



featuring the St. Philip Music Staff

Sunday | **February 9, 2025** | 5 pm

Excerpts from the **Livre d'Orgue**

Dialogue à 2 Tailles de Cromorne et 2 dessus de Cornet

Dialogue de Flûtes

Dialogue sur les Grands jeux

Nicolas de Grigny (1672-1703)

Welcome

**If ye love me**

Thomas Tallis (1505-1585)

**Adagio & Fugue in D Minor, BWV 1001/1-2**

Johann Sebastian Bach (1685-1750)

(trans. Gustav Leonhardt)

"è un folle è un vile affetto" from **Alcina**

George Frideric Handel (1665-1729)

"Ho capito, Signor sì" from **Don Giovanni**

Wolfgang Amadeus Mozart (1756-1791)

"Votre toast, je peux vous le rendre" (Toreador Song) from **Carmen**

Georges Bizet (1838-1875)

"Some Enchanted Evening" from **South Pacific**

Richard Rodgers (1902-1979)

"Lonely House" from **Street Scene**

Kurt Weill (1900-1950)

"Agony" from **Into the Woods**

Stephen Sondheim (1930-2021)

**3 Browning Songs, Op.44**

Amy Beach (1867-1944)

The Year's at the Spring

Ah, Love, But a Day

I Send My Heart Up to Thee

From **When I Rise Up** (2020)

Justin Langham

Common Dust

My Little Dreams

Your World

**Make Our Garden Grow** from **Candide**

Leonard Bernstein (1918-1990)

# PROGRAM NOTES

Welcome to "Songs & Fragments," a recital of pieces taken from larger works or collections across multiple genres that feature the music staff at St. Philip. Each week, our music staff works to create meaningful worship experiences through high-level musical offerings as part of services and special concerts, and we are thrilled to give them the opportunity to shine today. We are glad you are here, in-person or online, and thank you for your support of the music program at St. Philip!

Nicolas de Grigny's 1699 **Livre d'orgue** is one of the high points of the French Baroque organ repertoire. Even Bach thought so: he copied out this source in its entirety. The volume includes a complete "organ mass," meaning a mass with alternating plainchant and organ versets from which this program excerpts three "dialogues," as they're called, that demonstrate distinct colors of the French Classic organ. The first juxtaposes the pungent Cromorne against the penetrating Cornet, while the second is a gentle movement for the flute stops. The final Dialogue calls for the "Grands jeux": literally, the "big stops" of the instrument, meaning the powerful reed pipes. The central section of this last piece also features echo effects, produced by repeating short phrases in succession on different keyboards.

One of the most recognizable and often performed anthems of the English Renaissance, **If ye love me** by Thomas Tallis, was first published in 1565 and remains a staple in the choral and Anglican church music repertoire. The motet is characterised by a mixture of homophonic and polyphonic passages, offering a warm and prayerful setting of a passage from the Gospel of John. This short piece has also been sung on numerous special occasions, such as a papal visit to Westminster Abbey in 2010 and the royal wedding at Windsor Castle in 2018.

Originally composed for unaccompanied violin, the **Adagio and Fugue from the Sonata in G Minor, BWV 1001**, have been transcribed numerous times for other instruments. Perhaps the best known of these are an eighteenth-century arrangement of the fugue for organ (BWV 539/ii) and another from the same era for lute, both of which may stem from the composer himself or from someone working under his direction. Some years ago, the pioneering Dutch harpsichordist Gustav Leonhardt transcribed for keyboard solo the entire sonata, using the same transposition (to D minor) as the organ fugue. On harpsichord the Adagio becomes a fascinating mixture of an unmeasured prelude or toccata-like texture with a highly decorative Italianate solo line. The fugue, in turn, gains motivic density in the form of additional subject entries, while its considerably enhanced texture recalls passages in certain Bach concertos for keyboard.

