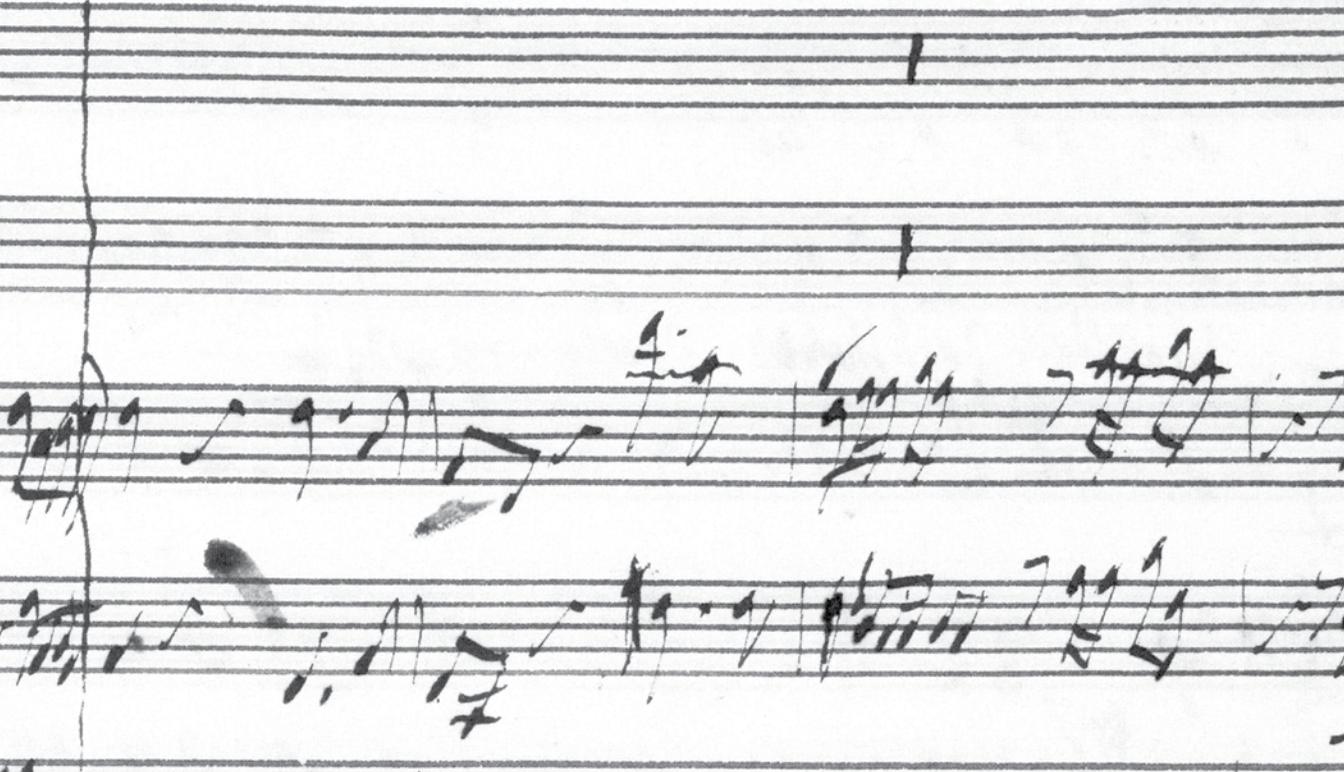


THE MEMPHIS MASTERWORKS CHORALE PRESENTS

# Messiah

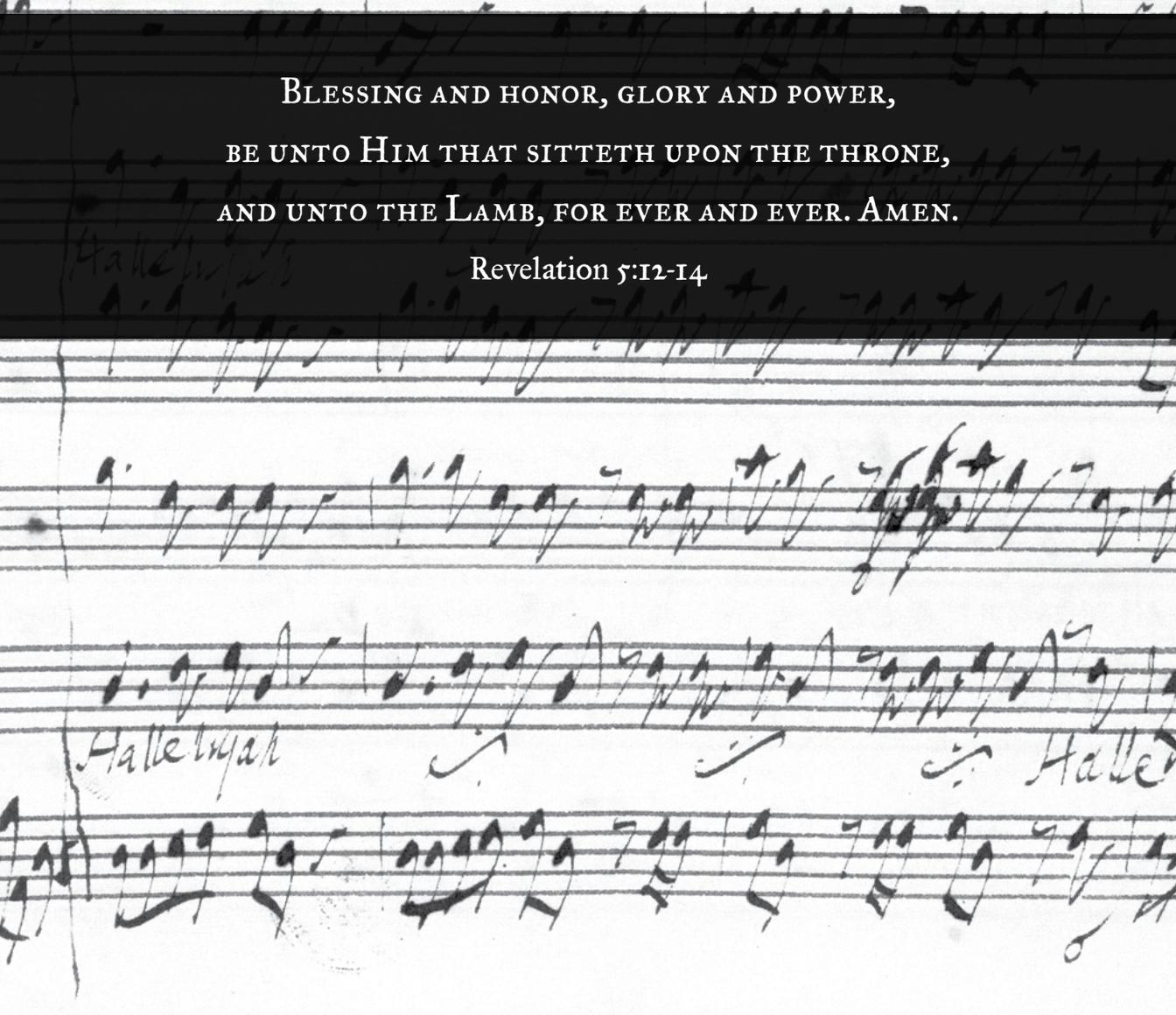
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GEORGE FRIDERIC HANDEL



BLESSING AND HONOR, GLORY AND POWER,  
BE UNTO HIM THAT SITTETH UPON THE THRONE,  
AND UNTO THE LAMB, FOR EVER AND EVER. AMEN.

Revelation 5:12-14



Halleluyah

Halle

## DEAR FRIENDS AND GUESTS,



Welcome to Second Presbyterian Church for the sixth 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.

Handel's *Messiah* is undoubtedly one of the most significant works of art, both sacred and secular. While it is highly celebrated as a classical music masterpiece, *Messiah* is even more a spiritual and sacred experience. Of course, the beauty of the music and its dramatic, almost opera-like interpretation of the text are unsurpassable. Further consideration of the work also clearly reveals God's redemptive plan according to the Old and New Testament texts. Organized in three distinct parts, *Messiah* presents the gospel of Jesus Christ in all its splendor and glory.

This year the chorus is accompanied by members of the Memphis Symphony Orchestra, and the concert will feature solos by Sean Burns, Robert Sutton, BJ Webster, and Christy Young, with whom we are honored to work.

We hope you will join us for worship at Second Presbyterian Church on Sundays at 8:15 a.m., 11:00 a.m., and 6:00 p.m.

In Christ,

A handwritten signature in cursive script, appearing to read 'G. Statom'.

Dr. Gabriel Statom  
*Artistic Director of Memphis Masterworks Chorale*  
