



The CREATION

FRANZ JOSEPH HAYDN

FEBRUARY 10, 2012

Memphis
Masterworks
CHORALE



The Memphis Masterworks Chorale was founded as a part of the Second Presbyterian Church Music Ministry to continue our longstanding tradition of presenting sacred masterworks for chorus and orchestra with the greater Memphis community in mind. Our goal is to involve talented singers from all walks of life and beliefs to participate in these enriching and edifying works of sacred art. We also aim to utilize and respect the time of singers who may be involved in other organizations or church choirs without stretching their rehearsal commitments beyond the needed rehearsals to fully prepare for a given concert.

We also aim to welcome supporters and audiences from the greater community and from sister churches to embrace sacred works of art.

Our 2013 concert, Brahms' *Ein Deutsch Requiem*, will be held in February of that year. Rehearsals will begin in November this year and applications will be accepted for singers until October 15, 2012 online.

For more information, visit our website at www.memphismasterworks.org

Steering Committee for
the Memphis Masterworks Chorale:
Dan Whipple, Ron Man, Jim Carnes,
Christy Young, Gabriel Statom

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CHORALE

Dear Friends and Guests,



Welcome to Second Presbyterian Church for the inaugural concert of the Memphis Masterworks Chorale. We hope you will enjoy the beauty of this music, the message of the biblical story, and the setting of this music in our sanctuary this evening.

The Creation is considered to be the pinnacle work of the great classical composer Franz Haydn. His brilliance is displayed in both the vocal and instrumental writing, the variety of colors and textures, and the ingenious ways he paints the text of the Genesis depiction of God's creation of the earth and all her bounty. The chorale is blessed to work with outstanding soloists, and we hope that our performance will thrill your spirit, ears, and your soul.

We invite you to discover our variety of musical and worship events at Second Presbyterian Church. Our music ministry offers opportunities for musicians and enjoyers alike through our various offerings, including the Memphis Masterworks Chorale. For more information, please see our website at www.2pc.org/music or www.memphismasterworks.org. Information for interested singers and other participants is available at these sites.

This concert would not be possible without the underwriting support of a sponsor. The Masterworks Chorale is grateful that Dominion Partners responded to our request. I would like to thank Dan Whipple for his work in making this partnership possible and securing Dominion Partners as corporate sponsor for our inaugural concert. Again, welcome, and we pray that you will be moved through the beauty of God's creation through this music and text tonight.

In Christ,

A handwritten signature in black ink, appearing to read "G. Statom". The signature is fluid and cursive, with a large initial "G" and a long, sweeping underline.

Dr. Gabriel Statom

*Artistic Director of Memphis Masterworks Chorale
and Director of Music, Second Presbyterian Church*

“ *The Creation* was written to inspire the adoration and worship of the Creator — to put the listener in a frame of mind where he is most susceptible to the kindness and omnipotence of the Creator. ”

FRANZ JOSEPH HAYDN

THE THEOLOGY OF CREATION

“In the beginning, God created the heavens and the earth” (Genesis 1:1). He did it by fiat, without any preexisting material; His resolve that things should exist (Let there be. . .) called them into being and formed them in order with an existence that depended on His will yet was distinct from His own. Father, Son, and Holy Spirit were involved together.

- I. The act of creation is mystery to us; there is more in it than we can understand. We cannot create by fiat, and we do not know how God could. To say that He created “out of nothing” is to confess the mystery, not explain it. In particular, we cannot conceive how dependent existence can be distinct existence, nor how angels and human beings in their dependent existence can be not robots but creatures capable of free decisions for which they are morally accountable to their Maker. Yet Scripture everywhere teaches us that this is the way it is.
- II. Space and time are dimensions of the created order; God is not “in” either; nor is He bound by either as we are.
- III. As the world order is not self-created, so it is not self-sustaining, as God is. The stability of the universe depends on constant Divine upholding; this is a specific ministry of the divine Son (Col. 1:17; Heb. 1:3), and without it every creature of every kind, ourselves included, would cease to be. As Paul told the Athenians, “He himself gives all men life and breath and everything else. . . . In Him we live and move and have our being” (Acts 17:25, 28).
- IV. The possibility of creative intrusions (e.g., miracles of creative power; creating new persons through human procreative activity; reorienting human hearts and redirecting human desires and energies in regeneration) is as old as the cosmos itself. How far God in His upholding activity actually continues to create new things that cannot be explained in terms of anything that went before, it is beyond our power to know; but certainly His world remains open to His creative power at every point. Knowing that God creates the world around us, and ourselves as part of it, is basic to true religion. God is to be praised as Creator, by reason of the marvelous order, variety, and beauty of His works. Psalms such as Psalm 104 model this praise. God is to be trusted as the sovereign LORD, with an eternal plan covering all events and destinies without exception, and with power to redeem, to re-create and renew; such trust becomes rational when we remember that it is the almighty Creator that we are trusting. Realizing our moment-by-moment dependence on God the Creator for our very existence makes it appropriate to live lives of devotion, commitment, gratitude and loyalty toward Him, and scandalous not to. Godliness starts here, with God the sovereign Creator as the first focus of our thoughts.

