



OKLAHOMA
BACH CHOIR

BWV 51, 4, and 10

**Saint John's Episcopal Church
Tulsa, Oklahoma**

29 April 2022

7 p.m.

Welcome to this performance by the Oklahoma Bach Choir, an ensemble dedicated to performing the sacred choral music of Johann Sebastian Bach (1685-1750). While classical music lovers easily recognize the Brandenburg Concertos, Goldberg Variations, and other solo keyboard works, the cantatas are largely unknown. Yet I would argue that the cantatas (along with the Passions and B minor Mass) are Bach's finest achievements. They represent his determination to realize his vision of, "well-regulated church music."

Shortly after his appointment as Cantor in Leipzig in 1723, Bach began to create multi-year cycles of chorale cantatas to be used in the context of worship services. Many of these were completely new compositions, but some recycled older material. It is likely that Christ lag in Todes Banden, BWV 4, was composed in 1707-1708 with a first performance in Mühlhausen. He reintroduced it in Leipzig on Easter Day in 1724.

When composing his cantata *Meine Seel erhebt den Herren*, BWV 10, Bach was inspired by the traditional German version of the Magnificat, the Song of Mary in Luke 1. This cantata employs several verses that come from Martin Luther's German Bible, and an anonymous person paraphrased Luther's work in several of the movements. The main chorale melody (the soprano and trumpet part in the first movement) is based on the *Tonus peregrinus*, an ancient psalm tone.

Jauchzet Gott in allen Landen, BWV 51, stands outside of the chorale cantata cycles. Featuring virtuosic passages for soprano and trumpet, Bach composed it for use, "at any time."

I am so grateful to the members of the Saint John's Music Society for their continued generosity, particularly throughout the pandemic. Their gifts have allowed our musical programming to expand during an otherwise challenging time. Today, I would like to offer special thanks to the DeKraai family for their tremendous generosity in sponsoring this Bach program.

For me, there is no other composer whose music contains the complexity, richness, and spiritual depth as the great Johann Sebastian Bach. I echo his refrain: *Soli Deo Gloria* – To God Alone be the Glory.

Joseph Arndt
Music Director

Jauchzet Gott in allen Landen, BWV 51

Composed for the Fifteenth Sunday after Trinity and "at any time"

First known performance, 17 September 1730

Soprano solo, trumpet solo, strings, and organ

1. Aria

Jauchzet Gott in allen Landen!
Was der Himmel und die Welt
An Geschöpfen in sich hält,
Müssen dessen Ruhm erhöhen,
Und wir wollen unserm Gott
Gleichfalls itzt ein Opfer bringen,
Daß er uns in Kreuz und Not
Allezeit hat beigestanden.

Exult in God in every land!
Whatever creatures are contained
by heaven and earth
must raise up this praise,
and now we shall likewise
bring an offering to our God,
during suffering and necessity.
at all times, He has stood with us.

2. Recitative

Wir beten zu dem Tempel an,
Da Gottes Ehre wohnt,
Da dessen Treu,
So täglich neu,
Mit lauter Segen lohnet.
Wir preisen, was er an uns hat getan.
Muß gleich der schwache Mund von seinen
Wundern lallen,
So kann ein schlechtes Lob ihm dennoch
wohlgefallen.

We pray at your temple,
where God's honor dwells,
where this faithfulness,
daily renewed,
is rewarded with pure blessing.
We praise what He has done for us.
Even though our weak mouth must gape before
His wonders,
our meager praise is still pleasing to Him.

3. Aria

Höchster, mache deine Güte
Ferner alle Morgen neu.
So soll vor die Vätertreu
Auch ein dankbares Gemüte
Durch ein frommes Leben weisen,
Daß wir deine Kinder heißen.

Highest One, renew Your goodness
every morning from now on.
Thus, before this fatherly love,
a thankful conscience shall display,
through a virtuous life,
that we are called Your children.

