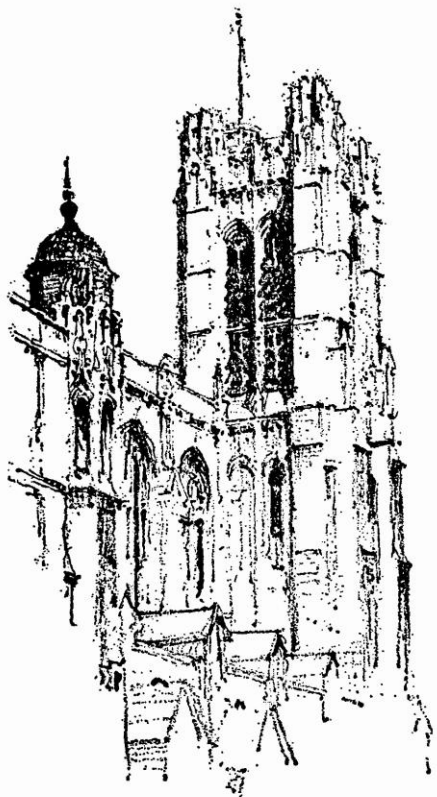


AMERICAN LAMENTATION



THE SAINT THOMAS CHOIR OF MEN AND BOYS
SAINT THOMAS CHURCH FIFTH AVENUE

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:

Matthew Ailey & Greg Zaffiro
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Simon Yates & Kevin Roon

*A special word of thanks to Ronald L. Thomas who proposed and commissioned
American Lamentation, a world premiere from Trevor Weston,
Choir School Alumnus ('81)*

The use of photography or video recording of any kind is strictly prohibited during the performance. All digital livestream and archival content are the sole property of Saint Thomas Church Fifth Avenue.

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*

The Saint Thomas Choir School

MAY 16, 2023

7:30PM

THE SAINT THOMAS CHOIR OF MEN AND BOYS
ORCHESTRA OF ST. LUKE'S
NICOLAS HAIGH, ORGAN
AUNDI MARIE MOORE, SOPRANO
JEREMY FILSELL, CONDUCTOR

Christ, victorious; Christ, now reigning *Stephen Caracciolo*
(b. 1962)

Knoxville: Summer of 1915 *Samuel Barber*
(1910-1981)

Adagio for Strings *Samuel Barber*

Deep River *American Spiritual*
arr. Gerre Hancock (1934-2012)

INTERVAL

American Lamentation *Trevor Weston*
(b.1967)

Part 1. A Category of Complaints

i. Where There is Love
ii. Each Day
iii. Almighty God
iv. a. The Company *John Ramseyer, tenor*
b. Cry Aloud
c. To Consult Ye *Aundi Marie Moore, soprano*
v. Is Not This

Part 2. A Prayer for God to Act

vi. Oh! How Heavily *Aundi Marie Moore, soprano*
vii. Times were so Desperate
viii. Come, Ye Children

Part 3. A Pathway to Intimacy with God

ix. Dear Land *Alex Longnecker, tenor*
x. Almighty God II
xi. O Lord, We Beseech Thee *Chad Kranak, tenor*
xii. Behold

NOTE FROM THE COMPOSER

Ronald Thomas, Saint Thomas Church Fifth Avenue parishioner, commissioned *American Lamentation*. He wanted an oratorio that addressed the history of slavery in the American North, especially New York City, and the Episcopal Church's role in this history. Mr. Thomas conducted his own research finding historical documents about slavery in New York and the history of the Episcopal Church. His research created a great foundation for the tenor of the commissioned work. My interest in this history stemmed from two sources; research for one of my previous works, *Pinkster Kings*, and a work by my first composition teacher and mentor Thomas J. Anderson. *Pinkster Kings* explores the history of Pinkster Day, an African celebration in New York and New Jersey initiated by the Dutch's New Netherland settlement during the 17th-19th centuries. The weeklong festivities of Pinkster Day started on the Monday after Pentecost. In 2002, Thomas J. Anderson composed *Slave Documents 2*, an oratorio which set slave narratives and slave documents to music. An interest in setting historical documents to music was sparked by TJ Anderson's work. My research for *Pinkster Kings* broadened my understanding of New York's early history and created a great foundation for Ronald Thomas' commission.

