

**RHODES COLLEGE**

presents

**Rhodes MasterSingers Chorale**

Timothy W. Sharp, Conductor  
David Ramsey, Associate Conductor

**MUSIC OF  
HOPE AND  
REMEMBRANCE**

April 1, 2001

3:00 p. m.

Church of the Holy Communion  
4645 Walnut Grove Road

This performance  
is made possible  
by a gift from  
Martha Norton,  
Rhodes Class of 1978,  
in honor of  
David Ramsey

# PROGRAM

KANTATE: CHRIST LAG IN TODESBANDEN

BWV 4

Johann Sebastian Bach

(1685-1750)

Text: Martin Luther (1524)

SINFONIA

VERSUS I

*Christ lag in Todesbanden  
für unsre Sünd gegeben,  
er ist wieder erstanden,  
und hat uns bracht das Leben;  
des wir sollen fröhlich sein,  
Gott loben und ihm dankbar sein  
und singen Halleluja,  
Halleluja!*

Christ lay in bonds of death  
sacrificed for our sins,  
He is again arisen,  
and has brought life to us;  
therefore we shall be joyful,  
praise God and be thankful to him  
and sing Hallelujah,  
Hallelujah!

VERSUS II

Duet: Shauntina Phillips, *soprano*; Katie Castille, *alto*

*Den Tod niemand zwingen kunnt  
bei allen Menschen kindern,  
das macht alles unsre Sünd,  
kein Unschuld war zu finden.  
Davon kam der Tod,  
der Tod so bald  
und nahm über uns Gewalt,  
hielt uns in seinem Reich gefangen.  
Halleluja!*

No man could conquer death  
among all mortal children,  
our sin has caused all this,  
no innocence was to be found.  
Hence came death so suddenly  
and took power over us,  
kept us imprisoned in his realm.  
Hallelujah!

### VERSUS III

*Jesus Christus, Gottes Sohn,  
an unser Statt ist kommen,  
und hat die Sünde weggetan,  
damit dem Tod genommen  
all sein Recht und sein' Gewalt,  
da bleibet nichts denn Tod's Gestalt,  
den Stach'l hat er verloren.*

*Halleluja!*

Jesus Christ, Son of God,  
has come in our stead  
and has done away with sin,  
thereby from death has taken  
all its rights and its power,  
hence nothing remains but death's image,  
death has lost its sting.

Hallelujah!

### VERSUS IV

*Es war ein wunderlicher Krieg,  
da Tod und Leben rungen,  
das Leben behielt den Sieg,  
es hat den Tod verschlungen.  
Die Schrift hat verkündiget das,  
wie ein Tod den andern fraß;  
ein Spott aus dem Tod ist worden.*

*Halleluja!*

It was a strange war,  
when death and life were struggling,  
life retained the victory,  
it has swallowed up death.

The scripture has proclaimed this,  
how one death devoured another,  
death has become a mockery.

Hallelujah!

### VERSUS V

Solo: Brad Kroeker, *baritone*

*Hie ist das rechte Osterlamm,  
davon Gott hat geboten;  
das ist hoch an des Kreuzes Stamm,  
in heißer Lieb gebraten,  
das Blut zeichnet unser Tür,  
das hält der Glaub dem Tode für,  
der Würger kann uns nicht mehr schaden.*

*Halleluja!*

Here is the true Easter Lamb  
that God has offered us,  
which high on the tree of the cross  
is roasted in burning love;  
its blood marks our door,  
faith holds this up to death,  
the strangler can no longer harm us.  
Hallelujah!

VERSUS VI

Duet: Shauntina Phillips, *soprano*; Trey Thomas, *tenor*

*So feiren wir das hohe Fest,  
mit Herzensfreud und Wonne,  
das uns der Herr erscheinen läßt.  
Er ist selber die Sonne,  
der durch seiner Gnaden Glanz erleuchtet unsre Herzen ganz,  
der Sünden Nacht ist verschwunden.  
Halleluja!*

The high feast thus we celebrate  
with joyous heart and rapture,  
the Lord lets it appear for us,  
He is himself the sun;  
Who through the splendor of his grace  
wholly illumines our hearts,  
the night of sin has vanished.  
Hallelujah!

