



Sunday | **December 8, 2024** | 5:00 p.m.

Ding Dong Merrily on High!

arr. Cynthia Dobrinski

Bell Canto; Jane Malczewskyj, conductor

Welcome

A Ceremony of Carols, Op.28

Benjamin Britten (1913–1976)

1. **Procession: Hodie Christus natus est**
TRIO: Tessa Larson, Julia Fox, & Cecilia Duarte
2. **Wolcum Yole**
SMALL ENSEMBLE: Tessa Larson, Bonnie Moore, Julia Fox, Judy Hill, Cecilia Duarte, & Diana Weiss
3. **There is no rose** *TRIO*
4. **That yongë child** *Cecilia Duarte, soloist*
5. **Balulalow** *Tessa Larson, soloist*
6. **As Dew in Aprille**
7. **This Little Babe**
8. **Interlude**
9. **In Freezing Winter Night** *TRIO*
10. **Spring Carol** *DUET: Julia Fox & Cecilia Duarte*
11. **Deo gracias: Adam lay i-bounden**

Sing We Now of Christmas

arr. Kris Anthony

Ann Frautschi, flute

He Is Born

arr. Trevor Manor

Children's Music; Sherri Dees, percussion

Christmas Hymn Sing-Along

- # 113 **Angels We Have Heard on High** (all verses)
- Deck the Halls** (see back of program; All: v. 1 & 3; Choir only: v. 2)
- #140 **Once In Royal David's City** (v.1 & 4 only)
- #144 **In the Bleak Midwinter** (v.1 & 4)
- #129 **Lo, How a Rose E'er Blooming** (All: v.1 & 3; Choir only: v.2)
- #145 **What Child is This?** (all verses)
- #147 **The First Nowell** (v.1 & 2)
- #134 **Joy to the World** (v.1, 2, & 4)

Matthew Dirst, organist

Feliz Navidad

José Feliciano

St. Philip Ukulele Ensemble

MUSICIANS



Matthew Dirst
Organist and
Rehearsal Pianist



Cecelia Duarte
Mezzo-soprano



Julia Fox
Soprano



Justin Langham
Director of Music



Tessa Larson
Soprano



Lily Primus
Harp



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CHILDREN'S CHOIR

Pamela Ewing
Juliana Vahora
Lincoln Vahora
Jaime Leonard
Annie Burgess
Everett Burgess
Asher Brewer
Cohen Carlin
Julia Pacheco

ST. PHILIP CHOIR

SOPRANOS

Mary Cangahuala
Judy Crane
Janet Fox
Marcia James
Tessa Larson
Susan Leonard
Jane Malczewskij
Bonnie Moore
Colleen Nelson
Carol Stelling

ALTOS

Cecilia Duarte
Jeanie Flowers
Judy Hill
Laney Miller
Diana Weiss
Jeanette Wennenwaser
Denise Wilborn
Vada Woodall

TENORS

Alex Brewer
Craig Hill
Nancy Johnson
Joshua Langham
John Lemen
Thomas O'Neill
Brice Wilborn

BASSES

Jauron Butler
Dan Cleveland
Gary Gardner
Tom Hall
Roderick James
Chuck Johnson
David Le

UKULELE ENSEMBLE

Lee Ardell, Jane Cooper, Jane Malczewskij, Jeromy Murphy,
Cathy Patterson, Ruthie Waldrop, Anne Wilson

BELL CANTO HANDBELL ENSEMBLE

Lee Ardell, Steve Carmichael, Mary Cangahuala, Sherri Dees,
Maggie Dement, Elizabeth Duerr, Caroline Flowers,
Cindy Judson, Jane Malczewskij, Bonnie Moore,
Colleen Nelson, Cathy Patterson, Diana Weiss

SPECIAL THANKS TO...

John Wurster, Omar Rouchon, and Keatan King, pastors
Cecilia Duarte and Julia Fox, children's music leaders
Laura Burgess, Jane Cooper, Sherri Dees, Jan Fox,
and Liz Miguez, children's music volunteers
Dimas & Wilbert Parada, facilities and custodial staff
Lorrie Castle, office manager

Diana Weiss, graphic design
William Rowe, audio/visual services
Members of the Music at St. Philip Committee
Jane Malczewskij & Bell Canto members
Ann Frautschi, flute

PROGRAM NOTES & TEXT

The music program at St. Philip is excited to present a "Festival of Carols," featuring a wide variety of carols of different styles and backgrounds from across the centuries.

