

THE MEMPHIS MASTERWORKS CHORALE PRESENTS

REQUIEM

by Johannes Brahms

FRIDAY, FEBRUARY 15, 2013

*Blessed are those who mourn,
for they shall be comforted.*

MATTHEW 5:4

DEAR FRIENDS AND GUESTS,



Welcome to Second Presbyterian Church for the second annual concert of the Memphis Masterworks Chorale. We hope you will enjoy the beauty of this music, the message of the scripture set to music, and the ambiance of this music in our sanctuary tonight.

Ein Deutsches Requiem is the pinnacle work of the great German composer, Johannes Brahms. The brilliance of the selection of scripture used for a non-traditional requiem setting and the marriage of music is unsurpassed. We have chosen to sing in the original language to better express the musical nuance desired by the composer. We have provided a translation of the text in the program and hope you will diligently follow along so that you may gain the deepest possible understanding of this work. The Chorale is blessed to work with such outstanding soloists and we pray that our performance will thrill your spirit.

We invite you to discover our variety of musical and worship events at Second Presbyterian Church. Our music ministry offers opportunities for musicians and listeners 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.

Again, welcome. We pray that you will be inspired through the beauty of scripture through this music tonight.

In Christ,

A handwritten signature in black ink, appearing to read "G. Statom". The signature is fluid and cursive.

Dr. Gabriel Statom

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

REQUIEM

by Johannes Brahms

FRIDAY, FEBRUARY 15, 2013

7:30 P.M.

Please silence all electronic devices at this time.

Please hold applause until the end of the oratorio.

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

JOHANNES BRAHMS

Ein Deutsches Requiem, Opus 45

Ginger Statom, *soprano*

Evan Jones, *baritone*

The Memphis Masterworks Chorale and Orchestra

Gabriel C. Statom, *conductor*

I. Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.

Die mit Tränen säen, werden mit
Freuden ernten. Sie gehen hin und
weinen und tragen edlen Samen und
kommen mit Freuden und bringen
ihre Garben.

II. Denn alles Fleisch es ist wie Gras und
alle Herrlichkeit des Menschen wie des
Grases Blumen. Das Gras ist verdorret
und die Blume abgefallen.

Blessed are they that mourn:
for they shall be comforted.

— *Matthew 5:4*

They that sow in tears shall reap in joy.
They go forth and weep, bearing
precious seed, and shall doubtless come
again with rejoicing, bringing their
sheaves with them.

— *Psalms 126:5-6*

For all flesh is as grass, and all
the glory of man as the flowers of
grass. The grass withereth, and the
flower thereof falleth away.

— *I Peter 1:24*

So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn. Siehe ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er empfahe den Morgenregen und Abendregen.

Denn alles Fleisch es ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen. Aber des Herrn Wort bleibt in Ewigkeit.

Die Erlöseten des Herrn werden wieder kommen, und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen, und Schmerz und Seufzen wird weg müssen.

- III. Herr, lehre doch mich, dass ein Ende mit mir haben muss, und mein Leben ein Ziel hat, und ich davon muss. Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben ist wie nichts vor dir. Ach, wie gar nichts sind alle Menschen, die doch so sicher leben! Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln und wissen nicht wer es kriegen wird. Nun Herr, wes soll ich mich trösten? Ich hoffe auf dich.

Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an.

- IV. Wie lieblich sind deine Wohnungen, Herr Zebaoth!
Meine Seele verlanget und sehnet sich nach den Vorhöfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott.

Be patient, therefore, brethren, unto the coming of the Lord. Behold, the husbandman waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the early and latter rain.

— *James 5:7*

For all flesh is as grass, and all the glory of man as the flower of grass. The grass withereth, and the flower thereof falleth away. But the word of the Lord endureth for ever.

— *I Peter 1:24-25*

And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall be made to flee.

— *Isaiah 35:10*

Lord, make me to know that there must be an end of me, that my life has a term, and that I must hence. Behold, thou hast made my days as a handbreadth; and mine age is as nothing before thee: verily, every man at his best state is altogether vanity. Surely every man walketh in a vain shew: surely they are disquieted in vain: he heapeth up riches and knoweth not who shall gather them. And now, Lord, what is my hope? My hope is in thee.

— *Psalms 39:4-7*

The souls of the righteous are in the hands of God, and there shall no torment touch them.

