

THE MEMPHIS MASTERWORKS CHORALE PRESENTS

MOZART

Te Deum and Mass in C Minor

“God is ever before my eyes.
I realize His omnipotence
and I fear His anger; but I
also recognize His love,
His compassion, and
His tenderness towards
His creatures.”

WOLFGANG AMADEUS MOZART

MOZART

Te Deum and Mass in C Minor

THURSDAY, FEBRUARY 13, 2014 *at* 7:30 P.M.

The Memphis Masterworks Chorale and Orchestra
Gabriel C. Statom, *Artistic Director*

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 to participate in these enriching and edifying works of sacred art. We 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 what is needed to fully prepare for a given concert. We also aim to welcome supporters and audiences from the greater community and from sister churches.

Our 2015 concert, Durufle's *Requiem* and Lauridsen's *Lux Aeterna* will be in February of next year. Rehearsals will begin in November this year and applications will be accepted online until October 15, 2014.

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

Memphis
Masterworks
CHORALE

DEAR FRIENDS *and* GUESTS,



Welcome to Second Presbyterian Church for the third 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 our sanctuary this evening.

The music of Mozart includes some of the most beloved works of art in the world. His sacred choral works are particularly stunning. Of course, his *Requiem* is one of those.

However, *Mass in C Minor* is one of the most challenging and beautiful works of sacred texts that he has set. We have chosen to sing this in the original language so that we can better express the musical nuance desired by the composer. An accurate translation of the text is printed in this program, and we 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 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 listeners alike through our various offerings, including the Memphis Masterworks Chorale. For more information, we invite you to visit 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, and we pray that you will be inspired by the the music and message of the text tonight.

In Christ,

A handwritten signature in dark ink, appearing to read 'G. Statom', written in a cursive style.

Dr. Gabriel C. Statom

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

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Gabriel C. Statom, *conductor*

Jennifer Sanchez, *soprano*

Ginger Statom, *soprano*

James Harr, *tenor*

Evan Jones, *bass*

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

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

WOLFGANG AMADEUS MOZART

TE DEUM IN C MAJOR, K 141

Te Deum laudamus, Te Dominum confitemur.
Te oeternum Patrem omnis terra veneratur.
Tibi omnis angeli, tibi coeli: et universoe potestates.
Tibi Cherubim et Seraphim incessabili voce proclamant:
Sanctus, Sanctus, Sanctus:
Dominus Deus Sabaoth.
Pleni sunt coeli et terra maiestatis glorie tuæ.

Te gloriosus apostolorum chorus, te prophetarum
laudabilis numerus, te martyrum candidatus laudat
exercitus, te per obem terrarum sancta confitetur ecclesia.
Patrem immesae maiestatis: venerandum tuum verum
et unicum Filium. Sanctum quoque Paracletum Spiritum.
Tu Rex glorie, Christe, tu Patris sempiternus es Filius.

Tu ad liberandum suscepturus hominem, non horruisti
virginis uterum. Tu devicto mortis aculeo, aperuisti
credentibus regna coelorum. Tu ad dexteram Dei sedes
in gloria Patris, iudex crederis esse venturus. Te ergo
quaesumus tuis famulis subveni quos pretioso sanguine
redemisti. Aeterna fac cum sanctis tuis in gloria numerari.

Salvum fac populum tuum, Domine, et benedic
hereditati tuae. Et rege eos, et extolle illos usque in
aeternum. Per singulos dies benedicimus te, et laudamus
nomen tuum in saeculum saeculi. Dignare Domine die
isto, sine peccato nos custodire. Miserere nostri, Domine,
miserere nostri. Fiat misericordia tua, Domine, super nos,
quem admodum speravimus in te. In te Domine, speravi
non confundar in aeternum.

