

Johnathan Stanford White

Tenor

Featuring
Patricia (Pat) Gould – Organ and Piano

Video by Thesis Content
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St. Philip's Quartet
Rachel Murphy – Alto Matt Campbell – Tenor
Dan Fogle – Bass Andrea Elizabeth White – Soprano



Tenor Johnathan Stanford White began his operatic studies at the College of Charleston in 2004 while working on his Bachelor of Arts in vocal performance. As a celebrated young artist, Johnathan performed in many leading operatic roles with the College of Charleston Opera/ Musical Theatre productions and was both a State and Regional winner in several competitions. In 2011, he was selected to sing at the Jussi Bjorling Centennial Celebration at Gustavus College at the Jussi Bjorling Concert Hall. Since moving to Charlotte and joining Opera Carolina as a resident company member in 2013, Johnathan has become a staple in the classical music scene. After making his Opera Carolina debut in *Turandot* as the Emperor in 2015, Johnathan has performed numerous Comprimario roles in productions with Opera Carolina, Toledo Opera, and Grand Rapids Opera: *Carmen* (2019), *I Dream* (2018), *Le Nozze di Figaro* (2018), *Rigoletto* (2018), *Cyrano de Bergerac* (2017), *Fanciulla del West* (2017), *Così fan Tutte* (2016), *La Canterina* (2016), *Fidelio* (2015), *Lucia di Lammermoor* (2015), and *Turandot* (2015). Apart from his operatic pursuits, Johnathan is also an accomplished symphonic soloist performing *Messiah* (CSO), Saint Saens' *Christmas Oratorio* (CSO), and *The Seven Last Words of Christ* (CSO). He was selected as the tenor soloist for Andrew Lloyd Webber's *Requiem* with the Anchorage Symphony Orchestra (2018). He most recently performed the operatic roles of Remendado (*Carmen*, Toledo/Opera Carolina), Jerry (Nemorino) in *The Magic Potion* (adapted from *The Elixir of Love*, Opera Carolina), and Triquet in *Eugene Onegin* (Opera Carolina). He is currently slated to perform as the Chief of Police in Opera Carolina's *I Dream*, Ferrando in Mozart's *Così Fan Tutte*, and Pang in Opera Grand Rapids' *Turandot*.

Patricia (Pat) Gould was born in Charleston, SC, and now calls it home again. She attended Winthrop University and Montclair State University, studied private lessons with teachers from Juilliard and Mannes, and did private study in Charleston with Gertrude Cappelmann and Vernon Weston. While living and studying in New York, Pat could be seen performing show tunes and leading worship all over Manhattan and New Jersey. In 1991 she returned to her hometown of Charleston and soon became the Director of Music at St. James Church on James Island, where she served until she retired in 2003. Pat answered the call in 2007 to come out of retirement and relocate to Beaufort, SC, where she served as the Director of Music at the Parish Church of St. Helena's. St. Philip's Church is now blessed to call her the Director of Music. She also serves on the board as sub-dean for the Charleston chapter of the American Guild of Organists (AGO), and she serves on staff for the Charlotte Royal School of Church Music (RSCM) summer courses. Pat has an extensive and impressive church music and music education resumé spanning generations of church congregations and students. While pursuing her music ministry, she has been graced with three beautiful children, four grandchildren, and one precious great-grandbaby! She dearly misses her beloved husband, Gene, who died in 2010, but she enjoys travel, reading, any kind of music, watching baseball, and spending time with her adult grandchildren.



Comfort Ye | Every Valley Shall Be Exalted from *Messiah*

George F. Handel

Prior to writing *Messiah*, Handel was a well established composer most recognized at the time for his work with Italian opera. In England, however, the reception of Italian opera was slowly fading, guiding Handel to commit more of his time into exploring oratorio. The 259-page oratorio was completed in just over 3 weeks in the summer of 1741, and was first performed early the next year in Dublin, Ireland. “Comfort Ye” and “Every Valley Shall Be Exalted” are the first vocal movements in the work and Handel illustrates these texts through text painting on the words “Exalted” with long elaborate moving lines, and “plain” with a more stagnant, held-out gesture.

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Sanctus from Messe Brève No. 7 Aux Chapelles - III

Charles-François Gounod

This *Sanctus* is the third of five movements in Charles-François Gounod's *Messe brève no. 7 Aux chapelles*. This *Messe brève no. 7* was originally published in 1877 in a version for two equal voices with organ. In 1890, Gounod rearranged it for soli, four-part mixed choir and organ and added the words “Aux Chapelles” to the title. This beautiful and solemn *Sanctus* is characterized by dynamic contrasts and by joyful exclamations of “Hosanna.”

If With All Your Hearts from **Elijah**

Felix Mendelssohn

Elijah was originally composed in German, and Mendelssohn later had it translated for its first performance at a festival in England. This oratorio follows the story of the prophet Elijah through the Old Testament of the Bible. The first tenor solo and recitative “Ye People Rend Your Hearts” and “If With All Your Hearts” are sung by Obadiah in an effort to warn the masses to discontinue their worshipping of false gods.

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Panis Angelicus

César Franck

César Franck was a Belgian-born (naturalized French) composer and organist who spent most of his life in France becoming renowned as a teacher—from 1872 until his death he was the organ professor at the Paris Conservatoire—and as a church organist. As a composer his output included a considerable amount of church music; *Panis Angelicus* falls into this category.

