

In Memoriam



Nancy Albrink
1952-2017

Bourbon Baroque

John Austin Clark & Alice Culin-Ellison, Artistic Directors

presents

Georg Frideric HÄNDEL

Messiah

HWV 56

with support from

The Robert W. Rounsavall, Jr. Family Foundation

&

**90.5 WUOL
CLASSICAL
LOUISVILLE**

November 25 & 26, 2017

St. Brigid Catholic Church
1520 Hepburn Avenue
Louisville, Kentucky 40204

Messiah, HWV 56

Georg Frideric Händel
(1685-1759)

Part One

Isaiah's prophecy of salvation

Sinfony
Comfort ye my people (Kuhn)
Ev'ry valley shall be exalted (Kuhn)
And the glory of the Lord (chorus)

The coming judgment

Thus saith the Lord of hosts (Kelly)
But who may abide the day of His coming (Adams)
And he shall purify the sons of Levi (chorus)

The prophecy of Christ's birth

Behold, a virgin shall conceive (Rader)
O thou that tellest good tidings to Zion (Rader and chorus)
For behold, darkness shall cover the earth (Ferrill)
The people that walked in darkness (Kelly)
For unto us a child is born (chorus)

The annunciation to the shepherds

Pifa
There were shepherds abiding in the fields (Mayhew)
And lo, the angel of the Lord (Mayhew)
And the angel said unto them (Mayhew)
And suddenly there was with the angel (Mayhew)
Glory to God in the highest (chorus)

Christ's healing and redemption

Rejoice greatly, O daughter of Zion (Marquis)
Then shall the eyes of the blind be opened (Gish)
He shall feed his flock like a shepherd (Gish and Mayhew)
His yoke is easy (chorus)

Albinoni Avenue | \$100+

Big Bar
Kathy Burr
Elizabeth Bruenderman
Lola Burdine Carroll
In memory of Nancy Albrink
Leigh Walton Clark
Evelyn T. Cohn
Barbara Collins
Barret H. Collins
Cassandra Culin
Dr. and Mrs. Bobby M. DeWeese
Sarah O. Eggers
Angela Elson
In memory of Nicolas Fortin
Benjamin J. Evans
Andrew Fleischman
Janice Grady
Michael Hardesty
Austyn E. Hill
Michael Hill
John and Cathy Holtman
Sally MacDonald
Marilyn Meredith
In memory of Nicolas Fortin
Martha Perry
In memory of Nicolas Fortin
Jack Roby
Katie Rubin and Will Etter
In memory of Nicolas Fortin

Lynn D. Slaughter
Michael Swansburg
Alice Teyssier
In memory of Nicolas Fortin
Delia and Hugh Walker

Cape Couperin | \$50+

Martha M. Calderwood
Mrs. Gretchen G. Clark and
Mr. Taisuke Yamashita
Geri Fridy
In memory of Nicolas Fortin
Rachel Gries
Rosanne Hoffmann
Jan Kottke
Barbara Buddeke Ogden
Marilyn Meredith
Kathleen Schmitz
Ellen Miller Timmons
Rachel W. Waterfill

Bourbon Baroque | \$25+

Nancy D. Anderson
Laura H. Chipe
Paula Fangman
Vickie Mann
Annalisa Pappano
In memory of Nicolas Fortin
Jim Rittenhouse
Mark Spicknall

Special thanks to our hosts:

Andrew Gentile Antiques
Stephen Buss
Mr. and Mrs. John H. Clark, IV
Cassandra Culin
John Gray and Brett Gettelfinger
Marilyn Meredith
Judith McCandless
Stephen Wesley
Wendy Yoder

P.O. Box 406734, Louisville, KY 40204 | bourbonbaroque.com

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CDs are available for purchase at the ticket table.

All proceeds go to cover the cost of programming.

Don't forget to sign-up for our e-newsletters for the latest BB news!

