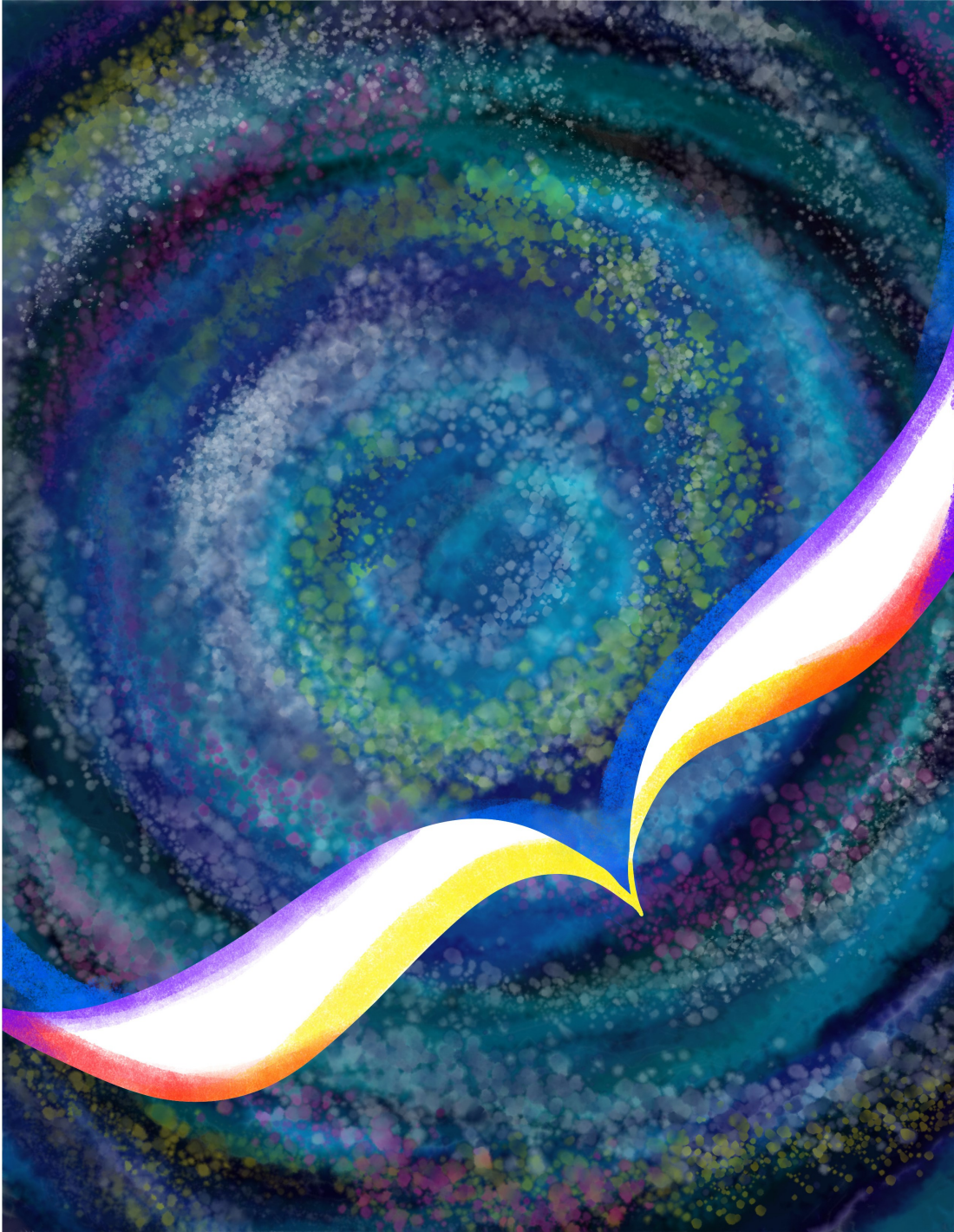


MUSIC AT  ST. PHILIP



**SPRING SPIRITUAL CELEBRATION**  
**SUNDAY | MAY 12, 2024 | 5:00 P.M.**

*I feel a sense, a responsibility, to carry on the wonderful mission of the unknown bards who created the spiritual, whom we are not privy to know their names.*