VERSUS VII

*Wir essen und wir leben wohl im rechten Osterfladen,  
der alte Sauerteig nicht soll sein bei dem Wort der Gnaden,  
Christus will die Koste sein und speisen die Seel allein,  
der Glaub will keins andern leben.  
Halleluja!*

We eat and live on the true Passover bread,  
the old leaven shall not exist beside the word of grace;  
Christ will be the food and feed the soul alone,  
faith will live on no other.  
Hallelujah!

# LUX AETERNA

Morten Lauridsen

(b. 1943)

Text: the Requiem Mass and the canticle Te Deum

## I. INTROITUS

*Requiem aeternam dona eis, Domine:  
et lux perpetua luceat eis.*

*Te decet hymnus Deus in Zion,  
et tibi redetur votum in Jerusalem:  
exaudi orationem meam,  
ad te omnis caro veniet.*

*Requiem aeternam dona eis, Domine:  
et lux perpetua luceat eis.*

Rest eternal grant to them, O Lord,  
and let perpetual light shine upon them.  
A hymn befits thee, O God in Zion,  
and to thee a vow shall be fulfilled in Jerusalem:

Hear my prayer,  
for unto thee all flesh shall come.  
Rest eternal grant to them, O Lord,  
and let perpetual light shine upon them.

## II. IN TE, DOMINE, SPERAVI

*Tu ad liberandum suscepturas hominem  
non horruisti Virginis uterum,*

*Tu devicto mortis aculeo,  
aperuisti credentibus regna coelorum.*

*Exortum est in tenebris lumen rectis.*

*Miserere nostri, Domine, miserere nostri.*

*Fiat misericordia tua, Domine, super nos  
quemadmodum speravimus in te.*

*In te Domine, speravi:  
non confundar in aeternum.*

To deliver us, you became human  
and did not disdain the Virgin's womb.  
Having blunted the sting of death,  
You opened the kingdom of heaven to all believers.  
A light has risen in the darkness for the upright.  
Have mercy upon us, O Lord, have mercy upon us.  
Let thy mercy be upon us, O Lord,  
as we have trusted in thee.  
In thee, O Lord, I have trusted:  
let me never be confounded.

### III. O NATA LUX

*O nata lux de lumine, Jesu redemptor saeculi,  
dignare clemens supplicum laudes preces que sumere.  
Qui carne quondam contegi dignatus es pro perditis.  
Nos membra confer effici, tui beati corporis.*

O born light of light, Jesus, redeemer of the world,  
mercifully deem worthy and accept the praises and prayers of your supplicants.  
Thou who once deigned to be clothed in flesh for the sake of the lost ones,  
grant us to be made members of your holy body.

### IV. VENI, SANCTE SPIRITUS

*Veni, Sancte Spiritus, et emitte coelitus lucis tuae radium.  
Veni, pater pauperum, Veni, dator munerum, Veni, lumen cordium.*

*Consolator optime, dulcis hospes animae, dulce refrigerium.  
In labore requies, in aestu temperies, in fletu solatium.*

*O lux beatissima, reple cordis intima tuorum fidelium.  
Sine tuo numine, nihil est in homine, nihil est innoxium.*

*Lava quod est sordidum, riga quod est aridum, sana quod est saucium.  
Flecte quod est rigidum, fove quod est frigidum, rege quod est devium.*

*Da tuis fidelibus, in te confidentibus, sacrum septenarium.  
Da virtutis meritum, da salutis exitum, da perenne gaudium.*

Come, Holy Spirit, send forth from heaven the ray of thy light.  
Come, Father of the poor; come, giver of gifts; come, light of hearts.

Thou best of consolers, sweet guest of the soul, sweet refreshment.  
In labor, thou art rest, in heat, the tempering, in grief, the consolation.

O Light most blessed, fill the inmost heart of all thy faithful.  
Without your grace, there is nothing in us, nothing that is not harmful.

Cleanse what is sordid, moisten what is arid, heal what is hurt.  
Flex what is rigid, fire what is frigid, correct what goes astray.

