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## Two Faces of the Sacred Concert, 2011

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# TWO FACES OF THE SACRED

REPERTOIRE FROM JEWISH AND CHRISTIAN TRADITIONS  
SUNG IN HEBREW, LATIN AND ENGLISH

Kyrie, from *Memorial*, René Clausen  
Stabat Mater, from *Four Sacred Songs*, Giuseppe Verdi  
*Avodath Hokodesh* (Sacred Service), Ernest Bloch

FEATURING David Okerlund, BASS-BARITONE  
AND Laurence Albert, BASS-BARITONE AND NARRATOR

Rhodes MasterSingers Chorale  
AND THE Rhodes Singers

WITH THE Memphis Symphony Orchestra

William Skoog, CONDUCTOR

SUNDAY, APRIL 3, 2011

3:30 P.M.

EVERGREEN PRESBYTERIAN CHURCH  
613 UNIVERSITY STREET

**Rhodes MasterSingers Chorale  
Memphis Symphony Orchestra  
William Skoog, conductor**

**Kyrie (from *Memorial*)**

**with the Rhodes Singers**

René Clausen  
(b. 1953)

Kyrie eleison, Christe eleison, Kyrie eleison.  
Lord, have mercy, grant us peace.  
Adonai, O Lord have mercy.

**Stabat Mater (from *Four Sacred Pieces*)**

Giuseppe Verdi  
(1813-1901)

*Stabat mater dolorosa  
juxta crucem lacrymosa,  
dum pendeat filius.  
Cujus animam gementem  
contristantem et dolentem  
per transiit gladius.*

The grieving Mother  
stood weeping by the cross  
where her Son was hanging.  
Her spirit cried out,  
mourning and sorrowing,  
as if pierced with a sword.

*Sancta mater, istud agas  
crucifixi fige plagas  
cordi meo valide;  
tui nati vulnerati,  
tam dignati pro me pati,  
poenas mecum divide.*

Holy Mother, let it be  
that the stripes of the crucified  
may pierce my heart.  
With thy injured Son  
who suffered so to save me,  
let me share his pains.

*O quam tristis et afflicta  
fuit illa benedicta  
mater unigeniti!  
Quae moerebat et dolebat,  
pia mater, dum videbat  
nati poenas incliti.*

Oh, how grieved and struck  
down was that blessed woman,  
Mother of the Son born of One!  
How she mourned and lamented  
this Holy Mother, seeing  
her son hanging there in pain!

*Fac me tecum pie flere,  
crucifixo condolere,  
donec ego vixero.  
Juxta crucem tecum stare,  
et me tibi sociare  
in planctu desidero.*

Let me weep beside thee,  
mourning the crucified  
as long as I shall live.  
To stand beside the cross  
and to join with thee  
in weeping is my desire.

*Quis est homo, qui non fletet,  
matrem Christi si videret  
in tanto supplicio?  
Quis non posset contristari,  
Christi matrem contemplari  
dolentem cum filio?*

What man would not weep  
to see Christ's Mother  
in such humiliation?  
Who would not suffer with her,  
seeing Christ's Mother  
sorrowing for her son?

*Virgo virginum praeclara,  
mibi jam non sis amara,  
fac me tecum plangere.  
Fac, ut portem Christi mortem,  
passionis fac consortem,  
et plagas recolare.*

Virgin famed of all virgins,  
be not severe with me now;  
let me weep with thee.  
Let me bear Christ's death,  
let me share his suffering  
and remember his blows.

*Pro peccatis suae gentis  
vidit Jesum in tormentis  
et flagellis subditum.  
vidit suum dulcem natum  
moriendo desolatum,  
dum emisit spiritum.*

For the sins of his people  
she saw Jesus in torment,  
beaten down with whips,  
saw her gentle Son  
dying in desolation,  
breathing out his spirit.

*Fac me plagis vulnerari,  
fac me cruce inebriari  
et cruore filii.  
Flammis ne urar succensus,  
per te, virgo, sim defenses  
in die judicii.*

Let me be wounded with his  
blows, inebriate with the cross  
and thy Son's love.  
Lest the flames consume me,  
be my advocate, Virgin,  
on the day of judgment.

