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**LEXINGTON BACH CHOIR**  
S O L I D E O G L O R I A

2007-2008  
Inaugural Season

Richard Sowers, Artistic Director  
John Linker, Associate Director  
Robert Vanover, Accompanist



# WELCOME

In honor of the incomparable musical gifts and spiritual insight of Johann Sebastian Bach, the mission of the Lexington Bach Choir is to perform with artistic excellence distinguished choral masterworks for people who seek to dignify the human spirit. I began studying and singing Bach's music at a young age under the inspiring tutelage of such notable teachers, conductors, and scholars as Donald Hustad, Fletcher Smith, Melvin Dickinson, Gerhard Herz, Alan Harler, and Julius Herford. These distinguished mentors convinced me that performing Bach's music will be one of the greatest and personally rewarding challenges of my career, and presenting it to the general public will require a tireless commitment to artistic and musical integrity.

In deference to this I have formed the Lexington Bach Choir with a tireless commitment to artistic and musical integrity. Except for the extraordinary Louisville Bach Society, there is no other such Bach choir in Kentucky. I continue to audition and recruit gifted singers from our region who possess the musical skill and artistic aptitude to perform Bach's music with distinction. Our fledgling company of 17 singers represents a portion of the 24-28 singers we will eventually recruit. I am also developing a Baroque consort to accompany the Bach choir, and to play the orchestral literature of Bach and many of his contemporaries.

This region is home to many fine colleges and universities that graduate exceptional voice majors every year. Many of these singers are members of The Lexington Singers, the Lexington Chamber Chorale, Musick's Company, and other such premier choirs. Organizing a Bach choir is a natural extension of the enthusiasm surrounding choral music in Lexington. The Lexington Bach Choir has now begun to fill this quintessential musical niche in our community.

Our singers have studied voice in the surrounding universities under some of the finest voice teachers in the state. They have spent many years perfecting their craft. They exemplify vocal beauty, artistry, and musical refinement. They meticulously prepare and present some of the finest music ever conceived by humankind.

Our performances reveal the abstract meanings of a complex and spiritually compelling musical language as only J.S. Bach and composers like him created. Most importantly, as Bach intended, we sing to the glory of God alone: *Soli Deo Gloria*

RS

## ARTISTIC STAFF

**RICHARD SOWERS** is the founder and artistic director of the Lexington Bach Choir. He currently serves as Director of Music at Southern Hills United Methodist Church in Lexington, Kentucky, and is the immediate past Dean of the Lexington Chapter of The American Guild of Organists. He has served Abington Presbyterian Church near Philadelphia where he was also music director and conductor of the Abington Symphony Orchestra and Oratorio Chorus. For six years he served as choirmaster for Christ Episcopal Church in Bowling Green, KY, and for more than ten years as Director of Choral Activities and Assistant Professor of Music at Lindsey Wilson College. Sowers is the former music director and conductor of The Louisville Chorus, and founder and music director of the Columbia Choral Society and Orchestra. Early in his career he sang in 17 productions with the Kentucky Opera Association serving as a young apprentice under its founder, artistic



director and conductor Moritz von Bomhard. A fellowship grant recipient from the National Opera Institute in Washington, D.C. Sowers worked as a marketing director, associate director, and artistic director for opera companies in Syracuse, Rochester, Indianapolis, Connecticut, Orlando, and Memphis. He has been a soloist with the Louisville Bach Society, won first place in the Kentucky district Metropolitan Opera Auditions, and for four seasons sang the title role in "The Stephen Foster Story" in Bardstown, Kentucky and Tokyo, Japan. He holds the Bachelor and Master of Music degrees from the University of Louisville School of Music, attended Indiana University Music School as an opera major, and did his doctoral studies in conducting at the University of Cincinnati College-Conservatory of Music.

