

PROGRAM

The Singing Rooms

Jennifer Higdon
Poetry: Jeanne Minahan

Three Windows: Two Versions of the Day

Three windows offer two versions of the day,
the first: cool and sweet, a blue cascade
of watered light,
the second: bright heat barely held back
by the venetian blind.
Inside, the blue falls across
the small kitchen (a breeze
at your back), and angles
into the living room where
the table and two chairs swim.

The couch, the desk, bookshelves,
the bed, they submit
each morning to the thin cloths of light
that drape, linger and slide
across them; its shape their shape.
Three windows, two versions of the day.
Both are here, though you
cannot be:
that heat, that long shade of blue.

Things Aren't Always

Not every newborn cries in hunger,
not every dog barks in alarm.
Musicians, on a whim,
break our hearts,
lovers take the blame.

The Interpretation of Dreams

If I told you my dream
(the one on a boat);
if I told you how I read
your dream with a cello:
a new laugh
an old hush.

Confession

Once I slept all night without dreaming
in the body of a small summer flower:
buttercup, yellow and damp,
circling me with warmth.
And I've taken tears from an earthen bowl,
Clay pressed in a curve of bone:
A basin borne of rib and hip.
I drank and sang in sweet drunkenness.
Once I dressed in luminous dust
and set myself spinning in the Pleiades
just to be unseen among the seen.

I admit I've listened to the whistling of God,
kissed lips that were not mine or yours.
If I tell you these things now,
you must hold them in your palms
as I have seen you hold water:
cupped and uncontained.
Give me such forgiveness
as that:
liquid, poured out,
uncondemned
for being so clear.

History Lesson

How brief the pause
between despair and comfort.
How eternal.
How small the space
between window and frame.
How cold the wind.
[Teach me which of the stars have shifted.
Tell me where error crept in. Show me
the overlooked weed, infection, accounting
mistake.

Adjust my glasses, hearing, fingertips.
Point me to the abandoned faith.]
When the day dims
light the largest fire, cliff high.
And when they tell the story
of these sad times
Remember
we lit that fire
to spare the other ships
these treacherous rocks.

A Word with God

And, finally, we ask ourselves,
where did we spend our days, whose voice
turned our heads, hushed, thrilled,
entered, lingered, left us?
(Standing on a far shore,
uncertain of the hour or day.
in a quiet not quiet.)
I walk towards you, I walk away,
my feet pull me back.

Wild One, your magnetic love
draws me (polar eclipse and warm),
you are the paradox towards which
I tend, you are the ache,
I don't need to speak,
You are the name,
the name of all names.
"Your feet will bring you to where your
heart is."

Three Windows: Two Versions of the Day (*reprise*)

INTERMISSION

Memorial

René Clausen
b. 1953

I. September Morning

II. The Attack

Adonai! My God, my God, why has thou forsaken me?
-Mark 15:34

III. Prayers

[CHOIR]
May I be peaceful. May you be peaceful. May we be peaceful.
May we live with ease of heart. May we live in joy.
-Traditional Buddhist meditation

[SOLO BARITONE]

Gracious and loving God, pour forth your mercy upon us all.
For those who have fallen, and are lost in the oblivion of rubble,
Blanket them with your eternal light.

Gracious and loving God, pour forth your mercy upon us all.
For those whose souls have turned cold and empty,
Grant them a large measure of your mercy, and a nutritious kernel of your kindness.
Grant them peace.

Gracious and loving God, pour forth your mercy upon us all.
For those whose dreams are haunted by images of horror;
Enfold them in your loving embrace.
Fill our hearts with your healing love

-Roy Hammerling, Concordia College Religion Department

IV. Petitions

[CHOIR]

Hebrew

Adonai, vehaer panecha, venivashea.

O God, shine your light on us, and we shall be saved.

Arabic

Ya Rab Naw'war Alaina.

O God shine your light on us.

Latin

Domine Deus, ostende lucem tuam,
Et salvi erimus.

O God, shine your light on us,
and we shall be saved.