Part Two

Christ's Passion

Behold the Lamb of God (chorus)
He was despised and rejected of men (Adams)
Surely he hath borne our griefs and carried our sorrow (chorus)
And with his stripes we are healed (chorus)
All we like sheep have gone astray (chorus)
All they that see him laugh him to scorn (Morris)
He trusted in God that he would deliver him (chorus)

Christ's Death and Resurrection

He was cut off (Spears)
But thou didst not leave his soul in hell (Spears)

Christ's Ascension

Lift up your heads, O ye gates (chorus)

Christ's reception in Heaven

Unto which of the angels (Spears)
Let all the angels of God worship Him (chorus)

The beginnings of Gospel preaching

Thou art gone up on high (Ferrill)
The Lord gave the word (chorus)
How beautiful are the feet (Black)

The world's rejection of the Gospel

Why do the nations so furiously rage together (Kelly)
Let us break their bonds asunder (chorus)
He that dwelleth in heaven (Spears)

God's ultimate victory

Thou shalt break them with a rod of iron (Spears)
Hallelujah (chorus)

Part Three

The promise of eternal life

I know that my Redeemer liveth (Marquis)
Since by man came death (chorus)

The Day of Judgment

Behold, I tell you a mystery (Sloan)
The trumpet shall sound (Sloan)

The final conquest of sin

Then shall be brought to pass (Gish)
O death, where is thy sting (Gish and Morris)
But thanks be to God (chorus)
If God be for us, who can be against us (Black)

The acclamation of the Messiah

Worthy is the Lamb (chorus)
Amen (chorus)



Bourbon Baroque

John Austin Clark & Alice Culin-Ellison

Artistic Directors

Violin

Alice Culin-Ellison
Janelle Davis
Tomà Iliev
Allison Monroe
Evan Few
Martie Perry
Kathie Raymond

Viola

Michael Hill
Meghan Casper

Cello

Erica Rubis
Lara Turner

Bass

Dara Bloom

Trumpet

Kris Kwapis
Jens Jacobsen

Timpani

David Davenport

Oboe

Sung Lee
Sarah Huebsch

Bassoon

Kelsey Schilling

Theorbo/Lutes

David Walker

Harpichord

John Austin Clark

Soprano

Emily Yocum Black
Marie Marquis
Elizabeth Mayhew

Alto

Audrey Belle Adams
Allison Gish
Andrew Rader

Tenor

Michael Kuhn
Zackery Morris
Steven Paul Spears

Bass

Kyle Ferrill
Michael Kelly
Chad Sloan

Biographies

Praised for his "clear and robust" tenor (Opera News), **Michael Kuhn** is quickly gaining recognition as a diverse performer of opera, musical theatre and concert works across the country. Recent engagements include Basel in ¡Figaro 90210! (Off-Broadway), Jaquino in Fidelio with The Princeton Festival, Eisenstein in Die Fledermaus with Opera in the Heights, Male Chorus in The Rape of Lucretia with LoftOpera and Lázaro in Jorge Martín's Before Night Falls with Florida Grand Opera. Other highlights include Remendado in Carmen (Florida Grand Opera), Padre in Man of La Mancha, Sancho in Don Quixote and the Duchess, the title role in Britten's The Prodigal Son (Central City Opera) and Mr. Erlanson in A Little Night Music (The Princeton Festival). Michael has participated in young artist programs with Florida Grand Opera, Opera Theatre of St. Louis, Virginia Opera and Central City Opera. A champion of new music, Michael has performed in several premiers with the Center for Contemporary Opera, Baltimore's CenterStage and with the Foundation of Filipino Artists in the U.S. premiere of Spoliarium. In the concert realm, Michael was heard both nationally via broadcast and in Jordan Hall in the premiere of Illuminence, prayers for peace, a Vatican-commissioned oratorio performed as part of The New England Conservatory's ten year memorial concert for September 11th. He has performed as a soloist with the Carolina Philharmonic, Atlantic Symphony Orchestra, Symphony by the Sea and the Grace Chorale of Brooklyn in works including Handel's Messiah, Mozart's Requiem and Bach's Christmas Oratorio.

Tenor **Zackery Morris** is a native of Raleigh, N.C., and a current D.M.A. candidate at the University of Kentucky. Equally at home on the concert and operatic stage, Zackery has been a featured soloist in the Bach B Minor Mass and the saint John Passion. Zackery has also sung the role of evangelist for the complete Christmas Oratorio by Bach, as well as numerous cantatas. Mr. Morris was the recipient of the audience choice award in the Audrey Rooney Vocal Competition in 2016 and the Graduate Encouragement award in the Alltech Vocal Competition. Operatic roles include Almaviva (Il Barbiere di Siviglia), Ferrando (Cosi fan tutte), The Four Servants (Les Contes d'Hoffmann), and Don Basilio (Le Nozze di Figaro). Mr. Morris has been a young artist with Opera Maine where he appeared as Tobias in The Medium and covered the role of Le Remendado in Bizet's Carmen. He has worked as young artist for the Ohio Light Opera and with the Bayview Music Festival. Most recently he appeared as the wigmaker in Ariadne auf Naxos with Kentucky Opera, and as a soloist in J.S. Bach's BWV 80 Ein Feste Burg ist unser Gott.