Grant to thy faithful, those trusting in thee, thy sacred seven-fold gifts.  
Grant the reward of virtue, grant the deliverance of salvation, grant everlasting joy.

V. AGNUS DEI: LUX AETERNA

*Agnus Dei, qui tollis peccata mundi,  
dona eis requiem sempiternam.*

*Lux aeterna luceat eis, Domine:  
Cum sanctis tuis in aeternum:  
quia pius es.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.*

*Alleluia. Amen.*

Lamb of God, who takest away the sins of the world,  
grant them rest everlasting.

May light eternal shine upon them, O Lord,  
in the company of thy Saints forever and ever;  
for thou art merciful.

Rest eternal grant to them, O Lord,  
and let perpetual light shine upon them.

*Alleluia. Amen.*

MUSICA DEI DONUM

John Rutter (b. 1945)

Text: from a musical setting by Lassus  
in *Cantiones sacrae*

Ruth Ann McClain, *flute*

*Musica Dei donum optimi  
trahit homines, trahit deos;  
Musica truces mollit animos  
tristesque mentes erigit.  
Musica vel ipsas arbores  
et horridas movet feras.*

Music, the gift of the supreme God,  
draws men, draws gods;  
Music makes savage souls gentle  
and uplifts sad minds.  
Music moves the very trees  
and wild beasts.

SILENCE AND MUSIC  
Ralph Vaughan Williams (1872-1958)  
Text: Ursula Wood

Silence, come first Silence.  
I see a sleeping swan,  
wings closed and drifting  
where the water leads,  
a winter moon,  
a grove where shadows dream,  
a hand outstretched  
to gather hollow reeds.  
The four winds in their litanies  
can tell all of earth's stories  
as they weep and cry,  
the sea names all the treasure of her tides,  
the birds rejoice between the earth and sky.  
Voices of grief and from the heart of joy;  
so near to comprehension  
do we stand that wind and sea,  
and all of winged delight  
lie in the octaves of man's voice  
and hand and music wakes from silence,  
where it slept.

LAY A GARLAND  
Robert Pearsall (1795-1856)  
Text: Francis Beaumont and John Fletcher,  
from *The Maid's Tragedy* (1610)

Lay a garland on her hearse of dismal yew;  
Maidens, willow branches wear;  
Say she died true,  
Her love was false, but she was firm.  
Upon her buried body lie lightly, thou gentle earth.

SONG FOR ATHENE  
John Tavener (b. 1944)  
Text: Shakespeare's *Hamlet*  
and the Orthodox Funeral Service

Alleluia. May flights of angels sing thee to thy rest.  
Alleluia. Remember me, O Lord, when you come into your kingdom.  
Alleluia. Give rest, O Lord, to your servant who has fallen asleep.  
Alleluia. The Choir of Saints have found the well-spring of life  
and door of paradise.  
Alleluia. Life: a shadow and a dream.  
Alleluia. Weeping at the grave creates the song: Alleluia.  
Alleluia. Come, enjoy rewards and crowns I have prepared for you.

SING ME TO HEAVEN  
Daniel Gawthrop (b. 1949)  
Text: Jane Griner

In my heart's sequestered chambers  
lie truths stripped of poet's gloss.  
Words alone are vain and vacant  
and my heart is mute.  
In response to aching silence  
memory summons half-heard voices,  
and my soul finds primal eloquence  
and wraps me in song.  
If you would comfort me, sing me a lullaby.  
If you would win my heart, sing me a love song.  
If you would mourn me and bring me to God,  
sing me a requiem,  
sing me to heaven.  
Touch in me all love and passion,  
pain and pleasure, grief and comfort;  
Sing me a lullaby, a love song, a requiem.  
Love me, comfort me, bring me to God:  
sing me a love song,  
sing me to heaven.