Next we feature excerpts from operas spanning several eras with characters involved in varieties of drama involving irresponsible or misplaced passions. First, **è un folle è un vile affetto**, sung by the character Oronte towards the end of the second act of Handel's Baroque opera, *Alcina*, followed by **Ho capito, Signor sì** sung by Leporello in one of Mozart's well-known operas *Don Giovanni*, and finally the rousing **Toreador Song** from Bizet's masterpiece, *Carmen*.

The next three pieces come from some of the gems of American theater composers of the 20<sup>th</sup> century. A song that needs little introduction, **"Some Enchanted Evening"** is thought of as the most popular hit song to come out of a Rodgers and Hammerstein show, and the renowned Andrew Lloyd Webber (*Phantom of the Opera*, *Cats*, etc.) has even referred to it as "the greatest song ever written for a musical." The song is a three-verse solo for the leading male character, Emile, where he describes first seeing a stranger, knowing that he will see her again, then dreaming of her laughter and finally feeling her call him. **"Lonely House"** is the most popular song from *Street Scene*, a show intended to synthesize traditional European opera and American musical theater, and referred to by the composer, Kurt Weill, as an "American opera." It's sung by Sam, who returns to the stage after everyone else goes to bed and sings of his crippling loneliness. *Into the Woods* by titan of American musical theater Stephen Sondheim is held in high esteem for its blend of whimsical storytelling with complex themes, as well as the sophistication in musical and poetic material. **"Agony"** is a duet between two sibling princes who are each seeking an unattainable maiden, Cinderella who has run away and Rapunzel who is locked in a tower. In one of the high-lights of the show, the princes engage in a competition of who bears the greater suffering, while at the same time questioning why any maiden wouldn't desire them.

Now, the world of art song. Composer and pianist Amy Beach is broadly recognized as a leading figure in American music and the first woman to find success with large-scale musical genres. **Three Browning Songs, Op.44** consists of three settings of selected texts by Robert Browning, a 19th-century English poet and playwright, of whom Beach was a fan. In 1899, she was commissioned by the Boston Browning Society to compose the songs, which were premiered at their meeting later that year.

*When I Rise Up* is a cycle of five songs based on selected texts by Georgia Douglas Johnson, a prolific writer, a poet, editor, composer, church organist, one of the first female African American playwrights, and an important figure in the Harlem Renaissance. Despite strong barriers, Johnson spoke out against racial and gender inequity throughout her life, and was a pioneer in the anti-lynching movement. In fact, she was one of the first to explicitly depict these themes in her plays and poetry, sometimes at the expense of appealing to a general audience. Johnson's words are a reflection of who she was: sincere, passionate, progressive, and unapologetic, all of which are reflected by the music. Today, we present the second, third, and fourth songs in the cycle.

**"Common Dust,"** is a powerful commentary on race inequality, where the voice is supported by an ostinato figure that ebbs and flows with the mood of the text throughout. **"My Little Dreams"** consists of a modest two-stanza poem that reads as if Johnson could have written it to herself. Depicting dreams as something that she holds close to her heart, but also causes her pain, the vulnerable text is reflected musically as a comforting lullaby with delicate accompaniment. **"Your World"** embodies Johnson's defiant spirit through the imagery of a bird building resolve and soaring boldly to new heights. The song ends with a repeat of the poem's opening line in a style akin to daydreaming, which recalls material from the opening song in the cycle.

**"Make Our Garden Grow"** is the closing number from the operetta *Candide*, which Bernstein wrote only a year before his most popular show, *West Side Story*. After a tumultuous journey of young lovers, the entire cast reunites to start fresh and build a simple farm, steadily building to a climactic end.

