

SONG RECITAL

SACRED AND SECULAR SONGS AND OPERA

Inauguration of the Barbara Russell Memorial Piano
Viewing of Violet Oakley's *Great Women of the Bible* Murals

Evelyn Santiago, SOPRANO

Margaret Mezzacappa, MEZZO SOPRANO

Ted W. Barr, PIANO & Geraldine Rice, VIOLA

The Jennings Room
Sunday Afternoon *at* 4 p.m.
October 1, 2017

THE FIRST PRESBYTERIAN



CHURCH IN GERMANTOWN



The **Barbara L. Russell Memorial Piano** is the generous gift to First Church by her family. The Heintzman & Co. Louis XV style grand piano is a “one-of-a-kind” instrument built for the 1906 Canadian National Exhibition. It was purchased by Mrs. Russell’s great grandfather and passed down through the family. Barbara Russell, a beloved member of the Chestnut Hill community, enjoyed a national reputation for needlepoint; she had a shop on Germantown Avenue for 35 years. Mrs. Russell’s piano was restored in 1995, given to First Church in 2017, and placed in the Jennings Room to complement Violet Oakley’s *Great Women of the Bible* murals.

THE FIRST PRESBYTERIAN CHURCH IN GERMANTOWN
PHILADELPHIA

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Three Robert Browning Songs, OP. 44

Ah, Love, but a Day
I Send My Heart Up to Thee!
The Year's at the Spring

Ms. Santiago

Amy Beach

(1867–1944)

Zwei Gesänge, OP. 91

Gestillte Sehnsucht
Geistliches Wiegenlied

Ms. Mezzacappa & Ms. Rice

Johannes Brahms

(1833–1897)

Two Opera Arias

“Donde lieta usci” from *La Boheme*
“Vissi d’arte” from *Tosca*

Ms. Santiago

Giacomo Puccini

(1858–1924)

Three Rossetti Prayers

The Lowest Place
Jesus Alone
Tune Me, O Lord

Ms. Mezzacappa

Paul S. Jones

(B. 1969)

Program continues on next page

“La mamma morta” from *Andrea Chenier*

Umberto Giordano

(1867–1948)

Ms. Santiago

Offertory Your free-will offering will support future concerts at First Church.

Three Songs with texts by Johnny Mercer

Skylark

Hoagy Carmichael

(1899–1981)

I’m Old Fashioned

Jerome Kern

(1885–1945)

Moon River

Henry Mancini

(1924–1994)

Ms. Mezzacappa

When I have Sung My Songs to You

Ernest Charles

(1895–1984)

Ms. Santiago

“Abendsegen” (Evening Blessing) from *Hänsel und Gretel* Ingelbert Humperdinck

(1854–1921)

Ms. Santiago and Ms. Mezzacappa



All are invited to a reception in the Finney Room.

Germantown Oratorio Choir & Orchestra

F. Anthony Thurman, MUSIC DIRECTOR

Handel *Messiah*

Sunday, December 3 at 4 pm

Brahms *Requiem*

Sunday, March 18 at 4 pm

Weekly rehearsals begin on Tuesday, Oct. 31, from 7:30-9 p.m. in the Sanctuary of The First Presbyterian Church in Germantown. For more information or to participate: phone 215-843-8811 or e-mail music.fpcgermantown@gmail.com



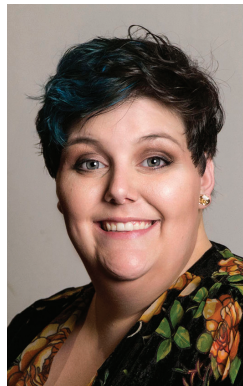
Evelyn Santiago, soprano, is a frequent soloist with Opera Philadelphia's mainstage productions and community outreach performances. She has been a Lady-in-Waiting in the cast of *Turandot* and was chosen to cover the title role in their avant-garde production of *Madama Butterfly*. Evelyn was featured in *Hip H'Opera*, a twentieth century composition combining the poetic writings of

inner city youth with the talents of well-known composers, and has performed as a soloist with the company in *A Taste of Opera: Madama Butterfly*, *A Taste of Opera: Verdi Program*, and *Brambilla in La Périchole*.

