



THE MUSICIANS OF ST. JOHN'S
EPISCOPAL CHURCH PRESENT

**may
you
always
have
a
song**

SUNDAY | JUNE 12 | 2:30 PM
ST. JOHN'S EPISCOPAL CHURCH
1114 INDIANA AVENUE
ALAMOGORDO | NEW MEXICO

As a courtesy to the performers and other audience members, please turn off all cell phones and other electronic devices during the performance. Please refrain from the use of flash photography.

A Girl's Garden.....Randall Thompson
Ann Bagby, Casey Evans, Hannah Draper Burnett; Helen Garrett, pianist

Voi, che sapete (from *The Marriage of Figaro*)W.A. Mozart
Ann Bagby, soprano; Helen Garrett, pianist

Le BestiaireFrancis Poulenc
i. *Le dromadaire*
ii. *La chèvre du Thibet*
iii. *La sauterelle*
iv. *Le dauphin*
v. *L'ecrevisse*
vi. *La carpe*
Hannah Draper Burnett, contralto; Helen Garrett, pianist

Int., Theme and Variations for Clarinet and Orchestra ..Gioachino Rossini
i. *Andante sostenuto*
ii. *Allegretto*
iii. *Largo minore*
iv. *Maggiore*
Casey Evans, clarinet; Helen Garrett, pianist

Duetto Buffo Di Due Gatti..... Gioachino Rossini
Casey Evans, mezzo-soprano, Hannah Draper Burnett, contralto;
Helen Garrett, pianist

Stepsisters' Lament (from *Cinderella*) Rodgers/Hammerstein
Ann Bagby, soprano; Casey Evans, mezzo-soprano; Helen Garrett, pianist

I Bought Me A Cat (from *Old American Songs*) Aaron Copland
Hannah Draper Burnett, contralto; Helen Garrett, pianist

Fantasy on Assam Gabriel Mauger
Gabriel Mauger, pianist

INTERMISSION

- Arkansas Travelerarr. Mark Hayes
Ann Bagby, soprano; Helen Garrett, pianist
- Shenandoaharr. Margaret Vance
Ann Bagby, Casey Evans, Hannah Draper Burnett; Helen Garrett, pianist
- Chanson d'Amour* Gabriel Faure
Ann Bagby, soprano; Helen Garrett, pianist
- Sure on This Shining Night.....Samuel Barber
Hannah Draper Burnett, contralto; Helen Garrett, pianist
- Der Hirt auf dem Felsen Franz Schubert
Ann Bagby, soprano; Casey Evans, clarinet; Helen Garrett, pianist
- For Good (from *Wicked*) Stephen Schwartz
Ann Bagby, soprano; Casey Evans, mezzo-soprano; Helen Garrett, pianist
- May You Always Have a Song Sally Albrecht and Jay Althouse
Ann Bagby, Casey Evans, Hannah Draper Burnett; Helen Garrett, pianist

PROGRAM NOTES

We open today's concert with a selection from American composer Randall Thompson's beloved choral song cycle *Frostiana*, based on the poetry of Robert Frost. "A Girl's Garden" is a humorous piece where the narrator recounts her childhood struggle to nurture and grow a garden; and how this experience becomes her go-to tale when sharing with others about hardships – definitely *not* using this reflection as a means to offer advice.

One of Mozart's most frequently performed comic operas, *The Marriage of Figaro* (*Le nozze di Figaro*) has no shortage of inescapable melodies – earworm tunes – and "Voi, che sapete" ("You Know What Love Is") is no exception. The aria features the character Cherubino, (a "pants" role for soprano voice) a known womanizer who is now experiencing the throes of "true love", while lamenting his amorous nature.

20th century French composer Francis Poulenc is well known for his atypical settings of text – a large portion of which come from French poet Guillaume Apollinaire. *Le bestiaire* (or *The Bestiary*) is a collection of six short songs ostensibly about different animals, however, closer examination of the text reveals a much deeper existential questioning, tinged with Apollinaire's hallmark cynicism.

Le dromadaire

*Avec ses quatre dromadaires
Don Pedro d'Alfaroubeira
Courut le monde et l'admira
Il fit ce que je voudrais faire
Si j'avais quatre dromadaires.*

The dromedary

With his four dromedaries
Don Pedro d'Alfaroubeira
Roamed the world and admired it.
He did what I would like to do
If I had four dromedaries too.

La chèvre du Thibet

*Les poils de cette chèvre et même
Ceux d'or pour qui prit tant de peine
Jason ne valent rien au prix
Des cheveux dont je suis épris*

The Tibetan goat

The hair of this goat and even
The golden hair that so preoccupied
Jason, cannot match
The head of hair I'm smitten with.

