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# LET ALL THE WORLD IN EVERY CORNER SING

Ralph Vaughan Williams  
150-Year Anniversary



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# LET ALL THE WORLD IN EVERY CORNER SING

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A 150th Birthday Tribute to Ralph Vaughan Williams



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# **LET ALL THE WORLD IN EVERY CORNER SING**

Celebrating the 150th anniversary of the birth of  
Ralph Vaughan Williams

## **HOUSTON CHAMBER CHOIR**

Robert Simpson

*Founder & Artistic Director*

*The Cullen Trust for the Performing Arts Artistic Director Chair*

Paragon Brass Ensemble

Dr. Yuri McCoy

*Organist*

Saturday, September 24, 2022 | 7:30 pm

South Main Baptist Church, Houston

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## ***From the Ralph Vaughan Williams Society***

Dear friends of the Houston Chamber Choir,

What a wonderful, inspired, and inspirational programme! Not only does it include Vaughan Williams's best-loved choral pieces – including two of his masterworks, *Mass in G minor* and *Three Shakespeare Songs* – but places his music in the context of works by some of his teachers, Parry, Stanford, and Ravel. Houston Chamber Choir is doing Ralph Vaughan Williams proud in this special 150th-anniversary year. At the heart of his art was music-making in the community – RVW would have been delighted with the audience participation. I wish the Choir every success with the concert.

All good wishes,



Graham Muncy, *Ralph Vaughan Williams Society*,  
*Trustee & Information Officer*



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## ***From the Executive Director***

Tonight acts as a beacon marking the 150th anniversary of Ralph Vaughan Williams' birth, the beginning of our 22-23 Season *A Heart for the Choral Art*, and my first concert with Houston Chamber Choir as Executive Director. Vaughan Williams stands as a prominent English choral composer and we are delighted to partner with the British Consulate to help bring his compositions to life this evening. Tonight you will hear works from both Vaughan Williams and his formative teachers. The crux of the evening is Vaughan Williams' sublime *Mass in G minor*. His interpretation of the traditional Mass is a tapestry of ancient sonorities woven by the purity of the human voice. Containing delicate moments of reverence to jubilant exaltations, the work invites the listener to take a respite and ponder the divine. Thank you for choosing to spend your evening with us. We are proud to honor Ralph Vaughan Williams on his 150th and look forward to hearing you sing along with us!



Brian Miller, *Executive Director, Houston Chamber Choir*



## ***From the Artistic Director***

Welcome to the Houston Chamber Choir's 28th season, *A Heart for the Choral Art*. What more fitting way could there be to begin than by joining the music world in celebrating the 150th anniversary of the birth of the great English composer, Ralph Vaughan Williams. Vaughan Williams was more than a prolific 20th century composer whose compositions ranged from hymns and folksongs to major sacred and secular choral music, symphonies,

and operas. He, in the words of *The Times*, "cut the bonds that from the times of Handel and Mendelssohn had bound England hand and foot to the Continent...he found in the Elizabethans and folk-song the elements of a native English language that need no longer be spoken with a German accent."

We are honored that Richard Hyde, British Consul General in Houston and the Houston British Consulate are our community partners for this Vaughan Williams tribute. We also welcome guest artists Yuri McCoy, organist, and the Paragon Brass Ensemble. Dr. McCoy, coincidentally organist at South Main Baptist Church, has been praised for his virtuosity and imaginative programming. The Paragon Brass, founded in 1983, is one of Houston's premier ensembles. A Vaughan Williams celebration would not be complete without including a hymn or two. When those moments come, please stand as you are able and lift your voice that we do our part to "Let all the world in every corner sing!" Thank you for being with us this evening. I look forward to seeing you often in the coming year.

Robert Simpson

*Artistic Director, Houston Chamber Choir*

*The Cullen Trust for the Performing Arts Artistic Director Chair*

# PROGRAM

*This concert is being audio and video recorded. Please turn off alarm watches, cell phones, and audible paging devices. The use of cameras and recording equipment is not allowed.*

**O clap your hands** Ralph Vaughan Williams (1872 - 1958)

**O taste and see**  
Rebecca Castillo, soloist

Hymn: **Come down, O love divine** *Down Ampney*  
Sung by audience and choir (text found on page 11)

**Three Shakespeare Songs**  
Full fathom five  
The cloud-capp'd towers  
Over hill, over dale

**My soul, there is a country** C. Hubert H. Parry (1848-1918)  
(from *Songs of Farewell*)

**Nicolette** Maurice Ravel (1875-1937)  
(from *Trois Chansons*)

**The Blue Bird** Charles Villiers Stanford (1852-1924)  
Amy Kerswell, soloist

**Rhosymedre** Ralph Vaughan Williams  
(from *Three Prelude Founded on Welsh Hymn Tunes*)  
Yuri McCoy, organist

**Mass in G minor for double chorus** Ralph Vaughan Williams  
Kyrie – Gloria – Credo – Sanctus and Benedictus – Agnus Dei  
Melanie Piché Miller, Emily Premont, Paul Steffan, Ryan Brown, soloists

Hymn: **The Old Hundredth Psalm Tune**  
Sung by audience and choir (text found on page 17)

**The Call**  
Patrick Schneider, soloist

**Let All the World in Every Corner Sing**  
(from *Five Mystical Songs*)

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## PROGRAM NOTES

*By Carl Cunningham, Musicologist*

### **Vaughan Williams, Choral Works**

Historians have praised Ralph Vaughan Williams for becoming the first English composer to achieve international prominence since the legendary William Byrd, three centuries earlier.

In essence both composers employed conservative means to achieve that stature. Byrd placed a capstone on flowing Renaissance polyphony at the moment his early 17th-century Italian counterparts were exploring the dramatic contrasts of the emerging Baroque era. Vaughan Williams largely avoided the exploration of dissonant or atonal music during the early 20th century, reaching back instead to blend and enrich 19th-century consonant tonal harmony with its gently tinted predecessor from the era of modal music.

He implanted his musical style on a huge, varied repertoire that ranged far beyond the scope of some of his counterparts: symphonic works, concertos, vocal and instrumental chamber music, choral music, opera, ballet and other stage works, film and radio music, hymns, carols and secular song – including many folksong arrangements. This Houston Chamber Choir program explores some of that diversity in his choral music, also touching upon the music of three composers who served as Vaughan Williams' teachers.

Though Vaughan Williams' father was a clergyman, his son grew up unaffiliated with religion, eventually acknowledging a benign agnostic attitude toward Christianity. His musical education progressed through lessons in piano, organ, violin, viola and music theory, and his steady inclination toward composition led to training at London's Royal Conservatory of Music, with parallel academic studies leading to a Bachelor of Arts in History from Trinity College, Cambridge.