- Moses Hogan -

## PROGRAM

### Opening voluntary

*I'm gonna sing when the spirit says sing*

arr. Jason Krug

### Welcome

*Down in the River*

Adap. Justin Langham

*Largo from Symphony No. 9 "From the New World"*

Antonín Dvořák (1841–1904)  
arr. Justin Langham\*

## SPIRITUAL ORIGINS

*Swing low, sweet chariot*

J'Neise Hodge, soloist

Harry T. Burleigh (1866–1949)  
orch. Justin Langham\*

*I want to be ready*

Jahz Rodgers, soloist

H.T. Burleigh  
orch. Justin Langham\*

*My Lord what a mornin'*

Yonnie Stevenson, soloist

H.T. Burleigh  
orch. Justin Langham\*

*Go down, Moses!*

Talbert Williams, soloist

H.T. Burleigh  
orch. Justin Langham\*

*Didn't my lord deliver Daniel?*

Braedon Mbala, soloist

H.T. Burleigh  
orch. Justin Langham\*

## A NEW AMERICANA

*Old Folks at Home*

Saïd Pressley, soloist

Stephen Foster (1826–1864)  
orch. Dvořák/Langham\*

### *Refrain*

All the world is sad and dreary,  
Everywhere I roam,  
O! Dear ones how my heart grows weary,  
For all the old folks at home.

# THE SPIRITUAL, REIMAGINED

*At the River*

Thomas O'Neill, soloist

Aaron Copland (1900–1990)

*Come By Here*

Kyle Pederson (b.1971)

*Walk Together Children*

Brittane Venson, soloist

arr. Moses Hogan

*He's God the Whole World In His Hands*

Saïd Pressley, soloist

arr. Moses Hogan

*God's Gonna Set This World on Fire*

Gregory McDaniel, guest conductor

arr. Moses Hogan

## SPIRITUALS ABROAD

*Feel the Spirit*

John Rutter (b.1945)

*Joshua fit the battle*

*Steal away*

*I got a robe*

*Sometimes I feel like a motherless child*

*Ev'ry time I feel the spirit*

*Deep river*

*When the saints go marching in*

## Closing voluntary

*Allegro from "Variations on a Folksong" (Peter, Go Ring Dem Bells)*

Florence Price (1887–1953)

\*premiere performance

Please join us for a reception in the Gathering Area following the program.

A freewill offering in support of Music at St. Philip will be received in the Narthex.

# THANK YOU FOR YOUR SUPPORT!

Checks may be made out to Music at St. Philip or St. Philip PC.

For credit card donations, text SPPC Music to 73256

or scan the QR code on this page and select Music at St Philip Fund.



[ CONTRIBUTIONS ]

# OVERVIEW

American Negro Spirituals, also commonly referred to as African-American Spirituals or simply spirituals, are folk songs created by enslaved Africans after their arrival in North America between 1619 and 1860. Born from hardship, these songs were created and sung by enslaved people to recant with dignity, resolve, and joy their stories of life, death, faith, hope, escape, and survival. Though born out of a dark period in American history, these songs are now celebrated around the world, sharing sentiments and stories from the last 400 years and counting.

The term “spiritual” was originally derived from the King James Bible translation of St. Paul’s letter to the Ephesians (5:19): “Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord.” Sung first as communal songs in “praise houses” of African slaves, spirituals incorporated call-and-response style where a leader improvised around a refrain. As Christianity spread to the enslaved population, they became fascinated with Biblical figures like Daniel and Moses, as well as the common themes of Jesus’ suffering, promise of salvation, and freedom. Other spiritual songs came from the evangelical revival movement of the 18th and 19th centuries known as the “Second Great Awakening.” First passed down as an oral tradition, spiritual songs included more free, improvisatory-style features like glides, turns, and complex rhythms, which became challenging for early publishers to document accurately. Still today, many spirituals fail to be adequately captured using Western classical music notation and performers must rely on “feel.”

