The Flying Dutchman.
PROGRAM

Le Parnasse, ou l’Apothéose de Corelli (1724)
[Parnassus, or the Apotheosis of Corelli]
I Corelli, au pied du Parnasse, prie les Muses de le Recevoir parmi elles
[Corelli, at the foot of Parnassus, prays to the Muses to receive him among them]
II Corelli, charmé de la bonne réception qu’on lui fait au Parnasse, en marque sa joie.
Il continue avec ceux qui l’accompagnent
[Corelli, charmed by the great reception he has received at Parnassus, rejoices.
He continues with those who accompany him]
III Corelli buvant à la source d’Hypocrène. Sa troupe continue
[Corelli drinking from the spring of Hippocrène. His musicians continue]
IV Entouziasme de Corelli causé par les eaux d’Hypocrène
[Corelli’s enthusiasm caused by the waters of Hippocrène]
V Corelli après son entouziasme s’endort; et sa troupe joue le sommeil suivant
[After his enthusiasm, Corelli falls asleep as his musicians continue to play]
VI Les Muses reveillent Corelli, et le placent auprès d’Apollon
[The Muses awaken Corelli, and place him with Apollo]
VII Remerciment de Corelli [Corelli’s thanks]
Paul S. Kim and Jeanne DeDominick, violins
Jeffrey Phelps, cello - Stephen Coxe, harpsichord

Psalm 133 (2015) Stephen Coxe
KJV Psalm 133: 1 (b. 1966)
Lombre des arbres [The shadow of the trees] (2013)
Paul Verlaine

The Warbler (2014)
Walt Whitman

THE CAMERATA CHORISTERS
Soprano: Elise Krepcho - Shelly Milam-Ratliff - Corbin Thomas Shoup
Alto: Julia Coberly - Adriane Kerr - Suzanne Oberdorfer
Tenor: Christopher Burnette - Scott Crissman - Jonathan Rathsam
Bass: Rob Keene - Adam Piper - Marshall Severin
Stephen Coxe, conductor

John Lennon/Stephen Coxe: Across the Universe
In 2013 the Yellow Barn Festival asked me for a new piece that would ‘do something novel involving a Beatles tune’. I decided to rework, for voice and piano, John Lennon’s ‘Across the Universe’ from the original release of Let It Be (1970): its haunting melody and wonderfully strange Phil Spector arrangement have always made this one of my favorite Beatles songs. In this version, I have kept Lennon’s lyrics and melody as is, and I have provided a totally new piano accompaniment. The first performance was given at the Yellow Barn Festival in July 2013, by Susan Narucki, soprano, with Seth Knopp, piano.
**Stephen Coxe: Cachoeira**

“Cachoeira” is Portuguese for “waterfall”: this piece is from a suite of six dance pieces for solo marimba inspired by travels in and around Rio de Janeiro, Brazil. The stillness and undulation of river currents are present in the writing, as are evocations of percussion instruments, accompanied by sudden, unexpected, and violent transformations found in nature.

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**Claude Debussy: Trois Chansons de Bilitis**

Pierre Louÿs's volume of poetry “The Songs of Bilitis” recounts tales of Bilitis, a woman in ancient Greece, and includes 'translations' of poems by ancient authors, including Sappho. Soon after publication this 'scholarly' dimension was revealed as an invention of its author, though this did not dissuade Debussy (nor other composers to the present day) from setting Louÿs's poems to music, nor has it hindered reception of Louÿs's work as great poetry. Debussy produced three chamber works based on Louÿs's *Songs of Bilitis*: first, *Trois Chansons de Bilitis* (1898), performed this evening; second, a set of twelve *Chansons de Bilitis* for narrator and ensemble consisting of two flutes, two harps, and celeste (1901); and third, a set of six pieces for piano four-hands, *Épigraphes antiques* (1914). The tender, ‘elusive’, and often direct nature of Louÿs's poetry melds well with Debussy's musical style, and these settings for voice and piano display a maturity and facility with a musical language completely unlike anything else written in 1898. In all of his song output Debussy realizes his distinctive and adventurous style, with characteristic restraint and subtlety.