Sowers' voice teachers and coaches have included Fletcher Smith, Walter Cassel, Eileen Farrell, John Alexander, Gary Kendall, Dalton Baldwin, Rose Bampton, and John Wustman. Artistic mentors include Moritz Bomhard, Robert Driver, Melvin Dickinson, Gerhard Herz, Alan Harlar, Julius Herford, Anton Coppola, Elmer Thomas, Earl Rivers, and Teri Murai. Sowers resides in Lexington with his wife Marla, a music teacher at James Lane Allen Elementary, and sons Will, a founding member of the rock band "Emarosa," and Andrew, an aviation major at EKU, and active thespian with Eastern's theater department.

**JOHN LINKER** is the Associate Director of the Lexington Bach Choir. He serves as Organist-Choirmaster of the Church of the Good Shepherd (Episcopal) in Lexington, KY. He leads a vibrant choir program of professional and volunteer singers. A native of Princeton, Illinois, John received a Bachelor of Music degree from Northern Illinois University (DeKalb) in 1997 where he studied organ with Robert Reeves and Richard Hoskins, and a Master of Music degree from the Chicago Musical College of Roosevelt University in 2003, an organ and harpsichord student of David Schrader. Linker is currently pursuing a Doctor of Musical Arts at the University of Cincinnati College-Conservatory of Music where he is an organ student of Roberta Gary. At CCM Linker has served as staff accompanist for the University Men's Chorus, and has performed with the CCM Chorale, Chamber Singers, and as organ soloist with the CCM Philharmonic. Linker was the first place winner in the annual Strader Organ Competition at CCM in 2004. He is also the former Dean of the Lexington AGO, and serves as Registrar. John lives in a small, 80-year old bungalow on a quiet street with his piano, harpsichord, and two overweight cats, Nigel and Pierre.



**ROBERT VANOVER** is the Accompanist and Resident Organist for the Lexington Bach Choir. He is in his first year as a full-time choral music faculty member at Lexington Catholic High School and his second year as Director of Music Ministries at St. Peter Church in Lexington. Previously, he has held many positions as a choral conductor and accompanist. Among these are Organist/Choir Director of Woodland Christian Church from 2000-2007, accompanist for the University of Kentucky Women's Choir from 2000-2007, staff accompanist at Georgetown College for 2006-2007, and studio accompanist for the voice studio of Gail Robinson at UK from 2001-2007. In addition he is currently Organist/Choir Director for the Lexington Latin Mass Community, and accompanist for the Lexington Singers Children's Choir. Robert earned the Bachelor of Music in Organ Performance from University of Kentucky and is now finishing the Master of Music in Sacred Music.



# NOTES

## JOHANN SEBASTIAN BACH: THE ORGANIST-CANTOR

Kirk McElhearn:

Bach's fame as an organist was well-known during his life. He traveled far to hear the great organists of his time - once even traveling more than 250 miles by foot to hear Buxtehude play in Lübeck (Germany). That incident got him in some trouble, since he had asked for 3 weeks' leave and returned after 3 months.

The organ was the essential instrument in Lutheran liturgy. It was used to play "background" music before and after masses, to play chorales, or hymns, and to accompany other works, such as cantatas and passions. A cantor had to be a musician and composer, among others, responsible for composing and performing sacred works, but, above all, his skills as an organist were considered fundamental.

Bach's organ music ranges from the majestic to the intimate, from grandiose works that stretch the instrument to its limits, to simple, meditative pieces that inspire emotion and piety. Organ music, more than most instrumental music, is highly dependant on the quality of the instrument it is played on - the great organs have sonorities that amaze and enlighten.

## ORGAN PRELUDE & FUGUE IN D MAJOR

by Johann Sebastian Bach (1685-1750)

Karl Geiringer:

The Prelude and Fugue in D major, BWV 532, is conceived on a particularly large scale. The prelude consists of three sections: an impetuous and brilliant introduction, a serene and sedate 'Alla breve,' ... and a dramatic Adagio, concluding with recitative-like passages. The brilliant fugue, in which Bach seems influenced by both Pachelbel and Buxtehude, is based on an extensive, rambling theme with a striking rest in the middle. As the fugal elaborations unfold, it is effectively filled in by other voices. This brisk, though somewhat superficial piece, provides an effective contrast to the more substantial and serious-minded prelude.

