

THE KING SHALL REJOICE:

HEROIC MUSIC OF HANDEL AND PURCELL

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This concert was originally planned to celebrate the St. George's Society of New York's
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Saint Thomas Choir School

THURSDAY, MAY 12, 2022 AT 7:30 PM

THE KING SHALL REJOICE: Heroic Music of Handel and Purcell

THE SAINT THOMAS CHOIR OF MEN AND BOYS

NEW YORK BAROQUE INCORPORATED

Sarah Rose Taylor, *mezzo-soprano*

Nicolas Haigh, *organ*

Jeremy Filsell, *conductor*

Zadok the Priest (Coronation Anthems) GEORGE FRIDERIC HANDEL (1685-1759)

“Scherza infida” and “Dopo notte” from *Ariodante*

Let Thy Hand Be Strengthened (Coronation Anthems)

“When I am laid in earth” from *Dido and Aeneas* HENRY PURCELL (1659-1695)

If Music be the Food of Love

Organ Concerto in B Flat, OP. 4, NO. 2

GEORGE FRIDERIC HANDEL

Sound the Trumpet from *Come Ye Sons of Art*

HENRY PURCELL

My Heart is Inditing (Coronation Anthems)

GEORGE FRIDERIC HANDEL

In Nomine of 6 Parts, Z. 746

HENRY PURCELL

“Ombra mai fu” from *Xerxes*

GEORGE FRIDERIC HANDEL

The King Shall Rejoice (Coronation Anthems)

Sarah Rose Taylor, *mezzo-soprano*

Mezzo-Soprano Sarah Rose Taylor is in increasing demand for her versatile voice and compelling musicianship. The warmth and beauty of her voice is admired by audiences and critics alike, with *The Boston Musical Intelligencer* writing “sung with gorgeous shading and intensity . . . whose clarity and focus brought the audience to rapt attention, setting just the right mood for the transition to the drama of the final movement.” (*Urlicht* from Mahler’s Symphony No.2, *Resurrection*)

Having appeared as a soloist in the United Kingdom, Austria, France, Germany, Italy and The Bahamas, Ms Taylor maintains an active schedule across the United States, including recital engagements in Houston, Los Angeles, New York, Phoenix, San Francisco, and Washington DC. In 2014, she performed her Weill Carnegie Hall solo debut singing selections of Elgar’s *Sea Pictures*. Ms Taylor has also appeared as a finalist in competitions in the USA and Europe including the *Talents Lyriques, Reims Voix Sacrées* Competition (France) and most recently as a semi-finalist in the Premiere Opera Foundation Competition with NYIOP in New York.

In 2015, *MSR Classics* released Ms. Taylor’s solo debut CD of Wagner’s *Wesendonck Lieder*, Elgar’s *Sea Pictures* and ‘The Angel’s Farewell’ from *The Dream of Gerontius*, which has been reviewed as “lends her rich, dark mezzo to the lush texture of the work.” *Fanfare*; “Sarah Rose Taylor’s voice is warm, radiant and creamy . . . first class . . .” *Music & Vision, Sydney*; “Ms. Taylor’s ravishing voice . . . filled with lyrical tenderness and power as needed. I am very impressed with her vocal artistry. It (Wagner/Elgar CD) is unforgettable and Sarah Rose Taylor is a marvel!” *GappleGate Music Review*.

Ms. Taylor’s wide-ranging oratorio repertoire has included solo role performances of Bach’s *Mass in B Minor*, Handel’s *Messiah* and *Judas Maccabaeus*, Haydn’s *Mass in Time of War*, Debussy’s Cantate *La Dame à la Lampe* and Arvo Pärt’s *Passio*. In 2015 she sang with *The Tallis Scholars* for Carnegie Hall’s *Spem in alium Tallis Project*. She is looking forward to returning to Saint Thomas Fifth Avenue as the alto soloist in Handel’s *Messiah* this December.

On the operatic stage, Ms. Taylor’s roles have included Marcellina and Cherubino in Mozart’s *Le Nozze di Figaro*, Third Lady in Mozart’s *Die Zauberflöte*, La Badessa in Puccini’s *Suor Angelica*, Sally in Barber’s *A Hand of Bridge*, and Francisco in the world premiere of Bruce Saylor’s *The Image Maker*. More recently she performed ‘Se Romeo’ from Bellini’s *I Capuleti e i Montecchi* with the AIMS Festival Orchestra in Graz, Austria. She has been invited to perform the role of Schwertleite, one of the Valkyries, in Wagner’s *Die Walküre* with the Berlin Dramatic Voices

Program and she will also be performing the role of second horn in Wagner's *Götterdämmerung* and Laura in Ponchielli's *La Gioconda* with the New York Dramatic Voices program this summer. She joins the chorus and comprimario roster of the Boston Lyric Opera this September.