"O Clap your Hands," (1920) is among the earliest of the composer's numerous vocal/instrumental motets, employing the first three verses and the seventh verse of Psalm 47 in exultant praise of God as heavenly king. The long opening section is largely chordal, alternating blocks of choral and instrumental tone, only relaxing into gentler, more lyrical antiphonal singing in two slower central interludes. Full six-part harmony brings back the climactic tone of praise in the final section.

"O Taste and See," (1953) is a much more compact, quieter motet upon the eighth verse of Psalm 34, alternating its solo intonations with canonic choral responses. It is a perfect gem of brevity, simplicity and serenity.

Vaughan Williams' 1905 anthem on the congregational hymn, "Come Down, O Love divine," concludes this section of his sacred works. It carries the alternate title, "Down Ampney," in memory of the village in Gloucestershire where he was born in 1872. It is one of four original tunes he harmonized and contributed to his 1906 edition of *The English Hymnal*.



The three Shakespeare Songs were commissioned as “test pieces” for all choirs participating in the 1951 Festival of Britain, at the request of its director, Armstrong Gibbs. Initially, Vaughan Williams scoffed at the idea, retorting that some standard test pieces should be used. But he eventually complied, sending Gibbs two song settings from Shakespeare’s *The Tempest* and the Fairy’s opening song from Act Two of *A Midsummer Night’s Dream*. He added a curt note: “Here are your test pieces. Do with them what you will.”

The two songs from *The Tempest* are hardly trifles. In “Full fathom five,” sung in the play by the sprite, Ariel, Vaughan Williams’ whisper-soft choral setting conjures up a spooky dirge for the supposedly drowned King of Naples, lying on the ocean floor. It is sung in the dark, dank key of F-sharp minor, bewailing his bones as they turn to coral and his eyeballs becoming sightless pearls, while the sunken ship’s bell rings a barely audible “ding-dong” in a discordant accompaniment.

Similarly, “The Cloud-Capped Towers,” Prospero’s abdication speech at the beginning of Act Four, is set as a soft, solemn choral surrender of wizardly power and authority, perhaps reflecting Vaughan Williams’ forethought that his own life would be “rounded off with a little sleep” just seven years later.

“Over Hill, Over Dale,” portrays the Fairy’s neutral response to good fortune and bad luck, as the choristers skip over flood and fire, parks and rough briers in the blithe rhythm of a jig. Once again, the harmony is gently modal, touched here and there with light dissonance.

Vaughan Williams apparently had a long, somewhat uncertain path to compositional maturity and international recognition. His earlier studies were taken with Sir Charles Wood, Sir Hubert Parry and Charles Villiers Stanford, all of them solidly groomed in English musical tradition. But in 1909, he studied in Paris with Maurice Ravel, who was three years younger than Vaughan Williams. And following his release from military service after World War One, he traveled to Berlin in 1920, to study with Max Bruch, who was 20 years older,

The works of three of these compositional pedagogues possibly reflect varied influences upon him. Parry’s “My soul, there is a country” is steeped in orderly conservative choral tradition of early Romanticism. Ravel’s saucy part-song, “Nicolette,” touches upon a free neoclassical speech-song style. Stanford’s “The Bluebird” is a late Romantic idyl, quietly tinged with blurred harmonies of gentle modernism.

In 1920, Vaughan Williams composed three organ preludes based upon Welsh hymn tunes. “Rhosymede,” the second of these preludes, employed a tune written by John David Edwards, an Anglican priest who served as vicar at the parish of that Welsh village from 1843 until his death in 1885.

The tune is composed in the classic AAB form of many chorales, and it appears in numerous Christian hymnals. In keeping with the chorale prelude tradition, a scrap of its melodic profile is anticipated during a flowing introduction, then stated twice in long notes as it moves up through the decorative polyphony from the bass to the treble register, followed by a long, restful coda.

“Rhosymedre” gained worldwide fame when it was performed during the funeral of England’s Princess Diana, and again at the wedding ceremonies for her two sons, Prince William and Prince Harry.

Vaughan Williams’ *Mass in G minor* (1920-21) is the largest of his unaccompanied sacred choral works, although it was preceded by an unpublished choral/orchestral setting of the Latin Mass in 1897-98. It was dedicated to his mentor, Gustav Holst and the Whitsuntide Singers, who gave the first concert performance at Birmingham Town Hall December 6, 1922. The first of several liturgical performances in London was given by the Westminster Cathedral Choir March 23, 1923, under Sir Richard Terry, who prompted its composition. Maurice Jacobsen, a pupil of Holst, adapted an English translation .

The use of the word, “minor,” in the title is a slight misnomer, implying adherence to the 18th- and 19th-century major/minor system of tonal relations that replaced the earlier --- and more subtle -- modal-scale relationships during the musical Renaissance. Vaughan Williams’ embrace of modality in the early 20th century expressed tonal relations in softer pastel harmonies, but he also mixed and blended them more freely, joining the ranks of early 20th-century Impressionist composers.

Vaughan Williams’ treatment of the Latin mass text mirrors the style of the dramatic mass settings composed as the late Italian Renaissance merged with the declamatory choral style of the early Baroque period. He chose a formidable double-choir ensemble, with the addition of four soloists, to accomplish the changing moods and purposes of the text.

The spirit of Vaughan Williams’ setting is largely in keeping with tradition. The quiet petitions for God’s mercy in the three-part Kyrie are set in long, flowing contrapuntal melodies, with the four soloists replacing the larger choral ensemble during the central “Christe eleison.” The combined choral forces are brought into full participation during the Gloria, alternating in contrapuntal and chordal interplay, antiphonal statements and responses throughout most of the vigorous opening praise section. The texture thins during the quieter petitions at the center of the prayer, returning in a stately polyphonic, polychoral procession to the closing “Amen.”

Much of the long, dogmatic text of the Credo is set forth speedily and efficiently in pure chordal or antiphonal choral statements, relaxing or accelerating appropriately in various segments. Only in the central section dealing with Christ’s birth, crucifixion and death does tender solo singing alter the musical texture, as they do later in the section dealing with the Holy Trinity. As in the final pages of the Gloria, the full choral ensemble assembles for a triumphant conclusion at the “Amen.”

The pensive Sanctus and Benedictus movements are set apart by the choral polyphony of the first one, and the choral/solo alternation in a largely chordal setting of the second. Each section has separate musical settings of the repeated “Osanna in excelsis Deo” text.

Composers of Latin masses have often made reference to the music of the opening Kyrie when writing themes for the closing Agnus Dei prayer. Vaughan Williams did so during a tranquil interlude at the center of his Agnus Dei, where the four soloists repeat the words, “miserere nobis,” singing them in fugal imitation to the melody previously heard in the opening “Kyrie.” However, in a trick of wizardly contrapuntal dexterity, Vaughan Williams stacked the four entrances of this tune closer together than in their original statement.

