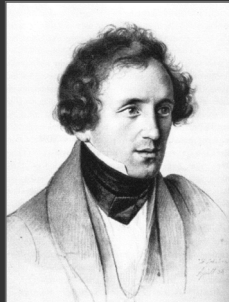


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Mastersingers' St. Paul Program 2007

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Rhodes MasterSingers Chorale



St. Paul

by Felix Mendelssohn

MONDAY, MARCH 5, 2007, 7:30 PM



Rhodes MasterSingers Chorale
Rhodes Singers
Rhodes Women's Chorus
Memphis Symphony Orchestra
Tim Sharp, Conductor
Cannon Center for the Performing Arts



Rhodes College
—1848—

St. Paul
Felix Mendelssohn Bartholdy

Program Notes

When in [Giacomo Meyerbeer's 1831 opera] *Robert le diable* one nun after another appears trying to seduce the hero, until the abbess is finally successful; when the hero, overcome by magic, appears in the bedroom of his beloved and pushes her away in a manner for which the audience here applauds, and the audience and Germany will applaud also; when in another opera the girl undresses and sings a song at the same time about how she will be married the next day at that time: it is effective, but I have no music for this. Because it is mean-spirited, and if that is what today's times are calling for, I will write church music instead.

This letter written by the 22 year-old Felix Mendelssohn to his father in December 1831 expresses the young composer's frustration with the lack of spiritual or even moral content in the music of his time. Only a few months later Mendelssohn began work on his first oratorio, *St. Paul*, his most ambitious project up to that point. *St. Paul* put on hold Mendelssohn's lifelong search for an opera libretto, perhaps satisfying temporarily his desire to compose a dramatic work. During his work on *St. Paul* Mendelssohn settled away from home for the first time. Before he finished the oratorio, his father had died, and Mendelssohn had found a new companion in his wife Cécile Jeanrenaud (her father had been the pastor of a French Reformed Church in Frankfurt, Germany). During the composition of *St. Paul* Mendelssohn focused almost exclusively on this one major work, limiting his other output to a few songs and piano pieces. By the time Mendelssohn finished *St. Paul*, it had become an immensely important part of his life.

Only half of the five years Mendelssohn worked on *St. Paul* were spent on the music. He spent the first two and a half years on the libretto. The fact that Mendelssohn sought help with the libretto from three different people—one musician, Adolf Bernhard Marx, and two theologians, Julius Fürst and Julius Schubring—shows the seriousness with which he approached his task; it also reflects the fact that the composer was entering new territory.

Mendelssohn viewed the oratorio—contrary to the modern, dramatic approach—as music for edification. His models were not the lyric, expressive oratorios either, but rather the large-scale choral works of Bach and Handel. One of the fundamental questions to be settled

was whether to use the chorale (Protestant German hymn) the way Bach did in his Passions. To Mendelssohn an oratorio based on a New Testament story was—because of its immediate relevance to Christian living—as much edifying as it was dramatic.

St. Paul was premiered on May 22, 1836 (Pentecost) at the Lower Rhine Music Festival in Düsseldorf. Numerous performances followed in England, Germany, Switzerland, Denmark, Holland, Poland, Russia, and the United States (in Boston in 1837, New York in 1838, and Baltimore in 1839). It became Mendelssohn's most popular work during his lifetime.

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The oratorio is symmetrically structured in two parts with four scenes each. Part one describes Saul's conversion, while part two focuses on Paul's ministry. The narrative thread of the whole oratorio is taken from the biblical book of *Acts* but Mendelssohn used other passages from the Old and New Testament to provide theological commentary.

The overture exemplifies Mendelssohn's progressive approach by reintroducing "old" styles in a new manner. The two-part, French overture-style structure begins with the chorale "Sleepers, Wake!" followed by an extensive fugue. Mendelssohn reintroduces the chorale tune with figurative organ chorale techniques. An introductory chorus and chorale stanza, representing the early church, express the rejection of Christ by the heathen, which sets up the reason for Paul's life as the great missionary. Scene 1 is a dramatic presentation of the trial and stoning of Stephen, showcasing the incomprehensible love found in Christ, ending with another chorale. As in the Passions of J. S. Bach and the oratorios of Handel, the chorus functions at times, as commentary, at other times as hostile crowd. Scenes 2 - 4 recount the drastic change from Saul, the persecutor of Christians (scene 2) to accepted member of the church (scene 4). The dramatic and musical climax of part one is found in scene 3 in the chorus "Rise up! Arise!" following Jesus's miraculous appearance to Saul. Mendelssohn effectively places a stanza of the chorale "Sleepers, Wake!," used earlier in the overture, here.

