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VERDI'S REQUIEM

WITH THE NASHVILLE SYMPHONY & CHORUS
FEATURING THE VIOLINS OF HOPE

AEGIS[®] CLASSICAL SERIES

THURSDAY, MAY 31, AT 7 PM | FRIDAY & SATURDAY, JUNE 1 & 2, AT 8 PM

NASHVILLE SYMPHONY

GIANCARLO GUERRERO, *conductor*
TUCKER BIDDLECOMBE, *chorus director*
ERIKA SUNNEGÅRDH, *soprano*
MICHELLE DEYOUNG, *mezzo-soprano*
ALEXEY DOLGOV, *tenor*
ERIC OWENS, *bass*

GIUSEPPE VERDI

Requiem

Requiem and Kyrie
Sequence (Dies Irae)

– INTERMISSION –

Offertorio (Domine Jesu)
Sanctus
Agnus Dei
Lux aeterna
Libera me

This concert will run approximately one hour and 45 minutes, including a 20-minute intermission.

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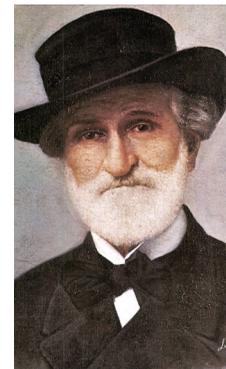
The orchestra performances of Verdi's Requiem are made possible through the generosity of Steve and Judy Turner.

TONIGHT'S CONCERT AT A GLANCE



GIUSSEPE VERDI
Requiem

- Verdi composed his Requiem as a tribute to Alessandro Manzoni, the leading figure of 19th-century Italy, following the novelist's death in 1873. He rushed to complete the score in time for the first anniversary of Manzoni's passing and conducted the premiere in Milan's San Marco church, where the funeral had been held.
- Though largely composed in 1873-74, the Requiem had its beginnings in 1868, when Verdi had attempted to organize a collaborative tribute to Gioachino Rossini, who'd died in November of that year. Verdi lined up a dozen other composers, each of whom was to contribute a movement for a Requiem in honor of Rossini. The project fell apart, but Verdi held on to his own contribution — the Libera me — and used it for his own Requiem several years later.
- The Requiem is epic in scale, calling for a full orchestra including eight trumpets, four vocal soloists and double chorus. The wide emotional range and musical breadth of the work contributed to its success during Verdi's day and its sustained popularity in the years since.
- One paradox of this work is that Verdi himself was not religious and had little faith in the Catholicism in which he'd been raised. Yet he was able to write music of soul-stirring profundity working within the conventions of the Requiem text.
- Verdi's experience as an opera composer influenced the music he composed for the Requiem. In addition to bringing his considerable musical knowledge to bear on this work, he recycled a tune from a duet he wrote (but did not use) for his opera Don Carlo.
- Even taking into account these musical influences, the Requiem is something far greater than "an opera in churchly robes," as the conductor Hans von Bülow once put it. The composer himself noted that "one must not sing the Mass as one sings an opera," and the resulting work transcends both opera and liturgical music to become something unprecedented and cosmic in scope.
- Rather than voicing individual characters in this work, the four vocal soloists emerge as archetypes for the human condition, while the chorus represents the larger community that shapes our collective experience.



**GIUSEPPE
VERDI**

Born on October 9 or 10,
1813, Le Roncole, Italy; died
on January 27, 1901, in Milan

Requiem

Composed: 1873-74; the "Libera Me" was composed in 1869

First performance: May 22, 1874, at San Marco in Milan, with the composer conducting

First Nashville Symphony performance: March 10, 1953 at Ryman Auditorium with music director Guy Taylor

Estimated length: 90 minutes

Giuseppe Verdi's passionate love of literature is reflected in the sources he chose to adapt throughout his operatic career. They range from Shakespeare and Schiller to contemporaries like Hugo and Dumas. Yet it was an actual person — the man revered as the leading literary figure of 19th-century Italy — whose death prompted Verdi to complete one of his most striking masterpieces.