The growth of the spiritual from communal singing to the musical genre we know today began in the late 19th to early 20th century with composer, arranger, and singer **Harry Thacker (H.T.) Burleigh**. Born in Erie, Pennsylvania, Burleigh was first taught spiritual songs by his grandfather, himself a freed slave, and first received his western classical training at the prestigious National Conservatory of Music in New York, where he also received a scholarship to play bass in the school orchestra. The story is that Burleigh, who later became known for his excellent baritone voice, would sing spirituals while cleaning the halls at the Conservatory and eventually caught the attention of then director, Czech composer **Antonín Dvořák**. Burleigh went on to sing those songs for him very often until, according to Burleigh, “he filled himself with the spirit of the old Spirituals.” In a 1893 interview of Dvořák, he says that “in the negro melodies of America, I discover all that is needed for a great and noble school of music,” from which he drew many musical ideas such as the pentatonic, or five-note scale. The most famous example is perhaps the English horn melody from the second movement (Largo) of his Symphony No. 9 “From the New World.” In 1922, a student of Dvořák composed the spiritual-like song “Goin’ Home” based on that same melody; and, a year later, Burleigh performed Dvořák’s new arrangement of the then popular song *Old Folks at Home* by fellow Pennsylvanian, **Stephen C. Foster**, known commonly as the “father of American music.”

The spiritual genre grew to new heights throughout the 20th century. H.T. Burleigh composed many widely performed piano-voice arrangements of spirituals in the early twentieth century for solo classical singers, and popular classically trained American artists like Marian Anderson, Roland Hayes, Kathleen Battle, Jessye Norman, among many others, highlighted spirituals in their programs. Vocal ensembles also helped popularize arrangements of spirituals and were very well received by audiences, beginning with the Fisk Jubilee Singers in Nashville in the 1870’s through the boom of similar ensembles like the Moses Hogan Singers. In the late 20th-century, composers like Jester Hairston, Rosephanye Powell, and **Moses Hogan** helped transform the genre beyond its traditional folk roots with exciting a cappella arrangements.

Spiritual songs included a variety of features depending on the emotion or message being communicated. Spirituals like “Sometimes I feel like a motherless child” or “Nobody knows the trouble I’ve seen” were dubbed “Sorrow Songs” by W.E.B. Du Bois in 1903, referring to slave songs that are slow, intense, and melodically driven. By contrast, “Jubilee songs” (named after the Jubilee Singers) like “I got a robe” and “Every time I feel the spirit” are fast, happy, and forward looking, often revolving around the theme of deliverance or salvation. Many songs like “Wade in the water” and “Go down, Moses,” referred to as “freedom songs,” also contained encrypted messages leading escaped slaves to travel along the Underground Railroad or warning them of danger.

The influence of the American Negro Spiritual – as referred to by Founder and Director of the American Spiritual Ensemble, Dr. Everett McCorvey – has reached far and wide into the 21st century. Living composers who are not themselves African American, including **John Rutter** (England), **Kyle Pederson** (U.S.), and countless others, have created a variety of musical interpretations inspired by the moral values and principles contained within spiritual songs.

H.T. Burleigh perhaps best expresses the spiritual's significance in the preface to his widely performed collection of "Celebrated Negro Spirituals:"

*[Spirituals] were never composed, but sprang into life, ready-made, from the white heat of religious fervor during some protracted meeting in camp or church, as the simple, ecstatic utterance of wholly untutored minds, and are practically the only music in America which meets the scientific definition of Folk Song.*

He goes on...

*Their worth is weakened unless they are done impressively, for through all these songs there breathes a hope, a faith in the ultimate justice and brotherhood of man. The cadences of sorrow invariably turn to joy, and the message is ever manifest that eventually deliverance from all that hinders and oppresses the soul will come, and man-every man- will be free.*

The story of the spiritual beginning from tragic experiences of being held bondage is in many ways the story of America and the hope of a brighter future. From the inception of the slave trade, white colonists ardently disapproved of the African-infused style of worship and frequently banned religious gatherings, considering them too wild for their sensibilities. Today, we celebrate together that whether in churches or concert halls, for prayer or for protest, spiritual songs continue to push us towards society's highest ideals.

