



RELIGIOUS
ARTS FESTIVAL
at IPC

Jan. 31 - Feb. 7, 2021

CHAMBER MUSIC
CONCERT:
*GLIMPSES OF GRIEF
AND GLEE*

FEBRUARY 7, 2021, 4:00 P.M.

AMY McLELLAND, *COMPOSER, PIANO*

DANIEL SZASZ, *VIOLIN*
WARREN SAMPLES, *CELLO*
JAY SMITH, *PERCUSSION*

EMILY HERRING, *SOPRANO*
BETH MIDDLETON, *SOPRANO*
JANET ORT, *SOPRANO*
NICK MATHES, *TENOR*
DEWIN TIBBS, *BARITONE*
RICHARD STUMP, *BASS*

ELINOR ANN WALKER, *POET*
ROSALYNN FAIRLESS, *NARRATOR*

DR. W. STEPHEN GOYER, *INTERIM PASTOR*
DR. JEFF McLELLAND, *DIRECTOR OF MUSIC*
INDEPENDENT PRESBYTERIAN CHURCH
BIRMINGHAM, ALABAMA



Postcards

1. Novaturient
2. Saudade
3. Resfeber
4. Yoko Meshi
5. Fernweh
6. Trouvaille
7. Livsnjutare
8. Solivigant
9. Numinous
10. Quaquaversal

Blue Boy
Triple Clef
Layers

Commissioned Poem by Elinor Ann Walker

A Prayer for These Challenging Times
Heavenly Father We Beseech Thee
And, again, I say Rejoice! Philippians 4:4-8

24 Hours

Darkness - The noisome pestilence that walketh in darkness
Day - Under His wings you will find refuge
Noonday - The Sound of Covid
Night - The Dead do Not Make a Noise

The Basis

words by Thomas Jefferson

Forever -- is composed of nows
Mowing

Puppy Suite

200 Central Park West
Day 13
Lots of people have a rug. Not many have a pug.

Program Notes

A Prayer for These Challenging Times

Loving Father, send Your guidance, Lord. We ask You for Your presence. We ask Your blessing upon all in authority that they may make wise decisions, That they may act decisively, That they may protect. We pray especially for The vulnerable, the elderly. We pray especially for the infirm, the poor, the homeless. We pray especially for all who live alone. We pray especially for those who are ill and for the souls of those who have died. May their souls rest in peace.

Heavenly Father, We Beseech Thee

Heavenly Father, we beseech You most humbly we bow before Thy holy throne. In the power of your Spirit, Lord, please deliver us. Pervade our family with your Love. Keep us far from temptation and deliver us from evil. Heal us, Lord, give us strength to forgive. Set Your protective angels to encamp around us all. And by Your loving kindness, O heavenly Father, and by the blood of Your precious Son, Lord Jesus Christ, please heal, protect, encourage, and guide us all in our time of need.

The Basis

"...the basis of our governments being the opinion of the people, the very first object should be to keep that right; and were it left to me to decide whether we should have a government without newspapers, or newspapers without a government, I should not hesitate a moment to prefer the latter. But I should mean that every man should receive those papers and be capable of reading them."

-from a letter written January 16, 1787, from Thomas Jefferson in Paris to Edward Carrington

Lots of people have a rug. Not many have a pug.

I'm a pug, and you're not.
I'll have my way. I will win.
I am not biddable.
I don't think so--not today!
I'm a pug, and you're not!

Notes

GLIMPSES OF GRIEF AND GLEE is a concert of original chamber music composed by Amy Aberg McLelland, NCTM. It comprises a musical journey through common emotions many of us are experiencing during these challenging times from cabin fever and a desire to travel to fear, grief, hope, and faith. The program will also feature the debut of a commissioned poem by Elinor Ann Walker.

THANK YOU FOR JOINING US for our 50th Annual Religious Arts Festival. Since our festival is virtual this year, you can revisit our programs from earlier in the week anytime on our YouTube channel (search @IPCBirmingham) or on our website ipc-usa.org.

About the Artists

A native of Huntsville, Alabama, **AMY ABERG MCLELLAND** is an award-winning pianist whose playing has been described as "ravishing....with a wonderful variety of tone colors and nuance of interpretation."

She holds bachelor and master degrees in piano performance and permanent national certification with the Music Teachers National Association. Since 1996, McLelland has pursued intensive post-graduate study of the work of the great pedagogue Dorothy Taubman and important principles of a healthy, ergonomic motion at the piano through private lessons in New York City and Atlanta with Edna Golandsky and John Bloomfield, and through regular attendance at symposiums and workshops in NYC, Amherst College, Williams College, and Princeton University. In 2011, she received certification at the instructor level with the Golandsky Piano Institute in 2011 and, since 2000, she has served as a P.A. assistant teacher at the Taubman and Golandsky Summer Symposiums.

For over 30 years McLelland has taught students of all ages and levels of advancement in colleges and her private studio. Her students are the recipients of numerous awards and regularly receive the highest ratings in competitions and festivals. In addition to her private studio she has served on the music faculties of William Carey College, Mississippi College, and other institutions such as Alabama School of Fine Arts.