[SOLO BARITONE]

Gracious and loving God, pour forth your mercy upon us all.
We pray for our enemies, all those who hate us;
we condemn them to your mercy, O God.

Gracious and loving God, pour forth your mercy upon us all.
If there be any grain of hatred in us, wash us clean and cleanse us.
Move us to the common ground of Your Being, O God.

-Roy Hammerling, Concordia College Religion Department

V. Coda

Kyrie eleison, Christe eleison.
Kyrie eleison.

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

PROGRAM NOTES

The Singing Rooms

When I was asked by the Philadelphia Orchestra to write a concerto for violin that would include a choral part, I immediately started searching through all sorts of poetry. I looked for several things, the most obvious of which is, the poetry would need to “speak” to me in order for me to be able to set it to music. Also, the words would need to “invite” setting (in other words, easy to sing comprehensibly...can you imagine what it would be like to try to set the word “onomatopoeia?”...not very singer-friendly). To create the best form for the piece, I needed a group of poems that would not be too long (because I wanted to create different moods within this large work), and that would fit together somehow thematically. I looked for a long time, through poetry from various countries and time periods. But I discovered that sometimes the answer is in your own backyard: walking through the faculty lounge at Curtis one day, I asked Jeanne Minahan McGinn, the head of the Liberal Arts Department (who happens to be a poet) if she had anything that I could read. When I got some books of her poetry in my hands, I knew I had found what I was looking for...a series of poems, that resonated with me, and would provide different emotional settings, as if they were lessons in life arranged like different rooms within a house.

Program Note:

This is a house where the violin sings, the choir sings, and the orchestra sings. Every room is its own sound world. Not an ordinary house, this is the house that we all inhabit: that of life. The beauty of poetry and music is that each person brings their own experience to these art forms, and each reader takes away the message of the poet, mixed with their own story...but we all share these stories...

Three Windows: Two Versions of the Day

Set twice within this piece (at the beginning and at the end), the first musical setting is the emergence of the day, at its very early crescent of light...a more spare entry into this house of “The Singing Rooms”. It is the image and sound of “...cool and sweet, a blue cascade of watered light...”.

Things Aren’t Always

Always shifting, moving...not all things are what they seem.

The Interpretation of Dreams

As life sometimes moves in dreamlike fashion, I decided to set this with a gentle sort of “boat rocking” sensation (the poet refers to a dream on a boat). I also decided that I would set this poem three times, because of its brevity, and because of its position as the third poem in this set.

Confession

The fragility of handing over a confession to another is sometimes anxiety producing. This anxiety is mirrored in the opening of this movement, but calms at the moment that the choir unfolds with the opening stanza referring to the dream of sleeping within a flower (which I pictured as opening and expanding). An interesting note, Pleiades is mentioned in the 3rd stanza...its meaning: an open star cluster in the constellation Taurus, which consists of several hundred stars, with only six visible to the human eye. I found this particular tidbit fascinating mostly because, before reading the definition, I had written a six-note figure for the violin that occurs repeatedly within this movement, in different guises. I confess that sometimes I don’t know where the music comes from, but I’m often startled by its appropriateness to the moment of putting note to page.

History Lesson

Falling gestures...rising gestures...the difference between (as the poet says) the “...brief pause between despair and comfort...”. Of all the movements, this is the shortest...a mere 3 minutes. Why? It was an intentional decision to reflect on how we seem to remember the lessons of history for such short amounts of time.

A Word with God

For a composer, it is intimidating to think of how one sets into music such a thing as speaking to God. Certainly many other composers have done so throughout history. But I loved the idea of starting it as an intimate conversation, so I wrote a duet between the English Horn and the Solo Violin, which eventually evolves into a series of emotions and conversations, adding voices and varying degrees of urgency.

Jeanne Minahan opens this poem opens with an Irish Proverb: “Your feet will bring you to where your heart is.” I chose to place this wonderful proverb at the end of this movement, because after the poem, “A Word with God,” I wanted to carry the listener back to the original room of three windows, now with a new view of the day...at its end....and inevitably, your feet will bring you to where your heart is.

