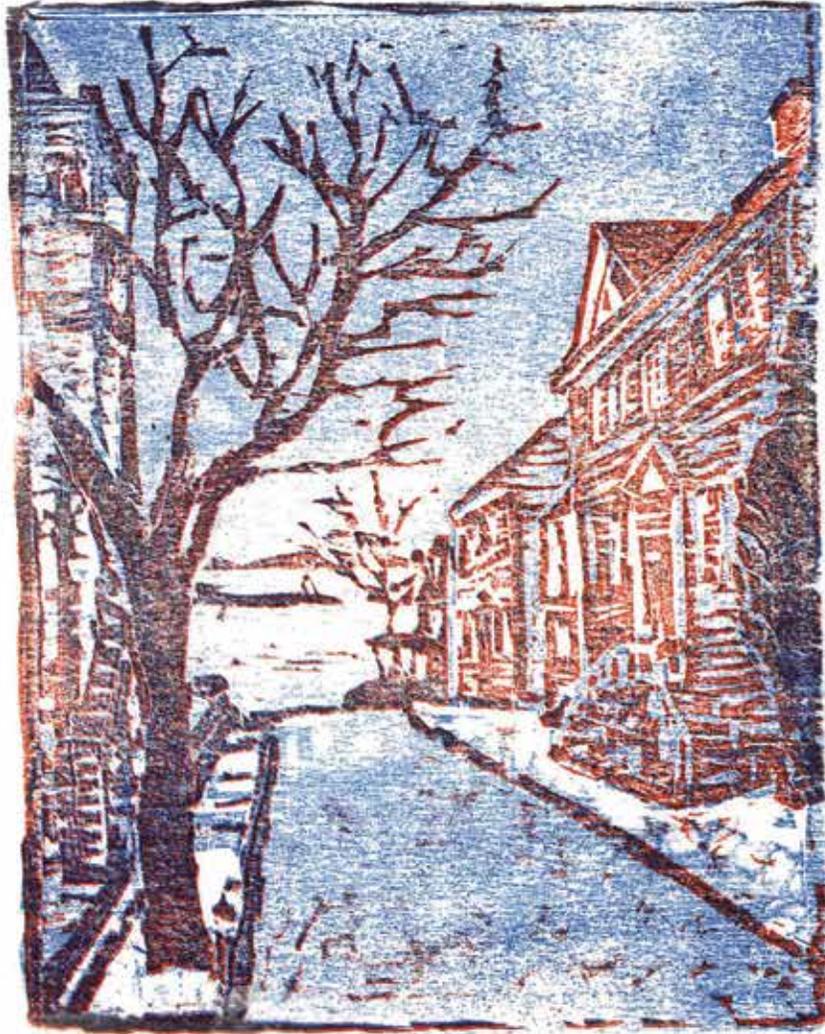


# CHRISTMAS on the Point



Thursday, December 15, 2016 at 7:00 pm  
Church of Saint John the Evangelist, Newport, RI

## ST. JOHN'S CHRISTMAS SERVICES WITH MUSIC

**Saturday, December 24 at 5:00 p.m.**

Family Christmas Eve service with the Professional Choristers of The Choir School and the St. John's Adult Choir  
(Note: This service will be incense-free.)

**Saturday, December 24 at 10:00 p.m.**

Procession & Midnight Mass with the St. John's Adult Choir  
(Note: This service will include incense.)

**Sunday, December 25 at 9:00 a.m.**

Christmas Day service at a special time, with the St. John's Adult Choir

**Tuesday, December 27th at 10:00 a.m.**

The Feast of Saint John the Evangelist, our Patron, with congregational carols

**Sunday, January 1st at 10:00 a.m.**

The Feast of the Holy Name with Carols, with the St. John's Adult Choir

**Friday, January 6th at 6:30 p.m.**

Our Christmas Celebration concludes with a Procession & Solemn High Mass for the Feast of the Epiphany, which commemorates the visit of the Wise Men.  
With the Professional Choristers of The Choir School and the St. John's Adult Choir

### TO JOIN OUR (E-)MAILING LIST

To join our St. John's weekly Friday email list announcing upcoming events, please send an email to [parishoffice@saintjohns-newport.org](mailto:parishoffice@saintjohns-newport.org). Alternatively, you may subscribe online at [www.saintjohns-newport.org/contact/subscribe](http://www.saintjohns-newport.org/contact/subscribe). The list, administered by Constant Contact, is not shared with other organizations and you may unsubscribe at any time.



