



# 175th Anniversary Concert

St. Thomas's Episcopal Church  
830 Whitney Avenue, New Haven, Connecticut

Sunday, January 29, 2023  
4:00 p.m.

Hear my prayer Felix Mendelssohn  
Sherezade Panthaki, soprano; Alan Murchie, organ; St. Thomas's Choir

Seek him that maketh the seven stars Jonathan Dove  
St. Thomas's Choir; Alan Murchie, organ

Welcome from the Reverend Keri Aubert, Rector, and Jennifer Herdt, Senior Warden

Pie Jesu Webber, arr. Mark Brymer  
Ose Shalom arr. John Leavitt  
I Am What I Am Jerry Herman  
Connecticut Gay Men's Chorus; Greg McMahan, conductor

Beati quorum via Charles Villiers Stanford  
Schola Antiqua

Dedication of St. Thomas's (1855) Virginia F. Townsend

Flower Duet from *Lakmé* Leo Delibes  
Sherezade Panthaki, soprano; Maggie Lieberman, soprano; Alan Murchie, piano

Arise, shine Noah Horn  
St. Thomas's Choir

Sermon Excerpt from the Last Service on Elm Street (1939) Rev. William A. Beardsley

I was glad Hubert Parry  
St. Thomas's Choir; Alan Murchie, organ

Praise His Holy Name! Keith Hampton  
St. Thomas's Choir

## Texts and Translations

### Hear my prayer

Music: Felix Mendelssohn (1809–1847), 1844

Text: William Bartholomew (1793–1867), after Psalm 55:1-8

Hear my prayer, O God, incline Thine ear!  
Thyself from my petition do not hide!  
Take heed to me!  
Hear how in prayer I mourn to Thee!  
Without Thee all is dark, I have no guide.  
The enemy shouteth, the godless come fast!  
Iniquity, hatred, upon me they cast!  
The wicked oppress me, ah, where shall I fly?  
Perplexed and bewildered, O God, hear my cry!

My heart is sorely pained within my breast,  
my soul with deathly terror is oppressed,  
trembling and fearfulness upon me fall,  
with horror overwhelmed, Lord, hear my call!

O for the wings of a dove!  
Far away would I rove!  
In the wilderness build me a nest,  
And remain there for ever at rest.

### Seek him that maketh the seven stars

Music: Jonathan Dove (b. 1959), 1998

Text: Amos 5:8, Psalm 139:10-11

Seek him that maketh the seven stars and Orion      Alleluia, yea, the darkness shineth as the day,  
and turneth the shadow of death into the morning.      the night is light about me. Amen.

### Pie Jesu

Music: Andrew Lloyd Webber (b. 1948), *Requiem* (1985), arranged by Mark Brymer

Text: Traditional Latin Requiem Mass

### Ose Shalom

Music: Arranged by John Leavitt (b. 1956)

Text: Traditional Hebrew

### I Am What I Am

Music: Jerry Herman (1931–2019), *La Cage aux Folles* (1983)

### Beati quorum via

Music: Charles Villiers Stanford (1852–1924), Op. 38 (1905)

Text: Psalm 119:1

Beati quorum via integra est  
qui ambulant in lege Domini.

Happy are those whose way is blameless,  
who walk in the law of the Lord.

### Dedication of St. Thomas's (1855)

Virginia F. Townsend (1836–1920)

“Soft and sweet as some old ballad,  
Woke the April winds that day,  
Sending down a greeting hallowed  
To the golden heart of May.

And the sunshine like a blessing,  
On the roof and turrets lay,  
Like a *double* consecration,  
Of Saint Thomas' church that day.

Through the Gothic windows softly;  
Crept the rays of early dawn,  
And they lay within the chancel,  
Like the smile of God that morn.

Till at last the deep-toned organ,  
Pealed along the solemn air,  
Rolling down to mellow pauses,  
Half a psalm, and half a prayer.

And the white robed priests came chanting—  
Chanting up the long, mid aisle,  
Whose deep echoes gathered softly,  
Every blessed word the while.

And the gazers' heads dropped downward,  
Thinking of that olden time,  
When on Mount Moriah's forehead,  
Did the wondrous glory shine.

But there burst no dazzling vision,  
Fearful bright along the sky;  
Yet not less each heart was certain  
*Judea's God was passing by.*

So the church was dower'd with blessing,  
And baptized with prayer and psalm,  
Dedicate with holy chanting,  
In the noontide's pleasant calm.