Three Windows: Two Versions of the Day

The 2nd setting of this poem presents the second version of the day: a view at the close in the day of life...a return to the original room, but with wisdom gained and all seen in a new light.

The Singing Rooms was commissioned by The Philadelphia Orchestra, The Atlanta Symphony Orchestra, and the Pittsburgh Symphony Orchestra.

—Jennifer Higdon

Memorial

Memorial is a composition for mixed chorus, orchestra and baritone solo, based on subject material which reflects the horrific events of September 11, 2001, in New York City. Though presented as one continuous movement, the composition follows a program that comprises four sub-sections—“September Morning,” “The Attack,” “Prayers,” and “Petitions.” The first two sections reflect the actual chain of events leading to and including the attacks upon the World Trade Center towers. The music of destruction is kept to a minimum in favor of musical emphasis upon a possible spiritual response to these events. Healing, cleansing and hope are the main themes of the work.

“September Morning” paints the picture of a beautiful, sunlit morning in New York City. In this opening section the chorus is used as a section of the orchestra, intoning wordless vocalizes in a Debussy-like texture. Premonition of the attack is then heard in the orchestra as the music moves into “The Attack” sequence. As might be expected, the attack on the World Trade Center towers inspires music that is highly dramatic, rhythmically intense, and colorful, making use of extended percussion and the entire range of both instrumental and choral forces. The only text used in the first two sections is the phrase, “O God, why have you forsaken me?” The word for God is also presented in Hebrew—Adonai. The reason for this minimal use of text owes to the actual nature of witness responses to the shocking, unfolding drama of the attack on the Twin Towers. It was a moment in time when the vocalism of words in thoughtful sentences gave way to sensory overload and the abbreviated, clipped cries of disbelief. “Where is God?” was a question that vexed every terrifying cry that day.

The third and fourth sections, subtitled “Prayers” and “Petitions,” respectively, move away from programmatic description of physical world events to musical evocation of spiritual responses to these events. The text of the baritone solo uses portions of a series of prayers written by Dr. Roy Hammerling of the Concordia College Religion Department. Dr. Hammerling wrote these intercessory prayers in the days immediately following September 11, 2001. Under the baritone solo, the chorus intones a prayer-like aleatoric chant based on the structure of a Buddhist *Metta meditation*—a three-part series of personal meditations.

The final section, “Petitions,” is an elegiac and introspective musical prayer for mercy, mutual understanding, and hope for the future. The primary text is one verse from Psalm 80, “O God, shine your light on us, and we shall be saved.” This phrase is presented, first sequentially and then simultaneously, in English, Latin, Hebrew, and Arabic. In juxtaposing these languages, some of which are the languages of the cultures at war with one another, it is the hope of the composer that in so doing we may find a common ground of higher being, and be called away from darkness into light. The piece ends with a quiet Kyrie—a plea for God’s mercy on this world.

—René Clausen
February 15, 2003

BIOGRAPHIES



Jennifer Higdon, composer

Pulitzer-prize winner Jennifer Higdon (b. Brooklyn, NY, December 31, 1962) started late in music, teaching herself to play flute at the age of 15 and then beginning formal musical studies at 18, with an even later start in composition at the age of 21. Despite this late start, Higdon has become a major figure in contemporary classical music and makes her living from commissions, completing between 5-10 pieces a year. These works represent a range of genres, from orchestral to chamber and from choral and vocal to wind ensemble. Hailed by the Washington Post as "a savvy, sensitive composer with a keen ear, an innate sense of form and a generous dash of pure esprit," the League of American Orchestras reports that she is one of America's most frequently performed composers.

Higdon's list of commissioners is extensive and includes The Philadelphia Orchestra, The Chicago Symphony, The Atlanta Symphony, The Baltimore Symphony, The Cleveland Orchestra, The Minnesota Orchestra, The Pittsburgh Symphony, The Indianapolis Symphony, The Dallas Symphony, as well as such groups as the Tokyo String Quartet and the President's Own Marine Band.