Additionally, she has performed the title role in Puccini's *Suor Angelica*, Mercedes in Bizet's *Carmen*, Antonia's Mother in Offenbach's *Les Contes d'Hoffmann*, Santuzza in Mascagni's *Cavalleria Rusticana*, Lady Billows in Britten's *Albert Herring*, Flora in Verdi's *La Traviata*, and the Governess in Barab's *Fair Means or Foul* with the Utah Festival Opera Company, Opera Festival of New Jersey, Concert Opera of Philadelphia, and Mozart and Friends Opera Festival. She has also sung the Prima Cercatrice in Puccini's *Suor Angelica* at the Spoleto Festival Dei due Mondi in Spoleto, Italy, where she had the privilege to work privately with Maestro Gian Carlo Menotti in preparation for the performances.

Equally at home on the concert stage, Evelyn Santiago has sung with The Philadelphia Orchestra in concert performances of Sondheim's *A Little Night Music* in the role of Mrs. Anderssen, for which she was coached by Mr. Sondheim. She has been the soprano soloist in Handel's *Messiah*, Mozart's *Requiem* and *Vesperae Solemnes de Confessore*, Mascagni's *Regina Coeli*, Verdi's *Missa Solemnis*, Brahms's *Requiem*, Beethoven's *Choral Fantasy*, Mendelssohn's *St. Paul*, and Vaughan Williams's *A Sea Symphony* with the Chamber Orchestra of Philadelphia, Lancaster Symphony, Germantown Oratorio Choir & Orchestra, Symphonic Orchestra of Bayamon (Puerto Rico), Philomusica Chorale, Irvington Presbyterian Church (N.Y.), and Trinity Community Concert Series (N.J.).

Ms. Santiago is a second place winner of the James Parkinson Opera Competition and winner of the Metropolitan Opera District Auditions in Puerto Rico. She resides in New Jersey with her husband Dale.



Margaret Mezzacapa, mezzo soprano, rose to prominence in the opera world as the Grand Prize Winner of the Metropolitan Opera National Council Auditions in 2012. She is a first prize winner of the Licia Albanese-Puccini Foundation International Vocal Competition and recipient of the George London Award. A graduate of Philadelphia's Academy of Vocal Arts and Baldwin-Wallace College Conservatory of Music, the Ohio native has performed with Opera Philadelphia, Opera New Jersey, San Francisco Opera, the Philadelphia Orchestra, Columbus Symphony, Phoenix Symphony, and with the Germantown Oratorio Choir & Orchestra.

Ms. Mezzacapa made her Carnegie Hall debut in Benjamin Britten's *Spring Symphony* in 2012 and later performed Beethoven's *Symphony No. 9* with the Philadelphia Orchestra and the tormented gypsy Azucena in Verdi's *Il Trovatore* with Opera New Jersey. She made her San Francisco Opera debut as Antonia's Mother in *Les Contes d'Hoffmann*. While at Philadelphia's Academy, her solo roles included Ulrica (*Un Ballo in Maschera*), Frugola (*Il Tabarro*), La Principessa (*Suor Angelica*), Cuniza (*Oberto*), and Mistress Quickly (*Falstaff*), among others.

Most recently, Ms. Mezzacapa has been heard as alto soloist in Handel's *Messiah* with the Germantown Oratorio Choir & Orchestra, in Verdi's *Requiem* with the Columbus Symphony, and in Mahler's *Das Lied von der Erde* with the Phoenix Symphony.