## LYRICS

### ***If ye love me***

Thomas Tallis (1505–1585)

If ye love me, keep my commandments.  
And I will pray the Father,  
And he shall give you another comforter,  
That he may 'bide with you forever;  
E'en the sp'rit of truth.  
– John 14:15–17

### ***"è un folle è un vile affetto"* from *Alcina***

George Frideric Handel (1665–1729)

*All'offesa, il disprezzo giunge l'ingrata?*

*Su: coraggio, Oronte,  
scaccia costei dell'alma;  
e se mai torna pentita a riamarti,  
delusi l'arti sue con l'istess'arti.*

*È un folle, è un vii affetto,  
non è la sua beltà,  
che trionfar la fa  
superba del mio cor.*

To the offense, the disdain reaches the ungrateful?

On: courage, Oronte,  
drive away the woman of the alma;  
and if ever he returns regretted to riamarti,  
disappointed his limbs with the istess'arti.

It's a fool, it's a love,  
it is not his beauty,  
that triumphs it does  
superb of my heart.

**“Ho capito, Signor sì” from *Don Giovanni***

Wolfgang Amadeus Mozart (1756–1791)

*Ho capito, signor sì!  
Chino il capo e me ne vo.  
Giacch' piace a voi così,  
Altre repliche non fo. Cavalier voi siete già.  
Dubitar non posso affé;  
Me lo dice la bontà  
Che volete aver per me.*

*(a Zerlina, a parte)*

*Bricconaccia, malandrina!  
Fosti ognor la mia ruina!*

*(a Leporello, che lo vuol condur seco)*

*Vengo, vengo!*

*(a Zerlina)*

*Resta, resta.  
È una cosa molto onesta!  
Faccia il nostro cavaliere  
cavaliera ancora te.*

*Oh of course, Sir, I perceive, I perceive,  
At your wish I'm deaf and dumb,  
I will humbly take my leave,  
Ne'er to common sense succumb.  
No, no, no, nevermore.  
You're a gentleman, I know,  
That to doubt were wrong indeed,  
Vulgar loves you can't allow, gentle wishes to impede.*

*(aside to Zerlina)*

*By the Powers, I will shun thee,  
Oh, thou flirt, thou hast undone me,*

*(to Leporello, who wants to lead him off)*  
*Yes, directly.*

*(to Zerlina)*

*Stay behind here!  
'Tis not what I thought to find here!  
Always trust a noble's honour,  
This should be the vassal's creed.*

**“Votre toast, je peux vous le rendre”(Toreador Song) from *Carmen***

Georges Bizet (1838–1875)

*Votre toast ... je peux vous le rendre,  
Señors, Señors, car avec les soldats  
Oui les toreros peuvent s'entendre,  
Pour plaisirs ils ont les combats.  
Le cirque est plein, c'est jour de fête,  
Le cirque est plein du haut en bas.  
Les spectateurs perdant la tête,  
Les spectateurs s'interpellent à grands fracas:  
Apostrophes, cris et tapage  
Poussés jusques à la fureur.  
Car c'est la fête du courage,  
C'est la fête des gens de cour.  
Allons en garde! Allons! Allons! Ah!*

*Toréador, en garde,  
Toréador, toréador,  
Et songe bien, oui songe en combatant  
Qu'un oeil noir te regarde  
Et que l'amour t'attend.  
Toréador, l'amour,  
L'amour t'attend!*

*Tout d'un coup on fait silence;  
On fait silence. Ah que se passe-t-il?  
Plus de cris; c'est l'instant  
Le taureau s'élance en bondissant hors du toril ...*

(CONTINUED ON THE NEXT PAGE...)

*Your toast ... I can return it to you  
Señors, Señors, because with the soldiers  
Yes bullfighters can hear each other,  
For fun they have fights.  
The circus is full, it's a holiday,  
The circus is full from top to bottom.  
The spectators losing their heads,  
The spectators are calling out loudly:  
Apostrophes, shouting and noise  
Pushed to fury.  
Because it's the day of courage,  
It's the party of the court people.  
Let's go on guard! Come on! Come on! Ah!*

*Toreador, on guard,  
Toreador, toreador,  
And think well, yes think fighting  
A black eye is watching you  
And that love is waiting for you.  
Toreador, love,  
Love is waiting for you!*

*All at once silence is made;  
We are silent. Ah what's going on?  
No more screams; it's the moment  
The bull springs by leaping out of the toril ...*

(CONTINUED FROM THE PREVIOUS PAGE...)

