



DR. KEVIN KLOTZ, ARTISTIC DIRECTOR



MOZART'S REQUIEM
+ GJEILO

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MOZART'S REQUIEM + GJEILO



DR. KEVIN KLOTZ, *Conductor*

DR. HANGFONG AU, *Piano*

DR. JEONG-SUK BAE, *Organ*

Selected Works Ola Gjeilo
(1978–)

The Ground

Ubi Caritas

Ave Maria ♪

Alleluia ♪

♪ *New works commissioned by HCS*

~*~*~* **INTERMISSION** ~*~*~*

Requiem in D minor W.A. Mozart
(1756–1791)

Introitus

Requiem

Kyrie

Sequenz

Dies irae

Tuba mirum

Rex tremendae

Recordare

Confutatis

Lacrimosa

Offertorium

Domine Jesu

Hostias

Sanctus

Benedictus

Agnus Dei

Communio

Lux aeterna

SOLOISTS



Hannah Celeste Lu
Soprano



Christine Boddicker
Mezzo-Soprano



David Kirkwood
Tenor



Leon Turner
Bass

ORCHESTRA

Violin I

Kirsten Yon
Christine Elston
Maxine Kuo
Lindsay Baggett

Violin II

Doreen Hanrahan
Katherine Sullivan
Cheng Wei-Hseih
Katie Butler

Viola

Sarah Mason
John Randolph
Lexi Pelton

Cello

David Deitz
Danbe Lee
Hasmik Vardanyan

Bass

Curry Duffey

Clarinet

James Johnson
Roman Cisneros

Bassoon

Micah Doherty
Jordan Brokken

Trumpet

Dan Shipman
Phil Scoles

Trombones


Mark Holley
Matt Dickson
Ricky Reeves

Timpani

Alec Warren



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PROGRAM NOTES

Selected Works by Ola Gjeilo

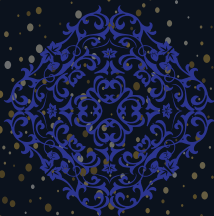
Ola Gjeilo (b. 1978, Norway) is a leading composer of contemporary choral music. Some of his major works include the *Sunrise Mass*, *Dark Night of the Soul*, and many other shorter pieces. His music is performed by many different types of ensembles including churches, schools, and community choruses.

- Our concert tonight begins with Gjeilo's "The Ground." This piece is based on the final movement of his popular *Sunrise Mass*. Throughout the piece, the sopranos carry the chorale tune owing to the influence of the chorale cantatas of J.S. Bach. The lower voices provide a rich harmonic tapestry, supported by the doubling strings and rhythmic momentum of the piano part.
- In "Ubi Caritas," one will hear the influence of Gregorian chant from the start of the women's phrases. The themes of love, charity, and reverence illustrated in the text are beautifully depicted. The piece is set in a three-part form, with surprising harmonic turns in the middle section. While this piece was conceived as an a cappella (unaccompanied) work, Gjeilo later wrote out a piano part based on an improvisation he did in another choral performance.

PROGRAM NOTES

Selected Works by Ola Gjeilo (cont'd)

- Tonight's performance features **two world premiers** by Ola Gjeilo that were commissioned by Houston Choral Society in honor of our 35th Anniversary season!
- The "Ave Maria" is set for mixed chorus, strings, and piano. Gjeilo sets this devotional text with soft, sustained choral lines supported by doubling strings. The piano provides momentum with the continuous sixteenth-note passages.
- Gjeilo set "Alleluia" in the asymmetrical meter of 7/8, which contains two and three-part beat divisions (2+2+3). While there have been several notable settings of the Alleluia text, such as by American composer Randall Thompson, there has never been one like this! Listen to the jubilant dance-like quality throughout the piece. You may also hear the influence of pop music in the overall melodic style and rhythms.



