

A NEW YEAR'S EVE BENEFIT CONCERT

at St. Columba's Episcopal Church

DECEMBER 31, 2021 AT 6 PM



WELCOME TO ST. COLUMBA'S *as we celebrate the new year and mark the passing of the old. Special thanks to our guest musicians and composer this evening: Rosa Lamoreaux, Grace McFarlane, Justus Parrotta, and Karl Robson. They offer their music making as a gift tonight.*

This evening's concert has been made possible by a generous grant from an anonymous donor in honor of Judith C. Dodge, St. Columba's Director of Music Emerita, and her lasting impact on the parish and several generations of musicians. Because of this grant, 100 percent of your donations will benefit Housing Up, a Washington, D.C. organization that builds thriving communities by developing affordable housing and offering comprehensive support services to more than 800 homeless and low-income families. You can learn more about this terrific organization at www.Housingup.org.



You can make your donation to Housing Up by cash, text, credit card or check.

- **Baskets are in the back of the church to receive cash or check**
- Write a check payable to St. Columba's Church with memo line **Housing Up**
- Credit card payment is available as you leave the concert
- Text "SCEC NYE" to 73256 to donate using your mobile device. This number will never send unsolicited texts to you. To cancel further messages, text STOP. If you need assistance with text giving, text HELP. Standard text message and data rates may apply.

About St. Columba's

We are a church on a mission to live God's love, and have many opportunities for worship, service and music! Volunteer choirs for ages five through adult sing regularly, and other musical ensembles include an orchestra and handbell choirs. Please see www.columba.org for a full description of over 50 ministry and service opportunities. Contact Courtney Hundley (chundley@columba.org) or Anne Timpane (atimpane@columba.org) with questions about how to get involved.

Cover Linocut by Robert Erskine

PROGRAM



Prelude in E Flat Major (St. Anne) BWV 552 **Johann Sebastian Bach (1685 - 1750)**

Karl Robson, organ

Ballade Number 3 in A Flat Major, Op. 47 **Frédéric Chopin (1810 - 1849)**

Grace McFarlane, piano

Must the Winter Come So Soon? **Samuel Barber (1910 - 1981)**

Rosa Lamoreaux, soprano Grace McFarlane, piano Jon Nazdin, bass

*Must the winter come so soon?
Night after night I hear the hungry deer
Wander weeping in the woods
And from his house of brittle bark hoots the frozen owl
Must the winter come so soon?
Here in this forest neither dawn nor sunset
Marks the passing of the days
It is a long winter here
Must the winter come so soon?*

- text by Gian Carlo Menotti (1911 - 2007)

Excursions, movements 1 and 3

Samuel Barber

Grace McFarlane, piano

Premier Performance

Nightsongs II - For Piano and Soprano

Justus Parrotta (b. 1988)

I Vocalise II Choose Something Like a Star III Intermezzo IV Returning V Vocalise II

Rosa Lamoreaux, soprano Grace McFarlane, piano

Choose Something Like a Star

Robert Frost (1874 - 1963)

*O Star (the fairest one in sight),
We grant your loftiness the right
To some obscurity of cloud—
It will not do to say of night,
Since dark is what brings out your light.
Some mystery becomes the proud.
But to be wholly taciturn
In your reserve is not allowed.
Say something to us we can learn
By heart and when alone repeat.
Say something! And it says, 'I burn.'
But say with what degree of heat.
Talk Fahrenheit, talk Centigrade.
Use language we can comprehend.
Tell us what elements you blend.
It gives us strangely little aid,
But does tell something in the end.
And steadfast as Keats' Eremite,
Not even stooping from its sphere,
It asks a little of us here.
It asks of us a certain height,
So when at times the mob is swayed
To carry praise or blame too far,
We may choose something like a star
To stay our minds on and be staid.*

Returning

Diane Heath (b. 1959)

*My soul is lifted above the galaxies.
Above the Milky Way.
Above Pisces and Pegasus,
Pinwheel and Cartwheel.
Rising past our Honey Home.*

*My soul is lifted above the galaxies.
Above the Milky Way.
Above Whirlpool and Tadpole,
Andromeda and Sombrero,
Cygnus and Sculptor.
Rising past our Honey Home.*

*“Galaxies are vast cosmic islands of stars, gas, dust and dark matter,
held together by gravity.” **

*And I – I am part of the honey milky way.
I am.
My eyes are stars,
My fingers dust.
Rising.
I am.
Bursting to velvet Silence.
No motors grind or weeping.*

