



Sunday | **December 7, 2025** | 5 pm

Vivace–Adagio
from **Concerto Grosso in G minor ("Christmas Concerto"), Op. 6, No. 8**

Arcangelo Corelli (1653–1713)

Welcome

John Wurster

Selections from **Gloria, RV 589**

Antonio Vivaldi (1678–1741)

Gloria in excelsis

Et in terra pax

Laudamus te

Julia Fox, soprano & Thomas O'Neill, tenor

Domine Deus

Tessa Larson, soprano

Lo, How a Rose E'er Blooming

arr. Cynthia Dobrinski

Bell Canto Handbell Ensemble
Ann Frautschi, flute

Gloria, RV 589

Antonio Vivaldi

Domine Fili unigenite

Tessa Larson, Sarah Neal,
Thomas O'Neill, & Daniel Boyd, quartet

Qui sedes ad dexteram Patris

Sarah Neal, mezzo-soprano

Sweet Little Jesus Boy

Robert MacGimsey (1898–1979)

Daniel Boyd, bass-baritone & Lily Primus, harp

How Will We Know Him?

Charlotte Algozin (1931–2023)

St. Philip Children's Music
Ann Frautschi, flute

The Twelve Days of Christmas

Traditional

Gloria, RV 589

Antonio Vivaldi

Quoniam tu solus sanctus

Cum Sancto Spiritu

A Tribute of Carols

arr. Heather Sorenson

Feliz Navidad

St. Philip Ukulele Ensemble

José Feliciano

ABOUT THE MUSICIANS



Daniel Boyd, a Houston native, is a well rounded musician noted for his “exciting coloratura” and “innate musical sense” who finds himself at home with music of the past composers like Handel and Bach, all the way through to current composers of today. Boyd is a recent graduate of Lawrence University where, for his recital “The Black Performer”, he received the Special Judges Citation for A Presentation of Historical and Musical Importance in The American Prize Competition. He has enjoyed a wealth of operatic performances including both Leporello from Mozart’s *Don Giovanni* and Judge Turpin from Sondheim’s *Sweeney Todd* at Seagle Music Festival, as well as John in Melissa Dunphy’s *Alice Tierney* at Lawrence University. In concert, he has been a soloist in works such as Handel’s *Messiah*, Mozart’s *Requiem* and *Mass in C minor*, Fauré’s

Requiem, and Brahms’ *Ein deutsches Requiem* and recently made his debut with Mercury Chamber Orchestra as the Bass Soloist in Bach’s *St. John Passion*.



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).



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 Musiq, 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, 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 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. He also serves as Artistic Director for the Houston Masterworks Chorus, one of Houston’s most active and recognizable community ensembles. 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 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.



Sarah Neal is an American mezzo-soprano quickly making an impression as a “musical and theatrical delight” in opera houses across the United States (Colorado Gazette). This past summer, Sarah made her debut as *Carmen* with Charlottesville Opera followed by her role debut as Rosina in *The Barber of Seville* with Park City Opera. During the 2024-25 Season, Sarah completed a Young Artist Residency with Opera Memphis, performing as Mercédès in *Carmen*, Endimione in *La Calisto*, and as the soloist in Gregg Kallor's new solo chamber opera *The Tell-Tale Heart*. Sarah has been awarded by numerous vocal competitions, including The Metropolitan Opera Laffont Competition, The American Council for Polish Culture Vocal Competition, and The Dallas Opera Biennial Lone Star Vocal Competition. Up next, Sarah looks forward to

performing as Alto Soloist in Handel's *Messiah* with the Memphis Symphony Orchestra followed by their return to Park City Opera as Maggie in David Conte's *The Gift of the Magi*. Sarah received their Masters of Music from the University of Houston in 2021 and still calls Houston home. Outside of the rehearsal room, Sarah can be found tending to their houseplants, knitting and sewing for hours on end, and reading on their porch swing.



Thomas O'Neill is a 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 the following: 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.



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.

