

# TANDEM

FRANCIS POTT

(b. 1957)

RALPH VAUGHAN WILLIAMS

(1872-1958)

WILLIAM AVERITT

(b. 1948)

HOAGY CARMICHAEL

(1899-1981)

GEORGE GERSHWIN

(1898-1937)

THE SAINT THOMAS CHOIR

OF MEN AND BOYS

KINDLY REMEMBER  
TO SILENCE ALL ELECTRONIC DEVICES

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CONCERTS *at*  
SAINT THOMAS

SAINT THOMAS CHURCH FIFTH AVENUE

The Reverend Canon Carl F. Turner, *Rector*  
Dr. Jeremy Filsell, *The Nancy B. & John B. Hoffmann Organist and Director of Music*  
Mr. Christopher Seeley, *Head of School*  
Saint Thomas Choir School

THURSDAY, OCTOBER 27, 2022 AT 7:30 PM

# TANDEM:

Two Pianos, Two Premieres

## THE SAINT THOMAS CHOIR OF MEN AND BOYS

Jeremy Filsell, *conductor and piano*

Francis Pott, *piano* Benjamin Howard, *baritone*

Nicolas Haigh, *organ* Maks Adach, *organ* Irvin Peterson, *flute*

TE DEUM IN G Ralph Vaughan Williams (1872-1958)

TANDEM (2020) FOR TWO PIANOS\* Francis Pott (b. 1957)  
*Allegro molto - Adagietto - Vivo*  
Jeremy Filsell and Francis Pott, *pianos*

WE ARE HELD William Averitt (b. 1948)  
Irvin Peterson, *flute*

INVOCATION: Come, O Sun! Awake and take the sky! William Averitt

From *SONGS OF TRAVEL* Ralph Vaughan Williams  
*Youth & Love*  
*In Dreams*  
*The Infinite Shining Heavens*  
Benjamin Howard, *baritone*

LET ALL THE WORLD Ralph Vaughan Williams

### INTERVAL

MISSA SANCTI THOMAE (2020)\* Francis Pott  
*Kyrie - Gloria - Sanctus*  
*Benedictus - Agnus Dei*

STARDUST Hoagy Carmichael (1899-1981)  
Francis Pott, *piano*

SKYLARK Hoagy Carmichael  
Brian Mummert, *baritone*, Irvin Peterson, *flute*

LOVE IS HERE TO STAY George Gershwin (1898-1937)

ETUDE: EMBRACEABLE YOU George Gershwin, arr. Earl Wild (1915-2010)  
Jeremy Filsell, *piano*

BY STRAUSS George Gershwin

*\* indicates World Premiere*

## NOTES ON TONIGHT'S WORLD PREMIERES FROM THE COMPOSER

### *Tandem for two pianos:*

[i] *Allegro molto – poco meno mosso – tempo primo* [ii] *Adagietto* [iii] *Vivo*

**M**y friendship with Jeremy Filsell extends back forty years. It has provided many of my most memorably rewarding artistic collaborations, including both his matchless championing of my music for organ and piano solo and, way back in the 1990s, a number of two-piano recital appearances together. After one such concert performance Jeremy suggested that I might write a piece for us to play. A glance back through old programs suggests that he said this in 1994. . . . Sometimes it takes me just a little while to get around to things; accordingly the piano work receiving its premier tonight duly emerged just over a quarter-century later, early in 2020, a product of the Covid-induced “lockdown” then gripping many parts of the world. By this time my fellow pianist had long since emigrated from the UK to the US, possibly despairing at my resemblance to the Irish official in an old joke who, when asked by a frustrated tourist what was the local equivalent term for the mañana mentality, responded disapprovingly, “there is no word in our language or culture that conveys anything like that degree of urgency.”

The only possible title for this work was *Tandem*: not only is the music in effect “a cycle made for two,” but by a happy chance “tandem” is also the Latin for finally or “. . . at LAST!”. When it came to rehearsing together, we confronted the small matter of the Atlantic Ocean stretching between us. We were briefly in the same place for a few hours last June and able to try out *Tandem* – and the week leading up to this evening’s concert has been a busy one!