To begin our caroling, we start with **A Ceremony of Carols, Op. 28** by Benjamin Britten, a favorite work in the choral repertoire and audiences alike. Originally scored for three-part treble chorus, solo voices, and harp, the set is structured in eleven movements with text taken from *The English Galaxy of Shorter Poems* (1933). Principally written in Middle English, with some Latin and Early Modern English, Britten composed the collection on a voyage Britten took from the United States to England in 1942, around the same time he completed another of his well-known works, *Hymn to St. Cecilia*, which shares many stylistic similarities.

First conceived as a series of unrelated songs, Op. 28 was later unified into one piece and bookended by a processional and recessional unison chant based on the Gregorian antiphon "Hodie Christus natus est." A harp solo based on the chant, along with a few other motifs from the second movement "Wolcum Yole", also serves to unify the set, along with harp-like effects, such as overlapping effects between voices in the movements like "This Little Babe" and "Deo Gracias." Since this work was written originally with a treble boy choir, many of the movements are written as rounds (think "Row, Row, Row Your Boat") or call-and-response pieces, and are relatively simple lyrically for the sake of the children who would have participated in early performances.

Due to their contrasting moods and short lengths, Britten's seasonal collection offers itself well to division, not only in the musical texture itself, but also spreading the music amongst the wonderful singers in the St. Philip choir. Throughout the piece, we will highlight a combination of solos, duets, trios, small groups, treble voices, bass voices, and full choir, all of which accompanied by our wonderful guest harpist, Lily Primus.

CEREMONY OF CAROLS, OP. 28 (Benjamin Britten)

1. Procession: "Hodie Christus natus est"

Based on a Gregorian antiphon to the Magnificat at Second Vespers of Christmas, "Hodie Christus natus est" is patterned on a

traditional processional in Christian church services: sung in a flexible tempo without a strict time signature.

hodie exsultant justi, dicentes:
Gloria in excelsis Deo.
Alleluia!

Hodie Christus natus est:	<i>Today Christ is born:</i>
hodie Salvator apparuit:	<i>Today the Savior has appeared:</i>
hodie in terra canunt angeli:	<i>Today angels sing on earth:</i>
laetantur archangeli:	<i>Archangels rejoice:</i>

2. Wolcum Yole!

The second movement, written in Middle English, is an upbeat and festive piece intended to welcome the important days in the coming season that are mentioned in the text, such as Yule (Yole), Candlemas (Candelmesse), and New Year (Newe Yere).

Wolcum, Wolcum,
Wolcum be thou hevenè king,
Wolcum Yole!
Wolcum, born in one morning,
Wolcum for whom we sall sing!

Wolcum be ye, Stevene and Jon,
Wolcum, Innocentes every one,
Wolcum, Thomas marter one,
Wolcum be ye, good Newe Yere,
Wolcum, Twelfth Day both in fere,
Wolcum, seintes lefe and dare,
Wolcum Yole, Wolcum Yole, Wolcum!
Candelmesse, Quene of Bliss,
Wolcum bothe to more and lesse.

Wolcum, Wolcum,
Wolcum be ye that are here, Wolcum Yole,
Wolcum alle and make good cheer.
Wolcum alle another yere,
Wolcum Yole. Wolcum!

Wolcum = **Welcome**
marter = **martyr**

hevenè = **heavenly**
fere = **feared**

Yole = **Yule** (the midwinter festival)
seintes lefe and dere = **saints left and dear**

sall = **shall**
Candelmesse = **Candlemas**

3. There is no rose

The text of "There is no Rose" dates to the early 15th century, with the manuscript still residing at Trinity College in England. This movement presents a more reverent tone than the previous one, as the choir admires the beauty of the birth of Jesus. A trio presents the melody in a soft, prayerful manner, while the rest of the ensemble occasionally joins them to sing in unison. An example of a macaronic piece, the text is presented in both a vernacular language (English, in this case) and Latin, which are effectively separated by trio and full choir.