In *American Lamentation*, I organized a collection of historical documents, Biblical texts, and Liturgical prayers into three sections representing different attributes of a lamentation: 1) A Category of Complaints, 2) A Prayer for God to Act, 3) A Pathway to the Intimacy with God. The first section covers the beginning of the slave trade and its effects on early New York City. Section two highlights comments by individuals who suffered through slavery; a known former enslaved African, Solomon Northrup, and an unknown enslaved person. The final section opens with an excerpt from a sermon given by Rev. Absalom Jones, the first ordained African American Episcopal priest, on Thanksgiving Day, 1808. His sermon celebrated the end of the transatlantic slave trade. The third section also contains a Collect/Resolution from the Episcopal Church's 75th general convention apologizing for the church's role in the history of slavery. The final movement of the piece is a quotation from an unknown enslaved person about the redemptive power in the belief in God. Throughout *American Lamentation*, Biblical and liturgical texts respond to movements based on historical documents.

Musically, the work combines numerous interests and experiences. During my years at the Choir School, way back in the twentieth century, Saint Thomas Church Choir performed the complete *Messiah* by George Frideric Handel for the first time. Although the connections between *American Lamentation* and the *Messiah* are tenuous, organizing my work in three sections and the use of baroque overture rhythms in the fifth movement of American Lamentation are a nod to Handel's famous work. As a work highlighting American history, *American Lamentation* contains "blue notes" and chords associated with American music while at the same time making references to the Anglican musical tradition of the Episcopal church. The last movement contains numerous quotations and adaptations of liturgical music, hymns, and anthems associated with my experience as a choirboy at Saint Thomas Church. I remember singing the *Lamentations* by Sir Edward Bairstow for Good Friday services at St. Thomas. It was my first encounter with a lamentation. With a final nod to Bairstow, "Behold," the last movement, opens with a veiled reference to *Sing Ye to the Lord* by the British composer.

Trevor Weston – 2023

NOTE FROM RONALD THOMAS

In the summer of 2020, an article in *The Episcopal New Yorker* reported on the recent adoption by the diocese of anti-slavery resolutions that had been tabled since 1860. The delay in adopting such resolutions certainly caught my eye, but the article also briefly told the history of the New York Episcopal Church's involvement in the slave trade right up to the Civil War. I knew that the Episcopal Church had benefited from slavery, but the extent of its involvement was shocking. How did I not know this? What could be done to remember this history?

My late husband, Bill Stubing, and I had been Saint Thomas parishioners since the 1980s, and I knew that the Choir is a unique and powerful storyteller. Could the Choir, through a work such as an oratorio or cantata, tell part of this history? I reached out to the Development Office and asked if St. Thomas would be interested in a commission for the Choir that would have as its subject slavery and the Church, especially the Episcopal Church, especially in New York. This mere sketch of an idea was enthusiastically embraced. Who would write it? When Dr. Filsell suggested Trevor Weston, a Choir School alumnus, I went online and listened to some of Trevor's work. Yes, he would be the composer as well as the librettist.

Trevor and I discussed background material I had found, and he broadened the search to find words that best expressed the anguish of the enslaved, the guilt of the enslavers, and repentance of those who have participated in or turned a blind eye to the anguish and injustice of slavery and racism. I am grateful to him and to Saint Thomas for being willing to realize this project of facing our history through *American Lamentation*.

Ronald Thomas, Sponsor and *Friend of Music* - 2023

ABOUT THE ARTISTS

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 the 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 U.S., 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 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 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. This recording will be available in the summer 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.

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. On this latest recording, Gramophone magazine (February 2023) commented that here was '*a hundred minutes of masterly insight into this highly organized manifestation of Lutheran principles [played] with fastidious care to mood and scale, Filsell providing yet another masterclass in manual and pedal dexterity packed with interpretative insights; a Clavier-Übung III to savour and revisit.*'

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 Cavallé-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. 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.

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, Windsor 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 Peabody Conservatory (Baltimore), before moving to New York in April 2019 to become Organist & Director of Music at Saint Thomas Church, Fifth Avenue.

American soprano **AUNDI MARIE MOORE** was recently announced as the 2023 Honoree of the Sphinx Award for Excellence, an acknowledgement of her artistic achievements, her work ethic and her spirit of determination. She quickly established herself as an exceptional talent in 2019 with her appearance as Strawberry Woman in the Metropolitan Opera's new production of *Porgy and Bess*. Previous career highlights on the opera stage include Donna Elvira *Don Giovanni* at L'Opéra de Monte Carlo for her international operatic debut, Nedda *I Pagliacci* at Sarasota Opera, Mimi *La Bohème* in Italy at the Amalfi Coast Festival, Serena *Porgy and Bess* at Atlanta Opera and at Virginia Opera, and the role of Odessa Clay in the world premiere of D. J. Sparr's *Approaching Ali* commissioned by Washington National Opera.