*Director of Music, Second Presbyterian Church*



# Messiah

GEORGE FRIDERIC HANDEL

A Sacred Oratorio, 1742  
Libretto by Charles Jennens

*presented on*

February 10, 2017

*by the*

The Memphis Masterworks Chorale and Orchestra  
Dr. Gabriel C. Statom, *Conductor*

*featuring soloists*

BJ Webster, soprano; Christy Young, alto;  
Robert Sutton, tenor; and Sean Burns, baritone

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

## PART ONE

1. **Sinfonia (Overture)**

2. **Accompagnato**

*Tenor*

Comfort ye, comfort ye my people, saith your God.  
Speak ye comfortably to Jerusalem, and cry unto her,  
That her warfare is accomplished, that her iniquity is pardoned.  
The voice of him that crieth in the wilderness, prepare ye the way of the Lord;  
Make straight in the desert a highway for our God. *Isaiah 40:1-3*

3. **Air**

*Tenor*

Every valley shall be exalted, and every mountain and hill made low;  
The crooked straight and the rough places plain. *Isaiah 40:4*

4. **Chorus**

And the glory of the Lord shall be revealed, and all flesh shall see it together,  
For the mouth of the Lord hath spoken it. *Isaiah 40:5*

5. **Accompagnato**

*Bass*

Thus saith the Lord, the Lord of hosts;  
Yet once, a little while, and I will shake the heavens and the earth, the sea, and the dry land.  
And I will shake all nations; and the desire of all nations shall come. *Haggai 2:6-7*

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the  
Covenant, Whom you delight in; behold, He shall come, saith the Lord of hosts. *Malachi 3:1*