The CREATION

FRANZ JOSEPH HAYDN

Mary Wilson, *soprano* (Gabriel)
Randal Rushing, *tenor* (Uriel)
Evan Jones, *bass* (Raphael)

Terri Theil, *alto*
The Memphis Masterworks Chorale and Orchestra
Gabriel C. Statom, *conductor*

Please silence all electronic devices at this time. Please hold applause until the end of each part of the oratorio.

WELCOME AND INTRODUCTION.....Rev. Sanders L. Willson
Senior Minister, Second Presbyterian Church

PART I

I. OVERTURE – The Representation of Chaos

Scene 1

2. RECITATIVE (RAPHAEL) – In the beginning God created the heaven and the earth
Chorus – And the spirit of God moved upon the face of the waters
3. ARIA (URIEL) – Now vanish before the holy beams
Chorus – Despairing, cursing rage

Scene 2

4. RECITATIVE (RAPHAEL) – And God made the firmament
5. ARIA WITH CHORUS (GABRIEL) – The marvelous work beholds

Scene 3

6. RECITATIVE (RAPHAEL) – And God said: Let the waters be gathered together
7. ARIA (RAPHAEL) – Rolling in foaming billows
8. RECITATIVE (GABRIEL) – And God said: Let the earth bring forth grass
9. ARIA (GABRIEL) – With verdure clad the fields appear
10. RECITATIVE (URIEL) – And the heavenly host proclaimed
11. CHORUS – Awake the harp

Scene 4

12. RECITATIVE (URIEL) – And God said: Let there be lights in the firmament of heaven
13. RECITATIVE (URIEL) – In splendor bright rising now the sun
14. TRIO AND CHORUS – The heavens are telling the glory of God

PART II

Scene 1

15. RECITATIVE (GABRIEL) – And God said: Let the water bring forth
16. ARIA (GABRIEL) – On mighty pens uplifted soars
17. RECITATIVE (RAPHAEL) – And God created great whales
18. RECITATIVE (RAPHAEL) – And the angels struck their immortal harps
19. TRIO AND CHORUS – Most beautiful appear

Scene 2

20. RECITATIVE (RAPHAEL) – And God said: Let the earth bring forth
21. RECITATIVE (RAPHAEL) – Straight opening her fertile womb
22. ARIA (RAPHAEL) – Now heaven in fullest glory shone
23. RECITATIVE (URIEL) – And God created man
24. ARIA (URIEL) – In native worth and honor clad
25. RECITATIVE (RAPHAEL) – And God saw everything
26. CHORUS AND TRIO – Achieved is the glorious work

PART III

32. CHORUS – Sing the Lord, ye voices all

The CREATION

FRANZ JOSEPH HAYDN

THE LIBRETTO

Anonymous English text compiled from biblical sources and from 'Paradise Lost' by John Milton (1608–74).

Original German text by Baron Gottfried van Swieten (1733–1803).

PART I

OVERTURE: The Representation of Chaos

THE FIRST DAY

RECITATIVE *Raphael*

In the beginning God created the heaven and the earth;
and the earth was without form and void.

And darkness was upon the face of the deep.

Chorus

And the Spirit of God moved upon the face of the waters.

And God said: Let there be Light, and there was Light.

Uriel

And God saw the Light, that it was good;
and God divided the Light from the darkness.

(Genesis I: 1–4)

ARIA

Uriel

Now vanish before the holy beams the gloomy ancient shades of night;
the first of days appears. Now chaos ends, and order fair prevails.

Affrighted fly hell's spirits black in throngs,
down they sink in the deep of abyss to endless night.

Chorus

Despairing, cursing rage attends their rapid fall.
A new created world springs up at God's command.

THE SECOND DAY

RECITATIVE *Raphael*

And God made the firmament, and divided the waters which were under the firmament, from the waters, which were above the firmament: and it was so. Now furious storms tempestuous rage, like chaff, by the winds are impelled by the clouds. By sudden fire the sky is inflamed and awful thunders are rolling on high. Now from the floods in steam ascend reviving showers of rain, the dreary, wasteful hail, the light and flaky snow.

