

RHODES COLLEGE

presents

GLORIA Francis Poulenc

HODIE Ralph Vaughan Williams

TIMOTHY W. SHARP, Conductor

Carole Blankenship, Soprano
Randal Rushing, Tenor
Bradley Robinson, Baritone

RHODES SINGERS
and
RHODES MASTERSINGERS CHORALE

Timothy W. Sharp, Conductor
David Ramsey, Associate Conductor

RHODES MUSIC ACADEMY CHILDREN'S CHORUS

Susan Van Dyck, Director
Harriet Turnbull, Assistant Director
Ellen Koziel, Rehearsal Accompanist

and

ORCHESTRA

December 2, 2001

3:00 p. m.

Idlewild Presbyterian Church

1750 Union Avenue

PROGRAM

GLORIA

Francis Poulenc
(1899-1963)

- I.
Gloria in excelsis Deo
et in terra pax hominibus
bonae voluntatis.
Glory be to God in highest heaven,
and on the earth
peace and good will to all.
- II.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi,
propter magnam gloriam tuam.
We praise thee, we bless thee,
we adore thee, we glorify thee.
We give thee thanks
for thy great glory.
- III.
Domine Deus, Rex coelestis
Deus Pater omnipotens.
O Lord God, King of heaven,
God the Father omnipotent,
- IV.
Domine fili unigenite,
Jesu Christe.
Lord, the only begotten Son,
Jesus Christ.
- V.
Domine Deus, Agnus Dei,
Filius Patris,
Rex coelestis Deus,
qui tollis peccata mundi,
miserere nobis,
suscipe deprecationem nostram.
Lord God, Lamb of God,
Son of the Father,
King of heaven,
who takest away the sins of the world,
have mercy on us.
hear our prayer.
- VI.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus:
tu solus Dominus.
Amen.
Tu solus altissimus, Jesu Christe,
cum Sancto Spiritu
in gloria Dei Patris.
Amen.
Thou that sittest at God's right hand,
have mercy on us.
For only thou art holy:
thou only art the Lord.
Amen.
Thou only, Lord Jesus Christ,
with the Holy Spirit,
art most high in the glory of God
the Father. Amen.

Francis Poulenc (1899-1963) is one of France's most colorful composers of the twentieth century. For the first half of his life, Poulenc was the stereotypical Parisian Bohemian composer. His style is a striking juxtaposition of angular, Stravinskian melodies and harmonies, with humorous colors and styles reminiscent of cabaret. A celebrated composer, and notorious member of the group of young renegade composers Les Six, Poulenc always possessed a rebellious streak, politically, religiously and musically. The most gifted of Les Six, he set out on his own as composer and pianist and had great success during the 1930s. From the 1930s to his death, Poulenc's reputation increased enormously to the extent that critics hailed him as a "twentieth century Schubert."

The death of a close friend at Poulenc's mid-career turned his thoughts to God and eternity. Poulenc became and remained a devout Roman Catholic for the rest of his life, still composing secular works as well as a steady stream of religious compositions, full of awe, grandeur, and Poulenc's ever present color, humor, and rebellious spirit. Poulenc said of himself, "I am religious by deepest instinct and heredity. I feel incapable of ardent political conviction, but for me it seems quite natural to believe and practice religion. I am a Catholic. It is my greatest freedom."

The text for *Gloria* begins with the angel's annunciation song, and continues with liturgical text introduced into the festival of Christmas during the fifth century. By the eleventh century the text was sung on holy days and most Sundays. Themes of worship and wonder are heard in this historic text, and are themes found in both Poulenc's *Gloria* and Vaughan Williams's *Hodie*. It is interesting to note that *Hodie* was written in 1954 and *Gloria* in 1959 with only five years separating the two.

The *Gloria* text in Poulenc's hands is not to be taken too reverently, however. The progress of musical style is more like a night at the Moulin Rouge, from the somber *Gloria in Excelsis*, as if hearing the footsteps of German soldiers, to the *Laudamus Te Can-Can*, to the lyric *Domine Deus*, to the rebellious *Domine Fili*, to the whirling harmonies of *Domine Deus*, *Agnus Dei*, to the soundtrack-like *Qui Sedes*. Quick juxtapositions of style, odd settings of text (with accents in all the wrong places), humorous instrumental riffs, vocal can-cans, and sensuous melodies make the *Gloria* a thoroughly enjoyable and archetypal Poulenc masterpiece. Poulenc comments: "In writing this piece I had in mind the frescoes of Gozzoli where the angels are sticking out their tongues, and also those serious Benedictine monks I spotted one day playing soccer." These words reveal the true hybrid nature of the work. There are conventional religious postures offered alongside cabaret-like French song. The work displays a remarkable unity of tone but becomes increasingly complex as it develops.

The actual words of the liturgical text suggest the exciting rhythms throughout the piece. Michael Murray characterizes *Gloria* by calling it a "joyous dance, a swirl of light and color before the throne of heaven, as the angels announce the birth." Of his method Poulenc once said that a line or two, chosen at random, would take hold of him and give him the tone, the hidden rhythm, and ultimately the key to the work. He would recite the poem to himself many times, always listening, always searching for the traps, and underlining in red the hard spots, noting the breathing places, and looking for the inner rhythms from a given line.