PROGRAM NOTES

Mozart's Requiem in D minor

- Wolfgang Amadeus Mozart (1756-1791) lived a short yet prodigious life. He composed in every genre, including sacred music, symphonies, piano music, and opera. He is well known for his popular *Symphony No. 41 in C major* ("Jupiter"), operas *The Marriage of Figaro* and *Don Giovanni*, and certainly the *Requiem in D minor*.
- Mozart's *Requiem* is scored for two basset horns (played by clarinets in today's performance), two bassoons, two trumpets, three trombones, timpani, strings, and organ continuo. The work is also scored for mixed chorus, and soprano, alto, tenor, and bass soloists.
- While Mozart left the work unfinished at his death, it was completed by his pupil Franz Xaver Süssmayr. Mozart finished the first major section (Introitus), leaving choral parts for the Sequence and some of the later movements. In "Lacrimosa," Mozart only finished the first eight measures. The later movements ("Sanctus," "Benedictus," and "Agnus Dei") are in Süssmayr's hand. The final section ("Lux aeterna") reprises music from the "Introitus" but with a different text.

PROGRAM NOTES

Mozart's *Requiem in D minor* (cont'd)

• In the *Requiem*, Mozart features a variety of compositional styles. Several of the movements harken back to past historical periods, notably the music of Bach and Handel. This can be seen in the fugues ("Kyrie" and "Cum sanctis tuis"), where the voices are doubled by the instruments (referred to as *colla parte* doubling). Throughout the *Requiem*, Mozart utilizes word painting in which the music depicts particular meanings of the text. This can be seen in many of the movements. In "Rex tremendae," the appearance of the French double dotted rhythms reflects the ceremonial celebration of the words "King of majesty." In the "Lacrimosa," the text speaks of the "day of mourning and weeping," which is reflected in the tone of the music. In "Domine Jesu" on the words "in obscurum" (meaning darkness), the vocal parts are dissonant and in their lowest ranges. Throughout the work, Mozart demonstrates great attention to the message of the text.



TRANSLATIONS

The Ground - Lyrics

*Pleni sunt caeli et terra gloria tua.
Osana in excelsis. Benedictus qui venit
in nomine Domina. Benedictus qui
venit. Osana in excelsis. Agnus Dei, qui
tolis peccata mundi. Dona nobis
pacem.*

Heaven and earth are full of your glory.
Hosanna in the highest. Blessed is he
who comes in the name of the Lord.
Blessed is he who comes. Hosanna in
the highest. Lamb of God, Who take
away the sins of the world. Grant us
peace.

Ubi Caritas - Lyrics



*Pleni sunt caeli et terra gloria tua.
Osana in excelsis. Benedictus qui venit
in nomine Domina. Benedictus qui
venit. Osana in excelsis. Agnus Dei, qui
tolis peccata mundi. Dona nobis
pacem.*

Heaven and earth are full of your glory.
Hosanna in the highest. Blessed is he
who comes in the name of the Lord.
Blessed is he who comes. Hosanna in
the highest. Lamb of God, Who take
away the sins of the world. Grant us
peace.

TRANSLATIONS

Ave Maria - Lyrics

*Ave Maria, gratia plena, Dominus tecum;
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen.*

Hail Mary, full of grace,
the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death. Amen.

I: Introit Requiem

*Requiem aeternam dona eis,
Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis care veniet.
Requiem aeternam dona eis,
Domine,
et lux perpetua luceat eis.*



TRANSLATIONS

Requiem (cont'd)

Grant them eternal rest, Lord,
and let perpetual light shine on them.
You are praised, God, in Zion,
and homage will be paid to You in
Jerusalem.

Hear my prayer,
to You all flesh will come.
Grant them eternal rest, Lord,
and let perpetual light shine on them.

II. Kyrie

*Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.*

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

III. Sequenz

Dies irea

*Dies irae, dies illa
Solvat saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!*



TRANSLATIONS

Dies irea (cont'd)

Day of wrath, day of anger
will dissolve the world in ashes,
as foretold by David and the Sibyl.
Great trembling there will be
when the Judge descends from heaven
to examine all things closely.