### THE ZABRISKIE MEMORIAL CHURCH OF SAINT JOHN THE EVANGELIST

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The Choir School of Newport County: 401-848-2562

[www.thechoirschoolri.org](http://www.thechoirschoolri.org)

# CHRISTMAS on the Point

*Kindly turn off beeping, vibrating, or ringing things.*

## CONCERT PROGRAM AND PROGRAM NOTES

*Please reserve applause until the end of the program, to maintain flow between pieces.*

*The program lasts one hour, without intermission.*

*Please join in singing (and standing, if you like) where indicated.*

### A spotless rose

**Herbert Howells (1892-1983), 1919**

A spotless rose is blowing  
Sprung from a tender root,  
Of ancient seers foreshowing,  
Of Jesse promised fruit;  
Its fairest bud unfolds to light  
Amid the cold, cold winter,  
And in the dark midnight.

The rose which I am singing,  
Whereof Isaiah said,  
Is from its sweet root springing  
In Mary purest maid;  
For through our God's great love and might,  
The Blessed Babe she bare us  
In a cold, cold winter's night.

*Anonymous German, 14th century, paraphrased by Catherine Winkworth (1827-1878), 1869*

*Joel McCoy, tenor*

### Mass in C Major, K. 317 ("Coronation")

**Wolfgang Amadeus Mozart (1756-1791)**

Of the sacred works that Mozart composed in Salzburg none is as well known or as popular as the Mass in C K. 317. In 1779 Mozart took up a position in the Archbishop's service in Salzburg. He was to "unbegrudgingly and with great diligence discharge his duties both in the cathedral and at court and in the chapel house, and as occasion presents, to provide the court and church with new compositions of his own creation." At the first opportunity Mozart fulfilled this demand, composing the mass for the Easter Day service on 4th April 1779.

The musical style of the piece corresponds to the hybrid form that was preferred by the Archbishop: its use of wind instruments suggests a "Solemn Mass", and its length suggests a "Short Mass." Mozart himself described his task in a letter: "Our church music is very different to that of Italy, all the more so since a mass with all its movements, even for the most solemn occasions when the sovereign himself reads the mass [e.g. Easter Day or Christmas], must not last more than 3 quarters of an hour. One needs a special training for this kind type of composition, and it must also be a mass with all instruments - war trumpets, tympani etc." It therefore had to be a grand ceremonial setting, but the mass also needed to have a compact structure. Mozart therefore omits a formal closing fugue for the Gloria, and the Dona nobis pacem recalls the music of the Kyrie.

Even as early as the 19th Century the mass was already popularly referred to as the “Coronation Mass”. The nickname grew out of the misguided belief that Mozart had written the mass for Salzburg’s annual celebration of the anniversary of the crowning of the Shrine of the Virgin. The more likely explanation is that it was one of the works that was performed during the coronation festivities in Prague, either as early as August 1791 for Leopold II, or certainly for Leopold’s successor Francis I in August 1792. Certainly the music itself is celebratory in nature, and would have fitted a coronation, Christmas or Easter Day service perfectly.

*Notes used by permission of Aylesbury Choral Society*

## **Kyrie**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

*Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.*

## **Gloria**

Gloria in excelsis Deo,  
et in terra pax hominibus  
bonæ voluntatis  
Laudamus te, benedicimus te,  
adoramus te, glorificamus te,  
gratias agimus tibi  
propter magnam gloriam tuam,  
Domine Deus, Rex cælestis,  
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.

*Glory be to God on high,  
and on earth peace,  
good will towards men.  
We praise thee, we bless thee,  
we worship thee, we glorify thee,  
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,  
with the Holy Ghost, art most high  
in the glory of God the Father. Amen.*

## **Sanctus**

Sanctus, Sanctus, Sanctus  
Domine Deus Sabaoth:  
Pleni sunt cæli et terra gloria tua.  
Hosanna in excelsis.

*Holy, Holy, Holy,  
Lord God of Hosts:  
Heaven and earth are full of thy glory.  
Glory be to thee, O Lord Most High.*

## **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.*

*Rachel Hanauer, soprano; Jennifer Berton, alto; Joel McCoy, tenor; Christopher Scott, bass*

## **O come, all ye faithful**

*Adeste Fideles, stanzas 3 and 6 arr. David Valentine Willcocks (1919-2015)*

*Please stand as able, and sing along from the Hymnal found in the pew racks, No. 12.  
We will sing stanzas 1, 2, 3 and 6. Harmony is welcome in stanzas 1 and 2.*

## **Sonata for Organ and Strings in C Major, K. 336**

**Wolfgang Amadeus Mozart**

Mozart wrote seventeen Church Sonatas (*sonata da chiesa*), also known as Epistle Sonatas, between 1772 and 1780. These are short single-movement pieces intended to be played during a celebration of the Mass between the Epistle and the Gospel. In eight of the sonatas, the organ has an obbligato solo part, as is the case in tonight's example with its charming scoring for strings without violas (typical of music written for Salzburg Cathedral, and continued by Mozart in the case of the Coronation Mass). Shortly after Mozart left Salzburg, the Archbishop mandated that an appropriate choral motet or congregational hymn be sung at that point in the liturgy, and the "Epistle Sonata" fell into disuse.

