

PROGRAM

Missa in C major, 'Missa Solemnis' K. 337

Wolfgang Amadeus Mozart
1756-1791

Sandra Franks, Amy Wilson, Johnny Peoples, and Evan Thomas Jones, soloists
Andrew Drannon, organ

KYRIE

Kyrie eleison, Christe eleison, Kyrie eleison.

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

GLORIA

*Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis, Deus Pater omnipotens,
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus sanctus. Tu solus Dominus.
Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris. Amen.*

Glory to God in the highest
and on earth peace to men of goodwill.
We praise you. We bless you.
We worship you. We glorify you.
We give thanks to you for your great glory.
Lord God, heavenly King, almighty God the Father,
O Lord, the only begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.
You take away the sins of the world, have mercy on us.
You take away the sins of the world,
receive our prayer.
You sit at the right hand of the Father, have mercy on us.
For you only are holy. You only are the Lord.
You only are the most high, Jesus Christ.
With the Holy Spirit in the glory of God the Father. Amen.

CREDO

*Credo in unum Deum, Patrem omnipotentem,
factorem caeli et terrae,
visibilibus omnium et invisibilibus.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine, Deum verum de Deo vero.
Genitum, non factum, consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines et propter nostram salutem
descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria virgine: et homo factus est.
Crucifixus etiam pro nobis: sub Pontio Pilato
passus et sepultus est.
Et resurrexit tertia die secundum scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria iudicare vivos et mortuos:
cuius regni non erit finis.
Et in Spiritum Sanctum, Dominum et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul adoratur
et conglorificatur; qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam Ecclesiam. Confiteor unum
baptisma in remissionem peccatorum.
Et exspecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.*

I believe in one God, the Father almighty,
maker of heaven and earth,
of all that is seen and unseen.
And in one Lord, Jesus Christ,
the only begotten Son of God.
Eternally begotten of the Father.
God from God, light from light, true God from true God.
Begotten not made, of one being with the Father:
through him all things were made.
For us men and for our salvation
he came down from heaven.
By the power of the Holy Spirit he became incarnate
of the virgin Mary: and was made man.
For our sake he was crucified: under Pontius Pilate
he suffered death and was buried.
On the third day he rose again in accordance with the scriptures.
He ascended into heaven:
and is seated at the right hand of the Father.
He shall come again in glory to judge the living and the dead.
whose kingdom shall have no end.
I believe in the Holy Spirit, the Lord and giver of life:
who proceeds from the Father and the Son.
With the Father and the Son he is worshipped
and glorified; he has spoken through the Prophets.
I believe in one holy, catholic
and apostolic Church. I acknowledge one
baptism for the forgiveness of sins.
And I look for the resurrection of the dead.
And the life of the world to come. Amen.

SANCTUS

*Sanctus, sanctus, sanctus, Domine Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Osanna in excelsis.*

Holy, holy, holy, Lord God of power and might.
Heaven and earth are full of your glory.
Hosanna in the highest.

BENEDICTUS

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

Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

AGNUS DEI

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

Lamb of God, you take away the sins of the world,
have mercy on us.
Lamb of God, you take away the sins of the world,
grant us peace.

INTERMISSION

Lux Aeterna

Morten Lauridsen
b. 1943

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 suscepturus 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 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.*

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.

*Consolator optime,
Dulcis hospes animae,
Dulce refrigerium.
In labore requies,
In aestu temperies,
In fletu solatium.*

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 lux beatissima,
Reple cordis intima
Tuorum fidelium.
Sine tuo numine,
nihil est in homine,
nihil est innoxium.*

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.

*Lava quod est sordidum,
Riga quod est aridum,
Sana quod est saucium.
Flecte quod est rigidum,
Fove quod est frigidum,
Rege quod est devium.*

Cleanse what is sordid,
Moisten what is arid,
Heal what is hurt.
Flex what is rigid,
Fire what is frigid,
Correct what goes astray.

*Da tuis fidelibus,
In te confidentibus,
Sacrum septenarium.
Da virtutis meritum,
Da salutis exitum,
Da perenne gaudium.*

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.*

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

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

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

*Lux aeterna luceat eis, Domine:
Cum sanctis tuis in aeternum:
quia pius es.*

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

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

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

Alleluia. Amen.