For the third and final repletion of this prayer, the two choruses raise their voices in a loud, antiphonal plea to the Lamb of God –, then lower them dramatically in a hushed but much-repeated plea for peace.

Three grand hymn settings provide a climax to this survey of Vaughan Williams’ life in music.

He arranged the “Old Hundredth” psalm tune for the coronation ceremonies of the late Queen Elizabeth in 1953. Its stately processional melody is attributed to French Calvinist composer Louis Bourgeois (c. 1510 - c. 1561) and it first appeared in the Genevan Psalter, 1562, connected to a text from Psalm 134. It was transferred (apparently almost simultaneously) to an English setting of Psalm 100 by exiled Scottish clergyman William Kethe for the Anglo-Genevan Psalter, and has since been associated with many Christian hymn texts, including Bach settings of Lutheran chorales.

Vaughan Williams’ composite setting calls for the hymn’s four verses to be alternately performed by the choir and/or audience and/or brass ensemble and/or organ.

“The Call,” set as a solo song for baritone, and Vaughan Williams’ choral setting of the antiphon, “Let all the world in every corner sing,” are both taken from his Five Mystical Songs, commissioned for the 1911 Three Choirs Festival in Worcester.

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*I am indebted to biographical and analytical studies by the composer’s widow, Ursula Vaughan Williams, and authors Michael Kennedy and Frank Howes for information in this article; also to the extended article by Hugh Ottaway and Alain Frogley in the Second Edition of the New Grove Dictionary of Music and Musicians, and to online entries in Wikipedia.*

## PROGRAM TEXTS

### **O clap your hands**

O clap your hands, all ye people;  
shout unto God with the voice of triumph.  
For the Lord most high is terrible;  
He is a great King over all the earth.  
God is gone up with a shout,  
the Lord with the sound of a trumpet.  
Sing praises to God, sing praises:  
Sing praises unto our King, sing praises.  
For God is the King of all the earth;  
Sing ye praises, everyone that hath understanding.  
God reigneth over the heathen,  
God sitteth upon the throne of his holiness.

*Psalm 47*

### **O taste and see**

O taste and see how gracious the Lord is:  
Blest is the man that trusteth in him.

*Psalm 34*

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# Come down, O love divine

1 Come down, O Love di - vine, seek thou this soul of mine,  
2 O let it free - ly burn, till earth - ly pas - sions turn  
3 And so the yearn - ing strong, with which the soul will long,

and vis - it it with thine own ar - dor glow - ing;  
to dust and ash - es in its heat con - sum - ing;  
shall far out - pass the power of hu - man tell - ing;

O Com - fort - er, draw near, with in my heart ap - pear,  
and let thy glo - rious light shine ev - er on my sight,  
for none can guess its grace, till Love cre - ate a place

and kin - dle it, thy ho - ly flame be - stow - ing.  
and clothe me round, the while my path il - lum - ing.  
where - in the Ho - ly Spi - rit makes a dwell - ing.

Words: Bianco da Siena (d. 1434?); tr. Richard Frederick Littledale (1833-1890), alt.  
Music: *Down Ampney*, Ralph Vaughan Williams (1872-1958)

### Three Shakespeare Songs

#### Full fathom five

Full fathom five thy father lies,  
Of his bones are coral made;  
Those are pearls that were his eyes:  
Nothing of him that doth fade,  
But doth suffer a sea-change  
Into something rich and strange.  
Sea-nymphs hourly ring his knell:  
Ding-dong.  
Hark! Now I hear them, ding-dong bell.

#### The cloud-capp'd towers

The cloud-capp'd towers, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Yea, all which it inherit, shall dissolve,  
Leave not a rack behind: We are such stuff  
As dreams are made on, and our little life  
Is rounded with a sleep.

#### Over hill, over dale

Over hill, over dale,  
Thorough bush, thorough brier  
Over park, over pale,  
Thorough flood, thorough fire,  
I do wander everywhere.  
  
Swifter than the mooné's sphere;  
And I serve the fairy queen,  
To dew her orbs upon the green.  
The cowslips tall her pensioners be;  
In their gold coats spots you see;  
Those be rubies, fairy favours,  
In those freckles live their savours:  
I must go seek some dew-drops here,  
And hang a pearl in every cowslip's ear.

*William Shakespeare (1564-1616)*

#### My soul, there is a country

My soul, there is a country  
Far beyond the stars,  
Where stands a winged sentry,  
All skilful in the wars:

There, above noise and danger,  
Sweet Peace sits crowned with smiles,  
And One, born in a manger  
Commands the beauteous files.

He is thy gracious friend,  
And O my soul awake!  
Did in pure love descend  
To die here for thy sake.

If thou canst get but thither,  
There grows the flow'r of Peace,  
The Rose that cannot wither,  
Thy fortress, and thy ease.

Leave then thy foolish ranges,  
For none can thee secure  
But One who never changes,  
Thy God, thy life, thy cure.

*Henry Vaughan (1622-1695)*

### **Nicolette**

Nicolette, à la vesprée,

S'allait promener au pré,  
Cueillir la pâquerette,  
la jonquille et la muguet,  
Toute sautillante, toute guillerette,  
Lorgnant ci, là de tous les côtés.

Rencontra vieux loup grognant,  
Tout hérissé, l'œil brillant;  
Hé là! ma Nicolette,  
viens tu pas chez Mère Grand?  
mother?"  
A perte d'haleine, s'enfuit Nicolette,  
Laissant là cornette et socques blancs.

Rencontra page joli,  
Chausses bleues et pourpoint gris,  
doublet  
"Hé là! ma Nicolette,  
veux tu pas d'un doux ami?  
heart?"  
Sage, s'en retourna, très lentement,  
le cœur bien marri.

Rencontra seigneur chenu,  
Tors, laid, puant et ventru  
"Hé là! ma Nicolette,

Nicolette, at twilight,

Went walking in the fields  
to pick daisies,  
daffodils, and lilies of the valley  
Skipping around, merrily  
Spying here, there, and everywhere.

She met an old growling wolf,  
All bristled, with shining eyes;  
"Hey there! My Nicolette,  
Are you not going to visit Grand-

mother?"  
Out of breath, Nicolette flees,  
Leaving behind her cornette and  
white clogs.

She met a pretty page,  
He wore blue breeches and gray  
"Hey there! My Nicolette,  
Wouldn't you like to have a sweet-

heart?"  
Wisely, she turned away, very slowly  
With a contrite heart.

She met an old gentleman  
Crooked, ugly, smelly and  
pot-bellied:  
"Hey there! My Nicolette,

veux tu pas tous ces écus?  
money?"  
Vite fut en ses bras, bonne Nicolette  
Jamais au pré n'est plus revenue.

Wouldn't you like to have all this  
She quickly ran into his arms, good  
Nicolette,  
Never to return to the fields again.