Part two opens with a text from *Revelation*, declaring Christ's reign over all nations. This is an important theological statement, as Mendelssohn points out that the church does not and should not worship Paul, who is only an instrument in God's plan for the world. The sending of Paul and Barnabas in scene 5, taken from *Acts* 9 includes one of Mendelssohn's most enduring anthems, "How

Lovely Are the Messengers.” The scenes about Paul’s ministry must have been difficult to conceive for Mendelssohn, as there is so much material to choose from. In fact, one complete scene, Paul’s imprisonment, was cut; another scene, Paul’s missionary work to the Gentiles, was significantly shortened in order to focus on the most logical and straightforward narrative. In scene 6 Paul must confront his past, when he is rejected and persecuted by the Jewish establishment. Scene 7 shows that Paul’s true ministry was to reach the Gentiles. Mendelssohn effectively again employs the chorus as crowd in the story of Paul’s and Barnabas’s mistaken identification as gods. As persecution continues throughout Paul’s ministry, Mendelssohn focuses again on God as the source of strength in all struggles. Paul’s final farewell to the Ephesians in the final scene showcases his success and legacy, as well as his continued faith and courage facing potential martyrdom in Jerusalem.

~ ~ ~

Since Mendelssohn’s second oratorio, *Elijah*, has been more popular in the twentieth century than the earlier *St. Paul*—at least in the English-speaking countries—the danger exists of dismissing *St. Paul* as merely a first attempt, from which Mendelssohn learned his lessons and eventually found the correct approach to the genre in his second oratorio. Rather than viewing *Elijah* as an improvement over *St. Paul*, these two works should be regarded as complementary oratorios that display different approaches because of their different topics. *St. Paul* is an oratorio based on a character of the New Testament; Paul is the most important teacher and writer in the history of Christianity. *Elijah*, however, is based on the life of an Old Testament prophet. While Mendelssohn’s treatment views Elijah’s story in a Christian context, the Christian applications of the story of Paul are much more immediate. Possibly Mendelssohn’s dual background in Judaism and Christianity created this clear distinction between the Old and New Testament subjects. The best evidence for Mendelssohn’s dual approach to the oratorio can be found in the fragments of Mendelssohn’s third oratorio, *Christus*. The return to the use of chorales in these fragments shows Mendelssohn’s approach to be similar to that in *St. Paul*; it validates the composer’s first oratorio not just as a first step in a new genre, but as a deliberate and fully thought-out approach.

–Dr. Siegwart Reichwald
Associate Professor of Music History, Converse College
Author of *The Musical Genesis of Felix Mendelssohn’s “Paulus”*

PART ONE

Overture.....The Orchestra

OPENING

Lord! Thou Alone Art God..... Chorus of Christians
and Thine are the heavens, the earth, and mighty waters.

The heathen furiously rage, Lord, against Thee and Thy Christ. Now
behold, lest our foes prevail, and grant to Thy servants all strength and
joyfulness that they may preach Thy Word. (Acts 4:24, 26, 29)

To God On High Be Thanks and Praise..... Chorale
Who deigns our bonds to sever, His cares our drooping souls upraise,
And harm shall reach us never. On Him we rest, with faith assured,
Of all that live the mighty Lord, For ever and for ever.