*Eja mater, fons amoris!  
Me sentire vim doloris,  
fac, ut tecum lugeam.  
Fac, ut ardeat cor meum  
in amando Christum Deum,  
ut sibi complaceam.*

Let me, Mother, font of love,  
feel with thee thy grief,  
make me mourn with thee.  
Make my heart so burn  
for love of Christ my God  
that it be satisfied.

*Christe, cum sit hinc exire,  
da per matrem me venire  
ad palmam victoriae.  
Quando corpus morietur,  
fac, ut animae donetur  
paradise gloria. Amen.*

Christ, when my time is finished,  
grant, through thy Mother, that I  
win the palm of victory.  
When my body dies  
let my soul be granted  
the glory of heaven. Amen.

*Brief Pause*

## Sacred Service (Avodath Hakodesh)

Ernest Bloch  
(1880-1959)

### I

Ma tovu ohlecho, Ya'akov,  
mishkenosechoh, Yisroel!  
Va'ani, berov chasdechoh  
ovo veisechoh,  
eshtachaveh el heichal kodshechoh  
beyirorsechoh.  
Adonoy, ohavti meon beisechoh;  
umekom mishkan kevodecho;  
va'ani, eshtachaveh ve'echro'oh,  
evrecho lifnei Adonoy, Osi.  
Va'ani, sefilosi lecho Adonoy  
eis rotzon;  
Elohim, berov chasdecho,  
Ancini be'emes yish'echoh.  
Borechu es Adonoy hamevoroch:  
Boruch Adonoy hamevoroch  
leolom vo'ed!  
Shema Yisroel, Adonoy Eloheinu,  
Adonoy echod!  
Boruch sheim kevod malchuso  
leolom vo'ed!  
Veohavto eis Adonoy Elodechoh  
bechol levovcho uv'chol nafshecho  
uv'chol meodecho.  
Vehoyu hadvorim hoeileh  
asher onochi metzavcho hayom  
al levovecho,  
veshinantom levonecho,  
vedibarto bom, beshiftecho beveisecho,  
uv'lechtecho vaderech,  
uv'shochbecho uv'kumecho.  
Uk'shartom leos al yodecho  
vehoyu letotofos bein eneicho;  
uch'savtom al mezuzos beisecho  
uvishorecho.  
Mi chomocho boelim, Adonoy?  
Mi komocho, nedor bakodesh,  
noro sehilos, oseh fele?  
Malchusecho rou vonecho;  
She Eli onu veomru!  
Adonoy yimloch leolom voed.  
Tzur Yisroel, kumo be'ezras Yisroel,  
Goaleinu Adonoy, tzevo os shemo,  
kedosh Yisroel.  
Boruch atoh, Adonoy,  
Boruch hu uvoruch shemo,  
goal Yisroel. Amen.

### II

Nekadesh es shimcho bo'olom,  
keshem shemakdishim oso  
bishemei morom,  
kakosuv al yad neviechoh:  
Vekoro zehelzeh veomar:  
Kodosh, kodosh, kodosh,  
Adonoy tzevo'os,  
melo chol ho'oretz kevodo!  
Adir adireinu, Adonoy, Adoneinu,  
moh adir shimcho bechol ho'oretz!  
Boruch kevod Adonoy mimekomo!