*Maurice Ravel (1875-1937)*

### **The Blue Bird**

The lake lay blue below the hill,  
O'er it, as I looked, there flew  
Across the waters, cold and still,  
A bird whose wings were palest blue.

The sky above was blue at last,  
The sky beneath me blue in blue,  
A moment, ere the bird had passed,  
It caught his image as he flew.

*Mary E. Coleridge (1861-1907)*

## **Mass in G Minor for Double Chorus**

### **I. Kyrie**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

### **II. Gloria in excelsis**

Gloria in excelsis Deo.  
Et in terra pax  
Hominiбус bonae voluntatis.

Glory to God in the highest  
And on earth peace  
To people of good will.

Laudamus te; benedicimus te;  
Adoramus te; glorificamus te.  
Gratias agimus tibi  
Propter magnam gloriam tuam.

We praise You; we bless You;  
We worship You; we glorify You  
We give thanks to You  
For Your great glory.

Domine deus, Rex coelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite Jesu Christe.

O Lord God, Heavenly King,  
God the Father Almighty  
O Lord Jesus Christ, the only  
begotten Son.

Domine Deus, Agnus Dei,  
Filius Patris.

Qui tollis peccata mundi,

You that takest away the sins of  
the world,



Miserere nobis.  
Qui tollis peccata mundi,  
  
Suscipe deprecationem nostram.  
Qui sedes ad dextram Patris,  
  
O miserere nobis.  
  
Quoniam tu solus Sanctus  
Tu solus Dominus,  
  
Tu solus Altissimus Jesu Christe.  
  
Cum Sancto Spiritu  
In gloria Dei Patris.  
  
Amen.

### III. Credo

Credo in unum Deum;  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium et invisibilium.  
  
Credo in unum Dominum Jesum  
Christum,  
Filium Dei unigenitum,  
Et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero,  
Genitum non factum,  
consubstantialem Patri:  
per quem omnia facta sunt.  
Qui propter nos homines,  
et propter nostram salutem  
descendit de coelis.  
  
Et incarnatus est de Spiritu Sancto  
ex Maria Virgine: et homo factus est.  
  
Crucifixus etiam pro nobis  
sub Pontio Pilato,  
passus et sepultus est.  
Et resurrexit tertia die  
secundum Scripturas.  
Et ascendit in coelum:  
sedet ad dexteram Patris.

Have mercy upon us.  
You that takest away the sins of  
the world,  
Receive our prayer  
You that sittest at the right hand  
of the Father,  
Have mercy on us.  
  
For you alone are holy  
You alone are the Lord  
  
You alone are the most high, Jesus  
Christ  
Together with the Holy Ghost  
In the glory of God the Father  
  
Amen.

I believe in one God;  
The Father Almighty,  
maker of heaven and earth,  
And of all things seen and unseen.  
  
And in one Lord, Jesus Christ,  
  
the only Son of God,  
Eternally begotten of the Father,  
God from God, Light from Light,  
True God from true God  
Begotten not made,  
Of one being with the Father.  
Through him all things were made.  
For us  
and for our salvation  
  
He came down from heaven;  
By the power of the Holy Spirit  
He became incarnate of the Virgin  
Mary and was made man.  
  
For our sake he was crucified  
Under Pontius Pilate;  
Suffered death and was buried.  
On the third day he rose again  
In accordance with the Scriptures;  
He ascended into heaven  
And is seated at the right hand of  
the Father.

Et iterum venturus est cum gloria,  
judicare vivos et mortuos:  
cujus regni non erit finis.

Credo in Spiritum Sanctum,  
Dominum, et vivificantem:  
qui ex Patre Filioque procedit.

Qui cum Patre et Filio simul  
adoratur et conglorificatur:  
qui locutus est per Prophetas.

Credo in unam sanctam  
catholicam et apostolicam Ecclesiam.

Confiteor unum baptisma,  
in remissionem peccatorum.

Et expecto resurrectionem mortuorum  
et vitam venturi sæculi.

Amen.

#### **IV. Sanctus and Benedictus**

Sanctus, Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.

Osanna in excelsis.

Benedictus qui venit  
In nomine Domini.  
Osanna in excelsis.

#### **V. Agnus Dei**

Agnus Dei,  
Qui tollis peccata mundi,

Miserere nobis.  
Agnus Dei.  
Dona nobis pacem.

He will come again in glory  
To judge the living and the dead  
And his kingdom will have  
no end.

We believe in the Holy Spirit,  
The Lord, the giver of life,  
Who proceeds from the Father  
and the Son.

With the Father and the Son  
He is worshiped and glorified.  
He has spoken through the  
Prophets.

We believe one holy Catholic  
And apostolic Church.

We acknowledge one baptism  
For the forgiveness of sins.

We look for the resurrection of  
the dead,  
And the life of the world to come.

Amen.

Holy, Lord God of Hosts  
Heaven and earth are full of  
your glory  
Hosanna in the highest.

Blessed is he that cometh  
In the name of the Lord  
Hosanna in the highest.

Lamb of God,  
Who takest away the sins of the  
world  
Have mercy on us.  
Lamb of God,  
Grant us peace.

# The Old Hundredth Psalm Tune

Psalm 100

## Choir and audience

1. All people that on earth do  
dwell, Sing to the Lord with cheer - ful voice; Him serve with fear, his  
praise forth tell, Come ye be - fore him, and re - joice.

2. The Lord, ye know, is God in - deed, With - out our aid he did us make; We  
are his folk, he doth us feed, And for his sheep he doth us take.

The musical score is written in G major (one sharp) and 3/4 time. It consists of two systems. The first system contains the first two lines of music, and the second system contains the next two lines. The lyrics are printed below the notes. The first line of music starts with a fermata over the first note, followed by a fortissimo (ff) dynamic marking. The second line of music ends with a fermata over the final note.

## Choir only

- O enter then his gates and praise, Approach with joy his courts unto;  
Praise, laud, and bless his name always, For it is seemly so to do.
- For why? The Lord our God is good: His mercy is for ever sure;  
His truth at all times firmly stood, And shall from age to age endure.

## Choir and audience

5. To  
Fa - ther, Son, and Ho - ly Ghost, The God whom heaven and  
earth a - dore, From men and from the  
an - gel - host Be praise and glo - ry  
ev - er - more.

A - - - men.

The musical score is written in G major (one sharp) and 3/4 time. It consists of five lines of music. The first line is a whole rest. The second line starts with a fermata over the first note. The lyrics are printed below the notes. The fifth line ends with a fermata over the final note.

### The Call

Come, my Way, my Truth, my Life:  
Such a Way, as gives us breath:  
Such a Truth, as ends all strife:  
Such a Life, as killeth death.

