

THE RHODES MASTERSINGERS CHORALE

AND

THE MEMPHIS SYMPHONY ORCHESTRA

WILLIAM SKOOG, CONDUCTOR

Serenade to Music

Ralph Vaughan Williams

A Child of Our Time

Michael Tippett

Kyrie (from Memorial)

René Clausen

NOVEMBER 2, 2012, 7:30 P.M.
GERMANTOWN UNITED METHODIST CHURCH

PROGRAM

Serenade to Music

Ralph Vaughan Williams
1872-1958

Soloists: Sandra Franks, Kimberly Milburn, David Schnell, Matthew Hayner

How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.

. . . Look how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb that thou behold'st
But in his motion like an angel sings,
Still quiring to the young-ey'd cherubins;
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

Come, ho! And wake Diana with a hymn:
With sweetest touches pierce your mistress' ear,
And draw her home with music.
I am never merry when I hear sweet music.
The reason is, your spirits are attentive:
. . . The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are as dull as night,
And his affections dark as Erebus;
Let no such man be trusted.

Music! Hark! . . . It is your music of the house.
Methinks it sounds much sweeter than by day.
Silence bestows that virtue on it . . .
How many things by season season'd are
To their right praise and true perfection!

Peace, ho! The moon sleeps with Endymion,
And would not be awak'd!
. . . Soft stillness and the night
Become the touches of sweet harmony.

(William Shakespeare, *c.* 1564-1616, *The Merchant of Venice*)

A Child of Our Time

Michael Tippett
1905-1998

Soloists: Carole Blankenship, Shannon Unger, Randal Rushing, Laurence Albert

PART I

1. Chorus

The world turns on its dark side.
It is winter.

2. The Argument: Alto Solo

Man has measured the heavens
with a telescope,
driven the Gods from their thrones.
But the soul watching the chaotic mirror,
knows that the Gods return.
Truly the living God consumes within,
and turns the flesh to cancer!

3. Scena: Chorus and Alto Solo

Is evil then good?
Is reason untrue?
Reason is true to itself;
but pity breaks open the heart.
We are lost.
We are as seed before the wind.
We are carried to a great slaughter.

4. The Narrator: Bass Solo

Now in each nation there were some
cast out by authority and tormented,
made to suffer for the gen'ral wrong.
Pogroms in the east, lynching in the west:
Europe brooding on a war of starvation.
And a great cry went up from the people.

5. Chorus of the Oppressed

When shall the usurer's city cease?
And famine depart from the fruitful land?

6. Tenor Solo

I have no money for my bread,
I have no gift for my love.
I am caught between my desires and their
frustration
as between the hammer and the anvil.
How can I grow to a man's stature?

7. Soprano Solo

How can I cherish my man in such days,

Or become a mother in a world of destruction?
How shall I feed my children on so small a wage?
How can I comfort them when I am dead?

8. A Spiritual: Chorus and Soli

Steal away, steal away, steal away to Jesus,
Steal away, steal away home—
I han't got long to stay here.

My Lord, He calls me by the thunder,
The trumpet sounds within-a my soul,
I han't got long to stay here.

Green trees a-bending, poor sinner stands
a-trembling,
The trumpet sounds within-a my soul,
I han't got long to stay here.

PART II

9. Chorus

A star rises in midwinter.
Behold the man!
The scapegoat!
The child of our time.

10. The Narrator: Bass Solo

And a time came when in the continual
persecution one race stood for all.

11. Double Chorus of Persecutors and Persecuted

Away with them!
Where, where?
Curse them! Kill them!
Why, why?
They infect the state.
How, how?
We have no refuge.

12. The Narrator: Bass Solo

Where they could, they fled from the terror.
And among them a boy escaped secretly,
and was kept in hiding in a great city.

- 13. Chorus of the Self-righteous**
 We cannot have them in our Empire.
 They shall not work, nor draw a dole.
 Let them starve in No-Man's-Land!
- 14. The Narrator: Bass Solo**
 And the boy's mother wrote a letter, saying:
- 15. Scena: Solo Quartet**
 O my son!
 In the dread terror,
 they have brought me near to death.
 Mother! Ah Mother!
 Though men hunt me like an animal,
 I will defy the world to reach you.
 Have patience.
 Throw not your life away in futile sacrifice.
 You are as one against all.
 Accept the impotence of your humanity.
 No! I must save her.
- 16. A Spiritual: Chorus and Soli**
 Nobody knows the trouble I see, Lord,
 Nobody knows the trouble I see.
 Nobody knows the trouble I see, Lord,
 Nobody knows like Jesus.
- O brothers, pray for me,
 and help me to drive old Satan away.
 O mothers, pray for me
 and help me to drive old Satan away.
- 17. Scena: Bass and Alto**
 The boy becomes desperate in his agony.
 A curse is born.
 The dark forces threaten him.
 He goes to authority.
 He is met with hostility.
 His other self rises in him,
 demonic and destructive.
 He shoots the official.
 But he shoots only his dark brother,
 And see...he is dead.
- 18. The Narrator: Bass Solo**
 They took a terrible vengeance.
- 19. The Terror: Chorus**
 Burn down their houses!
 Beat in their heads!
 Break them in pieces on the wheel!
- 20. The Narrator: Bass Solo**
 Men were ashamed of what was done.
 There was bitterness and horror.
- 21. A Spiritual of Anger: Chorus and Bass Solo**
 Go down, Moses,