How goodly are thy tents O Jacob,  
thy dwelling places O Israell  
As for me, in the abundance of thy loving kindness  
I will enter thy house.  
I will worship toward thy holy temple  
in reverence of thee.  
Lord, I love the habitation of thy house  
and the place where thy glory dwells;  
as for me, I will worship and bow down,  
I will bend the knee before the Lord, my Maker.  
As for me, may my prayer unto thee O Lord  
be at an acceptable time;  
O God, in the abundance of thy loving kindness  
answer me in the truth of thy salvation.  
Bless ye the Lord, who is to be blessed:  
Blessed is the Lord, who is to be blessed,  
for ever and ever!  
Hear O Israel, the Lord is our God,  
the Lord is One!  
Blessed is the name of his glorious Kingdom  
for ever and ever!  
And you shall love the Lord your God  
with all your heart and with all your soul  
and with all your might.  
And these words,  
which I command you this day,  
shall be upon your heart;  
and you shall teach them carefully to your children,  
and you shall talk of them when you sit in your home  
and when you walk by the way,  
when you lie down and when you arise.  
And you shall bind them as a sign on your hand  
and they shall be as frontlets between your eyes;  
and you shall write them on the doorposts of your  
house and upon your gates.  
Who is like unto thee among the mighty, O Lord?  
Who is like unto thee, glorious in holiness,  
revered in praises, doing marvels?  
Thy children beheld thy sovereign power;  
'This is my God!' they exclaimed, and said:  
'the Lord shall reign forever and ever.'  
O Rock of Israel, arise to the help of Israel,  
our Redeemer, the Lord of Hosts is his name,  
the Holy One of Israel.  
Blessed are thou, O Lord,  
Blessed is He and blessed is his name,  
Who hast redeemed Israel. Amen.

We will sanctify your name in the world  
just as it is sanctified  
in the highest heavens  
as was written by your prophet:  
And they called one to another and said,  
'Holy, holy, holy  
is the Lord of Hosts,  
the whole Earth is full of his glory!'  
Thou our most glorious one, O Lord our Lord,  
how glorious is thy name in all the earth!  
Blessed be the glory of the Lord from his place!

Echod hu, Eloheinu, hu ovinu,  
hu malkainu, hu moshieinu;  
vehu yashmieinu berachamov  
l'einei kol choi:  
Yimloch Adonoy leolom,  
Elohayich, Ziyon, ledor vodor.  
Hallaluyah!

### III

Yihyu lerotzon imrei fi  
vehegyon libi lefonecho,  
Adonoy, tzuri vegoali. Amen.  
Seu sheorim roscheichem  
useu pischei olom,  
veyovo melech hakovod!  
Mi hu zeh melech hakovod?  
Adonoy tzevo'os, hu melech hakovod.  
Selah.  
Toroh tzivoh lonu Moshe,  
morosho kehilas Ya'akov.  
Beis Ya'akov, lechu veneilecho  
beor Adonoy.  
Shema Yisroel, Adonoy Eloheinu,  
Adonoy echod!  
Lecho Adonoy hageduloh vehagevuroh,  
vehatiferes vehaneitzach vehahod;  
ki chol bashomayim uvo'oretz lecho,  
Adonoy, hamamlocho vehamishnaseh,  
lechol lerosh.

### IV

Gadelu Ladonoy iti,  
un'romamoh shemo yachdov:  
Hodo al erez veshomayim;  
vayorem keren leamo  
tehiloh lechol chasidov,  
livnei Yisroel, am k'rovo.  
Hallaluyah!  
Toras Adonoy temimoh,  
meshivas nofesh;  
eidus Adonoy ne'emonoh,  
machkimas pesi;  
pikudei Adonoy yeshorim,  
mesamchei leiv.  
Yiras Adonoy tehoro,  
omedes load.  
Etz chayim he, lamachazikim boh,  
vesomecheho meushor.  
D'rocheho darchei noam  
vechol nesivoseho sholom.

### V

Va'anachnu koreim  
umishtachavim umodim  
lifnei melech malchei ham'lochim,  
hakodosh, boruch hu.  
Bayom hau yihyeh Adonoy Echod,  
ushemo Echod.  
Tzur Yisroel! Kumo be'ezras Yisroel,  
goaleinu, Adonoy tzevo'os shemo.  
Kedosh Yisroel.

One is our God, He is our Father,  
He is our King. He is our Saviour;  
and in his mercy He will let us hear (his promise)  
in the presence of all living:  
The Lord shall reign for ever,  
your God, O Zion, for all generations.  
Praise ye the Lord!