Alleluia. Amen.

PROGRAM NOTES

Mozart's sixteen completed Mass settings all date from before 1781, the year in which he quit his native Salzburg to try his luck as a freelance composer in Vienna. While it is true that little sacred music dates from the time of Mozart's greatest maturity, the best works of his teens and early twenties show him deploying his easy skills in counterpoint and fluid vocal melody to produce music of elegance and charm which, while not greatly radical, nevertheless married his strengths successfully to the accepted Austrian church idiom of the day.

The bulk of Mozart's sacred music was written while the composer, like his father, was employed in the service of the Prince-Archbishop of Salzburg. The city had a long tradition of church music, generally with a brass-heavy orchestral accompaniment, and this sound is retained in Mozart's Masses, with their trumpets and trombones, and, in the case of the 'Coronation' Mass, horns as well.

When Mozart wrote the C major 'Credo' Mass in November 1776, he had outlived his days as a child prodigy and the wonder of Europe, and was back in his native city, eager to get away and find a post as a composer at one of the great European courts. Yet whatever frustration he may have felt at the lack of opportunities in Salzburg (particularly the fact of not being able to write operas) this cheerful and lively work does not show it. The Mass seems quickly to have become popular in the region and manuscript copies of it were circulated to churches outside the city.

In the autumn of 1777 Mozart asked for leave of absence to travel, and found instead that he had been dismissed from his post, along with his father. While his father managed to get his job back, Mozart set off with his mother on a long trip through Germany to Paris and back. Over this sixteen-month period many things changed for the composer—his mother died in Paris, he met the family of his future wife (and fell in love with her sister), gained invaluable musical experience in Mannheim and Paris, and yet failed to find a permanent post. Obligated to return to Salzburg he once again joined the Prince-Archbishop's service in January 1779, this time with better conditions and responsibility for composing music for both church and court.

The two Masses, K. 317 and K. 337, both again in C major, were written for the Easter celebrations of 1779 and 1780 respectively, and like all the music written in this period just before Mozart left Salzburg for good, show a new maturity. For a long time the K. 317 Mass was thought to be associated with a church outside Salzburg, where a statue of the Virgin Mary was crowned each year. It now seems, however, that it owes its 'Coronation' nickname to the fact that it was performed in Vienna during the celebrations for the coronation of either Emperor Leopold II in 1790 or Franz II in 1792.

Mozart composed the **Mass in C K. 337** about one year after the Coronation Mass K. 317; he inscribed in the front of the score: "nel Marzo 1780 in Salisburgo." This work, similar to K. 317 and together with a new church sonata (K. 336) was intended for the Easter High Mass in Salzburg Cathedral. Both the instrumentation and the scope of the work approximates the Mass cycle of the previous year, and, similar to that one, was equally tailor-made for the church traditions and demands of the Archbishop Hieronymus Count Colloredo. Even though a festival mass, it was required to fit within the confines of a length more comparable with a *Missa Brevis* to fit within a formal Mass service, yet it is scored with orchestral proportions of a concert work.

The most striking feature about the work is found in the *Benedictus*—customarily scored for soloists, here Mozart sets it in vigorous counterpoint—a fughetto—contrasting with the ensuing, unusual scoring of the *Agnus Dei*, in which a solo organ alternates with the *concertante* wind instruments (oboe and bassoon) providing a framework for this aria-like piece, which is reminiscent of Mozart's *Porgi, Amor*, from *Le Nozze di Figaro*.

Lux Aeterna for chorus and chamber orchestra was composed for the Los Angeles Master Chorale and its Maestro Paul Salamunovich, who premiered the work at the Dorothy Chandler Pavilion on April 13, 1997. Each of the five connected movements in this choral cycle contains references to 'Light' assembled from various sacred Latin texts. I composed *Lux Aeterna* in response to my Mother's final illness and found great personal comfort and solace in setting to music these timeless and wondrous words about Light, a universal symbol of illumination at all levels—spiritual, artistic, and intellectual.