Way down in Egypt land;
 Tell old Pharaoh,
 To let my people go.

When Israel was in Egypt land,
 Let my people go,
 Oppressed so hard they could not stand,
 Let my people go.
 "Thus spake the Lord," bold Moses said,
 Let my people go,
 "If not, I'll smite your first born dead,"
 Let my people go.

- 22. The Boy Sings in His Prison: Tenor Solo**
 My dreams are all shattered in a ghastly reality.
 The wild beating of my heart is stilled;
 day by day.
 Earth and sky are not for those in prison,
 not for those in prison.
 Mother! Mother!

- 23. The Mother: Soprano Solo**
 What have I done to you, my son?
 What will become of us now?
 The springs of hope are dried up.
 My heart aches in unending pain.

- 24. Alto Solo**
 The dark forces rise like a flood.
 Men's hearts are heavy:
 they cry for peace.

- 25. A Spiritual: Chorus and Soprano Solo**
 O, by and by,
 I'm going to lay down my heavy load.
 I know my robe's going to fit me well,
 I'm going to lay down my heavy load.
 I've tried it on at the gates of hell.
 I'm going to lay down my heavy load.
 O, Hell is deep and a dark despair,
 I'm going to lay down my heavy load.
 O, stop, poor sinner, and don't go there!
 I'm going to lay down my heavy load.
 O, by and by, by and by,
 I'm going to lay down my heavy load.

PART III

- 26. Narrator**
 The cold deepens.
 The world descends into the icy waters,
 Where lies the jewel of great price.
- 27. Alto Solo**
 The soul of man
 is impassioned like a woman.
 She is old as the earth,
 beyond good and evil,

the sensual garments.
Her face will be illumined like the sun.
Then is the time of his deliverance.

28. *Scena: Bass Solo and Chorus*

The words of wisdom are these:
Winter cold means inner warmth,
the secret nursery of the seed.
How shall we have patience
for the consummation of the mystery?
Who will comfort us in the going through?

Patience is born in the tension of loneliness.
The garden lies beyond the desert.

Is the man of destiny master of us all?
Shall those cast out be unavenged?

The man of destiny is cut off from fellowship.
Healing springs from the womb of time.
The simple-hearted shall exult in the end.

What of the boy, then?
What of him?

He, too, is outcast,
his manhood broken in the clash of powers.
God overpowered him,
the child of our time.

29. *General Ensemble: Chorus and Soli*

I would know my shadow and my light,
So shall I at last be whole.
Then courage, brother,
dare the grave passage.
Here is no final grieving,
but an abiding hope.
The moving waters renew the earth.
It is spring.

30. *A Spiritual: Chorus and Soli*

Deep river,
my home is over Jordan.
Deep river, Lord,
I want to cross over into campground.

Oh, chillun!
Oh, don't you want to go,
to that gospel feast,
that promised land,
that land where all is peace?
Walk into heaven, and take my seat,
and cast my crown at Jesus' feet.

Kyrie, from *Memorial*

René Clausen
b. 1953

Soloist: Laurence Albert, bass-baritone

SOLOIST:

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

CHORUS:

Kyrie eleison, Christe eleison.
Kyrie eleison.

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

PROGRAM NOTES

Ralph Vaughan Williams, *Serenade to Music*

One of Vaughan Williams' most memorable works, this is a paean to the charm of music set to Shakespearean text that begins: "How sweet the moonlight sleeps upon this bank! Here we sit and let the sound of music creep in our ears" (from Act V scene I of *The Merchant of Venice*).