ARIA *Gabriel*

The marv'ulous work behold amaz'd the glorious hierarchy of heav'n; and to th' ethereal vaults resound the praise of God, and of the second day.

Chorus

And to th' ethereal vaults resound the praise of God
And of the second day.

(Genesis I: 7)

THE THIRD DAY

RECITATIVE *Raphael*

And God said: Let the waters under the heaven be gathered together to one place, and let the dry land appear; and it was so. And God called the dry land earth, and the gathering of waters called he seas; and God saw that it was good. (Genesis I: 9–10)

ARIA *Raphael*

Rolling in foaming billows, uplifted, roars the boist'rous sea.
Mountains and rocks now emerge, their tops among the clouds ascend.
Through th' open plains outstretching wide in serpent error rivers flow.
Softly purling glides on through silent vales the limpid brook.

RECITATIVE *Gabriel*

And God said: Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself upon the earth; and it was so. (Genesis 1: 11)

ARIA

Gabriel

With verdure clad the fields appear, delightful to the ravish'd sense;
by flowers sweet and gay enhanced is the charming sight.
Here fragrant herbs their odors shed; here shoots the healing plant.
With copious fruit th' expanded boughs are hung;
In leafy arches twine the shady groves;
O'er loftly hills majestic forests wave.

RECITATIVE *Uriel*

And the heavenly host proclaimed the third day, praising God and saying:

Chorus

Awake the harp, the lyre awake; And let your joyful song resound!
Rejoice in the Lord, the mighty God.
For he both heaven and earth has clothed in stately dress.

THE FOURTH DAY

RECITATIVE *Uriel*

And God said: Let there be lights in the firmament of heaven to divide the day from the night, and to give light upon the earth; and let them be for signs and for seasons, and for days, and for years. He made the stars also.

(Genesis I: 14–16)

RECITATIVE *Uriel*

In splendour bright is rising now the sun and darts his rays;
a joyful, happy spouse, a giant proud and glad to run his measur'd course.
With softer beams and milder light steps on the silver moon thro' silent night.
The space immense of th' azure sky countless host of radiant orbs adorns.
And the sons of God announced the fourth day in song divine,
proclaiming thus his power:

TRIO AND CHORUS

Chorus

The heavens are telling the glory of God;
the wonder of his works displays the firmament.

Gabriel, Uriel, Raphael

To day that is coming speaks it the day; the night that is gone to following night.

Chorus

The heavens are telling, etc.

Gabriel, Uriel, Raphael

In all the lands resounds the word, never unperceived, ever understood.

Chorus

The heavens are telling, etc.

PART II

THE FIFTH DAY

RECITATIVE *Gabriel*

And God said: Let the waters bring forth abundantly the moving creature that hath life, and fowl, that may fly above the earth in the open firmament of heaven.
(Genesis 1:20)

ARIA *Gabriel*

On mighty pens uplifted soars the eagle aloft,
and cleaves the air in swiftest flight to the blazing sun.
His welcome bids to morn the merry lark,
and cooing calls the tender dove his mate.
From ev'ry bush and grove resound the nightingale's delightful notes.
No grief affected yet her breast,
nor to a mournful tale were tun'd her soft, enchanting lays.

RECITATIVE *Raphael*

And God created great whales, and ev'ry living creature that moveth,
and God blessed them, saying:
(Genesis 1: 21–2)

Be fruitful all, and multiply!
Ye winged tribes, be multiplied, and sing on ev'ry tree!
Multiply, ye finny tribes, and fill each wat'ry deep;
Be fruitful, grow, and multiply! And in your God and Lord rejoice.

RECITATIVE *Raphael*

And the angels struck their immortal harps,
and the wonders of the fifth day sang.

TRIO *Gabriel*

Most beautiful appear, with verdure young adorn'd, the gently sloping hills.
Their narrow, sinuous veins distil crystal drops the fountain fresh and bright.

Uriel

In lofty circles play and hover through the air.
The cheerful host of birds and as in the flying whirl,
the glitt'ring plumes are dyed as rainbows by the sun.

Raphael

See flashing through the deep in thronging swarms the fish
on thousand ways around. Upheaved from the deep,
th' immense Leviathan sports on the foaming wave.

Gabriel, Uriel, Raphael

How many are thy works, O God!
Who may their numbers tell?

TRIO AND CHORUS

The Lord is great, and great his might;
His glory lasts forever and for evermore.