6. **Air**

*Alto*

But who may abide the day of His coming, and who shall stand when He appeareth?  
For He is like a refiner's fire. *Malachi 3:2*

7. **Chorus**

And He shall purify the sons of Levi,  
That they may offer unto the Lord an offering in righteousness. *Malachi 3:3*

8. **Recitative**

*Alto*

Behold, a virgin shall conceive and bear a son,  
And shall call His name Emmanuel, God with us. *Isaiah 7:14; Matthew 1:23*

9. **Air and Chorus**

*Alto*

O thou that tellest good tidings to Zion, get thee up into the high mountain.  
O thou that tellest good tidings to Jerusalem, lift up thy voice with strength;  
Lift it up, be not afraid; say unto the cities of Judah, behold your god! *Isaiah 40:9*  
Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee. *Isaiah 60:1*

10. **Accompagnato**

*Bass*

For behold, darkness shall cover the earth, and gross darkness the people;  
But the Lord shall arise upon thee, and His glory shall be seen upon thee.  
And the Gentiles shall come to thy light, and kings to the brightness of thy rising. *Isaiah 60:2-3*

11. **Air**

*Bass*

The people that walked in darkness have seen a great light;  
And they that dwell in the land of the shadow of death,  
Upon them hath the light shined. *Isaiah 9:2*

12. **Chorus**

For unto us a child is born, unto us a son is given,  
And the government shall be upon His shoulder;  
And His name shall be called Wonderful, Counsellor,  
The mighty God, the Everlasting Father, the Prince of Peace. *Isaiah 9:6*

**13. Pifa “Pastoral Symphony”**

**14. Recitative and Accompagnato**

There were shepherds abiding in the field, keeping watch over their flocks by night.  
And lo, the angel of the Lord came upon them,  
And the glory of the Lord shone round about them, and they were sore afraid. *Luke 2:8-9*

**15. Recitative**

*Soprano*

And the angel said unto them: “Fear not, for behold,  
I bring you good tidings of great joy, which shall be to all people.  
For unto you is born this day in the city of David a Savior, which is Christ the Lord.” *Luke 2:10-11*

**16. Accompagnato**

*Soprano*

And suddenly there was with the angel a multitude of the heavenly host,  
Praising God, and saying: *Luke 2:13*

**17. Chorus**

“Glory to God in the highest, and peace on earth, good will toward men.” *Luke 2:14*

**18. Air**

*Soprano*

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem!  
Behold, thy King cometh unto thee; He is the righteous Savior,  
And He shall speak peace unto the heathen. *Zechariah 9:9-10*

**19. Recitative**

*Alto*

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped.  
Then shall the lame man leap as an hart, and the tongue of the dumb shall sing. *Isaiah 35:5-6*

**20. Duet**

*Alto and soprano*

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm,  
And carry them in His bosom, and gently lead those that are with young. *Isaiah 40:11*

Come unto Him, all ye that labor, come unto Him that are heavy laden,  
And He will give you rest. Take his yoke upon you, and learn of Him,  
For He is meek and lowly of heart, and ye shall find rest unto your souls. *Matthew 11:28-29*

**21. Chorus**

His yoke is easy, His burden is light. *Matthew 11:30*

**Ten Minute Intermission**

*Lights will dim one minute before resuming.*

## PART TWO

### 22. Chorus

Behold the Lamb of God, that taketh away the sin of the world. *John 1:29*

### 23. Air

*Alto*

He was despised and rejected of men, a man of sorrows and acquainted with grief. *Isaiah 53:3*

He gave His back to the smiters, and His cheeks to them that plucked off the hair:

He hid not His face from shame and spitting. *Isaiah 50:6*

### 24. Chorus

Surely He hath borne our griefs, and carried our sorrows!

He was wounded for our transgressions,

He was bruised for our iniquities;

The chastisement of our peace was upon Him. *Isaiah 53:4-5*

### 25. Chorus

And with His stripes we are healed. *Isaiah 53:5*

### 26. Chorus

All we like sheep have gone astray; we have turned every one to his own way.

And the Lord hath laid on Him the iniquity of us all. *Isaiah 53:6*

### 27. Accompagnato

*Tenor*

All they that see Him laugh Him to scorn; they shoot out their lips,

And shake their heads, saying: *Psalms 22:7*

### 28. Chorus

“He trusted in God that He would deliver Him;

Let Him deliver Him, if He delight in Him.” *Psalms 22:8*

### 29. Accompagnato

*Tenor*

Thy rebuke hath broken His heart: He is full of heaviness.