*We praise You, O God, we acknowledge You to be the Lord;
all the earth now worships You, the Father everlasting.
To You all angels cry aloud, the heavens and all the powers
therein; to You cherubim and seraphim continually do cry:
Holy, holy, holy
Holy Lord, God of Sabaoth,
heaven and earth are full of the majesty of Your glory.*

*The glorious company of the apostles praise You, the goodly
fellowship of the prophets praise You, the noble army of
martyrs praise You, the holy church throughout all the world
does acknowledge You: the Father of an infinite majesty,
Your adorable, true, and only Son, also the Holy Spirit, the
counselor. You are the King of glory, O Christ. You are the
everlasting Son of the Father.*

*When You took upon Yourself to deliver man, You humbled
Yourself to be born of a virgin. When You had overcome
the sharpness of death, You opened the kingdom of heaven
to all believers. You sit at the right hand of God in the
glory of the Father. We believe that You will come to be our
judge. We therefore pray You help Your servants, whom You
have redeemed with Your precious blood. Make them to be
numbered with Your saints in glory everlasting.*

*O Lord, save Your people and bless Your heritage. Govern
them and lift them up forever. Day by day we magnify You,
and we worship Your Name, world without end. Vouchsafe,
O Lord, to keep us this day without sin. O Lord, have
mercy upon us, have mercy upon us. O Lord, let Your mercy
be upon us, as our trust is in You. O Lord, in You have I
trusted, let me never be confounded.*

ALLELUIA FROM EXSULTATE, JUBILATE, K 165

MASS IN C MINOR, K 427

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.*

GLORIA

Gloria in excelsis Deo,
Et in terra pax
hominibus bonae voluntatis.

*Glory to God in the highest,
and on earth peace
to all those of good will.*

LAUDAMUS TE

Laudamus te,
Benedicimus te,
Adoramus te,
Glorificamus te.

*We praise You,
We bless You,
We adore You,
We glorify You.*

GRATIAS

Gratias agimus tibi,
propter magnam gloriam tuam.

*We give thanks to You,
according to Your great glory.*

DOMINE DEUS

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

*Lord God, King of heaven,
God the almighty Father.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God, Son of the Father.*

QUI TOLLIS

Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.

*You who remove the sins of the world, have mercy on us.
You who remove the sins of the world, receive our prayer.
You who sit at the right hand of the Father, have mercy on us.*

QUONIAM

Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus Altissimus,

*Because You alone are holy.
You alone are the Lord.
You alone are the highest,*

JESU CHRISTE

Jesu Christe.

Jesus Christ.

MASS in C MINOR

CUM SANCTO SPIRITU

Cum Sancto Spiritu
in gloria Dei Patris, Amen.

*With the Holy Ghost
in the glory of God the Father, Amen.*

CREDO

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium, et invisibilium.
Credo et in unum Dominum, Jesum Christum
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum, consubstantialem Patri,
per quem omnia facta sunt.
Credo qui propter nos homines
et propter nostram salutem,
qui propter homines et propter nostram salutem
descendit de caelis.

*I believe in one God,
the Almighty Father,
maker of heaven and earth,
and all things visible and invisible.
And I believe in one Lord Jesus Christ,
the only-begotten Son of God,
and born of the Father before all ages.
God from God, Light from Light,
True God from True God.
Begotten, not made,
of one substance with the Father,
by whom all things were made.
Who, for us and for our salvation,
descended from the heavens.*

ET INCARNATUS EST

Et incarnatus est de Spiritu Sancto
ex Maria Virgine, et homo factus est.

*And was made flesh by the Holy Ghost
from the Virgin Mary, and was made man.*

SANCTUS

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.

*Holy, Holy, Holy,
Lord God of Hosts.
The heavens and earth are filled with Your glory.*

OSANNA

Osanna in excelsis!

Hosanna in the highest!

BENEDICTUS

Benedictus qui venit
in nomine Domini.
Osanna in excelsis!

*Blessed is He who comes
in the name of the Lord.
Hosanna in the highest!*

PROGRAM NOTES

Te Deum

Mozart's only setting of the *Te Deum* was composed in Salzburg in 1769, when Mozart was 13 years old. Although it is a fairly short piece in length, it is set in symphonic form of 4 distinct sections: the opening, vigorous Allegro praising God, a stately Adagio which expresses a plea for aid and comfort, an Allegro in triple meter which combines more requests with more praise, and a concluding double fugue setting the words, "O Lord, in thee have I trusted; let me never be confounded." A double fugue is based

on two equal, yet independent themes. Theme I is heard in the first Tenor entrance and Theme II appears in the very next measure in Soprano. These two independent melodies keep reappearing in various voice parts until near the end, where there seem to be overlapping entrances of Theme I from Sopranos down to the Basses. However, listen closely. Only the Basses have the real melody, and once it's complete all the voices come together in the final repeats of "...let me never be confounded" to conclude the piece.