Come, My Light, my Feast, my Strength:  
Such a Light, as shows a feast:  
Such a Feast, as mends in length:  
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:  
Such a Joy, as none can move:  
Such a Love, as none can part:  
Such a Heart, as joys in love.

*George Herbert (1593-1633)*

### Let All the World in Every Corner Sing

Let all the world in every corner sing,  
My God and King.  
The heavens are not too high,  
His praise may thither fly:  
The earth is not too low,  
His praises there may grow.

The Church with Praise must shout,  
No door can keep them out:  
But above all, the heart  
must bear the longest part.

*George Herbert*

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They draw on this combined experience to bring alive an incredibly diverse repertoire. They share a commitment to excellence in brass chamber music performance – an excellence that has resulted in enthusiastic receptions wherever they appear.



**DR. YURI MCCOY**, South Main's Organist, is a recent graduate of the Shepherd School of Music at Rice University in Houston, Texas, where he studied with organist Ken Cowan. Hailed by *Gramophone* magazine as an organist possessing "rare virtuosity," McCoy has made his mark on the organ world through bracingly original programming and a strong desire to shed a spotlight on less traversed areas of organ literature. Whether it is Ligeti's *Etudes* on piano or his daring transcription of Varese's massive orchestral work, *Amérique*, for organ,

percussion, and assistant, Yuri enjoys the opportunity to share new sounds with audiences. During the summer of 2019, Yuri performed a transcription of Lutoslawski's piano concerto alongside pianist Yvonne Chen at the Spoleto Music Festival. He also supports the music of living composers, and in 2006 premiered *Voices of the Invisible Blue Butterflies* by Vach Sharafyan at the SoundSCAPE music festival in Cortona, Italy.

### ***Houston Chamber Choir wishes to thank...***

**South Main Baptist Church**, Dr. Steve Wells, Senior Pastor;  
Mr. Adam Cogliano, Minister for Music and Worship;  
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Ms. Brenda Brundrett, Music Ministry Assistant

**Christ Church Cathedral (Episcopal), Houston**,  
for generously providing the Houston Chamber Choir  
with the space to work and rehearse.

# HOUSTON CHAMBER CHOIR

Robert Simpson, *Founder & Artistic Director*

## SOPRANOS

Canaima Design  
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Becky Armenta

Skyler Blair

Rebecca Castillo

Amy Kerswell

Melanie Piché Miller

Jade Pañares

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Baton Rouge Foundation  
*Section Underwriter*

Natalie Broussard

Clipper Hamrick

Emily Premont

Marianna  
Parnas-Simpson

Ryan Stickney

Kaleigh Sutula

## TENORS

Fontenot & Hardesty  
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L. Wayne Ashley

Jack Byrom

David Furney

Jeffrey Ragsdale

Alphonso Seals

Justin Shen

Paul Steffan

## BASSES

Frank Hood  
*Section Underwriter*

Ryan Brown

Rameen Chaharbaghi

Greg Goedecke

Randy Murrow

Patrick Schneider

Joshua Wilson

Andreea Muț, *Accompanist*

Kaitlin DeSpain, *Choral Conducting Intern*



*Houston Chamber Choir is a member of CHORUS AMERICA,  
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## PARAGON BRASS ENSEMBLE

Jeff Grass, *Trumpet* • Tom Tillotson, *Trumpet* • Chris Shelburne, *Horn*  
Mark Holley, *Trombone* • Matthew Lamm, *Tuba*

Founded in 1995 by Artistic Director Robert Simpson, the Houston Chamber Choir received the 2019 Grammy® Award for Best Choral Performance for its recording of the complete choral works of Maurice Duruflé. Other honors include Chorus America's Margaret Hillis Award for Choral Excellence, and the American Prize. Dubbed by Jamie Bernstein as "the choral equivalent of the Harlem Globetrotters," the Houston Chamber Choir delights in singing a wide range of styles from early music to jazz. Eager to promote the music of our day, it has commissioned and performed works from Christopher Theofanidis, Christian McBride, Jocelyn Hagen, Tarik O'Regan, Pierre Jalbert, Karim Al-Zabd, Mark Buller, Anthony Brandt and Daniel Knaggs. It was among the 24 international ensembles selected to appear at the World Symposium on Choral Music in Auckland, New Zealand. Signum Classics recently released its latest CD featuring *Circlesong*, a major new work by British composer Bob Chilcott based on words and wisdom of indigenous peoples of North America. For this recording, the Houston Chamber Choir is joined by the Treble Choir of Houston directed by Marianna Parnas-Simpson.



**ROBERT SIMPSON** is the Founder and Artistic Director of the Houston Chamber Choir. He also serves as Canon for Music at Houston's historic Christ Church Cathedral, and Lecturer of Church Music at Shepherd School of Music at Rice University. Chorus America awarded him the Michael Korn Founders Award for the Development of the Professional Choral Art and most recently awarded the Houston Chamber Choir the Margaret Hillis Award for Choral Excellence. Mr. Simpson is the recipient of the 2015 American Prize in Choral Conducting. Choirs under his direction have toured the United States, Europe and Mexico, and performed before national conventions of Chorus America, the American Choral Directors Association, The American Guild of Organists, The Association of Anglican Musicians, and The Hymn Society of America. They have appeared nationally on CBS-TV, ABC-TV and American Public Radio. Mr. Simpson is married to Marianna Parnas-Simpson, the noted children's choir conductor.



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Concerts Listen



**KAITLIN DESPAIN** enjoys a varied career as an educator, conductor, performer, and clinician. As an educator, Kaitlin has served as the Choral Director at middle schools and high schools throughout West Virginia, Kentucky, and Texas, where she has directed concert choirs, pop choirs, and taught courses in music history, music theory, and piano. Kaitlin also frequently appears as a clinician and presenter for teachers and music education students.

As a conductor, Kaitlin has worked with a wide variety of ensembles including the University of Houston University Chorus, University of Houston's Soundscape, the University of Kentucky Chorale, University of Kentucky Women's Choir, the Houston Symphony Chorus, and the Symphony of Southeast Texas Chorus. Kaitlin also has experience as a church choir conductor, where her ensembles regularly performed major works and special music. As a performer, Kaitlin has extensive experience with an array of ensembles including collegiate, community, church, and symphony choirs. Kaitlin has sung with the Marshall University Chamber Choir and University Chorus, the University of Kentucky Chorale and Women's Choir, The Renaissance Singers, The Lexington Singers, the West Virginia Symphony Chorus, the Symphony of Southeast Texas Chorus, the Houston Symphony Chorus, and most recently with the University of Houston Concert Chorale. Kaitlin DeSpain is beginning her second year of doctoral studies at the University of Houston studying with Dr. Betsy Cook Weber and Dr. Jeb Mueller. She received her Master of Music in Choral Conducting from the University of Kentucky under the tutelage of Dr. Jefferson Johnson and Dr. Lori Hetzel and her Bachelor of Music Education degree from Marshall University.