He looked for some to have pity on Him,

But there was no man, neither found He any to comfort Him. *Psalms 69:20*

### 30. Arioso

*Tenor*

Behold, and see if there be any sorrow like unto His sorrow. *Lamentations 1:12*

31. **Accompagnato**

*Soprano*

He was cut off out of the land of the living;  
For the transgressions of Thy people was He stricken. *Isaiah 53:8*

32. **Air**

*Soprano*

But Thou didst not leave His soul in hell;  
Nor didst Thou suffer Thy Holy One to see corruption. *Psalms 16:10*

33. **Chorus**

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors;  
And the King of Glory shall come in.  
Who is this King of Glory? The Lord strong and mighty, The Lord mighty in battle.  
Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors;  
And the King of Glory shall come in.  
Who is this King of Glory? The Lord of Hosts, He is the King of Glory. *Psalms 24:7-10*

34. **Recitative**

*Tenor*

Unto which of the angels said He at any time:  
“Thou art My Son, this day have I begotten Thee?” *Hebrews 1:5*

35. **Chorus**

Let all the angels of God worship Him. *Hebrews 1:6*

36. **Air**

*Alto*

Thou art gone up on high; Thou hast led captivity captive, and received gifts for men;  
Yea, even for Thine enemies, that the Lord God might dwell among them. *Psalms 68:18*

37. **Chorus**

The Lord gave the word; great was the company of the preachers. *Psalms 68:11*

38. **Air**

*Soprano*

How beautiful are the feet of them that preach the gospel of peace,  
And bring glad tidings of good things. *Isaiah 52:7; Romans 10:15*

39. **Chorus**

Their sound is gone out into all lands,  
And their words unto the ends of the world. *Romans 10:18*

# HALLELUJAH:

*To stand or not to stand?*

The story goes that at one of the first performances of *Messiah* in London in 1743, King George II was so moved by the “Hallelujah” chorus that he sprung to his feet. In deference to their sovereign, the crowd was obliged to rise along with the king, and all remained standing through the end of the chorus. This sparked a tradition of standing for the “Hallelujah” chorus.

It is a tradition that has survived centuries. Joseph Haydn is said to have participated during a visit to London. Throughout the world, audiences regularly take to their feet at the opening bars of the “Hallelujah” chorus.

As it often goes with traditions, however, the true story remains unclear. There is not much evidence that anything like that actually happened in 1743. The first mention of the tradition came in 1780, nearly 40 years after it was said to have started. There are a great deal of first-hand accounts of *Messiah* performances from Handel’s lifetime, but none refers to the audience rising en masse for the “Hallelujah” chorus.

In recent decades, a number of conductors — including Robert Shaw and Christopher Hogwood — have argued against the tradition, suggesting it is a distraction from Handel’s powerful opening to the chorus.

Both practices remain very common among music lovers across the United States. We invite you to make your own choice on how to honor Handel’s outstanding musical legacy.

## 40. Air

*Bass*

Why do the nations so furiously rage together,  
Why do the people imagine a vain thing?  
The kings of the earth rise up,  
And the rulers take counsel together against the Lord,  
And against His anointed. *Psalm 2:1-2*

## 41. Chorus

Let us break their bonds asunder,  
And cast away their yokes from us. *Psalm 2:3*

## 42. Recitative

*Tenor*

He that dwelleth in Heav’n shall laugh them to scorn;  
The Lord shall have them in derision. *Psalm 2:4*

## 43. Air

*Tenor*

Thou shalt break them with a rod of iron;  
Thou shalt dash them in pieces like a potter’s vessel.  
*Psalm 2:9*

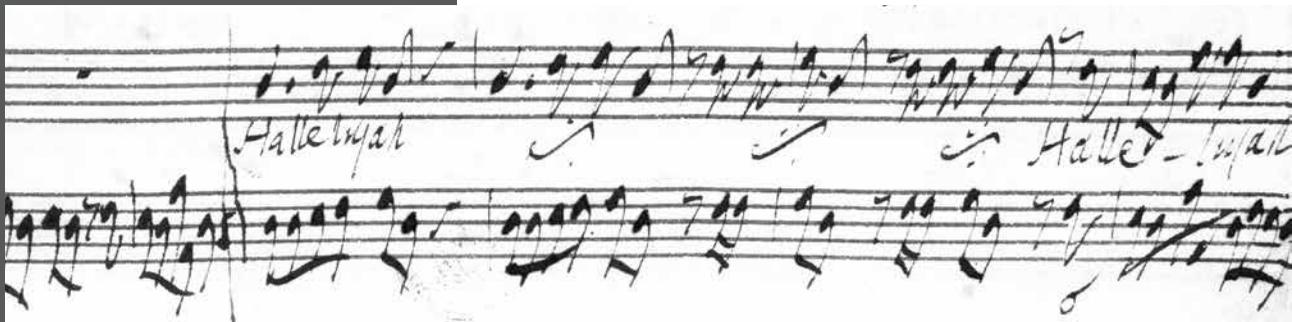
## 44. Chorus

Hallelujah: for the Lord God Omnipotent reigneth.  
*Revelation 19:6*

The kingdom of this world is become  
The kingdom of our Lord, and of His Christ;  
And He shall reign for ever and ever. *Revelation 11:15*  
King of Kings, and Lord of Lords. *Revelation 19:16*  
Hallelujah!