The Koussevitsky Music Foundation commissioned *Gloria* in 1959. The work was finished the same year and first performed by the Boston Symphony Orchestra under Charles Munch in 1961. *Gloria* divides the text into six sections, performed by soprano solo, chorus and orchestra. Soprano solo mingles with the choral forces in half the movements. Ned Rorem, friend and admirer of Poulenc, wrote that Poulenc "deintellectualized the art of music in favor of kinetic response." At the premiere of the piece, critic Paul Henry Lang called it "clever" and "well-made," while the New York Times critic Harold Schonberg called the choruses "surprisingly lively for its subject." Composer Michael Tippett, impressed by *Gloria's* deep religious conviction, said that Poulenc has "contracted in to abundance" with this work.

--notes by Timothy W. Sharp

INTERVAL

HODIE

Ralph Vaughan Williams
1872-1958

I. Prologue

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

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

(Vespers for Christmas Day)

II. Narration

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

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

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

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

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

III. Song

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

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

IV. Narration

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

(Luke 2: 1-7)

V. Choral

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

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

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

(Miles Coverdale, after Martin Luther)

VI. Narration

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

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

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

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

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

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

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

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

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

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

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

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

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

VII. The Oxen

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

(Thomas Hardy)

VIII. Narration

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

(Luke 2: 20)

IX. Pastoral

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

(George Herbert)

X. Narration

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

(*Luke 2: 19*)

XI. Lullaby

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

(*W. Ballet*)

XII. Hymn

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

(*William Drummond*)

XIII. Narration

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

(Matthew 2: 1, 2 and 11)

XIV. The March of the Three Kings

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

(Ursula Vaughan Williams)

XV. Choral

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

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

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

XVI. Epilogue

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

(John 1: 1-14)

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

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

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

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

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

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

The sixteen numbers make varied use of the orchestral and vocal resources, and of the composer's wide stylistic range, including the innovations in his music that date from around the time of the score for the 1948 film *Scott of the Antarctic* (the tenor solo 'Bright portals of the sky', with its 'diamantine', celestial glitter, is the most obvious example of the *Antarctic* influence). The full ensemble of large orchestra (including harp, celeste, organ and a variety of tuned percussion), treble choir, and soprano, tenor and baritone soloists are never heard together in a single number, though the "Prologue," "March of the Three Kings" and "Epilogue" (particularly the last two) come close to employing all the available forces. The "Prologue," using words from the Vespers service for Christmas Day, is festal and exuberant, even raucous, with a strong element of dance and clangorous brass and tuned percussion. The 'Gloria' acclamations with which the movement ends return at various points in the cantata, providing a sharp contrast of sound-world.

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

RHODES SINGERS

SOPRANO

Jordan Badgett
Christine Dietz
Margaret Garner
Emily Goodman

Caitlin Goodrich
Evan Beth Goss
Margaret Love

Meredith Patterson
Beth Serex
Caroline Vance
Julia Walsh

ALTO

Caroline Bishop
Liz Coffee
Christine Coy
Taylor Driskill

Katie Franklin
Erin Gabbert
Lauren Lachner
Amanda Moshier

Megan Pollock
Nicole Vazquez
Lucy Waechter
Katherine Whitfield

TENOR

Craig Cooper
Peter Flint
John Hogue

Adrian Killebrew
Mills Ramsay
Adam Richardson
Jonathan Russom

Stanley Vance
Tim Walsh
Travis Williams

BASS

Daniel Anglin
Robert Edgecombe
Alex Hornaday

Philippe Kohanovsky
Bryan Kopta
Charles Nolen
Stephen Ogden

Tom O'Hara
Will Tyler
Sam Weige

RHODES MASTERSINGERS CHORALE

SOPRANO

Libby Austin
Jordan Badgett '03
Christine Bertz '98
Carole Blankenship '85
Pam Dotson
Becca Fly

Gina Hamblen '92
Patty Harris
Laura Hoffmeister '05
Elisabeth Lay
Erin Maguire
Sarah May '03
Shelley Miller '98

Sarah Pruett '02
Carolyn Ransford '98
Fatma Sagon
Sogand Sheikholeslami
Dorothy Wells '82
Emily West '01

ALTO

Raven Babcock '01
Doree Brinson
Katie Castille '02
Susanna Cullen
Brock Fries

Amanda Hall '98
Marcie Hendrix
Ellen Koziel
Rebecca Luter '96
Amy Massengale

Molly Molina '98
Kari Rehm
Oma Strickland
Erin Stoy
Maria Wright '95

TENOR

Larry Ahokas
Jim Brinson '70
Will Crump
Lance Harris
Thomas Jackson '97

Erin Johnston '04
Adrian Killebrew '04
Greg Koziel
David Lay
Allan Lummus

Chris Luter '97
J. R. Tarabocchia '03
Trey Thomas
Jim Vogel '77
Pat Walker

BASS

Daniel Anglin '04
Bill Flores
H. F. Keuper
Robert Klingbeil '00

Bryan Kopta '02
Kevin Olsen '00
Bob Patterson
J. O. Ray

Ben Scott '94
John Shippee
Jim Williamson '50
Dan Witherspoon '82

RHODES MUSIC ACADEMY CHILDREN'S CHORUS

Megan Baker
Michelle Baker
Lee Blankenship
Candace Bryan
Lauren Cage
Angela Canestrari
Tiara Cash
Chelsey Collier
Estee Daniels-Campbell
Leah Davis
Nicole Dobbs
Forest Edwards
Caitlin Ensley
Andrew Garner
Keiwana Glover
Matt Haltom

