

RHODES COLLEGE

presents

A FALL CONCERT

Timothy W. Sharp, Conductor

featuring

FANTASIA ON 'GREENSLEEVES'

Ralph Vaughan Williams

WACHET AUF

Johann Sebastian Bach

HODIE

Ralph Vaughan Williams

Carole Blankenship, Soprano

Eric Dillner, Tenor

Bradley Robinson, Baritone

Rhodes Singers

Timothy W. Sharp, Conductor

David Ramsey, Associate Conductor

Rhodes MasterSingers Chorale

Timothy W. Sharp, Conductor

David Ramsey, Associate Conductor

Rhodes Academy Children's Choir

Susan Van Dyck, Director

Harriet Turnbull, Assistant Director

and

ORCHESTRA

November 19, 2000

Idlewild Presbyterian Church

3:00 p. m.

1750 Union Avenue

PROGRAM

FANTASIA ON "GREENSLEEVES"

Ralph Vaughan Williams
1872-1958



"WACHET AUF" BWV 140

Johann Sebastian Bach
1685-1750

1. Chorale

*Wachet auf, ruft uns die Stimme
der Wächter sehr hoch auf der Zinne,
Wach auf, du Stadt Jerusalem!*

*Mitternacht heißt diese Stunde;
Sie rufen uns mit hellem Munde:
Wo seid ihr klugen Jungfrauen?*

*Wohl auf, der Bräutigam kömmt,
Steht auf, die Lampen nehmt!
Alleluja!*

*Macht euch bereit zu der Hochzeit,
Ihr müsset ihm entgegen gehn!*

Wake, O wake and hear the voices
of watchmen from high in their places.
Awake, rise up, Jerusalem!

Midnight's hour lies here before us;
They call to us and cry in chorus:
Where are you, maidens, rise and come.

Rise up, the bridegroom comes;
Stand up and take your lamps!
Alleluia!

Prepare yourselves for the marriage;
You must go out to meet him now.

2. Recitative

*Er kommt, er kommt, der Bräutigam kommt!
Ihr Töchter Zions, kommt heraus,
Sein Ausgang eilet aus der Höhe
In euer Mutter Haus.
Der Bräutigam kommt,
der einem Rehe und jungen Hirsche
gleich auf denen Hügeln springt
und euch das Mahl der Hochzeit bringt.
Wacht auf, ermuntert euch!
Den Bräutigam zu empfangen!
Dort, sehet, kommt er hergegangen.*

He comes, he comes, the bridegroom comes!
O Zion's daughters, now arise.
He hastens down from his high places
to your own mother's house.
The bridegroom comes;
See there, he passes, and like a bold young deer
he leaps upon the hill
and brings the festive wedding meal.
Awake and run with cheer!
for there appears your bridegroom;
there see him! Come, and bid him welcome.

3. Aria (Duet)

*Wenn kömmt du, mein Heil?
Ich komme, dein Teil.
Ich warte mit brennendem Öle.*

*Ich öffne den Saal,
Eröffne den Saal,
Zum himmlischen Mahl,
Komm, Jesu! Ich komme,
Komm, liebliche Seele!*

Where are you? O come!
I come now, my own,
I wait here with lamp filled and burning,
I come now,
Where are you? O come!

I open the room.
Come, open the room
for banquets of heaven.
Come, Jesus!
Come, soul most deserving!

4. Chorale

*Zion hört die Wächter singen,
Das Herz tut ihr vor Freuden springen,
Sie wachet und steht eilend auf.*

*Ihr Freund kommt vom Himmel prächtig,
Von Gnaden stark, von Wahrheit mächtig,
Ihr Licht wird hell, ihr Stern geht auf.*

*Nun komm, du werthe Kron,
Herr Jesu, Gottes Sohn!
Hosianna!
Wir folgen all zum Freudensaal
und halten mit das Abendmahl.*

Zion hears the watchmen's voices;
Her heart leaps upward and rejoices.
She wakes and runs to him with joy.

For her friend comes from the heavens,
Adorned with grace; with truth he governs.
Her light is bright, her star is high.