*Il s'élance, il entre, il frappe, un cheval roule  
Entraînant un picador.  
Ah bravo toro!, hurle la foule.  
Le taureau va ... il vient ... il vient et frappe encor!  
En secouant ses banderilles,  
Plein de fureur, il court!  
Le cirque est plein de sang;  
On se sauve, on franchit les grilles;  
C'est ton tour maintenant.  
Allons en garde! Allons! Allons! Ah!*

He rushes, he enters, he knocks, a horse rolls  
Driving a picador.  
Ah bravo toro!, yells the crowd.  
The bull goes ... he comes ... he comes and knocks!  
By shaking his banderillas,  
Full of fury, he runs!  
The circus is full of blood;  
We escape, we cross the gates;  
It's your turn now.  
Let's go on guard! Come on! Come on! Ah!

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**"Some Enchanted Evening" from *South Pacific***

Richard Rodgers (1902–1979)

Some enchanted evening  
You may see a stranger  
Across a crowded room  
And somehow you know,  
You know even then  
That somewhere you'll see her again and again.

Some enchanted evening  
Someone may be laughing,  
You may hear her laughing  
Across a crowded room  
And night after night,  
As strange as it seems  
The sound of her laughter will sing in your dreams.

Who can explain it  
Who can tell you why?  
Fools give you reasons,  
Wise men never try.

Some enchanted evening  
When you find your true love.  
When you feel her call you  
Across a crowded room,  
Then fly to her side  
And make her your own,  
Or all through your life you may dream alone.

Once you have found her,  
Never let her go.

– Oscar Hammerstein II (1895–1960)

**"Lonely House" from *Street Scene***

Kurt Weill (1900–1950)

At night when everything is quiet  
This old house seems to breathe a sigh.  
Sometimes I hear a neighbor snoring,  
Sometimes I hear a baby cry.

Sometimes I hear a staircase creaking,  
Sometimes a distant telephone.  
Then the quiet settles down again—  
The house and I are all alone.

Lonely house, lonely me!  
Funny— with so many neighbors,  
How lonely it can be!

Oh lonely street! Lonely town!  
Funny— you can be so lonely  
With all these folks around.  
I guess there must be something  
I don't comprehend—  
Sparrows have companions,  
Even stray dogs find a friend.

The night for me is not romantic.  
Unhook the stars and take them down.  
I'm lonely in this lonely house.  
In this lonely town.

## **"Agony" from *Into the Woods***

Stephen Sondheim (1930–2021)

Did I abuse her  
Or show her disdain?  
Why does she run from me?  
If I should lose her  
How shall I regain  
The heart she has won from me?

Agony!  
Beyond power of speech  
When the one thing you want  
Is the only thing out of your reach.

High in her tower  
She sits by the hour  
Maintaining her hair  
Blithe and becoming  
And frequently humming  
A lighthearted air:  
Ah...

Agony!  
Far more painful than yours...  
When you know she would go with you  
If there only were doors.

Agony!  
Oh, the torture they teach!  
What's as intriguing  
Or half so fatiguing.  
As what's out of reach?

Am I not sensitive, clever, well-mannered, considerate  
Passionate, charming, as kind as I'm handsome,  
And heir to a throne?  
You are everything maidens could wish for!  
Then why no?  
Do I know?  
The girl must be mad  
You know nothing of madness...

Til you're climbing her hair  
And you see her up there  
As you're nearing her  
All the while hearing her  
"Ah..."

Agony! Misery! Woe!  
Though it's different for each.  
Always ten steps behind  
Always ten feet below  
And she's just out of reach.