Mass in C Minor

Mozart composed a total of 16 settings of the Mass before he moved to Vienna from his native Salzburg in 1781, and only two in the remaining 10 years of his life, neither of which he completed. The reason for the imbalance is simple enough; in Salzburg he had been an employee of the ruling Prince-Archbishop, and the composition and performance of church music was part of his professional life.

Yet circumstances were far from congenial. As far as church music was concerned, Mozart resented the austerities that Archbishop Colloredo had imposed on the duration and musical style of the Mass, complaining in a letter to the theorist and church composer Padre Martini that "a Mass, with the whole Kyrie, the Gloria, the Credo, the epistle sonata, the Offertory, the Motet, the Sanctus and the Agnus, must last no longer than three-quarters of an hour."

When this and many other frustrations with the indignities of court employment came to a head in an angry exchange with the Archbishop and subsequent dismissal from his service, it

was on Vienna's more sophisticated and worldly surroundings and the life of a freelance pianist, composer, and teacher that Mozart pinned his great hope.

So why, towards the end of 1782, did he begin work on the composition of a new Mass, a work for which he had received no commission? The straightforward answer is that it related to his marriage to the singer Constanze Weber and the prospective arrival of their first child; years after Mozart's death, Constanze told her second husband (and the composer's first biographer) Georg Nikolaus Nissen that the Mass had been "solemnly promised for his wife when her confinement was happily over."

Mozart's father Leopold had not been present at the wedding on August 4, however, and by the beginning of 1783 Wolfgang was writing to him, apparently in answer to questions about when he was going to fulfil a promise to visit Salzburg and perform a Mass of thanksgiving: "About my moral commitment, yes, that is right; [...] – I made the promise in my heart and hope to keep it. – When

I promised it, my wife was still single – but as I was determined to marry her, the promise was easily made. Time and circumstances thwarted our journey, as you know; – but as proof of my promise I have the score of half a Mass, which is still lying here in the hope of completion.”

If this sounds just a little unconvincing in its urgent assurances, like a schoolchild explaining away some undone piece of homework, then there is good reason. Leopold was far from keen on the match his son had made and it seems that Wolfgang, who never really escaped his censures, was trying hard to soften him up. When the young couple did finally visit Salzburg later that year (leaving behind their son, Raimund Leopold, who had been born on June 17), the Mass was still uncompleted. Even so, a performance of sorts – perhaps just the new Kyrie and Gloria with the other movements drawn from earlier Masses – was given on October 26 in the Abbey Church of St Peter. Constanze sang the soprano arias.

The *Mass in C Minor*, then, was partly a work of appeasement – an olive branch in the age-old conflict between parent and child. But that does not explain everything. Mozart’s mention of a vow does not necessarily mean that this was the only impetus for the work, and indeed the more one looks at it, the less the Mass seems the sort of piece a composer might produce simply to fulfill an obligation, moral or otherwise. This is a work which, if Mozart had finished it, would have rivalled Bach’s great B minor Mass for scale, lavishly scored for four soloists, a chorus mostly in five parts but sometimes swelling to eight, and an orchestra including trumpets, drums and trombones. It would have been an exotic creature in Salzburg, used to Colloredo’s concise Masses, and where Mozart had once described the court musicians as “coarse, slovenly and dissolute.” Clearly some other stimulus was at work. If the

surface facts do not appear to represent the whole story, then it is to the music that we must look for guidance.

And indeed the evidence of one’s ears soon suggests a solution: Mozart had encountered the music of Bach and Handel. It happened not long after his arrival in Vienna, when he first came into contact with Baron Gottfried van Swieten, the court librarian and a keen amateur musician with an influential taste for what at that time were the rarely heard works of the Baroque. Mozart performed regularly at his private Sunday-lunchtime gatherings, and it was there that he was introduced to many works by masters from this earlier generation. Before long he was collecting them for himself, arranging some of Bach’s fugues for string quartet and even attempting works of his own in imitation (though, significantly enough, not always finishing them). His newfound enthusiasm for counterpoint even had him writing home to request copies of works by the Salzburg composers Johann Ernst Eberlin and Michael Haydn, though it did not take him long to discover that Eberlin’s, at least, were “far too trivial to deserve a place beside Handel and Bach.”