## Five Minute Break

*Lights will dim one minute before resuming.*



## PART THREE

### 45. Air

*Soprano*

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth.  
And though worms destroy this body, yet in my flesh shall I see God. *Job 19:25-26*

### 46. Chorus

Since by man came death, by man came also the resurrection of the dead.  
For as in Adam all die, even so in Christ shall all be made alive. *I Corinthians 15:21-22*

### 47. Accompagnato

*Bass*

Behold, I tell 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 trumpet. *I Corinthians 15:51-52*

### 48. Air

*Bass*

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.  
*I Corinthians 15:52*

### 49. Recitative

*Alto*

Then shall be brought to pass the saying that is written:  
“Death is swallowed up in victory.” *I Corinthians 15:54*

### 50. Duet

*Alto and Tenor*

O death, where is thy sting? O grave, where is thy victory?  
The sting of death is sin, and the strength of sin is the law. *I Corinthians 15:55-56*

### 51. Chorus

But thanks be to God, who giveth us the victory through our Lord Jesus Christ. *I Corinthians 15:57*

### 52. Air

*Soprano*

If God be for us, who can be against us? *Romans 8:31*  
Who shall lay anything to the charge of God's elect?  
It is God that justifieth. Who is he that condemneth?  
It is Christ that died, yea rather, that is risen again,  
Who is at the right hand of God, who makes intercession for us. *Romans 8:33-34*

### 53. Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood,  
To receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing.  
Blessing and honor, glory and power, be unto Him that sitteth upon the throne,  
And unto the Lamb, for ever and ever. Amen. *Revelation 5:12-14*

## PROGRAM NOTES

**M***essiah* achieved the status of cultural icon during Handel's lifetime and its impact has not diminished since the composer's death. With a history so rich and far-reaching, it is hard to imagine that the oratorio caused a scandal in London. Even in Dublin there were obstacles to the first performance.

In a letter to a friend dated July 10, 1741, Charles Jennens, who had supplied Handel with



*George Frideric Handel*

texts for other oratorios, explains that he sent this collection of scriptural passages to Handel in the hope that the composer would set it. Jennens' assembled text, from the Old and New Testaments, does not tell a continuous story; rather, the text refers to the prophecy and birth of Christ (part 1), his death and resurrection (part 2), and the redemption and response of the believer (part 3).

Although Italy was the birthplace of the oratorio, *Messiah* and other Handel oratorios ensured the genre's place in the history of music. The term oratorio originally referred to the building in Rome in which the faithful observed spiritual devotions, and then was used to describe the music performed as part of these services. Handel composed his first oratorio, *La Resurrezione*, while in Rome in 1708. In England, Handel returned to oratorio composition in the 1730s and 1740s. This time, however, he did not write in the Italian style, but fused the dramatic writing he had perfected in his operas with the English tradition of choral anthems.

In London in the early 1740s, Handel's popularity as an opera composer was waning. It was during this time that two fortuitous events occurred: Jennens sent Handel the word

## THE FIRST 100 YEARS

Charles Jennens sends Handel the word book for *Messiah*. Handel composes the oratorio between Saturday, August 22 and Monday, September 14. Some music is adapted from other works.

Dublin premiere with a combined ensemble of about 50 singers and players. The concert benefits three charities (Relief of the Prisoners in several Gaols, the Support of Mercer's Hospital in Stephen's Street, and the Charitable Infirmary on the Inns Quay). The oratorio continues to be performed in Dublin, often during the Christmas season.

First London performance, at Covent Garden. Handel titles the work *A Sacred Oratorio* to quell objections from the clerical community.

1741

1742

1743

book for *Messiah* and William Cavendish, the Duke of Devonshire and Lord Lieutenant of Ireland, invited Handel to Dublin to participate in a season of oratorio concerts to benefit local charities. Handel seized the opportunity to present his works and set Jennens' text in just 24 days. Dublin was a major cultural center at this time and received Handel with open arms. Anticipation for Handel's new oratorio ran so high that an announcement in the Dublin Journal requested that ladies "would be pleased to come without hoops [in their skirts] ... making room for more company."

In January 1742, the deans of St. Patrick's Church and Christ Church, Dublin, were asked to allow their choir members to participate in what would be the premiere performance of *Messiah*. Christ Church agreed and at first it seemed that St. Patrick's Church concurred. However, the dean of St. Patrick's, Jonathan Swift, then revoked permission, claiming never to have granted it in the first place. This turn of events was potentially disastrous because both churches had to agree in order for the performance to proceed. Eventually, Swift did agree and the work was premiered in Dublin at the Music Hall on Fishamble Street on April 13, 1742.

Handel returned to London and, in 1743, gave that city's premiere of *A Sacred Oratorio*; he refrained from titling the work *Messiah* because of objections to the use of Biblical texts in a



*Charles Jennens*

concert setting. Some of these complaints were voiced in the press on the same day the work was advertised. An anonymous letter to the *Universal Spectator* raised concerns about the use of Biblical texts and the propriety of theater performers, whose morals were assumed to be questionable, singing these sacred texts: "I ask if the Playhouse is a fit Temple to perform it [A Sacred Oratorio] in, or a Company of Players fit Ministers of God's Word."

These first London performances were not as successful as those in Ireland; however, beginning

First London performance using the title *Messiah*.

First performance to benefit the Foundling Hospital for the Maintenance and Education of Exposed and Deserted Young Children, founded in 1740 by Captain Thomas Coram, known today as The Thomas Coram Foundation. Handel conducts *Messiah* annually at the Foundling Hospital for the remainder of his life. Handel conducts from the organ and performs organ concertos during the intermissions.

Overture and 16 numbers performed in New York.