In January 1938 Vaughan Williams received a request from Sir Henry J. Wood for a work to be performed at a concert planned for 5 October 1938, to mark the fiftieth anniversary of his debut as a conductor. Vaughan Williams replied that it would be an honor to compose something "in your praise" and wondered if they should ask the Poet Laureate, John Masefield, for a text. Wood replied that he did not want anything done in praise of himself, but rather "a choral work that can be used at any time and for any occasion. I would not think of asking you to write a work that might only be used the once, which would naturally be the case were it written round myself." Wood later suggested a work for sixteen singers who had sung many times with him at festivals and the Promenade Concerts. Vaughan Williams reported this to his friend Ursula Wood (who in 1953 was to become his second wife), adding that he had always wanted to set the Jessica and Lorenzo scene (Act V, Scene 1) from Shakespeare's *The Merchant of Venice*. "Eight Jessicas and eight Lorenzos?" she asked. "No," replied Vaughan Williams, "just a little bit for each voice." Vaughan Williams sent Wood the manuscript of the work on 2 June.

The work's scoring was originally for sixteen specific soloists, whom Vaughan Williams identified by their initials in the score (i.e., each vocal part was marked with the soloist's initials). The *Serenade* can be performed by four solo singers (as we are doing in this performance) and chorus, or all of the solo parts can be sung in unison by the chorus. As Wood had hoped, the *Serenade* has outlived the occasion for which it was written, and is widely regarded as one of the most beautiful and inspired of all settings of Shakespeare.

"the darkness declares the glory of light"- Michael Tippett, A Child of Our Time

Tippett began the oratorio *A Child of Our Time* on 4 September 1939, the day after England entered World War II, and completed the score in 1942. A convinced pacifist, he once stated that he fundamentally denied wars and would never advocate nor support them. He was sentenced to several months' imprisonment in 1943 for refusing to do either military or alternative service during the Second World War. He joined the Peace Pledge Union in 1940, and later became its chairman and was made its president in 1958. *A Child of Our Time* soon proved to be his most successful work, and it brought him worldwide fame. The score is a call for humaneness, tolerance and justice that has very few counterparts in modern music in terms of charity and honesty, universal comprehensibility and immediacy.

Having consciously experienced World War I and its consequences, in the 1930s the composer alertly, sympathetically, and anxiously observed the situation Hitler's seizure of power had created for Europe, particularly the current position and prospects of the threatened and persecuted in and from Eastern Europe. Wanting to express these feelings in music, he initially thought of writing an opera based on the Easter Rising in Ireland in 1916, but finally decided that the more "contemplative" oratorio form would better suit his purpose.

The overwhelming motivation and conviction for the work as an artistic statement came in 1938 when, as Tippett himself wrote, in November that year the cruelest and most carefully considered of the Nazi pogroms was launched on the pretext of an incident in Paris. What happened to bring about the horror

of Kristallnacht? In 1938 around 17,000 Polish Jews were living in Germany, and most of them, or their parents, had been there since the beginning of the century. In October of that year they suddenly found themselves in a terrible vise when the German government decided to expel them, and the Polish government, which could hardly be described as philo-Semitic, refused to take them in, even though they were Polish nationals with Polish passports. Among these unfortunate outcasts, forced out of their homes and into a detention camp at the Polish border, were Zindel Grynszpan's family, who had kept a small general store in Hanover since 1911. The Grynszpan's 17-year old son, Herschel, was living with his Uncle in Paris. His emigration had been messy, and, having lived illegally with another uncle in Belgium, he was now illegal in France, without the proper papers.

Enraged about his family's deportation, on 7 November 1938 Herschel went to the German embassy in Paris to protest and to attempt to secure their release. The highest official he was allowed to see was the Third Secretary, a young man named Ernst vom Rath, who would not help him. Herschel shot vom Rath in anger, and the young man died two days later. The deed supplied the Nazis with a pretext for their terrible revenge. The anti-Jewish demonstrations in Germany following vom Rath's funeral led directly to the Kristallnacht ("night of broken glass"). On November 9 and 10, Nazi gangs destroyed synagogues, Jewish cemeteries, houses and businesses. Numerous people died and thousands of Jews were arrested and sent to concentration camps. Herschel Grynszpan quietly disappeared; the Nazis saw to it that he was not heard from again.

Tippett saw in Grynszpan "the child of our time." He borrowed the title from a novel by Odon von Horvath, but wrote the libretto himself, after T.S. Eliot declined to do so. He did not elect to write "poetic" language, preferring instead short, succinct statements in the form of narrative and commentary. Some textual elements of the oratorio are alarmingly topical: one only needs to think of the no-man's-land in which refugees, asylum-seekers, the unemployed and others who are excluded from society find themselves even today.

As to form and structure, Tippett fell back on two important landmarks of eighteenth-century music in structuring his oratorio. One was Handel's *Messiah*, which is in three parts. Handel devotes the first part to prophecy, while Tippett depicts the prevailing situation: suffering and oppression, tensions between good and evil. Handel's second part centers on the life of the Messiah from birth to resurrection; Tippett's focuses on the dramatic history of the young man, who, with catastrophic results, seeks justice for his family through force. While in the third part Handel meditates on the works of the Messiah, Tippett reflects on the drama that has unfolded, drawing what moral consequences he can for a peaceful life in the future.