The C minor Mass, with its powerful counterpoint and stirring Baroque textures, is his most grandiose response to this new influence. Contrapuntal procedures were soon to be assumed more organically into Mozart’s stylistic development – the line continues into the string quartets dedicated to Haydn, on through the Da Ponte operas, to climax in the towering achievement of the finale of the ‘Jupiter’ Symphony – but in the Mass they are out in the open, proudly on display. Seeing it in this light, is it not possible to imagine that the normally pragmatic Mozart began the composition out of inner compulsion, and the desire of an artist justifiably proud of his own talent to pitch himself against the giants of a

former age? And if that is why he started the work, perhaps that is also why, having achieved as much with it as he did, he felt no need to finish it.

The parts of the Mass that Mozart did complete were the Kyrie, the Gloria and the Benedictus. Of the Credo he set only as far as the 'Et incarnatus' in draft score, while even less exists in his hand of the Sanctus (though reconstruction is possible here from secondary sources). Of the second half of the Credo (from 'Crucifixus' onwards) and the Agnus Dei, we have nothing.

That it was to have been a Mass both diverse and conceived on the grand scale is evident in the very opening movement. Drooping string phrases sombrely precede the implacable entry of the chorus, but the atmosphere is soon lightened with the arrival of the exquisite soprano prayer of the 'Christe eleison'. The movement ends, though, with a return to the unbending music of the Kyrie.

After this, the Gloria opens with a joyful burst of counterpoint but gives way to a more reflective mood for the words 'Et in terra pax', after which the music turns Italianate for the untroubled operatic coloratura of the 'Laudamus te'. With the 'Gratias' we really come into contact with the world of Bach and Handel, a powerful chord sequence spiced by rising and plunging string figures reasserting the air of high seriousness, but once again it is shortlived, as Mozart answers it with another thoroughly modern-sounding soprano duet for the 'Domine Deus'.

This is followed by the most strikingly Baroque movement of the whole work, the 'Qui tollis', a mighty chain of suspensions held together by a relentless ostinato, which prompted Mozart's great early 20th-century biographer, Hermann Abert, to envision an endless procession of penitents moving past the Cross. Once again, though, solemnity gives way to quasi-operatic vocal display (if not entirely to carefree happiness) in the next

movement, an Italianate trio for the 'Quoniam'. A stern chordal setting of 'Jesu Christe' then prepares the way for an inspired fugue for 'Cum Sancto Spiritu'.

The Credo brings a return to the choral declamatory style of Mozart's short Salzburg Masses, with the busy orchestral accompaniment providing the movement's principal momentum. After this the picture changes in the 'Et incarnatus' to a lilting pastoral scene suggestive of the adoration of the shepherds. This was a common enough conceit in the Masses of the time, but seldom was the connection made quite so openly as in this charming movement, in which Mozart writes an extended siciliana, complete with teasing cadenza, for solo soprano and three obbligato wind instruments.

In the absence of an Agnus Dei, it is left to the Sanctus and Benedictus to bring this torso of a work to a 'finish'. In the former a portentous declamation is followed by a 'Osanna' fugue for double chorus which challenges the 'Cum Sancto Spiritu' of the Gloria for technical and inspirational brilliance; after which the Benedictus is an intricate, unusually serious quartet which runs into a returning, shortened version of the 'Hosanna'. In this way Mozart's greatest Mass comes to its unintended close.

If, in the end, its diversity, its liturgical incompleteness and its worldly diversions erode its value as a purely religious statement, its importance in the creative development of its composer cannot be doubted. It is not just that this is a work in which, in Mozart scholar Alfred Einstein's words, "Mozart sums up his century and transfigures its musical language;" the C minor Mass is where he comes to terms with the legacy of Bach and Handel and emerges, refreshed from that source, ready to take it into a new age.