*Now come, thou worthy crown,
Lord Jesus, God's own Son,
Hosanna.
We follow all to his great hall
to celebrate this joyous meal.*

5. Recitative

*So geh herein zu mir,
Du mir erwählte Braut!
Ich habe mich mit dir in Ewigkeit vertraut.
Dich will ich auf mein Herz,
Auf meinen Arm gleich wie ein Siegel setzen
Und dein betrübtes Aug ergötzen.
Vergiß, o Seele, nun die Angst, den Schmerz,
Den du erdulden müssen;
Auf meiner Linken sollst du ruhn,
Und meine Rechte soll dich küssen.*

Come, enter in to me,
my chosen bride most fair!
I have betrothed myself to you forevermore.
And now, upon my heart,
upon my arm here as a seal I set you,
and for your grief I will requite you.
Forget, O spirit, all the pain and doubt
that once did sore oppress you;
upon my left hand you shall rest,
and with my right I will embrace you.

6. Aria (Duet)

*Mein Freund ist mein,
Und ich bin dein,
Die Liebe soll nichts scheiden;*

*Ich will mit dir in Himmels Rosen weiden,
Du sollst mit mir in Himmels Rosen weiden,
Da Freude die Fülle, da Wonne wird sein.*

My friend is mine!
I am your own!
No sorrow now divides us;

I go with you,
You go with me,
to gardens heaven provides us;
delight in its fullness and love there shall be.

7. Chorale

*Gloria sei dir gesungen
mit Menschen und englischen Zungen,
Mit Harfen und mit Zimbeln schon.*

*Von zwölf Perlen sind die Pforten,
An deiner Stadt sind wir Konsorten
der Engel hoch um deinen Thron.*

*Kein Aug hat je gespürt,
Kein Ohr hat je gehört
solche Freude.*

Des sind wir froh,

Io, io!

Ewig in dulci júbilo.

Gloria we sing before thee;
let men and angels all adore thee
with harp and cymbals' glad refrain.

Of twelve pearls are made the portals
to thy great city, where we mortals
with angels gather round thy throne.

No eye has ever seen,
no ear has ever heard
of such gladness.

Our joy shall grow,

Io, io,

Forever *in dulci júbilo.*

INTERVAL

HODIE

Ralph Vaughan Williams
1872-1958

I. Prologue

Nowell! Hodie Christus natus est: Hodie salvator apparuit:
Hodie in terra canunt angeli,
laetantur archangeli: Hodie exultant justi, dicentes:
Gloria in excelsis Deo: Alleluia.

This day is our saviour born: This day on earth angels are singing,
archangels rejoicing. This day just men rejoice,
saying, Glory to God in the highest.

(Vespers for Christmas Day)

II. Narration

Now the birth of Jesus Christ was on this wise: when as his mother Mary was
espoused to Joseph, before they came together,
she was found with child of the Holy Ghost.

Then Joseph her husband, being a just man, was minded to put her away privily.
but while he thought on these things,
behold, the angel of the Lord appeared unto him in a dream.

"Joseph, thou son of David, fear not to take unto thee Mary thy wife: for
that which is conceived in her is of the Holy Ghost.
And she shall bring forth a son, and thou shalt call his name Jesus:

He shall be great, and shall be called the son of the Highest:
Emmanuel, God with us."

(Matthew 1: 18-21 and Luke 1: 32)

III. Song

It was the winter wild, while the heaven-born child
all meanly wrapt, in the rude manger lies;
Nature in awe to him had doffed her gaudy trim,
with her great Master so to sympathise.
And waving wide her myrtle wand,
she strikes a universal peace through sea and land.
No war, or battle's sound, was heard the world around:
the idle spear and shield were high uphung;
the hooked chariot stood unstained with hostile blood;
the trumpet spake not to the armed throng;
and kings sate stille with awful eye,
as if they surely knew their sovran Lord was by.
But peaceful was the night, wherein the Prince of Light
His reign of peace upon the earth began:
the winds, with wonder whist, smoothly the waters kissed
whispering new joys to the mild ocean,
who now hath quite forgot to rave,
while birds of calm sit brooding on the charmed wave.
(*Hymn on the Morning of Christ's Nativity* - Milton)

IV. Narration

And it came to pass in those days, that there went out a decree
from Caesar Augustus, that all the world should be taxed.
And all went to be taxed, everyone into his own city.
And Joseph also went up into the city of David,
which is called Bethlehem:
to be taxed with Mary his espoused wife, being great with child.
And so it was that while they were there,
the days were accomplished that she should be delivered.
And she brought forth her first born son,
and wrapped him in swaddling clothes,
and laid him in a manger;
because there was no room for them in the inn.