Let the words of my mouth and my meditation  
be acceptable before thee,  
O Lord, my Rock and my Redeemer. Amen.  
Lift up your heads, O ye gates,  
lift them up, ye everlasting doors,  
that the King of glory may enter.  
Who is this King of glory?  
The Lord of Hosts, He is the King of glory.  
Selah.  
Moses commanded us the Law,  
an inheritance for the congregation of Jacob.  
O House of Jacob, let us walk together  
in the light of the Lord,  
Hear O Israel, the Lord is our God,  
the Lord is One!  
Thine, O Lord, is the greatness and the power,  
the glory, the victory and the majesty;  
for all that is in heaven and earth is thine,  
O Lord, thine is the kingdom and the supremacy,  
thou art master of all.

Magnify the Lord with me  
and let us exalt his name together:  
his grandeur is above earth and heaven;  
He has lifted up a horn to his people,  
to the praise of all who love him,  
to the children of Israel, the people near unto him.  
Praise ye the Lord!  
The Law of the Lord is perfect,  
restoring the soul;  
the testimony of the Lord is faithful,  
making wise the simple;  
the precepts of the Lord are right,  
rejoicing the heart.  
The reverence of the Lord is pure,  
enduring for ever.  
It is a tree of life to them that grasp it,  
and those that uphold it are made happy.  
Its ways are pleasant ways  
and all its paths are peace.

We bow down  
and worship and give thanks  
before the supreme King of Kings,  
the Holy One, blessed is He.

On that day will the Lord be One  
and His name One.

O Rock of Israel, arise to the help of Israel,  
our Redeemer, the Lord of Hosts is his name.  
the Holy One of Israel.

Adon Olom asher molach,  
 beterem kol yetzir nivro,  
 lees naasoh, becheftzo kol,  
 asay melech shemo nikro.  
 Veacharey kichlos hakol,  
 levado yimloch noroh:  
 vehu hoyoh, vehu hoveh,  
 vehu yih'yeh besiforoh.  
 Vehu echod, veayn sheini  
 lehamshil lo, lehach biroh;  
 beli reishis, beli sachlis.  
 velo ho'os vehamisroh.  
 Vehu Eli, vechay goali,  
 vetzur chevli beeis tzoroh;  
 vehu nissi umonosli,  
 menos kosi beyom ekro.  
 Beyodo afkid ruchi,  
 beeis ishan veiroh,  
 veim ruchi geviyosi;  
 Adonoy li velo iro.

VI

Yevorechecho Adonoy  
 veyishmerecho. Amen.  
 Yoeir Adonoy ponov eilecho  
 veyichoneko. Amen.  
 Yiso Adonoy ponov eilecho  
 veyosem lecho sholom. Amen.

Lord of the universe, who ruled  
 before anything was created,  
 at the time when all things were made at his wish,  
 then was his name proclaimed King.  
 And after all things shall have come to an end  
 He alone, the revered one, shall reign.  
 He was, He is  
 and he will be, in glory.  
 He is One, and there is no other  
 to compare with him, to consort with him;  
 without beginning, without end,  
 to him belong power and dominion.  
 He is my God—and my Redeemer liveth—  
 and a Rock in my suffering in time of trouble;  
 He is my banner and my refuge.  
 the portion of my cup on the day when I call.  
 Into his hand do I commend my spirit  
 when I sleep and when I awake,  
 and with my spirit my body also;  
 the Lord is with me and I shall not fear.

May the Lord bless you  
 and keep you. Amen.  
 May the Lord make his face to shine upon you  
 and be gracious unto you. Amen.  
 May the Lord turn his face unto you  
 and give you peace. Amen.

## Program Notes

**Memorial** by composer René Clausen is based on subject material which reflects the horrific events of September 11, 2001 in New York City and was written in 2003 for the Raymond W. Brock Commission for the American Choral Directors Association National Convention. “Kyrie” is part of the last sub-section of the work entitled “Petitions” and is an introspective musical prayer for mercy, mutual understanding, and hope for the future.

