

Idlewild Presbyterian Church and Rhodes College present  
the Mid-South Premiere of

# THE ARMED MAN: A MASS FOR PEACE

Karl Jenkins, composer

Sunday

October 21, 2007

4:00 p.m.



Idlewild Presbyterian Church  
1750 Union Avenue  
Memphis, Tennessee

The Rhodes Singers and The Idlewild Adult Choir  
Members of the Memphis Symphony Orchestra  
Dr. Tim Sharp, conducting

# THE PROGRAM

Carillon Prelude

David Caudill  
*Idlewild Carillonneur*

Welcome and Introduction: Living Waters for the World

The Reverend Dr. Stephen Montgomery  
*Pastor, Idlewild Presbyterian Church*

The Reverend Steve Young  
*Living Waters for the World*  
*Franklin, Tennessee*

The Reverend Kofi Anfo-Akonnor  
*Director, Ramseyer Training Centre*  
*Abetifi, Ghana, West Africa*

The Armed Man: A Mass for Peace

Karl Jenkins, *Composer*

The Armed Man (*L'Homme Armé*)

Call to Prayers

*Laurence Albert, Soloist*

Kyrie

*Lindsey Cloud, Soloist*

Save Me from Bloody Men

Sanctus

Hymn Before Action

Charge!

Angry Flames

Torches

Agnus Dei

Now the Guns Have Stopped

Benedictus

Better is Peace

God Shall Wipe Away All Tears

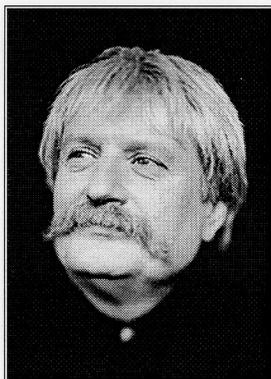
*Idlewild Adult Choir*  
*Rhodes Singers*  
*Members, Memphis Symphony Orchestra*  
*Dr. Tim Sharp, Conductor*

*Texts are printed on pages 6–11.*



*Please join us for a reception immediately following the concert.*

## KARL JENKINS, COMPOSER



Karl Jenkins was born in Penclawdd, a small village on the Gower Peninsula, South Wales. At age six he started piano lessons with his father, who was the local chapel choirmaster. Upon entering Gowerton Grammar School, he added the oboe, becoming principal in the National Youth Orchestra of Wales. On leaving school, Karl read music at the University of Wales, Cardiff followed by post-graduate studies at the Royal Academy of Music, London.

It was as a jazz musician that he initially made his mark when he left the Royal Academy of Music, winning awards in the role of jazz oboist and multi-instrumentalist (playing oboe, saxophone, piano and keyboards). He worked with Ronnie Scott (among others) and co-founded Nucleus, which won first prize at the Montreux Jazz Festival in 1972, before joining the one of the seminal and progressive bands of the 1970s, Soft Machine.

As a media composer, Jenkins has received multiple prestigious awards in the field of advertising music. April 1995 saw the release of Jenkins' *Adiemus: Songs of the Sanctuary*, the first work in a series of *Adiemus* releases. The *Adiemus* project, which consists of extended works written for female choruses, percussion and orchestra, has consistently seen global success with 15 gold and platinum awards.

In recent years, Jenkins has received prestigious commissions from the Royal Ballet, the Academy of St. Martin-in-the-Fields, Eisteddfodd 2000, BBC Proms in the Park, the National Youth Orchestra of Wales, Bryn Terfel, Leslie Garret, Evelyn Glennie, and *The Armed Man: A Mass for Peace*. Commissioned by the Royal Armouries, *The Armed Man: A Mass for Peace* premiered at the Royal Albert Hall, London, on September 10, 2001.

A recording of *The Armed Man: A Mass for Peace*, conducted by Karl Jenkins and featuring the National Youth Choir of Great Britain and the London Philharmonic Orchestra, is available on Virgin Records. Learn more about Karl Jenkins at [www.karljenkins.com](http://www.karljenkins.com).

## TIM SHARP, CONDUCTOR



Tim Sharp is Dean of Fine Arts and Chair of the Department of Music at Rhodes College, Memphis, Tennessee, where he holds the Elizabeth Daughdrill Chair in the Fine Arts. He developed the Center for Outreach in the Development of the Arts at Rhodes, a program that fosters future leadership, vision, and innovation in the fine arts.