(*Luke 2: 1-7*)

V. Choral

The blessed Son of God only
in a crib full poor did lie;
with our poor flesh and our poor blood
was clothed that everlasting good. Kyrie eleison.

The Lord Christ Jesus, God's Son dear,
was a guest and a stranger here;
us for to bring from misery,
that we might live eternally. Kyrie eleison.

All this he did for us freely,
for to declare his great mercy;
all Christendom be merry therefore,
and give him thanks forevermore. Kyrie eleison.

(Miles Coverdale, after Martin Luther)

VI. Narration

And there were in the same country shepherds abiding in the field,
keeping watch over their flock by night.

And, lo, the angel of the Lord came upon them,
and the glory of the Lord shone round about them:
and they were sore afraid.

And the angel said unto them,
"Fear not: for, behold, I bring unto you good tidings of great joy,
which shall be to all people.

For unto you is born this day in the city of David a Saviour,
which is Christ the Lord.

And this shall be a sign unto you;
ye shall find the babe wrapped in swaddling clothes, lying in a manger."

And suddenly there was with the angel
a multitude of the heavenly host praising God, and saying,
"Glory to God in the highest, and on earth, peace, good will toward men.

We praise thee, we bless thee, we worship thee, we glorify thee,
we give thanks to thee for thy great glory;

O Lord God, heavenly King, God the Father Almighty."

"Let us go now unto Bethlehem, and see this thing which is come to pass,
which the Lord hath made known unto us."

And the shepherds came with haste, and found Mary, and Joseph,
and the babe lying in a manger.

And when they had seen it, they made known abroad
the saying which was told them concerning this child.

And all they that heard it wondered at those things
which were told them by the shepherds.

(Luke 2: 8-17 and the Book of Common Prayer)

VII. The Oxen

Christmas Eve, and twelve of the clock.
"Now they are all on their knees,"
an elder said as we sat in a flock by the embers in hearth side ease.
We pictured the meek mild creatures
where they dwelt in their strawy pen,
nor did it occur to one of us there to doubt they were kneeling then.
So fair a fancy few would weave in these years!
Yet, I feel if someone said on Christmas Eve,
"Come, see the oxen kneel,
in the lonely barton by younder coomb our childhood used to know,"
I should go with him in the gloom,
hoping it might be so.

(Thomas Hardy)

VIII. Narration

And the shepherds returned,
glorifying and praising God for all the things
that they had heard and seen,
as it was told unto them.

(Luke 2: 20)

IX. Pastoral

The shepherds sing; and shall I silent be?
My God, no hymn for thee?
My soul's a shepherd too:
a flock it feeds of thoughts, words, and deeds.
The pasture is thy Word;
the streams, Thy Grace enriching all the place.
Shepherd and flock shall sing,
and all my powers outsing the daylight hours.
Then we will chide the sun
for letting night take up his place and right:
we sing one common Lord;
wherefore he should himself the candle hold.
I will go searching,
till I find a sun shall stay till we have done;
a willing shiner, that shall shine
as gladly as frost-nipt suns look sadly.
Then we will sing, and shine all our own day, and one another pay;
His beams shall cheer my breast,
and both so twine tille even his beams sing, and my music shine.

(George Herbert)

X. Narration

But Mary kept all these things, and pondered them in her heart.