Tippett's other models were J.S. Bach's Passions. There he found the Evangelist, who narrates the action and drives it forward, the choruses which describe a situation or intervene dramatically in it, the arias and ariosos which contemplate or comment on the events, and finally the chorales.

Tippett gave particular attention to the chorale, seeking a form that would represent a kind of neutral counterpart to the Protestant hymn and to synagogue singing; he wanted something the people could relate to, and that would supply some sort of uplift amidst the tragedies unfolding. Happening to hear the spiritual *Steal Away to Jesus* in a radio broadcast, he discovered for the first time the religious music of the black slaves of the southern states of the USA. He sent to the U.S. for a book of spirituals, which he studied in great detail. He found the works to represent a popular and at the same time nondenominational song form of great attractiveness and charm which ideally suited his needs. He recognized in it unique linguistic and musical forms of expression which summarized the misery, the yearning and the hopes of the Jews in ancient Israel and at the same time those of the American slaves and all other oppressed and suffering people anywhere at anytime. He arranged the spirituals he selected elaborately and grippingly, while retaining their original character, unsentimentally. Altogether in accordance with their moving statement, they form the spiritual center of the work and mark climaxes or moments of repose.

The soloists at times play roles in this oratorio, but are not confined by them throughout the work. On one hand, they embody persons – the soprano is the Mother, the contralto is the Aunt, the tenor the Boy, and the bass the Uncle. On the other hand, they may also assume general functions; the bass additionally serves a central function as the Narrator, comparable to Bach’s Evangelist.

A Child of Our Time was slow to make its way at first, but, second only to Britten’s *War Requiem*, it became the most performed large-scale choral work of the World War II/postwar years. Tippett himself conducted nearly one hundred performances on four continents and in many languages. Twenty years after he completed the score, there was a rounding-off that touched him deeply: at a performance in Israel that year, 1962, in the audience was an elderly man—Zindel Grynspan, father of Herschel.

René Clausen, Kyrie, from *Memorial*

This work was written post-9/11 as a tribute to the victims of violence, at any time and in any place. The closing portion of *Memorial*, the *Kyrie*, is being offered as something of an Epilogue to this concert. This short movement closes *Memorial* as a prayer of sorts – containing Hebrew, Greek (from the Latin Mass), and English, the work is a supplication for an end to violence, and a prayer for world peace and all of humanity. The composer writes that by juxtaposing the different languages he wishes to reflect his hope that **“we may find a common ground of higher being, and be called away from darkness into light.”** It is offered in the context of *A Child of Our Time*, respective to world events occurring even today, as a continuing need for such prayers and hopes for a healed, connected world.

Notes compiled by William Skoog



ACKNOWLEDGMENTS

We are very grateful for the support provided to us by the clergy and staff of Germantown United Methodist Church, in particular to James Thrash, Director of Music and Worship.

****** BACH B MINOR MASS, APRIL 28, 2013 ******

Tony Garner, who was the heart and soul of music at Rhodes College for three decades until his passing in 1998, performed “The B Minor” regularly, considering it one of the greatest musical achievements of any era. We concur. The Rhodes MasterSingers Chorale’s performance of that work on April 28, 2013, will be dedicated to Tony’s memory, and also to the memory of his beloved colleague, David Ramsey. Rhodes alumni and area singers who performed this with Tony and/or David are invited to participate in this concert, and may contact the Rhodes College Department of Music for more information, (901) 843-3775 or wilsona@rhodes.edu.

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, Men's Chorus 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. During the summer of 2012, he was co-artistic director and conductor for the International Mozart Festival in Salzburg, and will be conducting the Paris International Choral Festival in 2014. Other prestigious festivals he has conducted include: the Rome International Choral Festival, the Lucerne International Choral Festival, and Dvorak Festivals. He has conducted the Salzburger Dom Orchestre, 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. 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.



Laurence Albert, bass-baritone

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

Louis Conservatory (Graduate Diploma in Vocal Performance). Laurence Albert is the first African-American national prize winner representing the Mid-South Region in the Metropolitan Opera National Council Auditions held at Lincoln Center in New York (Opera). He is also prize-winner of the Concours de Chant de Paris (Opera and Song), the International Concours Tryptique de Paris (Grand Prize - French Melodie), and the Franz Schubert Institut of Austria (German Lieder). The University of Nevada at Las Vegas, Opera Theater of St. Louis, Appalachian State University (Boone, NC), Rhodes and LeMoyne-Owen Colleges in Memphis have provided him a setting for working with gifted young American singers. In Europe, Albert has taught masterclasses for Les Semaines Musicales de Quimper Festival, l'École d'Été Claude Debussy, and has served on juries for England's Elgar School of Music in Worcester (with Dame Janet Baker presiding as president), the Conservatoire National Supérieur de Musique of Paris, and the Conservatoire National de Région of Nice.