Novelist, poet and patriot Alessandro Manzoni (1785-1873) had been an icon ever since Verdi was a teenager, when he devoured *I promessi sposi* (*The Betrothed*), Manzoni's groundbreaking historical novel. Published in the mid-1820s, the book is treasured as the foundational epic of modern Italian literature, but the author himself became a cultural hero and exemplar during Italy's struggle for national unification. (In this respect, Manzoni's life suggests uncanny parallels with Verdi's.) As far as Verdi was concerned, Manzoni was a secular saint, one he preferred to the official ones. Manzoni's death in 1873 moved the composer to undertake a setting of the Requiem Mass, which he rushed to complete in time for the first anniversary of Manzoni's passing, conducting the premiere in May 1874 in the writer's native Milan (in the very same church, San Marco, where the funeral had been held).

Only once did Verdi meet Manzoni in person, in 1868. That year, the idea of a Requiem first took hold in Verdi's mind — but in honor of another cultural hero,

Gioachino Rossini, who had died in November. Verdi lined up a dozen other Italian composers, each of whom was to contribute a separate movement for a Requiem that would be performed on the anniversary of Rossini's death. Even though the miscellaneous parts were collected, financial squabbling and other unpleasantness scuttled performance plans. The memorial Requiem was dropped, to Verdi's disgust, but he later returned to the movement he had completed in 1869 — the concluding "Libera me" — and incorporated it into his Requiem for Manzoni.

Perhaps the most striking of the several paradoxes associated with the Requiem (known in Italian as *Messa da Requiem*) is that the stark reality of death inspired a rejuvenating revival of creative energy. Verdi, an avowed freethinker who flouted convention and had little faith in the institutional Catholicism in which he had been raised, was driven to write music of soul-stirring profundity in response to the ecclesiastical ritual. The Requiem stands apart not just within the composer's career, but also within the era. Few other works from the 19th century's second half rival Verdi's in successfully breathing a fresh spirit of individuality into the enervated tradition of sacred music. One parallel that does come to mind is Brahms, another artist whose religious skepticism did not restrict his capacity to explore deeply spiritual intuitions in *A German Requiem* (1868).

With *Aida's* triumphant premiere in 1871, Verdi was eager to draw the curtain on his composing career and spend his remaining years in comfortably secluded retirement. But the Manzoni project revived his need for musical expression, which gives the score both its remarkable scope and its urgency. Verdi tapped once more into the well, foreshadowing the miraculous reemergence of creative powers in his final years, when he composed *Otello* and *Falstaff* following yet another period of silence.

The conductor Hans von Bülow, a champion of both Wagner and Brahms, notoriously dismissed the Requiem — without even bothering to attend the premiere — as "an opera in churchly robes." Later recanting this flippant verdict, he came to share the opinion of his friend Brahms, who found it the product of true genius. Still, both admirers and detractors of Verdi have often resorted to Bülow's image of the Requiem as a disguised opera to explain its peculiar emotional character. This assessment is ultimately a distraction and doesn't bring us any closer to understanding what is so

special about Verdi's Requiem. After all, we can easily find moments in the sacred music of Handel or Mozart that would be perfectly well-suited to the opera house, and Beethoven's *Missa Solemnis* may be his most successful opera. Conversely, several of Verdi's operas include scenes that hauntingly evoke (and sometimes parody) a "religious" atmosphere.

Certainly, Verdi did avail himself of the rich experience he had accrued in manipulating the rhetoric of opera throughout his career. Echoes of *Aida* or *Don Carlo* are readily apparent — Verdi even recycled the tune from an unused duet he had written for the latter in the "Lacrimosa" — while the raging currents of the "Dies irae" prefigure *Otello's* storm music. The Requiem is a kind of testament in which Verdi gathers all his musical knowledge, but he also intensifies this into something new and unprecedented. The very fact of writing a Requiem seemed to liberate Verdi from the constraints of psychological realism and the limiting conventions of the opera stage alike. The composer himself distinguished this score from his usual operatic style, cautioning that "one must not sing the Mass as one sings an opera."