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**Trois Chansons de Bilitis**

*Pierre Louÿs* (1870-1925) ; *Les Chansons de Bilitis* (1894)

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**La flûte de Pan**

Pour le jour des Hyacinthies,
il m’a donné une syrinx faite
de roseaux bien taillés,
unis avec la blanche cire
qui est douce à mes lèvres comme le miel.

Il m’apprend à jouer, assise sur ses genoux;
mais je suis un peu tremblante.
Il en joue après moi,
si doucement que je l’entends à peine.

Nous n’avons rien à nous dire;
tant nous sommes près l’un de l’autre;
mais nos chansons veulent se répondre,
et tour à tour nos bouches
s’unissent sur la flûte.

Il est tard,
voici le chant des grenouilles vertes
qui commencent avec la nuit.
Ma mère ne croira jamais
que je suis restée si longtemps
à chercher ma ceinture perdue.

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**The Pan-pipes**

For the festival of Hyacinthus,
he gave me a set of pan-pipes made
from well-pruned reeds,
joined with the white wax
that is sweet to my lips like honey.

He teaches me to play, while I sit on his knees;
but I tremble a little.
He plays it after me,
so softly I can barely hear it.

We have nothing to say to each other,
as we are so close to one another;
but our songs want to respond to each other,
and our mouths take turns
joined on the pan-pipes.

It is late,
there is the chant of the green frogs
that begins at dusk.
My mother will never believe
I stayed so long
looking for my lost waistband.

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**Sonata No. 26 in E-flat Major, Op. 81a “Les Adieux” (1809-1810)**

Ludwig van Beethoven (1770-1827)

I Das Lebewohl [Farewell]. Adagio - Allegro

II Die Abwesenheit [Absence]. Andante expressivo

In gehender Bewegung, doch mit Ausdruck [In a walking motion, but with expression]

III Das Wiedersehn [Return]. Vivacissimamente

Im lebhaftesten Zeitmasse [In the liveliest tempo]

Stephen Coxe, piano

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**INTERMISSION**

Cachoeira (2003)

Dennis Northerner, marimba

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**Trois Chansons de Bilitis [Three Songs of Bilitis] (1898)**

Claude Debussy (1862-1918)

**Pierre Louÿs**

La flûte de Pan [The Pan-pipes]

La chevelure [The hair]

Le tombeau des Naiades [The tomb of the water-nymphs]

Suzanne Oberdorfer, mezzo-soprano - Stephen Coxe, piano

Across the Universe (2013)

Stephen Coxe

Melody/Lyrics: John Lennon (1968)

Monique Melchor, soprano - Stephen Coxe, piano
François Couperin: Le Parnasse, ou l’Apothéose de Corelli
François Couperin “Le Grand” is the most distinguished member from a prominent family of eighteenth century French musicians. Widely admired for his volumes of harpsichord music, and for his seminal treatise on harpsichord playing (L’art de toucher le clavecin, 1716), Couperin’s achievements extend well beyond his own era and influenced many composers, among them J. S. Bach, Johannes Brahms, Claude Debussy, Maurice Ravel, and Richard Strauss.

One of the grand projects of the Baroque era was to promote a renewed vitality and intimacy between music and poetry, and François Couperin is no exception: his volumes of keyboard music carry widely descriptive titles rather than generic dance titles, and his chamber works, heavily influenced by the Italian composer Arcangelo Corelli (1653-1713), also carry ‘programmatic’ depictions. Couperin introduced the trio sonata to France, greatly influenced by Corelli, who had perfected the trio sonata in its ‘early’ form. The grand trio sonata Le Parnasse by Couperin depicts, with descriptive titles, Corelli’s ascent to Parnassus as he petitions the Muses from Greek mythology to receive him. Corelli even drinks from the spring of Hippocrene, on Parnassus, which grants inspiration and creativity to all who drink from it. In the end, Corelli is received with great enthusiasm and rejoicing, and is placed next to Apollo, the leader of the nine Muses who provide inspiration and guidance for the classical arts.

Stephen Coxe: Psalm 133 | L’ombre des arbres | The Warbler
These three pieces are a selection of recent choral works, and I am grateful for the Camerata Choristers for their performances this evening.

Psalm 133 was commissioned by Christine McFadden for Christ and Saint Luke’s Episcopal Church in Norfolk, and was given its premiere performance there by the Choir of Christ and Saint Luke’s this past December under the direction of Kevin Kwan.