Higdon received the 2010 Pulitzer Prize in Music for her *Violin Concerto*, with the committee citing Higdon's work as a "deeply engaging piece that combines flowing lyricism with dazzling virtuosity." She has also received awards from the Guggenheim Foundation, the American Academy of Arts & Letters (two awards), the Pew Fellowship in the Arts, Meet-the-Composer, the National Endowment for the Arts, and ASCAP. Also a winner of the American Composers Invitational, her *Secret and Glass Gardens* was performed by semi-finalists of the Van Cliburn Piano Competition.

Higdon has been a Featured Composer at festivals including Tanglewood, Vail, Cabrillo, Grand Teton, Norfolk, and Winnipeg. She has served as Composer-in-Residence with the Pittsburgh Symphony Orchestra (2005-06 season), the Green Bay Symphony Orchestra (2006-07 season), the Philadelphia Orchestra (2007-08) and the Fort Worth Symphony (2009-10).

Higdon enjoys more than several hundred performances a year of her works. Her orchestral work *blue cathedral* is one of the most performed contemporary orchestral works, having been performed by more than 250 orchestras since its premiere in 2000.

Her works have been recorded on over three dozen CDs. Her *Percussion Concerto* won the Grammy for Best Contemporary Classical Composition in January, 2010. Other CDs including her music that have won Grammys: *Higdon: Concerto for Orchestra/City Scape*, *Strange Imaginary Animals*, and *Transmigration*. Upcoming releases include the *Violin Concerto* for Deutsche Grammophon (September, 2010), *The Singing Rooms* for Telarc (July, 2010), *Concerto 4-3* (for bluegrass trio/orchestra), as well as discs of chamber music with the Lark Ensemble and with the Serafin String Quartet. The symphonic band versions of Higdon's *Percussion Concerto*, *Soprano Sax Concerto*, and *Oboe Concerto* will all be released this year as well.

Dr. Higdon currently holds the Milton L. Rock Chair in Composition Studies at The Curtis Institute of Music in Philadelphia. Her music is published exclusively by Lawdon Press.



Laurence Albert, bass-baritone

Laurence Albert made his professional debut with the Detroit Opera in 1977, and has since performed a repertoire of over 50 operatic roles. He has been invited to perform in theaters such as the Paris Opéra (Bastille), the Frankfurt Oper, Opera Ireland, and the Opera Theatre of St. Louis. He has performed in concert throughout the United States, Great Britain, Europe and South Africa; and has performed in recital a repertoire of over 300 songs in seven languages. A native of Memphis, Tennessee, he studied classical singing and interpretation at Morehouse College (B.A.), the University of Michigan, the University of Memphis, and the St. Louis Conservatory (Graduate Diploma in Vocal Performance). Laurence Albert is the first African-

American national prize winner representing the Mid-South Region in the Metropolitan Opera National Council Auditions held at Lincoln Center in New York (Opera). He is also prize-winner of the Concours de Chant de Paris

(Opera and Song), the International Concours Tryptique de Paris (Grand Prize - French Melodie), and the Franz Schubert Institut of Austria (German Lieder). The University of Nevada at Las Vegas, Opera Theater of St. Louis, Appalachian State University (Boone, NC), Rhodes and LeMoyné-Owen Colleges in Memphis have provided him a setting for working with gifted young American singers. In Europe, Albert has taught master classes for Les Semaines Musicales de Quimper Festival, l'École d'Été Claude Debussy, and has served on juries for England's Elgar School of Music in Worcester (with Dame Janet Baker presiding as president), the Conservatoire National Supérieur de Musique of Paris, and the Conservatoire National de Région of Nice.