Carole Blankenship, soprano

Carole Choate Blankenship, soprano, is Assistant Professor of Music at Rhodes College in Memphis, Tennessee. She is heard regularly in recitals, chamber music concerts, and oratorio performances. Dr. Blankenship has performed solo recitals in Marktoberdorf, Germany; The Cell Theatre, New York, New York; The University of California, Santa Cruz; The University of the Pacific; The University of Delaware; The University of Texas, San Antonio, and most recently at The Foundling Museum, London, summer 2011. In October 2010, she presented a paper for the International Paul Bowles Conference at the University of Lisbon, Portugal. This year she and Irene Herrmann co-edited Paul Bowles's *Three Songs from the Sierras* for the publisher Classical Vocal Reprints. A frequent masterclass clinician, Dr. Blankenship has led voice masterclasses in Melbourne, Australia, at Middle Tennessee State University, Wheaton Conservatory, and Western Kentucky University. Dr. Blankenship received the D.M.A. from the University of Memphis where she also received the Graduate Document Award. Her research continues in American song, particularly the songs created under the direction of the Federal Music Project 1935-1940, New York. Recently, Dr. Blankenship currently serves as Vice President of the National Association of Teachers of Singing Artist Awards.



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, the Rhodes MasterSingers Chorale and as a recitalist with the Memphis Chamber Music Society. Her operatic roles include Gretel in Humperdinck's *Hansel and Gretel*, Laetitia in Menotti's *The Old Maid and the Thief*, Susannah in Floyd's *Susannah* and Diana in Offenbach's *Orphée aux enfers*. Mozart roles include Susanna in *Le nozze di Figaro*, Despina in *Così fan tutte*, and Pamina in *Die Zauberflöte*.

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 of voice patients referred by several physicians in the area, and directs research projects, seminars and masterclasses throughout the Southeast. On several occasions, she has 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, where her responsibilities included teaching voice and undergraduate and graduate vocal pedagogy. She is currently Adjunct Professor of Voice at Rhodes College and currently serves as the Treasurer for the Memphis Chapter of NATS. Dr. Franks is also the coordinator of the children's choir program at Germantown Presbyterian Church. She spends a portion of each summer working with young singers in the Opera Memphis Opera Conservatory program.



Jane Gamble, piano/organ

Jane C. Gamble is Organist and Music Associate at Christ United Methodist Church in Memphis, Tennessee, USA.

Dr. Gamble has presented concerts throughout the United States and Europe. Venues in the United States have included Washington National Cathedral, Washington, D.C.; St. Philip's Cathedral, Atlanta; St. Thomas Church and St. Patrick's Cathedral, New York City; and in the United Kingdom St. Paul's Cathedral, London; Coventry Cathedral; Winchester Cathedral; St. Asaph's Cathedral, Wales; St. Giles Cathedral and Greyfriars' Kirk, Edinburgh. European appearances have included the Basilica of St. Maria Maggiore, Bergamo, Italy; the Marktkirche, Wiesbaden, Germany; and the Eglise Réformée du Saint-Esprit in Paris, France. She has performed as organ soloist with the University of Memphis, Rhodes College, and Germantown Symphony orchestras, and is currently serving as accompanist and service organist for the Memphis Boychoir and Chamber Choir.

Dr. Gamble holds the Bachelor of Arts degree from Lambuth College, Jackson, Tennessee, and received Master of Music, Master of Sacred Music, and Doctor of Musical Arts degrees from the University of Memphis. She is a member of Pi Kappa Lambda, national music honor society, the Royal College of Organists (UK), and is a Fellow of the American Guild of Organists. Dr. Gamble is especially interested in the organ and choral works of the English composer Herbert Howells, and, in the summer of 2007, organized and led a tour of sites important to the life of Howells in Lydney, Gloucester, and London.



Matthew Hayner, baritone

Originally from Buffalo, New York, baritone Matthew Hayner recently received a Master of Music degree from the University of Memphis, where he continues to study with Mr. Evan Jones. He received Bachelor's degrees from Bowling Green State University in Performance and Education. Matthew also studied at the Franz Schubert Institut in the summer of 2009, where he was fortunate to learn from esteemed artists such as Robert Holl, Helmut Deutsch, Wolfram Rieger, Rudolf Piernay, and Elly Ameling. He performs regularly with the Rhodes Mastersingers Chorale, and his Memphis operatic credits include *The Crucible*, *Tartuffe*, and *Idomeneo*. Matthew is a voice instructor at the Lausanne Collegiate School Conservatory in East Memphis, and is former Director of Music at First Presbyterian Church in Brownsville, TN.