In each of my seven vocal cycles I have designed the musical materials to complement the style and content of the texts, ranging from atonal songs on abstract Lorca poems about time and night to the complex, thorny harmonies of the passionate *Madrigali* to the softer chords and tuneful melodies of Rilke's *Les Chansons des Roses*. For the *Lux Aeterna* I chose as my point of departure the sacred music of the late Renaissance, especially that of Josquin des Prez, to create a quiet, direct and introspective meditation on Light, using primarily the consonant harmonies, intricate counterpoint, formal procedures and chant-like melodic lines of that era.

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*. The opening *Introitus* introduces several themes that recur later in the work and includes an extended canon on “et lux perpetua.” *In Te, Domine, Speravi* contains, among other musical elements, the cantus firmus “Herzliebster Jesu” (from the *Nuremberg Songbook*, 1677) and a lengthy inverted canon on “fiat misericordia.” *O Nata Lux* and *Veni, Sancte Spiritus* are paired songs, the former an *acapella* motet at the center of the work and the latter a spirited, jubilant canticle. A quiet setting of the *Agnus Dei* precedes the final *Lux Aeterna*, which reprises the opening section of the *Introitus* and concludes with a joyful and celebratory Alleluia. I would like to express my gratitude to organist James Paul Buonemani of St. James’ Episcopal Church, Los Angeles, for his invaluable assistance in realizing the organ score.

Over the years I have received dozens of letters about *Lux Aeterna*, often from those experiencing deep sorrow. One listener wrote that “*Lux Aeterna* has become a rock in my sea of grief” that he turns to each day to gain strength and solace. It is my hope that this quiet meditation on Light will enrich and enlighten the lives of both performers and listeners in some way.

--Morten Lauridsen
Waldron Island, Summer, 2008
Recipient, 2007 National Medal of Arts

PERSONNEL



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. In 2011, Dr. Skoog conducted a special Presidents’ Day concert at the Kennedy Center in Washington D.C., and will be conducting at the Salzburg International Choral Festival later this year. 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.



Sandra Franks, soprano

Dr. Sandra Franks, soprano, is heard regularly in recitals, chamber music concerts and choral works in the Mid-South area. As a soloist, she has performed with Opera Memphis, the Oxford Community Chorus, the Memphis Vocal Arts Ensemble, Rhodes Mastersingers Chorale and as a recitalist with the Memphis Chamber Music Society. A native of Slatersburg, Mississippi, she received both the Bachelor of Music in Vocal Performance and the Doctor of Arts degree in Vocal Pedagogy from The University of Mississippi and the Master of Music degree in Vocal Performance from the Louisiana State University School of Music.

As a Singing Voice Specialist and Vocal Pedagogue, Sandra specializes in the care of the professional voice. She maintains a private voice studio of students with diverse musical styles, assists in diagnosis and treatment of voice patients referred by several physicians in the Mid-South area, and directs research projects, seminars and masterclasses throughout the Southeast. On several occasions, she has also been on the faculty and presented research projects at The Voice Foundation’s Symposium on the Care of the Professional Voice. Dr. Franks is also a contributor to the book *The Larynx*, edited by Robert H. Ossoff.

Dr. Franks has been on the faculty of the University of Memphis Rudi E. Scheidt School of Music and is currently Adjunct Professor of Voice at Rhodes College. She is also the coordinator of Children’s Music at Germantown Presbyterian Church. Dr. Franks is a member of the National Association of Teachers of Singing and the Renaissance Music Circle.



Evan Thomas Jones, bass-baritone

Originally from Buffalo, NY, baritone Evan Thomas Jones has sung a wide variety of roles in opera, most notably both Mozart and Rossini's Figaro, Papageno in *Die Zauberflöte*, Raimbaud in *Le Comte Ory* and Sam in *Trouble in Tabiti*. In addition to an active opera career, Mr. Jones has portrayed a number of roles in musical theater and operetta. Highlights include the roles of Voltaire and Pangloss in *Candide*, Dr. Falke in *Die Fledermaus*, Danilo Danilovich in *The Merry Widow*, and Fredrik Egerman in *A Little Night Music*. In concert he has been featured as the baritone soloist in Fauré's *Requiem*, Beethoven's *Missa Solemnis*, Bach's *Magnificat* and John Rutter's *Mass for the Children*. He is particularly in demand as an interpreter of the concert repertoire of Ralph Vaughn Williams' having performed the *Five Mystical Songs*, *Serenade to Music*, *Dona Nobis Pacem* and *Fantasia On Christmas Carols*. Mr. Jones has sung with the Berkshire Opera Company, Compañía Lírica Nacional de Costa Rica, Eastman Opera Theater, Mercury Opera, Florida State Opera, Rochester Philharmonic Orchestra, Helena Symphony, Finger Lakes Choral Festival and the Augusta Choral Society.