*Tandem* is cast in three movements, of which the first is by some way the longest. Movement one is a reflection of my longstanding academic research interest in the music of the exiled Russian composer Nikolai Medtner, friend of Rachmaninoff and pianist of similar pedigree. From 1935 until his death in 1951 Medtner and his wife were resident in North London. Between 1940 and 1946 Medtner composed a pair of pieces for two pianos, the second of them entitled *Knight-Errant* (dedicated to the Americanbased but Russian-born husband-and-wife duo, Vitya Vronsky and Victor Babin). The single-movement *Knight-Errant* was the indirect inspiration for the first movement of *Tandem*. This applies on two levels: first, both Medtner’s piece and mine are conceived in sonata form, with a central development dominated by free fugal writing (both contain a strict fugal exposition, though Medtner’s occurs later on in the proceedings than mine). Secondly, Medtner had long appealed to

me through his fondness for dotted eighth-note rhythms grouped in threes, moving in and out of “sync” with a regular quarter-note pulse. The effect is dance-like – but dancing largely against, rather than with, the beat, to create and sustain a tensile energy and a springboard for much generative counterpoint. Much the same applies to the first movement of *Tandem*, but with a considerable difference in the harmonic language and a more pronounced tendency towards toccata-based pyrotechnics. The Medtner-like dotted rhythms may be heard at many points, perhaps most obviously in the fugue subject launching the central development. At around twelve minutes, the first movement of *Tandem* is almost the same length as movements two and three put together.

Few if any of us have been left unmarked by the Coronavirus epidemic, and it may come as little surprise to find a memorial statement of one kind or another amongst new works by many composers active during the past two years or more. In my own case, this arises with the slow second movement of *Tandem*. Bearing no title, the movement is inscribed *In memoriam: Timothy Pride*. Throughout the 1990s I sang in the Choir of Winchester Cathedral in the South of England, while also teaching at Oxford University and pursuing freelance interests as a composer. Membership of this community conferred a number of rare privileges, chief among those being that my wife and I were able to marry in the Cathedral in 1992, with our friends singing and playing for us and the choir conducted by Dr David Hill, a legendary musician to whose warm personality may be attributed much of one’s sense of the choir as one extended happy family.

Another member of the choir was Tim Pride, a polymath who shone as a linguist and musician possessed of an unrivalled cultural and historical knowledge. He was also manager of a local grocery shop and post office in the ancient city, in which capacity he endeared himself to thousands with his friendly warmth, patience, human concern and infallible memory. At a time when the full awfulness of Covid had yet to be understood, Tim at his shop counter was far more vulnerable than he or any of us knew to infection, and probably thought little of what at first must have seemed like a bad cold. Living alone, he died seemingly in his sleep. A city mourned its collective favourite uncle, while his large family and that other “family” of Cathedral Choir members past and present, too, were bereft.

The central movement of *Tandem* begins with broadly the same passage heard twice from the respective pianos, but with the second statement refracted through a more dissonant harmonic prism, as if grief were intruding upon memory. A somber theme in octaves is heard over chords which have the intermittent character of drumbeats. Meditation on this material fluctuates between that mood and a gentler retrospection. An eventual climax dissipates gradually towards a revisiting of the

opening material, this time with the theme delicately overlaid by running passages from the other piano. In its closing stages the music becomes both more other-worldly and more accepting, expiring at length on an unresolved chord that recalls the somber “drumbeats.”

The final movement of *Tandem*, as Jeremy Filsell has pointed out, nods rhythmically towards its counterpart in Rachmaninoff’s celebrated Second Suite for two pianos, opus 17, a work which the two of us performed a number of times during the 1990s. Like Rachmaninoff’s finale, this movement is a tarantella in all but name, with a driving 6/8 time (two groups of three eighth notes per measure) continually beset by syncopations and displaced accentuation. The movement’s shape partially echoes that of the first movement, in that a more lyrical secondary theme eventually gives way to fugal writing in the middle stages. This is characterized by two related elements: namely, a rising or falling three note group, each returning then to the note on which it started. Completely inexplicably, a tiny fragment of the theme music from the Mission Impossible film series seemed to have snagged on my memory and was refusing to go away. Eventually I decided that the best way to lay it to rest was to make use of it. Dr Filsell’s advice was “better not tell the choristers” but I too was a chorister once; and if a glimmer of Mission Impossible enhances the doubtful street cred. of a poor middle-aged composer, so be it. . . The fugal material leads to a varied recapitulation of the opening material, with the more lyrical secondary subject now subjected to canonic imitation as if in response to the central fugal section. Escalating pyrotechnics lead finally to a headlong home straight and a succinct final measure echoing the material of the opening one.

Composers regularly borrow from themselves, even if not quite so often (one hopes) from each other; and “lockdown” led naturally to a great deal of intensive composition, not least as a means of retaining what little sanity one might have possessed previously. Accordingly, *Tandem* has much in common thematically with two other works written at broadly the same time: *Surrexit Hodie* (an Easter Day recessional organ voluntary), and a 42-minute Violin Concerto currently awaiting its first performance in the UK.

The score of *Tandem* is inscribed –

*“To Jeremy Filsell, celebrating four decades of collaborative friendship.  
... A cycle made for two – at last!”*

## *Missa Sancti Thomae*

Generously commissioned by Saint Thomas Church, this work is the result of a brief to extend the choir's regular liturgical repertoire. In order to be of practical use in that context, it is a fairly compact *missa brevis*, such as could be accommodated within a regular rehearsal schedule. It also honors Dr Filsell's prescription of divided tenor and bass parts for the more expansive passages; and, as further requested, it features a prominent role for the organ, especially in the Gloria and Sanctus movements.