(Luke 2: 19)

XI. Lullaby

Sweet was the song the Virgin sang,
when she to Bethlehem Judah came
and was delivered of a son,
that blessed Jesus hath to name.
"Lulla, lulla, lulla-bye, sweet babe," sang she,
and rocked him sweetly on her knee.
"Sweet babe," sang she, "my son,
and eke a saviour born,
who has vouchsafed from on high
to visit us that were forlorn:
Lalula, lalula, lalula-bye, sweet babe," sang she,
and rocked him sweetly on her knee.

(W. Ballet)

XII. Hymn

Bright portals of the sky, embossed with sparkling stars,
doors of eternity, with diamantine bars,
your arras rich uphold, loose all your bolts and springs,
ope wide your leaves of gold,
that in your roofs may come the King of Kings.
O well-spring of this all. Thy father's image vive;
word, that from naught did come, what is, doth reason, live;
the soul's eternal food, earth's joy, delight of heaven;
all truth, love, beauty, good: to thee be praises ever given!
O glory of the heaven! O sole delight of earth!
Of mankind lover true, indearer of his wrong,
who dost the world renew,
still be thou our salvation and our song!

(William Drummond)

XIII. Narration

Now when Jesus was born,
behold, there came wise men from the east, saying,
"Where is he that is born King?
For we have seen his star in the east, and are come to worship him."
And they said unto them,
"In Bethlehem." When they had heard that, they departed;
and lo, the star which they saw in the east, went before them,
till it came and stood over where the young child was.
When they saw the star, they rejoiced with exceeding great joy.
And when they were come into the house,
they saw the young child with Mary his mother,
and fell down and worshipped him;
and when they had opened their treasures,
they presented unto him gifts: gold, and frankincense, and myrrh.

(Matthew 2: 1, 2 and 11)

XIV. The March of the Three Kings

From kingdoms of wisdom secret and far
come Caspar, Melchior, and Balthasar;
they ride through time, they ride through night
led by the star's foretelling light.
Crowning the skies the star of morning, star of dayspring calls,
lighting the stable and the broken walls where the prince lies.
Gold from the veins of earth he brings,
red gold to crown the King of Kings.
Power and glory here behold shut in a talisman of gold.
Frankincense from those dark hands was gathered in eastern, sunrise lands,
incense to burn both night and day to bear the prayers a priest will say.
Myrrh is a bitter gift for the dead.
Birth but begins the path you tread;
your way is short, your days foretold by myrrh and frankincense and gold.
Return to kingdoms, secret and far, Caspar, Melchior, Balthasar,
ride through the desert, retrace the night leaving the star's imperial light.
Crowning the skies the star of morning, star of dayspring calls:
clear on the hilltop its sharp radiance falls,
lighting the stable and the broken walls where the prince lies.

(Ursula Vaughan Williams)

XV. Choral

No sad thought his soul affright;
sleep it is that maketh night;
let no murmur nor rude wind
to his slumbers prove unkind;
but a quire of angels make
his dreams of heaven and let him wake
to as many joys as can
in this world befall a man.

Promise fills the sky with light,
stars and angels dance in flight;
joy of heaven shall now unbind
chains of evil from mankind,
love and joy their power shall break,
and for a newborn prince's sake;
never since the world began
such a light such dark did span.

(verse 1 - anonymous; verse 2 - Ursula Vaughan Williams)

XVI. Epilogue

In the beginning was the Word, and the Word was with God,
and the Word was God. In Him was life; and the life was the light of men.
And the Word was made flesh, and dwelt among us, full of grace and truth.
Emmanuel, God with us.

(John 1: 1-14)

Ring out, ye crystal spheres once bless our human ears,
if ye have power to touch our senses so;
and let your silver chime move in melodious time,
and let the bass of heaven's deep organ blow;
and with your ninefold harmony,
make up full consort to the angelic symphony.

Such music (as 'tis said), before was never made,
but when of old the sons of morning sung,
while the Creator great His constellations set,
and the well-balanced world on hinges hung;
and cast the dark foundations deep,
and bid the weltering waves their oozy channel keep.
Yea, truth and justice then will down return to men,
orb'd in a rainbow; and, like glories wearing,
mercy will sit between, throned in celestial sheen,
with radiant feet the tissued cloud down-steering;
and heaven, as at some festival,
will open wide the gates of her high palace hall.