La sauterelle

*Voici la fine sauterelle
La nourriture de Saint Jean*

The grasshopper

Behold the delicate grasshopper,
The food Saint John was wont to eat.

*Puissest mes vers être comme elle
Le régal des meilleures gens.*

.May my verses likewise be
A feast for the elite.

*Le dauphin
Dauphins, vous jouez dans la mer,
Mais le flot est toujours amer.
Parfois, ma joie éclate-t-elle?
La vie est encore cruelle.*

The dolphin
Dolphins, you play in the sea,
Though the waves are briny.
Does my joy at times erupt?
Life is still cruel.

*L'écrevisse
Incertitude, ô mes délices
Vous et moi nous nous en allons
Comme s'en vont les écrevisses,
À reculons, à reculons.*

The crayfish
Uncertainty, O! my delights
You and I we progress
As crayfish progress,
Backwards, backwards.

*La carpe
Dans vos viviers, dans vos étangs,
Carpes, que vous vivez longtemps!
Est-ce que la mort vous oublie,
Poissons de la mélancolie.*

The carp
In your pools, in your ponds,
Carp, how you live for aeons!
Does death forget you,
Fish of melancholy?

-texts by Guillaume Apollinaire

Gioachino Rossini is mostly known for his prolific composition of operas throughout the nineteenth century, writing 39 between 1806 and 1829. While his *Introduction, Theme and Variations* for clarinet is less well-known, Rossini's trademark operatic style remains: highly virtuosic with frequent fast passages - a real treat for the ear. Even when not composing for the opera stage, old habits die hard, and this piece is based on arias from two of Rossini's operas: *Egitto* and *La donna de lago*.

The only thing better than Rossini is a bit more Rossini -- the *Duetto Buffo Di Due Gatti* is a comic duet for two voices. The text, curiously, is made up of only one word.

Miau.

-text author unknown

Meow.

Musical theater icons Richard Rodgers and Oscar Hammerstein originally tackled the fairy tale *Cinderella* in 1957, with none other than Julie Andrews in the originating role. The musical has enjoyed continued success with over 700 Broadway performances. “Stepsisters’ Lament” occurs early in Act 2 – just after the Entr’acte; where the ladies of the Court are wondering why the prince is just not that into them.

Via his arrangements of *Old American Folk Songs* comes the comic relief cumulative song “I bought me a cat” from composer Aaron Copland. As a composer, Copland was heavily invested in the pastoral ideal of America, and this ethos springs up frequently across all of his output. “I bought me a cat” is what’s known as a cumulative “farmyard” song, which means that successive verses build upon previous ones —creating quite the challenge for the vocalist.

Our composer-in-residence, Gabriel Mauger, offers the sole sacred piece on today’s program. Titled *Fantasy on Assam*, this piece for solo piano is tinged with influence by the work of internet-pianist sensation Jerrod Radnich. The hymn tune itself is a testament to the far-reaching work of missionaries within the church; the story goes that a man named Nokseong, from the Assam region in India, was martyred, while stating “I have decided to follow Jesus” (where the English text for the hymn derives). The hymn was then put together by Sadhar Sundam Singh using a folk melody from Assam, which was then arranged and published, most famously by William Jensen Reynolds in 1959, where it became a mainstay in many hymnals across Protestant traditions.

Beloved American folk song “Arkansas Traveler” is here artfully arranged by Kansas City composer and conductor Mark Hayes. Hayes is known for an incredibly vast and diverse array of compositions and arrangements both for the solo voice as well as the choral instrument. This particular arrangement of “Arkansas Traveler” requires a *great deal* of deftness and versatility, particularly when navigating between the higher and lower registers of the soprano voice.

Folk songs being a part of the shared “American Experience”, it’s no surprise that many are featured in this particular program. Margaret

Vance's arrangement of "Shenandoah" brings vitality and excitement to "a song everyone knows" through the use of atypical rhythms and complex chordal structures to this treasured American anthem.

Chanson de L'Amour offers all of the best of Gabriel Faure's compositional style. Flowing piano lines mingle with abbreviated vocal phrases that morph into longer structures, and a very delicate implementation of the text (a typical component in French vocal art music), beginning with rushed, breathless excitement is slowly developed into a deeper meditation on the experience of love.