SCENE 1: The Capture, Trial, and Stoning of Stephen

And The Many That Believed Narrative
were of one heart and of one soul. And Stephen, full of faith and full of power, did great wonders
among the people. And they of the Synagogue were not able to resist the wisdom and the spirit
with which he spake. Then they suborned men who were false witnesses, which said:
(Acts 4:23a; 6:8, 10-11)

We Verily Have Heard Him Blaspheme..... The False Witnesses
against these holy places, and against the law, ourselves have heard him
speak. (Acts 6:13)

And They Stirred Up The People Narrative
and the elders, and came upon him and caught hold of him, and brought him to the council, and
spake: (Acts 6:12)

Now This Man Ceaseth Not Chorus of the People
to utter blasphemous words against the law of Moses, and also God! Did we not enjoin and
straightly command you, that you should not teach in the Name ye follow? And lo! ye have filled
Jerusalem with those unlawful doctrines!

He hath said, and our ears have heard him: Jesus of Nazareth, He shall destroy all these our holy
places, and change all the laws and customs which Moses delivered us. (Acts 6:11; 5:28)

And All That Sat In The Council.....Narrative
 looked steadfastly on him, and saw his face as it had been the face of an angel. Then said the High Priest: "Are these things so?" And Stephen said: (Acts 6:15)

Men, Brethren, And Fathers! Harken To MeStephen
 The God of glory appeared to our fathers, delivered the people out of their afflictions, and gave them favor. But they understood it not. He sent Moses into Egypt, for He saw their afflictions and heard their groaning. But they refused him, and would not obey his word, but thrust him from them, and sacrificed to senseless idols.

Solomon built Him a house, albeit, the Most High God dwelleth not in temples which are made with hands, for Heaven is His throne, and Earth is but his footstool. Hath not His hands made all these things?

Ye hard of heart! ye always do resist the Holy Ghost, as did your fathers, even so do ye! Which of the Prophets have not your fathers persecuted? And they have slain them which showed before the coming of Him, the Just one, with whose murder ye have here been stained. Ye have received the Law by the disposition of angels, and ye have not obeyed it." (Acts 7)

Take him away!Chorus of the Hebrews
 For now the holy Name of God he hath blasphemed, and who blasphemes Him, he shall perish! (Acts 21:36; Leviticus 24:16)

Lo! I see the heavens openedStephen
 and the Son of Man standing at the right hand of God! (Acts 7:56)

JerusalemCommentary
 Jerusalem, thou that killest the Prophets, thou that stonest them which are sent unto thee; how often would I have gathered unto Me thy children, and ye would not! (Matthew 23:37)

Then They Ran Upon Him.....Narrative
 with one accord, and cast him out of the city, and stoned him, and cried aloud: (Acts 7:57, 58)

Stone Him To Death!.....Chorus of the Hebrews
 He blasphemes God, and who does so shall surely perish! Stone him to death! (Leviticus 24:16)

And They Stoned HimNarrative
 and he kneeled down, and cried aloud: "Lord, lay not this sin to their charge. Lord Jesus, receive my spirit." And when he had said this, he fell asleep (Acts 7:59, 60)

To Thee, O Lord, I Yield My Spirit.....Chorale
 Who break'st, in love, this mortal chain. My life I but from Thee inherit, And death becomes my chiefest gain. In Thee I live, in Thee I die, Content, for Thou art ever nigh.

SCENE 2: Saul's Persecution of the Christians

And The Witnesses Had Laid Down Their Clothes Narrative
at the feet of a young man whose name was Saul, who was consenting unto his death.
(Acts 7:58; 8:1a)

And devout men took Stephen and carried him to his burial, and made great lamentation over him.
(Acts 8:2)

Happy And Blest Are They Commentary
who have endured, yea, blest and happy. For though the body dies, the soul shall live for ever.
(James 1:12a)

Now Saul Made Havock Of The Church..... Narrative
and breathing out threatenings and murder against the disciples, he spake of them much evil, and said:
(Acts 8:3; 9:1)

Consume them all Lord Sabaoth! Saul
Consume all these Thine enemies! Behold, they will not know Thee, that Thou, our great
Jehovah, art the Lord alone, the Highest over all the world. Pour out thine indignation, and let
them feel Thy power!." (Psalm 59:13; 83:18; 69:24)

And He Journeyed With Companions Narrative
towards Damascus, and had authority and command from the High Priest that he should bring
them bound, men and women, unto Jerusalem. (Acts 9:2)

