THE 2026-2027 SEASON

MOZART REQUIEM

THE SAINT THOMAS CHOIR OF MEN AND BOYS

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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Photography and videography are strictly prohibited during the performance

Cover image:
Claude Monet - Ice Floes (1893)

CONCERTS *at*
SAINT THOMAS

SAINT THOMAS CHURCH FIFTH AVENUE
The Reverend Canon Carl F. Turner, *Rector*
Richard Tanner, *The Nancy B. & John B. Hoffmann Organist and Director of Music*

October 8, 2026
7:30 P.M.

MOZART | REQUIEM

Ave verum corpus, K. 618 — *Wolfgang Amadeus Mozart* (1756-1791)

Divertimento in D Major, K. 136 — *Wolfgang Amadeus Mozart*

I. Allegro
II. Andante

Requiem, K. 626 — *Wolfgang Amadeus Mozart*

I. Introitus
   a. Requiem aeternam
II. Kyrie
III. Sequentia
   a. Dies irae
   b. Tuba mirum
   c. Rex tremendae
   d. Recordare
   e. Confutatis
   f. Lacrimosa
IV. Offertorio
   a. Domine Jesu
   b. Hostias
V. Sanctus
VI. Benedictus
VII. Agnus Dei
VIII. Communio
   a. Lux aeterna
   b. Cum sanctis tuis

Nola Richardson, *soprano*
Sara Couden, *contralto*
James Reese, *tenor*
Enrico Lagasca, *bass-baritone*
Richard Tanner, *conductor*

NOLA RICHARDSON

Recognized as an "especially impressive" soprano (The New York Times), Australian-American Nola Richardson has been particularly noted for her performances of Bach, Handel and Mozart and has won First Prize in all three major American competitions focused on the music of J.S. Bach. Recent highlights include Handel's *Samson* with the Oratorio Society of New York at Carnegie Hall, Bach's *B Minor Mass* with American Classical Orchestra at Lincoln Center, a performance for Leipzig BachFest with the Bach Choir of Bethlehem, and her Kennedy Center debut in Handel's *Radamisto* with Opera Lafayette. In the 2025-2026 season she makes her debut with LA Opera and Beth Morrison Projects creating the title role in the new opera *Hildegard* by Sarah Kirkland Snider. She will perform Handel's *Messiah* with the Tucson and Kansas City Symphonies, Mozart's *Exsultate Jubilate* with Helena Symphony, and make solo appearances with Philharmonia Baroque, Ars Lyrica Houston, and American Classical Orchestra among others. Nola has performed *Messiah* with the Colorado, Kansas City, Pittsburgh, Helena, Pacific, and Seattle Symphonies and the St. Paul Chamber Orchestra; and works of Bach with the Atlanta, Baltimore, and Seattle Symphonies, and at the Cincinnati May festival. She frequently appears with major baroque orchestras and opera companies such as the Boston Early Music Festival, Philharmonia Baroque Orchestra, American Bach Soloists, Voices of Music, Ars Lyrica, Colorado Bach Ensemble, Twelfth Night, and Musica Angelica. Her recent operatic appearances include *Hansel and Gretel* (Gretel) with Helena Symphony, *Amadigi di Gaula* (Oriana) with Ars Lyrica Houston, and Hasse's *Marc' Antonio e Cleopatra* (Cleopatra) with Baroque Chamber Orchestra of Colorado. Nola's discography includes recordings with the Cantata Collective (Bach's St. John Passion, Easter Oratorio, and Magnificat), and Baltimore Choral Arts (Mozart Requiem). She is the first and only soprano to receive the prestigious DMA degree in Early Music Voice from Yale.