*J'aime tes yeux, j'aime ton front,
Ô ma rebelle, ô ma farouche,
J'aime tes yeux, j'aime ta bouche
Où mes baisers s'épuiseront.
J'aime ta voix, j'aime l'étrange
Grâce de tout ce que tu dis,
Ô ma rebelle, ô mon cher ange,
Mon enfer et mon paradis!
J'aime tout ce qui te fait belle,
De tes pieds jusqu'à tes cheveux,
Ô toi vers qui montent mes vœux,
Ô ma farouche, ô ma rebelle!*

-text by Armand Silvestre

I love your eyes, I love your brow,
O my rebel, O my wild one,
I love your eyes, I love your mouth
Where my kisses shall dissolve.
I love your voice, I love the strange
Charm of all you say,
O my rebel, O my dear angel,
My inferno and my paradise.
I love your eyes, I love your brow,
O my rebel, O my wild one,
I love your eyes, I love your mouth
Where my kisses shall dissolve.
I love all that makes you beautiful
From your feet to your hair,
O you the object of all my vows,
O my wild one, O my rebel.
I love your eyes, I love your brow,
O my rebel, O my wild one,
I love your eyes, I love your mouth
Where my kisses shall dissolve.

The cherished English-language art song "Sure on this Shining Night" comes from Samuel Barber's *Opus 14* for voice and piano. *Opus 14* itself is curious, as all four songs in the set are coded within an incredibly feminine perspective, while also utilizing subject matter as diverse as elderly women gathering to gossip in the park, to a novice who is dedicating their life to God. The text for "Sure" itself comes from writer and poet James Agee's *Permit me voyage*, a book of poetry published in 1934.

In the world of German lieder, there is no composition more unique than *Der Hirt auf dem Felsen*, (*The Shepherd on the Rock*) composed by Franz Schubert in 1828. A concert piece for soprano voice, piano, and clarinet stands alone and apart from many art song traditions, but its uniqueness is a testament to Schubert's willingness to "non-conform". Schubert, according to legend, was essentially browbeaten into composing *Der Hirt* by the soprano Anna Milder-Hauptmann. The subject matter, taken from three separate poems by two different poets seemingly alternates within the piece, with the first section a joyful meditation, the second section inured with the singer's grief from loneliness, and the third section implying hope: "*Der Frühling will kommen*"; literally, "the spring is coming".

*Wenn auf dem höchsten Fels ich steh',
In's tiefe Tal hernieder seh',
Und singe,
Fern aus dem tiefen dunkeln Tal
Schwingt sich empor der Widerhall
Der Klüfte.
Je weiter meine Stimme dringt,
Je heller sie mir wieder klingt
Von unten.
Mein Liebchen wohnt so weit von mir,
Drum seh'n' ich mich so heiß nach ihr Hinüber.
In tiefem Gram verzehr ich mich,
Mir ist die Freude hin,
Auf Erden mit die Hoffnung wich,
Ich hier so einsam bin.
So sehnend klang im Wald das Lied,
So sehnend klang es durch die Nacht,
Die Herzen es zum Himmel zieht
Mit wunderbarer Macht.
Der Frühling will kommen,
Der Frühling, meine Freud'.
Nun mach' ich mich fertig
Zum Wandern bereit.*

When I stand on the highest rock,
Look down into the deep valley
And sing,
From far away in the deep dark valley
The echo from the ravines
Rises up.
The further my voice carries,
The clearer it echoes back to me
From below.
My sweetheart lives so far from me,
Therefore I long so to be with her
Over there.
Deep grief consumes me,
My joy has fled,
All earthly hope has vanished,
I am so lonely here.
The song rang out so longingly through the
wood,
Rang out so longingly through the night,
That it draws hearts to heaven
With wondrous power.
Spring is coming,
Spring, my joy,
I shall now make ready to journey.

-text by Wilhelm Müller and
Karl August Varnhagen von Ense

The penultimate piece on today's program is also the capstone ballad from the smash hit musical *Wicked*. With roles originated by Kristin Chenoweth (Glinda) and Idina Menzel (Elphaba) the song "For Good" is a bittersweet duet to commemorate the two best friends' parting of ways. The text of the song is rather clever, indicating that while their relationship is over permanently, both of them have been changed as a result of knowing the other; this closeness and kinship is reinforced by the music with intertwining vocal lines and balanced harmonies.

American choral music powerhouses Sally Albrecht and Jay Althouse provide for us our closing piece, our mission statement, our prayer: "May You Always Have a Song". Albrecht and Althouse are very well known for creating singable and approachable music for all different types of ensembles and the sentiments expressed within the text are the cornerstone around which today's performance has been built.

-Program notes by Ann Bagby, Casey Evans, Helen Garrett, Gabe Mauger, and HDB

SPECIAL THANKS

Today's concert would not have been possible without the tireless efforts of Ann Bagby, Helen Garrett, Casey Evans, Gabe Mauger, Nancy Gregory, the staff, vestry, and community of St. John's Episcopal Church, and the wider community of Alamogordo and southeastern New Mexico.