*There is no rose of such vertu
As is the rose that bare Jesu.
Alleluia, Alleluia.*

*For in this rose containèd was
Heaven and earth in litel space,
Res miranda, Res miranda.*

*By that rose we may well see
There be one God in persons three,
Pares forma, pares forma.*

*The aungels sungen the shepherds to:
Gloria in excelsis, gloria in excelsis Deo!
Gaudeamus, gaudeamus.*

*Leave we all this werldly mirth,
and follow we this joyful birth.*

*Transeamus, Transeamus, Transeamus.
Alleluia, Res miranda, Pares forma, Gaudeamus,
Transeamus.*

vertu = **virtue**

litel = **little**

res miranda = **miraculous thing**

pares forma = **in the parent's image**

the aungels sungen = **the angels sang**

gaudeamus = **we rejoice**

werldly = **worldly**

transeamus = **we follow**

4. That yongë child

The reverent tone from the previous piece carries over into the next, which is sung by a solo voice with harp accompaniment. "That yongë child" draws its textual inspiration from the Middle English lyric, also known as "Sumer is icumen in" attributed to poet Geoffrey Chaucer, with selected verses that tell a poignant tale of a weeping child and the comforting mother.

*That yongë child when it gan weep
With song she lulled him asleep:
That was so sweet a melody
It passèd alle minstrelsy.*

*The nightingalë sang also:
Her song is hoarse and nought thereto:
Whoso attendeth to her song
And leaveth the first then doth he wrong.*

yongë = **young**

gan weep = **began to weep**

passèd = **surpassed**

whoso = **whoever**

5. Balulalow

In contrast to the previous movement, "Balulalow" uses different keys, rhythm, and a more jubilant tone with text written by brothers Wedderburn around 1548. A different style of lullaby for the baby Jesus, the soprano solo at the beginning of the movement also represents the mother Mary singing to her newborn child.

*O my deare hert, young Jesu sweit,
Prepare thy creddil in my spreit,
And I sall rock thee to my hert,
And never mair from thee depart.*

*But I sall praise thee evermoir
with sangës sweit unto thy gloir;
The knees of my hert sall I bow,
And sing that richt Balulalow!*

hert = **heart**

sweit = **sweet**

creddil = **cradle;**

spreit = **spirit**

sall = **shall**

mair = **more**

evermoir = **evermore**

sangës = **songs**

richt = **right**

gloir = **glory**

Balulalow = **Lullaby**

6. "As Dew in Aprille"

"As Dew in Aprille" was written by Sloane in the first quarter of the 15th century. It switches the focus from the baby to the Virgin Mary in gentle, soothing music which progressively grows softer until the very end. Throughout this movement, the different voice parts overlap to create an echoing effect aided by a split tonality between E flat Major and C Major. The volume abruptly shifts at the end from very soft to loud.

I sing of a maiden
That is makèles:
King of all kings
To her son she ches.

*I sing of a maiden
that is matchless:
King of all kings
for her son she chose.*

He came al so stille
There his moder was,
As dew in Aprille
That falleth on the grass.

*He came as silently
where his mother was
As dew in April
that falls on the grass.*

He came al so stille.
To his moder's bour,
As dew in Aprille
That falleth on the flour.

*He came as silently
to his mother's bower
As dew in April
that falls on the flower.*

He came al so stille
There his moder lay,
As dew in Aprille
That falleth on the spray.

*He came as silently
where his mother lay
As dew in April
that falls on the spray.*

Moder and mayden
was never none but she;
Well may such a lady
Goddess mother be.

*Mother and maiden
was never none but she:
Well may such a lady
God's mother be.*

7. This Little Babe

With text taken from Robert Southwell's *Newe Heaven, Newe Warre (1595)*, "This Little Babe" is written in a darker tone that contrasts with the other movements, often using imagery of hell with fiery music to match. The movement depicts a battle between the baby Jesus and Satan (good versus evil) through its swift tempo, polyrhythms, overlapping segments between the voices. The song also progressively grows in dynamic over the duration of the movement, reaching its climax with a striking key change and rhythmic manipulation, and ending the piece in the parallel major key.

*This little Babe so few days old,
Is come to rifle Satan's fold;
All hell doth at his presence quake,
Though he himself for cold do shake;
For in this weak unarmèd wise
The gates of hell he will surprise.*

*With tears he fights and wins the field,
His naked breast stands for a shield;
His battering shot are babish cries,
His arrows looks of weeping eyes,
His martial ensigns Cold and Need,
And feeble Flesh his warrior's steed.*

*His camp is pitchèd in a stall,
His bulwark but a broken wall;
The crib his trench, haystalks his stakes;
Of shepherds he his muster makes;
And thus, as sure his foe to wound,
The angels' trumps alarum sound.*

*My soul, with Christ join thou in fight;
Stick to the tents that he hath pight.
Within his crib is surest ward;
This little Babe will be thy guard.
If thou wilt foil thy foes with joy;
Then flit not from this heavenly Boy!*

rifle = **plunder**
trumps = **trumpets**

fold = **enclosure**
alarum = **alarm**

for cold = **with cold**
pight = **set**

wise = **way, manner**
ward = **protection**

muster = **troops**
flit = **move away**

8. Interlude

This instrumental movement is a harp solo, creating a sense of angelic bliss with its slow tempo, shifting rhythm, and progressively soft nature.