In other words, the Requiem allowed Verdi to enliven the cosmic drama that he found in these liturgical texts with an undiluted and sustained musical expressiveness. The four soloists emerge as archetypes for the individual human condition, with the chorus representing the larger community among whom our lives unfold. The orchestra, too, is given a crucial role as Verdi uses its intricate textures to weave a sense of symphonic cohesion. Alongside these unifying impulses, he endows each of the Requiem's seven movements with brilliantly distinctive colors — not unlike the *tinta*, or individual color, he famously ascribed to each of his operas. Although the premiere took place in the context of church liturgy, Verdi clearly seems to have intended the Requiem for secular performance, where the focus could be on the music itself.

WHAT TO LISTEN FOR

The mysterious, nearly inaudible beginning of the Introit sets the work in motion with a deeply touching eloquence. Slowly, several thematic and harmonic motifs coalesce from the darkness and take shape, including a conspicuously descending figure and a close-knit chromatic one. From these

ideas, Verdi will generate much of the Requiem's later material. In the Kyrie, the soloists emerge for the first time with all their individuality, as the musical character warms up and gains a new richness from the addition of woodwinds.

When setting the traditional Requiem, some composers emphasize the need for consoling the survivors, while others focus on the act of pleading for the deceased. Verdi's treatment is far more encompassing, fueled by a cosmic quest for redemption. The immense space allotted to the 10-part "Dies irae" (also known as the *Sequentia*), lasting nearly 40 minutes, cues us in to the epic scale of the canvas on which Verdi is painting. Complete with hammer strokes from the bass drum, the tempest and terror of the "Day of Judgment" thrill us with music that has become the sonic signature of the Requiem, yet this is but one part of a tremendous emotional spectrum. The entire movement can be heard as a microcosm of the Requiem as a whole, reenacting the work's shifting poses of fear, anxiety, hope, remembered faith. So, too, the singers' perspectives are never constant, continually alternating between observers and participants, commentators and agents, as they express a range of conditions, from shell-shocked despair to childlike faith.

This is why the principle of contrast — in mood, texture, vocal setting, instrumentation and dynamics — is so essential to Verdi's musical strategy. After the onslaught of the "Dies irae," the call of the last trumpets — performed by eight players, in one of Verdi's experiments with spatial acoustics — builds a sense of inexorable tension as a prelude to the "Tuba mirum." Nerve-shattering pauses draw us closer in, while the solo bass stops short at the black reality of death, tripping on the word *mors*. An extraordinary diversity of vocal combinations follows (several solo arias, a duet, a trio and two quartets), with beautiful a cappella writing reserved for the "Pie Jesu." Verdi chooses selectively from his orchestral palette to find just the right tint: eloquently mournful bassoon in "Quid sum miser" and cello for the lullaby-like sweetness of the "Recordare." The storm that opened the "Dies irae" returns several times, like a fate motif, while the movement's close anticipates the ambiguity we will hear at the end of the work.

In the Offertorio, "Domine Jesu Christe" unfurls in a rainbow of melody, while the splendid quartet writing takes an ecstatic turn in the "Hostias." Not only does Verdi draw on his operatic experience, he

also alludes to actual "churchly" traditions through his use of counterpoint and chant-like elements. The Sanctus divides the chorus into two bodies, yet there is nothing ponderous about the music, which whizzes by in a frothy, joy-filled fugue. In contrast, the haunting but simple Agnus Dei is Verdi's modern-day gloss on chant. The movement proceeds as a series of textural variations on a repeated melody: the soprano and mezzo, who sing an octave apart, alternate with the chorus.

