

Spring Rhapsody

A concert of vocal and instrumental music

George Deaton, tenor

Ann Pearce, flute

Jo Anne Swartz, soprano

Phyllis Vogel, piano

Sarah Mann Willcox, violin

Highland United Methodist Church

Raleigh, NC

Premiering on YouTube

Sunday May 23, 2021 at 3:00 P. M.

Program

I

Concerto No. 6 in F Major BWV 1057 (piano, flute, violin)
I. Allegro

Johann Sebastian Bach

II

Oh, had I Jubal's Lyre (aria from *Joshua*) (soprano, piano)
Meditation from Thaïs (violin, piano)

George F. Handel
Jules Massenet

III

Plaisir d'amour (tenor, violin, piano)
Adelaide, Op. 46 (tenor, piano)

Jean-Paul-Égide Martini (Arr. Lorin Maazel)
Ludwig van Beethoven

IV

Concerto No. 6 in F Major, BWV 1057 (piano, flute, violin)
II. Andante
III. Allegro assai

Johann Sebastian Bach

V

Catch the Late Train! (flute, piano)
Old Mother Hubbard (soprano, piano)

Jon Raybould
Victor Hely-Hutchin

VI

Libiamo ne'lieti calici (Brindisi) from *La Traviata* (soprano, tenor, piano)

Giuseppe Verdi

Program Notes

Concerto No. 6 in F Major BWV 1057 – J. S. Bach (1685-1750)

Between 1052 and 1065, Bach composed seven complete concertos for a single keyboard. They are among the first concertos written for the keyboard. This magnificent Concerto no. 6 being performed today features flute and violin soloists along with the piano. It consists of three movements (Fast, slow, and fast) which is in the typical Italian Baroque style. The first movement opening the program has a “bouncy” dance-like theme that appears over and over throughout the movement. The movement is sheer entertainment making your toes tap to the strong beat of the music. Listen for a cadenza showing off the piano to its best advantage during the middle section of the movement. The second movement contains a deeply passionate melody. It is an extremely dramatic, emotional movement filled with lots of chromatic harmonies for which Bach is known. You feel the weeping, sighing, crying moods so typically loved by the people of the 18th century. Theater creating great emotion was what they wanted. The second movement really exemplifies their taste for drama. The closing movement is incredibly joyous with its development of a theme that each instrument gets to play in long sustained notes with running notes underpinning it throughout. The theme goes in flight from one instrument to another. Then in the middle of the movement is another cadenza where the pianist gets to show technical prowess. This Concerto is truly masterful, one of Bach’s finest for sure.

Oh, had I Jubal’s Lyre - George F. Handel (1685-1759)

Handel’s oratorio *Joshua* is based on the Biblical story of Joshua as the leader of the ancient Israelites. The story follows the Israelites from their passage over the Jordan River into Caanan and through the Battle of Jericho. The work also includes a love story elaborated from a few hints in the Biblical narrative between Caleb's daughter Achsah and Othniel, a young soldier. The air in the last act for Achsah, "Oh, had I Jubal's lyre," is a short expression of joy with virtuoso writing for the soprano, and is often heard, as in this concert, outside the context of the full work

Meditation from Thaïs - Jules Massenet (1842-1912)

The Meditation began life as an intermezzo between scenes in the second act of Jules Massenet’s opera *Thaïs*. The crux of the plot: Athanaël, a Cenobite monk, goes to extreme lengths to persuade Thaïs, a ravishing courtesan, to give up her life of sin. She will find salvation through God, he opines. The Meditation for violin solo and orchestra affords our heroine a brief but heavenly period of reflection, and as far as the monk is concerned, the music nails it: after it ends, (and the concertmaster acknowledges the rapturous applause) Thaïs tells Athanaël she’ll renounce her hedonistic life and follow him into the desert. - by Gail Eichenthal

"Plaisir d'amour" (Pleasure of love) is a classical French love song written in 1784 by Jean-Paul-Égide Martini; it took its text from a poem by Jean-Pierre Claris de Florian. This version was arranged with violin obbligato by Maestro Lorin Maazel for the popular Italian tenor Andrea Bocelli. The translation of the opening melancholy text is “the pleasure of love only lasts one moment; the regret of love lasts one's whole life.” That text is repeated in the middle of the song after the jilted lover sings “I left everything for the ungrateful Sylvie; she leaves me and takes another lover.” Then the lover expresses ‘ “As long as this water flows softly toward this brook that borders the plain I will love you," repeated Sylvie to me. The water still flows, she has changed, however.’ The song closes with the opening text: “The pleasure of love only lasts one moment; the regret of love lasts one's whole life.”