—Notes by Justin Langham

## SPECIAL THANKS TO...

Diana Weiss, graphic artist  
Lorrie Castle, office manager  
Wilbert Parada, facility manager  
Dimas Parada, custodian  
Keatan King, Omar Rouchon, & John Wurster, pastors  
Jeff Grass, photographer  
David Doerr & Jane Malczewskyj, handbell choir  
Every member of the St. Philip & First UMC Missouri City Chancel Choirs

### Students from Texas Southern University

J'Neise Hodge  
Braedon Mbala  
Jahz Rodgers  
Yonnie Stevenson  
Talbert Williams

Cassandra Black, Assistant Professor of Voice, Texas Southern University

Texas Southern University is one of the largest and most comprehensive historically black college or universities in the United States, with a population of nearly 8,000 students enrolled and over 100 academic programs. TSU is a member school of the Thurgood Marshall College Fund, accredited by the Southern Association of Colleges and Schools, and is classified among "R2: Doctoral Universities – High research activity."

Since its founding in 1947, the Texas Southern University Department of Music has been a vital force in the development of performers, composers, educators, church musicians and other industry professionals. Graduates have distinguished themselves through service to their communities, local, regional, and national recognitions, as well as performances and presentations worldwide.

## ORCHESTRA

### VIOLIN

Harry Chang  
Caroline Ewan  
Katy Gillan  
Jackson Guillen  
McKenna Jordan  
Mauricio Oliveros  
Luis Ramirez  
Emily Richardson

### VIOLA

Matthew Carrington  
Alexis Pelton  
Corban Taylor

### CELLO

Dana Rath  
Mayara Velasquez  
BASS

Curry Duffey  
Gaven Krase

### FLUTE

Doug DeVries

### OBOE/ENGLISH HORN

Katie Hart

### CLARINETS

Joseph Jenkins

### BASSOON

Dima Savitski

### HORN

Connor Landers

### TRUMPET

Jason Adams

### TIMPANI/PERCUSSION

Jesus Pacheco

### HARP

Hope Cowan

### PIANO

Andreea Mut  
Melissa Burnham  
Matthew Dirst, rehearsal pianist



## JUSTIN LANGHAM

Director of Music, St. Philip Presbyterian Church

Dr. Justin Langham enjoys a multi-faceted career as a conductor, composer, performer, and educator. As a founding member of the internationally renowned trumpet and organ duo, *Deux Voix* ("two voices"), he has performed over 300 performances in some of the world's most impressive spaces, such as the Lund Cathedral in Sweden, Paulus Church in Oslo, St. Alban's Anglican Church in Copenhagen, St. Patrick's Cathedral in New York City, Cadet Chapel at West Point, Boardwalk Hall in Atlantic City, home of the world's largest pipe organ, and as headlining artists for festivals such as the Piccolo Spoleto Festival in Charleston and the International Organ Festival in Bergen, Norway. Dr. Langham is also an award-winning composer, whose music has been performed around the U.S. and abroad. A devoted educator, Dr. Langham is in-demand as a lecturer and clinician, and maintains an active private teaching studio at his home in the Museum District. serves as Adjunct Professor of Music at Lone Star College. To see more of Justin's activities, visit [justinlangham.com](http://justinlangham.com).

Originally from Mobile, Alabama, he earned a double Bachelor of Music in performance and composition from the University of Alabama, followed by his Master and Doctoral of Musical Arts degrees from the University of Houston.



## GREGORY MCDANIEL

**guest conductor**

Director of Traditional Music, First UMC Missouri City

Gregory D. McDaniel is a passionate conductor and educator active in many different musical surroundings. Praised for his "impeccable musicality and technique" (La Presse – Montreal), Mr. McDaniel was recently featured in concert with Orchestre Metropolitan, conducting Boulanger's *D'un Matin de Printemps*. Earlier this season, McDaniel led two projects for Houston Ebony Opera Guild, including their annual African-American Music Gala, which featured a performance of Julia Perry's *Stabat Mater*. He also recently worked with Opera in Heights as their chorus master for *La Boheme* and cover conductor for *Hansel and Gretel*. Past seasons have included leading performances of Missy Mazzoli's *Proving Up* and William Grant Still's *Highway 1, USA* for Opera Ithaca. Lastly, McDaniel has collaborated with, prepared choruses, and conducted performances for PRIZM, Fort Bend Symphony Orchestra and Chorus, Boise Baroque, Henderson Symphony, and EADO Lyric Company.

A native of Houston, TX, Gregory received degrees from the University of North Texas in Orchestral Conducting and the University of Houston in Choral Music Education.