THE SIXTH DAY

RECITATIVE *Raphael*

And God said: Let the earth bring forth the living creature after his kind,
cattle and creeping thing, and beast of the earth after his kind.
(Genesis 1:24)

RECITATIVE *Raphael*

Straight opening her fertile womb, the earth obey'd the word,
and teem'd creatures numberless, in perfect forms and fully grown.
Cheerful, roaring stands the tawny lion.
With sudden leap the flexible tiger appears.
The nimble stag bears up his branching head.
With flying mane and fiery look, impatient neighs the noble steed.
The cattle in herds already seek their food on fields and meadows green.
And o'er the ground, as plants, are spread the fleecy, meek, and bleating flocks.
Unnumber'd as the sands in swarms arose the host of insects.
In long dimension creeps, with sinuous trace, the worm.

ARIA *Raphael*

Now heav'n in fullest glory shone; earth smil'd in all her rich attire.
The room of air with fowl is fill'd, the water swell'd by shoals of fish;
by heavy beasts the ground is trod. But all the work was not complete.
There wanted yet that wond'rous being, that grateful should God's pow'r admire,
with heart and voice his goodness praise.

RECITATIVE *Uriel*

And God created man in his own image.
In the image of God created he him.
Male and female created he them.
He breathed into his nostrils the breath of life,
and man became a living soul.
(Genesis 1:27; 2: 7)

ARIA

Uriel

In native worth and honour clad, with beauty, courage, strength adorn'd,
erect, with front serene, he stands a man, the Lord and King of nature all.
His large and arched brow sublime, of wisdom deep declares the seat;
and in his eyes with brightness shines the soul, the breath and image of his God.
With fondness leans upon his breast the partner for him form'd,
a woman fair and graceful spouse. Her softly smiling virgin looks,
of flow'ry spring the mirror, bespeak him love, and joy, and bliss.

RECITATIVE *Raphael*

And God saw ev'rything, that he had made;
and behold, it was very good;
and the heavenly choir in song divine thus closed the sixth day.

CHORUS AND TRIO

Chorus

Achieved is the glorious work; the Lord beholds it and is pleas'd.
In lofty strains let us rejoice; Our song let be the praise of God!

Gabriel, Uriel

On thee each living soul awaits; from thee, O Lord, all seek their food;
Thou openest thy hand, and fillest all with good.

Raphael

But when thy face, O Lord, is hid, with sudden terror they are struck;
Thou tak'st their breath away, they vanish into dust.

Gabriel, Uriel, Raphael

Thou sendest forth thy breath again, and life with vigour fresh returns;
Revived earth unfolds new strength and new delights.

Chorus

Achieved is the glorious work. Our song let be the praise of God!
Glory to his name forever; he sole on high exalted reigns.
Hallelujah.

PART III

FINAL SCENE

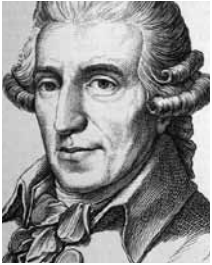
CHORUS AND SOLOISTS

Sing the Lord, ye voices all! Magnify His name thro' all creation!
Celebrate his pow'r and glory! Let his name resound on high!
Praise the Lord! Jehovah's praise forever shall endure.
Amen.

PROGRAM NOTES

JOSEPH HAYDN (1732–1809)

The Creation (*Die Schöpfung*; 1796–1798)



In late 1791, the concert promoter Johann Peter Salomon, a native of Bonn, but resident for some time in England, came to Vienna to “fetch” Haydn and take him to London for a series of gala concerts. Haydn’s music was already popular in England, and since he no longer had regular duties at Esterháza, having been granted in the previous year a semi-retirement at full salary by the new Prince, he willingly went. Haydn was greeted by adoring fans, and composed twelve new symphonies for this visit and a second, in 1794–1795. While in London, he also experienced his hosts’ love of Handel, who had adopted their city as his own, and invented the

English oratorio there in response to the economic decline of opera. Handel had been dead for thirty years, yet his oratorios were still performed; this surely impressed Haydn — especially the fact that these works appealed to a broad public, rather than a small group of aristocratic connoisseurs — and he resolved that he would produce a similar work.