('Hymn on the Morning of Christ's Nativity' - Milton)

NOTES

FANTASIA ON 'GREENSLEEVES' is one of Vaughan Williams's most popular orchestral arrangements. It derives from the "Greensleeves" music in his Shakespearean opera *Sir John in Love*, completed in 1928 and first performed the following year. There are numerous arrangements of the music, and the version heard today for flute, harp and strings dates from 1934.

Vaughan Williams had begun collecting folk-songs in 1903 when he took down a version of *Bushes and Briars* from a Mr. Pottipher in Essex. But this was no more than the logical outcome of something that had happened to him ten years before, in 1893. In that year that he had discovered *Dives and Lazarus* for the first time in a copy of *English Country Songs* and he never forgot the impact that it had made upon him: "I had that sense of recognition--here's something which I have known all my life, only I didn't know it."

Notes by Robert Henderson

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WACHET AUF, first performed November 25, 1731, is one of the few cantatas of J.S. Bach that can be dated precisely. It was composed for the 27th Sunday after Trinity. The Gospel read at the Sunday service was Matthew 25: 1-13, which tells of the ten maidens who watch by night for the arrival of the bridegroom. Some of the maidens are wise, because they brought oil for their lamps; the foolish ones, who are compelled to fetch some oil, miss his arrival and are locked out of the wedding hall.

Three stanzas of Philipp Nicolai's chorale that dwell upon this parable serve as texts for the opening chorus, a chorale movement for the tenors, and the final chorus. The remaining poetry by an unknown author, for the recitatives and arias, is based on the same Gospel account. As he often did, Bach arranged the seven movements in a symmetrical fashion: the middle chorale stanza is flanked by a recitative and aria on each side, and chorale-choruses begin and end the cantata.

The opening chorus, the weightiest movement in Bach's chorale cantatas, is one of the most magnificent of them all. Its form is modeled on the ritornello structure of the instrumental concerto. The twelve dotted-chord patterns of the first phrase suggest a church bell striking midnight. The rising motive in the violins and oboe, which hesitates at the third and fifth of the triad, alludes to the first three notes of the chorale but also to the anxiety and expectancy of the maidens. The rushing rising figure in the first violins suggests the vigilance and impatience of the wise maidens.

The first recitative, accompanied by continuo only, typifies Bach's approach in its triadic and often wide leaps, their tension heightened by the dissonant chords they outline. The second, sung by the bridegroom who represents Christ, is accompanied by strings, as the speeches of Jesus are in Bach's Passions.

Both arias are duets. "Wann kommst du, mein Heil?" ("When will you come, my salvation?" Number 3) is a conversation between the Soul and Jesus written as a love duet.

The other duet, "Mein Freund ist mein" ("My friend is mine," Number 6), by contrast, is a full-blown *da capo* form. The primary melody, reminiscent of the galant style of the 1730's, expresses the contentment of a love union in the parallel phrases sung by the two voices and in their parallel motion in thirds. In the middle section, which reworks the same material, this oneness is symbolized by quasi-canonic writing.

The central chorale (Number 4) is one of the best-known pieces of Bach, who must have been fond of it too, because he transcribed it for organ (BWV 645), and Johann Georg Schübler published it as the first of *Sechs Choräle von verschiedener Art* (*Six Chorales of Diverse Sorts*, ca. 1748-49). Compared to the chorale in Number 4, the note values of the tune are doubled in the final chorus (Number 7), permitting Bach to energize the hymn with driving quarter notes in the bass and elsewhere. The entire orchestra joins in this number, playing *colla parte*--that is, doubling the vocal parts.

Notes by Claude V. Palisca

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In HODIE stylistic diversity serves to characterize both the various strands of the Christmas experience and the contrasting worlds within the anthology of poems that forms the heart of the work, poems ranging from the 17th to the 20th centuries, from Herbert to Hardy. The poems furnish reflection upon and emotional response to the events of the Nativity as recounted in the narrative portions of the cantata, which draw on the *King James Bible* and the *Book of Common Prayer*.