Born in England, Sarah Rose Taylor grew up in a rich musical choral tradition, singing in many of England's Cathedrals with the Royal School of Church Music's Southern Cathedral Singers. Since moving to the USA, she has been a member of several professional choirs in New York City, Charleston, SC and Boston, MA. Ms. Taylor has a Master's degree and an Artist Diploma in Vocal Performance from The Aaron Copland School of Music in New York City where she studied with Dr. Sherry Overholt. She has also studied with Neil Semer and Barbara Quintiliani, and currently works with Metropolitan Opera soprano, Jennifer Rowley and coaches with former Metropolitan Opera conductor, Steven Crawford. Ms. Taylor also holds degrees in French Studies from the British Institute in Paris and a Maîtrise in French Language Teaching from La Sorbonne, Paris.

Nicolas Haigh, *organ*

Nicolas Haigh serves as Associate Organist at Saint Thomas Church in New York City. 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 CDs 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.

Jeremy Filsell, *conductor*

As a U.S. Citizen and a British Citizen, Jeremy is uniquely placed to lead the Saint Thomas Choir of Men and Boys, which owes much of its existence to the great

English choral tradition since T. Tertius Noble was invited to found the Saint Thomas Choir School in 1919.

Jeremy Filsell has been hailed as 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 throughout the USA and UK. His concerto repertoire encompasses Bach, Mozart and Beethoven through to Shostakovich, John Ireland and Rachmaninov. He has recorded the solo piano music of Herbert Howells, Bernard Stevens, Eugene Goossens and Johann Eschmann and recently released were discs of Litaize's organ music, Rachmaninov's first and second piano concertos and two of French *Mélodies* accompanying Michael Bundy (baritone). 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 première recordings of Marcel Dupré's complete organ works for Guild 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 Cavallé-Coll organ in St. Ouen, Rouen, BBC Radio 3's Discs of the Week.

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. Recent 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.

Brought up as a chorister in Coventry, England, Jeremy Filsell was charged with the direction of a men & boys choir there while still a High School student. Studying with Nicolas Kynaston and Daniel Roth, he read for a first degree as Organ Scholar of Keble College, Oxford University before completing graduate studies in piano at the Royal College of Music in London and gaining a PhD in Musicology at Birmingham Conservatoire/BCU for research on aesthetic and interpretative issues in the music of Marcel Dupré.

Jeremy was formerly Assistant Organist of Ely Cathedral, Director of Music at St. Luke's Chelsea and, before moving to the USA in 2008, 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. Immediately before coming to Saint Thomas, he was Artist in Residence at Washington National Cathedral, Director of Music at the Church of the Epiphany in Washington DC, and Professor of Organ at Peabody Conservatory in Baltimore, MD.

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.

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, the Vatican, 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 6th 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 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 will mark the 400th 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.

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 SCHOOL

Founded in 1919, the Saint Thomas Choir School is the only boarding school solely for choristers in the United States, and one of only three schools of its type remaining in the world today. The Choir School offers a challenging pre-preparatory curriculum, interscholastic sports and musical training for boys in grades three through eight. Following graduation, boys move on to highly competitive independent boarding and day schools across the country.

The Saint Thomas Choir School is committed to training and educating talented musicians without regard to religious, economic, or social background. Generous financial aid is available to all successful applicants. Inquiries from interested families are sought throughout the year.

Do you know a boy who loves music? We want to hear from you at admissions@choirschool.org. To learn more about the exceptional opportunity provided by a Choir School education, consult our website: www.choirschool.org.