# LYRICS

## Down in the River

As I went down to the river to pray,  
Studying about that good old way  
And who shall wear the starry crown  
Good Lord, show me the way.  
O sisters, let's go down to the river to pray.  
O brothers...  
O fathers...  
O mothers...  
O sinners...

## Swing low, sweet chariot

Swing low, sweet chariot,  
Coming for to carry me home.  
I looked over Jordan, and what did I see,  
Coming for to carry me home.  
A band of angels coming after me,  
Coming for to carry me home.

## I wanna be ready

I wanna be ready, my Lord,  
To walk in Jerusalem jus' like John.  
John said de city was jus' four-square,  
An' he declared he'd meet me there.  
Peter was preachin' at Pentecost.  
He was endowed wid de Holy Ghost.

## My Lord, what a mornin'

My Lord, what a mornin'  
When de stars begin to fall  
Done quit all my worl'y ways  
Jine dat hebbently ban.  
Oh, my Lord, what a mornin'  
When de stars begin to fall.

## Go down, Moses!

When Israel was in Egypt's lan'  
Let my people go,  
Oppressed so hard they could not stand,  
Let my people go.  
Go down, Moses, 'way down in Egypt's lan',  
Tell ole Pharoh, to let my people go.

## Didn't My Lord Deliver Daniel

Didn't my Lord deliver Daniel,  
An' why not-a every man?  
He delivered Daniel from de lion's den,  
Jonah from de belly of de whale,  
An' de Hebrew children from de fiery furnace,  
An' why not every man?  
De win' blow Eas' an' de win' blow Wes'  
It blow like de judgment day,  
An' every poor soul that never did pray  
Will be glad to pray that day.  
I set my foot on de Gospel ship,  
An' de ship it begin to sail,  
It landed me over on Canaan's shore,  
An' I'll never come back anymore.

## Old Folks at Home

Way down upon the Swanee river,  
Far, far away,  
There's where my heart is turning ever,  
There's where the old folks stay.  
All up and down the whole creation  
Sadly I roam,  
Still longing for the old plantation  
And for the old folks at home.  
Chorus  
All 'round the little farm I wandered,  
When I was young;  
Then many happy days I squandered,  
Many the songs I sung.  
When I was playing with my brother,  
Happy was I.  
Oh, take me to my kind old mother,  
There let me live and die.  
Chorus  
One little hut among the bushes,  
One that I love.  
Still sadly to my memory rushes,  
No matter where I rove.  
When will I see the bees a humming,  
All 'round the comb?  
When shall I hear the banjo strumming,  
Down in my good old home.  
Chorus

## At the River

Shall we gather by the river,  
Where bright angels feet have trod,  
With its crystal tide forever  
Flowing by the throne of God.  
Yes, we'll gather by the river,  
The beautiful, the beautiful river,  
Gather with the saints by the river  
That flows by the throne of God.  
Soon we'll reach the shining river,  
Soon our pilgrimage will cease,  
Soon our happy hearts will quiver  
With the melody of peace.

## Come By Here (Kumbaya)

Come by here, my Lord, come by here.  
Someone's prayin', Lord, come by here.  
Someone's cryin', Lord, come by here.  
In the morning...  
In the evening...  
In my waking...  
In my sleeping...  
In my pleading...  
Waiting, caring...  
In my loving...  
Grieving...  
In my hoping, longing, falling, hiding,  
rising...  
In my healing, aching, laughing, prais-  
ing...  
In my seeking, finding, breathing, dying,  
Lord, you are here.  
Come by here, my Lord, come by here.  
O, Lord, you are here.

## Walk Together Children

Oh, walk together children, don't you get weary,  
There's a great camp meetin' in the promised lan'.  
Gonna walk/sing/shout and never tire.  
There's a great camp meetin' in the promised lan'.

## He's Got the Whole World

He's got the whole world in His hands.  
He's got all the power...  
He's got you and me, brother...  
He's got you and me, sister...  
He's got the little baby...  
He's got mother and father...  
He's got the stars and moon...  
He's got everybody...