4. Choral

Sei Lob und Preis mit Ehren
Gott Vater, Sohn, Heiligem Geist!
Der woll in uns vermehren,
Was er uns aus Gnaden verheißt,
Daß wir ihm fest vertrauen,
Gänzlich uns lass'n auf ihn,
Von Herzen auf ihn bauen,

Glory, and praise with honor
be to God the Father, Son, and Holy Spirit!
He will increase in us
what He has promised us out of grace,
so that we trust fast in Him,
abandon ourselves completely to Him,
rely on Him within our hearts,

Daß uns'r Herz, Mut und Sinn
Ihm festiglich anhangen;
Drauf singen wir zur Stund:
Amen, wir werd'n's erlangen, Glaub'n wir zu
Herzensgrund.

so that our heart, will, and mind
depend strongly on Him;
therefore we sing at this time:
Amen, we shall succeed,
if we believe from the depths of our hearts.

5. Aria

Halleluja!

Alelluia!

Hymn: Christ the Lord is risen again

Please stand and joining in singing



1 Christ the Lord is risen a - gain! Christ has bro - ken ev - ery chain!
2 He who gave for us his life, who for us en - dured the strife,
3 He who bore all pain and loss com - fort - less up - on the cross



Now through all the world it rings that the Lamb is King of kings.
takes our sin and guilt a - way that with an - gels we may say:
is ex - alt - ed now to save, wrest - ing vic - tory from the grave.

Refrain



Al - le - lu - ia!
Al - le - lu - ia! Al - le - lu - ia, al - le - lu - ia,
Al - le - lu - ia!



al - le - lu - ia! Christ, our Pas - chal Lamb in - deed,



Christ, to - day your peo - ple feed. Al - le - lu - ia!

Words: Michael Weisse (1480-1534); tr. Catherine Winkworth (1827-1878), alt.
Music: *Christ ist erstanden*, melody from *Geistliche Lieder*, 1533;
harm. after Hans Leo Hassler (1564-1612)
descant: Adam Pajan (b.1986)

Christ lag in Todes Banden, BWV 4

Composed for Easter Day, likely first performed in 1707

Reintroduced in Leipzig in 1724

Soprano solo, alto solo, tenor solo, and bass solo, chorus, strings, and organ

1. Sinfonia

2. Chorus (verse 1)

Christ lag in Todes Banden
Für unsre Sünd gegeben,
Er ist wieder erstanden
Und hat uns bracht das Leben;
Des wir sollen fröhlich sein,
Gott loben und ihm dankbar sein
Und singen halleluja,
Halleluja!

Christ lay in death's bonds
given over for our sins,
He has risen again
and brought us life;
therefore we should be joyful,
praise God and be thankful to Him
and sing Hallelujah,
Hallelujah!

3. Duet for Soprano and Alto (verse 2)

Den Tod niemand zwingen kunnt
Bei allen Menschenkindern,
Das macht alles unsre Sünd,
Kein Unschuld war zu finden.
Davon kam der Tod so bald
Und nahm über uns Gewalt,
Hielt uns in seinem Reich gefangen.
Halleluja!

No one could defeat death
among all humanity,
this was all because of our sins,
no innocence was to be found.
Therefore death came so soon
and took power over us,
held us captive in his kingdom.
Hallelujah!

4. Aria for Tenor (verse 3)

Jesus Christus, Gottes Sohn,
An unser Statt ist kommen
Und hat die Sünde weggetan,
Damit dem Tod genommen
All sein Recht und sein Gewalt,
Da bleibet nichts denn Tods Gestalt,
Den Stach'l hat er verloren.
Halleluja!

Jesus Christ, God's son,
has come in our place,
and has done away with sin,
thereby taking from death
all his rights and power,
nothing remains but death's form;
he has lost his sting.
Hallelujah!