# Program Notes

## April 1, 2001

### Hope and Remembrance

#### **Christ lag in Todesbanden**

**Johann Sebastian Bach**

What is a "cantata"? The word originated as a contrast to "sonata" which meant "to be played." Cantata, therefore, meant "to be sung." Like the sonata, the cantata originally entertained its listeners either in the aristocratic salon or in church. The form as it developed in the church soon evolved as the result of the conflict between the early Baroque solo vocal style and the older multi-voiced choral style of the Renaissance. Johann Sebastian Bach was the master of both styles and incorporated both and more into his enormous output of cyclical church cantatas. In the cantata "Christ lag in Todesbanden" Bach used the Lutheran church chorale as the sectional outline of the work, treating each verse of Martin Luther's hymn in either a choral, solo, duet, or chorale setting. Further, Bach added a short Sinfonia at the beginning of the cantata, and unlike many of his cantatas, he did not include recitatives in "Christ lag in Todesbanden." Scholars consider this cantata one of Bach's earliest works in this form.

As a visual enhancement of the performance of this work (probably written in 1714 for the Easter season), turn your attention to the dossal hanging from the ceiling above the Chorale. This rendering of Christ as well as all of the sanctuary appointments seen in Holy Communion Episcopal Church were designed and made by George Wipple & Company of London. The dossal was made by hand, taking over a year to be completed.

#### **Lux Aeterna**

**Morten Lauridsen**

"Lux Aeterna" was composed for and dedicated to the Los Angeles Master Chorale and conductor Paul Salamunovich, who gave the world premiere of the work on April 13, 1997. The work is in five movements, sung without pause. Texts are drawn from sacred Latin sources each containing references to light. The work opens and closes with the beginning and ending of the requiem mass with the central three movements drawn respectively from the "Te Deum", "O Nata Lux", and "Veni, Sancte Spiritus." Similar in various aspects to Brahms' "Requiem", one life similarity was that both composer's mothers died during the writing of these major works. It is entirely appropriate to judge the commensurate reach of each composer's humanity by the similarity of their profoundly personal responses found in their music.

As a visual enhancement of the performance of this work, the references to "light" throughout the work is a wonderful match for the windows and diffusion of light found in Holy Communion Episcopal Church. The work is performed with natural light being the only source of light. In addition, by practical necessity, "Lux Aeterna" will be performed from the balcony near the organ. Like light, the sound today will filter down from above.

**Musica dei donum****John Rutter**

The text for this work is known only from the musical setting by Lassus, first published in 1594 in a volume of Lassus' "Cantiones sacrae." The text speaks of the gift and power of music. It is worth noting that Mr. Rutter dedicated this work to Tim Brown, Director of Music at Clare College, Cambridge, and to the choir of Clare College. Rutter had been a student at Clare College and later became the director of music at Clare. This work first appeared on the recording "A Garland for Linda", a compilation of works dedicated to the memory of Linda McCartney who died on April 17, 1998. We also remember John and Joanna Rutter at this moment. Their son Christopher, a student at Clare College, was killed in a tragic auto accident in Cambridge three weeks ago.

**Silence and Music****Ralph Vaughan Williams**

This piece is from the song cycle "A Garland for the Queen" and is a setting of a poem by Ursula Wood, wife of Vaughan Williams. "A Garland for the Queen" is a vocal cycle for mixed voices by ten British composers which marked the occasion of the Coronation of Queen Elizabeth II. The work was written in 1953 and was dedicated to the memory of Charles Stanford. This is one of two works on this program with texts written by the spouse of the composer; one of three works on the program related to the word "garland"; and one of several written in memory of a person close to the composer.

**Lay a Garland****Robert Pearsall**

"Lay a Garland" is a romantic English partsong based upon a text from "The Maid's Tragedy" of 1610 by Francis Beaumont and John Fletcher. This eight part madrigal moves at a walking pace practically without breath or pause. The overlapping cadences and suspensions bring Renaissance polyphony to mind, as does the change of melodic material at moments of textual change. However, the harmonic language is clearly within the Romantic harmonic environment of the nineteenth century.

**Song for Athene****John Tavener**

"Song for Athene" was first performed on January 22, 1994. Many will remember the work from the performance on the occasion of the funeral in Westminster Abbey on September 6, 1997 of Diana, Princess of Wales. Those that watched that service will remember the sound of the footsteps of the pallbearers marching out of Westminster Abbey, sounding in perfect precision with the quarter-note pulse of this work. On that occasion, the work was sung by the Westminster Abbey Choir, Martin Neary conductor.