9. In Freezing Winter Night

"In Freezing Winter Night," another text by Southwell, calls out to the circumstances of the birth of Jesus and employs the choir in a round to create an echo effect. The choir and harp progress through the movement at contrasting paces and, over the duration of the piece, gradually synchronize until they both move at the same pace just before the ending when the music fades out. This is meant to symbolize the discord on earth before and during the birth of Christ and the hope of the future and the harmony he brings.

*Behold, a silly tender babe,
in freezing winter night,
In homely manger trembling lies
Alas, a piteous sight!*

*The inns are full; no man will yield
This little pilgrim bed.
But forced he is with silly beasts
In crib to shroud his head.*

*This stable is a Prince's court,
This crib his chair of State;
The beasts are parcel of his pomp,
The wooden dish his plate.*

*The persons in that poor attire
His royal liveries wear;
The Prince himself is come from heav'n;
This pomp is prizèd there.*

*With joy approach, O Christian wight,
Do homage to thy King,
And highly praise his humble pomp,
wich he from Heav'n doth bring.*

silly = **humble**

parcel = **part, portion**

wight = **creature**

wich = **which**

10. Spring Carol

"Spring Carol" is based on a text by William Cornysh in the 16th century. Britten set it as a duet between two sopranos that depicts the signs of spring. This movement ends with a call to thank God, which transitions appropriately to the next movement, "Deo gracias."

*Pleasure it is to hear iwis the Birdès sing,
The deer in the dale, the sheep in the vale,
the corn springing.*

*God's purvayance For sustenance.
It is for man.*

*Then we always to him give praise,
And thank him than.*

iwis = **certainly**

11. Deo gracias – Adam lay i-bounden

“Deo gracias” (Thanks be to God) is based on a macaronic poem from the 15th century. “Adam lay i-bounden” tells of the events that happened in Chapter 3 of Genesis, the “Fall of Man” as Eve is tricked into eating the fruit of sin. Note the idea of Adam’s sin as a ‘happy fault,’ emphasized by the last stanza introduced by St. Ambrose and St. Augustine and further developed by Thomas Aquinas in the thirteenth century. Britten has set the choir in such a way that the choir becomes emphatic in its thanks to God. Use of syncopated (emphasis of the off-beat to create a displacement of rhythm) and staccato rhythms emphasize this energetic thankfulness, while only a small section very quietly recounts the plight of humanity. The harp and choir both gradually grow more resounding until the very last chord where the A minor tonality is redeemed to A major, symbolizing humanity’s redemption and ending the set of carols in the key in which it began.

Deo gracias! Deo gracias! Adam lay i-bounden, bounden in a bond; Four thousand winter thought he not too long.	<i>Thanks be to God! Adam was bound in sin for four thousand winters, which he thought not too long.</i>
Deo gracias! Deo gracias! And all was for an appil, an appil that he tok, As clerkès finden written in their book.	<i>Thanks be to God! And it was all for an apple that he took, as clerics find written in their book.</i>
Deo gracias! Deo gracias! Ne had the appil takè ben, the appil takè ben Ne haddè never our lady a ben hevenè quene.	<i>Thanks be to God! Had the apple not been taken, then our Lady would not have been heavenly queen.</i>
Blessèd be the time that appil takè was. Therefore we moun singen. Deo gracias!	<i>Blessed be the time that the apple was taken. Therefore we must sing... Thanks be to God!</i>

Next, we present creative arrangements of two French carols. **Sing We Now of Christmas**, an English translation of a 15th-century French carol Noël Nouvelet (“New Christmas”), was originally sung to celebrate the newness represented by Christ’s birth, this carol also celebrates French traditions like the crèche, a handmade nativity scene found throughout France. The carol’s spirit embodies the joyous group singing that would take place at homes and community gatherings rather than in Roman Catholic churches at the time.