In demand as a pianist, accompanist, adjudicator, and clinician, McLelland regularly presents lectures on the Taubman Approach which instructs pianists in the art of coordinate movement, encouraging healthy motions that "maximize physiologically sound arm and hand position." (Dr. Frank Bunn, Harvard Medical School). The Taubman Approach is a groundbreaking analysis of the mostly invisible motions that function underneath a virtuoso technique and has helped pianists from all over the world overcome technical limitations, improve tone production and other components of expressive playing, as well as cure playing-related injuries. (Golandsky Institute)

McLelland performs in both solo and collaborative recitals and has appeared on Public Television and Public Radio and as a soloist with symphonies and other large chamber groups and as an official MTNA piano accompanist. She has been the recipient of numerous awards and scholarships and won many piano competitions such as the MTNA Collegiate Artist Competition, HSO Young Artist Competition, AMTA State Winners Circle, Louise McAllister Scholarship, Luke A. and Mary M. Wood Scholarship, Hindman Foundation Fellowship, MTNA Teacher Enrichment Grant.

About the Artists *(continued)*

Active as a concert soloist, chamber musician, and recitalist, **DANIEL SZASZ** has been the concertmaster of the Alabama Symphony Orchestra since 1997. A versatile musician, interested in performing both standard and less familiar repertoire, Mr. Szasz has been consistently praised for his “expressive, rich and warm sound” as well as for his “strong, confident, and assertive playing.” His performances have been described as “breathtaking” and “exquisite” and have generated great enthusiasm among his audiences and in the press.

Born in Romania, in the Transylvanian city of Sibiu, Mr. Szasz began playing the violin at age six under the supervision of his father, a former principal trumpet player with the Sibiu State Philharmonic Orchestra. At the age of eight he played his first solo recital, and at thirteen he performed his first concerto with a professional orchestra. His teachers in Romania included Mihai Wunderlich, Victoria Nicolae, and his mentor, violinist Andras Agoston. While a student at the Gheorghe Dima Music Academy in Cluj, at only nineteen, Mr. Szasz landed a position with one of the top orchestras in Romania, the Cluj State Philharmonic Orchestra, with which he toured Europe extensively, recorded, and performed as a soloist on many occasions. Following studies with Alberto Lysy at the prestigious International Menuhin Music Academy in Gstaad, Switzerland, Szasz moved to the U.S. and continued his violin studies with Vasile Beluska, Yair Kless, Gerald Jarvis, and Patrick Rafferty. He also studied chamber music with members of the Franz Schubert Quartet, Audubon Quartet, and Fine Arts Quartet.

Mr. Szasz has won numerous awards in national competitions in Romania as well as international competitions in Italy and the U.S., including the “Public Prize” at the prestigious Vittorio Gui International Chamber Music Competition in Florence, Italy, playing with his wife, pianist Alina Voicu. Over the years, Mr. Szasz participated in several music festivals, including the Graz Music Festival in Austria; the Sopron Music Festival in Hungary; and the Blossom, Chautauqua, and New Hampshire Music Festivals in the U.S. In the summer of 2006, Mr. Szasz won the position of concertmaster for the Lake Placid Sinfonietta, an annual summer music festival orchestra in Lake Placid, New York. Some of Mr. Szasz's most notable collaborations over the years included solo appearances and chamber concerts with violinists Jaime Laredo, Andras Agoston; pianist Yakov Kasman; cellist Alban Gerhardt; mandolinist Chris Thile, and bandoneonist Raul Jaurena.

In 2004, in collaboration with the Sibiu Philharmonic Orchestra, Mr. Szasz initiated the establishment of the “Romanian-American Music Days” in Sibiu, Romania, an annual summer music festival that promotes American music and supports active professional interactions between Romanian and American musicians. Since 2011, Mr. Szasz has also become extremely involved with Music4Romania (www.music4romania.org), a non-profit organization aimed to help orphanages and schools in Romania while promoting Romanian music and culture in the U.S. and internationally.

Mr. Szasz performs on a rare 1755 Italian violin crafted by Bartolomeo Calvarolla.

About the Artists *(continued)*

Principal Cellist of the Alabama Symphony Orchestra since 1986, **WARREN SAMPLES** was born and raised in rural south-eastern Pennsylvania. Mr. Samples' adventure in music began at age six with the trumpet. A year later he switched to the violin and, finally, as a ten-year-old, he settled on the cello. Within two years he made his first solo appearance in a youth concert with the Lancaster Symphony.

His early teachers were Peter Kucirko and Marcel Farago, and he concluded his studies at the New School of Music in Philadelphia where he was a student of Orlando Cole. He took his first orchestral position at the age of twenty as a member of the Hong Kong Philharmonic and later joined the Caracas Philharmonic, arguably the finest orchestra in South America at the time, and was made principal cello of that orchestra after one season.

He was invited to become principal cello of the Alabama Symphony Orchestra in the fall of 1986 and immediately established his position in Birmingham's musical community with a performance of the cello solo in the slow movement of Brahms' Second Piano Concerto which was hailed as "a memorable debut... gorgeous". Later, his bold performance of the solo cadenzas in William Kraft's "Interplay" played an important role in the decision to record that work with the Alabama Symphony Orchestra. That release, on Nonesuch Records, was the commercial recording debut of the ASO.

He has appeared as soloist on several occasions with the Alabama Symphony. Performances have included Richard Strauss' Don Quixote and cello concertos by Camille Saint-Saëns, Friedrich Gulda and Luigi Boccherini. He was most recently featured most recently in the concerto for two cellos by Antonio Vivaldi, with the orchestra's assistant principal cellist, Andrew Dunn. He has additionally appeared as soloist with the Kennett Square Symphony and the Reading Symphony in his home state of Pennsylvania.



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