But The Lord Is Mindful Of His Own Commentary
He remembers His children. Bow down before Him, ye mighty, for the Lord is near us.
(Psalm 115:12a; II Timothy 2:19; Philippians 4:5b)

SCENE 3: Saul's Conversion

And As He Journeyed Narrative
he came near unto Damascus; when suddenly there shone around him a light from heaven, and he
fell to the earth; and he heard a voice saying unto him:
"Saul, Saul, why persecutest thou Me?" And he said, "Lord, who art Thou?"
And the Lord said to him, "I am Jesus of Nazareth, whom thou persecutest."
And he said, trembling and astonished, "Lord, what wilt Thou have me do?"
The Lord said to him: "Arise, and go into the city; and there thou shalt be told what thou must do."
(Acts 9:3-6)

Rise up! Arise! Commentary
 Rise and shine, for thy light comes, and the glory of the Lord riseth bright upon thee. Behold, now, total darkness covereth the kingdoms, and gross darkness the people. But upon thee riseth the mighty Lord; the glory of the Lord appeareth upon thee. (Isaiah 60:1, 2)

Sleepers, wake! Chorale
 A voice is calling; It is the watchman on the walls: Thou city of Jerusalem!
 For lo! The Bridegroom comes! Arise, and take your lamps! Hallelujah!
 Awake! His kingdom is at hand! Go forth to meet your Lord! (Matthew 25:1)

And His Companions Which Journeyed Narrative
 with him stood, and they were afraid, hearing a voice but seeing no man. And Saul arose from the earth, and when his eyes were opened, he saw no man; but they led him by the hand, and brought him into Damascus, and he was three days without sight; and did neither eat nor drink.
 (Acts 9:7-9)

O God, have mercy upon me Paul
 and blot out my transgressions according to Thy lovingkindness, yea, even for Thy mercy's sake. Deny me not, O cast me not away from Thy presence, and take not Thy Spirit from me, O Lord. Lord, a broken heart and a contrite heart is offered before Thee. I will speak of Thy salvation, I will teach transgressors, and sinners shall be converted unto Thee. Then open Thou my lips, O Lord, and my mouth shall show forth Thy glorious praise." (Psalm 51:1, 11, 17, 13, 15)

SCENE 4: Paul's Baptism

And there was a disciple at Damascus Narrative
 named Ananias; to him said the Lord, "Ananias, arise! And enquire thou for Saul of Tarsus; for behold, he prayeth! He is a chosen vessel unto Me, the Lord; and I will show unto him how great things he must suffer for My Name's sake. (Acts 9:10, 11, 15, 16)

I praise Thee, O Lord my God Paul
 with all my heart, for evermore. For great is Thy mercy toward me, and Thou has delivered my soul from the lowest hell. (Psalm 86:12, 13)

The Lord, He Is Good Commentary
 He will dry your tears and heal all your sorrows. For His word shall not decay.
 (Isaiah 25:8; Revelation 21:4; Matthew 24:35)

And Ananias Went His Way Narrative
 and entered into the house, and laying his hands upon him, said: "Hear thou, brother Saul! The Lord hath sent me hither, even Jesus, that appeared unto thee as thou camest, that thou mightest receive thy sight, and be likewise filled with the Holy Ghost. Acts 9:17)

And there fell from his eyes like as though it were scales; and he received his sight forthwith, and arose, and was baptized. And straightway he preached Jesus in the synagogues, and said; "I thank God, who hath made me free through Christ."
(Acts 9:18, 20; Romans 7:25a)

O Great Is The Depth Commentary of the riches of wisdom and knowledge of the Father! How deep and unerring is He in His judgements! His ways are past our understanding. Sing His glory for evermore. Amen. (Romans 11:33)

PART TWO

OPENING

The nations are now the Lord's Commentary
they are His Christ's. For all the Gentiles come before Thee, and shall worship Thy Name. Now are made manifest Thy glorious law and judgements. (Revelation 11:15b; 15:4b)

SCENE 5: Paul and Barnabas Are Sent

And Paul came to the congregation Narrative
and preached freely the name of Jesus Christ our Lord. Then spake the Holy Ghost: "Set ye apart Barnabas and Paul, for the work whereunto I have called them." And when they had fasted and prayed, and laid their hands on them, they sent them away. (Acts 9:28; 13:2-3)