MUSICIANS

ST. PHILIP CHOIR

SOPRANOS

Mary Cangahuala
Judy Crane
Emily Estill
Janet Fox
Cara Guernsey
Marcia James
Tessa Larson *
Sammi Lopez
Susan Leonard
Jane Malczewskyj
Bonnie Moore
Colleen Nelson
Carol Stelling

TENORS

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

ALTOS

Cecilia Duarte *
Jeanie Flowers
Judy Hill
Laney Miller
Sarah Neal *
Diana Weiss
Jeanette Wenneneser
Denise Wilborn
Vada Woodall

BASSES

Daniel Boyd *
Dan Cleveland
Gary Gardner
Tom Hall
Walter Jackson III
Roderick James
Chuck Johnson
David Le *

* St. Philip Music Staff

BELL CANTO HANDBELL ENSEMBLE

Lee Ardell
Mary Cangahuala
Steve Carmichael
Sherri Dees
Maggie Dement
Elizabeth Duerr
Caroline Flowers
Cindy Judson

Jenny Laughlin
Matthew Laughlin
Jane Malczewskyj
Bonnie Moore
Colleen Nelson
Cathy Patterson
Diana Weiss

CHILDREN'S CHOIR UKULELE ENSEMBLE

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

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

INSTRUMENTALISTS

Jackson Guillen & Weilan Li, violin
Matthew Carrington, viola
Jeanette Stenson, cello
Daniel Chan, double bass
Pablo Moreno, oboe
Lydia Hanje, trumpet
Ann Frautschi, flute

SPECIAL THANKS TO...

John Wurster, Omar Rouchon, & Keatan King, pastors
Julia Fox, children's music leader
Jane Cooper and Jan Fox 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



[MASP INFO & GIFTS]

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PROGRAM NOTES

Welcome to "Gloria!", a musical celebration of the Christmas season presented by the St. Philip music program!

The inspiration for this concert was the variety of moods found in the ancient Christmas hymn **Gloria in excelsis Deo**. Beyond the short refrain sung every year in the hymn "Angels We Have Heard on High," the full text has many shifts in tone that have been depicted musically by composers for centuries, starting in Advent and moving through what is known as the "Greater Doxology."

Tying our concert together are selected movements from Antonio Vivaldi's popular **Gloria, RV 589**, one of three total settings he composed on the "Gloria" text. Each movement musically portrays the tone of its text in various ways, calling on various instrumental and vocal forces, from solos and duets to full chorus. Alongside the Vivaldi are Christmas songs that compliment the particular mood of the surrounding movements, creating a seamless connection between pieces from different eras and styles.

Throughout the concert, we are excited to share with you many aspects of our music ministry, including our handbell ensemble, children's music, and St. Philip choir and soloists, as well as our ukulele ensemble! There is even a part for you to contribute your voices in our Christmas carol medley sing-along.

Christmas is a wonderful time to bring everyone together, and on behalf of everyone in the St. Philip music program, we greatly appreciate you spending this evening with us. We hope you enjoy the concert!

Dr. Justin Langham, Director of Music

LYRICS

*Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.*

*Laudamus te,
benedicimus te,
adoramus te,
glorificamus te,*

*Dominus Deus, Rex caelestis,
Deus Pater omnipotens.*

*Domine Fili Unigenite, Jesu Christe,
Qui sedes ad dexteram Patris,
miserere nobis.*

*Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus,
Jesu Christe,
cum Sancto Spiritu,
in gloria Dei Patris.
Amen.*

Glory to God in the highest,
and on earth peace to people of good will.

We praise you,
we bless you,
we adore you,
we glorify you,

Lord God, heavenly King,
O God, almighty Father.

Lord Jesus Christ, Only Begotten Son,
you are seated at the right hand of the Father,
have mercy on us.

For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High,
Jesus Christ,
with the Holy Spirit,
in the glory of God the Father.
Amen.

The English translation of the Gloria in excelsis is from The Roman Missal
© 2010, International Commission on English in the Liturgy Corporation.

Lo, how a Rose e'er blooming
From tender stem hath sprung!
Of Jesse's lineage coming
As men of old have sung.
It came, a flower bright,
Amid the cold of winter
When half-gone was the night.

English translation by Theodore Baker.

Sweet little Jesus Boy,
they made you be born in a manger.
Sweet little Holy Child,
didn't know who You was.

Didn't know you come to save us, Lord;
to take our sins away.
Our eyes was blind, we couldn't see,
we didn't know who You was.

Long time ago, you was born.
Born in a manger low,
Sweet little Jesus Boy.

The world treat You mean, Lord;
treat me mean, too.
But that's how things is down here,
we didn't know t'was You.

You done showed us how,
we is trying.
Master, You done showed us how,
even when you's dying.

Just seem like we can't do right,
look how we treated You.
But please, sir, forgive us Lord,
we didn't know 'twas You.

Sweet little Jesus Boy,
born long time ago.
Sweet little Holy Child,
and we didn't know who You was....