Tuba mirum

*Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.*

*Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.
Liber scriptus proferetur,
in quo totum continetur,
unde mundus judicetur.*

*Judex ergo cum sedebit,
quidquid latet, apparebit,
nil inultum remanebit.*

*Quid sum miser tunc dicturus?
quem patronum rogaturus,
cum vix justus sit securus?*



TRANSLATIONS

Tuba mirum (cont'd)

The trumpet will send its wondrous sound
throughout earth's sepulchres
and gather all before the throne.

Death and nature will be astounded,
when all creation rises again,
to answer the judgment.
A book will be brought forth,
in which all will be written,
by which the world will be judged.

When the judge takes his place,
what is hidden will be revealed,
nothing will remain unavenged.

What shall a wretch like me say?
Who shall intercede for me,
when the just ones need mercy?

Rex Tremendae

*Rex tremendae majestatis,
qui salvandos savas gratis,
salve me, fons pietatis.*

King of tremendous majesty,
who freely saves those worthy ones,
save me, source of mercy.



TRANSLATIONS

Recordare

*Recordare, Jesu pie,
quod sum causa tuae viae;
ne me perdas illa die.*

*Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.*

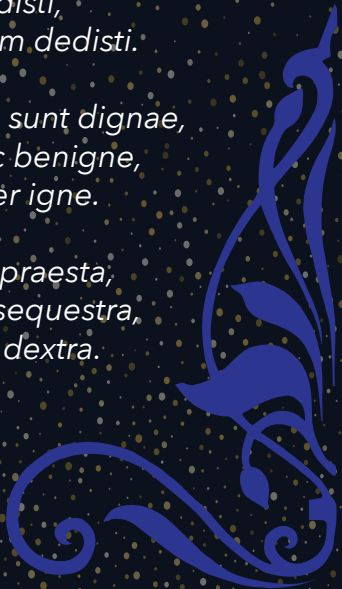
*Juste judex ultionis,
donum fac remissionis
ante diem rationis.*

*Ingemisco, tamquam reus:
culpa rubet vultus meus;
supplicanti parce, Deus.*

*Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.*

*Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.*

*Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.*



TRANSLATIONS

Recordare (cont'd)

Remember, kind Jesus,
my salvation caused your suffering;
do not forsake me on that day.

Faint and weary you have sought me,
redeemed me, suffering on the cross;
may such great effort not be in vain.

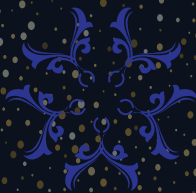
Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.

I moan as one who is guilty:
owning my shame with a red face;
suppliant before you, Lord.

You, who absolved Mary,
and listened to the thief,
give me hope also.

My prayers are unworthy,
but, good Lord, have mercy,
and rescue me from eternal fire.

Provide me a place among the sheep,
and separate me from the goats,
guiding me to Your right hand.



TRANSLATIONS

Confutatis

*Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictus.*

*Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.*

When the accused are confounded,
and doomed to flames of woe,
call me among the blessed.

I kneel with submissive heart,
my contrition is like ashes,
help me in my final condition.

Lacrimosa

*Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus,
pie Jesu Domine,
dona eis requiem. Amen.*

That day of tears and mourning,
when from the ashes shall arise,
all humanity to be judged.
Spare us by your mercy, Lord,
gentle Lord Jesus,
grant them eternal rest. Amen.



TRANSLATIONS

IV. Offertorium

Domine Jesu

*Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.*

*Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.*

*Quam olim Abrahae promisisti
et semini ejus.*

Lord Jesus Christ, King of glory,
liberate the souls of the faithful,
departed from the pains of hell
and from the bottomless pit.

Deliver them from the lion's mouth,
lest hell swallow them up,
lest they fall into darkness.
Let the standard-bearer, holy
Michael, bring them into holy light.