Haydn had composed one previous oratorio, *Tobias*, in 1775, a success, though not on a grand scale, and had arranged his *Seven Last Words of Christ* as a choral work in 1796, but *The Creation* was something new, because with it Haydn hoped directly to follow Handel’s genre as a paradigm. According to contemporary accounts, the libretto of *The Creation* was given to Haydn by Salomon shortly before the composer left London for the final time, in 1795. It is not known whether Haydn specifically requested it, nor do we know the identity of its author, and we do not even possess the original text. Whatever the identity of its author, it is now thought to have been written for Handel, and through John Christopher Smith (Handel’s assistant and confidant) and a man identified only as “Linley” (possibly the Drury Lane oratorio concert director) passed to Salomon. Vienna’s music librarian, Baron van Swieten, a friend and admirer of Haydn’s, was an antiquarian who played a part in introducing all three of the great Viennese classicists to the music of Bach and Handel and had overseen the first Viennese productions of several Handel works. When he learned of Haydn’s new project, Swieten commissioned an oratorio for performance in Vienna, financed by his aristocratic consortium.

As both Swieten and Haydn felt that the latter’s command of English was not sufficient to do justice to the dramatic libretto, Swieten undertook to translate it into German for the composer. Once the German version of *Die Schöpfung* was complete, Swieten reshaped the English to fit Haydn’s music; thus, the texts of the oratorio that come down to us are both adaptations of sorts, and the original has apparently not survived. In a first for the genre, Haydn’s and Swieten’s intentions all along were to publish both texts, and the work is truly bilingual. The first performance of *Die Schöpfung* was given privately in Vienna at the palace of Prince Joseph Schwarzenberg on April 30, 1798, with Haydn directing and Salieri at the keyboard. It was first performed publicly on March 19, 1799, at the Burgtheater, and first in London on March 28, 1800, at Covent Garden.

The libretto — based on the biblical Book of Genesis, the Book of Psalms, and John Milton’s epic account of Genesis in *Paradise Lost* — consists of three parts, and quotes actual words from Genesis in the recitatives while elaborating on the biblical narrative in verse, in the arias and choruses.

Part I (nos. 1-13) presents the Creation of primal light, earth, heavenly bodies, water, weather, and plant life; Part II (nos. 14-28) depicts the creation of sea creatures, birds, animals, and humankind; and Part III (nos. 29-34) portrays the Garden of Eden and the first hours of Adam and Eve. The best known part of the oratorio is doubtless its introduction, characterized by Beethoven-like harmonies and timbres, in which the minor mode, extreme chromaticism, and seemingly aimless modulation portray chaos, and in which the sound of a major chord in root position is most dramatically withheld until the first ray of light. Following this spectacular beginning, there follows a fine succession of recitatives, arias, ensembles and choruses, which reflect Haydn's great skill in writing for voice as well as for instruments; though we know his symphonies and quartets far more than his operas and masses, this is due only in part to their respective quality. Along with the chorus, three archangels narrate the story of creation: Uriel, a tenor; Raphael, a bass; and Gabriel, a soprano. In no. 2, Uriel relates the vanishing of the darkness in the face of light. In no. 3, Raphael describes the making of the sea and sky. No. 4 is one of several incisive choruses, here exalting in the work of the second day. In no. 5, Raphael narrates the making of land, then reflects on this with an aria in no. 6. Gabriel continues with nos. 7 and 8, a recitative-aria pairing about the seeding of the Earth with green growth. Uriel introduces with no. 9 the chorus, no. 10, which praises the works of the third day. On the fourth day, Uriel has an extended pair of recitatives (nos. 11 and 12), the second accompanied, which describe the creation of the stars and moon. This segues directly into no. 13, "The heavens are telling the glory of God," for chorus with interjections from the archangels, which ends the first part.

Part II begins with a pairing for Gabriel (nos. 14 and 15), in which the creatures of water and air arrive. Raphael then tells (no. 16) of the creation of whales, and of God's exhortation to multiply. No. 17 is Raphael leading into no. 18, a trio in three archangels marvel at the variety of beasts. The chorus ends the fifth day with an emphatic doxology (no. 19). Raphael has the floor for some time at the outset of the sixth day, with recitatives about the coming of land animals (nos. 20 and 21), and an aria (no. 22) which starts by reflecting on this, then becomes a foreshadowing of man. A pairing for Uriel narrates this final aspect of creation (nos. 23 and 24), followed by a recitative, chorus and trio complex (nos. 25 through 28) in which all rejoice at the project's completion, though with a darker middle in which we are reminded that no creature may see God's face.

In Part III, which we have omitted all but the final chorus (no. 32), Uriel reminds us that the end for Adam and Eve was not truly happy because of their sin. Despite this, in the final energetic number, fueled by periods of fugue, the chorus, joined by the soloists, raise their voices again in praise.

We recognize, of course, that the first creation is followed by Adam's fall which leads us to the new creation in Jesus Christ. The relationship between these two creations is clearly reflected in II Corinthians 4:6 which reads, "For God who said, 'let light shine out of darkness,' has also shone in our hearts to give the light of the knowledge of the glory of God in the face of Jesus Christ."