## PROGRAM NOTES

with a 1750 concert to benefit the Foundling Hospital, *Messiah* performances became annual events in London. Objections to Handel's sacred oratorio had subsided and were replaced with descriptions similar to that written by Miss Catherine Talbot in 1756: "The only public place I have been to this winter was to hear the *Messiah*, nor can there be a nobler entertainment." Soon, performances of the oratorio were mounted in the Old and New Worlds.



*Westminster Abbey, 1784 performance of Messiah*

For the 1742 premiere of *Messiah* in Dublin, it is estimated that Handel had a combined ensemble of about 50 performers, with almost the same number of vocalists as instrumentalists. Experienced singers from the better church choirs made up the chorus, and two different soloists shared the roles for each voice part. While the chorus had no female singers, the soprano and alto solo parts were sung by women.

For this performance, Handel may have reworked several soprano solos for Mrs. Susanna Cibber, a well-known actress and alto. One story relates that Mrs. Cibber's performance of "He was despised" was so moving that one person in the audience shouted, "For this thy sins be forgiven!"

For the London performances, Handel had more singers available to him. He continued to divide the solo numbers between two soloists who would have sung the choruses. After Handel's death, *Messiah* performances generally followed a similar pattern. In 1771, at one of the regular performances to benefit the Foundling Hospital, the professional chorus of 30 was augmented by 26 volunteer singers. This is the first known performance of *Messiah* with a volunteer chorus and the first time the chorus was significantly larger than the orchestra.

The trend of larger choruses, and eventually a larger orchestra to match it, reached new heights with a Westminster Abbey performance of *Messiah* in 1784. The organizers of this Handel

## THE FIRST 100 YEARS continued from previous page

Portions performed at Boston's Faneuil Hall in honor of King George III.

First Handel commemoration at Westminster Abbey, including two performances of *Messiah*. With about 600 performers, this is the beginning of large-scale *Messiah* performances.

Selections sung at concerts in Philadelphia, Boston, New York, and Charleston.

Mozart creates an updated version for performance in Vienna by the Gesellschaft der Associierten Cavaliere.

1773

1784

1786

1789

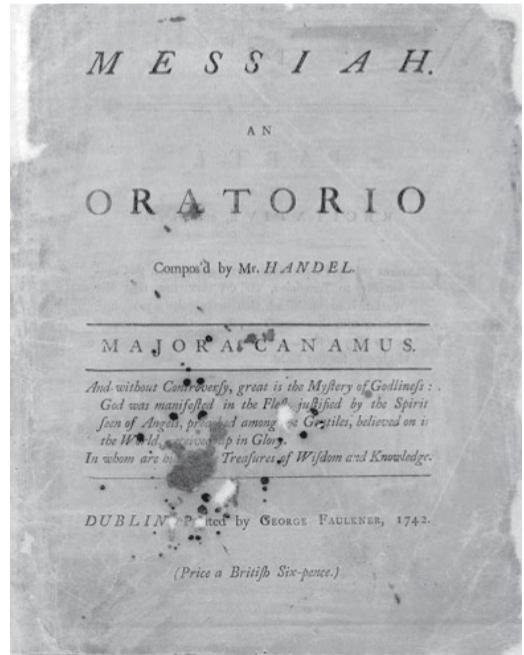
PROGRAM NOTES

tribute, a five-day festival, wanted to mount performances “on such a scale of magnificence, as could not be equaled in any part of the world.” They achieved this goal by assembling over 250 singers and a matching number of instrumentalists. The accuracy of playing impressed music chronicler Charles Burney, who wrote, “When all the wheels of that huge machine, the Orchestra, were in motion, the effect resembled a clock-work in everything, but want of feeling and expression.”

The excitement generated by *Messiah* at the 1784 Handel Commemoration inspired other responses as well. Reverend John Newton, Rector of St. Mary, Woolnorth in London, based a series of 50 sermons on the texts of the oratorio, collectively titled *Expository Discourses on the Series of Scriptural Passages which form the subject of the Celebrated Oratorio of Handel*.

Newton, who was no lover of Handel’s music and who felt that the oratorio trivialized scripture to a certain extent, concluded his sermons by suggesting “that the next time you hear the *Messiah*, God may bring something that you have heard in the course of these sermons ... to your remembrance.” Still others held a different view, such as Abigail Adams, in reaction to a performance of *Messiah* in 1785 (“Lasting Impressions of *Messiah*”).

The enduring appeal of *Messiah* lies in the sum of its parts; each solo or chorus is beautiful on its own, but together the numbers create a whole



*Messiah*  
an Oratorio

Top: Original program from *Messiah* premier in Dublin, 1742.

Left: Title page of Handel's autographed score

that speaks to each individual in a unique way. Although Jennens, too, expressed disappointment with Handel’s setting of his Scripture collection, posterity has determined that Handel did indeed fulfill Jennens’ wish that the composer “lay his whole Genius and Skill upon it, ... as the Subject excels every other Subject. The Subject is *Messiah*.”

First performance in Halle, Handel's birthplace.

Handel and Haydn Society performs selections from *Messiah* in its first public performance at King's Chapel in Boston.

Handel and Haydn Society gives the first performance of the complete *Messiah* in the United States on December 25.

Jenny Lind, the Swedish Nightingale, sings *Messiah* in Halle.