## MAGNIFICAT IN D MAJOR

"My Soul Magnifies the Lord" by Johann Pachelbel (1653-1706)

Hans Eggebrecht:

Pachelbel's choral works excel in the magnificence and festive splendor of their tonal effect, but at no point do they depart from an easy, singable style. Simplicity of harmonic texture and voice leading is a characteristic of Pachelbel's art, but it asserts itself especially in this "Magnificat." This is functional church music for the church service on Sundays and feast days, for these choral works are always closely associated with the seasonal liturgical themes.

A total of thirteen complete Magnificats have been discovered, some of them with instrumental accompaniment. Pachelbel conceived this work to be sung by 12 voices, and/or with strings, or four soloists with organ (we will sing this work *a cappella* - without accompaniment).

## GOD'S TIME IS ALWAYS THE BEST TIME

Gottes Zeit ist die allerbeste Zeit

Cantata BWV 106 by Johann Sebastian Bach

Alfred Dürr:

This cantata, known as the *Actus Tragicus*, may have originated during Bach's Mühlhausen period, shortly after Cantata 131 ("Out of the darkness, O Lord, I cry to Thee,"--the first cantata presented by Lexington Bach Choir in March 2007) but probably

still within the year 1707. We do not know what funeral service occasioned its composition. Perhaps it was intended as a memorial to Bach's uncle Tobias Lammerhirt who died on August 10, 1707, leaving fifty Gulden to the young Mühlhausen organist. Despite its close temporal proximity to Cantata 131, which in form and genius such as even great masters seldom achieve. Here, in one stroke, the twenty-two year old composer left all his contemporaries far behind him. Of course, it could be argued that in later years Bach's art became a great deal more mature, but it hardly grew more profound. The *Actus Tragicus* belongs to the great musical literature of the world.

In form, the work belongs to the old type of church cantata. The text is made up largely of biblical words and hymns; only in movement 2a are a few free words inserted as connecting links. By contrast with Cantata 131, the text is assembled from a very diverse selection of biblical passages and hymns as follows in the Second Movement: 2a) Acts 17:28, 2b) Psalm 90:12, 2c) Isaiah 38:1, 2d) Ecclesiastes 14:17 and Revelation 22:20; Third Movement: 3a) Psalm 31:5, 3b) Luke 23:43 and verse 1 of a hymn by Martin Luther; Fourth Movement: Verse 7 of hymn by Adam Reusner (1533).

The contents fall into two distinct parts: death under the Law and death under the Gospel. The first part touches on the theme of death, proceeding from general reflections on God temporality. With increasing urgency it warns of the inevitability of death, culminating in the lapidary statement "It is the Ancient Law: that you must perish." Here the turning-point is reached: under the Gospel, death has lost its sting and brings the desired union with Jesus, which humankind can await with confidence. The work ends with praise of the Holy Trinity.

## A MIGHTY FORTRESS IS OUR GOD

Ein feste Burg ist unser Gott

Cantata BWV 80 by Johann Sebastian Bach

Reinhold Kubik:

This cantata goes back to two earlier works by Bach. Its original form was a cantata composed in 1715 at Weimer for the third Sunday in Lent: "All people are born of God" (BWV 80a). It had six movements, five of which appear in BWV 80. We do not know whether these are exactly the same or in altered form, as only Salomon Franck's text to BWV 80a has survived and no musical sources. A chorale verse (presumably BWV 303) closed the cantata.

The second version (BWV 80b) originated between 1727 and 1731 in Leipzig. Its first movement, a simple chorale setting (A Mighty Fortress Is Our God, Martin Luther) is included (in tonight's concert), but one can only conjecture how the cantata continued. The fifth movement of BWV 80 was possibly composed for this second version, though without the oboes support, as 80b was set for only one oboe besides the strings and as the oboes' participation in this movement has only come to us in a copyist's hand in Wilhelm Friedemann Bach's adaptation (of his father's work).