Program Notes, continued

Adelaide - Ludwig van Beethoven (1712–1773)

Text, a poem by Friedrich von Matthisson

Translated to English by Emily Ezust

From Historical Notes of H. E. Krehbiel: "This is one of the longest, the most impassioned, the most varied, and the most inspired of Beethoven's songs. It seems to have been written out of the fullness of the composer's admiration for the poem [by Matthisson], an admiration which was enduring... For "Adelaide" Beethoven found himself compelled to invent a new form. It is not a ballad, nor a *Lied*, nor yet a cantata in the Italian sense, though it has the cantata's dimensions. It is what Matthisson so happily termed his poem – "a lyrical fantasia." Its emotion and its portrayal of nature's sympathy with that emotion are equally sublimated and picturesque. An ecstasy occurs in each recurrence of the beloved's name, and nature's voice is as eloquent in the accompaniment as the tender passion's proclamation in the vocal part. Most exquisite is the delineation, scarcely more than hinted at, yet compelling, of the rustling of the waters and the sweet piping of the nightingale. "Wellen rauschen und Nachtigallen flöten." "

Translation: Alone does your friend wander in the spring garden, mildly encircled by magic light that quivers through swaying, blossoming boughs, Adelaide!

In the mirroring stream, in the snow of the Alps, in the dying day's golden clouds,
in the fields of stars, your image shines, Adelaide!

Evening breezes whisper in the tender leaves, silver bells of May chime in the grass,
waves murmur and nightingales pipe: Adelaide!

One day, O wonder! From my grave will sprout a flower from the ashes of my heart;
and clearly on every purple leaf will gleam: Adelaide!

Catch the Late Train! - Jon Raybould (b. 1959)

"Catch the Late Train!" is an energetic depiction of movement through life's journey. Jon Raybould of the London area composed the piece in early 2021 as a musical joy during the Covid-19 international crisis. He has made it available online for all flutists and indicates in the score "all aboard, chugging along". Perhaps the snappy rhythms and jazzy patterns between the flute and the piano will promote smiling faces and tapping feet.

Old Mother Hubbard - Christian Victor Hely-Hutchinson (1901 – 1947)

Christian Victor Hely-Hutchinson (1901 – 1947) was a British composer, conductor, pianist and music administrator. He is best known for the Carol Symphony and for humorous song-settings. He remains well known for his settings of various nursery rhymes and children's poems. His setting of "Old Mother Hubbard" is arranged in the manner of Handel.

Libiamo ne'lieti calici (Brindisi) - Giuseppe Verdi (1813-1901)

Text: by Francesco Maria Piave

Setting: A late-night party at the house of Violetta Valery in Paris, from Act I of *La Traviata*

Synopsis: Violetta, in her first appearance after a lengthy illness, is giving a party for friends. Alfredo is convinced by his friends Gastone and Violetta to show off his voice. He obliges with a brindisi, or drinking song, and Violetta joins the salute.

The Performers

George Deaton, tenor, began singing as a child in church choirs and has been active as a singer since. A native of Virginia, he made his professional debut as tenor soloist in Handel's *Messiah* with the Roanoke Symphony in 1961. As tenor soloist in opera, oratorio and vocal concerts, he has performed in the USA, Italy, Poland, Czech Republic, Hungary, and Bulgaria. He has been a tenor soloist and recitalist since 2006 at the Assisi Music Festival in Assisi, Italy where he was invested as a Cavaliere in the Knights of Malta in 2007. His oratorio singing is highlighted by performances of the role of The Evangelist in Bach's *Passion According to St. John* on tour in Krakow (Franciscan Cathedral), Brno, Prague (Dvorak Hall), and Budapest (Liszt Hall). His musical training has been through teachers, coaches, master classes, and workshops. He has a degree in physics from VA Tech. George's singing has been adjunct to his professional careers at NASA, IBM and as a consultant. At Highland, George and his wife, Beth, began participating in the music program when they became members in 1974.