THE SAINT THOMAS CHOIR OF MEN AND BOYS

TREBLE

Luke Allman
Bakore Camara
David Conrado
Avery Donaldson
Rocco Halvey
William Hanoian
Grayson Hochenberg
Elias Jeon ⁴
Nathan Kim

Constantin Lafourcade
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Henry Park
Jovon Patrick-Bernard
William Petretta
Dominic Scarozza
Francis Segger¹

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Harrison Bieschke
Eric Brenner
Padraic Costello

Tomás Cruz
Jonathan May

TENOR

Chad Kranak
Lawrence Jones

Alex Longnecker
John Ramseyer

BASS

Elijah Blaisdell
Brian Mummert

Christopher Trueblood
Charles Perry Sprawls

¹The John. G. Scott Memorial Choristership

²The Ogden Northrup Lewis, Jr. Choristership

³The James L. Tuohy MD Choristership

⁴The William C. Stubing and Ronald L. Thomas Choristership

NEW YORK BAROQUE INCORPORATED

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, as well as creating a vibrant landscape for collaborations between historical performance and living composers. NYBI has collaborated with renowned soloists including Richard Egarr, Vivica Genaux, Monica Huggett, and has performed at Carnegie Hall, the Metropolitan Museum of Art, and Spoleto Festival USA. Striving to make period instruments a living art form, NYBI has premiered works by Nico Muhly, Hollis Taylor, and Huang Ruo. The orchestra also dedicates itself to bring 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).

Wen Yang, *Artistic Director*

Wen Yang plays double bass and viola da gamba, and has earned praise both for her “angelically played” solos (Charleston Today) and for “knocking people off their seats” (Sarasota Herald-Tribune). She enjoys being a freelance musician, and has performed with musicians including William Christie, Jordi Savall, Masaaki Suzuki, Monica Huggett, Ton Koopman, and Richard Egarr.

An alum of The Juilliard School and Yale School of Music, Wen studied viola da gamba with Sarah Cunningham, and double bass with Don Palma, Timothy Cobb and Robert Naim. She can also be found cooking, and living in New York City with her husband, cellist Ezra Seltzer, daughter, Mara Pepper Yang and two tuxedo cats, Ollie and Mimi.

NEW YORK BAROQUE INCORPORATED

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Seula Lee

Carmen Johnson-Pájaro
Edson Scheid
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VIOLA

Stephen Goist

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CELLO

Ezra Seltzer
Nathan Whittaker

Matt Zucker

BASS

Wen Yang

OBOE

David Dickie

Pablo O'Connell

BASSOON

Joseph Jones

TRUMPET

Steven Marquardt
John Thiessen

Perry Sutton

TYMPANI

Daniel Mallon

ORGAN

Nicolas Haigh
Associate Organist, Saint Thomas Church

PROGRAM

ZADOK THE PRIEST, HWV 258

CORONATION ANTHEM

George Frideric Handel (1685–1759)

Zadok the priest,	God save the king!
And Nathan the prophet,	Long live the king!
Anointed Solomon king,	May the king live forever!
And all the people rejoiced and said:	Amen, Allelujah.

– Traditional antiphon, *Unxerunt Salomonem*

ARIODANTE, HWV 33

George Frideric Handel

ACT II: "SCHERZA INFIDA"

<i>E vivo ancora?</i>	Do I still live?
<i>E senza il ferro, oh! Dei! Che farò?</i>	And without a sword, Oh gods!
<i>Che mi dite, o affanni miei?</i>	What to do?
<i>Scherza infida in grembo al drudo,</i>	What say you, oh my troubles?
<i>io tradito a morte in braccio</i>	Treacherous one in the lap of your lover,
<i>per tua colpa ora men vo.</i>	Betrayed by you,
<i>Mà a spezzar l'indegno laccio,</i>	I will now give myself up to death's arms.
<i>ombra mesta e spirto ignudo,</i>	But, to break this shameful tie,
<i>per tua pena io tornerò.</i>	a sad and naked spirit,
	I will return to punish you.

ACT III: "DOPO NOTTE"

<i>Dopo notte, atra e funesta,</i>	After a bleak and brooding night,
<i>splende in Ciel più vago il sole,</i>	the sun shines in the heavens,
<i>e di gioja empie la terra.</i>	all the brighter, and earth fills with joy.
<i>Mentre in orrida tempesta</i>	While in the midst of a horrible storm,
<i>il mio legno è quasi assorto,</i>	my boat has nearly been capsized,
<i>giunge in porto, e'lido afferra.</i>	but it grasps for the shore as it returns to port.

LET THY HAND BE STRENGTHENED, HWV 259

CORONATION ANTHEM

George Frideric Handel

Let thy hand be strengthened
and thy right hand be exalted.
Let justice and judgment
be the preparation of thy seat!

Let mercy and truth
go before thy face.
Let justice, judgment, mercy, and truth
go before thy face. Allelujah.