In 1735 or later (dates suggested by Christoph Wolff), Bach then composed the large chorale choral movement which opens (tonight's) cantata with strings and oboes. Wilhelm Friedmann Bach took the first and fifth movements from this cantata, set them to a Latin text, and eradicated the oboes, replacing them with three trumpets and timpani (however, we will perform BWV 80 in its original form, with oboes and strings, without trumpets and timpani).

NOTE: Lexington Bach Choir is dedicated to present a Bach organ work for every concert, and to include music by the composers who most influenced Bach, like Pachelbel, whose music was often included as a prelude to Bach's cantatas during Sunday morning worship. -RS

# TRANSLATIONS

## **Magnificat in D major for chorus a cappella** (My soul magnifies the Lord) Johann Pachelbel (1653-1706)

My soul magnifies the Lord and my spirit has rejoiced in God my Savior. For He has regarded the low estate of his servant; for behold, henceforth, all generations shall call me blessed.

For He who is mighty and holy is His name. And His mercy is on them. He has shown strength with his arm. He has scattered the proud, even the arrogant of heart. He has deposed the mighty from their seats.

The hungry He has filled with goodness, and the rich He has sent away empty. He has helped his servant Israel having remembered His mercy. As it was spoken to our Fathers, and to Abraham and his seed for generations to come.

Glory to the Father, to the Son, and to the Holy Spirit, as it was in the beginning, is now and always will be for all generations to come. Amen. Amen.

## **God's Time Is Always the Best Time** (Gottes Zeit ist die allerbeste Zeit) Actus tragicus BWV 106 Johann Sebastian Bach (1685-1750)

### 1. Orchestra: Sonatina

2a. Chorus: God's own time is the time appointed us. In his presence all have their being, as long as he wills: and we die in him in his own time, when he wills.

2b. Aria: O Lord, cause us to remember that we all must perish, that we may seek wisdom. Adrienne Schram, soprano.

2c. Aria: Make ready your house, for you shall perish, and live on earth no longer. Owen Sammons, bass-baritone

2d. Chorus: It is the ancient law: that you must perish.

Aria: O come, Lord Jesu, come! Roberta Chase-Borgatti, soprano

3a. Duet with chorus: Into thy keeping I shall commit my soul, for thou has redeemed me, O Lord thou faithful God.  
Diane Timmons, alto

3b. Aria: *Vox Christe* (the voice of Christ): Yes, today you shall be with me in paradise! Owen Sammons, bass-baritone

Altos: In peace and joy I shall depart; God does require it. Contented are my mind and heart, calm my spirit, as the Lord has told to me, death shall be my sleep always.

4. Chorus: All glory, laud, and praise be thine, O God, the Father and blessed Son, and Holy Ghost, forever; may thy great might win us the fight, through Christ our Savior, Amen.

## **A Mighty Fortress Is Our God** (Ein feste Burg ist unser Gott) Cantata BWV 80 Johann Sebastian Bach

Introduction: UM Hymn 110: A Mighty Fortress Is Our God  
All sing, all stanzas: Congregation + Lexington Bach Choir

1. Chorus: A Mighty Fortress Is Our God  
A mighty fortress is our God, a stronghold never failing. He helps us when with Troubles fraught and freely grants his caring. The

evil enemy attacks us with glee, his weapons are cruel, his treachery would rule, on earth is none beside him.

## 2. Duet: All Those Born of God Are Praising Owen Sammons, bass-baritone, Meg Stohlmann, soprano

Bass: All those born of God are praising and in victory rejoicing. Those who by the blood of Christ have been baptized, faith to swear him, will forevermore be blessed.

Soprano: With all our strength is nothing done, for soon we are defeated. For us the right defense has come, whom God himself selected. Who is this, you ask? It is Jesus Christ, the Lord of Sabaoth, none other than our God. He ever is victorious!

## 3. Recitative: Consider Now, Believer Owen Sammons, bass-baritone

Consider now, believer, God's great love unending. As Jesus reconciled you with his blood through suffering and thereby has been sending you to victory against the world, all sinning and death's dark night.