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ABOUT *the* ARTISTS

JENNIFER SANCHEZ, *soprano*



A native of Indianapolis, Indiana, Jennifer Sanchez has been praised for singing with a “virtuosity that becomes surer with each note.” She has performed such roles as Violetta in *La Traviata* as well as Donna Anna in *Don Giovanni* with the Saint Petersburg Opera and The International Institute of Vocal Arts in Chiari, Italy, Madame Herz in *The Impresario* with Palm Beach Opera in Palm Beach, Florida, and the title role in *Madama Butterfly* with the Crossroads Opera in Muncie, Indiana. In increasing demand as a soloist, Jennifer has been a featured guest artist with the Florida Orchestra, Tampa Oratorio Singers, Tampa Bay Baroque Ensemble, Spanish Lyric Theater of Tampa Bay, Anna Maria Island Orchestra and Chorus, Tampa Bay New Composers Forum, East West International Music Academy in Altenburg, Germany, Ball State Symphony Orchestra, the Muncie Symphony Orchestra, and the Texas A&M University-Commerce Wind Ensemble. In 2011, Jennifer became a member of the Dallas Symphony Chorus. In 2012 she was chosen to sing as soloist in the world premier of the *Legends of Zelda: Symphony of the Goddesses* with the Dallas Symphony as well as to make her solo debut at Carnegie Hall singing as the soprano soloist in *Symphony No. 1 “Blue”* by James Syler. In 2013, she was a featured soloist at “A Gathering” at the Winspear Opera House in Dallas, Texas. Jennifer was named finalist for the Macalister Opera Competition, prize-winner in the Middle Tennessee State University Opera Competition, Suncoast Opera Guild Competition, and the National Association of Teachers of Singing Competition. A graduate of Ball State University, Jennifer has studied with Joan Metelli, Virginia Zeani, and Trish McCaffrey. She has coached operatic and Lieder repertoire with Kamal Kahn, Howard Watkins, Thomas Wicklein, and Tom Murano, among others. She has served on the faculty of Eckerd College in St. Petersburg, Florida, and currently maintains an active private studio in Dallas, Texas.

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 through the southeast and has performed in Menotti’s *Amelia Goes to the Ball*, *Amahl and the Night Visitors*, Mozart’s *Così fan Tutte*, and other operetta and musical theater roles. Choruses she has directed, performed in, and accompanied have performed at state, regional, and national ACDA Conventions and have toured throughout Europe. As a soprano soloist she has sung Mozart’s *Requiem* and *Exsultate Jubilate*, several Brahms’ and 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.

JAMES HARR, *tenor*



James Harr is a native of Chattanooga, Tennessee, and holds a master's degree in vocal performance from Washington University in St. Louis. After receiving his degree, he joined their faculty to teach applied voice. While in St. Louis, James sang with the St. Louis Symphony for seven years as a principal singer. With that ensemble, he covered solos in *The Messiah*, Haydn's *The Seasons*, Mozart's *Requiem*, Berlioz's *Requiem*, and Britten's *War Requiem*. His solo debut with the St. Louis Symphony was singing in the sextet for the *Berlioz Huit Scènes de Faust* and as the 1st Prisoner in Beethoven's *Fidelio*. While in Memphis, James has sung with the Rhodes MasterSingers and the Memphis Symphony in Schubert's *Mass in G*, Bernstein's *Chichester Psalms*, *Israel in Egypt*, and Bach's *B Minor Mass*. In opera, James has performed roles in *Tartuffe*, *The Crucible*, *Die Zauberflöte*, *Le nozze di Figaro*, *Lucia di Lammermoor*, *Falstaff*, *Eugene Onegin*, *Tosca*, *Carmen*, *Albert Herring*, Handel's *Partenope*, *Hänsel und Gretel*, *Die Lustige Witwe*, and the world premiere of John Peterson's opera *Silent Partners*. In 2012, James made his Opera Memphis debut, singing the role of Dr. Blind in *Die Fledermaus*. James also served as vocal coach and director for the Jr. and Sr. Opera Conservatories with Opera Memphis. He is currently ABD in Voice Performance for The University of Memphis, is on the adjunct faculty at Rhodes College teaching voice, is the director of the Rhodes Men's Chorus, and is music director at St. John's United Methodist Church.

EVAN JONES, *bass*



Originally from Buffalo, New York, 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. 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 has 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 C. 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, with performances 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, 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.

