



**Michele Byrd, soprano
James Cochran, piano
Ian Jessee, violin**

March 17, 2021

**Vanderbilt Presbyterian Church
1225 Piper Boulevard
Naples, Florida 34110
239-597-5410
vpcnaples.org**

Program

“*Vidit suum dulcem natum*” from *Stabat Mater*

Giovanni Battista Pergolesi
(1710-1736)

Pergolesi's *Stabat Mater* is one of the most famous compositions ever written in praise of Mary. The text dates from the medieval era, and describes Mary, the sorrowful mother, witnessing the suffering of her Son from the base of the cross. The significance of Pergolesi's *Stabat Mater* extends far beyond the ecclesiastical tradition for which it was originally intended. Here is a moving, profoundly human picture of a grieving mother.

Vidit suum dulcem natum moriendo desolatum dum emisit spiritum.

She saw her sweet child die desolate, as he gave up His spirit.

“Jesu, Joy of Man's Desiring”

J. S. Bach
(1685-1750)

Bach was very sincere when he wrote, "The aim and final end of all music should be none other than the glory of God and the refreshment of the soul. If heed is not paid to this, it is not true music." With his demanding schedule, Bach must have felt a need for spiritual assistance very often. In addition to many other responsibilities, he composed over 250 cantatas – one for each Sunday of the year. Although characteristic of his genius, Bach's cantatas were considered old fashioned by his composer sons and many other musicians. This still-popular chorale, from a melody by Johan Schöp (1590-1664), occurs at the close of Bach's *Cantata No. 147 – Be Thou Cheerful, O My Spirit*.

“Cavatina”

Joseph Joachim Raff
(1822-1882)

Raff was born in Switzerland and was largely self-taught in music, studying the subject while working as a schoolmaster. He sent some of his piano compositions to Felix Mendelssohn who recommended them for publication. They were published in 1844 and received a favorable review in Robert Schumann's journal, the *Neue Zeitschrift für Musik*, which prompted Raff to go to Zürich and take up composition full-time. He was very prolific, and by the end of his life was one of the best known German composers, though his work is largely forgotten today. Only one piece, a cavatina for violin and piano, is performed with any regularity today, sometimes as an encore.

“Going Home” from the New World Symphony

Antonín Dvořák
(1841-1904)

Antonin Dvořák wrote his Symphony No. 9, "From the New World," soon after arriving in America in 1893. A yearning melody from the second movement took on a new life as a popular American song that continues to be reinvented. Dvořák had come to New York City to be the director of the National Conservatory of Music of America. He soon began working on the symphony, which he said reflected his "impressions and greetings from the New World." He brought to it his studies of spirituals and Native American music, as well as his own Czech culture. One of Dvořák's students, William Arms Fisher, put words to the longing melody from the second movement. He called the new song, "*Going Home*," and had it published 1922.

Going home, I'm going home; quiet-like, some still day, I'm just going home. It's not far, just close by, through an open door; work all done, care laid by, going to fear no more. Mother's there expecting me, father's waiting too; lots of folk gathered there, all the friends I knew. Morning star lights the way, restless dream all done; shadows gone, break of day, real life just begun. There's no break, there's no end, just a living on; wide awake, with a smile, going on and on. Going home, I'm just going home.

“Adoration”

Felix Borowski
(1872-1956)

Felix Borowski (of Polish descent) was born in the English village of Burton-in-Kendal, Westmorland. His parents were both accomplished musicians. His father gave him his first instruction on the piano as well as on the violin. He was educated in London and at the Cologne Conservatory and taught the piano and violin in Scotland. One of his compositions for piano and violin ('Adoration') was recorded in 1914 by Richard Czerwonky, (also of Polish descent) an outstanding violinist and orchestral conductor.

“If Ye Love Me”

Malcolm Archer
(b. 1952)

Malcolm Archer (b. 1952) is an English composer, conductor and organist. Archer was formerly Organist and Director of Music at Wells Cathedral and at St Paul's Cathedral and Director of Chapel Music at Winchester College. He was educated at the Royal College of Music (RCO scholar) and Jesus College, Cambridge (Organ Scholar). His organ teachers include Ralph Downes, Gillian Weir, and Nicolas Kynaston and he studied composition with Herbert Sumsion and Alan Ridout.

If ye love me, keep my commandments, and I will pray the Father, and he shall give you another Comforter, that he may abide with you forever, ev'n the spirit of truth.

“Méditation” from *Thaïs*

Jules Massenet
(1842-1912)

The Méditation is an instrumental entr'acte performed between the scenes of Act II in the opera *Thaïs*. The piece is considered to be one of the great encore pieces; world-class violin soloists such as Joshua Bell, Sarah Chang, Anne-Sophie Mutter, Itzhak Perlman, and Maxim Vengerov have performed the piece as soloists with major orchestras throughout the world. The *Méditation* has been transcribed for violin and piano and for other instruments as well.

“One Bread, One Body”

John B. Foley (b. 1939)
arr. Mark Hayes (b. 1953)

John Foley is an American Jesuit priest who is a composer of Catholic liturgical music and a professor of liturgy. “One Bread, One Body” is arguably one of his most well-known pieces. Mark Hayes is an American composer and arranger. He is a leader in the Christian sacred music and gospel music genres. Born in Wisconsin, he went to Baylor University for college and then began a career in composing and arranging music. Hayes' influence in the sacred choral and piano genres have brought him international recognition.