Ann Pearce, flute, is a Raleigh native and a co-founder of the Raleigh Area Flute Association (1985) and the Raleigh Flute Choir (1986), specializing in contrabass flute for sixteen years. She was the adjunct flute instructor at Saint Mary's School for twenty years and Shaw University for five. Her other area of musical expertise is handbells, for which she was the director at Highland UMC from 1987 through 2018. In addition to performing and teaching, she also enjoys arranging and composing music for both flutes and handbells, with 155 published pieces to her credit. She and her son, Jason, established www.ScoreVivo.com, an online music publishing company which has over 800 customers worldwide. From 1992 to 2015, she was Director of the Chaplains' Cooperative Ministry at NCSU, the organization that supports religious groups on that campus. She holds undergraduate and master's degrees from UNC at Chapel Hill and Duke Divinity School. She and her husband, Irv, joined Highland in 1971, and have been pleased to have served this church family in many different capacities over the years.

Jo Anne Swartz, soprano, has been actively involved in teaching and directing church music for over 50 years. She directed her first choir (in a small church in Dover Mill near her hometown of Shelby) when she was in high school. She is an honors graduate of Appalachian State University with degrees in music education (K-12) and a master's in voice, piano and music supervision. Later studies include certification in Suzuki method (piano) and Gifted Education (AIG). She taught music in schools across eastern NC as she moved with her UM pastor husband Alan. Jo Anne's biggest thrill is seeing former students working in church music, teaching in schools and universities, performing with NC Opera or in Nashville, because she believes God gave the gift of music to give us abundant, inspired, rich lives. The holiest moments in life are those spent rehearsing and making music for the worship of God - such music is used by the Spirit to draw hearts to Him and transform us forever.

The Performers, continued

Phyllis Vogel, piano and harpsichord, received her DMA from the Peabody Conservatory of Music of the Johns Hopkins University. She studied piano under Walter Hautzig and Leon Fleisher at the Peabody, Menahem Pressler at Indiana University, and Robert and Jean Casadesus at the American Conservatory in France. Her theory work while in France was under the direction of Nadia Boulanger. Dr. Vogel has held positions in piano and theory at the Peabody Conservatory, West Chester University, and the University of South Carolina. After 34 years, Dr. Vogel retired from North Carolina State University where she taught piano, theory, and various survey courses including Music in the 19th Century, and a course titled Women in Music. Her theory courses have been televised on the educational TV channel. In the spring of 2009, one of them titled Exploring Music Theory was put on line for Distance Education students. She has performed widely as a solo pianist, as a member of the Chekker Duo, and as a harpsichordist. Dr. Vogel also appears frequently with various chamber music ensembles and she was artistic director of the North Carolina Bach Festival. Phyllis is an active member of Highland.

Sarah Mann Willcox is a violinist and fiddle player from Raleigh. She began playing Suzuki violin at age three (her mother was very patient and the violin was very tiny) primarily under the tutelage of Edith Gettes in Chapel Hill. She studied for two years under Dr. Nancy Bargerstock at Appalachian State University and abroad at the University College Cork in Ireland. After college, Sarah taught at the Cary School of Music and played with the Durham Symphony, Raleigh Symphony and the alt-country band, American Aquarium. These days, she works full time in the nonprofit sector and plays violin just for fun for her husband Preston and 8-year-old son Conor (who likes to wear ear plugs when she practices). Sarah is happy to play at Highland again – even virtually - after many years of performing in the beautiful sanctuary as a child. She would like to dedicate this performance to her mother who was a tireless advocate for her music and made her practice when she really, really didn't want to. She now sees the wisdom in this and is sorry she put up such a fight.

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