Do not give room within you to Satan and his evil might! O, heart receive your Lord, let not what he created be devastated! Lament your sin and guilt with grief, that Christ with you in Spirit is united.

## 4. Aria: Come and Abide with Me Marla Sowers, soprano

Come and abide with me, Lord Jesus, my desiring! Make me free from world and sin, make your likeness shine within me, send renewing! Leave scornful sin away from me! Come and abide with me, Lord Jesus, my desiring!

## 5. Chorale: And Should the World with Devil's Host Chorus

And should the world with devil's host be bent on our devouring, we do not fear his scornful boast, we still will be succeeding. The prince of this world, his wrath he has hurled, but he cannot harm those resting in God's arm; one word means his destruction.

## 6. Recitative: Be Steadfast and Remain with Jesus Tom Drury, tenor

Be steadfast and remain with Jesus' crimson banner! O soul stand firm! Believe and know your Lord will never turn! He is victorious and crown his own in royal manner.

Go joyfully ahead! Take heed to keep God's word, your heart and mind from blemish, so the enemy is then forced to vanish.

Your Savior leads to God, he guides you with his rod.

## 7. Duet: How Blest Are Those Who Will Tom Drury, tenor, Diane Timmons, alto

How blest are those who will their God in word be sharing; more blessed is the heart, that bears in faith his name. While staying unsubdued, its foes will be defeated. This heart receives the crown, is putting death to shame.

## 8. Chorale: Anhang: BWV 80b A Mighty Fortress Is Our God Chorus

A mighty fortress is our God, a stronghold never failing. He helps us when with troubles fraught and freely grants his caring. The evil enemy attacks us with glee, his weapons are cruel, his treachery would rule, on earth is none beside him.

# SINGERS

Singers in the **Lexington Bach Choir** were accepted for membership upon completion of a successful audition. Each member presented two contrasting arias or art songs, one in German and one in English, demonstrating exceptional skills in legato singing technique, and effective use of *mesa di voce* and *melisma*. All members were formally trained, acquiring particular skills and a personal affinity for Renaissance, Baroque, and Classical music.



**MEG STOHLMAN**, soprano, is a first year graduate student in voice at the University of Kentucky. A native of Santa Rosa, California, Meg graduated from the Air Force Academy and served on active duty in the Air Force for 5 years in Arizona, Korea, and Germany. She separated from the military in 2004 to pursue a second bachelor's degree in Music Education, which she completed in 2006 at Sonoma State University, CA. Meg has sung in numerous ensembles around the world.



**WHIT WHITAKER**, tenor, from Detroit, earned his Bachelor of Music degree in voice under Prof. Phyllis Jenness and Dr. Everett McCorvey from the University of Kentucky. He is an active performer on the opera stage (*Betto* in Gianni Schicchi, *Bardolfo* in Falstaff), in theatre (*Fred Graham* in Kiss Me Kate, *Don Quixote* in Man of LaMancha), as a choreographer (*Ain't Misbehavin'*, *Godspell*), and in choral music as a member of the outstanding American Spiritual Ensemble and Brazeal Dennard Chorale.



**JOHN LINKER**, tenor, is the Associate Director of LBC. In addition to singing in the tenor section, John serves as accompanist for sectional rehearsals. He is the organist-choirmaster at Church of the Good Shepherd (Episcopal) where he leads a vibrant choir program of professional and volunteer singers. He is former Dean of the American Guild of Organists, and currently serves on the Executive Committee as Registrar and Associate Editor of the AGO newsletter.



**NANCY VICKERS**, alto, works as a National Program Associate at The Council of State Governments, with the Suggested State Legislation and Innovations Awards Programs. She has a Ph.D. in religious education, and a Master's degree in Christian Education with a Church Music Conducting minor. Nancy studies voice privately, and has extensive choral experience. Nancy is the alto section leader in Chancel Choir, *Soli Deo Gloria*, Sanctuary Choir, and Associate Director of Choirs at Southern Hills UMC.