The MEMPHIS MASTERWORKS CHORALE

Elisabeth Baker	Sharon Green	Liz Rabalais
John Beckham	James Harding	Robert Radel
Cydney Beets	Calista Harris	Debbie Renard
Alice Boswell	Lorinda Hill	Jason Rauls
Jerry Bowman	Martha Hopper	Karen Stonebrook
Marjorie Bowman	Tommy Horner	Stacia Stonebrook
Suzanne Bugar	Ann Hunt	Emily Taylor
Dayna Camp	Molly Johnson	Rocky Tejada
Karen Canfield	Warren Jones	Terri Theil
Orgeny Carroll	Kelli Kelly	Julianne Thomas
Beth Chenault	Ebony Luster	Brett Trimble
Pat Corbitt	Greg Mason	Lee Wallace
David Dennis	Mike McCrory	BJ Webster
Pam Dennis	Laura Meadows	Dan Whipple
Amy Downing	Colby Morgan	Nancy Wiggs
Fred Flinn	Jo Moore	Daniel Williams
Mary Lawrence Flinn	Haley Overcast	Christy Young
Cody Goss	Lee Person	Keith Young

The ORCHESTRA

VIOLIN I

Barrie Cooper
Paul Turnbow
Jessica Munson
Long Long Kang

VIOLIN 2

Gaylon Paterson
Diane Zelikman
Erin Kaste

VIOLA

Jennifer Puckett
Beth Luscombe
Irene Wade

CELLO

Iren Zombor
Mark Wallace
Griffin Browne

BASS

Scott Best

FLUTE

Karen Busler
Dee Walker

OBOE

Joseph Salvalaggio
Saundra D'Amato

BASSOON

Susanna Whitney
Michael Scott

HORN

Sam Compton
Caroline Kinsey

TRUMPET

Scott Moore
Susan Enger

TROMBONE

Greg Luscombe
Wes Lebo
Mark Vail

TIMPANI

Frank Shaffer

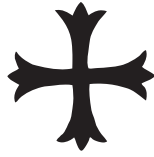
ORGAN

Samuel Metzger

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If you would like to contribute, we encourage you to visit our website for more information.



LENTEN CONCERT SERIES

As we observe the Lenten season, join us for these free concerts and worship services.

FRIDAY, APRIL 4 at 7 P.M.

Second Presbyterian Church Chapel

Soprano Ginger Statom, violinist Long Long Kang, and pianist Gabriel Statom will present a reflective Lenten program of music in the ambient setting of the chapel at Second Presbyterian. The concert will include music by J.S. Bach, spirituals, hymns and folk songs. Classics will include selections from Bach's *St. John Passion* and Mendelssohn's *St. Paul*. Other favorites will include *Give Me Jesus* and *What Wondrous Love Is This*. This concert will also be presented on the concert series of our sister church in Buenos Aires, Argentina, in June of this year.

MONDAY, APRIL 7 at 6:30 P.M.

Second Presbyterian Church Chapel

The newly formed Memphis Children's Choir is a part of the Second Conservatory of Music. The chorus will present a variety of texts and music for the Lenten season including *Kyrie Eleison* (*Lord, Have Mercy*) and the traditional spiritual, *Deep River*. Several students from the chorus and conservatory will present solos based on classics, hymns, and folks songs. A reception will follow in the Salmon Room.

FRIDAY, APRIL 11 at 7 P.M.

Second Presbyterian Church Chapel

The *Laudis Domini* Ensemble will set the tone for the end of the Lenten season as the music and texts will proclaim the biblical story of Christ's passion leading up to Easter. Selections will include Bach's motet, *Jesu, Meine Fruede* (*Jesus, My Friend*), Charles Stanford's *When Mary Through the Garden Went*, as well spirituals *Fix Me, Jesus* and *This Little Light of Mine*. A rarely heard secondary version of *How Beautiful Are the Feet of Them* for two altos and chorus from Handel's *Messiah* will also be performed.