SARA COUDEN

Praised by *Opera News* for her "unusually rich and resonant" voice, contralto Sara Couden is a premier interpreter of operatic, orchestral, chamber, and song repertoire. Her 2025-2026 season includes a debut with Detroit Opera as Rita in Poul Ruders' *The Handmaid's Tale,* a debut with the Houston Symphony in selections from *La Vida Breve,* a role and house debut as Ježibaba *(Rusalka)* with Pacific Northwest Opera, Die Hexe/Die Mutter *(Hänsel und Gretel)* with Lakes Area Music Festival and appearances with the St. Louis Symphony, Kansas City Symphony, and Tucson Symphony as the Alto Soloist in Händel's *Messiah.* Ms. Couden's latest triumphs include her San Francisco Opera debut as Rita *(The Handmaid's Tale),* a return to the Metropolitan Opera to cover Mrs. Sedley *(Peter Grimes),* her debut appearance in recital at the Manchester Music Festival and a role debut as Baba the Turk *(The Rake's Progress)* with Lakes Area Music Festival, as well as company debuts with the Philadelphia Orchestra as Mother/Chinese Cup/Dragon Fly *(L'Enfant et les Sortilèges),* the Cincinnati Symphony Orchestra as the Alto Soloist in Julia Perry's *Stabat Mater,* the Seattle Symphony in Händel's *Messiah,* and the California Symphony in songs by Mahler. Ms. Couden also recently released her debut solo album, the *Complete Vocal Works of Artur Schnabel*, on the Steinway & Sons label. Highlights from previous seasons include Ms. Couden's debut with the Metropolitan

Opera as Tetka *(Jenufa)* and Albine *(Thaïs)*, as well as returns to Carnegie Hall as the Alto Soloist in Karl Jenkins' *Stabat Mater* and to the Met to cover Erste Magd *(Elektra)* and Marta and Pantalis *(Mefistofele)*. She also made role debuts as Ottavia *(L'incoronazione di Poppea)* and Nurse in Dukas' *Ariane et Barbe-bleue* with West Edge Opera, Juno *(Semele)* and Marquise de Berkenfeld *(La Fille du Régiment)* with St. Petersburg Opera, Israelitish Man *(Judas Maccabeus)* with Philharmonia Baroque, Ormindo *(Ermelinda)* with Ars Minerva, Dejanira *(Hercules)* at the Staunton Music Festival, and Testo in Stradella's *La Susanna* with Heartbeat Opera and Opera Lafayette.

James Reese

James Reese is a noted interpreter of baroque music and other early repertoire, as well as an advocate for new music. He delivers dynamic performances that facilitate intimate connections between audience sand the art. His ability to impart emotional immediacy on music from Bach to the present day has earned him overwhelming critical acclaim over the course of a fast-rising career. In the 2025-26 season, James will enjoy a wide range of projects and repertoire, giving performances throughout the United States and Canada. Of particular note: Messiah with the Kansas City Symphony, as well as St. Thomas Fifth Avenue (NYC) and the Apollo Chorus of Chicago; in recital with soprano Maya Kherani at Opera Lafayette; A Bach Celebration with Tafelmusik; and a series of recitals with lutenist Brandon Acker. He also looks forward to working with the Apple Hill String Quartet, recording and giving the world premiere of Gregory W. Brown's Rural Hours. As a recording artist, James won a GRAMMY award as a soloist singing the music of Edie Hill on the record Born, released by The Crossing. His discography also includes several discs on the ECM, Harmonia Mundi and Hyperion labels. James is a graduate of Northwestern University's Bienen School of Music. He holds a master's degree from Yale University's School of Music, where he studied with James Taylor at the Institute of Sacred Music. James is the 2018 winner of the Margot Fassler Award for the Performance of Music at Yale. He is also a winner of the Career Advancement Award-which recognizes 'especially promising young artists'-from the Musical Fund Society. He lives in Philadelphia with his wife Natalie.

Enrico Lagasca

Celebrated for his "smooth, dark bass voice" and commanding stage presence, Filipino-American bass-baritone Enrico Lagasca has built a career spanning over a hundred oratorios, operatic roles, world premieres, and art song programs, captivating audiences across the United States and abroad. One critic described his sound as "an oratorio voice that strikes fear of God in the hearts of the audience," and his voice can be heard on six Grammy-nominated recordings. The 2026–2027 season brings debuts with Concerts at St. Thomas, Gotham Early Music Society, Greenwich Symphony, Kollective366, Oregon Symphony, Philharmonia Baroque Orchestra, Seattle Symphony, and Symphony San Jose, alongside returns to Bachfest Leipzig, Chorus of Westerly, Harvard Choruses, Milwaukee Symphony, and San Francisco Symphony, as well as artistic partnerships with Bach Collegium San Diego, the Choir of Trinity Wall Street, Conspirare, Santa Fe Desert Chorale, Seraphic Fire,

Skylark, Spire, and Washington Bach Consort. Recent soloist engagements include with the American Classical Orchestra, Ars Lyrica Houston, Baltimore Symphony Orchestra, Boise Philharmonic, Experiential Orchestra, Musica Sacra New York, Nashville Symphony, NOVUS NY, Portland Baroque Orchestra, St. Louis Symphony Orchestra, Tafelmusik, Toronto Symphony Orchestra, University Musical Society, Voices of Ascension, and Winston-Salem Symphony Orchestra, along with the 2026 Seattle Bach Festival and as resident soloist at the 2023 Carmel Bach Festival. Enrico resides in New York City.