— *Song of Solomon 3:1*

How amiable are thy tabernacles, O Lord of hosts!
My soul longeth, yea, even fainteth for the courts of the Lord: my heart and my flesh rejoice in the living God.

V. Wohl denen, die in deinem Hause wohnen; die loben dich immerdar.

Ihr habt nun Traurigkeit; aber ich will euch wieder sehen und euer Herz soll sich freuen, und eure Freude soll niemand von euch nehmen.

Ich will euch trösten, wie einen seine Mutter tröstet.

Sehet mich an: ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe grossen Trost funden.

VI. Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis:
Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich, in einem Augenblick, zu der Zeit der letzten Posaune. Denn es wird die Posaune schallen, und die Toten werden auferstehen unverweilich, und wir werden verwandelt werden. Dann wird erfüllet werden das Wort, das geschrieben steht:
"Der Tod ist verschlungen in den Sieg. Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?"

Herr, du bist würdig zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge erschaffen, und durch deinen Willen haben sie das Wesen und sind geschaffen.

VII. Selig sind die Toten, die in dem Herrn sterben, von nun an. Ja, der Geist spricht, dass sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach.

Blessed are they that dwell in thy house: they will still be praising thee.

— *Psalm 84:1-2,4*

Ye now have sorrow: but I will see you again, and your heart shall rejoice, and your joy no man taketh from you.

— *John 16:22*

I will comfort you as one whom his mother comforteth.

— *Isaiah 66:13*

Behold with your eyes: a little while I have had tribulation and labour, and have found great comfort.

— *Ecclesiastes 51:35*

For here we have no continuing city, but we seek one to come.

— *Hebrews 13:14*

Behold I shew you a mystery:
We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. Then shall be brought to pass, the saying that is written:
Death is swallowed up in victory.
O death, where is thy sting?
O grave, where is thy victory?

— *I Corinthians 15:51-52, 54-55*

Thou art worthy, O Lord, to receive glory and honour and power: for thou hast created all things, and for thy pleasure they are and were created.

— *Revelation 4:11*

Blessed are the dead which die in the Lord from henceforth: Yea, saith the Spirit, that they may rest from their labours; and their works do follow them.

— *Revelation 14:13*

*I know that my Redeemer lives,
and that in the end he will stand upon the earth.
And after my skin has been destroyed,
yet in my flesh I will see God; I myself will see him
with my own eyes—I, and not another.
How my heart yearns within me!*

J O B 1 9 : 2 5 - 2 7

PROGRAM NOTES

Ein Deutsches Requiem,

by Johannes Brahms (1833-1897) composed 1865-68, and first performed in its entirety in Leipzig in 1869.

The term “Requiem” refers to the first Latin word in the Roman Catholic funeral liturgy (or *missa pro defunctis*): “Requiem aeternam dona eis, Domine” (“Rest eternal grant them, Lord”). Thus any musical setting of this funeral liturgy is called a “Requiem.”



Johannes Brahms entitled his work, *Ein Deutsches Requiem*—that is, “A German Requiem.” The implication is not that it is just a standard Requiem translated to the German language, but specifically a Lutheran, that is, Protestant, “Requiem.” As such, Brahms puts aside the standard Latin Catholic texts altogether and instead chooses his own verses out of Luther’s German translation of the Bible. The initial words in the Latin Requiem are a prayer to God on behalf of the deceased, but the first words Brahms chose to set were Jesus’ words to the living: “Blessed are they who mourn, for they shall be comforted.” This warm and grace-filled approach continues throughout the seven movements. Instead of the traditional prayers that eternal light might shine on the deceased, and that God would have mercy and forgive the dead on the Day of Judgement, Brahms sets text that contrast the brevity of life with the eternity of God’s Word, or the mystery of death and the glories of faith. They speak of the grace and peace of heaven, of the promise that Jesus will see us again, of the mystery of the resurrection to come, and of the promise, “blessed are they who die in the Lord.”