Noted for being "most consistently musical, most clear in diction," possessing a "stunningly beautiful, edgeless tenor" and for "lustrous singing," tenor **Steven Paul Spears** has performed with many arts organizations across the United States and Europe. Specializing in works of the Baroque and Contemporary Periods, Steven's recent repertoire includes works of Rameau, Cavalli, Monteverdi, Bach and Handel, as well as Britten, Stravinsky, Orff and Ullmann. Of his singing, reviewers have said Steven brought out "one reason why Bach's vocal melodies have such complex, searching contours; they're tracing not just musical thoughts, but also the changing weight and implications of the text," giving a performance "so true to the words" and of a performance of the Roasted Swan in Orff's Carmina Burana, one critic wrote that it was "riveting...filled with angst and an overabundance of high notes, Spears dramatized the moment with vocal dexterity and polish." This fall continues with Schumann's Dichterliebe with pianist Margo Garrett in Appleton, WI, Schubert's Winterreise with Cathy Kautsky in New York, and Handel's Messiah with Bourbon Baroque in Louisville, KY. Receiving the Master's Degree in Music from the Juilliard School and the Bachelor's Degree in Music from the University of Louisville, Steven is in his 14th year of teaching at Lawrence Conservatory in Wisconsin and continues to be a student of Edith Davis Tidwell.

Kyle Ferrill, baritone, has appeared with some of the nation's finest orchestras, including the Chicago Symphony Orchestra, the Boston Pops, and New York's Orchestra of St. Luke's. Conductors include Stefan Asbury, Miguel Harth-Bedoya, Keith Lockhart, Gil Rose, Robert Spano, Kirk Trevor, and John Williams. Recent engagements include the Brahms Requiem and Mendelssohn's Elijah with St. Olaf College Choir and Orchestra, the Oregon Bach Festival, a commercial recording of Ruth Fazal's Awakening with the Slovak National Orchestra in Bratislava, Slovakia, and a reprise of a successful Carnegie Hall commission, David Bruce's Piosenki, in London. In addition to performing, Kyle teaches voice and vocal pedagogy at the University of Memphis. A native of Greenwood, Indiana, he holds a bachelor's degree from Butler University and a master's and doctoral degree from Florida State University, and has also studied at Tanglewood, Songfest, Ravinia, and several sessions in the Carnegie Hall Professional Training Workshops. www.kyleferrill.com

Praised as "expressive and dynamic" and "vocally splendid", baritone **Michael Kelly** continues to distinguish himself as a consummate artist, sought-after for his riveting interpretations of recital, concert and operatic repertoire. This past season, Mr. Kelly made two NY debuts; a new oratorio by Mohammed Fairouz, recorded for Naxos, and the role of Kynaston in Carlyle Floyd's newest opera, Prince of Players. He performed the role of Figaro in Barber of Seville with Indianapolis Opera, and at Carnegie Hall as Count Gil in Wolf-Ferrari's Il Segreto di Susanna with The OrchestraNow. In April, he performed in Brahms' Ein Deutsches Requiem with Indianapolis Symphony, and in July appeared in The Magic Flute with Opera Fairbanks. Mr. Kelly has performed with many of America's leading orchestras and opera companies, including the Cleveland Orchestra, Detroit Symphony, Saint Paul Chamber Orchestra, Mostly Mozart Festival, Chicago Opera Theater, Gotham Chamber Opera, Mark Morris Dance Group, Boston Early Music Festival and Ars Lyrica. He has also collaborated in recital with celebrated pianists Martin Katz, Kathleen Kelly, Malcolm Martineau, Spencer Myer, Jonathan Ware and Brian Zeger. Mr. Kelly has won prizes in several prominent competitions, including first prizes in 2013's Poulenc Competition and 2011's Joy in Singing. He is a graduate of the Eastman School of Music and Juilliard, and was a member of the Opernstudio at Opernhaus Zurich. Michael is also Artistic Director of SongFusion, a recital series based in Manhattan.

