of Richard Wagner's career, including short fragments of music from "The Pilgrim's Chorus" (*Tannhäuser*, 1845), the Overture to *The Flying Dutchman* (1841), the Overture to *Rienzi* (1840), "Ride of the Valkyries" (*Die Walküre*, 1856), the "Horn Call" (*Siegfried*, 1871), and the "Bacchanal" music from *Tannhäuser* (1845).

We will open our concert with Rossini's popular Overture to *The Barber of Seville* (1816), which has an interesting history of its own. Rossini originally wrote it for another opera, *Aureliano in Palmire*, which was set during the Crusades. And Rossini may have used it for at least one other opera before, with *The Barber of Seville* ready to go into production, he used it for the opera it will forever be associated with.

Before writing *Carmen*, Georges Bizet (1838-1875) had planned, worked on, or written at least 28 other works for the stage. Of these, only two are well known today: a suite of the incidental music he wrote for Alphonse Daudet's play *L'Arlésienne* (1872) and the opera *Carmen* (1875), based on the novella by Prosper Mérimée. Bizet died of a heart attack three months after the premiere of *Carmen*, and so he did not live to see how successful his opera would become. Hugh Macdonald suggests that "The memorability of Bizet's tunes will keep the music of *Carmen* alive in perpetuity." We will sing three of those very memorable tunes this afternoon.

Gaetano Donizetti (1797-1848) wrote more than sixty-five operas in his lifetime. He was only five years younger than Rossini, but by the time Donizetti began writing operas Rossini had retired from the stage. He was, however, a friend and mentor to Donizetti, and an important influence on the younger man's music and career. For a while, after Rossini's retirement and before Verdi had established himself, Donizetti was the most famous working composer of Italian opera. Somerset-Ward tells us that his "vocal writing was stunning. [He] wrote for perhaps the greatest generation of singers there has ever been. He allowed them to dazzle and amaze...but he was also one of the first Italian composers to make use of much more subtle compositional techniques to portray his characters in music." Somerset-Ward adds, "[this] was a skill much admired by Verdi, who would take it a great deal further."

The premiere of *Daughter of the Regiment* was 11 February 1840. One of the most famous pieces in the opera is the tenor aria, "Ah, mes amis."

Richard Wagner (born 22 May 1813) was 142 days older than Giuseppe Verdi (born 10 October 1813). When one thinks of mid- to late- 19th century opera, these will almost certainly be the first two names that come to mind. They shared a few similarities in their lives and careers, the most important of which was dedication to their native countries, though over their lifetimes both Germany and Italy would go through political turmoil that would involve the rest of Europe as they each moved towards creating a unified nation. Wagner and Verdi approached unification differently, however.

After March 17, 1861, when the Kingdom of Italy was proclaimed and Vittorio Emanuele II named king, Italy was still deeply divided. The French occupied Rome and much of the north was under the control of Austria. It was still dangerous in some parts of Italy to speak out in favor of the new kingdom in public. The patriots took up the cry "Viva Verdi," with everyone understanding that VERDI stood for "Vittorio Emanuele Re d'Italia." Verdi was pleased with this.

Wagner took a more active part. He "went to the barricades like a true revolutionary and several times risked his life" (Somerset-Ward). And he wrote treatises (some would call them diatribes). Many of these were virulently anti-semitic.

And, either directly or indirectly, both of them enlisted music in their cause. For example, some see unpleasant Jewish stereotypes in the characters of Mime in *The Ring of the Nibelung* and Beckmesser in *Meistersingers von Nürnberg*.

On the other hand, Verdi's opera *Nabucco*, the opera that he himself claimed started his career, is about Jews in exile. The most famous chorus from that opera, "Va, pensiero," became so popular that the Italians treasured it as they would a national anthem. Just as the Jews longed for their homeland, the Italians longed for a unified Italy. Somerset-Ward quotes Verdi's report that when *Nabucco* was in rehearsal there were carpenters working inside La Scala, "busy making alterations to the building. Presently the chorus began to sing 'Va, pensiero,' but before they had got through half a dozen bars the theater was as still as a church...When the number was finished, they broke out into the noisiest applause I have ever heard, crying 'Bravo, bravo, viva il maestro!' and beating on the woodwork with their tools. Then I knew what the future had in store for me."