Which was promised to Abraham
and his descendants.



TRANSLATIONS

Hostias

Hostias et preces tibi, Domine,
laudis offerimus.

Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.

Fac eas, Domine,
de morte transire ad vitam,
Quam olim Abrahae promisisti
et semini ejus.

Sacrifices and prayers of praise, Lord,
we offer to You.

Receive them in behalf of those souls
we commemorate today.

And let them, Lord,
pass from death to life,
which was promised to Abraham
and his descendants.

IV. Sanctus

*Sanctus. Sanctus, Sanctus,
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.*

Holy, holy, holy,
Lord God of Sabaoth.
Heaven and earth are full of Thy glory.
Hosanna in the highest.



TRANSLATIONS

V. Benedictus

*Benedictus qui venit in nomine Domini.
Osanna in excelsis.*

Blessed is He who cometh in the name
of the Lord.

Hosanna in the highest.



IV. Agnus Dei

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem.*

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.*

Lamb of God, who takes away
the sins of the world,
Grant them eternal rest.

Lamb of God, who takes away
the sins of the world,
grant them eternal rest forever.

TRANSLATIONS

IV. Communio

Lux aeterna

*Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.*

*Requiem aeternum dona eis, Domine,
et Lux perpetua luceat eis,
cum Sanctus tuis in aeternum,
quia pius es.*

Let eternal light shine on them, Lord,
as with Your saints in eternity,
because You are merciful.
Grant them eternal rest, Lord,
and let perpetual light shine on them,
as with Your saints in eternity,
because You are merciful.



OLA GJEILO



Ola Gjeilo's works are some of the most frequently performed compositions in today's choral world. Performing keyboard improvisations layered over his own published choral pieces has become a trademark of this accomplished pianist's collaborations. Residing in the USA since 2001, this Norwegian-born composer's distinctive style evokes American cinematic harmonies and rich, lush textures.

Gjeilo grew up in a musically eclectic home listening to classical, jazz, pop and folk, a broad background he later incorporated into his classical composition studies at The Juilliard School, the Royal College of Music in London, and currently as a New York City-based freelance composer. He is especially inspired by the improvisational art of film composer Thomas Newman, jazz legends Keith Jarrett and Pat Metheny, glass artist Dale Chihuly, and architect Frank Gehry.

In 2015, the Choir of King's College Cambridge performed his *Serenity (O Magnum Mysterium)* at the annual BBC-televised Christmas Eve service. He is currently composer-in-residence with DCINY.

For more information, please visit olagjeilo.com, or find him on Facebook, Twitter, and Instagram.

HCS AUDITIONS

August 1 & 4, 2022

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ARTISTIC DIRECTOR

Dr. Kevin M. Klotz earned his Doctor of Musical Arts degree in Choral Conducting from University of Houston's Moores School of Music. Dr. Klotz also completed his Master of Music degree in Choral Conducting at the Moores School of Music and his Bachelor of Music degree in Piano Performance at Houston Baptist University.



In August of 2019, Dr. Klotz accepted the position of Director of Choral Activities/Assistant Professor of Music at Houston Baptist University.

Since 1999, he has served as Music Minister at St. Laurence Catholic Church in Sugar Land, where he directs the choirs for the 9:00 a.m., 12:45 p.m., and 5:00 p.m. Sunday Masses. In 2002, he founded the St. Laurence Chamber Singers, an auditioned choral ensemble dedicated to the performance of sacred music. In 2008, Dr. Klotz was invited to serve as the Principal Conductor for the dedication Mass of the new Co-Cathedral of the Sacred Heart in the Archdiocese of Galveston-Houston where he directed the 150-member festival chorus and orchestra.