Chad Sloan, baritone, is on voice faculty at the University of Louisville. He has sung with Kentucky Opera, Louisville Choral Arts Society, Dayton Opera, Tanglewood Music Center, Arizona Opera, Anchorage Opera, New York City Opera, Wolf Trap Opera, Santa Fe Opera, Atlanta Ballet, Atlanta Opera, Aspen Opera Theater, and Tacoma Opera. Most recently he was heard as soloist in Britten's War Requiem with Lawrence University, as a soloist in The Juilliard School's concert celebrating the life and work of Elliott Carter, Willy in Lee Hoiby's THIS IS THE RILL SPEAKING with Opera Memphis and featured along side eighth blackbird in University of Chicago's CONTEMPO series. Recent projects include performances of William Walton's Façade with Louisville Orchestra and Owen Hart in Kentucky Opera's production of Jake Heggie's Dead Man Walking. Upcoming concerts include appearances with Louisville Orchestra in Messiah and Arizona Opera in a production of Kenin Puts' Silent Night.

Commended as “a tremendous musician, a voice of exceptional beauty [and her] particularly notable gift as a communicator,” soprano **Emily Yocum Black** has found success in multiple genres of vocal music. In the operatic realm, she has performed roles such as Pamina in *The Magic Flute* (2016), Laetitia in *The Old Maid and the Thief* (2015), and Silverpeal in *The Impresario* (2015). She was an Apprentice Studio Artist of Kentucky Opera (2016-2017) where she participated in various outreach events and sang in the chorus of the main stage performances. She has also enjoyed success in oratorio including annual performances of Handel’s *Messiah* and attending the Bach Cantata Institute at SongFest as a featured soloist under the direction of John Harbison (2017) and had the opportunity to work with and perform the works of Jake Heggie and John Musto. Competitions include First Prize at the University of Louisville Aria Competition (2016) and Grand Prize at the Kentucky Bach Choir Audrey Rooney Vocal Competition (2016). Emily currently resides in Paducah, KY with her husband and maintains her private voice studio, Atomic City Voice Studio, as well as teaching voice lessons in area public schools.

Hailed by *The New York Times* for her “extraordinary virtuosity and elegance,” emerging soprano **Marie Marquis** is an artist who always seeks to marry text with exquisite musical line. She was named Debut Artist of the Year by the Joy in Singing Foundation. At the Aspen Music Festival 2016, she performed Clare Glackin’s *Poetic Study*. She has won residencies at the Tanglewood Music Center, and at Songfest at Colburn. At Tanglewood, she performed in Kate Soper’s, *Helen Enfettered*; *Music for 18 Musicians* by Steve Reich, and the world premier of Andrew Hsu’s, *Philtrum*. At Songfest she sang in *Prayers from the Long History of Happiness*, by Sara Graef. Marie sang multiple roles in Susan Kander’s *News from Poems with Cantata Profana* and *Miriam* in Frank Bridge’s *A Christmas Rose*, with EnCanta Collective, New York. Recent operatic performances have included three outings as Belinda in productions of *Dido and Aeneas* at The Tanglewood Music Center, with the New York Lyric Opera Theater and with Heartbeat Opera in New York. She has appeared as Pamina in *The Magic Flute* with Opera Louisianne, Baton Rouge, and as Mabel in *The Pirates of Penzance* for the 2015 Natchez Festival, Mississippi. She has been a guest artist with the Academy of Sacred Drama and the Brooklyn New Music Collective, and she was an Encore Young artist with Ars Musica chorale in Ridgewood, NJ. This season includes performances with Cincinnati Song Initiative, Brooklyn Art Song Society, Bourbon Baroque, dell’Arte Opera Ensemble as Calisto in “*La Calisto*”, and a solo recital in her native Mississippi. Marie holds bachelors degrees in Music and in French from Peabody Conservatory and Johns Hopkins University. She received her masters degree in Vocal Arts from Bard College. In addition to singing, Marie is a black belt in tae kwon do, and she enjoys knitting, hiking, and baking cinnamon rolls.