Melissa Harkness
Kelsey Hicks
Whitney Horner
Dorian Hudson
Willieceia Hyman
AliBeth Jenkins
Landy Kus
Elizabeth Looney
Megan Mason
Kelly McClanahan
Dee Dee Montgomery
Chigozi Okwumabua
Ebubechi Okwumabua
Robby Palmer
Lauren Parrish
Chelsea Peppers

Lilla Pivnick
Adrian Sanders
Melanie Scarborough
Emma Sharp
Jackie Sparks-Davila
Ashley Stepter
Carrera Thibodeaux
Sarah Thompson
Mary Catherine Turner
Tramecia Walker
Rebekah Weeks
Abby Wilensky
Gera Williams
Grace Williams
Jessica Williams
Holly Wilson

ORCHESTRA

VIOLIN 1

Paul Turnbow
Marisa Polesky
Wen-Yih You
Laurie Pyatt
Greg Morris

VIOLIN 2

Christine Palmer
Gaylon Patterson
Donna Poole
Carol Stricker
Jane Cawthorne

VIOLA

Michael Molnau
Marshall Fine
Beth Luscombe

CELLO

Yalin Song
Phyllis Long
Iren Zombor

BASS

Scott Best
Sara Chiego

FLUTE

Karen Busler
Ruth Ann McClain

PICCOLO

Ruth Ann McClain

OBOE

Shelly Sublett
Saundra D'Amato

ENGLISH HORN

Courtenay Harter

CLARINET

James Gholson
Rena Feller

BASSOON

Michael Scott
Michele Zebrovitz

CONTRABASSOON

Wade Irvin

HORN

Samuel Compton
Robert Patterson
Bob Gilbert
George Pokorski

TRUMPET

Scott Moore
Susan Enger
John McKenzie

TROMBONE

Greg Luscombe
Don Bennett

BASS TROMBONE

Mark Vail

TUBA

Charles Schulz

TIMPANI

Ed Murray

PERCUSSION

Michael Karcz

HARP

Mary Gourley

ORGAN

David Ramsey

SOLOISTS

Carole Blankenship, Soprano

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

Randal Rushing, Tenor

Randal Rushing, a professor of voice at the University of Memphis, has performed extensively in Germany, Switzerland, Central America and the United States, having made recent debuts in Carnegie Hall, first with the St. Cecilia Chorus and Orchestra, and then as soloist for the Mozart *Requiem* and the American premiere of the Bok *Missa Solemnis*. His credits in leading roles of operas are numerous.

Bradley Robinson, Baritone

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

CONDUCTOR

Timothy W. Sharp

Timothy W. Sharp is director of choral activities and associate professor of music at Rhodes College. In his post he is conductor of the Rhodes Singers, Rhodes MasterSingers Chorale and the Rhodes Orchestra. He has done advanced work in conducting at the Aspen Music School, studied musicology at Harvard University and directed choral ensembles on national and international tours. He has masters and doctoral degrees in choral and orchestral conducting.

ASSOCIATE CONDUCTOR

David Ramsey

David Ramsey is associate professor of music at Rhodes and associate conductor of both the Rhodes Singers and the MasterSingers Chorale. He is a graduate of Rhodes College and received the masters degree from Union Theological Seminary School of Sacred Music in New York. Mr. Ramsey has been recognized for many years as a concert organist and keyboard accompanist. He is director of music and organist at First Presbyterian Church, as well as organist with the Memphis Redbirds Baseball Foundation.

CREDITS

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

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

FUTURE CONCERTS

TUESDAY, DECEMBER 4, 7:30 p. m.
RHODES SINGERS "CHRISTMAS AT ST. MARY'S"
ST. MARY'S EPISCOPAL CATHEDRAL

SUNDAY, FEBRUARY 10, 6:00 p. m.
RHODES SINGERS SPRING CONCERT
ST. FRANCIS OF ASSISI CATHOLIC CHURCH, CORDOVA

SUNDAY, FEBRUARY 24, 3:00 p. m.
RHODES MASTERSINGERS CONCERT
FAURE: REQUIEM
BRITTEN: CANTATA MISERICORDIUM
ST. PETER'S CATHOLIC CHURCH

SUNDAY, APRIL 14, 3:00 p. m.
RHODES SINGERS AND MASTERSINGERS CONCERT
BACH: MASS IN B MINOR
[QUINQUENNIAL PERFORMANCE]
ST. JOHN'S EPISCOPAL CHURCH