Richard Tanner

Richard Tanner is The Nancy B. and John B. Hoffmann Organist and Director of Music at Saint Thomas Church Fifth Avenue, New York City, where he directs the Saint Thomas Choir of Men and Boys, the leading ensemble of its kind in the United States. Richard has specialized in the training of boy and girl chorister voices for over thirty years. As music director, organist, and producer, he has made over fifty recordings and has worked extensively for the BBC, including for twenty years as a musical director and organist for BBC Radio 4's *Daily Service*. Orchestras that he has conducted include the Malta Philharmonic Orchestra, the BBC Philharmonic Orchestra, the period instrument ensemble, *Canzona*, and The Bliss Sinfonia, which he founded. Recordings as a conductor, both with the Northern Chamber Orchestra, include *Requiem* and *Organ Concerto* by David Briggs and *The Manchester Carols* by Carol Ann Duffy and Sasha Johnson Manning. His organ recordings are available on Spotify, including Messiaen's *La Nativité du Seigneur*. He has given masterclasses in Shanghai and Shenzhen, and has directed choral courses in Sweden and for RSCM America. Richard was a chorister at St Paul's Cathedral, student at the Royal Academy of Music, London, and organ scholar at Exeter College Oxford. He has held posts at St Albans Cathedral, Trinity Laban Conservatoire, All Saints' Northampton, Rugby School and Blackburn Cathedral, where he was Director of Music for 13 years. He is married to the soprano, Philippa Hyde.

NEW YORK BAROQUE INCORPORATED
WEN YANG, ARTISTIC DIRECTOR

Hailed as "truly excellent" and "studded with stars in the making" (New York Times), New York Baroque Incorporated (NYBI) is a conductorless orchestra of period instruments in New York City, bringing vital, informed, and fresh performances of a wide range of 17th and 18th-century repertoire while creating a vibrant landscape for collaborations between historical performance and living composers. NYBI has shared the stage with renowned soloists including Richard Egarr, Vivica Genaux, Monica Huggett, and Jakub Jòzef Orliński, and has graced prestigious venues such as Carnegie Hall, the Metropolitan Museum of Art, The Morgan Library, Spoleto Festival USA, and Caramoor Center for Music and the Arts. Striving to make music on period instruments a living art form, NYBI has premiered works by Nico Muhly, Hollis Taylor, and Huang Ruo. The orchestra also dedicates itself to bringing to life unknown works of the Baroque, and has revived and presented modern-day premieres of Cavalli's Veremonda (1652), Aliotti's Santa Rosalia (1687) and Seckendorff's Proserpina (1777). For information and upcoming events visit www.NYBaroque.org.

VIOLIN I

Alexander Woods
Concertmaster
Kako Miura
Isabelle Seula Lee
Ryan Cheng

VIOLIN II

Karen Dekker
Aniela Eddy
Rebecca Nelson
Josh Liu

TIMPANI

Sae Hashimoto

VIOLA

Jessica Troy
Jimmy Drancsak
Graham Cohen

CELLO

Ezra Seltzer
Sarah Stone
Matt Zucker

BASS

Wen Yang
Artistic Director

CLARINET

Dominic Giardino
Ed Matthew

BASSOON

Ben Matus
Aaron Goler

TRUMPET

Maximilian Morel
Tianyu Wang

TROMBONE

Austin Murray
Ryan Whitson
Erik Schmalz

ORGAN

Jeremiah Stephenson
Saint Thomas Church

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'etre 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 the Concerts at Saint Thomas series. Live webcasts of choral services and further information concerning recordings, tours and concerts given by the choir can be found at 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, most recently in 2026 for an upcoming album inspired by the long-line of esteemed musicians who have been associated with Saint Thomas Church under the direction of Director of Music Richard Tanner. Other recent recordings have included an album of the Music of Gerre Hancock (Signum), Propers for the Feast of Corpus Christi by William Byrd (Signum), a Christmas album, No Small Wonder (Acis), and albums featuring the works of Calvin Hampton and Kenneth Leighton (Signum). The Gentlemen of the Choir are all professional singers working here in New York, and the Boy Choristers live at the historic Saint Thomas Choir School and are educated in collaboration with New York's Professional Children's School.

