

CONCERTS *at*
SAINT THOMAS

PRESENTS

AN ODE TO ST. CECILIA



THE SAINT THOMAS CHOIR OF MEN AND BOYS
JEREMY FILSELL

We are extremely grateful to all our donors who support and enhance the activities of *Concerts at Saint Thomas*. This evening's concert is underwritten in part by the following generous individuals:

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Cover image depicts St. Cecilia with harp in stained glass –
North Clerestory, Saint Thomas Church Fifth Avenue

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*
The Saint Thomas Choir School

MAY 15, 2025
7:30 P.M.

A Hymn for St. Cecilia

Herbert Howells
(1892-1983)

Cantantibus organis

Giovanni Pierluigi da Palestrina
(c. 1525-1594)

Lay a garland

Robert Lucas Pearsall
(1795-1856)

Prelude and Fugue on a theme of Vittoria

Benjamin Britten
(1913-1976)

Music the fiercest grief can charm
from *Ode on St. Cecilia's Day*

C. H. H. Parry
(1848-1918)

Rejoice in the Lamb, Op. 30

Benjamin Britten

- I. Opening Hymn
 - Rejoice in God, O ye Tongues
- II. Animistic Praise
 - For I will consider my cat Geoffrey
 - For the Mouse is a creature of great personal valour
 - For the flowers are great blessings
- III. Lament
 - For I am under the same accusation with my Saviour
- IV. Mystic Praise
 - For H is a spirit and therefore he is God
 - For the instruments are by their rhimes
- V. Closing Hymn
 - For at that time malignity ceases
 - Hallelujah from the heart of God

Suite: Laudate Dominum

Peter Hurford
(1930-2019)

- I. Processional (The Lord is King: Psalm 93)
- II. Rondo da Chiesa (O be joyful in the Lord: Psalm 100)
- III. Meditation (Like as the hart: Psalm 42)
- IV. Scherzo (Let Israel rejoice: Psalm 149)
- V. French Carol (Blessed are all they that fear: Psalm 128)
- VI. Exurgat Deus (Let God arise, and let his enemies be scattered: Psalm 68)

Music, when soft voices die
from *Prayers and Remembrances*

Stephen Paulus
(1949-2014)

Blest Pair of Sirens

C. H. H. Parry

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.

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

Besides 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*, Handel's *Israel in Egypt* and James MacMillan's *Seven Last Words from the Cross*. 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, and has done so in recent years under the direction of Jeremy Filsell. These have included an album of the Music of Gerre Hancock (Signum), J. S. Bach's *Clavier-Übung III* (Signum), the Mass and Propers for the Feast of Corpus Christi by William Byrd (Signum), and a Christmas Album, *No Small Wonder* (Acis). Forthcoming are recordings of the choral music of Calvin Hampton, and of Mass settings and Anthems by Kenneth Leighton. The Gentlemen are all professional singers working here in New York, and the Boy Choristers have always attended Saint Thomas Choir School, instituted in 1919. From September 2025, their education is to be sustained in collaboration with The Professional Children's School of New York.

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 and second Rachmaninov Concertos (*Raven*), the piano music of Francis Pott (*Acis*), and the *Clavier-Übung III* of J. S. Bach, recorded on all five pipe organs in Saint Thomas Church.

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. 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, he concertizes under the auspices of Philip Truckenbrod Concert Artists.

As a teenager, Jeremy Filsell was a Limpus, Shinn & Durrant prizewinner for FRCO, and studied as an Organ Scholar at Keble College, Oxford before completing graduate studies in piano performance 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, Windsor Castle. He combined an international recital and teaching career with being director of music at the Church of the Epiphany, Artist-in-Residence at Washington National Cathedral, and Professor of Organ at Peabody Conservatory (Baltimore), before becoming Organist & Director of Music at Saint Thomas Church, Fifth Avenue in April 2019. He will relinquish his post here in June 2025.

NICOLAS HAIGH serves as Associate Organist at Saint Thomas Church in New York City where he appears regularly with the Saint Thomas Choir of Men and Boys. Originally from the United Kingdom, Nicolas previously held positions with the multiple Gramophone Award-winning Choir of New College, Oxford, and York Minster. He is a recipient of the coveted Limpus Prize from the Royal College of Organists and held the Sir William McKie Organ Scholarship at Clare College, Cambridge. Active as a historical keyboardist, continuo performer, and conductor, Nicolas appears regularly with American Bach Soloists, Oxford Bach Soloists, and Bach Akademie Charlotte. He is also the co-founder of early music consort L'Académie du Roi Soleil with which he has performed throughout the United States and the United Kingdom. Nicolas has been privileged to perform as both a soloist and accompanist to countries including Australia, France, Italy, Hong Kong, The Netherlands, and Israel. He can be heard on numerous recordings including Veni Emmanuel and Imogen Holst: Choral Works (Harmonia Mundi USA) and has performed frequently on radio (BBC Radio 3 and BBC Radio 4). Nicolas' teachers have included Malcolm Archer, Clive Driskill-Smith, James McVinnie, and Jonathan Moyer.