The text of L’ombre des arbres is Paul Verlaine’s famous poem, one set by several composers (among them Debussy) in his unparalleled setting for voice and piano in the song cycle Ariettes oubliées. My choral setting takes its structure and inspiration directly from imagery found within the poem. This evening’s performance is the regional premiere of this work.

The Warbler is the second of two pieces I wrote in memory of Lee Teply (1937-2014). The first piece, four songs for contralto and piano on poems by Walt Whitman, was given its premiere performances last year by Kelly Montgomery. For this choral setting, an excerpt from Whitman’s When Lilacs Last in the Dooryard Bloom’d seemed appropriate to express both the loss of a colleague and mentor and to reflect on the inspiration Lee so graciously provided for everyone. The performance of this piece this evening is also its regional premiere.

Psalm 133
How good and how pleasant it is for brethren to dwell together in unity.
King James Version (1611), Psalm 133:1

L’ombre des arbres
L’ombre des arbres

The shadow of the trees
in the misty river
fades away like smoke,
All the while,
high up in the branches,
the turtle-doves lament.

How much, o traveler,
this pale landscape
mirrors your pallid self,
and how sadly they cry,
high up in the leaves,
your drowned hopes.

P. Verlaine (1844-1896), “Romances sans paroles” (1872)

The Warbler
In the swamp in secluded recesses,
A shy and hidden bird is warbling a song.
Solitary the thrush,
The hermit withdrawn to himself,
Sings by himself a song.
Sing on there in the swamp,
O singer bashful and tender,
I hear your notes,
I hear your call,
I hear, I come presently,
I understand you,
But a moment I linger, for the lustrous star has detained me,
The star my departing comrade holds and detains me.
O how shall I warble myself for the dead one there I loved?
And how shall I deck my songs for the large sweet soul that has gone?
And what shall my perfume be for the grave of him I love?
Sea-winds blown from east and west,
Blown from the Eastern sea and from the Western sea,
These and with these and the breath of my chant,
I’ll perfume the grave of him I love.
Walt Whitman (1819–1892), “When Lilacs Last in the Dooryard Bloom’d” (1865), stanzas 4, 9, and 10

THE CAMERATA CHORISTERS are some of the finest professional singers in Hampton Roads, who have individually performed with the Virginia Chorale, Virginia Opera, Virginia Symphony Chorus, Opera Roanoke, Tidewater Opera Initiative, Lyric Opera of Virginia, and many other organizations:

Elise Krepec, soprano
Shelly Milam-Ratliff, soprano
Corbin Thomas Shoup, soprano
Julia Coberly, alto
Adriane Kerr, alto
Suzanne Oberdorfer, alto
Christopher Burnett, tenor
Scott Crissman, tenor
Jonathan Rathams, tenor
Rob Keene, bass
Adam Piper, bass
Marshall Severin, bass

Ludwig van Beethoven: Sonata No. 26 in E-flat Major, Op. 81a “Les Adieux”
One of the great ‘middle period’ piano sonatas by Beethoven, this piece has a traditional history: during Napoleon’s siege of Vienna, one of Beethoven’s great patrons, Archduke Rudolf of Austria, was forced to leave the city, perhaps not to return. Beethoven’s Op. 81a piano sonata, with its descriptive titles before each of its movements, depicts the departure, absence, and joyful return of his friend and patron.

Archduke Rudolf was a piano and composition student of Beethoven’s, and was a prominent patron for nearly twenty years. Beethoven dedicated many works to him, among them the ‘Archduke’ Piano Trio, the ‘Hammerklavier’ Sonata, and the composer’s own professor favorite work, the Missa Solemnis.

Beethoven’s sonata certainly has a universal appeal, with its vivid emotional depiction of departure, absence, and return. It famously employs a ‘farewell’ descending motive in the opening bars of its slow introduction, with the German word ‘lebewohl’ (farewell) written over the first three notes G–F–Eb (mi-re-do) in the score. This three-note motive continues as a narrative throughout the first movement, and the second theme is also based on the same idea. The slow second movement presents a drawn out melancholy, followed by an outpouring, in the third movement, of liveliness and joy (‘return’). The final moments of the piece, surprisingly, return to a pensive, ‘farewell’ atmosphere, as if two voices call to each other from afar.