**Stabat Mater** is one of four sacred choruses Giuseppe Verdi wrote towards the end of his life and is based on a text that dates from the thirteenth century. The first section expresses deep pity for the mother of Christ, as she stands beneath her son’s cross, and anger at those who have caused his death. The poet then prays to the Madonna to allow him to share in her sorrow, with an eye to surviving the Final Judgment. At the end, the poet addresses Christ directly, praying for a place in Paradise. Verdi does not dwell on the words, moving through his text with admirable economy and almost no repetition.

**Ernest Bloch** was born in Geneva in 1880 and died in Oregon in 1959, and was a man whose varied interests and strong feelings were constantly reflected in his music. It is probably as a ‘Jewish composer’ that he is best known, and although definitions of Jewish music tend to be complex, suffice it to say that there is evidence that his self-styled ‘Jewish works’ contain genuine ethnic traits in both manner and matter.

The six-note motif G-A-C-B-A-G, heard at the very outset, developed within the ecclesiastical Mixolydian mode, and permeating the entire work, has been found in one of Bloch’s early manuscript books, with the comment ‘for a possible Jewish service’ written above it. However, it was not until 1927, while Bloch was a director of the San Francisco Conservatory, that he began to make specific plans with the help of Reuben Rinder, Cantor of the city’s Temple Emmanuel since 1913. As a result of his influence Bloch received a handsome commission from Gerald Warburg (to whom the work is dedicated) to write a Sabbath Morning Service for that Reform congregation, based on the text of the *American Union Prayer Book for Jewish Worship*. In addition, Bloch received an annual grant from the Stern family (prominent patrons of the Arts in San Francisco) that would last ten years from 1930 on condition that he devote himself exclusively to composition.

It is the text, taken from the Books of Psalms, Deuteronomy, Exodus, Isaiah, Proverbs, and from post-Biblical writings, that provides the formal framework of this, the most expansive of Bloch’s ‘Jewish works,’ set for Cantor (a baritone instead of the more usual tenor), mixed chorus and large orchestra (triple and quadruple wind, sizeable percussion section, celesta, harp and strings). There are five parts, and each is divided into a number of sections, preceded or linked by orchestral preludes or interludes which represent congregational meditation.

Although the overall musical style is akin, in many solo and orchestral passages, to the passionate nature and 'oriental' character of Bloch's earlier Jewish Cycle—as exemplified by the wide dynamic and emotional range, melismatic figures and reiterated notes, exotic scales and modes (containing augmented seconds and fourths) and harmonic patterns (such as parallel perfect fourths and fifths), ostinati and ritual flourishes, 'snap' rhythms, syncopations and cross-accents, and frequent changes of meter—there is nevertheless a clear Western conception in the simplicity and directness of much of the choral writing. This work is a landmark in the evolution of Jewish music.

The first performance was broadcast by Radio Turin on 12 January 1934, and the first performance in England took place on 26 March 1938, when G. D. Cunningham conducted the City of Birmingham Choir and Orchestra, with Roy Henderson as soloist.

---Notes on the Bloch by Alexander Knapp

## Biographies



### David Okerlund, bass-baritone

Critically acclaimed bass-baritone David Okerlund has performed opera, recitals, symphonic works and oratorio for the past 20 years in North America, Europe and Asia. He has received many honors for his singing, including winner of the Metropolitan Opera National Council Regional auditions, the National Opera Association Competition runner-up and semi-finalist in the International Belvedere Competition in Vienna, Austria.

Highlights of his operatic career include performances in leading roles at The San Francisco Opera, The National Theater of Tokyo, The Hyogo Performing Arts Center, Vancouver Opera, L' Opera National du Rhein (France), Teatro Carlo Felice (Italy), Opera de Lyon (France), Pittsburgh Opera, Connecticut Opera Theater,

Arizona Opera, Opera Carolina, Tulsa Opera, Mississippi Opera and Opera Grand Rapids.