ABOUT THE ARTISTS

MARY WILSON, *soprano*



Soprano Mary Wilson is acknowledged as one of today's most exciting young artists. Cultivating a wide-ranging career singing chamber music, oratorio and operatic repertoire, her "bright soprano seems to know no terrors, wrapping itself seductively around every phrase." (Dallas Morning News) Receiving consistent critical acclaim from coast to coast, "she proves why many in the opera world are heralding her as an emerging star. She is simply amazing, with a voice that induces goose bumps and a stage presence that is mesmerizing. She literally stole the spotlight..." (Arizona Daily Star)

In high demand on the concert stage, she has most-recently appeared with the Los Angeles Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, St. Louis Symphony Orchestra, Cincinnati Symphony Orchestra, St. Paul Chamber Orchestra, Los Angeles Master Chorale, Detroit Symphony, Delaware Symphony Orchestra, San Antonio Symphony, Jacksonville Symphony, Virginia Symphony, Buffalo Philharmonic, Jacksonville Symphony, Dayton Philharmonic, VocalEssence, and at the Hollywood Bowl. She has worked with conductors including Nicholas McGegan, Bernard Labadie, Martin Pearlman, Martin Haselböck, JoAnn Falletta, Michael Stern, Anton Armstrong, Philip Brunelle and Leonard Slatkin. An exciting interpreter of Baroque repertoire, especially Handel, she has appeared with Philharmonia Baroque, Musica Angelica, American Bach Soloists, Boston Baroque, Grand Rapids Bach Festival, Bach Society of St. Louis, Baltimore Handel Choir, Florida Bach Festival, Brooklyn Academy of Music, the Casals Festival, and the Carmel Bach Festival. With the IRIS Chamber Orchestra, she sang the world premiere of the song cycle "Songs Old and New" written especially for her by Ned Rorem. She was named an Emerging Artist by Symphony Magazine in 2004 in the publication's first ever presentation of promising classical soloists on the rise

On the opera stage, she is especially noted for her portrayals of Zerbinetta in *Ariadne auf Naxos*, Susannah in *Le Nozze di Figaro*, and Gilda in *Rigoletto*. She has created leading roles in North American and World premiere performances of Dove's *Flight*, Glass' *Galileo Galilei*, and Petitgirard's *Joseph Merrick dit L'Elephant Man*. She has appeared most recently with Opera Theatre of St. Louis, Minnesota Opera, Boston Lyric Opera, Dayton Opera, Arizona Opera, Tulsa Opera, Mississippi Opera, Southwest Opera, Brooklyn Academy of Music and the Goodman Theatre.

An accomplished pianist, Ms. Wilson holds performance degrees from St. Olaf College in Northfield, Minnesota, and Washington University in St. Louis, Missouri. She currently resides in Memphis, Tennessee, with her husband and son.

RANDAL RUSHING, *tenor*



Randal Rushing is a gifted soloist of the concert and opera stage, both at home and abroad. He recently returned to Duisburg, Germany, continuing 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 *Treestone* 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*. Most recently, Rushing appeared as the Pope and the Feldmarshall in the world premier of John David Peterson's new opera, *Silent Partners*, with the Memphis Symphony and Essex Chorale of New Jersey in *Messiah*, with Independent Presbyterian Church Memphis in Mendelssohn's *Elijah*, and in solo recital with the Memphis Chamber Music Society.

Rushing recently made his fifth appearance at Carnegie Hall, on this occasion with the illustrious St. Cecilia Chorus and Orchestra, in Handel's *Messiah*. He made his Lincoln Center debut in Handel's *Messiah* at Avery Fisher Hall with the Peniel Chorus and Orchestra, Byoung Lee, conductor. Following an appearance with the St. Louis Bach Society in Rossini's *Petit Messe Solennelle*, he 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, He performed the Mozart *Requiem*, and in Marktoberdorf, 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.

EVAN JONES, *baritone*



Evan Jones is Assistant Professor of Voice at the University of Memphis. Mr. Jones has sung a wide variety of roles in opera, most notably Mozart's and Rossini's Figaro, Papageno in *Die Zauberflöte*, Raimbaud in *Le Comte Ory*, and Sam in *Trouble in Tahiti*. In addition to an active opera career, Mr. Jones has portrayed a number of roles in musical theater and operetta. Highlights include the roles of Voltaire and Pangloss in *Candide*, Dr. Falke in *Die Fledermaus*, Danilo Danilovich in *The Merry Widow*, and Fredrik Egerman in

A Little Night Music.