**Sing Me to Heaven****Daniel E. Gawthrop**

"Sing Me to Heaven" is a setting of a poem by Jane Griner, wife of the composer. Dan Gawthrop and Jane Griner live in Stafford, Virginia. This concluding piece speaks to the moments in life when nothing will substitute for the need for music: at birth, we require a lullaby; throughout life, we require the love song; and in death, we require a requiem.

*Program notes and comments by Timothy W. Sharp  
Musica Dei donum optimi...*

TIMOTHY W. SHARP,  
Conductor

Timothy W. Sharp is Director of Choral Activities and Associate Professor of Music at Rhodes. In his post he is Conductor of the Rhodes MasterSingers Chorale, Rhodes Singers and the Rhodes Orchestra. Dr. Sharp is the Elizabeth G. Daughdrill Chair of Fine Arts at Rhodes. His writing includes the books *Precision Conducting* and *Up Front!*, and he is an editor for *Choral Journal*, *Sacred Music News and Review*, and *Church Musician Today*. He conducts regularly in festivals and workshops nationally and internationally.

DAVID RAMSEY,  
Associate Conductor

David Ramsey is Associate Professor of Music at Rhodes and Associate Conductor and accompanist for both the Rhodes MasterSingers Chorale and the Rhodes Singers. He is a graduate of Rhodes 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 Jim Brinson, Organist and Choirmaster, and the staff and congregation of Church of the Holy Communion, for the generous use of their sanctuary, instruments and other facilities for today's concert.

NEXT CONCERT

SUNDAY, JUNE 10, 3:00 p. m.  
"CHORAL MUSIC OF THE LATE ITALIAN RENAISSANCE"  
RHODES SINGERS AND MASTERSINGERS CHORALE  
ST. PETER CATHOLIC CHURCH

## RHODES MASTERSINGERS

### Soprano

Jordan Badgett '03  
Christine Bertz '98  
Carole Blankenship '85  
Pam Dotson  
Gina Hamblen '92  
Meredith Harrison '01  
Fiona McCaul '00  
Erin McQuire  
Catherine Nathan  
Meredith Patterson '04  
Shauntina Phillips  
Carolyn Ransford '98  
Sowgand Sheikholeslami  
Dorothy Sanders Wells '82  
Emily West '01

### Alto

Doree Brinson  
Katie Castille '02  
Amanda Hall '98  
Marci Hendrix  
Ellen Koziel  
Suzanne Lease  
Joy Lingerfelt  
Rebecca Luter '96  
Susan Mallory  
Amy McQueen '98  
Molly Molina '98  
Kari Rehm  
Jean Schmidt  
Sandra Scott '03  
Oma Strickland

### Tenor

Larry Ahokas  
Jim Brinson '70  
Will Crump  
Corliss Givens '01  
Thomas Jackson '97  
Adrian Killebrew '04  
Greg Koziel  
Allan Lummus  
Charles Sakonyi  
Trey Thomas  
Jim Vogel '77

### Bass

Bill Flores  
H. F. Keuper  
Robert Klingbeil '00  
Bryan Kopta '02  
Paul Murray '01  
Kevin Olsen '00  
Bob Patterson  
Spencer Pharr '04  
J. O. Ray  
Ben Scott '94  
Sam Weigle '03  
Jim Williamson '50

## MASTERSINGERS CHAMBER ORCHESTRA

### VIOLIN 1

Paul Turnbow  
Laurie Pyatt  
Wen-Yih You

### VIOLIN 2

Christine Palmer  
Heather Trussell  
Barrie Cooper

### VIOLA

Beth Luscombe  
Jane Schranze

### CELLO

Yalin Song  
Phyllis Long

### BASS

Sara Chiego

### CORNETTO

Ken Kreitner

### TROMBONE

Greg Luscombe  
Don Bennett  
Mark Vail

### ORGAN

David Ramsey