Now we are ambassadors Paul and Barnabas
in the Name of Christ, and God beseecheth you by us. (2 Corinthians 5:20a)

How lovely are the messengers Commentary
that preach us the gospel of peace! To all the nations is gone forth the sound of their words, throughout all the lands their glad tidings. (Romans 10:15, 18)

So they, being filled with the Holy Ghost Narrative
departing thence delayed not, and preached the word of God with joyfulness. (Acts 13:4, 5)

I will sing of Thy great mercies Commentary
O Lord, my Savior, and of Thy faithfulness evermore. (Psalm 89:1)

SCENE 6: Paul Is Rejected by the Jews

But When The Jews Saw The Multitudes.....Narrative
how they assembled to hear what Paul delivered unto them, they were filled with envy, and spake against those things which were spoken by Paul, contradicting and blaspheming. (Acts 13:45)

Thus saith the LordChorus of the Multitude
"I am the Lord, and beside Me is no Savior." (Isaiah 43:11)

And they laid wait for Paul..... Narrative
and consulted together that they might kill him, and spoke one to another: (Acts 9:23, 24)

Is This HeChorus of the Multitude
who in Jerusalem destroyed all calling on that Name which here he
preacheth? May all deceivers ever be confounded! Force him away - hence, away! (Acts 9:21)

O Thou, The True And Only Light Chorale
Direct the souls that walk in night; And bring them 'neath Thy sheltering care,
To find their blest redemption there. Illumine those who blindly roam;
And call the wand'rer kindly home: The hearts astray that union crave,
And those in doubt, confirm and save.

But Paul And Barnabas Spake Freely..... Narrative
and publicly unto the people: (Acts 13:46a)

Ye Were Chosen First..... Paul
to have the word of the Lord set before you; but, seeing that ye put it from you, and judge yourselves unworthy of the life everlasting; behold ye, we turn, even now, unto the Gentiles;
(Acts 13:46b)

For So Hath The Lord Paul and Barnabas
Himself commanded "Behold, I have made thee a light to the Gentiles, and for salvation unto all of the earth." For those who call on the Lord, He will hear them, and they shall be saved."
(Acts 13:47; 2:21)

SCENE 7: Paul's Missionary Work to the Gentiles

And There Was A Man At Lystra Narrative
impotent in his feet, and who had never walked; and the same heard Paul speak, who, steadfastly beholding him, said with a loud voice: "Stand upright upon thy feet." And he leaped up and walked, and praised God. But when the Gentiles saw what Paul had done, they lifted up their voices, saying one to another: (Acts 14:8-11a)

The Gods Themselves As Mortals.....Chorus of the Gentiles
have descended. Behold them here, and adore them! Behold, and worship! Let us all adore them! .
(Acts 14:11b)

And They Called Barnabas Narrative
Jupiter; and Paul, *Mercurius*. Then the priest of Jupiter, which was before the city, brought oxen
and garlands to the gates, and would have sacrificed with the people, and adored them.
(Acts 14:12, 13)

O Be Gracious, Ye Immortals!.....Chorus of the Gentiles
Heed our sacrifice with favor!

Now When The Apostles Heard The Same Narrative
they rent their garments, and ran in among the people, crying out, and saying: (Acts 14:14)

O Wherefore Do Ye These Things? Paul
We also are men, of like passions with yourselves; who preach unto you, in peace and earnestness,
that ye should turn away from all these vanities unto the ever-living God, who made the out-
stretched heavens, the earth, and the sea. (Acts 14:15)

As saith the prophet: "All your idols are but falsehood, and there is no breath in them: they are
vanity, and the work of errors: in the time of their trouble they shall perish." (Jeremiah 10:14, 15)

God dwelleth not in temples made with hands. (Acts 17:24)

For know ye not that ye are His temple, and that the Spirit of God dwelleth within you? And
whosoever God's temple defileth, God shall surely destroy him;
For the temple of God is holy, which ye are." (I Cor. 3:16,17)