There are resonances here of several traditions, both communal and personal. The narration is sung in unison by treble choristers, with only organ accompaniment; this potent symbol of the innocence and purity of the Christ-child also alludes to an essential aspect of Christmas in England, the sound of college and cathedral choirs. The alternation of narrative and reflection echoes Bach's cantatas and Passions, in which Vaughan Williams was thoroughly steeped from his celebrated annual performances of Bach at the Dorking Festival. The choral works of Bach are also evoked by the chorales used at two points in the work to represent a communal response (these chorales are entirely new compositions, however, in contrast to Bach's practice of harmonizing existing melodies) and by the illumination of the Angel's words with a halo of strings, which echoes the similar treatment of Christ's utterances in the Passions.

A German choral masterpiece from a later era is referred to more directly: as the Angel tells Joseph that Mary is to bear a son by the Holy Ghost, we hear the theme of the 'Et incarnatus est' section of Beethoven's *Missa Solemnis*. The theme returns to dominate the beginning of the final number of the cantata, which sets the famous opening words of St. John's Gospel. The works by Bach and Beethoven, for long been central to the English choral tradition, a tradition in which *Hodie* has since taken its place.

But *Hodie* also underscores Vaughan Williams's lifelong involvement with English literary as well as musical tradition, particularly the glories of 17th-century poetry and prose, here represented by Milton, Herbert, Drummond and the *King James Bible* (the last a perennial source of inspiration to the composer). In the choice of texts Vaughan Williams was ably assisted by his second wife, Ursula; she also wrote a new poem for the journey of the three kings, for which no existing verse acceptable to the composer could be found, and provided a companion strophe for a short anonymous poem that was to be used for the second chorale.

Hodie (which is dedicated to Herbert Howells) received its first performance on 8 September 1954. Once again the composer conducted, and again the setting was the Three Choirs Festival, this time in Worcester Cathedral.

The sixteen numbers make varied use of the orchestral and vocal resources, and of the composer's wide stylistic range, including the innovations in his music that date from around the time of the score for the 1948 film *Scott of the Antarctic* (the tenor solo 'Bright portals of the sky', with its 'diamantine', celestial glitter, is the most obvious example of the *Antarctic* influence). The full ensemble of large orchestra (including harp, celeste, organ and a variety of tuned percussion), treble choir, and soprano, tenor and baritone soloists is never heard together in a single number, though the "Prologue," "March of the Three Kings" and "Epilogue" (particularly the last two) come close to employing all the available forces. The "Prologue," using words from the Vespers service for Christmas Day, is festal and exuberant, even raucous, with a strong element of dance and clangorous brass and tuned percussion. The 'Gloria' acclamations with which the movement ends return at various points in the cantata, and underline the central theme of wonder and worship. As well as providing a sharp contrast of sound-world, the ensuing narration introduces another recurring theme, a mysterious descending figure, ecstatic but shot through with pain, that represents the Holy Ghost (there is an opposite echo here of the composer's *Magnificat* of the early 1930s). The soprano solo that follows, the first of two items using words from Milton's *Hymn on the Morning of Christ's Nativity*, introduces a pastoral vein that returns for the Herbert, Hardy and Ballet settings later in the work.

Contrasts between these pieces demonstrate how this side of Vaughan Williams's musical language, at one level so familiar, can take on a variety of different moods. In many works of the composer's last decade the pastoral vein sounds sweeter and sadder than before, and this is the case in the setting of Hardy's poem *The Oxen*, a poignant lament for lost faith. Vaughan Williams shared Hardy's complex agnosticism, but he was nevertheless able in many of his works on religious texts to produce music of radiant affirmation. *Hodie* is one of his most affirmative works, and the Hardy poem strikes a strangely dissonant note. Yet perhaps it is because of the regretful agnosticism of *The Oxen*, which expresses such a recognizable modern view of Christmas, that we can so readily allow the composer to sweep us up into the final jubilant paean, "Ring out, ye crystal spheres." As is right at Christmas, this is music of healing and hope.