Historically, early composers of Latin Mass settings walked a tightrope: in Palestrina's time, the Papacy frowned upon anything sufficiently "original" to distract a congregation from its devout contemplation. The established rules of composition in the sixteenth century were sufficiently prescriptive to mean that all composers sounded generically far more alike than is the case in 2022. Similarly, the notion of a "concert Mass" would have been an abomination to Palestrina and his Papal masters – whereas, even by Mozart's time, the pendulum had detectably swung some way in the other direction: how often, for example, does a "Classical" Mass setting by Mozart or Haydn set the words "dona nobis pacem" to jovially ebullient music in C major and at a high dynamic level?

The present setting attempts to respect its sixteenth- more than its eighteenth-century antecedents. Its exuberant musical moments come where the text would seem to suggest them; and its counterpoint (actively necessary when a text is as minimal as that of the Kyrie Eleison, since said counterpoint is naturally conducive to verbal repetition) depends on a harmonic language traditional enough to accommodate its motivic "comings and goings." At the same time, I would like to think that the harmonic landscape in this *Missa Sancti Thomae* partially reflects my longstanding enthusiasm for the harmonic language of the Danish symphonic composer Carl Nielsen (1865-1931), who once wrote we should relearn "... *to regard a melodic third as a gift of God, a fourth as an experience, and a fifth as the supreme bliss. . . We must first reverence and respect the simple intervals; dwell on them, listen to them, learn from them, and love them . . . which we know was the aim of a cappella singing in the great sixteenth century and the period leading up to it. . .*"

With this in mind, the Kyrie Eleison setting emerges naturally out of the simple two-part material heard from the organ at the outset. Scored for the full six choral parts and featuring a driving organ part, the Gloria rises to a thunderous final climax. A consequence of the work's conception as a liturgical Mass, with movements distributed at intervals across a whole service of worship, is that in a concert setting the Sanctus movement offers little if any contrast with the foregoing Gloria. The Sanctus is brief, however, and leads with relatively little break into a peaceable Benedictus. Here, either solo treble and alto voices are used, one after the other, or a reduced

group of singers, before the two parts are combined in an imitative reprise. A hushed chorus rounds the movement off. Melodic contours from the Benedictus recur in the Agnus Dei, which mirrors the Kyrie to some extent by featuring more extended unaccompanied writing for the chorus. It is the organ, however, that has the last word, its closing statement glancing back at the music with which the Mass opened.

The *Missa Sancti Thomae* was originally proposed just before the onset of the Coronavirus, and was completed in September 2020; fleeting reminiscences of the contemporaneous *Tandem* are therefore likely. Tonight sees the much-delayed first performance of the Mass.

*Francis Pott*

### *William Averitt and Ralph Vaughan Williams*

**W**ILLIAM AVERITT's music has received performances throughout the US, Western Europe, and in Russia and Asia, and he has received commissions from the National Endowment for the Arts and from many universities, choirs and ensembles across the US. In 1989, he was commissioned by the Hans Kindler Foundation of the Library of Congress in Washington, DC for a work for the Verdehr Trio, an ensemble who later commissioned a Triple Concerto from him (1996). From 1981 to 1987, Averitt was Conductor of Orchestras and Opera at Shenandoah Conservatory of Shenandoah University, and in 1988, received the "Artie" Award for Excellence in Music granted by the Shenandoah Arts Council. He studied at Murray (KY) State University, and the Florida State University, and undertook summer school studies at Tanglewood, Yale, in Europe, Eisenstadt and Stuttgart. Averitt is now Professor Emeritus of Music at Shenandoah Conservatory of Shenandoah University in Winchester, Virginia, where he served as faculty from 1973 to 2012. *Where Dreams Fly* (2015) is a seven-movement work, based on the abstract visual world of Russian-French artist Marc Chagall, via imaginative poetic reflections by Robert Bode. Scored for four-part chorus and piano four-hands, Averitt's opening movement, Invocation, is a hymn to the sun, as reflected in Chagall's *A Wheatfield on a Summer's Afternoon*; an image of looming, scorching orange behind a sun's frazzled haze.