Susanna Perry Gilmore, violin

Susanna Perry Gilmore joined the Memphis Symphony Orchestra as Concertmaster in 1997. Since then she has frequently been featured as a soloist, including performances of the W. A. Mozart Violin Concerto no. 5 in A Major, Alban Berg Violin Concerto, Max Bruch *Scottish Fantasy*, J.S. Bach *Brandenburg Concerti*, Karl Amadeus Hartmann *Concerto Funebre*, W.A. Mozart *Sinfonia Concertante*, and Antonio Vivaldi *Four Seasons*. Ms. Gilmore maintains an active schedule of solo recitals and chamber performances and was nationally broadcast twice on NPR's Performance Today in August 2009. She currently holds the position of Distinguished Adjunct Professor of Violin at the University of Memphis and is the Valade Violin Fellow at Interlochen Summer Arts Camp in Michigan.

Ms. Gilmore received her Bachelor's in Music at Oxford University, England and spent a year of post-graduate study at the Guildhall School of Music and Drama in London, where she studied with violinist Yfrah Neaman. She then received her Master's degree in Violin Performance at New England Conservatory in Boston under the instruction of James Buswell. Prior to her studies in England, Ms. Gilmore studied with Christian Teal at the Blair School of Music and with Mimi Zweig at Indiana University.

Before joining the Memphis Symphony, Ms. Gilmore spent two years as a member of the Rackham String Quartet, a nationally touring ensemble based in California. She was also a fellow at the Tanglewood Music Festival, the Norfolk Music Festival, and the Sarasota Chamber Music Festival.

When not working as a classical violinist, Ms. Gilmore plays the Irish fiddle with her husband Barry in the band Planet Reel and spends time with her two daughters Katy and Zoe. She performs on a 1776 Joseph Odoardi violin.

Jeanne Minahan, poet

Poet Jeanne Minahan was born in Pennsylvania and educated at Bucknell University. She attributes her passion for poetry to the unlikely combination of hearing the Sunday liturgy at Mass and her parents' bedtime reading choices of A. A. Milne, Ernest Thayer's "Casey at the Bat," Robert Service's "The Cremation of Sam McGee," and *1,000 Years of Irish Poetry*. Perhaps those early literary encounters influenced her decision to abandon a career as a freelance writer and journalist and to return to the study of poetry. She went on as a Rotary International Fellow to earn an MA with Firsts in Anglo-Irish Literature from the University College Cork, National University of Ireland, and then her Ph.D. from Bryn Mawr College. She has presented her scholarly work at academic conferences in Brazil, Canada, Ireland, Monaco, and throughout the United States.

Minahan began publishing poetry in university and won the Cross Pens/University College Galway grand prize in literature. She has read her award-winning poems at numerous venues both at home and abroad. The former poetry editor for *The Other Side* magazine, her poems have appeared most recently in *The Women's Review of Books* and *Mars Hill Review*. She has work forthcoming in *Cimarron Review*. Jeanne Minahan, the pen name of Jeanne M. McGinn, teaches creative writing and literature at The Curtis Institute of Music in Philadelphia, where she is the Chair of the Liberal Arts Department.



William Skoog, conductor

William Skoog came to Rhodes College in 2009, holding the Elizabeth Daughdrill Fine Arts Endowed Chair, serving as Chair of the Department of Music and Director of Choral Studies at Rhodes, where he conducts the Rhodes Singers, Chamber Singers, and the MasterSingers Chorale, performing often with the Memphis Symphony Orchestra. He previously served as Director of Choral Activities at Bowling Green State University, Bowling Green, Ohio; Indiana-Purdue University, Fort Wayne, Indiana; and Southwestern Michigan College, Dowagiac, Michigan.

Dr. Skoog is sought after as a clinician and his choirs have toured nationally and internationally, and performed at various regional, national and international choral festivals including: the Rome International Choral Festival, the Lucerne International Choral Festival, and Dvorak Festivals. He has conducted the Tuscan Chamber Orchestra, the Santa Maria Orchestra (Switzerland), the Prague Radio Symphony Orchestra, the Moravian Symphony Orchestra, and the Memphis, Toledo and Fort Wayne Symphony Orchestras. Earlier this year, Dr. Skoog conducted a special Presidents' Day concert at the Kennedy Center in Washington D.C., and has received an invitation to conduct the Salzburg International Choral Festival in 2012. Skoog holds a Doctor of Arts in Music from the University of Northern Colorado, Master of Arts degrees in conducting and voice pedagogy from the Lamont School of Music, Denver University, and a Bachelor of Arts degree in Music and in Theatre from Gustavus Adolphus College, St. Peter, Minnesota.