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Ingemisco from **Requiem**

Giuseppe Verdi

Verdi completed his *Requiem Mass* in April 1874 and conducted the first performance on May 22, 1874, at the church of San Marco in Milan. The work is scored for solo quartet, mixed chorus, and an orchestra consisting of three flutes and piccolo, two oboes, two clarinets, four bassoons, four horns, four trumpets (with four additional trumpets offstage), three trombones and tuba (replacing the obsolete ophicleide), timpani, bass drum, and strings.

The Lord's Prayer

Albert Hay Malotte

Albert Hay Malotte, who started his career as an organist, is best known for his musical setting of “The Lord's Prayer,” performed and recorded by both classical and popular singers (and made famous throughout the U.S. after it was performed in several 9/11 fundraising concerts). However, it was rejected by the publishers to whom Malotte offered it, until it was championed by baritone John Charles Thomas. In many ways, it represents Malotte’s output: fairly simple, focused on religious settings, melodic, and highly singable. However, in addition to “The Lord's Prayer,” “The Beatitudes,” and the “23rd Psalm,” he was also a prolific film music composer, writing (both credited and uncredited) the scores for almost 40 films during the 1930s and ‘40s, including *Ferdinand le Bull*.

Because

Guy d'Hardelot

Guy D'Hardelot was born Helen Guy to an English father and a French mother at Château d'Hardelot, near Boulogne-sur-Mer. This old castle, from which she took her pen name, was once occupied by Henry VIII and Anne Boleyn. “Because” was made famous by such singers as Enrico Caruso, Mario Lanza, Perry Como, and Mahalia Jackson (just to name a few).

<https://digitalcommons.library.umaine.edu/mmb-vp/86/>

Bring Him Home from *Les Misérables*

Claude-Michel Schönberg

Set in the early 19th century leading into the Paris Uprising of 1832, *Les Misérables* won eight Tony Awards, including Best Musical. Based on the novel by Victor Hugo, it started out as a concept album in 1980, with music by composer Claude-Michel Schönberg (b.1944) and French lyrics by Alain Boublil (b.1941) and Jean-Marc Natel (b.1942). It was later adapted for the British stage with an English libretto by Herbert Kretzmer (b.1925), but the 1985 London production was not a great success, running for only three months. That all changed following its 1987 Broadway premiere, and it became the third-longest running production in Broadway history (after *The Phantom of the Opera* and *Cats*). “Bring Him Home” is sung by the central character, Jean Valjean, an escaped convict who had been jailed for 19 years, originally for stealing a loaf of bread to feed his family. Revolution is in the air, and the song is a prayer for safe passage through the impending violence, offered on behalf of Marius, a student in love with Cosette, the young peasant woman Valjean has sworn to protect.

Climb Every Mountain from Sound of Music

Richard Rodgers and Oscar Hammerstein

“Climb Ev'ry Mountain” is a song from the 1959 Rodgers and Hammerstein musical stage show “The Sound of Music” and then later used in the 1965 film featuring Julie Andrews and Christopher Plummer. In the middle of the show, Maria becomes suddenly aware that she has fallen in love with her employer. Horrified, she flees from the villa back to the Abbey, where the Mother Abbess sings “Climb Every Mountain” to encourage Maria to overcome any obstacle that may lie in the way of her happiness.

You'll Never Walk Alone from **Carousel** Richard Rodgers and Oscar Hammerstein

“You'll Never Walk Alone” is sung twice in the 1945 Rodgers and Hammerstein musical *Carousel*, first to encourage Julie after her husband's death, and then at Julie's daughter's graduation at the close of the show. Many Americans know “You'll Never Walk Alone” as the emotional peak of act II in *Carousel*. But in the 75 years since the number was first heard on Broadway, it has blossomed into a global anthem that strikes a strong chord during tough times.

The Impossible Dream from Man of La Mancha

Mitch Leigh

Composer Mitch Leigh was a Yale-educated advertising-jingle writer with a couple of short-lived theatrical productions to his credit when, in an unlikely twist of fate, he was hired to write the music for a musical play-within-a-play about 17th-century novelist Miguel de Cervantes and his masterpiece *Don Quixote*. The producers intended for Leigh to work with the famous poet W.H. Auden, who'd been hired as the lyricist. But Auden's work turned out to be so downbeat and caustic that he was replaced by another relative unknown, Joe Darion, who'd penned the words for a few Top 10 singles, such as Red Buttons' 1953 comedy hit “The Ho Ho Song.” Somehow, though, Leigh and Darion managed to create a song that resonated far and wide beyond the Broadway stage. (“Nobody was more surprised than we were,” Darion, who died in 2001, once admitted to music historian Michael Whorf.) Over the years, the stirring pop standard has been covered by at least 80 different artists, including Frank Sinatra, Elvis Presley, Robert Goulet, Perry Como, Cher, Jennifer Hudson, Tom Jones, Roberta Flack, and Plácido Domingo. “The Impossible Dream” became such a cultural touchstone, in fact, that scores of performers have adapted it to their own purposes.

<https://blog.aarp.org/legacy/the-man-who-dreamed-up-the-impossible-dream>