*A Wheatfield on a Summer's Afternoon – Marc Chagall*

The 150th anniversary of the birth of Ralph Vaughan Williams is marked tonight by three works. Prolific in the genres of opera, ballet, chamber, and orchestral music, in both the secular and the religious, Vaughan Williams music was strongly influenced by a Tudor aesthetic and by English folk-song. His music marks a significant break in British music from a German-dominated style in the 19th century, and nowadays he

is perhaps regarded as the best-known English symphonist (beyond Elgar in numerical contribution at least). His symphonic music in particular is notable for its great variety of mood, from the stormy and impassioned, through the tranquil and serene, to the wildly exuberant. The First World War (in which Vaughan Williams served in the army), had a powerful emotional impact on his musical expression, while his early studies with Maurice Ravel helped him to throw off the teutonic cloak, enabling him to write in a more transparent and lucid manner. Vaughan Williams continued to compose well into his 70s and 80s, and his last (9th) symphony appeared just months before his death at the age of 85. The *Te Deum in G* was commissioned for the enthronement of Cosmo Lang as Archbishop of Canterbury on 4 December 1928. The declamatory style of its opening salvoes give no hint of the somewhat unconventional, but radiantly supplicatory conclusion. In the *Five Mystical Songs* (1906-1911), Vaughan Williams sets poetry by the 17th century poet and Anglican priest George Herbert (1593-1633). Originally conceived for baritone soloist, the final movement, Let all the world has become hugely popular in its choral form as a triumphant hymn of praise. The energetic pealing of bells (so often present in Vaughan Williams's works) underpins the choral lines, and provides a dynamic instrumental conclusion. The arrangement heard tonight for 4-hand piano accompaniment was made by Craig Courtney. Vaughan Williams' nine *Songs of Travel* were written between 1901 and 1904, aligning haunting, evocative music with the colorful prose of Robert Louis Stevenson. Although conceived within an early Romantic tradition so often centered on a journey of love and loss, there is no clear narrative or "cyclic" thread from one song to the next. Rather the songs reflect a changing set of circumstances on which the poet comments. We will hear three of the songs tonight.

## FRANCIS POTT, *composer and pianist*

Francis began his musical life as a boy chorister in the Choir of New College, Oxford. Later he held Open Music Scholarships at Winchester College and then at Magdalene, Cambridge, where he studied composition with Robin Holloway and Hugh Wood while pursuing piano studies privately in London with Hamish Milne. After an initial career teaching in the UK's secondary independent sector, throughout the 1990s Francis was John Bennett Lecturer in Music at St. Hilda's College, University of Oxford, and also a lay clerk in the Choir of Winchester Cathedral, under the directorship of Dr David Hill. In 2001 he became Director of London College of Music, University of West London, later leading research across the University's wider Faculty of Arts and acceding in 2007 to its first ever Chair in Composition. He holds M.A. and postgraduate Mus.B. degrees from the University of Cambridge, a Fellowship of London College of Music, a Doctorate in Music and a Principal Fellowship of the Higher Education Academy, UK. Francis Pott's work has been performed in concert and on radio in over forty countries worldwide, including most recently Latvia last August. His music is on extensive global release for CD and download. A particular highlight of his recorded output remains Jeremy Filsell's unedited live recital performance of *Christus*, Pott's epic two-hour Passion Symphony for organ solo, described in the UK's national musical press as an Everest of the repertoire and "*truly sensational, . . . clearly one of the major works for organ in our century*" (1992). Dating from 1997 but released on CD by Signum Recordings only in 2005, Jeremy Filsell's performance was critically acclaimed as "world class" and "a superhuman feat of virtuosity and musicianship."

Winner of four national and two international composition awards, in 1997 Francis received First Prize in the piano solo section of the S.S. Prokofiev Composing Competition in Moscow, for his *Toccata* (dedicated to his friend, the French-Canadian virtuoso Marc-André Hamelin). In 2004 Francis received Honorable Mention in the Barlow International Composition Award, USA, placed second in a worldwide field of 362 professional composers. In 2006 and 2011 he was a nominated finalist in the BASCA Annual Composer Awards, London, staged in association with the BBC. In December 2013 Francis Pott signed an exclusive agreement with Edition Peters for the worldwide dissemination of all his subsequent sacred choral and organ works. His piano and chamber music is published by Composers Edition and he has been extensively published in the past by Oxford University Press, United Music Publishers, Novello & Co. and Ricordi (UK). In 2021 Francis Pott received the Medal of the UK's Royal College of Organists, its highest award, for "*distinguished achievement in the fields of sacred choral and organ composition.*" He has also written a Violin Concerto, extensive chamber music and three substantial works for chorus and orchestra.

In 2018 he took voluntary semi-retirement from his university post in order to devote more time to composition. Francis has been married to Ginny for thirty years. They live in a village on the outskirts of the historic city of Winchester in the South of England, and have an adult son and daughter, both pursuing musical paths of their own.