Mr. Jones is also active in the performance of new works. In 2009, the Buffalo Philharmonic Orchestra and Chorus released the world premiere recording of Randol Bass' *Passage Into Spirit* on which Mr. Jones was the featured soloist. In the fall of 2010, Mr. Jones created the role of Roger Clinton in the world premiere performance of a new opera entitled *Billy Blythe* in Little Rock Arkansas. He will be reprising the role in the premiere recording as well. In 2013, with the Florida State Symphony Orchestra, Mr. Jones will give the world premiere performance of Dohnanyi's *Orchesterlieder* in addition to recording the work for Naxos.

The particularly busy 2011-2012 season featured debuts with Opera Memphis in *Die Fledermaus*, Opera Naples in *Faust*, the Memphis Masterworks Chorale in Haydn's *Creation* and *Carmina Buranas* with the Helena and Jackson Symphonies. Mr. Jones currently serves as an Assistant Professor of Voice at the Rudi E. Scheidt School of Music at the University of Memphis.

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Johnny Peoples, tenor

John Peoples received his B.M.E. (1987) and M.M.E. (1988) from ASU where he studied voice with Julia Lansford, choral conducting with Alfred Skoog, and piano with Dr. Edith Ann Swaty. Mr. Peoples has taught vocal and choral music in Missouri, Ohio, and Iowa with the last eighteen years being in Arkansas. Mr. Peoples is currently the choral director for Marion High School where he directs six choirs. Choirs under his direction consistently receive Division I ratings at choral festivals and have received "Best of Class" honors at the Ole Miss Choral Festival as well as the Arkansas State Choral Festival. He resides in Memphis where he is the Director of Music for St. John's United Methodist Church. He has served as guest clinician for honor choirs and adjudicator for choral and solo/ensemble festivals in Iowa, Ohio, Missouri, Tennessee, and Arkansas. He is a much sought after accompanist for many choral ensembles and honor choirs as well as tenor soloists for concerts. He has had the honor of accompanying Kallen Esperian, Metropolitan Opera Soprano, Lawrence Hamilton, Broadway Bass/Baritone, and the Arkansas All-State Male Chorus. Mr. Peoples has been a finalist in auditions of the National Association of Teachers of Singing at both state and regional levels and was chosen through national auditions to be a member of the National Multi-Cultural Honor Choir that performed for the March, 2001, national convention of the American Choral Directors Association in San Antonio, TX. Mr. Peoples has been listed in "Who's Who Among Students in American Colleges and Universities," "Who's Who Among American Teachers," "Outstanding Young Men in America," "Who's Who in the World," and "Who's Who in America" in 2000, 2002, 2007, 2008, and 2009.

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Amy Wilson, mezzo-soprano

Amy Wilson earned a master's degree in Vocal Performance from The University of Memphis in 2000, and since that time has served as a soloist, recitalist, choral section leader, church pianist, and voice teacher in the Memphis area. Vocal roles include Cherubino in *The Marriage of Figaro*, Mercedes in *Carmen*, Hansel in *Hansel and Gretel*, and Nicklausse in *Les contes d'Hoffmann*, with The University of Memphis Opera; and the Shepherd Boy in *Tosca* and Third Spirit in *The Magic Flute* with Opera Memphis. Amy has performed as soloist and chorister with the Memphis Vocal Arts Ensemble, the Memphis Chamber Music Society, the Wolf River Singers and the Rhodes MasterSingers Chorale.

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."