Rhodes MasterSingers Chorale History

The Rhodes MasterSingers Chorale is a semi-professional choral ensemble made up of music professionals, community members, faculty, staff, students and choral alumni of Rhodes College. The purpose of the MasterSingers Chorale is embodied in our philosophy:

Choral performance offers a most personal and universal expression. A singer's voice is connected to their body, and the sounds made by a choral ensemble are sculpted from the breath of each individual singer and blended into one voice. A choir is the only musical instrument that can present a text in harmony. This harmony creates sonorities of limitless beauty that inspire, challenge, soothe, excite, and delight.

Since 1993, the Rhodes MasterSingers Chorale has presented major choral-orchestral works throughout the region. In 2004, the MasterSingers Chorale made its Carnegie Hall debut with a performance of Morten Lauridsen's "Madrigali," "O Magnum Mysterium" and "Lux Aeterna." Literature for Spring 2012 includes Mozart's "Missa Solemnis in C" and Lauridsen's "Lux Aeterna."

Auditions are held at the beginning of each semester (August and January) in the Rhodes Music Building, Hassell Hall. For more information, please visit our website (www.rhodes.edu/music).

Rhodes MasterSingers Chorale

Andrew Drannon, pianist

Sopranos

Christine Bertz
Carole C. Blankenship
Ellenore Craine
Betsy Dee
Pam Dotson
Mimi Dunn
Sherida Foster
Sarah Harr
Karen Hess
Betsy Jordan
Michelle Mattson
Stephanie Milazzo
Allison Miller
Amy Moore
Pam Schnell
Elaine Skoog
Jacquelyn Skoog
Gillian Steinhauer
Claire Taylor
Dorothy Wells
Amy Wilson

Altos

Jan Bullard
Cecilia Chen
Katie Clark
Elizabeth Cooper
Hollen Cromer
Emma Gotbaum
Patricia Gray
Marcie Hendrix
Mary Margaret Hicks
Amber Isom-Thompson
Ellen Koziel
Suzanne Lease
Crissy Lintner
Rebecca Luter
Jamie Lee Moore
Jean Schmidt
Rebekah Skoog
Debbie Smith
Amanda Vogel
Diana Zimmerman

Tenors

Larry Ahokas
Paul Cook
James Harr
Chris Luter
Johnny Peoples
Allen Sanders
David Schnell
Pat Walker
Preston Wright
Herb Zeman

Basses

Jonathan Cavell
Leo Connolly
David P. Cooper
James A. Cornfoot
Dale DeWood
Jabaric Glass
Matthew Hayner
Ryan Jones
Jason Jordan
Matthias Kaelberer
William Kratzke
Jim Lanier
Sam Mattson
David Ouzts
Malcolm Payne
Michael Pluta
Alexander T. Purser
Chip Slawson
Andrew Tait
Roland Wilson
Dan Witherspoon

Memphis Symphony Orchestra

Violin 1

Paul Turnbow, *Assistant
Concertmaster*
Marisa Polesky, *Assistant
Principal*
Barrie Cooper, *Assistant
Principal*
Laurie Pyatt
Wen-Yih Yu
Jessica Munson

Violin 2

Gaylon Patterson, *Acting
Principal*
Heather Trussell, *Acting
Assistant Principal*
Erin Kaste, *Acting Assistant
Principal*
Christine Palmer
Ann Spurbeck

Viola

Jennifer Puckett, *Principal*
Michelle Pellay-Walker,
Assistant Principal
Marshall Fine, *Assistant
Principal*
Irene Wade

Cello

Ruth Valente Burgess,
Principal
Iren Zombor, *Assistant
Principal*
Milena Albrecht, *Assistant
Principal*