But Our God Abideth In Heaven.....Paul and Chorus of Christians
His will directeth all the world! (Psalm 115:3)

Then The Multitude Was Stirred U Narrative
against them, and there was an assault of the Jews and of the Gentiles; they were full of anger,
and cried out against them: (Acts 14:2, 5)

This Is Jehovah's Temple! Chorus of the Jews and Gentiles
Ye children of Israel, help us! For this is the man who teacheth all men against the people, against
this place, and also our holy law. He blasphemeth God. Stone him to death!"
(Acts 21:28)

And They All Persecuted Paul On His Way..... Narrative
but the Lord stood with him, and strengthened him, that by him the word might be fully known,
and that all the Gentiles might hear. (2 Timothy 4:17)

Be Thou Faithful Unto Death Commentary
and I will give to thee a crown of life. Be not afraid. My help is nigh.”
(Revelation 2:10; Jeremiah 1:8)

SCENE 8: Paul's Farewell

And Paul Sent And Called The Elders Narrative
of the Church at Ephesus, and said to them: (Acts 20:17)

Ye Know How At All Seasons Paul
I have been with you, serving the Lord with all humility, and with many tears; testifying the faith
towards our Lord Jesus Christ. And now, behold ye, I, bound in spirit, now go forth to Jerusalem.
Bonds and affliction abide me there; and ye shall see my face no more. (Acts 20:18-23, 25)

And They All Wept Sore And Prayed Narrative
(Acts 20:37)

Far be it from thy pathChorus of the Congregation
these things shall not be unto thee.

What Mean Ye Thus To Weep Paul
and thus to break my heart? For I am prepared not only to be bound, but also to die at Jerusalem
for the name of the Lord our Savior, Jesus Christ! (Acts 21:13)

And When He Had Thus Spoken Narrative
he kneeled down, and prayed with them all. And they accompanied him unto the ship, and saw his
face no more. (Acts 20:36, 38)

See What Love..... Commentary
hath the Father bestowed on us, in His goodness, that we should be called God's own children.
(I John 3:1)

And Though He Be Offered Commentary
upon the sacrifice of our faith, yet he hath fought a good fight; he hath finished his course; he
hath kept well the faith. Henceforth there is laid up for him a crown of righteousness, which the
Lord, the righteous Judge, shall give him at the last great day. (II Timothy 4:6-8)

Not Only Unto Him Hymn of Praise
but to all them that love truly His appearing. The Lord careth for us, and blesseth us. The Lord
saveth us. (II Timothy 4:8)

Bless thou the Lord, O my soul, and all within me bless thou and praise His most holy Name
forever. All ye His angels, bless ye the Lord! (Psalm 103:1, 20)

ST PAUL PERFORMERS

SEAN COOPER (bass baritone)

Sean Cooper (bass-baritone) has enjoyed an extensive career in the operatic, concert, and musical theatre repertoire. He appeared as Colline in Luhrmann's Broadway production of 'La Bohème' and has performed with Pittsburgh Opera, Liederkrantz Opera, Opera Theatre of Pittsburgh, Opera North, Pittsburgh Symphony Orchestra, Opera Theatre of Guam, and Pittsburgh Civic Light Opera. Sean recently appeared as the bass soloist in Handel's 'Messiah' with the Memphis Symphony Orchestra and can be seen in 2007-08 with Opera Carolina in 'The Pirates of Penzance' and 'Aida' and with Opera Memphis in 'La Cenerentola.' Sean is on the voice faculty at Rhodes College.

RANDAL RUSHING (tenor)

Randal Rushing, is a gifted soloist of the concert and opera stage, both in the U.S. and abroad. This season marks his fifth appearance at Carnegie Hall, on this occasion with New York's St. Cecilia Chorus and Orchestra as soloist in Handel's *Messiah*. He made his Lincoln Center debut this past season in Handel's *Messiah* at Avery Fisher Hall. As a recipient of the Rotary International Foundation Scholarship, Dr. Rushing studied at the Staatliche Hochschule für Musik in Cologne, Germany. He received his American training and degrees from the University of North Texas and Arkansas Tech University and is Professor of Voice at The University of Memphis.