Sharp is author of *Precision Conducting: Seven Disciplines for Excellence in Conducting* and *Achieving Choral Blend and Balance* (Roger Dean), and most recently *Memphis Music Before the Blues* (Arcadia). He is a contributing author to *Up Front! Becoming the Complete Choral Conductor* (E.C. Schirmer) and *Collaborative Creativity* (Free Association Books). His scholarly articles are published in *Choral Journal*, *Moravian Music Journal*, *International Musicological Society*, *Society for 18<sup>th</sup> Century Music*, and *Society for Education, Music, and Psychology Research*. Published choral collections include *An Early American Service of Lessons and Carols* (Church Street Music), *Salvation is Created* (Lorenz), and *Mendelssohn's Elijah for Young Voices* (Integra).

Sharp has served on the editorial board for *Choral Journal* since 1991. He writes *Choral Journal's* regularly featured "Hallelujah!" column and is a member of the Research and Publications Committee for the American Choral Directors Association (ACDA). He regularly serves as a conductor and clinician for ACDA and MENC events throughout the country.

# THE MUSICIANS

## Idlewild Adult Choir

<b>Soprano</b>	<b>Altos</b>	<b>Tenor</b>	<b>Bass</b>
Melissa Bailey	Mary Allie Baldwin	Delano Black	Bill Burnett
Jill Brookoff	Lynette Black	Ray Curle	George Ensminger
Betty Gandy	Ginger Hopkins	Don Monteith	John Reed
Robyn Gibboney	Dawn Kvande	London Silas Shavers	Eugene Reynecke
Sissy Long	Peggy McClure		Barry White
Carol Lowry	Shirley McRae		
Marty Reed	Kimberly Milburn		
Patricia Suttle	Betty Louis Sheppard		
Beth Townley			

## Rhodes Singers

<b>Soprano</b>	<b>Alto</b>	<b>Tenor</b>	<b>Bass</b>
Allison Andrews	Lindsey Cloud	Andrew Campbell	Zac Berry
Courtney Church	Tiffany France	Warren Campbell	Nathan Corbitt
Leigh Devries	Katie Frink	Johny Dryman	Erick DeVore
Lauren Dill	Katharine Gentsch	Andrew Falls	Colin Johnson
Brynn Dickie	Maia Henkin	Daniel Frankel	Chris Lemke
Sarah Godwin	Julianne Lindner	Jonathon Johnson	Michael Pluta
Brigid Hannon	Courtney Mott	Kenneth Scott	Stephen Rintoul
Emma Hart	Kristin Pugh	Stephen Spainhour	Daniel Sturtevant
Laura McClain	Sarah Richardson	Caleb Standafer	Adam Teer
Rebecca Rieger	Lauren Smith	Tyler Turner	Andrew Whaley
Mathilde Semmes	Kendal Stine	Toney Walsh	
Kelly Zhang	Kathryn Vernon		<b>Accompanist</b> Sarah Wiese

## Rhodes Singers Orchestra at Idlewild

<b>Violin 1</b>	<b>Viola</b>	<b>Bass</b>	<b>Percussion</b>
Paul Turnbow	Michelle Walker	John Chiego	Michael Karcz
Wen-Yih You	Beth Luscombe		Michael Assad
Laurie Pyatt	Kent Overturf	<b>Flute/Piccolo</b> Karen Busler	<b>Timpani</b> Edward Murray
<b>Violin 2</b>	<b>Cello</b>	<b>Trumpets</b>	<b>Organ</b> Ted Gibboney
Jessica Munson	Iren Zombor	Scott Moore	
Lenore McIntyre	Milena Albrecht	Susan Enger	
Marshall Fine		Michael McKenzie	

# PROGRAM NOTES

*The Armed Man: A Mass for Peace* was commissioned by the Royal Armouries of Great Britain. In the late 1990s, Guy Wilson, the Master of the Armouries, began to consider the possibility of a musical commission to commemorate the millennium. He was seeking to create something of lasting value which could be used in the new millennium to educate and raise awareness about the historical and moral implications of war. Bob Smith, the Armouries Head of Collection Care, recommended a series of concerts based on the *L'Homme Armé* masses (The Armed Man Masses) of the late 15th and 16th centuries. From this series of concerts came the idea to commission a modern Armed Man Mass.