The "Lux aeterna" contains hints of a death march but moves toward transcendent hope. As the "Liberate me" begins, we realize that the soprano was absent from the preceding "Lux aeterna" in order to make a most dramatic entry in this concluding movement. Verdi divides this movement into several sections to powerful effect. At first, the soprano is dazed, stammering with anxiety — as if about to embark on a mad scene. Verdi then briefly recapitulates the "Dies irae," which had crept in as a barely subdued threat.

ABOUT THE SOLOISTS



ERIKA SUNNEGÅRDH
soprano

Since her critically acclaimed operatic debut in 2004 in the role of Turandot at the Malmö Opera and her much-publicized MET debut as Fidelio/Leonore in 2006, Swedish-American soprano Erika Sunnegårdh has established herself as a unique and touching artist, praised for her ability to integrate intelligent musicianship with uncompromisingly fearless and emotionally nuanced characterizations.

Particularly at home with the music of Strauss, Beethoven, Puccini and Wagner, Sunnegårdh has performed the roles of Kaiserin in *Die Frau ohne Schatten*; Chrysothemis in *Elektra*; the title role of *Salome*; Tosca at the Oper Frankfurt, Deutsche Oper Berlin, Royal Stockholm Opera, Oper Köln and Nashville Opera; Turandot with the Deutsche Oper Berlin, The Metropolitan Opera, the Bregenzer Festspiele and the Royal Stockholm Opera; and Senta in *Der Fliegende Holländer* at the Oslo Opera, Oper Köln and Atlanta Opera. She has also given acclaimed dramatic portrayals of Verdi's Lady Macbeth at the Glyndebourne Festival, Abigaille

As this sinks into the lower depths, the opening Requiem sequence returns, beautifully reconfigured for soprano and a cappella chorus. With moving symmetry, Verdi has taken us back to where we started. As a capstone for the work, he introduces another extraordinary fugue. Its intensity at last wanes, the complex profusion of lines coming to rest on a repeated monotone of C. Instead of certain triumph, Verdi ends with a prolonged chord that sounds at once final and unresolved.

The Requiem is scored for 3 flutes (3rd doubling piccolo), 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 8 trumpets, 3 trombones, tuba, timpani, bass drum and strings, as well as soprano, mezzo, tenor and bass soloists and double chorus.

— Thomas May, the Nashville Symphony's program annotator, is a writer and translator who covers classical and contemporary music. He blogs at memeteria.com.

at Teater Hedeland and Norma at the Hessisches Staatstheater Wiesbaden.

In concert, Sunnegårdh has performed with the Berlin Philharmonic, Gewandhaus Orchestra Leipzig, the RAI Orchestra, Auckland Philharmonic, Danish Philharmonic, Gothenburg Symphony, Malmö Symphony, The Metropolitan Opera Orchestra at Carnegie Hall, Milwaukee Symphony, Royal Stockholm Philharmonic, Swedish Radio Symphony and others.

Highlights of Sunnegårdh's 2017/18 season have included the world premiere of Sebastian Fagerlund's adaptation of Ingmar Bergman's film *Höstsonaten*, in which she portrays the devoted yet neglected daughter of concert pianist Charlotte Andergast; Janáček's *Glacolithic Mass* with the Monte Carlo Philharmonic and Juraj Valcuha; and a reunion with conductor Gianandrea Noseda for *Salome* in Torino.

Sunnegårdh studied at the Israel Vocal Arts Institute, Tanglewood Music Center, the Britten-Pears School for Advanced Musical Studies, the International Institute of Vocal Arts in Italy and the undergraduate program at the Manhattan School of Music. In 1999, she completed her Master of Arts degree at the Aaron Copland School of Music at Queens College.



MICHELLE DEYOUNG
mezzo-soprano

Michelle DeYoung has established herself as one of the most exciting artists of her generation. She appears frequently with many of the world's leading orchestras, including the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, The Cleveland Orchestra, San Francisco Symphony, Los Angeles Philharmonic and The Met Orchestra (in Carnegie Hall), and she has performed in some of the world's finest opera houses. The 2015 artist in residence at Wolf Trap Opera, DeYoung has also appeared in the prestigious festivals of Ravinia, Tanglewood, Aspen, Cincinnati, Saito Kinen, Edinburgh, Salzburg, Saint-Denis and Lucerne.