## **Sussex Carol**

English traditional, **arr. David Valentine Willcocks**

One of the many delightful arrangements by Willcocks for the annual service of Lessons and Carols at King's College, Cambridge, this is quickly recognized by its sparkling organ accompaniment and a three-part descant of angels at the conclusion.

On Christmas night all Christians sing,  
To hear the news the angels bring—  
News of great joy, news of great mirth,  
News of our merciful King's birth.

When sin departs before his grace,  
Then life and health come in its place;  
Angels and men with joy may sing,  
All for to see the newborn King.

Then why should men on earth be so sad,  
Since our Redeemer made us glad,  
When from our sin He set us free,  
All for to gain our liberty?

All out of darkness we have light,  
Which made the angels sing this night:  
'Glory to God and peace to men,  
Now and for evermore. Amen.'

*English Traditional*

## O holy night

**Adolphe Adam (1803-1856), 1847, arr. John E. West, 1910  
final refrain arr. Peter Stoltzfus Berton (born 1968), 1996**

“O Holy Night” (“Cantique de Noël”) was composed by Adolphe Adam in 1847 to the French poem “Minuit, Chrétiens” (Midnight, Christians) by Placide Cappeau (1808-1877). Cappeau, a wine merchant and poet, had been asked by a parish priest to write a Christmas poem. Unitarian minister John Sullivan Dwight, editor of *Dwight’s Journal of Music*, created a singing edition based on Cappeau’s French text in 1855. In both the French original and in the two familiar English versions of the carol, the text reflects on the birth of Jesus and of humankind’s redemption.

O holy night! the stars are brightly shining,  
It is the night of the dear Savior’s birth;  
Long lay the world in sin and error pining,  
’Till he appeared, and the soul felt its worth.  
A thrill of hope, the weary world rejoices,  
For yonder breaks a new and glorious morn!  
Fall on your knees! Oh, hear the angel-voices!  
O night divine! O night when Christ was born!

Truly he taught us to love one another,  
His law is love, and his gospel is peace.  
Chains shall he break, for the slave is our brother,  
And in his name all oppression shall cease.  
Sweet hymns of joy in grateful chorus raise we,  
Let all within us praise his holy name.  
He knows our need, he guardeth us from danger;  
Behold your King! before the Lowly bend!

*Adapted from the French by John Sullivan Dwight (1812-1893)*

*Johanna Geremia, soprano*

## Infant Holy, Infant Lowly (organ and strings)

**Keith Chapman (1945-1989)**

From the age of 21 until his untimely death in a plane crash at age 44, Keith Chapman was organist of the John Wanamaker department store (now Macy’s) Grand Court organ in Philadelphia, the largest functioning pipe organ in the world. Twice daily he gave recitals on the famous seven-story instrument, accompanying the sounds of commerce. He was widely known as a genius improviser, composer and educator who worked tirelessly to make music understandable to the public. This carol arrangement accompanies the beginning of the reading.

## A Reading of the Christmas Story

**Fr. Nathan J.A. Humphrey  
Rector of the Church of Saint John the Evangelist**

## Silent Night

*Stille Nacht*, **Franz Gruber (1787-1863), 1818**  
descant by **Gerre Hancock**

*Please remain seated to join the choir in singing along from the Hymnal, No. 33  
(all three stanzas; harmony is welcome in all stanzas).*

## O little town of Bethlehem

*St. Louis*, **Franz Gruber (1787-1863), 1818**  
descant by **Peter Stoltzfus Berton (born 1968), 1996**

*Please stand as able to join in singing this carol on the next page.*

On Christmas Eve, 1865, Phillips Brooks was in Jerusalem, a trip intended to inspire spiritual rebirth after the horrors of the Civil War. Just a few months earlier, he had spoken at the funeral of President Abraham Lincoln. That clear night as he walked the streets of the Holy City, he had a sudden inspiration. Renting a horse he set out for Bethlehem. After a solitary journey under the clear night sky, Brooks reached the tiny, remote village and was surrounded by the spirit of the first Christmas. His impoverished soul was refreshed as he considered what had happened there so many years before. Three years later on Christmas Eve, 1868, as he sat alone in his study preparing his sermon for the next day, he felt inspired to pen the words to this beautiful carol.