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, rehearsal pianist

Sopranos

Rachelle Arnett
Nicole Baker
Christine Bertz
Carole Blankenship
Jessica Brewer
Betsy Dee
Pam Dotson
Sherida Foster
Sandra Franks *
Sarah Harr
Mary Honey
Betsy Jordan
Carolyn Kaldon
Ann Marty
Michelle Mattson
Margaret McColley
Amy Moore
Elaine Skoog
Jacquelyn Skoog
Caitlin Smith
Karen Strawhecker
Claire Taylor
Sheila Vamplin
Dorothy Wells

Altos

Fran Addicott
Jan Bullard
Courtney Church
Katie Clark
Elizabeth Cooper
Victoria Elliott
Kay Ericksen
Jane Gamble
Patricia Gray
Marcie Hendrix
Mary Margaret Hicks
Amber Isom-Thompson
Martha Israel
Ellen Koziel
Suzanne Lease
Jamie Lee Moore
Jean Schmidt
Rebekah Skoog
Debbie Smith *
Amanda Vogel
Abby Walsh
Amy Wilson
Diana Zimmerman

Tenors

Larry Ahokas
Philip Blair
Paul Cook
James Harr *
Robert Hartelust
Greg Koziel
Chris Luter
Johnny Peoples *
Allen Sanders
Chris Schadrack
Jonathan Steadman
Benjamin Tucker
Pat Walker
Perry Williams
Herb Zeman

Basses

Peter Addicott
Robert Baxley
Jonathan Cavell
Leo Connolly
David Cooper
James Cornfoot *
Jabarie Glass
Matthew Hayner *
Jeff Hendrix
Jason Jordan
Matthias Kaelberer
Robert Klingbeil
William Kratzke
Jim Lanier
David Patterson
Dan Witherspoon

** denotes Section Leaders*

Memphis Symphony Orchestra

Violin I

Susanna Perry Gilmore, Concertmaster
The Joy Brown Wiener Chair
Paul Turnbow, Assistant Concertmaster
The Maxine Morse Chair
Marisa Polesky, Assistant Principal
Barrie Cooper, Assistant Principal
Wen-Yih Yu
Jessica Munson

Violin II

Gaylon Patterson, Acting Principal
The Dunbar and Constance Abston Chair
Heather Trussell, Acting Assistant Principal
Erin Kaste
Christine Palmer
Esther Miller

Viola

Jennifer Puckett, Principal
The Corinne Falls Murrah Chair
Michelle Walker, Assistant Principal
Marshall Fine, Assistant Principal
Irene Wade

Cello

Iren Zombor, Assistant Principal
Milena Albrecht, Assistant Principal
Griffin Browne

Bass

Scott Best, Principal
Christopher Butler, Acting Assistant Principal

Flute

Karen Busler, Principal
The Marion Dugdale McClure Chair

Oboe

Joseph Salvalaggio, Principal
Saundra D'Amato

Clarinet

James Gholson, Principal

Bassoon

Michael Scott
Christopher Piecuch

Horn

Samuel Compton, Principal
The Morrie A. Moss Chair
Caroline Kinsey

Trumpet

Scott Moore, Principal
The Smith & Nephew Chair
Susan Enger

Trombone

Greg Luscombe, Principal
James Albrecht
Mark Vail

Timpani

Frank Shaffer, Principal

ACKNOWLEDGMENTS

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 the generous use of this beautiful sanctuary as a rehearsal and performing space.

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 to make each Rhodes MasterSingers Chorale concert a reality, time after time.

UPCOMING DEPARTMENT OF MUSIC EVENTS

Rhodes MasterSingers Chorale

Performing at the Mozart International Choral Festival

Prof. János Czifra and William Skoog, artistic directors and conductors

Saturday, June 30, 2012, 8:00 p.m.

Salzburger Dom, Austria

The Rhodes MasterSingers and festival chorus, under the direction of Rhodes Director of Choral Activities, **Dr. William Skoog**, will perform Lauridsen's *Lux Aeterna* and African-American spirituals honoring the 10th anniversary of the passing of Moses Hogan. **Domkapellmeister Czifra** will conduct Mozart's great masterpiece *Missa Solemnis in C Major, K. 337*, accompanied by the Salzburger Domorchester.