Often considered the best known traditional French carol, *Il est né* (“**He Is Born**”) is characterized by its jubilant refrain and the wonderful imagery. This whimsical arrangement by Trevor Manor directly reflects the spirit of the text (“play on the flute and the bagpipes merrily”), uniting multiple musical forces in a joyful celebration of Jesus’ birth.

He is born the divine Christ Child; Play on the flute and the bagpipes merrily! He is born the divine Christ Child; Sing we all of the Savior’s birth.	In a stable He was born; In a manger was His cradle. In a stable He was born, Humble Babe of Bethlehem.
Through long ages of the past, Prophets have foretold His coming; Through long ages of the past; Now the time has come at last!	Jesus, Lord of all the world, Coming as a Child among us, Jesus, Lord of all the world, Grant to us Thy heavenly peace.

In the spirit of celebrating Christmas together, please join us in a good-old-fashioned Christmas hymn sing-along! Over the past month, members of the St. Philip community has been submitting their favorite Christmas hymns to be included in tonight’s concert, which have been compiled based on number of submissions.

Sing out and help bring in the Christmas season as we are led by St. Philip organist Matthew Dirst.

In closing, from our St. Philip family to yours, **Feliz Navidad!**

Feliz Navidad, próspero año y felicidad.
I wanna wish you a Merry Christmas from the bottom of my heart.

Deck the Halls

VERSE 1

Deck the halls with boughs of holly
(fa-la-la-la, la-la-la-la)
'Tis the season to be jolly (etc.)
Don we now our gay apparel
Troll the ancient Yule-tide carol

VERSE 2 (choir only)

VERSE 3

Fast away the old year passes
Hail the new year, lads and lasses
Sing we joyous, all together
Heedless of the wind and weather

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BIOGRAPHIES



Matthew Dirst | Organist & Rehearsal Pianist

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 Marpurg 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.



Julia Fox | Soprano

Soprano Julia Fox embraces opera, concert, and chamber performances, and premiering new music. She works to offer an "excellent performance" (Gramophone) "with dazzling effect" (Pittsburgh Stage Review) wherever she sings. She has appeared in leading roles from the standard repertoire, mostly Strauss and Mozart, with Empire Opera, Opera Theater Pittsburgh, Opera in the Heights, Operativo, and RecRoom Arts. World premiere opera roles have been on record with NAXOS and on stage with Musiqa, Houston Grand Opera's Opera to Go!, Opera Theater Pittsburgh, and Five College Opera. In addition to singing at St. Philip, she has frequented local concert venues as featured soloist with Ars Lyrica, Mercury, Da Camera, Aperio, HGOco, Syzygy, Grace

Song Inc, Foundation for Modern Music, Texas New Music Ensemble, Houston Baroque, Duo Scordatura, Grace Song, Inc., and Greenbriar Consortium. She apprenticed with the Brentano Quartet and Peabody Trio and was a Young Artist Fellow with Da Camera. A native Houstonian, she is a graduate of HSPVA and Amherst College. She has been part of St. Philip Presbyterian Church her whole life, attributing much of her music education to the choir school and music program here.



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 Muț, 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.



Lily Primus | Harp

Harpist Lily Primus is a passionate performer and dedicated teacher based in the Houston area. She is the Absolute First Prizewinner of the Third Edition of the Fanny Mendelssohn International Competition and the winner of the Mildred Milligan Harp Scholarship Competition. She most recently was a finalist in Cynthia Woods Mitchell - Ima Hogg Young Artist Competition and the Korea International Harp Competition, and is a three-time prize winner of the American Harp Society National Competition. A rising classical music talent, Lily has attended the prestigious Aspen Music Festival, Texas Music Festival, and the Round Top Festival Institute. She has served as principal harpist for the Shepherd School Symphony, Chamber, and Opera Orchestras, as well as

the Denver Young Artists Orchestra. She is also a guest harpist for the Colorado Springs Philharmonic, Houston Symphony, and the New World Symphony. Lily is an active teacher of the Suzuki Harp Method, and has been a Suzuki Trained Teacher since 2023.

Currently, she is pursuing her Master's Degree in Harp Performance at the Shepherd School of Music at Rice University, where she studies with esteemed harpist Paula Page. She earned her Bachelor of Music in Harp Performance with a Minor in Jewish Studies at Rice University in May 2024. Previously, Lily was a student of Mary Kay Waddington, founder of the Suzuki Harp School, for thirteen years.