### JEREMY FILSELL, *conductor and pianist*

Jeremy Filsell is one of only a few virtuoso performers as both pianist and organist. He has appeared as a solo pianist in Russia, Scandinavia, New Zealand and Australia and throughout the USA and UK. His concerto repertoire encompasses Bach, Mozart and Beethoven through to Shostakovich, John Ireland, Constant Lambert and the Rachmaninov cycle. He has recorded the solo piano music of Herbert Howells, Bernard Stevens, Eugène Goossens and Johann Christoph Eschmann and recent releases include discs of Rachmaninov's solo piano music (Signum), the first two Rachmaninov Concerti (Raven) and the piano music of Francis Pott (Acis). Jeremy is on the international roster of Steinway Piano Artists and has recorded for BBC Radio 3, USA, and Scandinavian radio networks in solo and concerto roles. His discography comprises more than 35 solo recordings. Gramophone magazine commented on the series of 12 CDs comprising the premiere recordings of Marcel Dupré's complete organ works for Guild in 2000 that it was "*one of the greatest achievements in organ recording.*" In 2005, Signum released a 3-disc set of the six organ symphonies of Louis Vierne, recorded on the 1890 Cavaillé-Coll organ in St. Ouen, Rouen. He has taught at universities, summer schools, and conventions in both the UK and USA and has served on international competition juries in England and Switzerland. Solo engagements have taken him across the USA and UK and to Germany, France, Finland, Sweden, Norway, Australia and New Zealand. In North America, and he concertizes under the auspices of Philip Truckenbrod Concert Artists. As a teenager, Jeremy Filsell was a Limpus, Shinn & Durrant prizewinner for FRCO and was awarded the Silver Medal of the Worshipful Company of Musicians. As a student of Nicolas Kynaston and Daniel Roth, he studied as an Organ Scholar at Keble College, Oxford before completing graduate studies in piano performance with David Parkhouse and Hilary McNamara at the Royal College of Music in London. His PhD in Musicology from Birmingham City University/Conservatoire was awarded for research involving aesthetic and interpretative issues in the music of Marcel Dupré. Before moving to the USA in 2008, he held Academic and Performance lectureships at the Royal Academy of Music in London and the Royal Northern College of Music in Manchester, and was a lay clerk in the Queen's choir at St. George's Chapel, Wind-

sor Castle. He combined an international recital and teaching career with being director of music at the Church of the Epiphany and then of St. Alban's in Washington DC, Artist-in-residence at Washington National Cathedral, and Professor of Organ at the Peabody Conservatory (Baltimore). He moved to New York in April 2019 to become Organist & Director of Music at the Church of Saint Thomas, 5th Avenue.

## BENJAMIN HOWARD, *baritone*

Hailed as a “standout” (Chicago Tribune) and praised for his “intelligence, nuance, and heart-melting tone” (The Da Camera Society), baritone Benjamin Howard is a rising talent who has performed as a concert soloist with such organizations as the Trinity Baroque Orchestra, New York Baroque Incorporated, Bach Vespers at Holy Trinity, Abilene Philharmonic, and Chicago Chamber Orchestra. This past spring, he made his debut with Bronx Opera, singing Publio in *La Clemenza di Tito*. Mr. Howard was thrilled to make his major recital debut in October of 2021 at the Segerstrom Center for the Arts in Orange County, CA. He joined acclaimed pianist Armen Guzelimian and the Aurn String Quartet for an all-Haydn program.

In the summer of 2019, Benjamin made his debut with Pacific Opera Project, performing Pish-Tush in *The Mikado*. Earlier that year, Howard was named a first-place winner of The American Prize in Vocal Performance--The Friedrich and Virginia Schorr Memorial Award, 2018-2019 in the men's art song division. In 2018, he made his debut with Utah Festival Opera & Musical Theatre, singing Rapunzel's Prince in *Into the Woods* and the Sergeant in *Il Barbiere di Siviglia*. Other operatic highlights include the title role in *Don Giovanni*, the Count in *Le Nozze di Figaro*, Ping in *Turandot*, Elder McLean in *Susannah*, Speaker in *Die Zauberflöte*, 1st Officer in *Dialogues des Carmélites*, Connie Rivers in *The Grapes of Wrath*, and Prior in *La Dolorosa*. Musical theatre roles include Dr. Craven in *The Secret Garden*, Mr. Lindquist in *A Little Night Music*, Rabbi Einhorn in *Amazing Grace*, and Mr. Mayor in *Seussical*.

## THE SAINT THOMAS CHOIR OF MEN AND BOYS

The Saint Thomas Choir of Men and Boys is considered to be the leading ensemble of its kind in the Anglican choral tradition in the United States. While its primary *raison d'être* is to sing five choral services each week, the choir also performs regularly with Orchestra of St. Luke's and New York Baroque Incorporated as part of Saint Thomas Church concert series. Live webcasts of choral services and further information concerning recordings, tours, and concerts given by the choir can be found at [www.SaintThomasChurch.org](http://www.SaintThomasChurch.org).

Over recent years, the choir has toured throughout the U.S., Europe and Scandinavia with performances at Westminster Abbey and St. Paul's Cathedral in London, King's College, Cambridge, the Alderburgh Festival, at the Vatican, and in Dresden and at the Thomaskirche in Leipzig. Domestically, the choir has appeared often at National AGO Conventions.