Robert MacGimsey (1934)

How will we know him when he comes?
How will we know Emmanuel?
Will he be a mighty king, a crown upon his head?
Or will he be a tiny child, sleeping beside his mother mild;
Angels and shepherds kneeling at his manger bed?

Where will we find him when he comes?
Where will we find Emmanuel?
Will he be in a palace sitting on a throne of gold?
Or will the Wise Men from afar find him beneath a shining star;
Cattle and sheep around him in a stable cold?

Will he rule with a mighty hands;
Nations and armies at his command?
Or will this Child of humble birth
Teach us to live in peace on earth?

What can we give him when he comes?
What can we give Emmanuel?
How can we ever show him that we want to do our part?
He has no need for earthly things;
Silver and gold and jeweled rings.
All he would have us give him is a loving heart.

On the first day of Christmas,
my true love sent to me
A partridge in a pear tree.

On the second day of Christmas,
my true love sent to me
Two turtle doves,
And a partridge in a pear tree.

On the third day of Christmas,
my true love sent to me
Three French hens,
Two turtle doves,
And a partridge in a pear tree.

On the fourth day of Christmas,
my true love sent to me
Four calling birds,
Three French hens,
Two turtle doves,
And a partridge in a pear tree.

On the fifth day of Christmas,
my true love sent to me
Five gold rings,
Four calling birds,
Three French hens,
Two turtle doves,
And a partridge in a pear tree.

On the sixth day of Christmas,
my true love sent to me
Six geese a-laying,
Five gold rings,
Four calling birds,
Three French hens,
Two turtle doves,
And a partridge in a pear tree.

On the seventh day of Christmas,
my true love sent to me
Seven swans a-swimming,
Six geese a-laying,
Five gold rings,
Four calling birds,
Three French hens,
Two turtle doves,
And a partridge in a pear tree.

On the eighth day of Christmas,
my true love sent to me
Eight maids a-milking,
Seven swans a-swimming,
Six geese a-laying,
Five gold rings,
Four calling birds,
Three French hens,
Two turtle doves,
And a partridge in a pear tree.

On the ninth day of Christmas,
my true love sent to me
Nine ladies dancing,
Eight maids a-milking,
Seven swans a-swimming,
Six geese a-laying,
Five gold rings,
Four calling birds,
Three French hens,
Two turtle doves,
And a partridge in a pear tree.

On the tenth day of Christmas,
my true love sent to me
Ten lords a-leaping,
Nine ladies dancing,
Eight maids a-milking,
Seven swans a-swimming,
Six geese a-laying,
Five gold rings,
Four calling birds,
Three French hens,
Two turtle doves,
And a partridge in a pear tree.

On the eleventh day of Christmas,
my true love sent to me
Eleven pipers piping,
Ten lords a-leaping,
Nine ladies dancing,
Eight maids a-milking,
Seven swans a-swimming,
Six geese a-laying,
Five gold rings,
Four calling birds,
Three French hens,
Two turtle doves,
And a partridge in a pear tree.

On the twelfth day of Christmas,
my true love sent to me
Twelve drummers drumming,
Eleven pipers piping,
Ten lords a-leaping,
Nine ladies dancing,
Eight maids a-milking,
Seven swans a-swimming,
Six geese a-laying,
Five gold rings,
Four calling birds,
Three French hens,
Two turtle doves,
And a partridge in a pear tree!

O come, all ye faithful, joyful and triumphant,
O come ye, O come ye to Bethlehem!
Come and behold Him, born the King of angels!
O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him,
Christ the Lord!

Women:

Sing, choirs of angels, sing in exultation.

Men:

Sing, all ye citizens of heaven above!

All:

Glory to God, all glory in the highest!

O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him,
Christ the Lord!

Joy to the world! The Lord is come;
Let earth receive her King!

Let every heart prepare Him room,
And heaven and nature sing,
And heaven and nature sing,
And heaven, and heaven and nature sing.

Joy to the earth! The Savior reigns!
Let all their songs employ.

Women:

While fields and floods...

Men:

...rocks, hills, and plains...

All:

Repeat the sounding joy,
Repeat the sounding joy,
Repeat, repeat the sounding joy.

(choir interlude)

(We sing...)

Gloria in excelsis Deo!
Gloria in excelsis Deo!

(choral outro)

Feliz Navidad,
Feliz Navidad, próspero año y felicidad.

I wanna wish you a Merry Christmas
From the bottom of my heart.



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