A member of the Domingo-Cafritz Washington National Opera Young Artist Program, the artist appeared at WNO as Nella *Gianni Schicchi*, Fiordiligi *Così fan tutte*, Mother *Hansel und Gretel*, Wanda (c) *Sophie's Choice*, Fifth Maid *Elektra* under the baton of Heinz Fricke, and Donna Elvira in *Don Giovanni* under the baton of Plácido Domingo. She participated in the Salzburg Music Festival Young Artist Program in 2008 and covered the roles of Donna Anna *Don Giovanni* and the title role *Rusalka* and appeared as featured soloist in their Gala concert conducted by Ivor Bolton.

She recently made her European debut in the role of Mother *Blue* at Dutch National Opera in Amsterdam, The Netherlands.

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 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.

ORCHESTRA OF ST. LUKE'S (OSL) is an independent orchestra and performing arts organization based in New York City. Founded in 1974 as St. Luke's Chamber Ensemble and expanded into an Orchestra in 1979, OSL has become a "a mainstay of New York's classical scene" (New Yorker). Today, OSL appears throughout the season at Carnegie Hall under the baton of Principal Conductor Bernard Labadie, a celebrated specialist in 18th-century music. OSL performs with Paul Taylor Dance Company for presentations at Lincoln Center and elsewhere; serves as the orchestra-in-residence at Caramoor Center for Music and the Arts each summer, and can be seen in concerts and multi-disciplinary performances with partners throughout the city and beyond.

The orchestra has commissioned more than 50 new works and has given more than 175 world, U.S., and New York City premieres, while also participating in 118 recordings, four of which have been recognized with Grammy Awards. OSL's education and community engagement programs bring classical music learning and inspiration to tens of thousands of students and families each year through school-time and community concerts and the over 100-student strong Youth Orchestra of St. Luke's. In 2011, OSL opened The DiMenna Center for Classical Music, New York City's only rehearsal, recording, and performance space expressly dedicated to classical music, serving thousands of local and international musicians each year. To learn more, visit OSLmusic.org or follow @OSLmusic on YouTube, Spotify, Instagram, Facebook, or Twitter.

PROGRAM TEXTS

CHRIST, VICTORIOUS; CHRIST, NOW REIGNING

Stephen Caracciolo (b. 1962)

Christ, victorious; Christ now reigning,
Christ, your Lord and King commands!
Shouts of triumph, praise unceasing,
“Holy, holy to the Lamb.”
Alleluia, alleluia,
Christ by heav’n and earth adored.
Alleluia, alleluia,
Righteous King and mighty Lord.

Christ, the image; Christ, the Dawning,
Christ, the first of God’s commands.
All things through him, all things for him,
Stars and all of heav’n’s expanse.
Alleluia, alleluia,
Light and Source and Holy One.
Alleluia, alleluia,
Christ who was and is to come.

Christ, the Victim; Christ, the Healing,
Love anoints his hands and feet.
Christ, the dying; Christ, the rising,
God’s own sacrifice complete.
Alleluia, alleluia,
Hail the Chosen One of God!
Alleluia, alleluia,
Great Redeemer, saving Lord.

Come Almighty, claim your kingdom,
Call a nation for your own.
Come with beauty, pow’r and blessing,
Gather all your people home.
Alleluia, alleluia,
Christ, the Banquet, Christ the Song.
Alleluia, alleluia,
Christ, the glory, Christ alone.

Text by Stephen Caracciolo

KNOXVILLE: SUMMER OF 1915, OP. 24

Samuel Barber (1910-1981)

It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the standing up into their sphere of possession of the trees, of birds’ hung havens, hangars. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt; a loud auto; a quiet auto; people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard and starched milk, the image upon them of lovers and horsemen, squared with clowns in hueless amber.

A streetcar raising its iron moan; stopping, belling and starting; stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter, fainting, lifting, lifts, faints foregone: forgotten. Now is the night one blue dew.

Now is the night one blue dew, my father has drained, he has coiled the hose. Low on the length of lawns, a frailing of fire who breathes.... Parents on porches: rock and rock. From damp strings morning glories hang their ancient faces. The dry and exalted noise of the locusts from all the air at once enchants my eardrums.