THE SAINT THOMAS CHOIR OF MEN AND BOYS

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Daniel Castellanos [^]
Alex Longnecker
John Ramseyer
Mike Williams

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Brian Mummert [#]
Charles Perry Sprawls [^]
Christopher Trueblood

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Maks Adach
Jeremy Filsell [~]
Nicolas Haigh ⁺

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2. The Francis S. Falconer Choristership

3. The John G. Scott Memorial Choristership

4. The James L. Tuohy MD Choristership

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7. The William C. Stubing and Ronald L. Thomas Choristership

8. The Rev. Charles Wallace Choristership

[#] Soloist on Music the fiercest grief can charm

⁺ Soloist on Prelude and Fugue on Vittoria

[^] Soloist on Rejoice in the Lamb

[~] Soloist on Suite: Laudate Dominum

A HYMN FOR ST. CECILIA

HERBERT HOWELLS (1685-1750)

Sing for the morning's joy, Cecilia, sing,
In words of youth and praises of the Spring,
Walk the bright colonnades by fountains' spray,
And sing as sunlight fills the waking day;
Till angels, voyaging in upper air,
Pause on a wing and gather the clear sound
Into celestial joy, wound and unwound,
A silver chain, or golden as your hair.

Sing for your loves of heaven and of earth,
In words of music, and each word a truth;
Marriage of heart and longings that aspire,
A bond of roses, and a ring of fire.
Your summertime grows short and fades away,
Terror must gather to a martyr's death;
But never tremble, the last indrawn breath
Remembers music as an echo may.

Through the cold aftermath of centuries,
Cecilia's music dances in the skies;
Lend us a fragment of the immortal air,
That with your choiring angels we may share,
A word to light us thro' time-fettered night,
Water of life, or rose of paradise,
So from the earth another song shall rise
To meet your own in heaven's long delight.

Ursula Vaughan Williams (1911-2007)

CANTANTIBUS ORGANIS

GIOVANNI PIERLUIGI DA PALESTRINA (c. 1525-1594)

Cantantibus organis Cecilia virgo
soli Domine decantabat dicens;
Fiat Domine cor meum
et corpus meum immaculatum
ut non confundar.

*While the musicians played, Cecilia the virgin
sang in her heart only to the Lord, saying:
'Lord, let my heart and body remain without stain,
that I be not put to shame.'*

Biduanis ac triduanis jejuniis orans,
commendabat Domino quod timebat;
Fiat Domine cor meum
et corpus meum immaculatum
ut non confundar.

*Supplicating by two or three days of fasting,
she gave herself unto the Lord whom she feared:
Let my Lord make my heart and my body unspotted,
that I may not be confounded.*

Antiphon at Vespers for the Feast of St. Cecilia

LAY A GARLAND

ROBERT LUCAS PEARSALL (1795-1856)

Lay a garland on her hearse,
Of dismal yew;
Maidens, willow branches wear;
Say she died true.
Her love was false, but she was firm
Upon her buried body lie lightly thou gentle earth.

Francis Beaumont (1584-1616) & John Fletcher (1579-1625)

MUSIC THE FIERCEST GRIEF CAN CHARM

FROM ODE ON ST. CECILIA'S DAY

CHARLES HUBERT HASTINGS PARRY (1848-1918)

Music the fiercest grief can charm,
And fate's severest rage disarm;
Music can soften pain to ease,
And make despair and madness please.
Our joys below it can improve,
And antedate our bliss above.
This the divine Cecilia found,
And to her Maker's praise confined the sound.
When the full organ joins the tuneful choir,

The immortal powers incline their ear;
Borne on the swelling notes our souls aspire,
While solemn airs improve the sacred fire,
And angels lean from heaven to hear.
Of Orpheus now no more let poets tell,
To bright Cecilia greater power is given,
His numbers raised a shade from hell,
Hers lift the soul to heaven.

Alexander Pope (1688-1744)

REJOICE IN THE LAMB, OP. 30

BENJAMIN BRITTEN (1913-1976)

I. OPENING HYMN

Rejoice in God, O ye Tongues; Give the glory to the Lord, and the Lamb.
Nations, and languages, and every Creature in which is the breath of Life.
Let man and beast appear before him, and magnify his name together.
Let Nimrod, the mighty hunter,
 bind a Leopard to the altar and consecrate his spear to the Lord.
Let Ishmail dedicate a Tyger,
 and give praise for the liberty in which the Lord has let him at large.
Let Balaam appear with an Ass,
 and bless the Lord his people and his creatures for a reward eternal.
Let Daniel come forth with a Lion,
 and praise God with all his might through faith in Christ Jesus.
Let Ithamar minister with a Chamois, and bless the name of Him that clotheth the naked.
Let Jakim with the Satyr, bless God in the dance.
Let David bless with the Bear,
 the beginning of victory to the Lord the perfection of excellence.
Hallelujah from the heart of God, and from the hand of the artist inimitable,
And from the echo of the heavenly harp in sweetness magnifical and mighty.