In a three-year period Verdi wrote three of his most famous operas: *Rigoletto* (1851), *Il trovatore* (1853), and *La traviata* (1853). From Act I of *La traviata* we will sing the high-spirited drinking song, "Brindisi." And from Act II of *Il trovatore* we will sing the "Anvil Chorus," which may well be Verdi's best known work. This chorus is so well known that cinematographer Karl Brown, who was Billy Bitzer's assistant on *Birth of a Nation* (1915) and who went on to a distinguished career in Hollywood, explains that it was very important for the handle of a hand-cranked camera to be turned at a steady tempo. He kept his cranking steady by singing, in his mind, the tune of the "Anvil Chorus."

According to Barry Millington, "Wagner conceived *Die Meistersinger* in 1845 as a comic appendage to *Tannhäuser*, in the same way that a satyr play followed a Greek tragedy." He did not finish it until 1867. It is the only opera Wagner wrote that is set in a specific place and a specific time: Nürnberg in the mid sixteenth century. The character Hans Sachs is based on a person who lived in Nürnberg at that time. The historical Sachs wrote a poem, "The Whittenberg Nightingale," in which he praises Martin Luther (the nightingale of the title). Wagner sets the text of Sach's poem in the chorus sung by the meistersingers as they enter the town to attend the singing contest. It begins "Wachet Auf," which also pays homage to the music of Bach. Millington calls it "a radiant, life-affirming work," but he also warns that it is part of "Wagner's ideological crusade of the 1860s: a crusade to revive the 'German spirit' and purge it of alien elements, chief among which were the Jews." If that is true, it shows up in the character of Beckmesser, and plays no part in the chorus we will sing.

Since Wagner intended for *Die Meistersinger* to accompany *Tannhäuser*, it is appropriate to sing a chorus from that opera. The music of the "Pilgrim's Chorus" echoes throughout the opera, but its fullest, most moving appearance is as the Pilgrims are returning from Rome, where they have gone to be forgiven for their sins. Tannhäuser goes with them, but he does not come back with them because before he joined the pilgrims he had spent time in Venusberg, in the arms of Venus. He is saved, as are many of the sinful heroes in Wagner's operas, by the love of a woman. It is unfortunate that these women have to demonstrate their love by dying (Elisabeth in *Tannhäuser*, Senta in *The Flying Dutchman*).

Wagner was fascinated by the legend of the Dutchman condemned to sail the seas until he is redeemed by the love of a woman. The "Spinning Chorus" in *The Flying Dutchman* (1841) is designed to create the sound of a room full of spinning wheels. The women who sing it are at their wheels while they wait for their men, who are at sea. Senta, who has fallen in love with a picture of the Dutchman, is not spinning.

Giacomo Puccini is a member of the generation that followed Wagner and Verdi. Many consider him second only to Verdi as an Italian composer of operas. There are some who would put Verdi second. Those for Verdi will cry "*La Traviata! Otello!*" And those for Puccini will reply "*Madame Butterfly! Turandot!*" The dispute can last for a lifetime. We will sing Puccini's "Humming Chorus" from *Madame Butterfly*. It is beautifully atmospheric, anticipating the dawn.

Where are the English in all of this German and Italian? They are represented here by a chorus from Gilbert and Sullivan's *The Pirates of Penzance*. One could argue that the collaborations of W. S. Gilbert and Arthur Sullivan are opera buffa on steroids. They are high spirited, filled with atrocious rhymes, and absurd ideas. And yet there is sense in what they sing. Much of the fun is figuring out what and where the sense *is*.

Pietro Mascagni (1863-1945) was a musical prodigy, lived a long life, and is known now primarily for one work, his *Cavalleria Rusticana*. Even that work has been criticized because it seems to owe so much to Bizet's *Carmen*. There are similarities: jealousy, murder in a public place, while the public is involved in something else nearby. In *Carmen* it is a bullfight. In *Cavalleria* it is a church service. In fact the whole opera takes place during, but outside of, the church service. The action takes place on Easter Sunday, and the "Easter Hymn" includes singers from inside the church and outside the church. But every time we hear it we find ourselves in the presence of something sacred, something transcendent, something that can carry us away.

Program notes by Millard Dunn.

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