Specifically, Mr. Okerlund has established himself in critically acclaimed performances as Stanley Kowalski in the world premiere of *A Streetcar Named Desire*, Orestes in *Elektra*, Nick Shadow in *The Rake's Progress*, Yeletsky in *Pique Dame*, Germont in *La Traviata*, Jokanaan in *Salome*, Gunther in *Götterdammerung*, the title role in *Don Giovanni*, the title role in *Le Nozze di Figaro*, Sharpless in *Madama Butterfly*, Dandini in *La Cenerentola*, Eisenstein in *Die Fledermaus*, Peter in *Hänsel und Gretel*, Escamillo in *Carmen*, Guglielmo in *Così fan tutte*, Marcello in *La Bohème*, The Traveler in *Death in Venice* and the title role in *Eugene Onegin*. Mr. Okerlund has worked with many renowned conductors including Sir Charles Mackerras, Julius Rudel, Michael Tilson Thomas, Patrick Summers, Carlo Rizzi, Matthias Kuntch, Donald Runnicles, Nicholas McGegan and Andre Previn, among others.

Highly regarded for his concert and oratorio appearances, Mr. Okerlund's repertoire includes: Mendelssohn's *Elijah*, Haydn's *Creation*, Brahms' *Ein Deutsches Requiem*, Verdi's *Requiem*, Handel's *Messiah*, Fauré's *Requiem* and Britten's *War Requiem*. He has been a soloist with the San Francisco Opera Orchestra, San Francisco Symphony, Pittsburgh Symphony, San José Symphony, Kansas City Symphony, Toledo Symphony, San Francisco Choral Society and the Masterworks Chorale.

Recent engagements have included: Sharpless in *Madama Butterfly* for the Hyogo Performing Arts Center in Kobe, Japan; Personaje Mysterioso in the world premiere recording of Leonardo Balada's *La Muerte de Colon* for the Naxos label; World Premiere of Kirke Mechem's *From The Heartland*; Don Alfonso in *Così fan tutte* and a debut recital in Carnegie Hall's Weill Hall.

Before joining the College of Music faculty at Florida State University, Mr. Okerlund was Assistant Professor of Voice at Bowling Green State University and Artist Lecturer of Voice at Carnegie Mellon University.



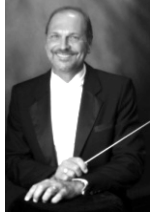
### Laurence Albert, bass-baritone

Laurence Albert's upcoming season includes performances of the Bach *St. John Passion* with the Portland Symphony Orchestra, the *Haydn Creation* with the Winston-Salem Symphony Orchestra, and the world premiere performance of John Peterson's opera *Silent Partners* with the Chamber Opera Company of Memphis. He has performed with the Paris Opéra (Bastille), the Frankfurt Oper, and Opera Ireland. His work in recital, and oratorio, includes performances throughout Europe, Great Britain and South Africa. Winner of five international singing competitions, Laurence Albert is Adjunct Professor of Voice at Rhodes. He has recorded for Skarbo, Pickwick Allegro, and EMI records, and is a graduate of Morehouse College and the St. Louis Conservatory of Music.



### Debbie Smith, rehearsal accompanist

Debbie Smith, Adjunct Professor of piano and organ at Rhodes, has been active as a teacher, recitalist, accompanist, singer and choral director in the Midsouth since 1980. In addition to teaching at Rhodes, Ms. Smith is the Director of Music Ministry at Evergreen Presbyterian Church. Ms. Smith received her B.M. in Organ Performance from Mississippi College and her M.M. in Organ Performance from The University of Memphis.



### **William Skoog, conductor**

William Skoog is in his second year as Professor of Music, holding the Elizabeth Daughdrill Fine Arts Endowed Chair, serving as Chair of the Department of Music and Director of Choral Studies at Rhodes, where he conducts the Rhodes Singers, Chamber Singers, and the MasterSingers Chorale, performing often with the Memphis Symphony Orchestra. He previously served as Director of Choral Activities at Bowling Green State University, Bowling Green, Ohio; Indiana-Purdue University, Fort Wayne, Indiana; and Southwestern Michigan College, Dowagiac, Michigan.