*(from Everything Christmas by David Bordon and Tom Winters)*

O little town of Bethlehem,  
How still we see thee lie!  
Above thy deep and dreamless sleep  
The silent stars go by;  
Yet in thy dark streets shineth  
The everlasting Light;  
The hopes and fears of all the years  
Are met in thee tonight.

For Christ is born of Ma - - ry;  
And gathered all above,  
While mortals sleep, the angels keep  
Their watch of wondering love.  
O morning stars, together  
Proclaim the holy birth!  
And praises sing to God the King,  
And Peace to men on earth.

*(Choir) How silently, how silently  
The wondrous gift is given!  
So God imparts to human hearts  
The blessings of his heaven.  
No ear may hear his coming,  
But in this world of sin,  
Where meek souls will receive him, still  
The dear Christ enters in.*

Where children pure and hap - - py  
Pray to the blessed Child,  
Where misery cries out to thee,  
Son of the mother mild;  
Where charity stands watching  
And faith holds wide the door,  
The dark night wakes, the glory breaks,  
And Christmas comes once more.

O holy Child of Bethlehem,  
Descend to us, we pray;  
Cast out our sin and enter in,  
Be born to us today.  
We hear the Christmas angels  
The great glad tidings tell;  
O come to us, abide with us,  
Our Lord Emmanuel!

*Phillips Brooks (1835-1893)*

### **Here is the little door (world premiere)**

**Joseph Burdick (born 1999), 2015**

This carol was written from around February to September of 2015 by a young man in the choir. The text is sometimes ascribed to G.K. Chesterton (1874-1936) although it is thought to have been written by Chesterton's wife Frances. It was not until English composer Herbert Howells set the text to music in 1920 that the poem received recognition. That setting inspired Joseph to write music to the same text. In his words: "From my very first ideas and desires I had to be a composer, and the music of Howells and Vaughan Williams has always inspired me." Like the carol which opened tonight's program, Joseph uses lush chords and a flowing tempo, and paints the picture of the words with distinct phrasing and suspensions. "The words tell the story of Jesus's Nativity scene, and the music is used to illustrate the scene, and perhaps enhance one's desires of faith."

Here is the little door,  
lift up the latch, oh lift!  
We need not wander more  
but enter with our gift;  
Our gift of finest gold,  
Gold that was never bought nor sold;  
Myrrh to be strewn about his bed;  
Incense in clouds about his head;  
All for the Child who stirs not in his sleep.  
But holy slumber holds with ass and sheep.

Bend low about his bed,  
for each he has a gift;  
See how his eyes awake,  
lift up your hands, O lift!  
For gold, he gives a keen-edged sword  
(Defend with it Thy little Lord!),  
For incense, smoke of battle red.  
Myrrh for the honored happy dead;  
Gifts for his children terrible and sweet,  
Touched by such tiny hands and  
Oh such tiny feet.

*Frances Chesterton (1869-1938)*

## Quelle est cette odeur agréable

French traditional carol arr. David Willcocks

Another of Willcocks's special arrangements, with harmonies gently suggesting a journey led by a star.

Quelle est cette odeur agréable,  
bergers, qui ravit tous nos sens?  
S'exhale-t'il rien de semblable  
au milieu des fleurs du printemps?

*Whence is that goodly fragrance flowing,  
Stealing our senses all away?  
Never the like did come a blowing,  
Shepherds, in flow'ry fields in May.*

Mais quelle éclatante lumière  
Dans la nuit vient frapper nos yeux!  
L'astre du jour, dans sa carrière,  
Fût-il jamais si radieux?

*What is that light so brilliant, breaking  
Here in the night across our eyes?  
Never so bright, the day-star waking,  
Started to climb the morning skies!*

A Bethléem, dans une crèche,  
Il vient de vous naître un Sauveur;  
Allons, que rien ne vous empêche  
D'adorer votre Rédempteur.

*Bethlehem! There in manger lying,  
Find your Redeemer, haste away,  
Run ye with eager footstep hieing!  
Worship the Savior born today.*

Dieu tout-puissant, gloire éternelle  
Vous soit rendue jusqu'aux cieux;  
Que la paix soit universelle,  
Que la grâce abonde en tous lieux.