On the rough wet grass of the back yard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there.... They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine,...with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.

After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever; but will not ever tell me who I am.

James Agee (1909-1955)

DEEP RIVER

Arr. Gerre Hancock (1934-2012)

Deep river,
My home is over Jordan,
Deep river, Lord,
I want to cross over into campground.

Oh, don't you want to go to that gospel feast,
That promised land where all is peace?

Deep river, Lord,
I want to cross over into campground.

African-American Spiritual

AMERICAN LAMENTATION

Trevor Weston (b. 1967)

PART 1. A CATEGORY OF COMPLAINTS

i. Where There is Love

Where there is love, there is no darkness.
He who runs after good fortune runs away from peace.
One falsehood spoils a thousand truths.

African Proverbs

ii. Each Day

“Each day the traders are kidnapping our people. This corruption and depravity are so widespread that our land is entirely depopulated. We need in this kingdom only priests and schoolteachers, and no merchandise, unless it is wine and flour for our Mass. It is our wish that this kingdom not be a place for the trade or transport of slaves. The captives are branded with a red-hot iron.”

Letter from King Afonso I of the Kongo to King Joao III of Portugal (1526)

iii. Almighty God

Almighty God, give us grace, that we may cast away the works of darkness, and put upon us the armor of light.

Book of Common Prayer – Collect

iv.a. The Company

The Company constantly employed with said Africans in the building of Fort Amsterdam, which was completed in the year 1635; also, in cutting timber and firewood, as well for the large house, as for the guard house, splitting rails, clearing land, burning lime and helping to gather the Company's grain in the harvest and considerable other such work which we performed with the Africans. All of which the deponent declares to be true, having done this to bear testimony to the truth, as everyone is bound.

New Netherland Settlement Legal document (1635)

iv.b. Cry Aloud

Cry aloud, spare not; Lift up your voice like a trumpet; Tell My people their transgression, and the house of Jacob their sins.

Isaiah 58:1 NKJV

iv.c. To Consult of Ye

To consult of ye most easy methods in carrying on the building of Trinity Church for the protestants of ye Church of England. Have each leader leant an African to work on Wednesday next for ye opening the ground for the foundation and that ye twelve managers of the church building do each find an African or laborer to be employed on said building for fourteen days and each member present send an African.

Trinity Church Wall Street minutes (1696)

v. Is Not This

Is not this the fast that I have chosen? To loose the bands of wickedness, To undo the heavy burdens, And to let the oppressed go free, And that ye break every yoke?

Isaiah 58:6 NKJV

PART 2: A PRAYER FOR GOD TO ACT

vi. Oh! How Heavily

Oh! How heavily the weight of slavery pressed upon me then. I must toil day after day, endure abuse and taunts and scoffs, sleep on the hard ground, live on the coarsest fare, and not only this, but live the slave of a blood-seeking wretch, of whom I must stand henceforth in continued fear and dread. Why had I not died in my young years before God had given me children to love and live for?

The goodness of God was manifest, he declared, in my miraculous escape from the swamp. As Daniel came forth unharmed from the den of lions, and Jonah had been preserved in the whale's belly, even so had I been delivered from evil by the Almighty.

Solomon Northrup, Author of 12 Years a Slave

vii. Times were So Desperate

Times were so desperate along these days. All I did was to call on the Lord. 'Lord, save me, save me, Lord.' He saved me, and that is why I trust him today.

Unknown Slave

viii. Come, Ye Children

Come, ye children and hearken unto me; I will teach you the fear of the Lord. The eyes of the Lord are upon the righteous, and his ears are open to their cry. The Face of the Lord is against those who do evil, to root out the remembrance of them from the earth. The righteous cry, and the Lord hears them and delivers them from all their trouble.

Psalms 34 verses 9, 11, 15-17

PART 3: A PATHWAY TO INTIMACY WITH GOD

ix. Dear Land

Dear land of our ancestors! Thou shalt no more be stained with the blood of thy children, shed by British and American hands: the oceans shall no more afford a refuge to their bodies, from impending slavery: nor shall the shores of the British West India islands, and of the United States, any more witness the anguish of families.