1803

1815

1818

1857

## ABOUT THE ARTISTS



### **BJ Webster, *Soprano***

BJ Webster attended the University of Central Arkansas and received a Bachelor of Music Education. She studied under Dr. Martha Antolik. At UCA, she performed as Isabel/Madeline in *Face on the Barroom Floor* by Henry Mollicone and also in the world premier of Lori Laitman's *The Scarlett Letter*. She also attended Ouachita Baptist University and studied under Cindy Fuller. While at Ouachita, BJ performed as the Third Lady in Mozart's *The Magic Flute*. She has also performed in musicals including *The Music Man*, where she played Amayllis, and sang chorus roles in *Godspell*, *Children of Eden*, and *Bye, Bye, Birdie* at her home church, Second Presbyterian, in Little Rock, Arkansas. BJ has also travelled internationally to sing with her college and church choirs in Germany, France, Austria, Hungary, and Argentina. She has previously performed as a soloist in *Messiah* with Second Presbyterian Church, Memphis.



### **Christy Young, *Alto***

Christy Young is currently the Music/Choral Director at Westminster Academy in Memphis, Tennessee. She teaches general music to elementary students and directs the elementary chorus, senior high chorus and a cappella group, Bel Canto. Her students have participated in the Tennessee All South-West, All State, and All National choirs. In addition, Mrs. Young's choirs have won superior honors in various national competitions. She also teaches private voice in Memphis and is Assistant Director and member of the Second Presbyterian Church Sanctuary Choir. Additionally, she has performed as a soloist in the sanctuary choir, Laudis Domini ensemble and the Memphis Masterwork Chorale. Mrs. Young is a graduate of the University of Mississippi holding Bachelor of Music Education and Master in Applied Voice degrees. She and her husband Keith have two daughters, Laura and Lizzie Young.



### **Sean F. Burns, *Baritone***

Sean Burns is a recent graduate of the Baldwin Wallace Conservatory of Music. Originally from Cincinnati, Ohio, he is pursuing a Master of Music degree at The University of Memphis in Voice Performance, studying with Kyle Ferrill. He has most recently performed as Dr. Falke in University of Memphis Opera's production of the Johann Strauss II operetta, *Die Fledermaus*. Past operatic roles include Escamillo in *The Tragedy of Carmen*, Nardo in Mozart's *la finta giardiniera*, and the Pirate King in Gilbert and Sullivan's *Pirates of Penzance*. Sean is thrilled to be making his debut as an oratorio soloist this evening.



### **Robert Sutton, *Tenor***

Robert Sutton is thankful, humbled and excited to be singing his personal debut in the tenor role for Memphis Masterworks Chorale's *Messiah* and looks forward to bringing glory to Jesus Christ through this timeless oratorio. He has been privileged to be selected as tenor soloist with Second Presbyterian Church in such works as Mozart's *Requiem*, Mendelssohn's *Elijah*, Bach's *Christmas Oratorio*, and Haydn's *The Creation*. Robert is a graduate of both Mississippi College (BA) and the University of Mississippi (MBA) where he performed with the internationally renowned Concert Singers and in various operas. He moved to Memphis in 2002 and has truly been embraced by the city and Second Presbyterian Church, where he counts it a blessing to sing in the Chancel Choir, The Westminster Singers, and Laudis Domini ensemble. He is honored to serve as Senior Vice-President with Pinnacle Financial Partners and has been blessed beyond measure by his wife Sallie and two daughters, Lizzie and Sarah. He is a student of Terri Theil through the Second Conservatory of Music, to whom he owes a great deal of gratitude for both her musical instruction and encouragement.

## ABOUT THE ARTISTS



### **Dr. Gabriel C. Statom, *Conductor and Artistic Director***

Gabriel Statom is Director of Music at Second Presbyterian Church in Memphis, Tennessee. Dr. Statom directs the Chancel Choir, the Laudis Domini Vocal Ensemble, The Westminster Singers, and the Memphis Masterworks Chorale. Under his leadership, the church began the Second Conservatory and a series of community events and groups, including the annual Bach Vespers. He and the Chancel Choir partner with the Levitt Shell and Memphis Symphony Orchestra each summer to present a concert to more than 5,000 people.

Dr. Statom has authored many articles for the *Choral Journal*, Gospel Coalition, and other publications. He is the author of *Practice for Heaven: Music for Worship that Looks Higher* that is part of the curriculum for many courses on worship at several seminaries. He has been Artistic Director of the Bach Festival of Central Florida and has written on Bach and Handel, including a new book, *J.S. Bach: The Church Musician*. Dr. Statom will also be presenting a paper on the hymns of G.F. Handel at the 2017 American Handel Society Conference in Princeton, New Jersey.

Dr. Statom guest conducts, serves as clinician and adjudicates several music festivals throughout the United States. He has conducted at Carnegie Hall, the Spoleto Festival, the Oregon Bach Festival, and has worked with conductors such as Robert Shaw, Helmuth Rilling, Ton Koopman, Andre Thomas, John Rutter, and Sir David Wilcocks.