Each of the movements has its own character and offers similarities and contrasts with the Roman Requiem:

- I. “Blessed are they who mourn” (Matt. 5:4) is followed by “Those who sow tears will reap joy.” (Ps. 126:5-6) This gentle and warm first movement in F major offers the mourners a promise of supernatural joy in the midst of their suffering. Just as there is a hopeful connection between sowing and reaping, there is the hope that those who sow tears will soon reap joy.
- II. Life is fleeting. Even the best of us are like the flower that blooms and is gone. Brahms starts with a formal funeral march in Bb minor, and calls on the lower three voices in the chorus to sing a mournful tune in octaves, “All flesh is like grass, and all the glory of man is like the flowers of the field. The grass withers, and the flowers fall,” (I Pet. 1:24) then repeats it more emphatically, adding the sopranos. After a call from James (5:7) to be patient while we wait for the Lord’s coming, Brahms returns to the beginning and sings verse 24 again twice before finally moving on to verse 25, “But the Word of the Lord endures, ENDURES, forever.” With these words Brahms modulates to Bb major, and what follows is a celebration of the joy of the redeemed as they enter Zion (heaven), where joy and gladness will force out all sighing and sadness. (Is. 35:10)
- III. The solo bass speaks for us each individually as he asks the Lord to show him how long his life is. He accepts the lesson of the second movement, saying his life is but a Hand breit before God and that the glories of man are fleeting, and admitting that man bustles about in vain and gathers wealth without knowing who will get it later. Brahms writes music in dramatic D minor that slowly increases in anxiety until finally, in anguish, the soloist calls out, “O Lord, where shall I find comfort?” Then, at the point of exhaustion and anxiety (symbolized by an unresolved diminished chord that recalls a moment in the finale of the ninth Beethoven symphony),

a flicker of hope begins in the low strings and basses, growing to a great climax in a setting of the words “I hope in you.” (Ich hoffe auf dich.) This is as close as one is likely to hear of a musical depiction of Christian conversion from anxiety to true faith, as we hear the light slowly dawn in the darkness of a heart, and confidence (that is, con-fide, or “with-faith”) increases to joy. Note how Brahms’ fugal finale modulates to D major, and the woven voices are set above the unshakable faithfulness of God embodied in a single unwavering pedal D that insists “The righteous souls are in God’s hand – and no torment touches them there.” (Song of Sol. 3:1) That D is unmovable—strong enough to carry through for 12 pages of score, under the manifold harmonic excursions of the choral voices above it, driving even through the final cadence to the end without flinching.

- IV. This graceful dance in Eb major sets the first few verses of Psalm 84, “How lovely is your dwelling place, O Lord – my soul longs for your courts, and they are blessed who dwell in your house, always praising you.” Here we find, in the quiet center of the work, Brahms’ equivalent of the Roman Sanctus (“Holy, holy, holy, Lord God of Hosts”). The choice of the intermezzo-like 3/4 time waltz combines a worldly (secular) dance with the eternal bliss of the angels themselves, a combination that gives us a glimpse of heaven, but from a human perspective. This notion is reflected in the psalm text itself which speaks both of the beauty of God’s dwelling place, and our soul’s simultaneous longing for it. This movement is an example of Brahms’ genius, taking the mundane and refining it to reveal the celestial.
- V. The angel of the Lord speaks to us directly and, in words of comfort that Jesus gave His followers, says, “here on earth you have sorrow, but I will see you again. Your heart will rejoice and no one will be able to take your joy from you.” (John 16:22). “He will comfort your soul as a mother comforts her child.” (Is. 66:33). In radiant G major, this is the most intimate of the movements. In it Brahms speaks of his own suffering, as his mother had died in 1865. Many believe his idea to compose a Requiem was inspired by her death. He added this movement after the first performance. It cannot be accidental that Brahms chose to put Jesus’ comforting words into the mouth of a female soloist, making the last words of the movement even more poignant, “I will see you again”, or *wieder sehn* the German words for “goodbye.” This way the words serve two ends: the promise of comfort from Jesus, and the mother’s goodbye at the same time. Listen for how the last note of the soprano disappears into the color of the clarinet, like a last quiet breath, and she is gone.
- VI. The climax of the piece is found in the long sixth movement, which first introduces the mystery of the resurrection of the dead. We are looking for a city to come, not the city we are living in now (from Heb 13:14), and Brahms has his baritone soloist sing Paul’s words, “I show you a mystery – we will not all sleep, but will be changed in a moment, in the blinking of an eye (in einem augenblick), at the sound of the last trumpet (posaune). And the dead will rise incorruptible...” (I Cor. 15:51-52). The German *posaune* does not literally mean “trumpet.” Listen for which instruments Brahms uses to support the text “at the sound of the last posaune.” What follows is the swirling tumult of graves opening on the Day of Resurrection, followed by the greatest celebration in the work, full of monumental praise of the Lord: “Lord, You are worthy to receive all praise, honor and power, for you have created all things.” (Rev. 4:11) This movement is as close as Brahms comes to a *Dies irae* movement (“Day of wrath”) in the Roman rite. Brahms expresses the final judgement as a cause for celebration rather than fear, as death itself is overcome: “Death, where is your sting? Grave, where is your victory?” (I Cor. 15:55). Still there is a sort of aggression in the chorus’ declamation. Listen for the repeated shout of triumph *Tod, wo ist dein Stachel!* that sets fire to the hearts of the faithful.