In addition to his work in the church, Dr. Klotz has previously served as the Artistic Director of the Houston Cecilia Chamber Choir (2013-2016) and the Sugar Land Choral Society (2009-2013). From 2012-2013, he was the Assistant Director of the Houston Symphony Chorus. In this position, he collaborated with Dr. Charles Hausmann in the choral preparation of major works for esteemed conductors such as Hans Graf, Matthew Halls, Hannu Lintu, Franz Anton Krager, and Michael Krajewski.

Dr. Klotz holds memberships with the American Choral Directors Association, Texas Choral Directors Association, and National Pastoral Musicians.

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ABOUT HCS



Houston Choral Society (HCS) is a 501 (c) (3) not-for-profit professional-quality civic chorus that serves the greater Houston area. Our mission is to bring great choral music to enrich the soul and advance the choral arts to Houston audiences. We enjoy singing a wide variety of repertoire, including works by Handel, Mozart, Brahms, Eric Whitacre, Morten Lauridsen, to more popular styles of music. Additionally, we often collaborate with professional musicians from the Houston area and as well as outstanding local high school choral ensembles.

Houston Choral Society performed Haydn's Lord Nelson Mass at Carnegie Hall in New York City. Additionally, they have completed five international tours performing in England/Scotland, Italy, Hungary/ Austria/Czech Republic, Ireland, Germany/Austria and Italy this summer.

We are funded in part by grants from Harris County and the Texas Commission on the Arts through the Houston Arts Alliance.

HCS CHOIR MEMBERS

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Susannah Bayliss
Anita Bradford
Laura Brown
Jacqueline Butler
Tiffany Cartledge
Veronica Frankeny
Nicole Gard
Amy Ghanem
Hannah Ghanem
Anne Harwell
Julia Kothmann
Nicole Lanier
Marguerite Lapetina
Joan Marchelli
Linda Martin-Rust
Tara Martinez
Erin Nebres
Penny Nelson
Alyssa Orlando
Lucinda Orr
Mary Rosberg
Erina Saguchi
Haley Scoggins
Melanie Simpson
Katey St-Martin
Lori Svrček
Stephanie Tonini

TENOR

Taylor Brewer
Doug Crowe
Sean Eary
Chris Garner
Brad Lord
Angel Romero
Dale Samuelson
Chad Searcy
David Seifert
Ross Tonini
Peter Tran
David Waldrop
Alan Wilken
Davy Wilson

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Anita Bryant
Judy Crowe
Nicole Elliott
Suzanne Garza
Emily Gittins
Katie Green
Audra Klotz
Debra Lemson
Cheryl Loeb
Aimée Marté
Riley Oliver
Tracy Oliver
Allyson Peters
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Lucy Sabol
LeslieAnne Seifert
Holly Soehnge
Jennifer Tafolla
Debora Yawn

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Chizurum Akpunonu
Glenn Breitzig
Jerry Clark
John Cunningham
George Engelmann
Al Garcia
Robert Korst
Cooper Lueck
Brad Moon
James Nguyen
Tuan Nguyen
Darren Orta
Larry Pain
Tommy Pesek
Steve Pondell
Robert Qualley
Howard Rhodes
Riley Smith

HOUSTON BAPTIST UNIVERSITY CHOIRS



The Houston Baptist University (HBU) Choirs are known for their artistry and performances of a wide range of repertoire. Choral students often receive opportunities to perform throughout Houston and on tour in the US and abroad. They also enjoy the opportunity to work with outstanding conductors and composers such as Alice Parker, Morten Lauridsen and J.A.C. Redford, all of whom have visited campus. The HBU Choirs also have the opportunity to collaborate with other local performing organizations such as the Houston Choral Society and the Houston Civic Symphony.

HBU's largest chorus is the University Singers. The "flagship" chorus, Schola Cantorum, is an auditioned chamber ensemble that performs the most sophisticated and advanced choral repertoire. Schola Cantorum often performs on their own and in collaboration with University Singers, frequently representing HBU in church services, concerts, and tours.

The HBU Choirs are under the leadership of Director of Choral Activities, Dr. Kevin Klotz.