Kimberly Milburn, mezzo-soprano

Kimberly Milburn is an emerging mezzo-soprano. She recently sang Jacques Chailley's *Fifteenth Century Suite* with the Stewart String Ensemble in Lexington, Kentucky, and the alto solo in J.S. Bach's *Cantata No. 31* in the Bach at Idlewild series with the Memphis Symphony Orchestra. She is a member of the St. Mary's Cathedral choir and the Opera Memphis chorus. Also a pianist, she received her B.M. in Piano Performance from the University of Memphis under the guidance of Victor Asuncion. Kimberly is a recipient of the Mercedes-Benz USA Drive Your Future Performance Award and the Hunter Johnson Music Scholarship. She studies voice with Julie Freeman and plans to pursue graduate study in voice and opera.



Randal Rushing, tenor

Randal Rushing is a gifted soloist of the concert and opera stage, both at home and abroad. Rushing recently returned to Duisburg, Germany, where he continued his association with conductor/tenor Peter Schreier in masterclasses at the Musikhochschule Folkwang under the auspices of the Deutsche Schubert-Gesellschaft, having performed with the Chicago Symphony, with Peter Schreier conducting, as tenor soloist for the *Messiah*. He also returned to Washington, D.C. as soloist in Pulitzer Prize-winning composer Stephan Albert's *Trestone* with the 21st Century Consort at the Smithsonian Institute, as his debut there was under the direction of conductor Kenneth Slowick in Mahler's *Das Lied von der Erde*. Recently, Rushing appeared as the Pope and the Feldmarshall in the world premier of John David Peterson's new opera, *Silent Partners*. Other recent performances included return engagements with the Essex Chorale in New Jersey in the *Messiah* and Bach's *St. John Passion*, with Independent Presbyterian Church Memphis in *Elijah*, a solo recital with the Memphis Chamber Music Society, and Haydn's *Creation* with the Memphis Masterworks Chorale. He returns for Handel's *Messiah* with the Essex Chorale this season, as well as a performance with the Rhodes Mastersingers Chorale, in Tippett's *A Child of Our Time*.

Rushing recently made his fifth appearance at Carnegie Hall, on this occasion with the illustrious St. Cecilia Chorus and Orchestra, under the direction of David Randolph, in Handel's *Messiah*. He made his Lincoln Center debut in Handel's *Messiah* at Avery Fisher Hall with the Peniel Chorus and Orchestra, Byung Lee conductor. Following an appearance as soloist in Rossini's *Petit Messe Solennelle*, Dr. Rushing returned to New York as tenor soloist in the U.S. premiere of Mendelssohn's recently discovered *Dürer Festmusik* with AmorArtis Orchestra under the direction of Stephen Somary. In Prague, with Virtuoso Pragenese, Dr. Rushing performed the Mozart *Requiem*, and in Marktobendorf, Germany served as director of the European Summer Music Institute at the Bayerische Musikakademie. Dr. Rushing is the Director of the Rudi E. Scheidt School of Music at the University of Memphis.



David Schnell, tenor

David H. Schnell works as a crossover artist performing opera, musical theater, and oratorio. Recent notable performances include a 2008 trip to Castres, France with the New York Opera Society to play the role of Bardolfo in Verdi's *Falstaff*, the role of Flute/Thysbe in Britten's *A Midsummer Night's Dream* with Dell Arte Opera and a national Christmas tour of *A Viennese Christmas*, performing works of Victor Herbert and Sigmund Romberg. Notable musical theater works include Robert Oppenheimer in the world premiere of *Trinity: A Minstrel Show* at the 14th St. Playhouse in Atlanta, GA and *Jinx* in *Forever Plaid* with various companies in the Northeast. In 2009-2010, David performed the roles of Mortimer in *The Fantastics* and Sancho in *Man of La Mancha* with the Natchez Festival of Music in Natchez, Mississippi. Most recently, David played the roles of Guildenstern, Osric, Clown, and Guard in the world premiere of Carson Kievan's operatic version of *Hamlet* at SObe Arts Theater in South Beach, FL. Just prior to that, David performed the roles of Herr Schlick and Lord Sorrel to critical acclaim with the likes of Sian Philips (*Livia*, 1976 BBC *I, Claudius*) in the Bard Festival's new production Noel Coward's *Bitter Sweet* under the direction of Michael Gieleta.