Barbara
Russell
Designs

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Ted W. Barr has distinguished himself as a collaborative pianist, a motivating vocal coach, and inspiring teacher on the voice faculties of Westminster Choir College, Rutgers University, and Wagner College in New York City. His voice students have appeared on Broadway in *The Book of Mormon*, and in the revivals of *Follies*, *Nine*, and *Big River*; in both the Moscow and Broadway

productions of *42nd Street*; and on *Law and Order*, *Sex and the City*, and *Hawaii Five-0*. They have performed with the Staten Island Symphony, Opera Philadelphia, Cleveland Opera, the Cleveland Orchestra, and in the world's largest churches and cathedrals.

A Kentucky native, Mr. Barr holds degrees from Western Kentucky University and Westminster Choir College. He studied and accompanied in the private voice studio of internationally renowned pedagogue Maria Farnworth in New York City. Mr. Barr offers private instruction in voice, organ, and piano in Cherry Hill, N.J.



Geraldine Rice, viola, has performed for more than 20 years with the Philadelphia Orchestra as a substitute, and has appeared with the Baltimore Symphony, Minnesota Orchestra, and Saint Paul Chamber Orchestra. As a teacher of both viola and violin, Ms. Rice has led teaching seminars in Wyoming and Connecticut. Her students have achieved success at Juilliard, the Cleveland Institute of Music, Peabody, and Northwestern University.

She is a strong proponent of the Suzuki method. Ms. Rice is a graduate of the Curtis Institute of Music, where she studied with Joseph dePasquale. She has been a faculty member of the Ogontz Suzuki Institute in New Hampshire for over ten years, and joined the faculty of the Curtis Institute of Music in 2014.

Great Women of the Bible

TEN MURALS BY VIOLET OAKLEY

Violet Oakley (1874-1961) was the first American woman to receive a public mural commission and is considered to be the greatest female muralist the United States has ever produced.

An Episcopalian who converted to Christian Science, Oakley later became immersed in William Penn's Quaker ideas of universal brotherhood, freedom of religion, and a world court of arbitration to supplant wars. Her political activity focused on international issues of world peace and disarmament. She was a pacifist and feminist of the generation that won voting rights for women.

During World War II, Oakley created beautiful portable altar pieces for the Armed Forces. It was these altar pieces that caught the attention of Mrs. W. Beatty Jennings, widow of the former pastor of First Church. Jennings approached Oakley about painting an Annunciation scene in what was then used as the reception room for the church's Pastoral Aid Society (the women's organization of the church). Oakley, instead, suggested a series of the murals, the *Great Women of the Bible*. Jennings convinced church members to sponsor the murals as memorials. Oakley's commission was undertaken in the summer of 1945 and completed in the spring of 1949.

In her remarks at the March 29, 1948 unveiling and dedication of the murals, Oakley, speaking of working with First Church, referred to "a marvelous experience of inspiration and of communion" with the committee, all of them including herself "as members of the household of God." In regard to "The Annunciation" above the fireplace, the artist said she felt it was "symbolic of the call which every woman of the world feels is to her alone and how eagerly she should obey that call for active service in the Church of Christ." The women of First Church, 400 of them at the time who belonged to the Pastoral Aid Society, showed that in their 60 years of existence up to 1948, they had raised nearly \$500,000 (\$5,116,000 in 2017 dollars) for Christian work. The women of First Church continue their dedicated, active Christian service today.



**GERMANTOWN AVENUE
CRISIS MINISTRY**

Germantown Avenue Crisis Ministry is on the front line providing food and emergency aid for neighbors in crisis.

**Social Service hours: M–W, 9am–2pm
Food Cupboard: Thursday 10am–4pm**

Help Us Help Others. Donate food, toiletries, coats. Provide financial support to enable small housing or utility grants. Volunteer. Your gifts are needed

"The wonderful staff at Germantown Crisis Ministry provided resources along with kind words to help me get back to being self sufficient."

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www.crisisministry.org**

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The First Presbyterian Church in Germantown receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency.



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A GRAND VISION

Violet Oakley and
the American Renaissance

September 30, 2017 — January 21, 2018



WoodmereArtMuseum
TELLING THE STORY OF PHILADELPHIA'S ART AND ARTISTS