Rev. Absalom Jones, an excerpt from an 1808 sermon on Thanksgiving celebrating the end of the Atlantic slave trade

x. Almighty God II

Almighty God, who created us in your own image; grant us grace fearlessly to contend against evil and to make no peace with oppression; and, that we may reverently use our freedom, help us to employ it in the maintenance of justice in our communities and among the nations, to the glory of your holy Name; through Jesus Christ our Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.

Book of Common Prayer – Collect

xi. O Lord, We Beseech Thee

O Lord, we beseech thee, let thy continual pity cleanse and defend the Church as it apologizes for its complicity in and the injury done by the institution of slavery and its aftermath; we repent of this sin and ask God's grace and forgiveness.

A combination of a collect for the 16th Sunday after Trinity and the 75th General Convention resolution

xii. Behold

Behold, I lay in Zion a stone, a tried stone. I am a rock in a weary land, and a shelter in the time of storm. He that prays to me shall never perish. Amen.

Adapted from Isaiah 28:16 by an unknown slave

Texts compiled by Trevor Weston

THE SAINT THOMAS CHOIR OF MEN AND BOYS

Jeremy Filsell, *Organist and Director of Music*

Nicolas Haigh, *Associate Organist*

Maks Adach, *Assistant Organist*

Trebles

Bakore Camara
Joshua Shin
Daniel Conrado
Christian Goudge
Rocco Halvey
William Hanoian⁶
Elias Jeon⁷
Ian Kim
Nathan Kim⁵
Allan Lee
William Lee⁴
Arthur Li²
Nathan Moreno¹
Deputy Head Chorister
Henry Park
William Park
Francis Segger³
Head Chorister
Dominic Scarozza
Arthur Stowe

Altos

Eric Brenner
Padraic Costello
Tomás Cruz
Jonathan May

Tenors

Lawrence Jones
Chad Kranak
Alex Longnecker
John Ramseyer

Basses

Benjamin Howard
Brian Mummert
Charles Perry Sprawls
Christopher Trueblood

1. The Ogden Northrop Lewis, Jr. Choristership
2. The Francis S. Falconer Choristership
3. The John G. Scott Memorial Choristership
4. The James Tuohy MD Choristership
5. The Richard Heschke Choristership
6. The T. Tertius Noble Centennial Choristership
7. The William C. Stubing and Ronald L. Thomas Choristership

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Bernard Labadie, *Principal Conductor*
James Roe, *President & Executive Director*
Valerie Broderick, *VP & General Manager*

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Krista Bennion Feeney
Richard Gilder and Lois Chiles Chair
Alex Fortes
Principal Second Violin
Mitsuru Tsubota
Robin Bushman
Christoph Franzgrote
Emma Frucht
Conrad Harris

Viola

Milena Pajaro-van de Stadt
Principal
Louise Schulman
Lih-Wen Ting

Cello

Daire FitzGerald
Janet Prindle Seidler Chair
Brook Speltz
*Charles and Carol
Grossman Family Chair*
Alberto Parrini

Bass

John Feeney
Principal

Flute

Elizabeth Mann
Sheryl Henze

Oboe

Melanie Feld
David Bury and Marianne C. Lockwood Chair
Kemp Jernigan

Clarinet

Jon Manasse
Emma and Jonathan Deland Family Chair
Nuno Antunes

Bassoon

Cynde Iverson
Thomas Sefcovic

Horn

Stewart Rose
Eric Reed

Trumpet

Louis Hanzlik
Helen and Robert Appel Chair
John Dent

Trombone

Michael Boschen

Timpani/Percussion

Barry Centanni

Harp

Grace Paradise

Angela DeGregoria, *Senior Director of Operations*
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CONCERTS AT SAINT THOMAS

Friends of Music share a passion for choral music and a commitment to upholding the tradition of excellence maintained by the world-renowned Saint Thomas Choir of Men and Boys. *Friends of Music* enjoy a host of benefits including concierge ticketing and invitations to social and educational events throughout the season.

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As of May 6, 2023

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Mr. & Mrs. John C. Harvey
Kenneth A. Lohf †
Russell Keys Oberlin Foundation

Miles Archer Woodlief
Simon Yates & Kevin Roon
in recognition of recording projects

UNDERWRITER (\$10,000-\$14,999)

Marsha & Michael Ambler
Ursula Corning †
Kari & Stephen Gauster-Filek

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Louise Lehrman
David Parker Pengilly
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William C. Stubing† & Ronald L. Thomas

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in memory of Eleanor B. Sinclair
Peter & Renate Gleysteen
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Bernard I. Lumpkin & Carmine D.
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