In concert he has been featured as the baritone soloist in Fauré's *Requiem*, Beethoven's *Missa Solemnis*, John Rutter's *Mass for the Children* and Vaughn Williams' *Five Mystical Songs*, *Serenade to Music* and *Dona Nobis Pacem*. Mr. Jones has sung with the Berkshire Opera Company, Compañía Lírica Nacional de Costa Rica, Eastman Opera Theater, Florida State Opera, Rochester Philharmonic Orchestra, Finger Lakes Choral Festival and the Augusta Choral Society.

TERRI THEIL, *alto*



Terri Theil has served as the director of Children's music for 9 years and recently became director of the Second Conservatory at Second Presbyterian church. As a voice instructor for over 14 years, she also serves as a voice clinician, and continues to coach former students now performing on Broadway. As an Orff music specialist for Memphis City Schools, her choirs performed at the Orff National Conference and with the Memphis Symphony Orchestra for Gustav Mahler's *Symphony no. 8*.

As a soloist, her concert repertoire ranges from Gershwin to Mozart. She has performed numerous musical theatre roles across the mid-south and has served as vocalist for area churches and civic groups. Opera works include; *La Boheme*, *The Old Maid and the Thief*. Oratorio works include; Handel's *Messiah*, *Saul*, and most recently Bach's *St. John Passion*.

GABRIEL STATOM, *Artistic Director and Conductor*



Gabe Statom is Director of Music at Second Presbyterian Church in Memphis, Tennessee. For almost nine years he served as Director of Music and Organist at First Presbyterian Church of Lake Wales, Florida where he was also Artistic Director of the Lake Wales Chorale and Musical Director for the Bach Festival of Central Florida. Under his direction, the FPC Chancel Choir was selected to perform at the 2002 Florida Chapter of the American Choral Directors Association Fall Conference in Orlando,

Florida. This choir toured Scotland and England in 2003. Performances were in St. Giles Cathedral, Edinburgh, Canterbury Cathedral and St. Bart's Church in London. In 2005, the Lake Wales Chorale toured and presented concerts in Prague, Vienna, Salzburg, and Munich and in 2007 toured Italy, with mass services presented in St. Peter's Basilica at the Vatican, St. Mark's Cathedral in Venice, and concerts in Florence, Assisi and Rome.

Statom enjoys conducting and interpreting baroque and classical works, namely the music of J.S. Bach and Franz Joseph Haydn. In addition to conducting over 50 different Bach cantatas, Gabe has conducted *The Christmas Oratorio*, *St John Passion*, *B Minor Mass*, *Magnificat* and all of Bach's motets. This concert is his first time to conduct Haydn's masterful *Creation*. He has conducted performances of all of his mass settings for chorus and orchestra. Other works include Mendelssohn's *Elijah*, Handel's *Messiah*, *Saul*, his *Coronation* and *Chandos Anthems* and *Judas Maccabeus*; Vaughan Williams' *Hodie*; Faure's *Requiem*; Mozart's *Requiem*; Durufle's *Requiem*; and Brahms' *Requiem*.

Dr. Statom has conducted extensively throughout the United States including performances at the Spoleto Festival, the Oregon Bach Festival, and Carnegie Hall, performing with orchestras such as the Orlando Philharmonic, Florida Orchestra, Memphis Symphony, the New England Symphonic Ensemble, and the Mississippi Symphony. He has studied conducting with Robert Shaw, André Thomas, Helmuth Rilling, Jerry Jordan, John Rutter and David Willcocks. He has been on the staff of the Berkshire Choral Festival in 2002 and 2003, serving at the Sheffield, Massachusetts and Salzburg, Austria Festivals and at the Canterbury, England festival in 2006. Dr. Statom is an active clinician, adjudicator, and teacher.

Dr. Statom received the Bachelor of Music Education degree with voice and piano emphasis from The University of Mississippi and the Master of Music degree in Choral Conducting with organ as the principal instrument from Florida State University. Gabe completed other graduate studies at Northern Theological Seminary, Princeton University, Westminster Choir College, and the University of Oregon. Dr. Statom has served as chairman of the Committee on Worship for the General Synod of the Associate Reformed Presbyterian Church, was Vice-President of the Florida Chapter of Choristers Guild and served as President of the Polk Arts Alliance.