Last Spring, David received his graduate degree from Queens College in NYC, where he performed the role of 'Tenor' in Argento's *Postcard from Morocco*, working closely with director,

David Ronis and voice teacher, Bruce Norris. David now teaches voice at his home studio in Bartlett. If interested, contact David at dhschnell@yahoo.com When not traveling, David can often be heard Sunday mornings on Memphis radio, singing solos or sacred anthems with his wonderful wife at Idlewild Presbyterian Church or in the car on the way home, singing politically incorrect duets from *Avenue Q*.



Shannon Unger, mezzo-soprano

Mezzo-soprano Shannon Melody Unger was a District and Regional winner of the Metropolitan Opera Competition, apprenticed at The Santa Fe Opera, and has performed roles with Austin Lyric Opera, Lyric Opera Cleveland, Aspen Opera Theater Center, Tanglewood Music Festival, and toured the Upper Midwest in *The Tender Land*. A recent critically acclaimed performance in Bernstein's *Trouble in Tahiti* was hailed by the *Tulsa World* as "almost unbearably poignant." Symphonic and Oratorio soloist credits include Bach's *B Minor Mass* and *Magnificat*, with the TOC, the Minneapolis Bach Festival, Handel's *Messiah* with the Rochester Oratorio Chorus, *El Amor Brujo* with ONNY, and premier performances with the Aspen Contemporary Ensemble under the direction of conductor and renowned composer John Harbison. Dr. Unger completed a teaching internship through the National Association of Teachers of Singing, taught summer vocal courses at the University of Aviero (Portugal), and is Opera Workshop Director at Northeastern State University where she will direct the upcoming production of Mozart's *Magic Flute*. Having completed third level certification in the LoVetri method of Somatic Voicework, through Shenandoah University Commercial Music Pedagogy, Shannon is currently exploring her passion for cross-over music as a jazz vocalist.

Rhodes MasterSingers Chorale

Dr. Jane Gamble, accompanist

Sopranos

Robyn Barrow
Carole Blankenship
Kim Brien
Sarah Catanzaro
Pam Dotson
Mimi Dunn
Sandra Franks *
Sarah Harr
Mary Honey
Carolyn Kaldon
Esther Kang
Ann Marty
Michelle Mattson
Stephanie Milazzo
Courtney Mott
Sherry Sachritz
Pam Schnell
Elaine Skoog
Gillian Steinhauer
Karen Strawhecker
Rachel Sullivan
Dorothy Wells
Amy Wilson

Altos

Nicole Baker
Brenda Bishop
Courtney Church
Nathan Connon
Elizabeth Cooper
Jane Gamble
Patricia Gray
Mary Margaret Hicks
Amber Isom-Thompson
Martha Israel
Sharon Key
Suzanne Lease
Kimberly Milburn
Catherine Nathan
Arishna Patel
Katy Roys
Jean Schmidt
Debbie Smith
Kelsey Young
Diana Zimmerman

Tenors

Larry Ahokas
Philip Blair
Jacob Church
Paul Cook
Brian Earwood
James Harr *
Charles Hughes
Greg Koziel
David Lay
Gregg Overman
David Schnell
Trenton Teegarden
Benjamin Tucker
Herb Zeman

Basses

Gordon Bigelow
Leo Connolly
David P. Cooper
James Cornfoot *
Edoardo Draetta
Matthew Hayner *
Matthias Kaelberer
Jim Lanier
Ansel MacLaughlin
Sam Mattson
David Ouzts
Michael Pluta
Richard Townley
Logan Williams
Dan Witherspoon

** denotes Section Leaders*

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 2012, they performed in the prestigious Mozart Festival, singing the *Missa Solemnis* in the Salzburg Dom, performing also in Prague and Vienna. In 2010, members participated in the International Festivale di Roma. In 2004, the Rhodes 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) or contact Debbie Smith, smithd@rhodes.edu.

Memphis Symphony Orchestra

Violin I

Guest Concertmaster
The Joy Brown Wiener Chair
Paul Turnbow, *Assistant
Concertmaster*
The Maxine Morse Chair
Marisa Polesky, *Assistant Principal*
Barrie Cooper, *Assistant Principal*
Laurie Pyatt*
Diane Zelickman
Wen-Yih Yu
Jessica Munson
Greg Morris
Long Long Kang

Violin II

Gaylon Patterson, *Acting Principal*
The Dunbar and Constance Abston
Chair
Heather Trussell, *Acting Assistant
Principal*
Erin Kaste
Christine Palmer
Ann Spurbeck
Lenore McIntyre