Agony!  
That can cut like a knife!  
I must have her to wife.

## **3 Browning Songs, Op.44**

Amy Beach (1867–1944)

### **1. The year's at spring**

The year's at spring,  
And day's at the morn;  
Morning's at seven;  
The hillside's dew-pearled;

The year's at spring,  
And day's at the morn;  
The lark's on the wing;;  
The snail's on the thorn;

God's in his heaven,  
All's right with the world!

### **2. Ah, Love, but a day!**

Ah, Love, but a day,  
And the world has changed!  
The sun's away,  
And the bird estranged;  
The wind has dropped,  
And the sky's deranged;  
Summer has stopped.  
Ah, Love, but a day,  
And the world has changed!

Look in my eyes!  
Wilt thou change too?  
Should I fear surprise?  
Shall I find aught new,  
In the old and dear,  
In the good and true,  
With the changing year?

Ah, Love,  
Look in my eyes,  
Wilt thou change too?

### **3. I send my heart up to thee!**

I send my heart up to thee, all my heart  
In this my singing.  
For the stars help me, and the sea bears part;

The very night is clinging  
Closer to Venice streets to leave one space  
Above me, whence thy face

May light my joyous heart to thee,  
to thee its dwelling place, thy face

– Robert Browning (1812–1889)

From **When I Rise Up** (2020)

Justin Langham

## 2. Common Dust

And who can separate the dust?  
What later shall we be:  
Whose keen discerning eye will scan  
And solve the mystery?

The high, the low, the rich, the poor,  
The black, the white, the red,  
And all the chromatique between,  
Of whom shall it be said:

Here lies the dust of Africa;  
Here are the sons of Rome;  
Here lies the one unlabelled,  
The world at large his home!

Can one then separate the dust?  
Will mankind lie apart,  
When life has settled back again

The same as from the start?

## 3. My Little Dreams

I'm folding up my little dreams  
Within my heart tonight,  
And praying I may soon forget  
The torture of their sight.

For time's deft fingers scroll my brow  
With fell relentless art—  
I'm folding up my little dreams  
Tonight, within my heart.

## 4. Your World

Your world is as big as you make it.  
I know, for I used to abide  
In the narrowest nest in a corner,  
My wings pressing close to my side.

But I sighted the distant horizon  
Where the skyline encircled the sea  
And I throbbed with a burning desire  
To travel this immensity.

I battered the cordons around me  
And cradled my wings on the breeze,  
Then soared to the uttermost reaches  
With rapture, with power, with ease!

– Georgia Douglas Johnson (1880–1966)

**Make Our Garden Grow** from **Candide**

Leonard Bernstein (1918–1990)

You've been a fool and so have I,  
But come and be my wife,  
And let us try before we die  
To make some sense of life.

We're neither pure nor wise nor good;  
We'll do the best we know;  
We'll build our house, and chop our wood,  
And make our garden grow.

I thought the world was sugar cake,  
For so our master said;  
But now I'll teach my hands to bake  
Our loaf of daily bread.

Let dreamers dream what worlds they please;  
Those Edens can't be found.  
The sweetest flowers, the fairest trees,  
Are grown in solid ground.

– Richard Wilbur (1921–2017)

# ABOUT THE ARTISTS



## **Jauron Butler |** Baritone

Originally from La Marque, Texas, baritone Jauron Butler graduated from La Marque High School and is currently a sophomore at the University of Houston majoring in Music Education and studying voice with Hector Vasquez. While at UH, Jauron has been

part of two operas, *Die Fledermaus* by Strauss, and a double bill of Ravel's *L'enfant et les sortilèges* and Offenbach's *Monsieur Choufleuri*.