The boy choristers make frequent appearances on local and national television programs, such as the TODAY program, and the classical music radio station WQXR. They have sung with Sting at the tree lighting ceremony in Rockefeller Center, performed at the new Steinway Piano Hall on 6<sup>th</sup> Avenue, and in 2019 they appeared as the opening act at the Radio City Music Hall Christmas Spectacular.

Besides the annual performances of Handel's *Messiah*, the choir's concerts at Saint Thomas Church have included presentations of the Fauré, Duruflé, and Mozart Requiems, the J.S. Bach *Passions*, the *Mass in B Minor*; Handel's *Israel in Egypt*, and James MacMillan's *Seven Last Words from the Cross*. The choir has given the U.S. premieres of works by John Tavener and Nico Muhly, and in recent times has commissioned new choral music by Julian Wachner and Francis Pott. In 2016, a concert in memory of former Director of Music John Scott was performed with Orchestra of St. Luke's under the direction of Sir Simon Rattle.

The choir has made many commercial recordings under successive Directors of Music, Gerre Hancock and John Scott, and most recently did so under the direction of Jeremy Filsell: *The Music of Gerre Hancock*, an album of music indelibly associated with Saint Thomas Church. This year, the choir marked the 400<sup>th</sup> anniversary of the death of William Byrd by recording the Byrd Propers for the feast of Corpus Christi, within the recreation of the pre-Reformation Sarum Rite Mass. This recording will be available in the spring of 2023.

The Gentlemen of the Saint Thomas Choir are all professional singers, and the Boy Choristers all attend the Saint Thomas Choir School, instituted in 1919; nowadays the only remaining educational establishment of its type in the US. The Saint Thomas Choir of Men and Boys is represented by Karen McFarlane Artists, Inc.

# THE SAINT THOMAS CHOIR OF MEN AND BOYS

## TREBLE

Bakore Camara  
David Conrado  
Rocco Halvey  
Christian Goudge  
William Hanoian<sup>6</sup>  
Grayson Hochenberg  
Elias Jeon<sup>7</sup>  
Nathan Kim<sup>5</sup>  
Constantin Lafourcade  
William Lee<sup>4</sup>  
Arthur Li<sup>2</sup>  
Nathan Moreno<sup>1</sup>  
Henry Park  
Jovon Patrick-Bernard  
Francis Segger<sup>3</sup>  
Dominic Scarozza

## ALTO

Biraj Barkakaty  
Eric Brenner  
Padraic Costello  
Tomás Cruz  
Calvin Wentling

## TENOR

Chad Kranak  
Alex Longnecker  
John Ramseyer  
Emerson Sieverts

## BASS

Benjamin Howard  
Brian Mummert  
Christopher Trueblood  
Charles Perry Sprawls

- 1 The Ogden Northrop Lewis, Jr. Choristership
- 2 The Frances S. Falconer Choristership
- 3 The John G. Scott Memorial Choristership
- 4 The James L. Tuohy, M.D. Choristership
- 5 The Richard Heschke Choristership
- 6 The T. Tertius Noble Choristership
- 7 The William C. Stubing and Ronald L. Thomas Choristership  
The Rev. Charles Wallace Choristership (To be awarded Prize Day 2023)

## TE DEUM IN G

RALPH VAUGHAN WILLIAMS (1872-1958)

We praise thee, O God;  
We acknowledge thee to be the Lord.  
All the earth doth worship thee,  
The Father everlasting.  
To thee all Angels cry aloud  
The Heavens, and all the Powers therein.  
To thee, Cherubin, and Seraphin  
Continually do cry,  
Holy, Holy, Holy, Lord God of Sabaoth;  
Heaven and earth are full of the Majesty  
Of thy Glory.  
The glorious company of the Apostles, Praise thee.  
The goodly fellowship of the Prophets, Praise thee.  
The noble army of Martyrs, Praise thee.  
The holy Church throughout all the world  
Doth acknowledge thee;  
The Father of an infinite Majesty;  
Thine honourable, true and only Son;  
Also the Holy Ghost, the Comforter.  
Thou art the King of Glory, O Christ.  
Thou art the everlasting Son of the Father.  
When tookest upon thee to deliver man,  
Thou didst not abhor the Virgin's womb.  
When thou hadst overcome the sharpness of death  
Thou didst open the Kingdom of Heaven to all believers.  
Thou sittest at the right hand of God  
In the glory of the Father.  
We believe that thou shalt come to be our Judge.  
We pray thee, help thy servants  
Whom thou hast redeemed with thy precious blood.  
Make them to be numbered with thy Saint  
In glory everlasting.  
O Lord, save thy people and bless thine heritage.  
Govern them and lift them up for ever.  
Day by day, we magnify thee

And we worship thy Name ever world without end.  
Vouchsafe, O Lord to keep us this day without sin.  
O Lord, have mercy upon us.  
O Lord, let thy mercy lighten upon us  
As our trust is in thee.  
O Lord, in thee have I trusted,  
Let me never be confounded.