*L'Homme Armé* is a song written at the Court of Charles the Bold of Burgundy between 1450 and 1463. Soon afterwards a cycle of six masses was written, five using parts of the melody of *L'Homme Armé* and the sixth including the whole tune. By the end of the 15th century over 30 more masses were written using the tune of *L'Homme Armé*; to date, more than 50 masses have been written based on this theme.

The theme that “the armed man must be feared” (the translation of the opening line of *L'Homme Armé*), seemed a painfully relevant message today. The idea for the commission was to use the traditional structure of the mass, but to create a modern interpretation both looking back at the century of destruction and war and looking forward with a hope and a commitment of peace for the new millennium.

The idea developed to combine the basic structure of the mass with a variety of poetry, prose, and a wide range of musical styles to reflect the multi-cultural global society in which we live. The goal was to develop a modern Armed Man Mass in an inclusive way with a theme of universal interest and relevance.

Karl Jenkins was selected to commission the work. Guy Wilson describes Jenkins' work as “the most marvelous, varied, accessible, appropriate and singable music that embraces the whole world and the full range of emotions that the subjects of war and peace evoke. He has, I believe, created something of rare power.”

## The Royal Armouries

The Royal Armouries is Great Britain's oldest national museum. It grew out of the arsenal of medieval monarchs in England housed in the Tower of London and was originally the organization that equipped this country's armed forces for war. The Royal Armouries has developed a museum with the main purposes of displaying of the hardware of war and through this, creating understanding of what war really is, and what it means and does to the people involved in war.

## ACKNOWLEDGEMENTS

Program notes from liner notes, *The Armed Man: A Mass for Peace*, Virgin Records, Ltd., 2001  
Text of *Hymn Before Action*, The National Trust for Places of Historic Interest or Natural Beauty.

Music publisher, Boosey & Hawkes Music Publishers, Ltd.

All music composed by Karl Jenkins.

*Mahàbhàrata* translation, Board of Trustees of the Armouries.

*Now the Guns Have Stopped*, words by Guy Wilson, Board of Trustees of the Armouries.

Karl Jenkins biography from [www.karljenkins.com](http://www.karljenkins.com).

*A very special thanks to Silky O'Sullivan's for their sponsorship.*

# THE ARMED MAN: A MASS FOR PEACE

## The Armed Man

(sung in French)

*L'homme, l'homme, l'homme armé,  
l'homme armé doit on douter, doit on douter.  
On a fait partout crier,  
que chacun se viegne armer d'un haubregon de fer.*  
*Anonymous. Traditional 1450–1463*

The armed man must be feared,  
Everywhere it has been decreed  
That every man should arm himself  
With an iron coat of mail.

*The Armed Man* theme is based on a 600-year old French folk tune “*L’Homme Armé*” which has been sung for more than half a millennium as men prepare for war. Jenkins opens the work with a modern interpretation of the *Armed Man* theme, setting the stage and posing the question: “For how many more centuries are we destined to repeat this song of war?”

## The Call to Prayers (Adhaan)

(sung in Arabic)

*Allahu Akbar  
Ashadu An La Illa-L-Lah  
Ashadu Anna Muhammadan Rasulu-l-lah  
Hayya Ala-s-salah  
Hayya Ala-l-falah  
Allahu Akbar  
La Illaha il la-lah*  
*Traditional*

Allah is the greatest  
I bear witness that there is no other god but Allah.  
I bear witness that Muhammed is the messenger of Allah.  
Come fast to prayer (turning the face to the right).  
Come fast to the success (turning the face to the left).  
Allah is the greatest.  
There is no god but Allah.

Jenkins created a 21st century interpretation of *The Armed Man Mass* by embracing the multi-cultural aspect of the world in which we live and expanding the traditional call to prayer beyond the countryside of Europe to all corners of the Earth.

## Kyrie

(sung in Greek)

*Kyrie Eleison. Christe Eleison. Kyrie Elieson.*  
*Ordinary of the Mass*

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

Is the youngest generation destined to repeat the wars of their fathers? The *Christe Eleison* is Jenkins' homage to Giovanni Pierluigi da Palestrina (1525–1594) who wrote two *Armed Man* masses in a polyphonic style often characterized as the archetype of "church music." Finally, the darker *Kyrie* theme is reprised by the choir.

## Save Me From Bloody Men

Be merciful unto me, O God:  
For man would swallow me up,  
He fighting daily oppresses me,  
Mine enemies would daily swallow me up:  
For they be many that fight against me.  
O thou most high.