Her numerous appearances include the title roles in *Samson et Dalila* and *The Rape of Lucretia*; Fricka, Sieglinde and Waltraute in *The Ring Cycle*; Kundry in *Parsifal*; Venus in *Tannhäuser*; Brangäne in *Tristan und Isolde*; Herodias in *Salome*; Eboli in *Don Carlos*; Amneris in *Aida*; Santuzza in *Cavalleria Rusticana*; Marguerite in *Le Damnation de Faust*; Judith in *Bluebeard's Castle*; Didon in *Les Troyens*; Gertrude in *Hamlet*; and Jocaste in *Oedipus Rex*. DeYoung also created the role of the Shaman in Tan Dun's *The First Emperor* at the Metropolitan Opera.

DeYoung's recording of *Kindertotenlieder* and Mahler's Symphony No. 3 with Michael Tilson Thomas and the San Francisco Symphony was awarded the 2003 GRAMMY® Award for Best Classical Album. She also won the 2001 GRAMMY® for Best Classical Album and Best Opera Recording for *Les Troyens* with Sir Colin Davis and the London Symphony Orchestra. Her growing discography includes recordings of Mahler's Symphony No. 3 with the Chicago Symphony Orchestra and Pittsburgh Symphony, Bernstein's Symphony No. 1 "Jeremiah" with the BBC Symphony Orchestra and Leonard Slatkin, *Das Klagende Lied* with the San Francisco Symphony and Michael Tilson Thomas, and *Das Lied von der Erde* with the Minnesota Orchestra.

In the 2017/18 season, DeYoung makes her debut at the English National Opera as Amneris in a new production of *Aida*. She also appears in concert with the Sydney Symphony, Philharmonia Orchestra, London Philharmonic, Hong Kong Philharmonic and the Dallas Symphony Orchestra.



ALEXEY DOLGOV
tenor

Siberian tenor Alexey Dolgov's performances have gained him critical acclaim for his "clarion tenor" (*Montreal Gazette*) and "naturalness and superb timing" (*Metro Weekly*, Washington D.C). He "shines as an actor," says the *Washington Post*.

Dolgov has sung leading roles on the stages of Metropolitan Opera (in New York and on tour), Bayerische Staatsoper (in Munich and on tour), Washington National Opera, Deutsche Oper Berlin, Opera dell'Opera di Roma, Teatro Real Madrid, Liceu Barcelona, Opéra de Nice, Bolshoi Theatre, New Israeli Opera, Saito Kinen Festival, Baden-Baden Festival, Théâtre des Champs-Élysées Paris, Royal Opera House Covent Garden, Opera Lucerne, Athens Megaron, Bolshoi Theatre Moscow, Opéra de Montréal, The Dallas Opera, La Monnaie, Deutsche Staatsoper Berlin, Orchestre Philharmonique du Luxembourg, Houston Grand Opera, Los Angeles Opera, Teatro Municipale Giuseppe Verdi (Salerno) and Teatro Comunale Trieste.

In concert, Dolgov has performed with Swedish Radio Symphony Orchestra, the Olso Philharmonic (with whom he recently recorded Scriabin's Symphony No. 1), Rotterdam Philharmonic Orchestra and Luxembourg Philharmonic Orchestra. He has worked with conductors including Plácido Domingo, Vasily Petrenko, Daniel Harding, Semyon Bychkov, Seiji Ozawa, Kirill Karabits, Gianandrea Noseda, Alexander Shelley, Philippe Auguin, Patrick Summers, Alain Altinoglu, Dan Ettinger, Leo Hussain, Robin Ticciati, Renato Palumbo, Omer Meir Wellber, Leopold Hager and Dmitri Jurowski.