**One bread, one body, one Lord of all, one cup of blessing which we bless.
And we, though many, throughout the earth, we are one body in this one Lord.
Gentile or Jew, servant or free, woman or man no more. Many the gifts, many the works, one in the Lord of all.**

“Precious Jesus”

Jay Althouse
(b. 1951)

Jay Althouse received a B.S. and M. Ed. degree in Music from Indiana University of Pennsylvania, from which he received the school's Distinguished Alumni award in 2004. Many of his songs are well known in the contemporary Christian and gospel genre.

All that I am and all that I can be, all that I know and all that I can see: these are the things my Jesus gave to me, Jesus, my Lord and friend. Once I was alone and day seemed dark as night. Once I was blind, but I've been given sight. Jesus, my redeemer, led me to the light, Jesus, my Lord and friend. Precious Jesus, blessed Jesus, You're my life, my joy, my friend. Precious Jesus, blessed Jesus, your love is a love without end. Now, like a shepherd, He guides me on my way. Now I will follow; I cannot go astray. Jesus, keep me near you, this I humbly pray.

Two Selections for St. Patrick's Day

“Spirit of God, Unseen as the Wind”

Traditional Scottish
arr. A.D. Miller (b. 1972)

This piece, also known as the “Skye Boat Song,” is an old Scottish tune. The text was penned by Margaret V. Old. It appears in many Christian hymnals as a hymn tune. The music is often heard in many soundtracks for television and movies.

Spirit of God, unseen as the wind, Gentle as is the dove; Touch us with love and teach us to sing Joy to you Lord above. Your voice the sound, heard in the wind, O'er fields and hills you sing; Now I can hear the joy, my Lord, the peace your song will bring. Love in our hearts, praise in our prayers, We follow on your way; Lord of the sky, Lord of the Earth, Answer us when we pray.

“Danny Boy”

Althouse

In 1910, in England, lawyer and lyricist Frederic Weatherly initially wrote the words to "Danny Boy" to a tune other than "Londonderry Air". After his Irish-born sister-in-law Margaret Enright Weatherly sent him a copy of "Londonderry Air" in 1913, Weatherly modified the lyrics of "Danny Boy" to fit the rhyme and meter of the tune "Londonderry Air". It remains one of the most popular ballads of all time.

Oh, Danny Boy, the pipes, the pipes are calling From glen to glen, and down the mountainside, The summer's gone, and all the roses falling, It's you, it's you must go and I must bide. But come ye back when summer's in the meadow, Or when the valley's hushed and white with snow, It's I'll be here in sunshine or in shadow, Oh, Danny Boy, oh Danny Boy, I love you so! But when ye come, and all the flowers are dying, If I am dead, as dead I well may be, Ye'll come and find the place where I am lying, And kneel and say an Ave there for me; And I shall hear, though soft you tread above me, And all my grave will warmer, sweeter be, For you will bend and tell me that you love me, And I shall sleep in peace until you come to me!

About the Artists

Michele Byrd, is best known for her work in oratorio and as a recitalist. She has been the soprano soloist at the Classical Music Festival in Eisenstadt and Vienna, Austria for nine years. Byrd has performed under the direction of many conductors, notably, Sir David Willcocks, Christopher Seaman, Paul Leddington-Wright, Richard Zielinski, Erich Kunzel, Keith Lockhart, Radu Paponiu, and James Cochran. Byrd is a graduate of the Indiana University School of Music. Byrd is the soprano soloist at Trinity-by-the-Cove Episcopal Church.

James Cochran is the director of music at Vanderbilt Presbyterian Church and resident organist of the Naples Philharmonic. He holds a master's degree and a doctorate of musical arts from the Eastman School of Music in Rochester, New York, and is listed in the *International Who's Who in Music*. Cochran is also the Director of Music at Temple Shalom, Naples.

Ian Jessee is an active chamber musician, orchestral player and teacher throughout the United States and Europe. He has served as Artist in Residence for String Education at the West Virginia Symphony 1998-2018 where his programs consistently received superior ratings and highest honors in regional and state competitions. Mr. Jessee earned his bachelor's degree in performance from the Ohio State University where he studied with Michael Davis. Other principal teachers include Myron Kartman, Yfrah Neaman, and Charles Castleman and chamber music studies with Kronos Quartet and Cavani Quartet.

An avid performer, Mr. Jessee performs regularly with the West Virginia Symphony, the River Cities Symphony Orchestra, the Ohio Valley Symphony, and serves as assistant concertmaster of the Classical Music Festival in Eisenstadt, Austria. He has also performed with The Charleston Symphony Orchestra (SC), Seneca Chamber Orchestra (WV), The Chicago Chamber Orchestra (IL), New Hampshire Music Festival, and the Bach and Beyond Baroque Music Festival (NY). In 2018 he performed at the Hungarian National Museum in Budapest with the Kismarton String Trio. In addition to his many playing engagements he has served on the faculty of the international music festivals Akademi Datça and Klasik Keyifler in Turkey, and the Saarburg Festival in Germany. He plays a Thomaso Eberle violin made in 1771.