## God's Gonna Set This World On Fire

God's gonna set dis' worl on fyer one of these days.  
I'm gonna sit at the welcome table one of these days.  
I'm gonna eat and never get hungry one of these days.  
I'm gonna drink and never get thirsty one of these days.  
God's gonna set dis' worl on fyer one of these days.

## Joshua fit the battle of Jericho

Joshua fit the battle of Jericho,  
And the walls come tumblin' down.  
You may talk about your king of Gideon,  
You may talk about your man of Saul;  
There's none like good old Joshua  
At the battle of Jericho.  
Well, up to the walls of Jericho  
He marched with spear in hand:  
'Go blow those ram horns' Joshua cried,  
'Cos the battle is in my hand.'  
Joshua fought that battle,  
So the Bible say;  
And the walls come tumblin' down:  
Great day!  
Oh, Joshua fit the battle of Jericho,  
And the walls come a tumblin' down.  
Then the lam' ram sheep horns 'gin to blow,  
Trumpets begin to soun'.  
Joshua commanded the children to shout,  
And the walls come tumblin' down.

## Steal away

Steal away, steal away, steal away to Jesus;  
Steal away, steal away home, I ain't got long to stay here.  
My Lord he calls me, he calls me by the thunder;  
The trumpet sounds within-a my soul;  
I ain't got long to stay here.  
Green trees are bending, poor sinner stands a-trembling;  
The trumpet sounds within-a my soul;  
I ain't got long to stay here.

**I got a robe**

I got a robe, you got a robe,  
 All of God's children got a robe;  
 When I get to heaven gonna put on my robe,  
 Gonna shout all over God's heaven,  
 Everybody talkin' bout heaven ain't going there,  
 Heaven, heaven, gonna shout all over God's heav'n.  
 I gotta shoes, you gotta shoes,  
 All of God's children gotta shoes;  
 When I get to heaven gonna put on my shoes,  
 Gonna walk all over God's heaven,  
 Everybody talkin' bout heaven ain't going there,  
 Heaven, heaven, gonna walk all over God's heav'n.  
 I got a harp, you got a harp,  
 All of God's children got a harp;  
 When I get to heaven gonna play on my harp,  
 Gonna play all over God's heaven,  
 Everybody talkin' bout heaven ain't going there,  
 Heaven, heaven, gonna play all over God's heav'n.  
 I got a crown, you got a crown,  
 All of God's children got a crown;  
 When I get to heaven gonna play on my crown,  
 Gonna play all over God's heaven,  
 Everybody talkin' bout heaven ain't going there,  
 Heaven, heaven, gonna shine all over God's heav'n.

**Sometimes I feel like a motherless child**

Sometimes I feel like a motherless child,  
 A long ways from home.  
 True believer, true believer,  
 A long ways from home.  
 Sometimes I feel like I'm almost gone,  
 A long ways from home.  
 Oh, true believer, true believer,  
 A long ways from home.

**Ev'ry time I feel the spirit**

Every time I feel the spirit, moving in my heart, Lord, I pray;  
 O Lord, I kneel and pray.  
 Every time I feel the spirit moving in my heart I pray;  
 Oh, up on the mountain my Lord spoke;  
 Out of his mouth came fire and smoke.  
 Do Lord, oh do Lord, oh do remember me;  
 Way beyond the blue in glory.  
 I got a home in glory land that outshines the sun;  
 Way beyond the blue.  
 The river Jordan is chilly and cold,  
 Chills the body but not the soul.  
 And all around me looks so shine,  
 I ask my Lord if it all was mine.  
 I'm on the road to heaven now, you must take it too;  
 Take it way beyond the blue in glory,  
 yes, my Lord,  
 Every time I feel the spirit, moving in my heart, Lord, I pray;

**Deep river**

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, my home is over Jordan;  
 Deep river, Lord: I want to cross over into campground.