His choirs have performed at ACDA conferences and other conventions, including the Piccolo Spoleto Festival in Charleston. Dr. Statom has worked at festivals and led concert tours across the world, including Argentina and much of Europe, as well as serving many years on staff of the Berkshire Choral Festival in Canterbury, England, and Salzburg, Austria.

Dr. Statom has served on committees for the American Choral Directors Association, the Choristers Guild, and denominational committees on worship and music. He has studied at the University of Mississippi, Westminster Choir College, Florida State University, Princeton University, Wheaton College, Northern Seminary, and the Robert Webber Institute for Worship Studies.



### **Samuel Metzger, *Accompanist***

Samuel Metzger was born in Rochester, New York, and grew up in northern Arizona, where his parents were missionaries to the Navajo Indians. Early studies began at Northern Arizona State University in Flagstaff, where he was accepted into the Preparatory School of Music as an organ student of Dr. Marilyn Brandon. In high school he studied with Dr. Royce Johnson at the University of Arizona, Tucson. Metzger's undergraduate studies were at Arizona State University with Robert Clark. There he studied on a Regents Scholarship and at graduation was named "Most Outstanding Undergraduate in Performance."

In 1995, Metzger was awarded a Fulbright Scholarship and studied with Jon Laukvik at the Hochschule für Musik und Darstellende Kunst in Stuttgart, Germany. He was awarded a second Fulbright Scholarship and in 1997 graduated with a degree of Künstlerisches Aufbaustudium (KA). He then went on to study with Marie-Claire Alain in St. Germain-en-Laye, France.

In 2003, he became Senior Organist at Coral Ridge Presbyterian Church, Fort Lauderdale, Florida, serving with the late Dr. D. James Kennedy, Senior Pastor. Services were broadcast on the *Coral Ridge Hour*, a TV program that was broadcast throughout the United States and internationally to 202 countries. In 2009, Metzger joined the staff of New Presbyterian Church, Pompano Beach, Florida. In 2014, he took the position of Organist and Music Associate at Second Presbyterian Church in Memphis, Tennessee.

Metzger is heard regularly around the country in concert. He has recorded six CDs, including "Toccatà," "Majesty and Glory," "Joy to the World," and "Prayer and Meditation." His hymn arrangements are published by Morning Star Music.

# THE MEMPHIS MASTERWORKS CHORALE

Dr. Gabriel C. Statom, *Artistic Director*

Samuel Metzger, *Accompanist*

Ruth Abel	Jessica Duttweiler	Taylor Olsen
Meghan Allen	Mary Edwards	Carol Overcast
Diana Alloway	Mary Lawrence Flinn	Haley Overcast
Ginny Atkinson	Sallie Foster	Molly Pennington
Elisabeth Baker	Emily Gluntz	Justin Pepper
Caitlyn Beaumont	Brian Green	Annie Petzinger
John Beckham	Sharon Green	Judith Pfeiffer
Cydney Beets	Eric Hale	Virginia Pilcher
Phil Blair	Allison Hancock	Daniel Pollorena Marquez
Jerry Bowman	Mike Hillard	Savannah Pruitt
Marjorie Bowman	Amelia Hopper	Andrea Quinn
Jennifer Brandon	Martha Hopper	Skip Quinn
Tom Bridgewater	Ann Hunt	Janel Railsback
Suzanne Brockway	Tom Jenkins	Paul Samuel
Allan Browning	Angela Johnson	Nancy Shapiro
Suzanne Burgar	Caroline Johnson	Corinthia Spann
Orgeny Carroll	Brad Jones	Lauren Stokke
Emily Chapman	Nicole Jones	Emma Stopher
Nathaniel Clark	Warren Jones	Emily Taylor
Amy Coolidge	Linda Kaplan	Paola Tennon
Pat Corbitt	Martha Klee	Terri Theil
Charles Crider	Jacob Laurence	Daniel Twedt
Estelle Curtis	Donna Lee	Lee Wallace
Julie Dahlhauser	Karen McCracken	Susan Warner
Sally Damron	Rebecca McNutt	Nancy Wiggs
Katie Decker	Michelle Miller	Jack Williams
Michael Devine	Colby Morgan	Logan Williams
Paul Dice	Bob Neal	Tucker Williams
Twyla Dixon	Alexei Nikonovich-Kahn	
	Joseph OHara	

## THE ORCHESTRA

<b>Violin 1</b>	<b>Cello</b>	<b>Trumpets</b>
Barrie Cooper	Jonathan Kirkscey	Scott Moore
Tim Shui	Mark Wallace	Susan Enger
Wen-Yi Yu		
Clay Hancock	<b>Bass</b>	<b>Timpani</b>
	Chris Butler	Frank Shaffer
<b>Violin 2</b>	<b>Oboes</b>	<b>Harpichord</b>
Paul Turnbow	Shelly Sublett	Ginger Statom
Jessica Munson	Sandra D'Amato	
Steve Hancock		
<b>Viola</b>	<b>Bassoon</b>	<b>Organ</b>
Jennifer Puckett	Susanna Whitney	Samuel Metzger
Michelle Walker		
Beth Luscombe		



**The Memphis Masterworks Choral** 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.

For more information or to sign up for our 2018 concert, Haydn's *Lord Nelson Mass*, visit our website at **[memphismasterworks.org](http://memphismasterworks.org)**

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