LENORA MORROW, *Rehearsal Accompanist/Piano*



A native of Charlotte, North Carolina, Lenora Lynn Morrow has been the organist at Second Presbyterian Church, Memphis, since September of 2007. She holds degrees in organ performance from Winthrop University and musicology and organ from the University of South Carolina, where she studied, respectively, with David Lowry and William H. Bates. Her keyboard experience is broad, ranging from harpsichord to jazz piano, as a soloist and an accompanist. She began accompanying as an undergraduate at Winthrop University, where she played for instrumental and vocal studios as well as the Chorale and Chamber Singers. She continued accompanying at the University of South Carolina in the choral and opera departments and also in instrumental and vocal studios. Miss Morrow also served as organist of Ebenezer Associate Reformed Presbyterian Church of Rock Hill, South Carolina, from 1997 to 2002, and as an accompanist at First Presbyterian Church, Columbia, South Carolina, from 2003 to 2007.

Miss Morrow has regional and international experience as a choral accompanist, touring five countries with the University of South Carolina Concert and Chamber Choirs. Performances include St. Peter's Basilica in Rome, St. Charles's and St. Stephen's Cathedral in Vienna, Matyas Templon in Budapest, and the International Conductor's Workshop in Varna, Bulgaria. As an organist, Miss Morrow has had master classes with world-renowned organists such as Marilyn Keiser, Gerre Hancock, Christopher Young, Joan Lippincott, Janette Fishelle and Richard Elliott. In addition to her duties as organist at Second, she teaches organ and piano at the church's newly-formed Conservatory of Music and is active in promoting the visual and performing arts in the local Memphis community. As of 2009, Miss Morrow has established a trumpet-organ duo with John Schuesslin professor of trumpet at the University of Mississippi, and continues to perform as a solo recitalist. She is a member of the American Guild of Organists, Delta Omicron, and Phi Kappa Phi Honor Society.

THE MEMPHIS MASTERWORKS CHORALE

Gabriel C. Statom,

Artistic Director

Lenora Morrow,

Rehearsal Accompanist

SOPRANO

Terry Balton

Melissa Beauchamp

Marjorie Bowman

Beth Chenault

Pat Corbitt

Laura DePriest

Twyla Dixon

Mary Edwards

Helen Fentress

Sallie Foster

Kathryn Green

Sharon Green

Erin Hatcher

Ann Hunt

Melanie Jacobs

Rena Jirack

Carol Kirby

Pat Monz

Carole Presley

Ginger Statom

Julianne Thomas

Jennifer Vasil

Elizabeth Wall

B.J. Webster

Nancy Wiggs

ALTO

Elisabeth Baker

Linda Cantrell

Pam Dennis

Mary Lawrence Flinn

Lorinda Hill

Martha Hopper

Julia Johnson

Molly Johnson

Carol Overcast

Virginia Pilcher

Catherine Sharpe

Terri Theil

Anne Thompson

Candace Todd

Lee Wallace

Jan Wardle

Susan Warner

Carolyn Wells

Christy Young

TENOR

Jerry Bowman

Jim Cantrell

Brett Capaci

David Crouch

Eddie Jacobs

Warren Jones

John McWhorter

Justin Nelson

Justin Pepper

Vester Roderick

John Rutledge

Philip Sandager

Robert Sutton

Dan Whipple

BASS

David Adams

John Beckham

Matthew Bell

Jim Corbitt

Chuck Curtis

Dale DeWood

Windel Drane

Fred Flinn

Cody Goss

Logan Green

Mike Hillard

Ethan Jacobs

Bob Neal

Andrew Sharpe

Brett Trimble

THE ORCHESTRA

VIOLIN 1

Timothy Shiu
Kenna Garcia
Libby Armour
Lori Gilbert
Jaime Madera

VIOLIN 2

Yan Mao
Kate Ryan
Roy Brewer
Sarah Thomas

VIOLA

Anthony Gilbert
Didem Somel

CELLO

Elen Wroten
Ann McClean

BASS

Sam Shoup

FLUTES

Diane Wang
Dee Walker

OBOES

Michele Vigneau
Katie Picuch

CLARINETS

Michael Rowlett
Carina Washington

BASSOON

Wade Irvin
Kathryn McCormick

CONTRABASSOON

Cody Hunter

HORNS

Bob Gilbert
Ion Balu

TRUMPETS

John Schuesselin
Ben Lewis

TROMBONES

Doug Marks
Ken Spain
Paul Harris

TIMPANI

Ron Mann

PIANO

Lenora Morrow



The Second Conservatory of Music provides quality music education in a Christian environment for all ages and abilities. The Conservatory is open to anyone who seeks to improve musical proficiency or enrich musical gifts. We are dedicated to providing quality music instruction by highly-qualified Christian teachers.

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