A black and white photograph of a violin quartet performing on stage. Four musicians are visible, all focused on their instruments. The background is dark with some abstract white line art.

the wilderness anthology  
october 9

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# HOUSTON CHAMBER CHOIR



**BECKY ARMENTA**, soprano, is a Houston native. She recently performed the role of First Lady from Mozart's *Die Zauberflöte* in Luke Housner's summer opera production. Some of her previous work includes a Teaching Artist position with the Houston Grand Opera Co., in their Opera To Go! program. As a teaching artist, she performed the role of Francesca Puttanessa in their production of Mary Warwick's *Strega Nona*. She holds a Masters of Music in Vocal Performance degree from Baylor University as well as a Bachelor of Arts in Music (Voice) from the University of St. Thomas, Houston. During her time at Baylor, she performed the roles of Anne Egerman (*A Little Night Music*), Ermione (*Oreste*), and Célie (*Signor Deluso*). Becky is currently the head choir director of a 7th and 8th grade choral program in Pasadena, Texas, and teaches private voice. This is Becky's first season with the Houston Chamber Choir.



**L. WAYNE ASHLEY**, tenor, is a versatile artist known for his charismatic vocal tone and appreciation for many genres. A native of Arkansas, Wayne was raised in a stellar musical environment surrounded by Gospel, Delta Blues, Zydeco and RnB musicians, many within his own family. A graduate of Henderson State University and the University of Houston's Moores School of Music, Wayne is a founding member of the Cloudburst Vocal Jazz Quartet, and soloist with the Houston Ebony Opera Guild. Wayne can be heard on the Houston Chamber Choir's 2020 Grammy® Award-winning album *Durufié: Complete Choral Works*. This is Wayne's fifteenth season with the Houston Chamber Choir.



**SKYLER BLAIR**, soprano, holds a dual Bachelor's Degree in Violin Performance and Music Theory from the Cleveland Institute of Music, where she pursued a performance career in both violin and voice. During her undergraduate career, she studied under violin pedagogues Ilya Kaler and Joan Kwuon and vocal pedagogue Dina Kuznetsova. An avid violin soloist, Skyler has been featured with numerous orchestras; recently, she performed *Poème* by Chausson with the North Florida Symphony Orchestra in February of 2021. Also with the NFSO, she performed Brahms Violin Concerto as the winner of the John Leatherwood Concerto Competition. This is Skyler's first season with the Houston Chamber Choir.

# HOUSTON CHAMBER CHOIR



**NATALIE BROUSSARD**, alto, is a recent graduate of the University of Louisiana at Lafayette where she earned a B.A. in vocal performance. She was recognized as the Outstanding Graduate for the School of Music and the College of the Arts. Natalie received the Presser Scholar Award from The Presser Foundation in 2021. She served as Vice President of Choirs and was a member of the UL Lafayette Chamber Singers for 4 years. She was also a member of the UL Opera Theater.

Through her childhood, Natalie performed and recorded with Cajun, Zydeco, jazz, and blues bands. She is a show director and a private lesson instructor at School of Rock, where she has directed over 8 seasons of productions. Natalie is a liturgical singer for several churches in the Houston area. In her free time, she likes to spend time with her two dogs, Alfred and Alice. This is Natalie's first season with the Houston Chamber Choir.



**RYAN BROWN**, baritone, recently relocated to Houston to serve as Assistant Professor of Music and Director of Choirs at Lone Star College – University Park. Previously, Ryan served as a Teaching Fellow at the UCLA Herb Alpert School of Music, Choral Director at California School of the Arts San Gabriel Valley, Associate Conductor for the National Children's Chorus, Artistic Director for "Diamonds from The Dust," and as Choral Director at Wachusett Regional High School in Holden, Massachusetts. Ryan has performed with Seraphic Fire, Los Angeles Master Chorale, VOCES8 Scholars, Red Shift, Quartz Ensemble, De Angeles Vocal Ensemble, and Concora. Ryan is passionate about storytelling in choral music and the performance of contemporary oratorio. This is Ryan's second season with the Houston Chamber Choir.



**JACK BYROM**, tenor, attributes his love of choral music to his family, as well as the mentorship of his high school choir director, Dr. Morris Stevens. Jack studied voice with Darlene Wiley at The University of Texas at Austin, where he also participated in both Chamber Singers and Longhorn Singers. Professionally, Jack has performed with Conspirare's Company of Voices, the San Antonio Chamber Choir, and as a soloist with the Austin Symphony and St. Edward's University. By day, Jack is a construction attorney at Porter Hedges LLP, and he

is grateful for the continuing opportunity to pursue both his legal career and passion for choral music at the very highest level. This is Jack's ninth season with the Houston Chamber Choir. This year, Jack sings in gratitude for the life of his uncle, John Miller, whose support for and love of music has helped make it a fixture in his life. This is Jack's ninth season with the Houston Chamber Choir.



## 2022-2023 SEASON



**REBECCA MARIE CASTILLO**, soprano, a native of Houston, holds a Masters in Music Education from the University of Cincinnati's College Conservatory of Music where she studied voice with Amy Johnson. She also holds a Bachelors in Music Education from Sam Houston State University where she studied voice with Nicole Kenley-Miller and Barbara Corbin. Rebecca performs with a variety of professional choral ensembles including Mercury Chamber Orchestra's Mercury Singers, Pasi3n (GRV), and EXIGENCE (Sphinx Organization). She performs locally as a soloist with the Pasadena Philharmonic Orchestra and Clear Lake Chamber Ensemble. In addition to her performance work, she is a public school teacher and has had award winning choirs and orchestras at both the high school and intermediate level. Rebecca currently serves on the Houston Chamber Choir Board as the Musician's Representative. This is Rebecca's fourth season with the Houston Chamber Choir.



**RAMEEN CHAHARBAGHI**, bass, "has a simply lovely voice" (*DC Theatre Scene*). He is an emerging artist from Maryland who is now based in Houston, Texas. His most recent operatic roles include Maximilian (*Candide*), Papageno (*The Magic Flute*), and the Prince (*The Goose Girl*). In addition to three years of membership in the Houston Chamber Choir, he has performed with Opera in the Heights, Houston Grand Opera Chorus, Portland Opera to Go, the Capital Fringe Festival, and the Castleton Festival. Concert work includes *From Darkness to Light* (Henderson), the *Mass in B minor* (Bach), the *Messe jubilo* (Durufl3), and Graun's *Der Tod Jesu*. He holds a Bachelor of Music Education from the University of Maryland and a Master of Music from the University of Houston. This is his seventh season with the Houston Chamber Choir.