Thank you so much for joining us today!

MEET THE ARTISTS

Ann Bagby has used her soprano voice at St. John's for the last 23 years and also enjoys singing at Grace Church. Ann is a visual and performing artist originally from Nebraska. She majored in vocal music at Cottey College in Nevada, Missouri, then attended the Kansas City Art Institute, graduating in 1966 with a B.F.A. degree in Painting and Printmaking. She has exhibited and sold paintings in Missouri, Nebraska, Kansas and New Mexico. To supplement her artist's income, she has had a wide variety of other jobs through the years including many graphic design jobs. During her 23 years in Kansas City she also sang in the St. Paul's Episcopal Church choir, and studied ballet and performed in several "Nutcrackers". She then moved back to Nebraska for ten years and kept painting and choir singing. She says she was then "pushed by a larger hand" to Alamogordo, where she has continued painting, performing, and advocating for arts issues and women's rights. And curiously and miraculously in Alamogordo she has had the pleasure of participating in many wonderful musical events, theater at NMSU-A, art exhibits and made some special friendships with musical and artistic friends. When not working the vocal chords or the paint brush, she enjoys gardening/yard work, traveling, and is cared for by three cats.

Casey Evans, mezzo-soprano and clarinetist, was born in California but grew up in Niceville, Florida. Newly married in Colorado Springs to U.S. Air Force Captain Stephen Bost, she is also an officer in the United States Air Force. She has received a BS degree in Electrical Engineering, a SM in Technology and Policy from MIT, and SM in Electrical Engineering and Computer Science from MIT. She played clarinet in her high school band, and has sung alto in church choirs and in the cadet chorale. She has played baritone horn in the Drum and Bugle Corps at the U.S. Air Force Academy. She was Music Director for the MIT student-led musical. She is currently stationed at Holloman Air Force Base, and fortunately for St. John's she sings in church as often as she can. Casey enjoys visits with her parents and her younger brother. She enjoys hiking. She says music at St. John's has been a highlight of her time here.

Hannah Draper Burnett, contralto, is from Kentucky, but has journeyed far beyond, collaborating with ensembles such as Te Deum (Kansas City), Universitatis Schola Cantorum, Antiqua, Vocal Arts Ensemble, the Lexington Chamber Chorale and the Kentucky Bach Choir. Her specialization lies in early and postmodern vocal music. Her career has taken her throughout the U.S. as an in-demand choral clinician, adjudicator, conductor, and soloist. Burnett has studied with cutting-edge choral directors of the 21st century, including Jeffrey Ames, Joshua Habermann, Tesfa Wondemagegnehu, Craig Hella Johnson, Richard Waters, Jeffrey Redding, and Ysaye Barnwell. Posts in music education have included a tenured collegiate position to preschool general music. Conferred honors include distinctions from the Kentucky Senate, two master's degrees, and a citation of excellence from First Lady Michelle Obama. Maintaining a robust schedule of scholarly research, Burnett has recently undertaken a project studying intonation variances in the field recordings of Alan Lomax.

Helen Garrett, organist, is a native New Mexican who grew up in Las Cruces. Her education eventually took her to Texas, where in 1971 she earned a Bachelor of Music degree in Music Theory and a Master of Music degree in Music Theory and Composition in 1975, both from the University of Houston. She worked as Supervisor of the University of Houston's Music Library from 1975 - 1983. Her professional performance experience includes posts at Presbyterian Church of the Covenant in Houston, Texas; at the Keller United Methodist Church in Keller, Texas; Meadowbrook Methodist Church in Fort Worth, Texas, and most recently Grace Methodist Church in Alamogordo. She has worked as an accompanist for the Keller Community Chorus, the Keller High School Choirs, and the Texas Girls' Choir.

Gabriel Mauger, pianist, is a software engineering student at New Mexico State in Las Cruces and will be graduating with his B.S. degree in the fall of 2022. Gabe is a talented and enthusiastic musician who composes music when he is not working on computers or helping St. John's broadcast services on Zoom and Facebook. His main field of study focuses on Digital Game Design and the use of video games as artistic expression. He feels that music is the most basic and natural way of conveying emotion, either through performance or through listening; and words can tell stories, and visuals can enhance these stories, but music can force a person to feel a certain way about said story. He tried to portray this characteristic of music through his game "Kepland", a short narrative with minimalistic visuals and less than 25 lines of dialogue. V1.1 of "Kepland" is available now at request and will be officially released for free by Winter 2022. Gabe was born in Huron, SD, and has lived in Alamogordo for over the past 15 years. We appreciate his willingness to play the piano at Sunday services, and we are eager to hear how Gabe's career will develop.