TREBLE

John Charles Birch
Lincoln Blizzard
Daniel Choi
Daniel Conrado [4]
Ephrem Henthorn
Pietro Herbertson
Royce Jung
Ian Kim
Tegan Kuo
Allan Lee [5]
Joshua Lee
Noah Lee
Henry Mohan
Julian Moreno [2]
Yechan Mun [3]
Aiden Park [1]
Emrys Pengelly
Arthur Stowe

ALTO

Daniel Castellanos
Padraic Costello
Tomás Cruz
Jonathan May

TENOR

Elijah Bowen
Alex Longnecker
John Ramseyer
Mike Williams

BASS

Benjamin Howard
Brian Mummert
Charles Perry Sprawls
Christopher Trueblood

1. The Sally and James Crissman Choristership
2. The Rev. Charles Wallace Choristership
3. The Richard and Beth Nelson Choristership
4. The Frances S. Falconer Choristership
5. The Ogden Northrup Lewis Jr. Choristership

Ave Verum Corpus, K. 618

Ave verum corpus,	*Hail, true body,*
Natus de Maria Virgine,	*Born of the Virgin Mary,*
Vere passum, immolatum	*Truly suffered, sacrificed*
In cruce pro homine	*On the cross for mankind,*
Cuius latus perforatum	*From who pierced side*
Fluxit aqua et sanguine;	*Flowed water and blood;*
Esto nobis praegustatum	*Be for us a foretaste*
In mortis examine.	*In the trial of death.*
O Jesu dulcis,	*O sweet Jesus,*
O Jesu pie,	*O holy Jesus,*
O Jesu, fili Mariae.	*O Jesus, son of Mary,*
Miserere mei. Amen.	*Have mercy on me. Amen.*

Requiem, K. 626

I. Introitus

Requiem aeternam dona eis, Domine,	*Rest eternal grant unto them, O Lord,*
Et lux perpetua luceat eis.	*And may light perpetual shine upon them.*
Te decet hymnus, Deus, in Sion,	*Thou, O Lord, art praised in Sion,*
Et tibi reddetur votum in Jerusalem.	*And homage will be paid to Thee in Jerusalem.*
Exaudi orationem meam,	*Hear my prayer,*
Ad te omnis caro veniet.	*Unto Thee shall all flesh come.*
Requiem aeternam dona eis, Domine,	*Rest eternal grant unto them, O Lord,*
Et lux perpetua leceat eis.	*And may light perpetual shine upon them.*

II. Kyrie

Kyrie, eleison.	*Lord, have mercy on us.*
Christe, eleison.	*Christ, have mercy on us.*
Kyrie, eleison.	*Lord, have mercy on us.*

III. Sequentia

Dies irae, dies illa	*Day of wrath, day of anger*
Solvet saeclum in favilla,	*Will dissolve the world in ashes,*
Teste David cum Sibylla.	*As foretold by David and the Sibyl.*
Quantus tremor est futurus,	*Great trembling there will be*
Quando judex est venturus,	*When the Judge descends from heaven*
Cuncta stricte discussurus!	*To examine all things closely.*

Tuba mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.
Liber scriptus proferetur,
In quo totum continetur
Unde mundus judicetur.
Judex ergo cum sedebit,
Quidquid latet, apparebit,
Nil inultum remanebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?

The trumpet shall sound
Throughout Earth's sepulchers
And gather all before the throne.
Death and nature will be astounded,
When all creation rises again,
To answer the judgement.
A book will be brought forth,
In which all will be written,
By which the world will be judged.
When the judge takes his place,
What is hidden will be revealed,
Nothing will remain unavenged.
What shall a wretch like me say?
Who shall intercede for me,
When the just ones need mercy?

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salve me, fons pietatis.

King of tremendous majesty,
Who freely saves those worthy,
Save me, source of mercy.