Viola

Jennifer Puckett, *Principal*
The Corinne Falls Murrah Chair
Michelle Pellay-Walker, *Assistant
Principal*
Marshall Fine, *Assistant Principal*
Irene Wade
Michael Barar
Karen Casey
Kent Overturf
Beth Luscombe

Cello

Ruth Valente Burgess, *Principal*
The Vincent de Frank Chair
Iren Zombor, *Assistant Principal*
Milena Albrecht, *Assistant Principal*
Phyllis Long
Jonathan Kirkscey
Griffin Browne
Jeffery Jurcuikonis
Hannah Schmidt
Mark Wallace

Bass

Scott Best, *Principal*
Christopher Butler, *Assistant
Principal*
Sean O'Hara
Andrew Palmer
David Troupe*
Tim Weddle
Jeremy Upton
Sara Chiego

Flute

Karen Busler, *Principal*
The Marion Dugdale McClure Chair
Todd Skitch
Sarah Beth Hanson*
Chris James

Piccolo

Sarah Beth Hanson*
Chris James

Oboe

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

English Horn

Shelly Sublett

Clarinet

Andre Dyachenko, *Principal*
Rena Feller
Nobuko Igarashi

Bassoon

Susanna Whitney, *Acting Principal*
Jennifer Rhodes*
Michael Scott
Christopher Piccuch

Contrabassoon

Christopher Piccuch

Horn

Samuel Compton, *Principal*
The Morrie A. Moss Chair
Robert Patterson
Caroline Kinsey
Pamela Kiesling

Trumpet

Scott Moore, *Principal*
The Smith & Nephew Chair
Susan Enger
J. Michael McKenzie

Trombone

Greg Luscombe, *Principal*
James Albrecht
Mark Vail

Bass Trombone

Mark Vail

Tuba

Charles Schulz, *Principal*

Timpani

Frank Shaffer, *Principal*

Percussion

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

Harp

Marian Shaffer, *Principal*
The Ruth Marie Moore Cobb Chair

Piano/Celeste

Adrienne Park, *Principal*
The Buzzy Hussey and Hal Brunt
Chair

Mei Ann Chen, Music Director

Conner Gray Covington,
Assistant Conductor

* Currently on leave

UPCOMING DEPARTMENT OF MUSIC EVENTS

Sunday, November 4, 3:30 p.m.

Faculty Concert Series

Bob Sunda, jazz bass

With members of the Rhodes Faculty Jazz Players: John Bass, Carl Wolfe and Mike Assad

Tuthill Performance Hall/Hassell Hall on Rhodes campus

Tuesday, November 6, 4:15 p.m.

Dr. Berta Joncus (University of London, Goldsmiths)

“Body, Voice, and the 18th-century Opera Celebrity Portrait”

Blount Auditorium/Buckman Hall on Rhodes Campus

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

Jazz at Café Eclectic

Featuring Rhodes jazz combos

John Bass, director

Café Eclectic, 603 N. McLean Blvd.

Friday, November 9, 4:00 p.m.

Lecture Recital: Songs for Voice and Piano by Paul Frederic Bowles

Carole Blankenship, soprano

Andrew Drannon, piano

Tuthill Performance Hall/Hassell Hall on Rhodes campus

Monday, November 12, 7:30 p.m.

Rhodes College Orchestra: *Romancing the Score*

Overture to Candide; Chaminade Flute Concertino; Mozart Piano Concert No. 21; Dvorak Symphony No. 8

Joseph Montelione, conductor

Huiru Chen, piano; Jennifer Rote, flute

McCallum Ballroom/Bryan Campus Life Center on Rhodes campus

Thursday, November 15, 7:30 p.m.

Fall Jazz Concert: *Celebrating Jimmie Lunceford and Jazz at Manassas High*

John Bass, director

McCallum Ballroom/Bryan Campus Life Center on Rhodes campus

Monday, November 19, 7:30 p.m.

Faculty Concert Series

Sandra Franks, soprano; Tom Bryant, piano

Tuthill Performance Hall/Hassell Hall on Rhodes campus

Thursday, November 29, 7:30 p.m.

Rhodes Chamber Music Concert

Select student chamber ensembles perform classical and contemporary works

Tuthill Performance Hall/Hassell Hall on Rhodes campus

Sunday, December 2, 4:00 p.m. and 7:30 p.m. (two performances)

26th Annual Christmas at St. Mary's Concert

Rhodes Choral Ensembles

James Cornfoot, Mona Kreitner and William Skoog, conductors

St. Mary's Episcopal Cathedral

700 Poplar Avenue

Monday, December 3, 7:30 p.m.

Brass Lynx Quintet: *It's a Brass Lynx Christmas*

Hardie Auditorium/Palmer Hall on Rhodes campus