Oh, Saint Thomas! may thy presence,  
And the tidings borne by thee,  
Messenger upon the mountains,  
'Beautiful' among us be!

In the pleasant Sabbath mornings,  
When we come to thee and God,  
Underneath thy 'sacred droppings,'  
May we tread where Christ hath trod.

And from gates of pearl and opal,  
Gently may the angels come,  
Upward from thine altars holy,  
Bearing thy beloved home!"

### Flower Duet (Sous le dôme épais)

Music: Leo Delibes (1836–1891), *Lakmé* (1883)

Text: Edmond Gondinet (1828–1888) & Philippe Gille (1831–1901)

Sous le dôme épais  
Où le blanc jasmin  
À la rose s'assemble  
Sur la rive en fleurs,  
Riant au matin  
Viens, descendons ensemble.

Doucement glissons de son flot charmant  
Suivons le courant fuyant  
Dans l'onde frémissante  
D'une main nonchalante  
Viens, gagnons le bord,  
Où la source dort et  
L'oiseau, l'oiseau chante.

Under the thick dome  
where the white jasmine  
With the roses entwined together  
On the river bank covered with flowers  
laughing in the morning  
Let us descend together!

Gently floating on its charming risings,  
On the river's current  
On the shining waves,  
One hand reaches,  
Reaches for the bank,  
Where the spring sleeps,  
And the bird, the bird sings.

### Arise, shine

Music: Noah Horn, 2020

Text: Isaiah 60:1-5,19-22

Arise, shine; for your light has come,  
and the glory of the LORD  
has risen upon you.  
For darkness shall cover the earth,  
and thick darkness the peoples;  
but the LORD will arise upon you,  
and his glory will appear over you.

Nations shall come to your light,  
and kings to the brightness of your dawn.  
Lift up your eyes and look around;  
they all gather together, they come to you;  
your sons shall come from far away,  
and your daughters shall be carried  
on their nurses' arms.

Then you shall see and be radiant;  
your heart shall thrill and rejoice,  
because the abundance of the sea  
shall be brought to you,  
the wealth of the nations shall come to you.  
The sun shall no longer be your light by day,  
nor for brightness shall the moon  
give light to you by night;  
but the LORD will be your everlasting light,  
and your God will be your glory.  
Your sun shall no more go down,  
or your moon withdraw itself;

for the LORD will be your everlasting light,  
and your days of mourning shall be ended.  
Your people shall all be righteous;  
they shall possess the land for ever.  
They are the shoot that I planted,  
the work of my hands,  
so that I might be glorified.  
The least of them shall become a clan,  
and the smallest one a mighty nation;  
I am the LORD;  
in its time I will accomplish it quickly.

### **Sermon Excerpt from the Last Service on Elm Street (1939)**

The Rev. Dr. William A. Beardsley, Rector Emeritus

“For eighty-five years this church has been the home of the parish. No one could foresee, when it was built, that the parish would ever have, or would ever need, another home. But time has brought its changes, and now we are going to the third temple. What will eighty-five years bring? We do not know. We can only hope that the memories of the past will be an inspiration to the future, and that when this hallowed building shall have yielded to the advancing tide of progress, and business claims what now seems to be its own, the work once done for God on this spot will be as richly done elsewhere.

After all, it makes but little difference where it is done, if so be it is done. And if it is done, the faith and zeal of the older generations will find their justification and fulfillment in the faith and zeal of the newer generations, and good work once well done will not be lost.

As we are closing the chapter, and turning the page to write a new one, tribute ought to be paid to those who have worked and worshipped here. Some of our best citizens in all walks of life have had this for their church home. They have given freely of themselves, we like to think that they have received much in return.

We leave the old church with regret—yes—but we leave it with high hopes for the future in the new church. We would fain believe that the generations yet to come, who will find their home there, will turn back with pride to the record of the past and find inspiration for the record which they hope to make.”

### **I was glad**

Music: Hubert Parry (1848–1918), 1902

Text: Psalm 122:1-3,6-7

I was glad when they said unto me,  
We will go into the house of the Lord.  
Our feet shall stand in thy gates, O Jerusalem.  
Jerusalem is builded as a city  
that is at unity in itself.

O pray for the peace of Jerusalem,  
they shall prosper that love thee.  
Peace be within thy walls,  
and plenteousness within thy palaces.

## Praise His Holy Name!

Music and Text: Keith Hampton (b. 1957), 1998

Sing till the power of the Lord come down.  
Shout hallelujah! Praise His holy name!  
Amazing grace, how sweet the sound  
that saved a wretch like me;  
I once was lost, but now I'm found;  
was blind, but now I see.