*The Bible, Psalm 56*

Defend me from them that rise up against me.  
Deliver me from the workers of iniquity,  
And save me from bloody men.

*The Bible, Psalm 59*

Sung in the style of plainsong chant by the men of the choir, *Save Me From Bloody Men* expresses fear and anger as the men sing for mercy and divine help against the oppression of their enemies.

## Sanctus

(sung in Latin)

*Sanctus, Sanctus, Sanctus,*  
*Dominus Deus Sabaoth.*  
*Pleni sunt caeli et terra, gloria tua.*  
*Hosanna in excelsis.*  
*Sanctus, Sanctus, Sanctus,*  
*Dominus Deus Sabaoth.*

*Ordinary of the Mass*

Holy Lord, God of Hosts,  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.  
Holy Lord, God of Hosts.  
Heaven and earth are full of Thy glory.

*Sanctus* is driven by a primeval, tribal beat that adds to its power and menace. The militaristic drumming builds as the dark clouds of war loom and men are called to assemble for war.

## Hymn Before Action

The earth is full of anger,  
The seas are dark with wrath,  
The Nations in their harness  
Go up against our path:  
Ere yet we loose the legions —  
Ere yet we draw the blade,  
Jehovah of the Thunders,  
Lord God of Battles, aid!

High lust and froward bearing,  
Proud heart, rebellious brow,  
Deaf ear and soul uncaring,  
We seek thy mercy now!  
The sinner that forswore Thee,  
The fool that passed Thee by,  
Our times are known before Thee,  
Lord, grant us strength to die!

*Rudyard Kipling*

The die is cast and the mindset of battle is established in those who must fight. *Hymn Before Action* draws on the powerful words of Rudyard Kipling, culminating with the powerful final line, “Lord, grant us strength to die!”

## Charge!

The trumpet’s loud clangor  
Excites us to Arms,  
With shrill notes of anger  
And mortal alarms.

*John Dryden (1667–1745)*

How blest is he who for his country dies.

*Jonathon Swift (1631–1700)*

The double, double beat  
Of the thundering drum,  
Cries, Hark! the Foes come;  
Charge, ‘tis too late to retreat,

*John Dryden*

How blest is he who for his country dies,

*Jonathon Swift*

Charge, Charge,

*John Dryden*

War is now inevitable and battle ensues in the adrenaline-filled *Charge!* The seductive paean to military glory descends into uncontrolled cacophony and destruction, then the eerie silence of the battlefield. A lone trumpet plays *The Last Post* (the European version of *Taps*) for the dead, punctuating the bleak loss of hope in the wake of battle.

## Angry Flames

Pushing up through smoke  
From a world half darkened  
By overhanging cloud,  
The shroud that mushroomed out  
And struck the dome of the sky,  
Black, red, blue,  
Dance in the air,  
Merge,  
Scatter glittering sparks  
Already tower  
Over the whole city.  
Quivering like seaweed, the mass of flames spurts forward.  
Popping up in the dense smoke,  
Crawling out  
Wreathed in fire,  
Countless human beings on all fours.  
In a heap of embers that erupt and subside,  
Hair rent,  
Rigid in death,  
There smolders a curse.

*Toge Sankichi (1921–1953)*

The text of *Angry Flames* is an excerpt of a poem about the horrors of the atom bomb attack on Hiroshima, written by Toge Sankichi, a Hiroshima survivor who died in 1953 of leukemia brought on by exposure to radiation.

## Torches

The animals scatter in all directions,  
screaming terrible screams.  
Many were burning, others were burnt.  
All were shattered and scattered mindlessly,  
Their eyes bulging,  
Some hugged their sons, others their fathers and mothers,  
Unable to let them go,  
And so they died.  
Others leapt up in their thousands,  
Faces disfigured  
And were consumed by the fire,  
Everywhere were bodies squirming on the ground,  
Wings, eyes and paws all burning.  
They breathed their last  
as living torches.

*The Mahàbhàrata, begun 600 B.C.*

The text of *Torches* is from the Hindu *Mahàbhàrata*, the 2,600 year-old epic which is eerily similar to *Angry Flames* in its description of the aftermath of war when nations scorch the earth with their “weapons of last resort.” The parallel between *Angry Flames* and *Torches* reemphasizes the seemingly interminable ability of mankind to unleash wrath and repeat the horror and destruction of war.