VII. The last movement brings things full-circle: to the home key of F major, to the musical tone of the first movement, and to the idea of blessing. “Blessed are the dead who die in the Lord from now on. Yes, the Spirit says, that they may from their labors rest, and their works shall follow them.” (Rev. 14:13) The work ends in peace, meaning that in the end, any who die belonging to the Lord have nothing to fear. They have the sound and trustworthy hope that they will find rest – the very rest prayed for in the Roman Requiem service.

The length of the movements and the size of the orchestra allow for a wide range of emotional expression through color, rhythm, soaring melodies, mysterious harmonies, and the close relationship of instrumental and vocal parts. The first three movements are increasingly personal: speaking of the general human experience of grief, moving through questions about the transitory nature of life, to the anxiety of a single soul asking about the point of his own life. The first movement has a tone of gentle comfort, the second has a funeral march to support its point, and the third a more exhausted restlessness which emphasizes the personal soul’s anguish before the dawn of faith. The fourth and fifth movements offer a different character than the first three. These describe transcendent beauty and peace, first through the dance in the fourth, and then through ethereal orchestral colors in the fifth (muted strings, solo woodwinds, string harmonics) that almost make the physical world depart altogether. There is a return of sorts in the sixth movement to the weight of plodding physical life, but it does nothing to undermine the mysteries revealed there. After all, it is the plodding physical life that is reknit to the spiritual in the resurrection, and put right in the judgment. The mysteries found in the sixth movement are reflected in the harmonic ambiguities of the opening (are we in C minor? G major? D minor?), and when the soloist sings, “Behold I tell you a mystery...” Brahms modulates to what sounds like Db major only for that Db to become a C# and act as the dominant of the actual key for the section, F# minor. But it does not end there—at the sound of the “last trumpet” we land in C minor without doubt, as there is no ambiguity about the dead rising. It is now not only a mystery, it is a commanded reality, and there is more than a little intensity as the chorus sings, *Denn es wird die Posaune schallen*, that is not relieved until the final *Wo ist dein Sieg?* which leads to the altos beginning the final fugue of worship. It is not accidental that when Brahms (like Mozart, Beethoven, Mendelssohn, and many before him) wanted to say something truly profound, he writes a fugue. It is as if he turns, takes off his hat and bows to J.S. Bach. This sixth movement fugue is the noble climax of the entire work, and when it finally comes to rest in C major, we know we have been witness to the true end of things: the return and enthronement of Christ. But that final chord serves as the dominant of the final return to F major in the seventh movement, an epilogue that speaks of how the good works of the faithful will follow them into eternity. The work ends quietly with the sound of the harps and the echoes of “Blessed, blessed” in a sort of final choral benediction.

Brahms was a baptized Lutheran but he would become irritated when anyone assumed he was an orthodox Christian based solely on his religious choral music. Nevertheless, it cannot be doubted that this music speaks of Christian orthodoxy regardless of the composer’s beliefs. In the end, this monumental work has a life of its own, and Jesus’s death on our behalf must be seen to be the only reasonable cause for the grand celebration that Brahms goes to such lengths to express. And though the name of Jesus is never mentioned in any movement, Brahms chose to quote Him at length, surely knowing that without the One who is worthy to receive all honor, there could be no blessing for those who mourn.