**DAVID FURNEY**, tenor, is a native of Fairfax County, Virginia. He completed his B.M. and M.M. degrees in Piano Performance & Pedagogy from the University of Houston Moores School of Music under the tutelage of Ms. Nancy Weems, Dr. Andrew Staube, and Dr. Todd Van Kekerix. David recently returned from the Interharmony International Music Festival in Acqui Terme, Italy. He gave numerous solo and collaborative performances as well as participated in the Masterclass Series program. On top of his collegiate studies, David was highly active with U.H. choirs as tenor for the Moores School of Music Concert Chorale under Dr. Betsy Cook Weber, and student director of ManCorps under Dr. Jeb Mueller. He is currently a staff tenor for Palmer Memorial Episcopal Church. This is David's first season with the Houston Chamber Choir.

# HOUSTON CHAMBER CHOIR



**GREG GOEDECKE**, bass, is passionate about helping students lead with their most authentic voice. He is Head Choir Director at Porter High School, where he has taught since 2019. At PHS, he has led multiple choirs to success at contests and festivals, and served as chorus director for Cinderella and The Wizard of Oz. He has been the TMEA Region 33 Tenor-Bass Choir organizer since 2021. When he was young, Greg began singing with the Houston Boychoir. Since then, he has sung with ensembles such as Bach Society Houston, Houston Men's Chorus, and Suono Chamber Choir (A TCDA 2022 invited choir). He holds a bachelor of music from the University of Houston, where he studied voice with Dr. Timothy Jones and conducting with Dr. Betsy Cook Weber. This is Greg's fourth season with the Houston Chamber Choir.



**CLIPPER HAMRICK**, alto, is a Houston native and choral educator. She is currently employed in her seventh year as a choral teacher and presently serves as the Head Choral Director at Moorhead Junior High in Conroe ISD. As a choral educator, Clipper has earned several accolades, earning consistent superior and excellent ratings at UIL Concert and Sight Reading Contest and Choral Festivals around the greater Houston area. Clipper graduated from the University of Houston, receiving a Bachelor of Music with Elective Studies in Music Marketing. This is Clipper's ninth season with the Houston Chamber Choir.



**AMY KERSWELL**, soprano, is a native of St. Paul, Minnesota. She graduated with her Bachelor of Music in Music Education from St. Olaf College, where she studied voice and sang in the St. Olaf Choir. Amy is the Lower School Music Teacher at St. Thomas Episcopal School. She previously was the General Music teacher at Thomas Hancock Elementary in Pasadena Texas. Before moving to Houston, Amy was the Music teacher at L'Etoile du Nord French Immersion School in St. Paul, Minnesota, and the Youth Director of Music at St. John's Lutheran Church in Lakeville, Minnesota, where she directed choirs of students ranging from grades PreK-12. Amy has sung in other professional choirs such as The Singers-Minnesota Choral Artists and Magnum Chorum. She is currently a section leader at St. John the Divine Episcopal Church and prior to that was a staff singer at St. Paul's United Methodist Church. Amy is pursuing her graduate degree at the University of St. Thomas Houston where she is studying to complete her Master of Sacred Music in Voice. This is Amy's first season with the Houston Chamber Choir.

## 2022-2023 SEASON



**MELANIE PICHÉ MILLER**, soprano, holds a Bachelor of Music in Vocal Performance from The University of Tulsa and a Master of Education in Administration from Lamar University. Having served for six years as a 6A high school choir director in Katy ISD, Melanie has since transitioned to an administrative role as Campus Testing Coordinator. Melanie has been involved in the professional choral world in Houston for years. She has been a soprano with Cantare Houston since 2017 most notably as a soloist in Handel's *Dixit Dominus*, performing at the Southwestern American Choral Directors Association 2020 Convention, and on the Cantare album titled *Love Divine*. She also sang with the Houston Symphony Chorus in the Spring of 2022 and is currently a staff singer at Christ Church Cathedral. Melanie lives in Katy with her husband, Brian, and their dog, Puccini. This is Melanie's first season with the Houston Chamber Choir.



**RANDY MURROW**, bass, holds the Bachelor of Music Education from the University of Oklahoma and the Master of Music in Voice Performance from the University of Houston. Currently he serves as Associate Director of Music at St. Luke's United Methodist Church, where directs the St. Cecilia Women's Choir, administers the Bridges Academy of Fine Arts, and maintains a private voice studio. In addition to the Houston Chamber Choir, Randy has sung several seasons with the Santa Desert Chorale, Conspirare, and Cantare Houston. This is Randy's sixth season with the Houston Chamber Choir.



**JADE PAÑARES**, soprano, is a Houston native. She graduated with a degree in Vocal Performance from the University of Houston's Moores School of Music in 2019. She enjoyed performing in the Moores Opera Center, the student-led a cappella groups, and competed in Hungary and Italy with the UH Concert Chorale in 2018 and 2019 as Grand Prix Champions. Current endeavors include performing with the Lake Houston Chamber Singers, serving as the Soprano Section Leader in Voices of Houston, joining Baptiste Temple in the Heights as their new Soprano Scholar, and joining the Houston Chamber Choir. By day she is one of the Assistant Choir Directors at North Shore Senior High, and by night she enjoys indulging in some of her many hobbies. Usually cooking, yoga, or games with her partner and their dog, Jojo. This is Jade's first season with the Houston Chamber Choir.

# HOUSTON CHAMBER CHOIR



**EMILY PREMONT**, alto, is a choral educator from the Sugar Land area. Emily graduated from UH in 2016 with a Bachelor of Music and minor in Psychology. She serves as the choral director at Rowe Middle School in Cypress Fairbanks ISD. Her choirs have consistently earned superior and excellent ratings at UIL Concert and Sight-Reading Contest and festivals in the Houston area. She sings with various ensembles and churches around Houston. Emily is in her fourth season with Houston Chamber Choir. This is Emily's fourth season with the Houston Chamber Choir.



**JEFFREY RAGSDALE**, tenor, sings at St. Martin's Episcopal and the professional choir at Temple Beth-Israel. He received his Bachelor of Music from Houston Baptist University and does music editing and transcription. He has sung with the Houston Chamber Choir since 1998. This is Jeff's twenty-fourth season with the Houston Chamber Choir.



**PATRICK SCHNEIDER**, bass, hails from Homer, Alaska. Patrick currently serves as the Associate Choir Director at the Co-Cathedral of the Sacred Heart. He holds a Bachelor of Music from the University of Puget Sound and a Master of Music from the University of Houston. Recent performances as a soloist include *Fantasia on Christmas Carols* by Vaughan Williams at the Co-Cathedral of the Sacred Heart and *Five Mystical Songs* by the same composer at the Church of St. John the Divine. Patrick also enjoys arranging music across a multitude of genres. When he isn't making music, he likes to cycle, cook, and pretend to be a bartender. This is Patrick's seventh season with the Houston Chamber Choir.