HBU CHOIR MEMBERS

SCHOLA CANTORUM

Dr. Kevin Klotz, *Director*

Dr. Hangfong Au, *Pianist*



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Kay Boyte

Leah Cepeda

Julian Chavez

Lillian Clardy

Lindsay Elgin

Haidy Gonzalez

Alyssa Hartis

Jared LaVohn

Kynadi Law

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Petronilo Reyes

Jayden Seals

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Dr. Kevin Klotz, *Director*

Ben Sieben, *Pianist*



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Alexandria Collins

Madeleine Henry

Leah Inman

Arianna Jacobs

Abby Jones

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Chrissy Martinez

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Jennifer Prestwood

Alexis Ritterbush

Ivonne Rodriguez

Walbert Sajche

Glory Shofowora

Sydney Smith

Crystal Sosa

Lauren Tate

Alyssa Villareal

Andrew Vu

Sarah Winn

Joshua Yeates

GUEST SOLOIST

HANNAH CELESTE LU *Soprano*



Hannah Celeste Lu's "pliable, floating, voice," as proclaimed by Opera News Magazine, has allowed her to enjoy a variety of singing engagements as a versatile coloratura soprano. A Metropolitan Opera Audition District Winner, she has performed many leading opera roles including the role of "Anicia Eritea" in

the U.S. premiere of Cavalli's *Eliogabalo*, with the Aspen Opera Theater Center under the baton of the acclaimed British conductor, Jane Glover.

Ms. Lu loves opera but feels most at home singing baroque music, church music, and concert work. She has been soprano soloist multiple times with the South Dakota Symphony performing Vivaldi's *Gloria*, Handel's *Psalm 112*, Mahler's *Symphony No. 4*, Handel's *Messiah*, Bach's *St. John Passion*, Gorecki's *Symphony of Sorrowful Songs*, Pergolesi's *Stabat Mater*, Bach's *Cantata 51*, Beethoven's *Mass in C*, Bach's *B minor Mass* and earlier this month, Bach's *St. Matthew Passion*.

She solos frequently with the baroque ensemble Mercury Houston, The Houston Chamber Choir, Houston's Masterworks Chorus, Da Camera of Houston, and Cantare Houston. Ms. Lu was the soprano in Houston Grand Opera's educational outreach program, "Opera to Go," for four seasons, a member of the HGO Chorus for nine seasons, and a member of the Grammy nominated ensemble, the Houston Chamber Choir for four seasons. In addition to performing, she teaches Pre-K-12th grade music at Second Baptist School University Model, part-time homeschools her own children, and teaches 1st grade choir at Tallowood Baptist Church in Houston, TX where she lives with her husband, Michael, and their two children, Isaac (10) and Lydia (6).

GUEST SOLOIST

CHRISTINE BODDICKER *Mezzo-Soprano*



Christine Boddicker is a mezzo-soprano born and raised in the Chicagoland area of Illinois. Christine's recent performances include Charlotte (*A Little Night Music*) and Sesto (*Giulio Cesare*) with the Moores Opera Center.

Previously, she has appeared as a young artist in training programs such as Opera Steamboat, Chicago Summer Opera, and Brevard Music Festival. Her favorite roles performed include, Cenerentola, Sesto (*La Clemenza di Tito*), and Giacinta (*La finta semplice*).

Christine has also been selected as a finalist in the San Antonio Tuesday Musical Club Young Artist Competition and received the First Place award in the 2021 MIOpera Voice Competition, as well as Second place in 2019.

She holds a bachelor's degree from Michigan State University, and will complete her Masters of Music degree at University of Houston in the spring of 2022.

GUEST SOLOIST

DAVID KIRKWOOD

Tenor



David Kirkwood is the chair of the Department of Music at Houston Baptist University, as well as the Vocal Area Coordinator. He teaches Applied Voice, Vocal Pedagogy, Vocal Literature, and Lyric Diction in Italian, English, German & French. Dr. Kirkwood is an alumnus

of the Intern Program of the National Association of Teachers of Singing, the premiere vocal pedagogy professional development program in the county, where he studied with master teacher Lynn Holding.