JOHN MASON HODGES

Memphis 2013

A facsimile of a handwritten musical score for a choral entrance. The score is written on multiple staves. At the top left, there is a handwritten instruction: "Kantate" above "C. 1/2". The first staff contains a melodic line with notes and rests. Below it, there are four staves of lyrics, each with a corresponding vocal line. The lyrics are written in a cursive hand and include words like "Do. - tus", "quod", "in", "cae. - lum", "et", "in", "ter. - ras", "visi. - bus", "et", "in", "a. - b. - sis", "in", "visi. - bus", "et", "in", "a. - b. - sis", "in", "visi. - bus", "et", "in", "a. - b. - sis". The musical notation includes various note values, rests, and dynamic markings. The handwriting is fluid and characteristic of 18th or 19th-century manuscript notation.

Facsimile from original handwritten score of the opening choral entrance in Movement I

ABOUT THE ARTISTS

GINGER STATOM, *soprano*



Ginger Statom received the Bachelor of Music degree in music education with piano and vocal emphasis from the University of Mississippi, where for two years she received the Outstanding Undergraduate Award presented by the department of music. Ginger has performed recitals throughout the southeast and has performed in Menotti's *Amelia Goes to the Ball*, *Amahl and the Night Visitors*, *Mozart's Cosi fan Tutte*, and other operetta and musical theatre roles. Choruses she has directed, performed in and accompanied have performed at state, regional and national American Choral Directors Association (ACDA) Conventions and have toured throughout Europe. As a soprano soloist she has sung Mozart's *Requiem*, Mozart's *Exsultate Jubilate*, several Haydn masses, Rutter's *Requiem*, Rutter's *Mass of the Children*, Rossini's *Stabat Mater*, Handel's *Messiah*, and numerous Bach cantatas. She has accompanied and directed in churches and schools and was the assistant director and accompanist of the Lake Wales Chorale (Florida). In addition to Ginger's vocal career, she has taught high school chorus, with choruses receiving superior ratings at district and state level competitions. In 2003, she led the Lake Region High School Chorus to perform in New York's Carnegie Hall. Ginger currently directs the Second Presbyterian Church youth choir and teaches private voice and piano lessons, while being a full-time mother to Margaret, Jennie, Sarah, and Ellen.

EVAN JONES, *baritone*



Originally from Buffalo, NY, Baritone Evan Thomas Jones has sung a wide variety of roles in opera, most notably both Mozart 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 and Frank 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*, Bach's *Magnificat* and John Rutter's *Mass for the Children*. He is particularly in demand as an interpreter of the concert repertoire of Ralph Vaughn Williams, having performed the *Five Mystical Songs*, *Serenade to Music*, *Dona Nobis Pacem* and *Fantasia On Christmas Carols*. Mr. Jones has sung with the Berkshire Opera Company, Compañía Lírica Nacional de Costa Rica, Mercury Opera, Opera Memphis, Opera Naples, Rochester and Buffalo Philharmonic Orchestras, Finger Lakes Choral Festival and the Augusta Choral Society.

The 2012-2013 season will feature return engagements with Opera Memphis as Junius in *The Rape of Lucretia*, with the Memphis Masterworks Chorale as the baritone soloist in Brahms *Requiem*, and in recital in Murray, KY, Memphis, TN, and Tampa, FL. In February, Mr. Jones will return to Tallahassee, Florida as the baritone soloist for the world premiere performance of Ernő Dohnányi's *Orchesterlieder* with the Florida State Symphony, he will also record the work on the Naxos label.

Mr. Jones currently serves as Assistant Professor of Voice at the Rudi. E Scheidt School of Music at the University of Memphis. His diverse group of current and former students have won awards at the Metropolitan Opera Nationals Council Auditions, National Association of Teachers of Singing competitions and have appeared on the stages of major opera houses, national equity tours, and Broadway, as well as in television and film.

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 ACDA 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.

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, the 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. He 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. Ms. 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.

Ms. Morrow has regional and international experience as a choral accompanist, touring five countries of the world with the University of South Carolina Concert and Chamber Choirs. Performances include St. Peter's Basilica in Rome, St. Charles's in Vienna, Matyas Templon in Budapest, St. Stephen's Cathedral in Vienna, and the International Conductor's Workshop in Varna, Bulgaria. As an organist, Ms. 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, Ms. 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 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 2014 concert, Mozart's *Great Mass in C Minor* will be held in February of that year. Rehearsals will begin in November this year and applications will be accepted until October 15, 2013 online.