**When the saints go marching in**

Glory, glory hallelujah!  
 The saints go marching in.  
 Oh, when the saints go marching in,  
 Oh, Lord, I want to be in that number,  
 When the saints go marching in,  
 When the saints go marching in.  
 And when the revelation comes,  
 Oh, Lord, I want to be in that number  
 When the revelation comes.  
 Oh, when the new world is revealed,  
 Oh, Lord, I want to be in that number  
 When the new world is revealed.  
 Oh, when they gather round the throne,  
 Oh, Lord, I want to be in that number  
 When they gather round the throne.  
 Hallelujah, brothers, hallelujah, sisters!  
 Hear the music going round and around,  
 While the saints go marching up into glory,  
 Oh, hear those angel trumpets sound!  
 And when they crown him King of Kings,  
 Oh, Lord I want to be in that number,  
 When they crown him King of Kings.  
 And when the sun no more will shine,  
 Oh, Lord I want to be in that number,  
 When the sun no more will shine.  
 And when the moon has turned to blood,  
 Oh, Lord I want to be in that number,  
 When the moon has turned to blood.  
 And on that hallelujah day,  
 Oh, Lord I want to be in that number,  
 On that hallelujah day.

## About the Organ



Designed and built by Paul Fritts and Company of Tacoma, Washington, the organ was installed in the newly renovated St. Philip sanctuary in early 2010. The case appearance, in keeping with the spare nature of the church architecture, is an original design and incorporates ideas found in several revered historic organ cases. The treble flats curve inward and alternate direction in ancient Dutch fashion, and the proportions of the bass and tenor flats follow well-established trends. The carvings are contemporary creations inspired by Renaissance-era Italian organ pipe shades. Tonally the organ is more strict and at its core Northern-Germanic, strongly influenced by the work of organ builder Arp Schnitger (1648-1719).

There is an abundance of reed stops, and the scope of the instrument is further broadened by the presence of a Swell with shades on three sides, along with string stops and an Hautbois (a strict French Cavaille-Coll copy). There is also a wide variety of flute stops throughout the organ. The Fritts organ is routinely used for countless hours of practice and study each week, and serves not only St. Philip Church in worship and concert, but also the University of Houston and Rice University as a teaching instrument.



### Op. 29 Specifications

#### GREAT (manual I)

Principal	16'
Octave	8'
Rohrflöte	8'
Salicional	8'
Octave	4'
Spitzflöte	4'
Quint	2 2/3'
Octave	2'
Terz	1 3/5'
Mixture	IV-VII
Cornet (from c')	V
Trompet	16'
Trompet	8'
Trompet	4'
Baarpfeife	8'

#### POSITIVE (manual II)

Principal	8'
Gedackt	8'
Quintadena	8'
Octave	4'
Rohrflöte	4'
Octave	2'
Larigot	1 1/2'
Sesquialtera	II
Sharff	IV-VI
Dulcan	8'

#### SWELL (manual III)

Principal	8'
Bourdon	8'
Viol di Gamba	8'
Voix Celeste (from c)	8'
Octave	4'
Koppelflöte	4'
Nasat	2 2/3'
Blockflöte	2'
Tierce	1 3/5'
Mixture	IV-V
Fagott	16'
Trompet	8'
Hautbois	8'

#### PEDAL

Principal	16'
Subbaß	16'
Octave	8'
Bourdon	8'
Octave	4'
Mixture	VI-VIII
Posaune	32'
Posaune	16'
Trompet	8'
Trompet	4'

Mechanical key action  
Mechanical stop action  
+electric preset system  
Tremulant (whole organ)  
Wind stabilizer  
Kellner temperament

Paul Fritts and Company have built nearly 50 highly regarded organs throughout the United States. Among these are instruments for the University of Puget Sound, University of Washington (three organs), Arizona State University, Stanford University, Pacific Lutheran University, Princeton Theological Seminary, Vassar College, University of Notre Dame (three organs), Eastman School of Music, Episcopal Church of the Ascension (Seattle, WA), St. Joseph Cathedral (Columbus, OH), Sacred Heart Cathedral (Rochester, NY), First Presbyterian Church (Bloomington, IN), and two organs currently under construction for the new chapel at Hillsdale College in southern Michigan.

MUSIC AT  ST. PHILIP

# 2024 SUMMER ORGAN SERIES



**Sunday June 9 | 3:00 pm**

Grant Smith, organist



**Sunday June 30 | 3:00 pm**

Ben Kerswell, organist



**Sunday July 21 | 3:00 pm**

Grace Roman, soprano  
Jim Roman, organist



**Sunday August 25 | 3:00 pm**

Deux Voix | Justin Langham, trumpet  
Stephen Distad, organ

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