*My soul is springing beyond equinox
of light and dark.
No mark of clock,
but harmony and music
Rising. I am lifted.
I am.
I am.
I am.*

*hubblesite.org

Guitar Medley on Coventry Carol, Greensleeves, and I Wonder as I Wander

arr. Michael Bard

Michael Bard, guitar

Selections from “The American Songbook”

(Five American songs and one French bon-bon)

Rosa Lamoreaux, soprano Michael Bard, guitar Jon Nazdin, bass



PROGRAM NOTES

Johann Sebastian Bach (1685-1750) composed more than 1,128 pieces, and of these, fewer than ten percent were published in his lifetime. Bach’s **Prelude in E Flat Major** is among those printed while Bach was alive. Markings in the score include indications for “piano” and “forte” (rare in Bach’s keyboard works), which guide the organist to use contrasting keyboards in performance. The Prelude is approximately ten minutes long, and as such, is his second longest prelude (the longest being the F Major Toccata). This evening, because of the length, we decided not to include the Fugue from which this Prelude gets the nickname, “St. Anne.” The name is derived from a fugue subject that resembles the English hymn tune *St. Anne* (see hymn 680 in *The Hymnal 1982*).

BWV 552 in its entirety is Clavier Übung III (Keyboard Practice III), and the E Flat Prelude and Fugue are bookends to this major keyboard work. Sometimes called the German Organ Mass because of the liturgical significance of the chorale settings included, it was composed in Leipzig between 1735 and 1736. Performed beginning to end, Clavier Übung III runs over an hour and a half in length. Scholars often speculate, with limited concrete evidence, about musical/liturgical symbolism in Bach’s work. BWV 552, with its overt musical illustration of the German Mass, gives solid credence to the trinitarian symbolism found in the E Flat Prelude. In addition to the three flats in the key signature, there are three themes in the Prelude, the first and weightiest in French overture style (the Father), a second light Italianate theme (the Son), and the last, a Germanic fugal theme with running 16th notes (the Holy Spirit). The St. Anne Fugue further employs the trinitarian idea by being a triple fugue.

Frédéric Chopin (1820-1849) composed his **Ballade No. 3** in 1840/41 at the house of George Sand in central France. Summers in Nohant were some of the happier periods of Chopin’s life, which was rich with his prodigious musical gift, but marred by 24 years of serious respiratory disease.

During the period between 1839 and 1843, Chopin’s work, which was known for exquisite musical craftsmanship as well as for extraordinary expressive qualities, also became more expansive and contrapuntal. Ballade No. 3, one of Chopin’s most optimistic works, sits solidly among his most beautiful and expressive pieces. The dedication on the title page reads, “A Mademoiselle Pauline de Noailles,” one of Chopin’s pupils.

According to Robert Schumann, “Chopin was the first to apply the word ‘Ballade’ to music.” In the hands of this romantic composer, the classical Sonata form has transformed into an

expressive tone poem. Through images both sunny and stormy, and with vivid musical gestures, Chopin creates a musical tale but intentionally provides no narrative explanation for the drama, leaving interpretation to the player and the listener.

Must the Winter Come So Soon, is from **Samuel Barber's** opera *Vanessa*, a 1958 Pulitzer winning work that is considered to be one of the finest American examples of this genre. With a libretto written by Barber's long-time partner Gian Carlo Menotti, this haiku-like song about winter is starkly simple, but requires substantial reserves of vocal technique. November 2013 *Opera News* refers to it as the aria that almost wasn't. Only because Elias Steber, the young singer who had won the role of Erika, was disappointed not to have her own aria and had the gumption to request that Barber write one for her, do we have this work, which vocalist Jennifer Johnson Cano calls "the mezzo national anthem!"

Samuel Barber (1910-1981) was an American composer, conductor, pianist, singer, and teacher. *Excursions* is a set of four movements, two of which we will hear on this program. This is the only overtly "nationalistic" piece in Barber's oeuvre and was originally commissioned by his friend Jeanne Behrend for a program of American music. Vladimir Horowitz was interested in playing an American work and performed the premiere of *Excursions* in 1944. Movement one is a kind of classical jazz club, with unrelenting ostinato (which means stubborn) underneath honking New York City taxis. Movement three is a set of variations on a folk-like theme. Some say the theme is based on "The Streets of Laredo." It also sounds very similar to the 1964 New Christy Minstrels song, "Today." The set of variations shift from contemporary/romantic harmonies filled with nostalgia to stiletto staccatos, enchanting polyrhythms, and magical fairy dust.