5. Chorus (verse 4)

Es war ein wunderlicher Krieg,
Da Tod und Leben rungen,
Das Leben behielt den Sieg,
Es hat den Tod verschlungen.
Die Schrift hat verkündigt das,
Wie ein Tod den andern fraß,

It was a strange battle,
that death and life waged,
life claimed the victory,
it devoured death.
The scripture had prophesied this,
how one death devoured the other,

Ein Spott aus dem Tod ist worden.
Halleluja!

a mockery has been made out of death.
Hallelujah!

6. Aria for Bass (verse 5)

Hier ist das rechte Osterlamm,
Davon Gott hat geboten,
Das ist hoch an des Kreuzes Stamm
In heißer Lieb gebraten,
Das Blut zeichnet unsre Tür,
Das hält der Glaub dem Tode für,
Der Würger kann uns nicht mehr schaden.
Halleluja!

Here is the true Easter-lamb,
offered up by God,
which was, high on the cross' stalk
roasted in hot love,
the blood marks our door,
faith holds it against death,
the strangler can no longer harm us.
Hallelujah!

7. Duet for Soprano and Tenor (verse 6)

So feiern wir das hohe Fest
Mit Herzensfreud und Wonne,
Das uns der Herr erscheinen läßt,
Er ist selber die Sonne,
Der durch seiner Gnade Glanz
Erleuchtet unsre Herzen ganz,
Der Sünden Nacht ist verschwunden.
Halleluja!

So we celebrate the high festival
with joy of heart and delight,
which the Lord radiates upon us,
He himself is the sun,
that through the splendor of his grace
illuminates our hearts completely,
the night of sin has disappeared.
Hallelujah!

8. Choral (verse 7)

Wir essen und wir leben wohl
In rechten Osterfladen,
Der alte Sauerteig nicht soll
Sein bei dem Wort der Gnaden,
Christus will die Koste sein
Und speisen die Seel allein,
Der Glaub will keins andern leben.
Halleluja!

We eat and live well
on the true Easter bread,
the old leaven shall not
exist next to the word of grace,
Christ will be our food
and nourish the soul alone,
faith will live in no other way.
Hallelujah!

*Words: Christ lag in Todes Banden, 1524
Martin Luther (1483-1546))*

Meine Seel erhebt den Herren, BWV 10

Composed for the Feast of the Visitation, 2 July 1724

Soprano solo, alto solo, tenor solo, bass solo, trumpet, oboes, strings, choir, and organ

1. Chorus

Meine Seel erhebt den Herren,
Und mein Geist freuet sich Gottes, meines
Heilandes;
Denn er hat seine elende Magd angesehen.
Siehe, von nun an werden mich selig preisen alle
Kindeskind.

My soul magnifies the Lord,
and my spirit rejoices in God, my Savior;
for He has regarded His lowly handmaid.
Behold, from now on all generations will call me
blessed.

2. Aria for Soprano

Herr, der du stark und mächtig bist,
Gott, dessen Name heilig ist,
Wie wunderbar sind deine Werke!
Du siehest mich Elenden an,
Du hast an mir so viel getan,
Daß ich nicht alles zähl und merke.

Lord, you who are strong and mighty,
God, whose name is holy,
how wonderful are Your deeds!
You have looked upon wretched me,
You have done so much for me,
that I cannot count or tell it all.

3. Recitative for Tenor

Des Höchsten Güt und Treu
Wird alle Morgen neu
Und währet immer für und für
Bei denen, die allhier
Auf seine Hilfe schau
Und ihm in wahrer Furcht vertraun.
Hingegen übt er auch Gewalt
Mit seinem Arm
An denen, welche weder kalt
Noch warm
Im Glauben und im Lieben sein;
Die naked, bloß und blind,
Die voller Stolz und Hoffart sind,
Will seine Hand wie Spreu zerstreun.