JENNIFER GOODE COOPER (soprano)

Jennifer Cooper (soprano) has been described by the New York Times as a "soaring soprano" with "great dramatic instincts." She sang the role of Musetta in Luhrmann's Broadway and Los Angeles productions of 'La Bohème', as well as covering 2nd Lady in 'The Magic Flute' at Opera Theater of St. Louis. She has won awards with Met Council Regionals, Eugene Opera, Birmingham Opera, Mobile Opera, MacAllister Awards, Orpheus Vocal Competition, and the Grand Prize at the Kurt Weill Foundation's Lenya Competition. Jennifer is on the voice faculty at Rhodes College.

LINDSEY CLOUD (mezzo soprano)

Lindsey Cloud (mezzo soprano) is a junior music major and holds the Diehl Scholarship in Voice at Rhodes College. Lindsey has toured with the Rhodes Singers in England and New York, and is the featured vocalist with The Hot Club of Rhodes jazz ensemble. She won second place in NATS auditions at Rhodes in 2004 and 2006. In addition to her performance and music studies, Lindsey teaches music to second and third grade students at The Neighborhood School in Memphis, TN.

OLAF SCHULZ (bass)

Olaf Schulz is a member of the MasterSingers Chorale and is bass soloist at Christ United Methodist Church. He recently sang the bass arias in the MasterSingers Chorale Germantown Performing Arts Centre performance of Charles Ives' 'Celestial Country'. He appeared as soloist in the Chorale's 2006 performance of Haydn's 'Stabat Mater.' Before his arrival in Memphis, Olaf sang in the prestigious chorale ensembles conducted by Jo Michael Schiebe at the University of Miami.

TIM SHARP (conductor)

Tim Sharp is conductor of the MasterSingers Chorale and Rhodes Singers at Rhodes College. Recent conducting appearances include a concert residency with Morten Lauridsen in an "All Lauridsen" program at Carnegie Hall on November 25, 2006, and in February of 2007 was featured as conductor for the All-State Honors Choirs in Virginia and West Virginia. Recent book publications include "Achieving Choral Blend and Balance", "Memphis Music Before the Blues", and editor for the March issue of Choral Journal. Tim teaches conducting at Rhodes College and Chairs the Department of Music.

MONA KREITNER (Women's Chorus conductor)

Mona Kreitner's conducting credits extend from Germantown Community Chorus to the role of assistant conductor American Music Abroad. She earned the MM in vocal performance from The Eastman School of Music, and has sung recital, chamber music, and orchestral performances with the MasterSingers Chorale and other regional performing ensembles as well as concerts in Europe and Asia. Currently completing a PhD at the University of Memphis, Mona is on the voice faculty at Rhodes College and also teaches music history and conducts the Rhodes Women's Chorus.

Rhodes MasterSingers Chorale

Soprano

Allison Andrews
Carole Blankenship
Charlotte Borst
Angela Canestrari
Lynne Canestrari
Paige Carpenter
Shardé Chapman
Patty Duncan
Shirley Harris
Laura Hoffmeister
Melanie Marcom
Michelle Mattson
Rachel Mattson
Virginia Nolen
Kiera Nowacki
Sowgand Sheikholeslami
Gillian Steinhauer
Dorothy Wells
Sarah Wiese
Stephanie Williams

Alto

Fran Addicott
Leah Bachmeyer
Eden Badgett*
Natalie Chambers
Lindsey Cloud
Elisabeth Cooper
Elizabeth S. Cooper
Erin Gabbert
Marci Hendrix
Mary Margaret Hicks
Amber Isom-Thompson
Ellen Koziel
Teresa Peter
Peggy Rutherford
Jean Schmidt
Mary Seratt
Oma Strickland
Abby Walsh

Tenor

Larry Ahokas
Daniel Frankel
Jonathan Johnson
David Lay
Joe Noel
Keith Parsons
Holmes Paschall
James Peebles
London-Silas Shavers
Jim Vogel
Pat Walker
Toney Walsh
Paul Arrendell