*Text taken from Book of Common Prayer*

## WE ARE HELD

WILLIAM AVERITT (B. 1948)

As the sunset by the sky,  
And as all the birds that fly,  
By His arms, both you and I,  
We are held.

As a tune rung clear and fair,  
And the silence trailing there,  
As this music by the air,  
We are held.

As the ship is by the sea,  
And the nest upon the tree,  
Ever cradled, ever free,  
We are held.

As our life is by its span,  
So we rest in God's own hand,  
And are bold to sing again,  
We are held.

*Text by Robert Bode (b. 1957)*

## WHERE DREAMS FLY

WILLIAM AVERITT

**INVOCATION: COME, O SUN! AWAKE AND TAKE THE SKY!**

Come, O Sun!  
Awake and take the sky!  
I call you to come out, come out!  
Break to me your dawning.  
Burn me with your music!  
Enflame me with your song!

Remember me, O Eden  
The brightness of the first day!  
Invoke with me again  
Fair Adam and golden Queen:  
Awake, O Sun!  
And take the sky!

*Text by Robert Bode*

## SONGS OF TRAVEL

RALPH VAUGHAN WILLIAMS

### YOUTH AND LOVE

To the heart of youth the world is a highway side.  
Passing for ever he fares; and on either hand,  
Deep in the gardens golden pavilions hide,  
Nestle in orchard bloom, and far on the level land  
Call him with lighted lamp in the eventide.  
Thick as stars at night when the moon is down  
Pleasures assail him. He to his nobler fate Fares,  
And but waves a hand as he passes on,  
Cries but a wayside word to her at the garden gate,  
Sings but a boyish stave and his face is gone.

### IN DREAMS

In dreams unhappy, I behold you stand as heretofore:  
The unremember'd tokens in your hand avail no more.  
No more the morning glow,  
No more the grace, enshrines, endears.  
Cold beats the light of time upon your face  
And shows your tears. He came and went.  
Perchance you wept awhile and then forgot.  
Ah me! But he that left you with a smile forgets you not.

### THE INFINITE SHINING HEAVENS

The infinite shining heavens rose,	And the idle stars of the night
And I saw in the night	Were dearer to me than bread.
Uncountable angel stars	Night after night in my sorrow
Showering sorrow and light.	The stars looked over the sea,
I saw them distant as heaven	Till lo! I looked in the dusk
Dumb and shining and dead,	And a star had come down to me.

*Text by Robert Louis Stevenson (1850-1894)*

## ANTIPHON: LET ALL THE WORLD

RALPH VAUGHAN WILLIAMS

Let all the world in every corner sing, My God and King! The heavens are not too high, His praise may thither fly: The earth is not too low, His praises there may go. Let all the world in every corner sing, My God and King!	Let all the world in every corner sing, My God and King! The church with Psalms must shout. No door can keep them out; But above all, the heart Must bear the longest part. Let all the world in every corner sing, My God and King.
--	---

*Text by George Herbert (1593-1633)*

## MISSA SANCTI THOMAE

FRANCIS POTT (B.1957)

Kyrie eleison Christe eleison Kyrie eleison	<i>Lord, have mercy upon us Christ, have mercy upon us Lord, have mercy upon us</i>
Gloria in excelsis Deo. Et in terra pax, Pax hominibus bonae voluntatis. Laudamus te, benedicimus te, Adoramus te, glorificamus te, Gratias agimus tibi Propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens, Domine Fili unigenite Jesu Christe. Domine Deus, Agnus Dei, Filius Patris, Qui tollis peccata mundi, Miserere nobis, Qui tollis peccata mundi, Suscipe deprecationem nostram. Qui sedes ad dexteram Patris, Miserere nobis, Quoniam tu solus Sanctus, Tu solus Dominus,	<i>Glory be to God on high. And on earth peace, Goodwill towards men. We praise thee, we bless thee, We worship thee, we glorify thee, We give thanks to thee For thy great glory. Lord God, heavenly King, God the Father almighty. Lord Jesus Christ the only begotten son, Lord God, Lamb of God, son of the Father, Thou hast taken away the sins of the world. Have mercy upon us. Thou hast taken away the sins of the world. Receive our prayer. Thou sittest at the right hand of the Father Have mercy upon us, For thou alone art Holy, Thou alone art the Lord,</i>

Tu solus Altissimus, Jesu Christe  
Cum Sancto Spiritu  
in Gloria Dei Patris.  
Amen.