The goodness and love of the Highest
is renewed every morning
and endures for ever and ever
with them, who from here
look for His help
and trust Him in true fear.
He also uses force
with His arm
against those, who are neither cold
nor warm
in faith and in love;
who are naked, bare, and blind,
who are full of pride and arrogance,
will be scattered like straw by His hand.

4. Aria for Bass

Gewaltige stößt Gott vom Stuhl
Hinunter in den Schwefelfuhl;
Die Niedern pflegt Gott zu erhöhen,
Daß sie wie Stern am Himmel stehen.
Die Reichen läßt Gott bloß und leer,
Die Hungrigen füllt er mit Gaben,
Daß sie auf seinem Gnadenmeer

The mighty God casts from their thrones,
down into the sulphurous pit;
the humble God means to exalt,
so that they are as the stars in heaven.
The rich God leaves bare and empty,
the hungry He fills with gifts,
so that, from the sea of His grace

Stets Reichtum und die Fülle haben.

they might always have their full of riches.

5. Duet for Alto and Tenor

Er denket der Barmherzigkeit
Und hilft seinem Diener Israel auf.

He remembers His mercy
and helps His servant Israel.

6. Recitative for Tenor

Was Gott den Vätern alter Zeiten
Geredet und verheißen hat,
Erfüllt er auch im Werk und in der Tat.
Was Gott dem Abraham,
Als er zu ihm in seine Hütten kam,
Versprochen und geschworen,
Ist, da die Zeit erfüllet war, geschehen.
Sein Same mußte sich so sehr
Wie Sand am Meer
Und Stern am Firmament ausbreiten,
Der Heiland ward geboren,
Das ew'ge Wort ließ sich im Fleische sehen,
Das menschliche Geschlecht von Tod und allem
Bösen
Und von des Satans Sklaverei
Aus lauter Liebe zu erlösen;
Drum bleibt's darbei,
Daß Gottes Wort voll Gnad und Wahrheit sei.

What God, in times past, to our forefathers,
has spoken and promised,
He fulfills in His works and also in deeds.
What God to Abraham,
when He came to Him in his tents,
promised and swore,
has, at the fullness of time, occurred.
His seed must be scattered
as plentifully as sand on the shore
and as stars in the firmament,
the Savior was born,
the eternal Word appears in the flesh,
the race of man, from death and all evil
and from the slavery of Satan
is delivered out of pure love;
Thus it ever is,
that God's Word is full of grace and truth.

7. Choral

Lob und Preis sei Gott dem Vater und dem Sohn
Und dem Heiligen Geiste,
Wie es war im Anfang, jetzt und immerdar
Und von Ewigkeit zu Ewigkeit, Amen.

Honor and glory be to the Father, and to the Son
and to the Holy Spirit,
as it was in the beginning, is now, and ever shall
be for ever and ever, Amen.

Words:

Movement 1

Luke 1:46–48 translated by Martin Luther

Movement 5

Luke 1:54 translated by Martin Luther

Movements 2, 3, 4, and 6

anonymous paraphrases of Luther's translation of Luke 1: 49–53, 55

Movement 7

Traditional German doxology following the Magnificat

Performers

Adam Pajan and Joseph Arndt, *conductors*

Cynthia Roberts, *concertmaster*

Caleb Hudson, *trumpet soloist*

Meray Boustani, *soprano soloist*

Nicholas Garza, *alto soloist*

Keith Lathrom, *tenor soloist*

Edmund Milly, *bass soloist*

Oklahoma Bach Choir

Soprano

Meray Boustani

Heidi Klein

Afton Mancini

Abby Williams

Rebecca Winston

Tenor

Kim Childs

Keith Lathrom

Zachary Malavolti

Dustin Morningstar

Alto

Rebecca Harrison

Nicholas Garza

Whitney Moeller

Marycarol Page

Jeanise Wynn

Bass

Jason Awbrey

Carson Kientz

Samuel Krall

Edmund Milly

Bach Orchestra

Violin I

Cynthia Roberts

Rhea Edelman

Caitlin Cribbs

Trumpet

Caleb Hudson

Violin II

Jacob Cortez

Sarah O'Neill

Miguel Cantu

Oboe I

Pablo Moreno

Oboe II

Maryanna Bryant

Viola

Daphne Gerling

Jorge Zapata

Bass

Gudrun Raschen

Cello

Eric Taeyang Mun

Organ

Bryan Anderson

Joseph Arndt is Music Director at St. John's Episcopal Church in Tulsa, OK. During his tenure the parish commissioned the new chancel organ, Opus 173 by Schoenstein & Co. He founded the Oklahoma Bach Choir, an ensemble performing Bach cantatas with period instrumentalists from Texas and New York City. He and guest conductor Timothy Brown (retired from Clare College, Cambridge) have presented complete performances of Handel's Messiah, with broadcasts on NPR affiliates stations.

A graduate of The Juilliard School (MM) and Westminster Choir College (BM), he studied organ with Paul Jacobs, Ken Cowan, and Diane Belcher. He is Chair of Planned Giving for the Association of Anglican Musicians, is Dean of the Tulsa Chapter of the American Guild of Organists, and is Chair of Fundraising for the Dallas Boys Course of the Royal School of Church Music-America. He has served as adjunct instructor of harpsichord and early music at Oklahoma City University and the University of Central Oklahoma. In 2022, he and Adam Pajan will perform the twelve major organ works of César Franck in a tour including performances in Houston, Dallas, New York, Seattle, Denver, and Tulsa. In 2023, Mr. Arndt, Dr. Pajan and the St. John's Chamber Choir will offer the complete 20 canticle settings of Herbert Howells in a special Choral Evensong series.

Adam Pajan is Lecturer in Music (organ) at the University of Oklahoma School of Music, where he teaches students in organ performance, organ technology, and church music. He received his DMA in 2014 at the University of Oklahoma following studies at Furman University and Yale University, earning the BM and MM degrees respectively under the tutelage of Charles Tompkins, Martin Jean, Thomas Murray, among others. His performing career has taken him across the United States, on five tours to Germany, England (including a performance at St. Paul's Cathedral, London), and Switzerland. Dr. Pajan has been recognized as the first prize recipient in four national competitions (Poister, Mader, Schweitzer, and Westchester) and has been heard at conventions of the American Institute of Organbuilders, Organ Historical Society, American Guild of Organists, American Liszt Society, and multiple times on American Public Media's radio program Pipedreams.

An enthusiastic director of choral and sacred music, he serves as Director of Music at St. Mark the Evangelist in Norman, OK, Artist in Residence at St. John's Episcopal Church in Tulsa, OK, and was Conductor of the Oklahoma Master Chorale from 2015-2019. An active composer and arranger, his Preces and Responses Sets I and II are heard regularly at St. John's Episcopal in Tulsa and on their widely-followed live stream. In the fall of 2022, Adam will pair with Joseph Arndt to present the twelve major organ works of César Franck in Houston, Dallas, Tulsa, Seattle, Denver, and on the Grand Organ Series at St. Thomas Church in New York. Other upcoming performances as a performer include a sixth tour to Germany with an appearance at the Winter Oreglpunkt series at St. Sebastien Catholic Cathedral in Magdeburg in fall 2022 and as a conductor in music of Bach and Schütz with the Oklahoma Bach Choir. Joseph Arndt and Adam will also collaborate to present the complete (twenty) canticle settings of Herbert Howells in Evensong liturgies at St. John's Tulsa for the fortieth anniversary of the composer's death in 2023. For more information, visit www.adampajan.com.