Bass

Pete Addicott
John Baxter
Jack Bugbee
Rick Censullo
Leo Connolly
David P. Cooper
Robert Harris
Jeff Hendrix
Matthias Kaelberer
Jim Lanier
Joey Miller
David Orland
David Ouzts
Bob Patterson
Olaf Schulz
Dan Witherspoon

Rhodes Singers

Soprano 1

Laura McLain
Amy Moore*
Mathilde Semmes

Soprano 2

Emily Baldwin
Tatiana Cerna*
Sarah Godwin
Brigid Hannon
Rebecca Rieger

Alto 1

Eden Badgett*
Hallie Graves
Amanda Jane Lloyd
Megan Norman*
Sarah Richardson
Laura Vansickle

Alto 2

Emily Grace
Lauren Smith
Abby Walsh

Tenor 1

John Lesikar
Joe Noel

Tenor 2

Johnny Dryman
Andrew Falls
Chris Lemke
Toney Walsh

Bass 1

Matthew Cain
Jimmy Cornfoot*
Austin Horne
Stephen Rintoul
Daniel Sturtevant
Adam Teer

Bass 2

Zac Berry
Erick DeVore
Ross Hilliard
Colin Johnson
Jay Jordan

Rhodes Women's Chorus

Soprano I

Brittany Bostick
Lily Elfrink
Michelle Johnson
Durham Kyle
Isabel Owen
Jill Terhune
Rachel Waterfill
Amy Wells
Kathryn Willingham

Alto I

Sarah Beeson
Lindsey Calder
Anna Casteen
Diana Comes
Megan McDonald
Crystal Moore
Megan Patrick
India Rhodes
Christina Ruiz de Molina
Jessica Thompson

Soprano II

Allison Andrews
Eden Badgett*
Tatiana Cerna*
Carolyn Cole
Kiera Nowacki
Corinne Poole
Laura Rigazzi
Nadia Winston

Alto II

Laura Bock
Meredith Huddleston
Amy Huffenus
Sonia Nkashama
Rachel Simmons
Jenna Smith
Andrea Turnquist

* Student Conductors and 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*
 Laurie Pyatt
 Wen-Yih You

VIOLIN II

Gaylon Patterson, *Assistant Principal*
 Neal Shaffer, *Assistant Principal*
 Gabriel Platica
 Erin Kaste
 Ann Spurbeck

VIOLA

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

CELLO

Jake Muzzy, *Principal*
The Vincent de Frank Chair
 Iren Zombor, *Assistant Principal*
 Milena Albrecht, *Assistant Principal*

CONTRABASS

Scott Best, *Principal*
 Charles Block, *Assistant Principal*
 Andrew Palmer

FLUTE

Karen Busler, *Principal*
The Marion Dugdale McClure Chair
 Todd Skitch

OBOE

Joseph Salvalaggio, *Principal*
 Saundra D'Amato

CLARINET

James Gholson, *Principal*
 Rena Feller

BASSOON

Jennifer Rhodes, *Principal*
 Michael Scott
 Christopher Piecuch

HORN

Samuel Compton, *Principal*
The Morrie A. Moss Chair
 Robert Patterson
 Caroline Kinsey
 Ion Balu

TRUMPET

Scott Moore, *Principal*
The Smith & Nephew Chair
 Susan Enger

TROMBONE

Greg Luscombe, *Principal*
 David Roode
 Mark Vail

TIMPANI

Frank Shaffer, *Principal*

ORGAN

David Ramsey, *Organ and Rehearsal*
Accompanist

*On leave for the 2006-07 season

David Loebel, *Music Director and*
Conductor

Vincent L. Danner, *Associate*
Conductor

Dr. Lawrence Edwards, *Memphis*
Symphony Chorus Conductor

Vincent de Frank, *Founder and*
Conductor Emeritus

James Richens, *Composer-in-Residence*
 Emily Klyce Fisher *Guest Artist Chair*

THE RHODES COLLEGE SPRINGFIELD MUSIC LECTURES



renowned conductor

CHRISTOPHER HOGWOOD

**"The Past is a Foreign Country:
They Do Things Differently There"**

TUESDAY, MARCH 6, 8:00 PM

McCallum Ballroom, Bryan Campus Life Center