Contrabass

Scott Best, *Principal*
Christopher Butler,
Assistant Principal

Flute

Karen Busler, *Principal*
Todd Skitch
Sarah Beth Hanson

Oboe

Joseph Salvalaggio, *Principal*
Saundra D'Amato
Shelly Sublett, *Assistant
Principal*

Clarinet

James Gholson, *Principal*
Rena Feller
David McClune

Bassoon

Jennifer Rhodes, *Principal*
Michael Scott

Horn

Samuel Compton, *Principal*
Caroline Kinsey
Robert Patterson
Pamela Kiesling

Trumpet

Scott Moore, *Principal*
Susan Enger
Michael McKenzie

Trombone

Greg Luscombe, *Principal*
James Albrecht
Eddie Clark

Tuba

Charles Schulz, *Principal*

Timpani

Frank Shaffer, *Principal*

Percussion

David Carlisle, *Principal*
Ed Murray, *Assistant
Principal*

Harp

Marian Shaffer, *Principal*

Acknowledgements

This concert is sponsored by Rhodes College, the Mike Curb Institute for Music at Rhodes College, and by the Springfield Music Lectures, established in 1991 by a bequest from the late John Murry Springfield, graduating class of 1951.

We are grateful for the support provided to us by The Rev. Dr. Kenneth Letterman, Director of Music Debbie Smith, and the Session of Evergreen Presbyterian Church, and for this beautiful sanctuary to rehearse and perform in.

We extend our sincere thanks to Rhodes College staff: Kim Bennett, Manager of Rhodes Campus Scheduling, and Angelo Johnson and the Physical Plant team, who help us make these performances a reality time after time.

UPCOMING DEPARTMENT OF MUSIC EVENTS

Admission is free, except where otherwise indicated.

Jazz at Café Eclectic

Featuring Rhodes Jazz Combos

John Bass, director

Wednesday, November 9, 8:00 p.m.

Café Eclectic, 603 N. McLean Blvd.

Guest Artists - Parthenia, A Consort of Viols

This New York-based quartet of viols specializes in the beautiful and expressive music of Elizabethan England, and will focus this concert on the music of 1611

Sunday, November 13, 7:00 p.m.

Hardie Auditorium/Palmer Hall

Sponsored by the Mike Curb Institute for Music at Rhodes College

Rhodes College Orchestra

Orchestra in Autumn

Joseph Montelione, conductor

Monday, November 14, 7:30 p.m.

Evergreen Presbyterian Church, 613 University St.

The Rhodes Jazz Band presents

Swing Dance Night!

John Bass, director

Thursday, November 17, 8:00 p.m.

McCallum Ballroom/Bryan Campus Life Center

Free Swing Dance Lessons with Red Hot Lindy Hop starting at 7:00 p.m.

Rhodes Chamber Music Concert

Select student chamber ensembles will perform classical and contemporary works

Monday, November 21, 7:30 p.m.

Evergreen Presbyterian Church, 613 University Street

Silver Bells, the 25th Anniversary Christmas at St.

Mary's Concert

With the Rhodes Singers, Chamber Singers, Women's Chorus, Rhodes College Orchestra and Rhodes College Brass

Mona Kreitner, Joseph Montelione and

William Skoog, conductors

Featuring varied music of the season

Sunday, December 4, 7:00 p.m.

St. Mary's Episcopal Cathedral

700 Poplar Avenue

Jazz at Café Eclectic

Holiday Concert

John Bass, director

Featuring Rhodes Jazz Combos

Wednesday, December 7, 8:00 p.m.

Café Eclectic, 603 N. McLean Blvd.

Handel's *Messiah*

The Memphis Symphony Orchestra,

Rhodes MasterSingers Chorale, and area choirs

William Skoog, conductor

Friday, December 9, 8:00 p.m.

Cannon Center, 255 North Main Street

For tickets, contact the Memphis Symphony Orchestra Box Office, (901) 537-2525.

For a complete listing of upcoming events please visit:

www.rhodes.edu/music/21569.asp