## **Matthew Dirst |** Organist

Conductor, keyboard player, and musicologist Matthew Dirst is widely admired for his stylish playing and conducting of Baroque music especially. He is featured on two new

recordings on the Acis label: Bach's *Well-Tempered Clavier, Book 1*, and Alessandro Scarlatti's 1710 oratorio *La sposa dei cantici*. About the former, the American Record Guide enthuses that "his playing sounds like great conducting...the musicians are his own fingers; while about the latter, Early Music America notes that "Dirst brilliantly brings it all to life" with Ars Lyrica Houston, a period-instrument ensemble he founded in 2003. His recordings with Ars Lyrica have also been recognized with a Grammy nomination for Best Opera (2011). Professor of Musicology at the Moores School of Music, University of Houston, and organist of St Philip Presbyterian Church in Houston, he is the author of *Engaging Bach: The Keyboard Legacy from Marburg to Mendelssohn* (Cambridge University Press, 2012) and *Bach's Art of Fugue and Musical Offering* (Oxford University Press, 2023).



## **Cecelia Duarte |** Mezzo-soprano

A soloist in the Grammy Winner album *Duruflé: The Complete Choral Works*, Cecilia has been praised by The New York Times as "A creamy voiced mezzo-soprano."

Cecilia has been recognized for creating the role of Renata in the first Mariachi Opera *Cruzar la Cara de la Luna* with the famous

Mariachi Vargas de Tecalitlán, commissioned by Houston Grand Opera in 2010. She has also worked with Houston Grand Opera (2013, 2018); Châtelet Theatre in Paris, France; Chicago Lyric Opera; San Diego Opera; Arizona Opera; The Fort Worth Opera; Teatro Nacional Sucre, in Quito, Ecuador; New York City Opera; El Paso Opera; Minnesota Opera; and Opera San Antonio.

Other roles originated are Renata in *El milagro del Recuerdo* (HGO 2019, 2022 & AZO 2021); Dido in *The Queen of Carthage*; Jessie Lydell in *A Coffin in Egypt* (HGO and the Wallis Annenberg Center in L.A.); Gracie in *A Way Home* (HGO and Opera Southwest); and Alma in "Boundless", the first episode of Houston Grand Opera's web opera series *Star-cross'd*. Operatic roles include Linda Morales in Laura Kaminsky's *Hometown to the World*, Melissa in F. Caccini's *Alcina*, Sarelda in *The Inspector*, Maria in *Maria de Buenos Aires*, Loma Williams in *Cold Sassy Tree*, and others. Her experience in early music include performances with Ars Lyrica Houston, Mercury Houston, The Bach Society Houston, Boston Early Music Festival, Bach Collegium San Diego, Naissance Opera, Early Music Vancouver, Pacific Music Works, and others. She is a vocalist in the Kaleidoscope Vocal Ensemble, performing early and contemporary music.



## **Justin Langham |** Conductor

Justin enjoys a multi-faceted career as a conductor, composer, performer, and educator, and is proud to serve as Director of Music at St. Philip, a welcoming community where music is an integral part of the spiritual life.

As a performer, Justin maintains an active schedule as a freelance musician in the greater Houston area, and as a member of the internationally renowned trumpet and organ duo, *Deux Voix* ("two voices"), with whom he has given over 350 performances in some of the world's most magnificent cathedrals and concert halls across 20 states and multiple overseas tours to Denmark, Sweden, Norway, and France. Justin is also an award-winning composer and a devoted educator. In demand as a lecturer and clinician, Justin has participated in gatherings of arts organizations, colleges, and universities around the country. He also maintains an active private teaching studio at his home in the Museum District, where he enjoys spending time with his partner, pianist Andreea Mut, and their Great Pyrenees Risa.

Originally from Mobile, Alabama, Justin earned a bachelor's degree in both performance and composition from the University of Alabama, followed by his masters and doctoral degrees from the University of Houston.