Jesus, Jesus, how I love Thee!  
Shout hallelujah! Praise His holy name!  
Must Jesus bear the cross alone  
and all the world go free?  
No, there's a cross for everyone  
and there's a cross for me.

## St. Thomas's Choir

### Soprano

Morgen Campbell  
Jennifer A. Herdt  
Maggie Lieberman †  
Sherezade Panthaki †  
Alexandria Robison

### Alto

Nancy Campbell  
Julia Soojin Cavallaro †  
Linda Meyer  
Heather Robison

### Tenor

Sheldon Campbell  
Don Edwards  
Jane Nichols  
Pedro Soto

### Bass

Will Doreza †  
Benjamin Ferriby †  
Robert Herdt

† Schola Antiqua

## Members of the Connecticut Gay Men's Chorus

Greg McMahan, Artistic Director  
Julie Kelly, General Manager

### Tenor I

Davey Brine  
Paul DiMauro  
AJ Ganaros  
Aaron Scott  
Thomas Snelham  
Marcus Tart †

### Tenor II

Matthew Brand  
David Campanelli  
Paul DeGenaro †  
Samuel Dengler  
Joseph Devellis  
Daniel Gookin  
Diego Gutierrez  
Nick Lovell  
Joey Lowe  
Benjamin Ospina  
Jim Silas  
Brent Thomsen

### Baritone

Steven Bagoly  
Damien Drobinski †  
Ross Garrett  
Scott Machado  
Cliff Marks  
Ken Sawicki  
Jake Sliech  
Dan Schmidt  
Michael Williams

### Bass

Jaime Cruz  
Carl Delmolino †  
Ashton Gomez  
Paul Kuehn  
Joseph O'Brien  
Erick Sanchez  
Daniel Shaw  
Michael Angelo Ticsay

† Section Leader

**Sherezade Panthaki**, soprano, enjoys ongoing international collaborations with conductors Nicholas McGegan, Masaaki Suzuki, Mark Morris and more. Recent engagements include early music and oratorio performances with the New York Philharmonic, Philharmonia Baroque Orchestra, Bach Collegium Japan, Wiener Akademie (Austria), NDR Hannover Radiophilharmonie (Germany), the Los Angeles Philharmonic, the Boston Early Music Festival, and the Tafelmusik Baroque Orchestra (Canada). Born and raised in India, Ms. Panthaki holds graduate degrees from the Yale School of Music and the University of Illinois. She is a founding member of the Kaleidoscope Vocal Ensemble, celebrating racial and ethnic diversity in performances and educational programs of early and new music. Ms. Panthaki is a renowned clinician, has taught voice at Yale University, and currently heads the Vocal program at Mount Holyoke College.

**Alan Murchie** is a versatile musician whose performance schedule includes regular appearances as a solo pianist, organist, conductor, chamber musician and lecturer. In 2007, Alan graduated from the Yale Divinity School, where he was Louise H. Maclean scholar. During his time in New Haven, Alan was Organist and Choirmaster here at St. Thomas's as well as Berkeley Divinity School and the Episcopal Church at Yale. Alan's musical career began early, at age 10, when he joined the renowned choir of St. Thomas Church, Fifth Avenue. He attended St. Paul's School and Yale College, where he was named "most promising and gifted composer." After college, Alan returned to St. Thomas as Organ Scholar and as a member of the Choir School faculty. Alan was Organist and Choirmaster for seven years at St. James' Church, Madison Avenue and for ten years at Church of the Advent Hope, both in New York City. After being ordained to the priesthood here at St. Thomas's, Alan has served as priest and musician at parishes in Stonington and Washington CT and, as rector, at Trinity Episcopal Church, Nichols in Trumbull CT. He is now Associate for Education and Music at St. James's, West Hartford, and Lecturer in Religious Studies and Music History at Fairfield University, where he has taught since 2010.

Founded in 1986, the **Connecticut Gay Men's Chorus** was the first organization of its kind in Connecticut and is proud to be a part of LGBT history. The chorus continues to inspire other arts-based community organizations around New England. Under the leadership of Artistic Director Greg McMahan, the CTGMC is proud to maintain its high level of performance standards while maintaining its signature blend of humor and personality. The CTGMC is unique in that it is both a choral arts organization and a social change agent. For over 35 years, the Connecticut Gay Men's Chorus is proud to have been a standard bearer for a powerful mix of performance, community activism, empowerment and inclusiveness, establishing it as an icon among Connecticut's LGBTQ organizations.