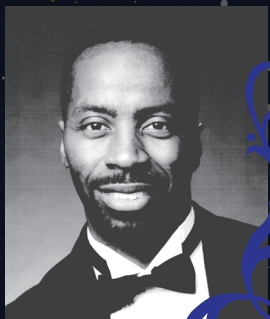
His students attend top graduate music programs and sing with opera companies such as the Vienna State Opera, Sante Fe Opera, St. Louis Opera, and Pittsburgh Opera. David holds a Doctor of Musical Arts (DMA) from the University of Southern California, and a Master of Music (MM) from The Peabody Institute of Music at Johns Hopkins University.

Dr. Kirkwood is active in the local chapter of NATS, where he serves as the treasurer for the Greater Houston Area. In his limited free time, David enjoys literature, theology, and games; and he loves being with his family of three amazing daughters (Linnea, Eliana, and Adeleine) and his incredible wife, Cordelia (MM, Piano Performance), with whom he has the privilege of collaboration in recitals.

GUEST SOLOIST

LEON TURNER

Bass



Leon Turner, a native of Monroe, Louisiana, holds a Bachelor of Music Education Degree from University of Louisiana at Monroe and a Master of Music Degree from Southern Methodist University. He has performed in master classes conducted by noted singers such as Leontyne Price and Blanche Thebam. Mr. Turner's operatic and oratorio experiences include such roles as, Mephistopheles in

Gounod's *Faust*, Shaunard in Puccini's *La Boheme*, Zuniga in Bizet's *Carmen*, Doctor in Verdi's *La Traviata*, Jake in Gershwin's *Porgy and Bess*, Bonze, in Puccini's *Madam Butterfly*, Sarastro in Mozart's *The Magic Flute*, Grandpa Moss in Copeland's *The Tenderland*, Frank in Strauss' *Die Fledermaus*, King Balthazar in Menotti's *Amahl and the Night Visitors*, Mikado in Gilbert and Sullivan's *The Mikado*, and Bass soloist in Handel's *Messiah* and Paul McCartney's *Liverpool Oratorio*. Smaller roles and excerpts include: 2nd Philistine in Saint-Saens' *Samson et Dalilah*, Sergeant in Puccini's *La Boheme*, Figaro in Mozart's *Le nozze di Figaro*, Leporello in *Don Giovanni*, and Alfonso in *Così fan tutte*, the title role in Mussorgsky's *Boris Godunov*, and King Philip in Verdi's *Don Carlo*.

Mr. Turner has performed recitals at various universities and church concert series. He was cast in the movie *Leap of Faith* by Paramount Pictures as a gospel singer. The movie starred Steve Martin, Debra Winger, and Liam Neeson. This movie engagement resulted in a guest appearance with Steve Martin on the *Arsenio Hall Talk Show* as a featured soloist.

Leon has been a finalist in the Metropolitan Opera Regional Auditions in New Orleans, Louisiana, and winner of the National Opera Association Vocal Competition in Washington, D.C. He is presently an Instructor of Music at Prairie View A&M University, Prairie View, Texas.

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Tallowood Baptist Church as our new choral home!

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TMEA

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Large School Choir Repertoire

July 5-8, 2022

at HOUSTON BAPTIST UNIVERSITY

For more information and to register, go to:

[HBU.edu/ChoirCamp](https://www.hbu.edu/ChoirCamp)

Free Concert for the public:

Dunham Theater, Morris Cultural Arts Center

Friday, 5:00 p.m.

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Clinicians:

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Ruben Alcalá

Registration, by June 1: \$150

Late Registration: \$200

2021 All-State Members: \$75

(deadline is June 1)

Cost includes:

Music, Lunch and T-Shirt

Camp registration closes June 29.