Elizabeth Mayhew, Elizabeth Mayhew is a coloratura soprano lauded for her agile voice expressive in its shimmer and clarity. Elizabeth has appeared in the University of Kentucky Opera Theatre’s productions as Evelyn Nesbit (*Ragtime*) and Adelina (*La Divina*). Other highlights include starring roles as Tisbe (*Cenerentola*), Edith and Mabel (*Pirates of Penzance*), Emma Lou (*Regrets Only*) and as Laurie in *The Tenderland* with the Wingate University opera program directed by Dr. Jessie Wright Martin. Elizabeth’s solo concert and oratorio repertoire includes Handel’s *Messiah*, Bach’s B-minor Mass, *Magnificat* and *Oster-Oratorium* and R.V. Williams’ *Dona Nobis Pacem*. Elizabeth earned her B.A. in vocal performance from Wingate University and is currently a third-year Master of Music candidate at the University of Kentucky.

Audrey Belle Adams is thrilled to be back with Bourbon Baroque for a third year! Ms. Adams is in her junior year as a vocal performance major at the University of Kentucky. Studying under Dr. Angelique Clay and Dr. Everett McCorvey, Ms. Adams is an Alltech scholar and very active within the UK Opera Theater. Credits with UKOT: Flora (*La Traviata*), Bertha (*Il Barbiere di Seviglia*), Mother (*Ragtime*), Ms. Todd (*The Old Maid and the Thief*). A Louisville native, Ms. Adams is a proud 2015 graduate of the Youth Performing Art School. Thanks and love to Austin, family, and friends. Always singing for you, Dad.

Praised for her “agile and stylish” coloratura (*Entertainment Hour*), **Allison Gish** will make her role and company debuts this season as Zita in Gianni Schicchi with ARE Opera and as Kathleen O’Fallin in Ricky Ian Gordon’s *Morning Star* with Onsite Opera, and she will join Cantanti Project for a second season in the ensemble of the world premiere of Felix Jarrar’s *Tabula Rasa*. She will also debut with Ars Musica as alto soloist in Rachmaninov’s *All Night Vigil* and Bach’s Mass in B Minor. Past operatic credits include *Giunone/Natura* in Cavalli’s *La Calisto* (dell’Arte Opera Ensemble), *Medoro* in Handel’s *Orlando* (Cantanti Project). In a performance deemed “flawless” (*Opera News*), Ms. Gish performed the role *Green Pants* in Robert Ashley’s *DUST* (Mannes). As professional fellow at Songfest, she appeared as soloist in Bach Cantata 161 with conductor, John Harbison. With Mannes Baroque, she performed in Handel’s *Mi palpata il cor*, *Montclair’s Pan et Syrinx*, *Vagaus* in Vivaldi’s *Juditha triumphans* (excerpts), *Piacere* in Handel’s *Il trionfo del Tempo* (excerpts). Ms. Gish is a recent graduate of the Professional Studies Diploma program at Mannes College and completed her Bachelor of Music at Louisiana State University.

Countertenor **Andrew Rader** has performed on three continents, both as a soloist, and in chamber music. He has sung the title role in *Giulio Cesare*, *Oberon* in *A Midsummer Night’s Dream*, *Eustazio* in *Opera Mission’s Rinaldo* in New York City, and he was the cover for the three countertenors in Adams’ *The Gospel According to the Other Mary* with the LA Philharmonic. Concert work includes *St. John Passion*, *Come, Ye Sons of Art*, *Fire and Ice: Michelangelo the Writer*, *Messiah*, *Vivaldi’s Gloria*, *Chichester Psalms*, *Handel Dixit Dominus*, and *L’Amfiparnaso*, *Carmina Burana*, *Bach Mass in G Minor* and numerous cantatas, including *BWV 170* upcoming in April. In his performance of *Carissimi’s Historia di Job*, *San Francisco Classical Voice* said, “his voice was as strong as his character’s faith.” Competition successes have included Second Prize in the 2015 Nicholas Loren Vocal Competition, Second Prize in the 2015 Handel Aria Competition of the Madison Early Music Festival, Third Prize in the 2011 Gianni Bergamo Classic Music Award, and Third Prize 2014 Orpheus National Vocal Competition. Not only at home in Baroque and Modern music, he specializes in a varied repertoire, including jazz, bel canto, and stealing a few of the trouser roles from women. Whether in concert, stage, or chamber repertoire, he has been consistently praised for his clear, strong tone and effective use of text. When not on the stage, he splits his time between coaching fellow singers and spoiling his overweight cat, Hildie.