II. ANIMISTIC PRAISE

For I will consider my Cat Jeoffrey.
For he is the servant of the Living God, duly and daily serving him.
For at the first glance of the glory of God in the East he worships in his way.
For this is done by wreathing his body seven times round with elegant quickness.
For he knows that God is his Saviour.
For God has bless'd him in the variety of his movements.
For there is nothing is sweeter than his peace when at rest.
For I am possessed of a cat, surpassing in beauty,
 from whom I take occasion to bless Almighty God.

For the Mouse is a creature of great personal valour.
For, this is a true case, Cat takes female mouse, male mouse will not depart,
but stands threat'ning and daring.
If you will let her go, I will engage you, as prodigious a creature as you are.
For the Mouse is a creature of great personal valour.
For the Mouse is of an hospitable disposition.

For the flowers are great blessings.
For the flowers have their angels even the words of God's Creation.
For the flower glorifies God and the root parries the adversary.
For there is a language of flowers.
For flowers are peculiarly the poetry of Christ.

III. LAMENT

For I am under the same accusation with my Saviour,
For they said, he is besides himself.
For the officers of the peace are at variance with me
and the watchman smites me with his staff.
For Silly fellow! Silly Fellow! is against me and belongeth neither to me nor to my family.
For I am in twelve Hardships, but he that was born of a virgin shall deliver me out of all.

IV. MYSTIC PRAISE

For H is a spirit and therefore he is God.
For K is king and therefore he is God.
For L is love and therefore he is God.
For M is musick and therefore he is God.
For the instruments are by their rhimes.
For the Shawm rhimes are lawn fawn moon boon and the like.
For the harp rhimes are sing ring string and the like.
For the cymbal rhimes are bell well toll soul and the like.
For the flute rhimes are tooth youth suit mute and the like.
For the Bassoon rhimes are pass class and the like.
For the dulcimer rhimes are grace place beat heat and the like.
For the Clarinet rhimes are clean seen and the like.
For the trumpet rhimes are sound bound soar more and the like.
For the Trumpet of God is a blessed intelligence and so are all the instruments in Heaven.
For God the father Almighty plays upon the Harp of stupendous magnitude and melody.
For at that time malignity ceases and the devils themselves are at peace.
For this time is perceptible to man by a remarkable stillness and serenity of soul.

V. CLOSING HYMN

Hallelujah from the heart of God, and from the hand of the artist inimitable,
and from the echo of the heavenly harp in sweetness magnifical and mighty.

Christopher Smart (1722-1771) - from Jubilate Agno

MUSIC, WHEN SOFT VOICES DIE

FROM PRAYERS AND REMEMBRANCES

STEPHEN PAULUS (1949-2014)

Music, when soft voices die,
Vibrates in the memory
Odours, when sweet violets sicken,
Live within the sense they quicken.

Rose leaves, when the rose is dead,
Are heaped for the beloved's bed;
And so thy thoughts, when thou art gone,
Love itself shall slumber on.

Percy Bysshe Shelley (1792-1822)

BLEST PAIR OF SIRENS

CHARLES HUBERT HASTINGS PARRY (1848-1918)

Blest pair of Sirens, pledges of Heav'n's joy,
Sphere-born harmonious sisters, Voice and Verse,
Wed your divine sounds, and mixed pow'r employ,
Dead things with inbreathed sense able to pierce;
And to our high-raised phantasy present
That undisturbed song of pure content,
Aye sung before the sapphire-coloured throne
To Him that sits thereon,
With saintly shout, and solemn jubilee,
Where the bright Seraphim in burning row
Their loud uplifted angel-trumpets blow,
And the Cherubic host in thousand quires
Touch their immortal harps of golden wires,
With those just Spirits that wear victorious palms,
Hymns devout and holy psalms
Singing everlastingly:
That we on earth with undiscording voice
May rightly answer that melodious noise;
As once we did, till disproportioned sin
Jarred against nature's chime, and with harsh din
Broke the fair music that all creatures made
To their great Lord, whose love their motion swayed
In perfect diapason, whilst they stood
In first obedience, and their state of good.
O may we soon again renew that song,
And keep in tune with Heav'n, till God ere long
To His celestial concert us unite,
To live with Him, and sing in endless morn of light.

John Milton (1608-1674) - At a solemn Musick



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