– notes by Diane Heath

Nightsongs II, by **Justus Parrotta**, was commissioned for this evening's concert and is dedicated to Rosa Lamoreaux and Diane Heath. The work consists of a series of sketches for voice and piano illustrating nighttime scenes. Odd-numbered movements focus on atmospheric textures, while even-numbered movements dwell on stars and galaxies. Movement I, *Vocalise I*, is inspired by street lights casting a copper hue against a dark cobalt sky. Movement II, *Choose Something Like a Star*, shifts between subdued and bright registers of the voice and piano to illustrate the contrast of the stars in the night sky. Movement III, *Intermezzo*, drives the listener to a country road on a cloudy night with pine trees on either side while the high beams illuminate the path. Frequent 16th notes in this movement create a motor-like motion. Compound meter with quick 16th notes in Movement IV, *Returning*, imparts a buoyant character that floats through different galaxies along with frequent use of Lydian and Myxolydian Modes and the Acoustic Scale. Movement V, *Vocalise II*, paints a picture of a hilly grass field and a parking lot on a cloudy and rainy night, surrounded by lights with a muffled glow.

– note by Justus Parrotta

ARTISTS

Michael Bard is an active musician, composer, recording artist and teacher who lives near Washington, D.C. He has performed as a soloist and with various musical ensembles throughout the United States, Europe, Japan, North Africa, South America, Central America, and the Middle East. He has also been featured on various radio and television programs around the world.

As a performer, Michael was chosen by the U.S. State Department to concertize throughout Yemen, Saudi Arabia, Jordan, Bahrain, and the kingdom of Morocco with fellow guitarist Corey Whitehead. Billing themselves as 'Douze Cordes' Michael and Corey effectively served as cultural ambassadors, offering diplomacy through music. They were later invited to give more performances in Jordan and Kuwait on a second tour again sponsored by the U.S. State Department. More recently they embarked on an eleven-city concert tour throughout the country of Chile, this time as a trio with vocalist Deborah Benner, Michael's wife and musical partner.

Diane Heath, poet, is Assistant Director of Music at St. Columba's church and the organizer of this New Year's Eve Benefit Concert. The poem "Returning" was influenced by the sprung rhythm in Gerard Manley Hopkins' work, as well as by astronomer George Kaplan's church newsletter article, "Dust," which gives a scientific explanation for the Ash Wednesday liturgical admonition, "Remember that you are dust, and to dust you shall return." Rosa Lamoreaux will perform "Returning" again at St. Columba's on the Sunday following the Feast of the Ascension (May 29, 2022).

Acclaimed for "scrupulous musicianship...gorgeous sound and stylistic acuity" by *The Washington Post*, soprano **Rosa Lamoreaux** is known for her flawless sense of style and incandescent presence, charming her audiences and earning the accolades of critics and colleagues alike. In appearances at Carnegie Hall, the Royal Albert Hall, the Leipzig Gewandhaus, the Kennedy Center, and Strathmore Center in opera and oratorio, chamber music and as a recitalist, Ms. Lamoreaux's performances have been cited as combining "fresh lyricism and near-angelic purity of tone with surprising intensity."

Ms. Lamoreaux has performed with the Atlanta, Dallas, and Cincinnati Symphony Orchestras, Opera Lafayette, the National Philharmonic Orchestra, the Smithsonian Chamber Orchestra, the Washington Chamber Orchestra, and the Northwest Chamber Orchestra. As a recitalist, her venues also include the Terrace Theatre, the Louvre, the Metropolitan Museum of Art, the Cloisters, the Smithsonian, the Library of Congress, the Corcoran Gallery, the Holocaust Museum, and the Phillips Collection. In demand as a chamber music performer, Ms. Lamoreaux has toured with Musicians from Marlboro, and she performs with the Folger Consort, Four Nations Ensemble, ArcoVoce, and Musica Aperta, in wide-ranging small-ensemble repertoire spanning early chant to present-day works. She is the recipient of numerous WAMMIE awards.