Recordare, Jesu pie,
Quod sum causa tuae viae;
Ne me perdas illa die.
Quaerens me, sedisti lassus,
Redemisti crucem passus;
Tantus labor non sit cassus.
Juste judex ultionis,
Donum fac remissionis
Ante diem rationis.
Ingemisco, tamquam reus:
Culpa rubet vultus meus;
Supplicanti parce, Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Preces meae non sunt dignae,
Sed tu, bonus, fac benigne,
Ne perenni cremer igne.
Inter over locum praesta,
Et ab haedis me sequestra,
Statuens in parted extra.

Remember, kind Jesus,
My salvation caused your suffering;
Do not forsake me on that day.
Faint and weary you have sought me,
Redeemed me, suffering on the cross;
May such great effort not be in vain.
Righteous judge of vengeance,
Grant me the gift of absolution
Before the day of retribution.
I moan as one who is guilty:
Owning my shame with a red face;
Suppliant before you, Lord.
You, who absolved Mary,
And listened to the thief,
Give me hope also.
My prayers are unworthy,
But, good Lord, have mercy,
And rescue me from eternal fire.
Provide me a place among the sheep,
And separate me from the goats,
Guiding me to Your right hand.

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictus.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

When the accused are confounded,
And doomed to flames of woe,
Call me among the blessed.
I kneel with submissive heart,
My contrition is like ashes,
Help me in my final condition.

Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce, Deus,
Pie Jesu Domine,
Dona eis requiem. Amen.

That day of tears and mourning,
When from the ashes shall arise,
All humanity to be judged.
Spare us by your mercy, Lord,
Gentle Lord Jesus,
Grant them eternal rest. Amen.

IV. Offertorio

Domine Jesu Christe, Rex gloriae,
Libera animas omnium fidelium
Defunctorum de poenis inferni
Et de profundo lacu.
Libera eas de ore leonis,
Ne absorbeat eas tartarus,
Ne cadant in obscurum.
Sed signifer sanctus Michael
Repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti
Et semini ejus.

Lord Jesus Christ, King of glory,
Liberate the souls of the faithful,
Departed from the pains of hell
And from the bottomless pit.
Deliver them from the lion's mouth,
Lest hell swallow them up,
Lest they fall into darkness.
Let the standard-bearer, holy Michael,
Bring them into holy light.
Which was promised to Abraham
And his descendants.

Hostias et preces tibi, Domine,
Laudis offerimus.
Tu sucipe pro animabus illis,
Quaram hodie memoriam facimus.
Fac eas, Domine,
De morte transire ad vitam,
Quam olim Abrahae promisisti
Et semini ejus.

Sacrifices and prayers of praise, Lord,
We offer to You.
Receive them in behalf of those souls
We commemorate today.
And let them, Lord,
Pass from death to life,
Which was promised to Abraham
And his descendants.

V. Sanctus

Sanctus, Sanctus, Sanctus
Domine Deus Sabaoth.
Pleni sunt Caeli et terra gloria tua.
Hosanna in excelsis.

Holy, Holy, Holy
Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

VI. Benedictus

Benedictus qui venit	*Blessed is he who comes*
In nomine Domini.	*In the name of the Lord.*
Hosanna in excelsis.	*Hosanna in the highest.*

VII. Agnus Dei

Agnus Dei, qui tollis	*Lamb of God, who takes away*
Peccata mundi,	*The sins of the world,*
Dona eis requiem.	*Grant them eternal rest.*
Agnus Dei, qui tollis	*Lamb of God, who takes away*
Peccata mundi,	*The sins of the world,*
Dona eis requiem.	*Grant them eternal rest.*
Agnus Dei, qui tollis	*Lamb of God, who takes away*
Peccata mundi,	*The sins of the world,*
Dona eis requiem sempiternam.	*Grant them eternal rest forever.*

VIII. Communio

Lux aeterna luceat eis, Domine,	*Let eternal light shine on them, Lord,*
Cum sanctis tuis in aeternum,	*As with Your saints in eternity,*
Quia pius es.	*Because You are merciful.*
Requiem aeternum dona eis, Domine,	*Grant them eternal rest, Lord,*
Et lux perpetua luceat eis,	*And let light perpetual shine upon them,*
Cum Sanctus tuis in aeternum,	*As with Your saints in eternity,*
Quia pius es.	*Because You are merciful.*

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