



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

**Romantic Impressions:  
Works of Beach, Franck, and Vierne**

Zachary Malavolti, conductor  
Joseph Arndt, organist

25 February 2022  
7 p.m.

# Program

Two Anthems for Choir and Organ

Amy Beach (1867-1944)

## **O Praise the Lord, All Ye Nations**

O praise the Lord, all ye nations, praise Him, all ye people. For his merciful kindness is great toward us, and the truth of the Lord endureth forever. Praise ye the Lord. (*Psalm 117*)

## **All Hail the Power of Jesus' Name**

All hail the power of Jesus' Name, let angels prostrate fall, bring forth the royal diadem, and crown Him Lord of all. Crown Him, ye martyrs of our God, who from His altar call, extol the stem of Jesse's rod, and crown Him Lord of all. Hail Him, the Heir of David's line, whom David Lord did call, the God incarnate Man divine, and crown him Lord of all. Ye seed of Israel's chosen race, ye ransomed of the fall. Hail Him who saves you by His grace, and crown Him Lord of all. Let every kindred, every tribe, before Him prostrate fall! To Him all majesty ascribe, and crown Him Lord of all.

Words by Edward Perronet (1726-1792)

Prière

César Franck (1822-1890)

Messe Solennelle

Louis Vierne (1870-1937)

## ***Kyrie eleison***

Kyrie eleison.

Christe eleison.

Kyrie eleison.

*Lord, have mercy.*

*Christ, have mercy.*

*Lord, have mercy.*

## ***Gloria in excelsis Deo***

Gloria in excelsis Deo

et in terra pax hominibus bonae voluntatis.

Laudamus te, benedicimus te,

adoramus te, glorificamus te,

*Glory be to God on high*

*and in earth peace, goodwill towards men.*

*We praise thee, we bless thee,*

*we worship thee, we glorify thee,*

gratias agimus tibi  
propter magnam gloriam tuam,  
Domine Deus, Rex caelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite, Jesu Christe,  
Domine Deus, Agnus Dei,  
Filius Patris,  
qui tollis peccata mundi,  
miserere nobis;  
qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes  
ad dexteram Patris,  
miserere nobis.  
Quoniam tu solus Sanctus,  
tu solus Dominus,  
tu solus Altissimus, Jesu Christe,  
cum Sancto Spiritu  
in gloria Dei Patris. Amen.

*we give thanks to thee  
for thy great glory,  
O Lord God, heavenly King,  
God the Father Almighty.  
O Lord, the only-begotten Son, Jesus Christ;  
O Lord God, Lamb of God,  
Son of the Father,  
that takest away the sins of the world,  
have mercy upon us.  
Thou that takest away the sins of the world,  
receive our prayer.  
Thou that sittest  
at the right hand of God the Father,  
have mercy upon us.  
For thou only art holy;  
thou only art the Lord;  
thou only, O Christ, art most high,  
with the Holy Ghost  
in the glory of God the Father. Amen.*

### ***Sanctus***

Sanctus, Sanctus, Sanctus  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.  
Hosanna in excelsis.

*Holy, Holy, Holy  
Lord God of Sabaoth.  
Heaven and earth are full of thy glory.  
Hosanna in the highest.*

### ***Benedictus***

Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.

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

### ***Agnus Dei***

Agnus Dei,  
qui tollis peccata mundi:  
miserere nobis.  
Agnus Dei,  
qui tollis peccata mundi:  
miserere nobis.  
Agnus Dei,  
qui tollis peccata mundi:  
dona nobis pacem.

*O Lamb of God,  
that takest away the sins of the world:  
have mercy upon us.  
O Lamb of God,  
that takest away the sins of the world:  
have mercy upon us.  
O Lamb of God,  
that takest away the sins of the world:  
grant us thy peace.*

# Program Notes

by Zachary Malavolti

Amy Marcy Cheney Beach (1867-1944) was a celebrated American composer and pianist. Musically gifted from her youth, she was performing as a teenager with the Boston Symphony Orchestra by 1885. After her marriage in the same year, she turned to composition and independently studied music theory, counterpoint, and harmony. Her younger work, *Praise the Lord, All Ye Nations* is dated to 1891 and was composed for the consecration of the Episcopal Church's Bishop of Massachusetts. Her compositions were readily welcomed by established chamber ensembles, choral societies, and symphonic orchestras. Following the 1896 premiere of her second symphony, she was embraced by a group of American composers that came to be known as the Boston Six. Beach was the youngest of the group and the only one who was mostly self-taught. Together with composers such as Edward MacDowell, George Chadwick, and Horatio Parker, Amy Beach was pivotal to inaugurating a distinctive American Romantic style. The 1915 work, *All Hail the Power of Jesus' Name* demonstrates her unique compositional voice, with frequent harmonic shifts and expansive melodies.