**TOM DRURY**, tenor, studied applied voice at the University of Kentucky under Phyllis Jenness and Everett McCorvey. He has performed regularly in choruses throughout Lexington including New Voices, Anglicantors, and as section leader at the Church of the Good Shepherd. Following high school, Tom sang with the Pleasant Hill Singers at Shakertown. He is employed with the U. S. Postal Service pursuing a career in civil service.



**DIANE TIMMONS**, alto, is a well-known Lexington Baroque singer, having sung in choirs as a soloist and section leader for many years. She and husband John Rose perform regularly in the band SPACECRAFT. She also plays dumbek, flutes and keyboards for the American Tribal Style belly dance troupe "Rakadu Gypsy," and folk music with Carla Gover of Zoe Speaks. Diane is raising her children, Claire and Dylan, tending a vegetable garden, and knitting fanciful hats.

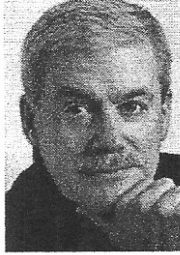
**MARLA SOWERS**, soprano, is a music teacher at James Lane Allen Elementary in Lexington. A graduate of Morehead State University studying under James Ross Beane (former director of Lexington Singers), Marla earned an MM in applied voice. She has sung the role of Jeannie in the Stephen Foster Story, and sang with Kentucky, Syracuse, and Orlando Opera companies, and soloist with Louisville Chorus and Columbia Choral Society. Marla is director of the children's Chapel Choir at Southern Hills UMC.



**ADRIENNE SCHRAM**, soprano, is a senior vocal performance major at University of Kentucky studying under Dr. Noemi Lugo. She has participated in many UK opera productions such as *Suor Angelica*, *Madame Butterfly*, *La Traviata* and sang *The Queen of the Night* in UK's production of *The Magic Flute* by Mozart. She spent a month in Rome, Italy with *Operafestival di Roma* and performed the operas *The Marriage of Figaro* (Mozart) and *Suor Angelica* (Puccini).



**JOHN STEGNER**, bass, was a choral music educator for 34 years in Montgomery, Rowan, and Fayette County schools. His choirs ranked "Best in Class" at national and international choral festivals, and received "Distinguished" ratings at KMEA region and state. In demand as clinician and adjudicator, he directed all-district and honor choirs nationally and internationally. Director of Music at Broadway Christian Church, John oversees the Adult Worship Choir, Men's and Women's Ensembles, Teen Choir.



**SUSAN CAREY**, alto, is a secretary at Shriner's Hospital for Children. Since moving to Lexington in 1975, Susan has played the organ and piano for churches, elementary, high school and university students for KMEA events, musicals, concerts and recitals extensively. She studied voice at the University of Michigan, Anderson University, and Transylvania University and continued singing as a member of the Lexington Singers and Georgetown Choral Society. Susan also sings with Musick's Company.



**REBECCA ABBOTT**, alto, has been singing publicly since age five. Formal training includes a Bachelor of Music from Wheaton College, Illinois, and a Master of Arts in Liturgy and the Arts from Gordon-Conwell Theological Seminary, Massachusetts. She currently works as Director of Music, Liturgy, and the Arts at Apostles Anglican in Lexington. Thank you to husband Dean, who seven years ago said, "I don't care if the house gets cleaned as long as you're happy making music."



**OWEN SAMMONS**, bass, is an applied voice major in his senior year at University of Kentucky studying with Dr. Everett McCorvey. He sings with the University of Kentucky Chorale, and has been studying voice privately for over 4 years. Owen is also an accomplished pianist and organist, and has extensive choral and handbell conducting experience.



**ROBERTA CHASE-BORGATTI**, soprano, recently moved to Kentucky from the Boston area. She has a music degree from Boston University and many years of experience performing in small and large choral groups, singing music from the Renaissance to the 21<sup>st</sup> century. Recent highlights include J.S. Bach's *St Matthew Passion*, Monteverdi's *1610 Vespers*, & Purcell's *Dido and Aeneas*. Roberta runs a software company with her husband, Steve, a professor at UK. They live in Nicholasville with their two retrievers.