– *Psalm 89: 13-14*

DIDO AND AENEAS, z. 626

Henry Purcell (1659–1695)

“WHEN I AM LAID IN EARTH”

Thy hand, Belinda; darkness shades me,
On thy bosom let me rest,
More I would, but Death invades me;
Death is now a welcome guest.
When I am laid in earth,
May my wrongs create
No trouble in thy breast;

Remember me, but ah! Forget my fate.

CHORUS

With drooping wings you Cupids
come,

And scatter roses on her tomb.

Soft and gentle as her heart

Keep here your watch, and never part.

IF MUSIC BE THE FOOD OF LOVE, z. 379

Henry Purcell

If Music be the food of Love,
Sing on till I am fill'd with joy;
For then my list'ning Soul you move
To pleasures that can never cloy.
Your Eyes, your Mien, your Tongue
Declare that you are Music ev'ry
where.

Pleasures invade both Eye and Ear
So fierce the transports are, they
wound,

And all my senses feasted are,

Tho' yet the Treat is only Sound.

Sure I must perish by your Charms

Unless you save me in your Arms.

– *Henry Heveningham (1651-1700)*

COME YE SONS OF ART, z. 323

Henry Purcell

III. SOUND THE TRUMPET

Sound the trumpet till around
You make the list'ning shores rebound.

On the sprightly hautboy play
All the instruments of joy

That skillful numbers can employ,

To celebrate the glories of this day.

– Nahum Tate (1652–1715)

MY HEART IS INDITING, HWV 261

CORONATION ANTHEM

George Frideric Handel

My heart is inditing of a good matter:
I speak of the things which I have made
unto the King.

Kings' daughters were among thy
honourable women.

Upon thy right hand did stand the

Queen in vesture of gold,
And the King shall have pleasure in
thy beauty.

Kings shall be thy nursing fathers
And queens thy nursing mothers.

– Psalm 45:1, 10, 12 and Isaiah 49:23

XERXES, HWV 40

George Frideric Handel

ACT I: "OMBRA MAI FU"

*Frondi tenere e belle
del mio platano amato,
per voi risplenda il fato.
Tuoni, lampi, e procelle
non v'oltraggino mai la cara pace,
né giunga a profanarvi austro rapace.
Ombra mai fu di vegetabile,
cara ed amabile, soave più.*

Tender and beautiful fronds
of my beloved plane tree,
let Fate smile upon you.
May thunder, lightning, and storms
never disturb your dear peace,
nor may you by blowing winds be
profaned.
Never was a shade of any plant
dearer and so lovely, or more sweet.

THE KING SHALL REJOICE, HWV 260

CORONATION ANTHEM

George Frideric Handel

The King shall rejoice in thy strength,
O Lord.

Exceeding glad shall he be of thy
salvation.

Glory and great worship hast thou
laid upon him.

Thou hast prevented him with the
blessings of goodness,
And hast set a crown of pure gold
upon his head.
Allelujah.

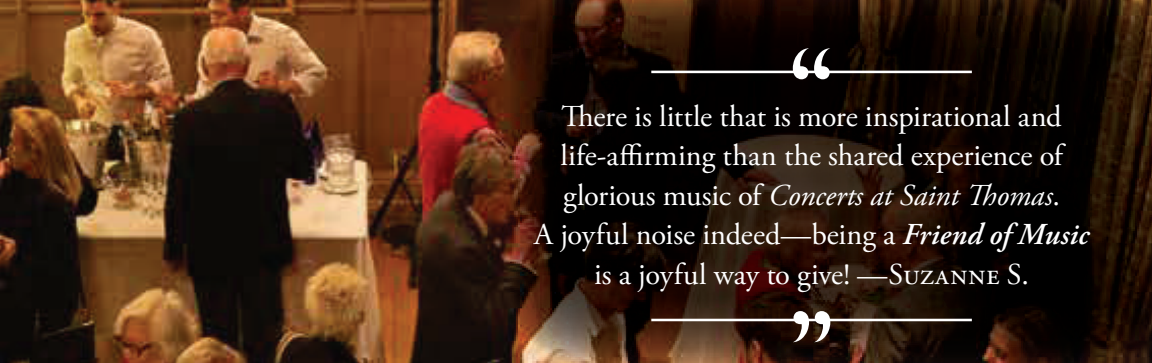
– Psalm 21: 1–3, 5

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