Cynthia Roberts is one of America's leading baroque violinists and has appeared as soloist, leader, and recitalist throughout North America, Europe, and Asia. She has served as concertmaster of the New York Collegium, Apollo's Fire, Concert Royal, and Les Arts Florissants. She performs regularly

with the Boston Early Music Festival, Tafelmusik, and the American Bach Soloists. She has appeared with the London Classical Players, Taverner Players, Clarion Music Society, and Smithsonian Chamber Players. Her playing was featured on the soundtrack of the film *Casanova* and she has performed live on the Late Show with David Letterman. She recently toured South America as concertmaster of the Los Angeles ensemble Musica Angelica with actor John Malkovich in *The Infernal Comedy: Confessions of a Serial Killer* and appeared as guest soloist and concertmaster with the New World Symphony conducted by Michael Tilson Thomas. Ms. Roberts also teaches at The Juilliard School, the University of North Texas, and the Oberlin Baroque Performance Institute. She has given master classes at Eastman, the Cleveland Institute, Cornell, Rutgers, the Minsk Conservatory in Belarus, and for the Jeune Orchestre Atlantique in Santes, France. Her recording credits include Sony, Analekta, BMG/Deutsche Harmonia Mundi, and Eclترا.

At age 12, Ms. Roberts debuted with Chicago's Grant Park Symphony, performing the Mendelssohn Concerto, and three years later appeared as soloist with the Boston Pops. Recent highlights include recordings of sonatas and trios with fortepianist Christoph Hammer, a national broadcast on NPR's Performance Today of Bach's Fourth Brandenburg Concerto, a solo performance of Bach's Sonatas for Violin & Violin & Harpsichord at the Mostly Mozart Festival, recordings of the complete Brandenburg Concertos and Monteverdi's *Orfeo* with Apollo's Fire, chamber music at the Prague Festival and the Boston Early Music Festival. She has made more than fifty recordings on such labels as Sony Classical, BMG/Deutsche Harmonia Mundi and Electra, as well as numerous broadcasts for NPR, CBC and WDR.

Caleb Hudson is the newest member of the Canadian Brass, having graduated from the Juilliard School with both Bachelor and Master of Music degrees. Acclaimed by the New York Times as 'brilliantly stylish,' Caleb has performed as an international soloist, including a recital that was broadcast nationally on NPR's Performance Today.

Caleb is known for his piccolo trumpet mastery of Bach's infamous Brandenburg Concerto No. 2, having performed it around the world with ensembles including Orpheus Chamber Orchestra, Orchestra of St. Luke's, Israel Philharmonic Soloists, and Chamber Music Society of Lincoln Center.

Possessing a wide range of musical styles, his experience ranges from soloing in Carnegie Hall to performing with early music ensembles, even appearing on Jimmy Kimmel Live. He is an alumnus of Interlochen Arts Academy and Ensemble Connect, a fellowship program of Carnegie Hall that promotes community outreach, and music education.

Caleb enjoys writing and arranging music for Canadian Brass, having many works performed, published, and recorded. They can be heard on two albums, *Canadian Brass: Perfect Landing* and *Canadian Brass: Great Wall of China*. In 2015, his original composition *White Rose Elegy* was performed as a world premiere in Lincoln Center by the Canadian Brass and New York Philharmonic Principal Brass.

Caleb is Assistant Professor of Trumpet at the prestigious University of North Texas College of Music, where he is devoted to teaching and sharing his love for music with students.

“Sung fetchingly” was the description *The New York Times* gave **Meray Boustani**’s performance of Berlin Songs composed by, fellow native Tulsan, Noam Faingold. She has been engaged as a soprano soloist in many oratorio works including Haydn’s Mass in Time of War and Stabat Mater, Fauré’s Requiem, Vivaldi’s Gloria, Handel’s Messiah and Solomon, Beethoven’s Mass in C major, and Mozart’s Great Mass in C minor. Her operatic roles include Thérèse/Tirésias in Francis Poulenc’s *Les Mamelles de Tirésias*, A Lady with a Cake Box in Dominick Argento’s *Postcard from Morocco*, Suzel in *L’Amico Fritz*, Despina in *Così fan tutte*, and Belinda in *Dido and Æneas*. An enthusiastic recitalist, Ms. Boustani has had the opportunity to collaborate with some of Tulsa’s finest artists including poet Yevgeny Yevtushenko in *Between the City of Yes and the City of No*, Trio Aleszky in the University of Arkansas’ KUAF/ Fulbright Chamber Music Festival, Whitney Hollis in Saint John’s Music at Midday series, Lyndon Meyer in the University of Tulsa’s Brown Bag It series, and Joseph Arndt and the Oklahoma Bach Choir as soloist in BWV 1, 62, 51, and 140. She is an adjunct faculty member at the University of Tulsa School of Music.