Dr. Skoog is sought after as a clinician and his choirs have toured nationally and internationally, and performed at various regional, national and international choral festivals including: the Rome International Choral Festival, the Lucerne International Choral Festival, and Dvorak Festivals. He has conducted the Tuscan Chamber Orchestra, the Santa Maria Orchestra (Switzerland), the Prague Radio Symphony Orchestra, the Moravian Symphony Orchestra, and the Memphis, Toledo and Fort Wayne Symphony Orchestras. Earlier this year, Dr. Skoog conducted a special Presidents' Day concert at the Kennedy Center in Washington D.C., and has received an invitation to conduct the Salzburg International Choral Festival in 2012. 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.

## **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, MasterSingers Chorale has presented major choral-orchestral works throughout the region. In 2004, MasterSingers Chorale made their 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/academics/5061.asp](http://www.rhodes.edu/academics/5061.asp)).

## **Rhodes College Department of Music Upcoming Events**

For a complete listing of all upcoming Music events please visit:  
[www.rhodes.edu/academics/5042.asp](http://www.rhodes.edu/academics/5042.asp)

**Thursday, April 14, 7:30 p.m.**  
**Rhodes Student Jazz Ensemble**  
**Spring Concert**  
John Bass, conductor  
*Evergreen Presbyterian Church*

**Sunday, April 17, 3:30 p.m.**  
**Rhodes Singers, Chamber Singers**  
**and Women’s Chorus**  
**Spring Choral Concert**  
James Cornfoot and William Skoog,  
conductors  
With R.S.V.P., guest men’s chorus from  
Germantown, TN  
*Evergreen Presbyterian Church*

**Monday, April 18, 7:30 p.m.**  
**Rhodes Chamber Music Concert**  
Select student ensembles will perform  
music for this evening of classical and  
contemporary chamber works.  
*Tuthill Performance Hall/Hassell Hall*

**Wednesday, April 27, 8:00 p.m.**  
**“Rhodes Night at the Movies III”**  
**with the Rhodes Singers**  
Joseph Montelione, conductor  
The third annual season-ending concert  
features music and images from today’s  
most celebrated films.  
*McCallum Ballroom/Bryan Campus Life Center*

## Acknowledgments

This program is sponsored by the Mike Curb Institute of Music and Rhodes College.  
We are grateful for the support provided to us by The Rev. Dr. Kenneth Letterman, Debbie Smith,  
and the Session of Evergreen Presbyterian Church.  
We also extend thanks to Kim Bennett, Angelo Johnson, and members of the Rhodes Physical Plant team.

## Rhodes MasterSingers Chorale

### Sopranos

Nicole Baker  
Christine Bertz  
Carole C. Blankenship †\*  
Pam Dotson\*  
Sandra Franks †\*  
Janet Hanzel  
Carolyn Kaldon  
Erin Lindberg  
Michelle Mattson \*  
Amy Moore †\*  
Virginia Nolen  
Elaine Skoog \*  
Jacquelyn Skoog  
Caitlin Smith  
Gillian Steinhauer  
Caroline Willson  
Amy Wilson †\*

### Altos

Fran Smartt Addicott  
Jan Bullard  
Amy Coddington  
Hollen Cromer  
Sarah Endres  
Tiffany France  
Amanda Gorham  
Patricia Gray  
Marcie Hendrix  
Mary Margaret Hicks  
Amber Isom-Thompson  
Ellen Koziel \*  
Suzanne Lease  
Rebecca Luter  
Margaret Robertson †\*  
Jean Schmidt †\*  
Merry Sebelik  
Amanda Vogel  
Diana Zimmerman

### Tenors

Larry Ahokas \*  
Paul Cook  
James Harr †\*  
Greg Koziel  
Chris Luter  
Brian Mounce  
Holmes Paschall \*  
Tyler Turner \*  
Jim Vogel  
Pat Walker  
Herbert Zeman