Grace McFarlane has been hailed by critics for her superb musicianship, technical mastery and the sheer beauty of her playing. Born in Jamaica, Grace made her New York debut in 1982 at Carnegie Recital Hall as a member of Trio dell'Arte, formed with the encouragement and mentorship of Menahem Pressler. She has appeared as soloist and chamber artist in the U.S., Canada, Mexico, China, Hong Kong, Argentina, and in her native country. Her Washington recital appearances include the Kennedy Center, the Phillips Collection, the Corcoran Gallery, Sumner School Museum, the Lyceum, George Mason University, the Music Center at Strathmore, THEARC, and Church of the Epiphany. A guest lecturer for the Smithsonian Institution's "Campus on the Mall," she participated in the Smithsonian/PBS Documentary, *People and Pianos – 300 years*.

Ms. McFarlane has taught on the faculties of the University of Maryland, Peabody Preparatory, Wheaton College, and Judson College. A former member of the piano department at the Levine School of Music, she took a five-year leave of absence (1993-1997) to accompany her husband on a resident assignment to Beijing, China. During that period she frequently gave solo and chamber performances and conducted master classes in several major Chinese cities. She was invited back to China in the 1998-99 season to perform duo-piano recitals with four Chinese women pianists.

In addition to performing, Ms. McFarlane maintains an active teaching schedule in her private home studio, conducts masterclasses and pedagogy workshops, frequently adjudicates competitions, and serves in leadership positions in several professional organizations and boards. She is presently Director of the Friday Morning Music Club Foundation, serves on the Advisory Council of Levine Music, and is President-Elect of the Washington Music Teachers' Association (WMTA).

Jon Nazdin is a native of Washington D.C. and a graduate of the Berklee College of Music in Boston. He plays all genres of music on double bass and electric bass. Noteworthy highlights include working with Barbra Streisand, the Three Tenors, George Benson, Doc Severinson, Denise Graves, and Branford Marsalis, as well as with Yo-Yo Ma and his Silk Road project.

Justus (Jay) Parrotta, composer, possesses a varied and extensive music background, earning a Bachelor's in Organ Performance, *magna cum laude*, a Master's in Music Composition with a concentration in Concert Music, and a Doctorate of Musical Arts in Composition from the Catholic University of America. He has received several commissions while his works encompass a wide variety of genres, such as orchestra, opera, dance, chamber ensemble, electronics, voice, keyboard, solo instruments, and film, including the critically acclaimed documentary, *Dakota 38*. He spent his middle school years in the Boy Choir at St. Columba's while studying organ with Diane Heath.

Karl Robson is the Director of Music at St. John's Episcopal Church, Norwood Parish, in Chevy Chase, Maryland, where he plans and executes all liturgical music. He is also completing doctoral degree requirements as a student of David Higgs at the Eastman School of Music in Rochester, New York. In 2012, Karl graduated *magna cum laude* with departmental distinction in Church Music and Organ Performance from St. Olaf College, where he was a student of Dr. Catherine Rodland. In 2014, he earned a Master of Music in Organ Performance and Literature from Eastman.

Karl is a recipient of the 2016 Ruth and Paul Manz Scholarship and the 2015 Peter B. Knock Award, scholarships awarded to promising young church musicians, as well as Eastman's James B. Cochran Endowed Organ Prize (2016) and Gerald Barnes Award in Organ (2015), given for outstanding recital and jury performances within the school's organ department. He was a semi-finalist in the 2015 St. Alban's International Organ Competition. When not on the bench, Karl enjoys distance running, exploring Washington, D.C.'s craft cocktail scene, and watching classic films.



The Flentrop Organ

Flentrop Orgelbouw, Zaandam, The Netherlands

St. Columba's Flentrop organ has mechanical tracker action, two manuals and a pedal board. It was built in 1981 and expanded and revoiced in 2003.

Hoofdwerk	Borstwerk	Pedal
Bourdon 16'	Holpyp 8'	Subbas 16'
Prestant 8'	Roerfluit 4'	Bourdon 16'
Bourdon 8'	Nasard 3'	Prestant 8'
Octaaf 4'	Gemshoorn 2'	Openfluit 8'
Fluit 4' Terts 1 3/5'	Octaaf 4'	
Quint 3'	Flageolet 1'	Bariton 16'
Octaaf 2'	Kromhoorn 8'	Trompet 8'
Sesquialter II disc.	Tremulant	
Mixtuur IV Trompet 8'		
Couplers		
Hoofdwerk—Borstwerk	Manual C—g'''	
Pedal—Hoofdwerk	Pedal C—f'	
Pedal—Borstwerk		