## **Agnus Dei**

(sung in Latin)

*Agnus Dei,  
qui tollis peccata mundi:  
dona nobis pacem.*

*Ordinary of the Mass*

O Lamb of God,  
that takest away the sins of the world:  
grant us Thy peace.

*Agnus Dei* is an introspective, contemplative work musically portraying a soldier returning from battle, having seen the horror of war and dealing with the unshakable images and scars of war.

## **Now The Guns Have Stopped**

Silent,  
So silent, now,  
Now the guns have stopped.

I have survived all,  
I, who knew I would not.  
But now you are not here.  
I shall go home, alone;  
And must try to live life as before,  
And hide my grief  
For you, my dearest friend,  
Who should be with me now,  
Not cold, too soon,  
And in your grave,  
Alone.

*Guy Wilson (1950–present)*

The text of *Now the Guns Have Stopped*, was written by Guy Wilson, Master of the Royal Armouries, who commissioned Jenkins' work. Wilson describes the text as "the feelings of guilt and loss that so many of the survivors of the First World War felt when they came home but their friends did not."

## **Benedictus**

(sung in Latin)

*Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.*

*Ordinary of the Mass*

Blessed is he that cometh in the name of the Lord.  
Hosanna in the Highest.

Can the wounds of war be healed?

## Better Is Peace

Better is peace than always war,  
And better is peace than evermore war.

*Sir Thomas Mallory*

The Armed Man must be feared;  
Everywhere it has been decreed  
That every man should arm himself  
With an iron coat of mail.

*L'Homme Armé, Traditional*

Ring out the thousand wars of old.  
Ring in the thousand years of peace  
Ring out the old, ring in the new,  
Ring, happy bells across the snow.  
The year is going let him go.

Ring out the false ring in the true.  
Ring out old shapes of foul disease.  
Ring out the narrowing lust of gold;  
Ring out the thousand wars of old,  
Ring in the thousand years of peace.

Ring in the valiant man and free,  
The larger heart, the kindlier hand,  
Ring out the darkness of the land,  
Ring in the Christ that is to be.

*Alfred Lord Tennyson (1809–1892)*

*Better is Peace* repeats the original *L'Homme Armé* theme, but now in a major key. The 600 year-old tune of war is now transformed as a message of peace. The soloists briefly reprise the original tune accompanied by military drumming, before the choir emphatically proclaims “Ring out the thousand wars of old. Ring in the thousand years of peace.” The choir repeats the message to ensure that it is heard on all ends of the earth.

## God Shall Wipe Away All Tears

God shall wipe away all tears  
And there shall be no more death,  
Neither sorrow nor crying,  
Neither shall there be any more pain.

*The Bible, Revelations 21, 4*

Praise the Lord.

The concluding *a cappella* hymn whispers a final message of hope and waits to hear if the proclamation of peace has been heard.



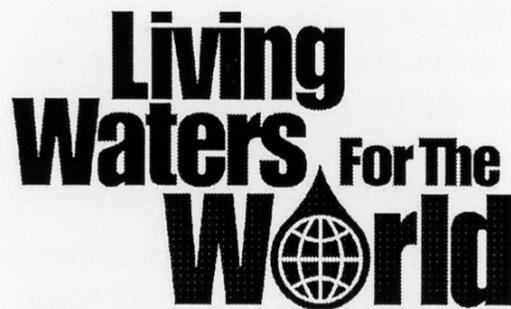
# LIVING WATERS FOR THE WORLD

## *Water: A Crisis in Our Time*

Consider these facts:

- 97% of the water on this planet is **salty**.
- Of the remaining 3%, 2% is locked in the polar ice caps.
- That leaves **1%** of water on earth for human consumption, agricultural and industrial use.
- 40% of the people in the world have **no access** to clean water.
- Half of all water that is available for drinking and cooking is **contaminated**.

The effect of these alarming facts is that 3 million people die each year of water-related illness — and most are children. Water-related illness is the leading cause of death among children throughout the world. Dirty water is the **number one health crisis** in our world, and will be for the foreseeable future.



Living Waters for the World, the global mission resource of the Synod of the Living Waters of the Presbyterian Church (USA), along with Idlewild Presbyterian Church, has a ten year commitment to the installation of water purification systems in Mexico and Ghana, two countries where there is great need for clean drinking water.

### ITS MISSION

Living Waters serves as a resource to churches of all denominations, civic organizations and others in mission, enabling them to provide clean water to their partners in need.