## SINGERS



**MICHA HUGHES**, alto, is a graduate of the Baldwin-Wallace Conservatory of Music. Having performed in the annual Baldwin-Wallace Bach Festival for four years, she is glad to have found a place in the Lexington Bach Choir. Micha currently teaches general music at a local private school, is music director at Cynthiana First United Methodist Church, and teaches private piano and voice. Currently, she is pursuing her Masters in Music Education. Micha enjoys traveling, and, most especially, watching UK Basketball.



**ZACH ULLERY**, bass, a graduate of the University of Kentucky (summa cum laude) with a BME in voice and organ. He sang in Men's Choir, Choristers, Chorale, and was in the ACDA student chapter as president and vice-president. He is Assistant Organist at Church of the Good Shepherd-Lexington. He accompanies and directs two adult choirs, a boy's and girl's choir, children's choir, and Orff ensemble. He is a 2000 graduate of Mason County High School in Maysville, KY where he was Valedictorian.



**SHAUNTINA PHILLIPS**, alto, is a Visiting Professor of Voice at Centre College in Danville, KY. She holds a BM degree in applied voice from the University of Kentucky and the MM from University of Tennessee. She studied voice with Phyllis Jenness and Everett McCorvey, and is currently studying with Daniel Weeks at the University of Louisville. Ms. Phillips is also a flutist, choral conductor, and enjoys ballroom dancing in her spare time.

## VENUE

*We are grateful to Southern Hills United Methodist Church, senior pastor Dr. William Moore, and the Board of Trustees for providing their beautiful sanctuary for tonight's concert, for our weekly rehearsals, and for the use of their fine Reuter organ and Kawai grand pianos.*

## CONSORT

### Violin I

Bethany Watt

### Violin II

Steve Rankin

### Viola

Karen Bottge  
Steve Rankin

### Cello

Nancy McKenney

### Oboe

Katherine Alberts  
Kim Heersche

### Harpsichord

John Linker  
Robert Vanover

### Organ

Robert Vanover

## HELP US GROW

**W**e are looking for a few good men and women to serve on our Board of Directors. We need people who may have built their own successful business, who know the myriad challenges of initiating a "start up" company, and who have the personal resources to help us realize our mission and reach our objectives.

We need "can do" people who are experienced in fundraising, marketing, publicity, advertising, legal, or accounting, and can provide such services through their company or network of business associates. We need incisive individuals who are tenacious, creative, innovative, original thinkers, influential, problem-solvers, and humble leaders.

If you are one of these people, and believe in our mission, we need you on our Board of Directors. Please contact me at (859) 321-5622. I would be happy to meet with you to discuss how, together, we can move the Lexington Bach Choir forward.

—Richard Sowers

## AUDITIONS

### THE CHOIR

Lexington Bach Choir is an auditioned choir of classically trained singers. Our goal is to recruit 24-28 such singers.

### COMMITMENT

LBC singers are committed to: a) attend all rehearsals regularly and punctually, b) prepare the music in advance of each rehearsal, c) perform in scheduled concerts and command performances throughout the year.

### REHEARSALS

Rehearsals are held each Tuesday evening from 7 PM to 9 PM at Southern Hills United Methodist Church.

### ATTRIBUTES

Candidates should be: a) classically trained singers, adept in art song, lieder, cantata, or oratorio, b) excellent music readers, c) experienced in advanced choral techniques

### AUDITIONS

Auditions are scheduled by appointment. Candidates shall sing two contrasting solo pieces representing art song, German lieder, or an aria from a cantata or oratorio. One piece shall be slow and sustained, the other piece should have extensive melisma. One piece should be in English, the other German. An accompanist will be provided.

### TO SCHEDULE AN AUDITION

Contact:

Richard Sowers, Artistic Director  
859-321-5622  
e-mail: [rsowers@insightbb.com](mailto:rsowers@insightbb.com)