This season includes his debut at Scottish Opera as Vaudémont in *Iolanta*, his debut at Seattle Opera as Pinkerton in *Madama Butterfly*, and returns to the Bayerische Staatsoper as Pinkerton in *Madama Butterfly* and to New Israeli Opera as Rodolfo in *La bohème*.

Dolgov continues to work as a principal soloist at the Bolshoi Theatre in Moscow. On the concert platform, he appears this season with the Orquesta y Coro Nacionales de España, while future seasons will see him make returns to The Metropolitan Opera and Washington National Opera.

Dolgov began his singing studies at the Novosibirsk State Conservatoire in 2001 under Rimma Zhukova. The following year, he moved to the Moscow Tchaikovsky State Conservatoire, where he studied with Zurab Sotkilava.



ERIC OWENS
bass

Bass-baritone Eric Owens has a unique reputation as an esteemed interpreter of classic works and a champion of new music. Equally at home in orchestral, recital and operatic repertoire, he brings his powerful poise, expansive voice and instinctive acting faculties to stages around the world.

Owens' career operatic highlights include Alberich in the Metropolitan Opera's Ring cycle; his San Francisco Opera debut in *Otello*; his Royal Opera, Covent Garden, debut in *Norma*; Vodnik in *Rusalka* at Lyric Opera of Chicago; the title role in Handel's *Hercules* with the Canadian Opera Company; *Aida* at Houston Grand Opera; *Rigoletto*, *Il Trovatore* and *La bohème* at Los Angeles Opera; *Die Zauberflöte* for his Paris Opera (Bastille) debut; and *Ariodante* and *L'Incoronazione di Poppea* at the English National Opera.

Symphonic highlights of Owens' recent seasons include performances of Verdi's Requiem with the New York Philharmonic and the Toronto Symphony Orchestra; Ravel's *L'enfant et les sortilèges* with the Swedish Radio Symphony and Chicago Symphony

Orchestra, both under the baton of Esa-Pekka Salonen; and Beethoven's Symphony No. 9 with the Chicago Symphony Orchestra.

Owens is featured on two Telarc recordings with the Atlanta Symphony: Mozart's Requiem and scenes from Strauss' *Elektra* and *Die Frau ohne Schatten*. He is also featured on the Nonesuch Records release of John Adams' *A Flowering Tree*.

In the 2017/18 season, Owens returns to the Lyric Opera of Chicago to make his debut as Wotan in David Pountney's new production of Wagner's *Die Walküre*, and he sings in Janáček's *The Cunning Little Vixen* at the Glimmerglass Festival, where he will serve as artist in residence and artistic advisor.

Owens has been recognized with multiple honors, including *Musical America's* 2017 Vocalist of the Year award, the 2003 Marian Anderson Award, a 1999 ARIA award, second prize in the Plácido Domingo Operalia Competition, the Metropolitan Opera National Council Auditions and the Luciano Pavarotti International Voice Competition.

A native of Philadelphia, Owens began his musical training as a pianist at age 6, followed by formal oboe study at 11. He studied voice while an undergraduate at Temple University and as a graduate student at the Curtis Institute of Music.



**DO YOU LIKE
TO SING?**

NASHVILLE SYMPHONY CHORUS IS SEEKING NEW SINGERS

If you love to sing, then consider joining the Nashville Symphony Chorus!

Auditions for new chorus members will be held on **July 22** and **August 29** at Schermerhorn Symphony Center.

Auditions will be five minutes in length and will consist of:

- A brief musicianship quiz
- An excerpt of your choosing
- Sight-reading

Singers will be graded on pitch, accuracy and intonation; rhythmic accuracy; dynamic control, phrasing, expressiveness, and style; diction and vowel production; and tone quality, resonance, freedom, and control.

For more information and complete audition requirements, visit NashvilleSymphony.org/chorusauditions or email chorusauditions@nashvillesymphony.org.