## **Tessa Larson |** **Soprano**

Tessa Larson is a Houston based soprano, originally from Stillwater, Minnesota. She is currently a staff singer in the St. Philip Presbyterian Church choir. Tessa holds a Bachelor

of Music in Voice Performance from Concordia College and a Master of Music in Voice Performance from the University of North Carolina Greensboro. Her operatic roles include Cinderella in Pauline Viardot's *Cendrillon*, the Dew Fairy in *Hansel and Gretel*, and Ida in *Die Fledermaus*. She has also performed in the choruses of *Carmen*, *Rusalka*, *L'Elisir d'Amore*, and *The Magic Flute*. Tessa has sung in both academic and professional choirs, including The Concordia Choir and Bel Canto. Outside of performing Tessa is a Major Gifts Officer on Houston Grand Opera's philanthropy team.



## **David Le |** **Baritone**

David Le is a lyric baritone from Boise, Idaho. During his undergraduate studies, he was involved with Opera Idaho and performed jazz regularly in Boise. With Opera Idaho, David has performed the roles of the Page

(Amahl and the Night Visitors), the Innkeeper (Manon), and was a chorus member for Don Giovanni, Aida, and Tosca. During his time with the Jacobs School of Music, David performed the roles of Littore (L'incoronazione di Poppea), Rambaldo (La Rondine), and Tapioca (L'étoile). With the Sun Valley Music Festival, he performed Papageno, Belcore, Dulcamara, Figaro, and Count Danilo for three years at their summer opera program.

He was awarded first prize of the Indianapolis Matinee Musicale Collegiate Competition and won the Lima Symphony's Young Artist Competition in 2023. He returned as competition winner as the bass soloist for Mozart's Requiem with the Lima Symphony for their 2023 season. Although his passion is in opera, he also enjoys singing jazz. David began singing because of his love for crooners like Nat King Cole, Frank Sinatra, and Michael Buble.

David recently moved to Houston with his girlfriend, Liz, and is a coach and manager at Lost Forest Tennis Club.



## **Thomas O'Neill |** **Tenor**

Thomas O'Neill is a 25-year-old tenor originally from the small Blue-ridge town of Abingdon, Virginia. He attended the University of Houston and now resides in Houston where he

has been seen in countless Moores Opera productions in lead roles such as: Don Ramiro in *La Cenerentola*, Don Basilio in *Le nozze di Figaro*, Don Polidoro in *La finta semplice*, Henrik in *A Little Night Music*, Vašek in *The Bartered Bride*, Eisenstein in *Die Fledermaus*, and Ferrando in *Così fan tutte*. He also has recently appeared as Richard Dauntless in Houston Gilbert and Sullivan Society's production of *Ruddigore*. Thomas has also played Pluto in Berlin Opera Academy's production of *Orphée aux enfers* and Tamino and Alfred in Lyric Opera Studio Weimar's productions of *Die Zauberflöte* and *Die Fledermaus*. Mr. O'Neill is an early music scene regular in Houston where he has been engaged with Ars Lyrica Houston as a soloist in six concerts including works of Purcell, Carissimi, Monteverdi, Charpentier, and C.P.E. Bach. For six years, he has been a staff singer at St. Philip Presbyterian in Houston, where he regularly performs in solo recitals and collaborative concerts.

## QR CODE FOR PROGRAM

WITH PROGRAM NOTES, LYRICS, AND BIOS



[ MASP NOTES, LYRICS, & BIOS ]

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[ CONTRIBUTIONS ]

## UPCOMING EVENTS

**SUNDAY MARCH 9, 11AM**

Selections from Mozart's  
**MISSA BREVIS IN F MAJOR, K.192**

**SUNDAY MARCH 23, 3PM**

PERFORMANCE BY  
**SOMERVILLE COLLEGE CHOIR**  
(Oxford, England)

**FRIDAY APRIL 18, 8PM**

**GOOD FRIDAY TENEBRAE SERVICE**

featuring "Via Crucis" by Franz Liszt

**SUNDAY MAY 4, 5PM**

**"TIME & SPACE"**

featuring the St. Philip Music Program

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