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

Memphis
Masterworks
CHORALE

THE MEMPHIS MASTERWORKS CHORALE

Gabriel C. Statom, *Artistic Director*
Lenora Morrow, *Rehearsal Accompanist*

Elisabeth Baker	Sallie Foster	John Rutledge
John Beckham	Bob Green	Rachel Scott
Cydney Beets	Sharon Green	Donna Sloan
Rachel Black	David Harding	Ginger Statom
Jerry Bowman	James Harr	Robert Sutton
Marjorie Bowman	Valerie Henley	Emily Taylor
Suzanne Bugar	Lorinda Hill	Terri Theil
Dayna Camp	Martha Hopper	Julianne Thomas
John Camp	Ann Hunt	Anne Thompson
Beth Chenault	Tom Jenkins	Jennifer Vasil
James Corbitt	Molly Johnson	Lee Wallace
Pat Corbitt	Betty Lu Jones	BJ Webster
David Dennis	Warren Jones	Dan Whipple
Pam Dennis	Carol Kirby	Nancy Wiggs
Twyla Dixon	Martha Klee	Daniel Williams
Windel Drane	Colby Morgan	Christy Young
Mary Edwards	Carol Overcast	Keith Young
Barbara Faulk	Haley Overcast	

THE ORCHESTRA

VIOLIN 1

Paul Turnbow
Priscilla Tsai
Aromi Park
Jessica Wiersma
Julie Morrison
Kenna Garcia Chelsoi

VIOLIN 2

Matt Kiefer
Ramona Hong
Kate Ryan
Tricia Wilburn

VIOLA

Kent Overturf
Mario Williams
Henry Olvera

CELLO

Mark Wallace
Hannah Schmidt

BASS

Sara Chiego
Tony Smith

FLUTE

Dee Walker
Jeanne Simmons

OBOE

Michelle Vigneau
Katie Piecuh

CLARINET

Carina Washington
Michael Rowlett

BASSOON

Lecolian Washington
Wade Irvin

HORN

Dan Phillips
Ion Balu
Bob Gilbert
George Pokorski

TRUMPET

Kyle Millsaps
Melissa Millsaps

TROMBONE

John Mueller
Eddie Clark
Paul Harris

TUBA

Keven Sanders

TIMPANI

Michael Karcz

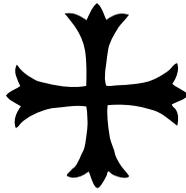
HARP

Leigh Cromwell

SUPPORTERS OF THE MEMPHIS MASTERWORKS CHORALE

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*We would like to thank these patrons and supporters for their financial gifts.
If you would like to join them, please see the information in the attached envelope.*



LENTEN CONCERT SERIES

FRIDAY, MARCH 8 AT 7 PM

Second Presbyterian Church Chapel

The Laudis Domini Vocal Ensemble will set the tone for Lenten meditation and proclaim the biblical story leading to Easter through music. Selections will include Haydn's Little Organ Mass, as well as spirituals, hymns and settings by John Tavener, Edward Bairsow, and Josef Rheinberger. The concert will be in the ambient candlelit setting of the intimate chapel at Second Presbyterian Church and will include members of the Memphis Symphony Orchestra.

THURSDAY, MARCH 21 AT 7 PM

Second Presbyterian Church Sanctuary

The second of our Lenten concert series will be a solo organ recital in our sanctuary by Second's organist, Lenora Morrow. The program will feature a variety of contemplative and familiar hymn settings by Gerald Near and Robert J. Powell, the well-known *Trumpet Tune* by English composer John Stanley (recently heard on *Downton Abbey* for the wedding of Lady Mary Crawley), and the brilliant Toccata by the French composer, Eugene Gigout. The centerpiece of the concert will be Bach's famous *Passacaglia in C Minor*. As a special feature of this concert, the audience will be invited to sit in the choir loft and chancel, area surrounding the organ for an intimate and performance experience, hearing and seeing the sights and sounds of this magnificent instrument "up close."



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.

What We Offer

The Second Conservatory of Music offers individualized instruction on a per-semester basis. All lessons will be given at Second Presbyterian Church. For a list of offerings or to learn more please visit us at 2pc.org/conservatory or contact Terri Theil at 507-7887.

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