NASHVILLE SYMPHONY CHORUS

TUCKER BIDDLECOMBE, director

SOPRANO

Beverly Anderson†
 Esther Bae
 Amie Bates
 Elizabeth Belden
 Jill Boehme
 Stephanie Breiwa
 Christine Brosend
 Sara Jean Curtiss
 Claire Delcourt
 Amanda Leigh Dier
 Katie Doyle
 Kat Drinkwater
 Becky Evans-Young
 Kelli Gauthier
 Rebecca Greer
 Grace J. Guill
 Ally Hard
 Stacey Haslam
 Vanessa Jackson*
 Jené Jacobson
 Carla Jones
 Katie Lawrence
 Penny Lueckenhoff
 Jennifer Lynn
 Marcy McWilliams
 Alisha Menard
 Jean Miller
 Jessica Moore
 Carolyn J. Naumann
 Jessie Neilson
 Angela Pasquini Clifford
 Beth Pirtle Ring
 Deborah S. Schrauger
 Renita J. Smith-
 Crittendon
 Ashlinn Snyder
 Anna Spence
 Jennifer Goode Stevens
 Clair Susong
 Marva A. Swann
 Marjorie Taggart
 Angela Thomas*
 Jennice Threlkeld
 Jan Staats Volk†
 Janelle Waggener
 Kathryn Whitaker
 Sylvia R. Wynn
 Callie Zindel

ALTO

Carol E. Armes
 Kathy Bearden
 Mary Callahan*
 Cathi Carmack†
 Kelsey Christian
 Lisa Cooper
 Helen Cornell
 Janet Keese Davies
 Carla M. Davis†
 Marian Dorst
 Mary Hewlett Elder*
 Cara Frank
 Elizabeth Gilliam
 Debra L. Greenspan
 Judith Griffin
 Leah Handelman
 Kathleen Hiltz
 Sidney Hyde
 Caroline Talbert
 Leah Koesten
 Stephanie Kraft
 Sarah Miller
 Barbara Miller
 Asha Moody
 Stephanie Moritz
 Shelia Mullican
 Alexandra Niederle
 Lisa Pellegrin
 Annette Phillips
 Ella Radcliffe
 Lauren Ramey
 Stacy L. Reed
 Debbie Reyland
 Jacqueline Scott
 Laura Sikes
 Madalynne Skelton
 Sarah Stallings
 Allison Stokes
 Melissa Swingle
 Priscilla Wortman

TENOR

Eric Boehme
 Calvin Bottoms
 Brett Cartwright
 David DuBose
 Joe A. Fitzpatrick
 Fred Garcia
 Danny Gordon*
 Kory Henkel
 William F. Hodget†
 Scott M. Karan
 John R. Manson
 Lynn McGill
 Andrew McKnight
 Alex Moore
 Mark Naumann
 Ryan Norris
 Nathan Z. O'Connell
 Bill Paul
 John Perry
 Keith E. Ramsey
 John Mark Redding
 David M. Satterfield†*
 Zach Shrout
 Daniel Sissom
 Eddie Smith
 Stephen Franklin Sparks†
 Joel Tellinghuisen
 Christopher Thompson
 Brett Trent
 Jordan Williams
 Scott Wolfe
 John Logan Wood
 Jonathan Yeaworth

BASS

Gilbert Aldridge
 Anthony R. Barta
 Kevin Brenner
 Matthew Clark
 James Cortner
 Nick Davidson
 Kenton Dickerson
 Daniel Elder*
 Mark Filosa
 Stuart Garber
 George Goetschel
 Tim Goodenough
 Duane Hamilton
 Richard Hatfield†
 Jamie Hawkins
 Carl Johnson
 Kenneth Keel
 Justin Kirby
 Matthew Landers
 Bill Loyd
 Rob Mahurin*
 Bruce Meriwether
 Andrew Miller
 Christopher Mixon
 Steve Myers
 Jason Peterson
 Steve Prichard
 J Paul Roark†
 Scott Sanders
 Jesse Sarlo
 Dan Silva
 Merv Snider
 Larry Strachan
 David Thomas
 Alex Tinianow
 Samuel Trump
 Brian Warford
 Eric Wiuff