**ALPHONSO SEALS**, tenor, holds a bachelor's degree in Vocal Performance from Mississippi College in Clinton, Mississippi. He currently studies voice with Joseph Evans at the University of Houston. Some of the roles that he has had the opportunity to perform are Don Basilio in Mozart's *Le nozze di Figaro*, Dominique You in Amy Beach's *Cabildo*, The Magician in Menotti's *The Consul*, and Spalanzani in Offenbach's *Les Contes d'Hoffman*. Alphonso's long-term goal is to be a professional opera singer and sing with opera companies on stages worldwide. This is his seventh season with the Houston Chamber Choir.

## 2022-2023 SEASON



**JUSTIN SHEN**, tenor, is a native of Waco, Texas – a town famous for a cola – Dr Pepper (which he hates) and more recently a certain Chip and Joanna (the verdict is still out on these two). In May 2017, he graduated Summa Cum Laude from the Moores School of Music at the University of Houston with a degree in music education. During the day, Justin is a Quality Control Analyst for VES - ensuring our nation's veterans are receiving the benefits and care that they deserve. Justin is a staff singer at Christ Church Cathedral. He loves his dog, Coca Cola, and the walk from the fridge to the bed. This is Justin's first full season with the Houston Chamber Choir.



**MARIANNA PARNAS-SIMPSON**, alto, graduated with a master's degree in Choral Conducting from the St. Petersburg Conservatory, Russia. She founded the award-winning St. Petersburg Girls' Choir, Kamerton, which she directed for ten years before coming to the United States. Since 1999 Ms. Simpson has taught at Parker Elementary School, a Houston ISD magnet school for music, and created a chorus program that grew from 30 to 250 children, grades 1-5. In 2005, she was named Teacher of the Year by her fellow teachers at Parker Elementary. In 2006 Marianna founded the Treble Choir of Houston, a youth ensemble for young women grades 6-12 whose mission is helping young women to find their voice. From 2008 to 2010, Ms. Simpson served as the Artistic Director of the summer program for the American Boychoir in Princeton, NJ. Her choirs have been selected to perform at Carnegie Hall, Houston Symphony, Organization of American Kodály Educators Conference, TMEA, and ACDA multiple times. She has conducted numerous children's chorus festivals and workshops in the United States and internationally. Marianna Parnas-Simpson is the founding member of the Houston Chamber Choir.



**PAUL STEFFAN**, tenor, a native of Rockford, IL, grew up singing in numerous choirs and served as a musical director for regional theater. He has sung previously with the University of Illinois Chorale, Yale Repertory and Recital Chorus, the Yale Camerata, and the University of Oregon Collegium Musicum. Opera credits include *Die Fledermaus* (Alfred), *Xerse* (Ariodate), *L'Etoile* (Ouf), and *La Didone* (Iarbas). Paul was the founding conductor of the Timothy Dwight College Community Chamber Orchestra and directed the Harmony Men's Singing Society, a member of the Norwegian Singers Association of America. He has trained with Janna Baty, Barrington Coleman, Eric Mentzel, and currently studies with Sonja Bruzauskas. Paul believes in community music and music education, serving as the president of Kantorei, a non-profit music organization in his hometown. Paul is a first-year graduate student in the M.D./Ph.D. program at Baylor College of Medicine. He graduated summa cum laude from Yale College in 2016 and is a member of Phi Beta Kappa. This is Paul's first season with the Houston Chamber Choir.

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**RYAN STICKNEY**, alto, returned to Houston after completing a master's degree in Contemporary Improvisation at New England Conservatory in Boston. Ryan received a bachelor's degree in voice from the Shepherd School of Music and one in linguistics from Rice University. At Rice, Ryan also participated in theater, music-directing several productions, and writing an original show. Ryan co-leads a rock recording project called Vivat & Hail and publishes multi-tracked solo performances of both early music and originals, including one featured on BBC Radio 3, as Rionsanura. Currently a staff singer at Palmer Memorial Episcopal, Ryan also makes free open-source textbooks at OpenStax, a Rice nonprofit. The Houston Chamber Choir has sung several arrangements Ryan has supplied. This is Ryan's twelfth season with the Houston Chamber Choir.



**KALEIGH SUTULA**, alto, holds a master's degree in Vocal Performance and Literature at the Eastman School of Music and a bachelor's degree in Vocal Music Education and Performance from Abilene Christian University. During her time at ACU and Eastman, she sang in productions including *The Old Maid and the Thief* (Miss Todd), *Susannah* (Mrs. McClean), *Violet* (Violet), *Cendrillon* (Servant/Chorus), and *Les Enfants Terribles* (Elisabeth). She has most frequently sung roles in *Amahl and the Night Visitors* (The Mother), *Madama Butterfly* (Kate Pinkerton/Suzuki), and *Die Zauberflöte* (2nd Lady/3rd Lady) which she performed at various times in New York, Colorado, Texas, Germany, and Italy. Ms. Sutula was a Studio Artist during Central City Opera's 2018 summer season where she performed in *Il Trovatore* and *Die Zauberflöte*. She has also performed as a soloist for multiple major works, including Duruflé *Requiem* (Eastman Philharmonic & Hobart and William Smith Colleges), Bach *b minor Mass* (Voices of Eastman), *Elijah* (Eastman Philharmonic), Mozart *Coronation Mass* (Lake Houston Chamber Singers), and Brahms's *Alto Rhapsody* (TMEA 2022 Tenor-Bass All-State Choir). Ms. Sutula has also had the honor of recording the TMEA Alto Vocal tracks with Educational Enterprises Recording Company for the past 2 years. Ms. Sutula is currently pursuing a career in Web Development. This is Kaleigh's second season with the Houston Chamber Choir.



**JOSHUA WILSON**, bass, earned a degree in vocal performance from Houston Baptist University in 2002. He has been Choral Director at St. Thomas High School since 2003, where he also assists with the instrumental program. He is also the Choral Director at Incarnate Word Academy, a position he has held since 2017. From 2002-2017, Joshua was a cantor at the Co-Cathedral of the Sacred Heart in Houston. He has frequently been a guest soloist with ensembles throughout the Houston area. This is Joshua's fourteenth season with the Houston Chamber Choir.

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**2022-2023 SEASON**

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Every Corner Sing**

Saturday, Sept. 24, 2022

**This Land Is Your Land**

Saturday, Oct. 29, 2022

**Desert Island Playlist**

Saturday, Nov. 19, 2022

**On This Day Earth Shall Ring**

Christmas at the Villa

Saturday, Dec. 10, 2022

Sunday, Dec. 11, 2022

**Hear the Future**

Sunday, Jan. 29, 2023

**Mass for the Endangered**

Saturday, Feb. 4, 2023

**Ancestors' Dream**

Saturday, Mar. 11, 2023

**Holy Smoke and the Flame**

Saturday, May 6, 2023



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