Characterized by The Dallas Morning News as a “countertenor full and fluent, glowing on top, dispensed with the loveliest legato,” **Nicholas Garza** has been hailed for intimate, engaging performances across the United States, Mexico, and Canada. An early music specialist, Garza has performed with ensembles including the Chicago Arts Orchestra, ensemble viii, Spire Ensemble, Austin Baroque Orchestra, Tactus, and Mountainside Baroque, among others.

In the 2021–2022 season, he will make his *Ars Lyrica* debut as the Sorceress in Purcell’s *Dido and Aeneas* and continues as alto soloist for the Oklahoma Bach Choir at Saint John’s Episcopal Church in Tulsa. Working with noted singer and conductor Simon Carrington, Garza was twice a singing fellow at the Norfolk Chamber Music Festival of Yale University; additional festival credits include the International Cervantino, Victoria Bach, Big Moose Bach, and Hawaii Performing Arts Festivals. A frequent performer with the American Baroque Opera Company, Garza has sung roles including the Sorceress in Purcell’s *Dido and Aeneas*, Ruggiero in Handel’s *Alcina*, Cortez in Vivaldi’s *Montezuma*, and Rinaldo in Handel’s *Rinaldo*. He also appears regularly with the Dallas Bach Society, Orpheus Chamber Singers, Orchestra of New Spain, and Incarnatus. A Harlingen, Texas native, Garza studied at the University of Texas at Arlington under Jing Ling-Tam and David Grogan.

A native of Texas, **Keith Lathrom** is in his fifth year as the Director of Choirs at Red Oak High School in Red Oak, Texas. Ensembles under his leadership have received numerous awards including a debut performance at Carnegie Hall in New York City. Prior to teaching, Mr. Lathrom received a Master of Music degree in Choral Conducting from the Westminster Choir College of Rider University, where he was the graduate assistant to their early chamber ensemble, Kantorei, under the direction of Dr. Amanda Quist. Additionally, he served as the tenor section leader of the Westminster Symphonic Choir, as they prepared major works with renowned symphonies, such as the New York Philharmonic, the Philadelphia Orchestra, and the Vienna Philharmonic. He also served as the tenor section leader for the Westminster Choir under the direction of Dr. Joe Miller. Prior to graduate study, Mr. Lathrom founded and directed Circa, a professional ensemble based out of Houston, Texas.

Mr. Lathrom continues to sing professionally and has sung with professional choral ensembles including, The American Baroque Opera Company, Verdigris, Incarnatus, Orpheus Chamber Singers,

Dallas Bach Society, Philadelphia Symphonic Choir, Red Shift, Cantare Houston, the Houston Bach Society, and Princeton Pro Musica in Princeton, New Jersey. He has participated in performance tours across the United States and the United Kingdom. His professional associations include the American Choral Directors Association (ACDA), Texas Music Educators Association (TMEA), and Texas Choral Directors Association (TCDA).

Bass-Baritone **Edmund Milly** is sought after for his “perfect diction” (Los Angeles Times), distinctive “delicacy and personal warmth” (Boston Classical Review), and “rich and resonant” (KC Metropolis) sound. Equally at home as a soloist or in ensembles of the highest caliber, he has recently performed with the Choir of Trinity Wall Street, the U.S. Army Chorus, the Washington Bach Consort, Mark Morris Dance Group, Clarion Choir, Bach Akademie Charlotte, Oregon Bach Festival, New York Baroque Incorporated, and the Folger Consort. He has amassed solo credits on the BBC and CBC, and appears on several GRAMMY-nominated albums.