Notes by Alan Frogley

RHODES SINGERS

Soprano

Jordan Badgett
Becca Eza
Emily Goodman
Caitlin Goodrich
EvanBeth Goss
Sarah Lanneau
Margaret Love
Kristjen Lundberg
Sarah May
Sandra Scott
Beth Serex
Caroline Vance
Emily West

Bass

Marvin Addison
Daniel Anglin
Craig Cargile
Thomas Drake
Matt Fletcher
Richard Johnson
Philippe Kohanovski
Bryan Kopta
Christian Masters
Paul Murray
Charles Nolen
Tom O'Hara
Spencer Pharr
Blake Phillips
Brian Waggenpack

Alto

Raven Babcock
Kathryn Clark
Sarah Clark
Elizabeth Coffee
Leslie Coughlin
Erin Gabbert
Helen Joujan
Chris McKenzie
Lauren Mize
Amanda Moshier
Meredith Patterson
Ana Perez
Megan Pollock
Jill Reifsteck
Jessica Tackett
Katherine Whitfield

Tenor

Daniel Head
John Hogue
Erin Johnston
Adrian Killebrew
Dan Paull
Adam Richardson
J.R. Tarabocchia
Tim Walsh

RHODES MASTERSINGERS

Soprano

Jordan Badgett '03
Christine Bertz '98
Carole Blankenship '85
Pam Dotson
Bette Garner '72
Gina Hamblen '92
Meredith Harrison '01
Sarah Lanneau '01
Fiona McCaul '00
Shelley Miller '98
Charlotte Neal
Shauntina Phillips
Carolyn Ransford '98
Fatma Sagon
Dorothy Sanders Wells '82
Emily West '01

Alto

Doree Brinson
Susan Edmonds
Amanda Hall '98
Marcie Hendrix
Ellen Koziel
Suzanne Lease
Joy Lingerfelt
Rebecca Luter '96
Amy McQueen '98
Molly Molina '98
Jean Schmidt
Riddell Scott '95
Ann Sharp '72
Oma Strickland
Sondra Tucker

Bass

Patrick Betar '01
Bill Flores
H. F. Keuper
Robert Klingbeil '00
Bryan Kopta '02
Bob Neal
Kevin Olsen '00
Bob Patterson
Blake Phillips '04
Ben Scott '94
David Weatherman '01
Jim Williamson '50
Dan Witherspoon '82

Tenor

Larry Ahokas
Jim Brinson '70
Greg Koziel
Allan Lummus
Chris Luter '97
Joe Patterson
Adam Richardson '04
Roger Tucker
Jim Vogel '77
Pat Walker

RHODES MUSIC ACADEMY CHILDREN'S CHOIR

Angel Allen
Megan Baker
Michelle Baker
Sylvia Brookoff
Tiara Cash
Crissy Clements
Tyler Clements
Leah Davis
Lauren Dickerson
Andrew Garner
Andrea Guinn
Stephanie Gutch
Matt Haltom
Melissa Harkness
Anna Heiberg
Kelsey Hicks
Kristin Hicks
Ashley Hite
Eleanor Hopkins
Whitney Horner
Ali Johnston
Jeanelle Jones
Jordana Keffer
Landy Kus

Robyn Ladd
London Lamar
Elizabeth Looney
Erin Maguire
Megan Mason
Kelly McClanahan
Mia Mitchell
Chidozie Nwobilor
Chigozi Okwumabua
Ebubechi Okwumabua
Robby Palmer
Lauren Parrish
Morgan Pearson
Lilla Pivnick
Adrian Sanders
Jackie Sparks-Davila
Sarah Stinson
Josh Weeks
Rebekah Weeks
Anna Wilkens-Reed
Gera Williams
Grace Williams
Rathi Young