MONDAY, APRIL 14 – FRIDAY, APRIL 18 at NOON

Holy Week Services in the Sanctuary

EASTER SUNDAY, APRIL 20

Easter Sunday Worship

6:30 A.M. – Easter Sunrise Service at Memphis Botanic Garden

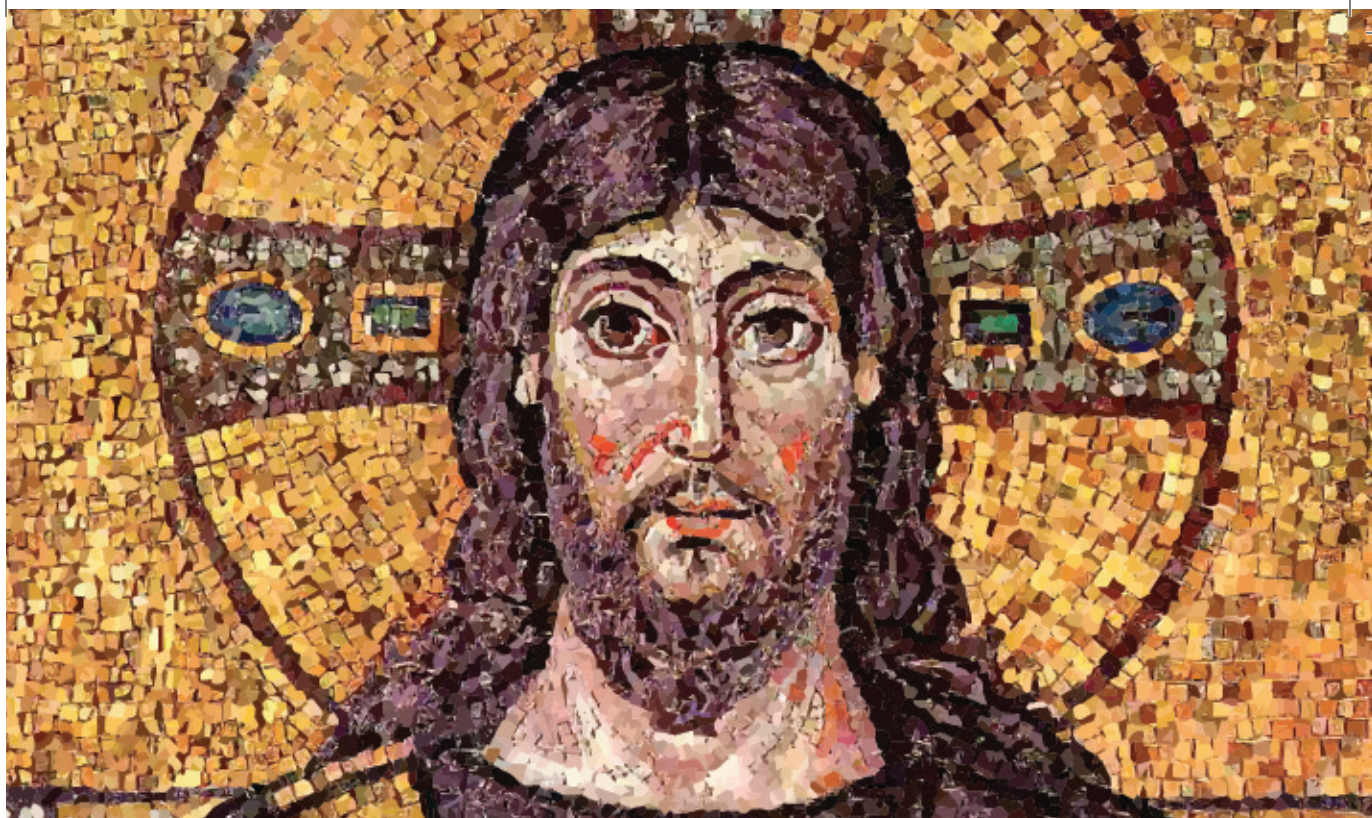
8:00, 9:30, and 11:00 A.M. – Worship in the Sanctuary featuring selections from Handel's *Messiah*

Second Conservatory *of* MUSIC

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. To learn more and see a list of offerings, please visit 2pc.org/conservatory or contact Terri Theil at 507-7887.



Messiah

GEORGE FRIDERIC HANDEL

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pick up a free copy of our
current devotional guide
based on Handel's *Messiah*.

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