Debra Greenspan,
President

Sarah Crigger,
Librarian

Jeff Burnham,
Accompanist

* Section Leader
 † 25+ year members

CELEBRATING 25 YEARS OF SERVICE

Congratulations to the following Nashville Symphony Chorus members on their milestone season



LISA COOPER

Lisa Cooper's love of music began at an early age. She took piano lessons and sang in a trio with two of her sisters throughout adolescence and

early adulthood. Her choral experiences began in college, when she sang with the Middle Tennessee State University concert choir and chamber chorus. After receiving her Bachelor of Music degree, she taught private piano and elementary school music, conducting her school's elementary chorus.

Cooper began singing with the Nashville Symphony Chorus during Kenneth Schermerhorn's first year as conductor of the Nashville Symphony. She was thrilled to sing Beethoven's Ninth Symphony with the maestro conducting, and it has been one of her favorite works since that time.

Cooper took a few years off from the chorus while her daughters were young but returned to the pastime she loves so much. In 1997, she traveled with the chorus to Russia and Germany, where the ensemble performed at the Moscow Conservatory, Peterhoff Palace in St. Petersburg and at St. Ludwig's Cathedral in Berlin.

Cooper has served as alto section leader, chorus librarian and chorus president during her tenure. Some of her greatest memories include the opening of Schermerhorn Symphony Center, performances of Mahler's Second and Eighth symphonies, Duruflé's Requiem, *Carmina Burana*, Fauré's Requiem and Handel's *Messiah*. She has been honored to sing under the direction of Leonard Slatkin, Sir Neville Marriner, Nicholas McGegan and Giancarlo Guerrero.

Cooper looks forward to singing many more years with the Nashville Symphony Chorus and performing with the group when they tour the Czech Republic in 2019.



GRACE GUILL

Grace Guill's early musical training began in church and through piano lessons. She was very fortunate in her tiny community in South

Georgia to have talented, trained musicians to encourage and nurture her. Her first opportunity to participate in a chorus, other than church choir, was in the Georgia Junior High All-State Chorus. She continued to pursue similar choral opportunities throughout high school and college as a member of several more all-state choruses, the Andrew College Chorus and Choraliers, the Huntingdon College Chorus and Singers, the Indiana University Opera Chorus and the Nashville Opera Chorus.

Guill began singing with the Nashville Symphony Chorus and Chamber Chorus in the late 1970s under the direction of Scott Withrow. She had the opportunity to perform under subsequent directors Sandra Willetts, Raphael Bundage, George Mabry, Kelly Corcoran and current director Tucker Biddlecombe. She has been privileged to perform under the batons of Michael Charry, Kenneth Schermerhorn, Leonard Slatkin, Giancarlo Guerrero and many wonderful guest conductors.

After a break from the Nashville Symphony Chorus to raise children and balance her career, Guill rejoined the group in 2002. Shortly after that, she decided to make a career change and follow her dream of being a choral conductor. She successfully applied the skills and techniques practiced in Symphony Chorus rehearsals to her school choruses at White House Heritage High School until her retirement in 2017.

Highlights of Guill's Symphony Chorus experiences include the Nashville Symphony's 2006 performance of Mahler's Symphony No. 2 with Michael Christie at TPAC and the opening of Schermerhorn Symphony Center with excerpts of the same work under the baton of Leonard Slatkin that same year. She has also enjoyed the opportunity to sing under the direction of Giancarlo Guerrero. Additional highlights include Mendelssohn's *Elijah* and Handel's *Messiah* directed by Nicholas McGegan, *Carmina Burana* with the Nashville Ballet, and recent Voices of Spring concerts.