### ITS FOCUS

- Provides training in partnership development; health, hygiene and spiritual education; and water treatment.
- Provides necessary equipment, materials, and supplies at cost.
- Links those interested in missions with partners in need.
- Supports mission partners through consultative services.

### ITS NICHE

Living Waters addresses a critical niche of the world water crisis — communities that have available but contaminated water. So far, 150 purification units are installed and maintained.

Learn more about the mission, the training, and the work at [www.livingwatersfortheworld.org](http://www.livingwatersfortheworld.org).

If you would like to make a special donation to Idlewild's Living Waters for the World program, please send your check to **Idlewild Presbyterian Church, 1750 Union Avenue, Memphis TN 38104**. Be sure to note "Living Waters" on the check. Thank you!

# COMING MUSIC EVENTS

*for Rhodes College and Idlewild Presbyterian Church*

**OCTOBER 25**

9:00 a.m.–9:00 p.m.

**CODA Arts Leadership Symposium**

The Role of the Arts in Building Creative Communities  
at Rhodes College Campus

**NOVEMBER 11**

3:00 p.m.

**R.V. Williams “Hodie” and “Serenade to Music”**

MasterSingers Chorale, Memphis Symphony Orchestra  
at Idlewild Presbyterian Church

**NOVEMBER 18**

4:00 p.m.

**The Complete Symphonies of Widor**  
(Final Program)

Gothic Symphony – John D. Peterson, organist  
Symphony #8 – Ted Gibboney, organist  
at Idlewild Presbyterian Church

**NOVEMBER 19**

7:30 p.m.

**Rhodes Orchestra Concert**

featuring Emma O’Hagan, 2007 Gladys Cauthen  
Award Winner  
at Rhodes College, Hardie Auditorium

**DECEMBER 4**

7:30 p.m.

**Christmas at St. Mary’s Concert**

Rhodes Singers and Rhodes Women’s Chorus  
at St. Mary’s Cathedral

**DECEMBER 9**

5:30 p.m.

**A Service of Lessons and Carols**

Rhodes Singers  
at Church of the Holy Communion (Episcopal)

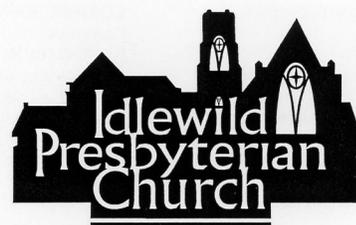
**FEBRUARY 1–3, 2008**

**Music and Worship in the City: Can Worship Enable Reconciliation?**

A conference with John Bell, Melva Costen, and Frank Thomas  
at Idlewild Presbyterian Church



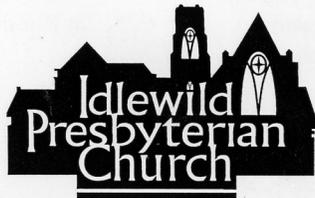
**Rhodes College**  
—1848—



# THANK YOU!

We hope you have enjoyed today's presentation of "The Armed Man: A Mass for Peace" at Idlewild Presbyterian Church. All ticket proceeds, as well as further private and corporate gifts, will benefit people in Ometepe, Mexico, and in Ghana, West Africa, by providing clean water to local communities through Living Waters for the World.

If you would like to make a special donation to Idlewild's Living Waters for the World program, please send your check to Idlewild Presbyterian Church, 1750 Union Avenue, Memphis TN 38104. Be sure to note "Living Waters" on the check. Thank you!



*Idlewild Presbyterian Church in Midtown Memphis strives to be a warm and welcoming community of faith. In addition to the beautiful music of pipe organ, strings, carillon and voices, Idlewild is filled with faith and fellowship and a sense of mission to the community. For information about church programs and events please visit our website or call the church.*

## **IDLEWILD'S MINISTERIAL, MUSIC AND PROGRAM STAFF**

STEPHEN R. MONTGOMERY Pastor	CORINNE NIENHUIS Commissioned Lay Pastor	DAVID CAUDILL Carillonneur	RITA HALPERN Children's Center Director
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MARGARET BURNETT Associate Pastor, Outreach Ministry	ANNE H. K. APPLE Parish Associate	FRANK KELLY Director, Youth Ministry	VIRGINIA DUNAWAY Church Life Administrator
CASEY THOMPSON Associate Pastor, Congregational Life	TED GIBBONEY Music Director and Organist	BRIAN MANESS Director, Recreation Ministry	HENRY B. STROCK, JR. Minister Emeritus
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