**Maggie Lieberman** is a New Haven based soprano and voice teacher. She made her European operatic debut with the Tuscia Opera Festival in Viterbo, Italy, where she sang the role of Adina in Donizetti's *L'elisir d'amore*. Notable credits include Susanna (*Le nozze di Figaro*, Mozart. Astoria Music Festival Apprentice Program), Gretel (*Hänsel und Gretel*, Humperdinck. Toronto), Cunégonde (*Candide*, Bernstein. New England Conservatory, Boston), Princess Fé-An-Nich-Ton (*Ba-Ta-Clan*, Offenbach. New England Conservatory, Boston), and Pamina (*The Magic Flute*, Mozart. New England Conservatory, Boston MA). She sings regularly with Yale Repertory Chorus, Yale Recital Chorus, Schola Antiqua of St Thomas Episcopal Church, as well as various local and regional choruses and concerts. Ms. Lieberman holds degrees in Vocal performance from the New England Conservatory of Music and the University of Oregon. She is on faculty at Educational Center for the Arts in New Haven, and runs a private vocal studio in Hamden.

**Noah Horn** has served as music director of St. Thomas's since 2018. Also an educator, he has taught at colleges and universities including Williams, Amherst, Wesleyan, Hampshire, Oberlin, Yale, University of Michigan, Western Michigan, and Wayne State. He holds doctoral and master's degrees from the Yale School of Music in conducting and organ. He previously worked at St. Thomas's in 2007-09, when he oversaw a thriving, multi-level children's choral program, led summer musicals, and served as an organist, tenor, and conductor. He has two little girls, with a third child on the way, and is married to the conductor Arianne Abela.

## **A Brief History of St. Thomas's Church** (by the Reverend Keri Aubert, Rector)

St. Thomas's was founded in 1848, by a group of lay people who felt the need for a third Episcopal church in New Haven. After a first meeting on February 24, they established bylaws, secured a worship location, and called a priest. Their new rector presided over the Church's first worship service on Easter Sunday, April 23.

The congregation initially rented space for worship on Orange Street near Crown Street. In 1849 the Church purchased a lot, located on Elm Street between Church Street and Orange Street, and constructed a "temporary chapel." On the same site, the Church built a permanent building that was consecrated in 1855. The twentieth century brought demographic shifts in the area, and the Church decided to move. It secured the current property, upon which the parish hall was completed in 1931. The church itself was constructed and consecrated in 1939. Relocated from the old church were the pulpit dating to 1894 and the original 1855 lectern and font. The architects were Allen & Collens, who also designed Riverside Church and The Cloisters, two iconic houses of worship in New York City.

In 175 years, St. Thomas's has had only six rectors: the Rev. Eben Edwards Beardsley, DD (1848–1891), the Rev. William A. Beardsley, DD (1892–1934), the Rev. Robert S. Flockhart, DD (1934–1949), the Rev. William R. Robbins, S.T.D. (1949–1984), the Rev. Michael F. Ray (1985–2015), and the Rev. Keri T. Aubert (2015–present). The parish has had many curates and assistant priests, as well as innumerable seminarian interns.

Music has always been important at St. Thomas's: the original organizers, before securing a place to worship or calling a priest, procured an organ. The first documentation of a choir occurs in a Vestry resolution of 1849. The first vested choir, a choir of men and boys, was introduced in 1889, installed in choir stalls that had been added to the chancel. In 1893 Charles Ives, then a student at Hopkins Grammar School, served as organist at St. Thomas's. He would go on to be an important and groundbreaking composer.

The current organ is original to this building. It is in the American Romantic style, incorporating pipework from earlier instruments by Steere & Turner, Hall, and Aeolian-Skinner. There are 61 ranks spread across three manuals and pedals. The instrument was last rebuilt with tonal additions and updated components in 1991.

For decades the St. Thomas's Choir has enjoyed a choral excellence. In recent decades, it has sung services at Westminster Abbey, the Chapel Royal, Windsor Castle, Gloucester Cathedral, Wells Cathedral, Saint Thomas Church on Fifth Avenue in New York City, and Washington National Cathedral. The choir includes volunteers and professional section leaders. The Schola Antiqua is a professional chamber ensemble made up of members drawn from the St. Thomas's Choir.

Since 1986 St. Thomas's has been the rehearsal home of the Connecticut Gay Men's Chorus.