Edmund’s musical education began with cello lessons at age 3. As a student at the American Boychoir School, he amassed formative musical experiences under the batons of Seiji Ozawa, Kurt Mazur, Sir John Eliot Gardiner, and André Previn, and gained early exposure to pieces which he continues to perform today. Edmund continued his education at McGill University, and at the Yale Institute of Sacred Music, where he studied with James Taylor; as a soloist with Yale Schola Cantorum, he honed his craft under the direction of David Hill, Simon Carrington, and Masaaki Suzuki. In his Lincoln Center debut under Maestro Suzuki, Edmund portrayed an "authoritative and confident" Jesus in Bach's St. John Passion (Seen and Heard International). Since then, he has sung the same role at Trinity Wall Street and the Oregon Bach Festival, among others. A dedicated interpreter of Bach, Edmund has performed over 70 of the cantatas, and returns to the Oregon Bach Festival this season to sing Jesus in the St. Matthew Passion.

Currently based in Baltimore, Edmund often performs with his wife, mezzo-soprano Sylvia Leith, in their new vocal quartet, the Polyphonists. Recent and upcoming solo engagements include Carmina Burana with the Baltimore Choral Arts Society, the Thirteen’s staged production of Brahms’ Requiem, the Charlotte Bach Festival, and Handel’s Messiah with Ensemble Altera. While early music is the foundation of his repertoire, Edmund always enjoys the opportunity to expand his musical comfort zone, and has the rare distinction of having shared the stage with Madonna at the Met Gala, with 50 Cent at Radio City Music Hall, and with Terry Riley at National Sawdust - all in the same season.

Saint John's Music Society

Phyllis Dotson, *Chair*

Thank you to the members of Saint John's Music Society for their generosity in making this series possible.

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Jim and Helen Jo Hardwick
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Kay Miller
Mrs. Robert "Millie" Millspaugh
Dona Morris
Bard and Kathleen Moss
Tom and Kay Owens
Beth Rainey
Susan Walker

Choral Evensong

Sundays at 5:30 p.m.

Adam Pajan, Joseph Arndt, and Zachary Malavolti, *organists/choirmasters*
Sung by the Chamber Choir

1 May

Canticles in A - Herbert Sumsion
I was glad - Hubert Parry

8 May

Canticles in C - Charles Villiers Stanford
The Lord is my Shepherd - John Rutter
with Sarah Evans, oboist

15 May

Collegium Regale Canticles - Herbert Howells
Ubi caritas - Ola Gjeilo

22 May

Gloucester Canticles - Herbert Howells
O clap your hands - John Rutter

Saint John's Episcopal Church

Administrative Staff

The Reverend David Bumsted, *Rector*
Debra Ainley, *Director of Finance*
Naomi Flagg, *Associate for Finance*
Mary Waller, *Director of Communications*
Diana Carter, *Associate for Communications*
Josh Corsaro, *Director of Youth and Family Ministries*
Robert Parris, *Associate for Parish Facilities*
Mayra Duarte, *Associate for Parish Facilities*

Music Staff

Joseph Arndt, *Music Director*
Dr. Adam Pajan, *Artist in Residence*
Dr. Zachary Malavolti, *Associate Choirmaster*
Dr. Michael Bedford, *Organist/Choirmaster Emeritus*
Noah Smith, *Organ Scholar*

Online Worship

In effect until further notice www.sjtulsa.org or Facebook

Sundays

10 a.m. Holy Eucharist, Rite Two
5:30 p.m. Choral Evensong, Rite One

Wednesdays

5:30 p.m. Holy Eucharist, Rite Two

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about Saint John's
Church at these
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