César Franck (1822-1890) was one of the leading French musicians during the second half of the nineteenth century. Despite his Germanic origins, he settled in Paris in 1835 and was driven by his father to be a young virtuosic pianist by the following decade. Though his own piano trios were received favorably by established composers such as Liszt and Chopin, the high and demanding aspirations of his father were not always easy on the young composer. To his father's dismay, Franck gradually moved away from public performance and composition, instead establishing himself as an organist in Paris by the later 1840s. Although his compositional output was diminished for a season, his technique at the organ greatly expanded. It was a period of change in French organ technique, with visiting professors from the Conservatory of Brussels bringing virtuosic interpretations of Bach. In early 1858, Franck was appointed as organist at the Basilica of Sainte-Clotilde and inaugurated a new organ there the following year. This masterful instrument, coupled with his earlier pianistic ability coincided to form a return to composition for Franck. Most notable was the set of "Six pièces" (1862) containing the movement, *Prière* (Prayer). The music is harmonically rich, melodically sweeping, and rhythmically demanding, all with a profound intensity of devotion.

Louis Vierne (1870-1937) was a French organist and composer remembered for his extensive work at the famous Notre-Dame de Paris, a position he held from 1900 until his death. Despite being born blind with congenital cataracts, his musical skills and learning admitted him to organ studies with established teachers, including Cesar Franck. It was during his final year as the assistant organist at Saint-Sulpice, under Charles-Marie Widor, that he composed his 1899 *Messe solennelle* in C# minor. Originally, the work was composed for two organs: a great organ and a smaller choral organ but was later adapted by others for a single instrument. It is a composition of vivid musical colors and contrasts. The opening and awe-inspiring Kyrie precedes an exuberant Gloria. A memorably melodic Sanctus contrasts with a harmonically adventurous Benedictus. Finally, the work closes with a mystical Agnus Dei that mysteriously "transubstantiates" to C# major, bringing the work to a beatific close.

## Saint John's Chamber Choir

### *Soprano*

Meray Boustani

Whitney Hollis

Afton Mancini

### *Tenor*

Nicholas Garza

Dustin Morningstar

Caleb Ricketts

### *Alto*

Rachel Assi

Rebecca Harrison

Whitney Moeller

### *Bass*

Tyler Acord

Carson Kientz

Samuel Krall

**Zachary Malavolti** is the Associate Conductor at Saint John's Episcopal Church. Since 2014, he has directed and prepared choral musicians throughout Oklahoma for performances with the Tulsa Chorale, Tulsa Symphony, OKC Philharmonic, OK Mozart Festival, and The University of Oklahoma. Before returning to Tulsa, he was the Assistant Conductor for The Collegiate Chorale in New York City where he assisted in preparing the symphonic chorus for performances around the world with esteemed conductors such as Riccardo Muti, Zubin Mehta, Charles Dutoit, and Alan Gilbert. Malavolti is a graduate of The University of Tulsa (BM) where he was a conducting student of Kim Childs, and a prize winning composition student under Joseph Rivers and Roger Price. At the Bard Conservatory of Music (MM), he studied both choral and orchestral conducting with James Bagwell and Harold Farberman. He is currently finishing his doctorate at The University of Oklahoma (DMA) under the supervision of Richard Zielinski and David Howard. His research is on colonial American choral music and its later use by the twentieth-century American composer Henry Cowell. In December 2022, he will conduct Handel's *Messiah* with the Parish Choir and Baroque Orchestra of Saint John's.

**Joseph Arndt** is Music Director at Saint John's Episcopal Church. He led the campaign for the parish's new chancel organ, Opus 173 by Schoenstein & Co. He founded the Oklahoma Bach Choir, an ensemble performing Bach cantatas with some of America's finest baroque instrumentalists. He has been interviewed for Public Radio Tulsa multiple times, and his performances with the Bach Choir have been broadcast on Classical 88.7. Before his arrival in Tulsa in May 2015, he served at Grace Church in Newark, Trinity Wall Street in New York City, and St. Peter's Episcopal Church in Morristown, NJ. A graduate of The Juilliard School (MM) and Westminster Choir College (BM), he studied organ with Paul Jacobs, Ken Cowan, and Diane Meredith 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.

## 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 concert possible.*

Anonymous (1)  
Steve and Phyllis Anderson  
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Dona Morris  
Bard and Kathleen Moss  
Tom and Kay Owens  
Beth Rainey  
Susan Walker

# Choral Evensong

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

The Chamber Choir is in the midst of learning the complete Evening Canticle settings by English composer Herbert Howells (1892-1983). The complete canticles will be offered during a special Choral Evensong series in 2023, the 40<sup>th</sup> anniversary of his death. A few of the settings are sung regularly in English cathedrals, but most are rarely offered in part because of their challenging writing.

## *Upcoming Music List*

*Sundays at 5:30 p.m. unless otherwise indicated*

27 February 2022

Canticles in E – Herbert Murrill

How lovely are the messengers – Felix Mendelssohn

6 March 2022

Canticles in C – Ralph Vaughan Williams

Sicut cervus – Palestrina

13 March 2022

Canticles in B minor – T. Tertius Noble

O Saviour of the World – Goss

20 March 2022

Collegium Magdalenae Oxoniense Canticles – Herbert Howells

Remember not, Lord, our offences – Henry Purcell

25 March 2022

The Annunciation of Our Lord

Friday at 6:30 p.m.

Dallas Canticles – Herbert Howells

Ave Maris Stella – Judith Weir

# Saint John's Episcopal Church

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

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## Online Worship

In effect until further notice [www.sjtulsa.org](http://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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