### Basses

Pete Addicott  
Gordon Bigelow \*  
Leo Connolly \*  
David P. Cooper  
James Cornfoot \*  
Jon Douglass  
John Gill  
Matthew Hayner †\*  
Jeff Hendrix  
Horace Houston  
Matthias Kaelberer  
William Kratzke  
Jim Lanier  
David Ouzts \*  
Dan Witherspoon

† Soloist

\* Chamber Choir

## Rhodes Singers

### Sopranos

Carolyn Baker  
Nicole Baker  
Cameron Boone  
Julie Borden  
Courtney Church  
Mimi Dunn  
Mary Honeychurch  
Alex LaBat  
Emily Main  
Ruth Mengistu  
Courtney Mott  
Bailey Romano  
Jenny Simpson  
Caitlin Smith  
Stephanie Smith  
Hailey Townsend

### Altos

Martha Falls  
Tiffany France  
Ivy Givens  
Anne Herman  
Olivia Hipp  
Kathryn Johnson  
McKenna Lewellen  
Georgia Loftis  
Christine Lu  
Katie Marburger  
Stephanie Milazzo  
Liz Moak  
Kyleigh Naughton  
Kathryn Vernon  
Ye Zheng

### Tenors

James Conner Cain  
Grey Elerson  
Travis Hamm  
Phat Ho  
Billy Hopp  
Oscar Jonathan  
Lopez  
Kenneth Scott  
Daniel Scharmer  
Stephen Spainhour  
Tyler Turner  
Landon Webber  
Jake Whittaker  
Corbin Williams  
Cole Wyatt

### Basses

Austin Armstrong  
Robert Baxley  
Will Bowron  
Jon Douglass  
Christopher Grubb  
Joseph Hiller  
Anson Jeng  
Will Lang  
Fred Lankford  
Jordan Perchik  
Michael Pluta  
Jacob Powers  
Zachary Wolfe  
Brendan Worst

# Memphis Symphony Orchestra

## **Violin 1**

Susanna Perry Gilmore,  
*Concertmaster*  
Paul Turnbow, *Assistant*  
*Concertmaster*  
Marisa Polesky, *Assistant*  
*Principal*  
Barrie Cooper, *Assistant*  
*Principal*  
Laurie Pyatt  
Wen-Yih Yu  
Jessica Munson

## **Violin 2**

Gaylon Patterson, *Acting*  
*Principal*  
Heather Trussell, *Acting*  
*Assistant Principal*  
Erin Kaste  
Ann Spurbeck  
Lenore McIntyre

## **Viola**

Jennifer Puckett, *Principal*  
Michelle Walker, *Assistant*  
*Principal*  
Marshall Fine, *Assistant*  
*Principal*  
Irene Wade

## **Cello**

Ruth Valente Burgess,  
*Principal*  
Iren Zombor, *Assistant*  
*Principal*  
Milena Albrecht, *Assistant*  
*Principal*

## **Contrabass**

Scott Best, *Principal*  
Christopher Butler, *Acting*  
*Assistant Principal*

## **Flute**

Karen Busler, *Principal*  
Todd Skitch

## **Oboe**

Joseph Salvalaggio, *Principal*  
Saundra D'Amato

## **Clarinet**

James Gholson, *Principal*  
Rena Feller  
Nobuko Igarashi

## **Bassoon**

Jennifer Rhodes, *Principal*  
Michael Scott

## **Horn**

Samuel Compton, *Principal*  
Robert Patterson  
Caroline Kinsey

## **Trumpet**

Scott Moore, *Principal*  
Susan Enger  
Michael McKenzie

## **Trombone**

Greg Luscombe, *Principal*  
James Albrecht  
Mark Vail

## **Tuba**

Chuck Schultz, *Principal*

## **Timpani**

Frank Shaffer, *Principal*

## **Percussion**

John Sprott, *Principal*  
Ed Murray, *Assistant*  
*Principal*

## **Harp**

Marian Shaffer, *Principal*



Rhodes College

—1848—