*Thou alone art the most high, Jesus Christ,  
With thee and the Holy Spirit in the Glory  
of God the Father.  
Amen.*

Sanctus, Sanctus, Sanctus  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.

*Holy, Holy, Holy,  
Lord God of hosts.  
Heaven and earth are full of thy glory.  
Hosanna in the highest.*

Benedictus qui venit in nomine Domini.  
Osanna in excelsis.

*Blessed is he who comes in the name of  
the Lord. Hosannah in excelsis.*

Agnus Dei,  
Qui tollis peccata mundi,  
Miserere nobis,  
Dona nobis pacem.

*Lamb of God,  
Thou hast taken away the sins of the world.  
Have mercy upon us.  
Grant us peace.*

## SKYLARK

HOAGY CARMICHAEL (1899-1981)

Skylark

Have you anything to say to me?  
Won't you tell me where my love can be?  
Is there a meadow in the mist  
Where someone's waiting to be kissed?

Skylark

Have you seen a valley of green with spring?  
Where my heart can go a-journeying  
Over the shadows and the rain  
To a blossom covered lane

And in your lonely flight  
Haven't you heard the music of the night?  
Wonderful music faint as a will o' the wisp  
Crazy as a loon  
Sad as a gypsy serenading the moon

Skylark

I don't know if you can find these things

But my heart is riding on your wings  
So if you see them anywhere  
Won't you lead me there?

*Lyrics by Johnny Mercer (1909-1976)*

## LOVE IS HERE TO STAY GEORGE GERSHWIN (1898-1937)

The more I read the papers  
The less I comprehend  
The world and all its capers  
And how it all will end  
Nothing seems to be lasting  
But that isn't our affair  
We've got something permanent  
I mean in the way we care  
It's very clear our love is here to stay  
Not for a year but ever and a day

The radio and the telephone  
And the movies that we know  
May just be passing fancies  
And in time may go  
But oh, my dear, our love is here to stay  
Together we're going a long, long way  
In time the Rockies may crumble  
Gibraltar may tumble  
They're only made of clay  
But our love is here to stay

*Lyrics by Ira Gershwin (1896-1983)*

## BY STRAUSS GEORGE GERSHWIN

Away with the music of Broadway!  
Be off with your Irving Berlin!  
Oh, I'd give no quarter to Kern or Cole  
Porter  
And Gershwin keeps pounding on tin.  
How can I be civil when hearing this  
drivel?  
It's only for night-clubbing souses.  
Oh, give me the free 'n' easy waltz that  
is Viennese  
And go tell the band if they want a  
hand  
The waltz must be Strauss's!  
Ya, ya, ya! Give me oom-pah-pah!  
When I want a melody lilting through  
the house

Then I want a melody  
By Strauss!  
It laughs! It sings!  
The world is in rhyme  
Swinging to three quarter time  
Let the "Danube" flow along  
And the "Fledermaus!"  
Keep the wine and give me song  
By Strauss!  
By Jo! By Jing!  
"By Strauss" is the thing!  
So I say ha-cha-cha  
Heraus!  
Just give me a oom-pah-pah

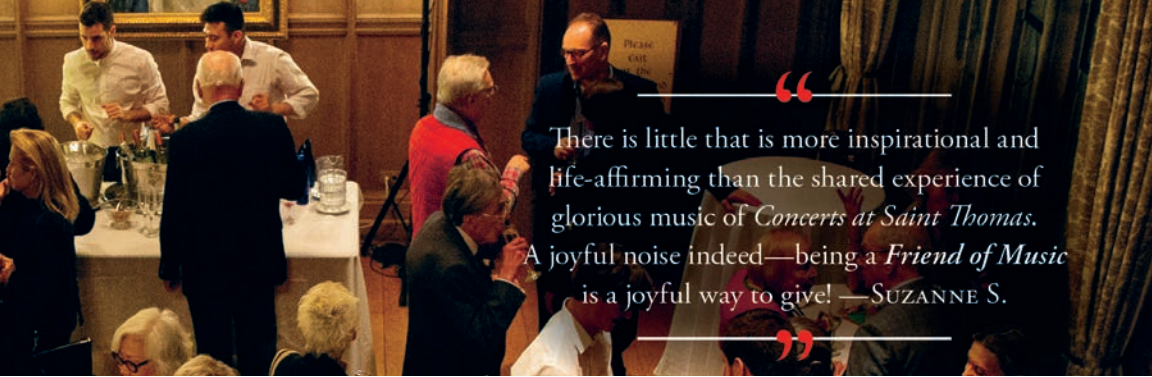
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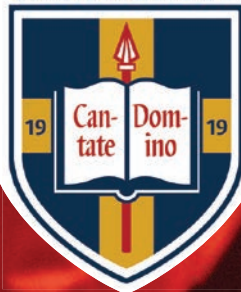
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