ORCHESTRA

VIOLIN 1

Paul Turnbow
Wen-Yih You
Laurie Pyatt
Donna Poole
Heather Trussell
Roy Brewer

VIOLIN 2

Christine Palmer
Erin Kaste
Carol Stricker
Tricia Flick

VIOLA

Michael Molnau
Jane Schranze
Marshall Fine
Kent Overturf

CELLO

Iren Zombor
Phyllis Long

BASS

Scott Best
Sara Chiego

FLUTE

Karen Busler
Ruth Ann McClain
Todd Skitch

PICCOLO

Todd Skitch

OBOE

Shelly Sublett
Katherine Hopkins-Piecuch

ENGLISH HORN

Katherine Hopkins-Piecuch

CLARINET

Rena Feller
Nobuko Igarashi

BASSOON

Leyla Zamora
Michael Scott

HORN

Samuel Compton
Robert Patterson

TRUMPET

Scott Moore
Susan Enger

TROMBONE

Greg Luscombe
Milton Aldana

BASS TROMBONE

Mark Vail

TUBA

Charles Schulz

TIMPANI

Ed Murray

PERCUSSION

Michael Karcz

CELESTA

Marsha Evans

HARP

Marian Shaffer

ORGAN

David Ramsey

SOLOISTS

Carole Blankenship, Soprano

Carole Blankenship is a Rhodes College alumna and instructor in voice in the college music department. She is a Doctor of Musical Arts degree candidate at the University of Memphis, and is a charter member of the Memphis Vocal Arts Ensemble and the Rhodes MasterSingers Chorale. Ms. Blankenship has appeared as a soloist for both groups as well as the University of Memphis Opera Theatre and the University of Memphis chorus and orchestra.

Eric Dillner, Tenor

Eric Dillner is director of the opera program at the University of Missouri-Columbia. His directing and singing credits include performances with the Milwaukee Symphony Orchestra, the Seagle Colony, Harrisburg Opera and the New York City Opera.

Bradley Robinson, Baritone

Bradley Robinson is professor of voice at the University of Mississippi. He has performed opera, oratorio and musical theatre throughout the eastern United States with companies including the Atlanta Civic Opera, Charlotte Opera, St. Petersburg Opera and the Chautauqua Opera.

CONDUCTOR
Timothy W. Sharp

Timothy W. Sharp is newly appointed Director of Choral Activities and Associate Professor of Music at Rhodes College. In his post he is Conductor of the Rhodes Singers, Rhodes MasterSingers Chorale and the Rhodes Orchestra. He has done advanced work in conducting at the Aspen Music School, studied musicology at Harvard University and directed choral ensembles on national and international tours. He has masters and doctoral degrees in choral and orchestral conducting.

ASSOCIATE CONDUCTOR
David Ramsey

David Ramsey is Associate Professor of Music at Rhodes and Associate Conductor of both the Rhodes Singers and the MasterSingers Chorale. He is a graduate of Rhodes College and received the masters degree from Union Theological Seminary School of Sacred Music in New York. Mr. Ramsey has been recognized for many years as a concert organist and keyboard accompanist. He is Director of Music and Organist at First Presbyterian Church, as well as a sports organist with the Memphis Redbirds baseball franchise.

CREDITS

Rhodes is grateful to the staff and congregation of Idlewild Presbyterian Church for the generous use of their sanctuary, instruments and other facilities for today's concert.

This performance is made possible in part by support from the Music Performance Trust Fund, Local No. 71, Recording Industries, and the Harry B. McCoy, Jr. Visiting Artists Program of Rhodes.

FUTURE CONCERTS

MONDAY, NOVEMBER 20, 8:00 p. m.
RHODES COLLEGE COMMUNITY ORCHESTRA
WORKS BY BRAHMS, FAURE AND TCHAIKOVSKY
BRYAN CAMPUS LIFE CENTER

TUESDAY, DECEMBER 5, 7:30 p. m.
RHODES SINGERS "CHRISTMAS AT ST. MARY'S"
ST. MARY'S CATHEDRAL

WEDNESDAY, MARCH 21, 6:30 p. m.
RHODES SINGERS SPRING CONCERT
EVERGREEN PRESBYTERIAN CHURCH

SUNDAY, APRIL 1, 3:00 p. m.
RHODES MASTERSINGERS CONCERT
FEATURING MORTEN LAURIDSEN'S "LUX AETERNA"
CHURCH OF THE HOLY COMMUNION

SUNDAY, JUNE 10, 3:00 p. m.
RHODES SINGERS AND MASTERSINGERS FOREIGN TOUR CONCERT
ST. PETER CATHOLIC CHURCH