*Praise to the Lord of all creation,  
Glory to God the fount of grace;  
May peace abide in ev'ry nation,  
Goodwill in men of ev'ry race.*

*French Traditional, 17th century, v. 1-3 translated by Allen Beville Ramsay (1872-1955),  
v. 4 translated by David Willcocks*

## The Three Ships

Colin Taylor (1881-1973)

In the original version of the carol, the Three Ships were the ones taking the supposed skulls of the wise men to Cologne cathedral in Germany. However, since the Middle Ages, when it was first written, there have been many different lyrics with different Bible characters being on the ships. The most common lyrics used today are about Mary and Jesus travelling to Bethlehem. This version is a bit different, suggesting in the end that these could be the "ships of the desert" (camels) bearing the gifts of the Magi and wondering if the annual observance of Christmas will keep our interest though the stories fade like a dream. The author needn't have worried, and the dramatic Victorian-era music (composed "For the Eton College Musical Society, Christmas, 1909") invites no wandering of attention, either!

As I went up the mountainside  
The sea below me glitter'd wide,  
And eastward, far away, I spied  
On Christmas Day, on Christmas Day,  
The three great ships that take the tide  
On Christmas Day in the morning.

Ye have heard the song, how these must ply  
From the harbors of home to the ports o' the sky!  
Do ye dream none knoweth the whither and why  
On Christmas Day, on Christmas Day,  
The three great ships go sailing by  
On Christmas Day in the morning?

Yet as I live, I never knew  
That ever a song could ring so true,  
’Til I saw them break through a haze of blue  
On Christmas Day, on Christmas Day;  
And the marvellous ancient flags they flew  
On Christmas Day in the morning!

From the heights above the belfried town  
I saw that the sails were patched and brown.  
But the flags were aflame with a great renown  
On Christmas Day, on Christmas Day,  
And on every mast was a golden crown  
On Christmas Day in the morning.

The sun and the wind they told me there  
How goodly a load the three ships bear,  
For the first is gold and the second is myrrh,  
On Christmas Day, on Christmas Day,  
And the third is frankincense most rare,  
On Christmas Day in the morning.

They have mixed their shrouds with the golden sky,  
They have faded away where the last dreams die.  
Ah yet, will ye watch, when the mist lifts high  
On Christmas Day, on Christmas Day?  
Will ye see three ships come sailing by  
On Christmas Day in the morning?

*Alfred Noyes (1880-1958)*

### **Carol of the Bells**

**Mykola Leontovich (1877-1921)**

The music for “Carol of the Bells” was composed by Ukrainian composer Mykola Leontovych in 1904; English words were added in 1936 by Peter J. Wilhousky (Ukrainian-American arranger of *The Battle Hymn of the Republic*.) The song is famous for its four-note bell-like ostinato motif. It has been arranged many times for different genres, styles of singing and settings and has been covered by artists and groups of many genres, featured in films, television shows, and parodies.

Hark, how the bells,  
Sweet, silver bells,  
All seem to say  
“Throw cares away.”

Christmas is here  
Bringing good cheer  
To young and old  
Meek and the bold

Ding, dong, ding, dong,  
That is their song,  
With joyful ring  
All caroling

One seems to hear  
Words of good cheer  
From ev’rywhere  
Filling the air

O, how they pound,  
Raising their sound,  
O’er hill and dale  
Telling their tale,

Gaily they ring  
While people sing  
Songs of good cheer,  
Christmas is here!

Merry, merry, merry,  
Merry Christmas!  
Merry, merry, merry,  
Merry Christmas!

On, on they send,  
On without end  
Their joyful tone  
To ev’ry home.  
Ding, dong, ding, dong.

*Peter J. Wilhousky (1902-1978)*

## The Christmas Song

Mel Tormé (1925-1999), 1945, arranged by Allen Murabayashi

According to Tormé, the song was written during a blistering hot summer. In an effort to “stay cool by thinking cool,” the most-performed (according to BMI) Christmas song was born. “I saw a spiral pad on his (Wells’) piano with four lines written in pencil,” Tormé recalled. “They started, ‘Chestnuts roasting..., Jack Frost nipping..., Yuletide carols..., Folks dressed up like Eskimos.’ Bob didn’t think he was writing a song lyric. He said he thought if he could immerse himself in winter he could cool off. Forty minutes later that song was written. I wrote all the music and some of the lyrics.” The song became enormously popular through a recording by the Nat King Cole Trio in 1946 and two later Cole recordings with more lavish orchestration. The arrangement heard tonight ‘orchestrates’ the music with choir in close harmony over a relaxed jazz bass.

Chestnuts roasting on an open fire,  
Jack Frost nipping at your nose,  
Yuletide carols being sung by a choir  
And folks dressed up like Eskimos,  
Everybody knows a turkey and some mistletoe  
Help to make the season bright  
Tiny tots with their eyes all aglow  
Will find it hard to sleep tonight.

They know that Santa’s on his way,  
He’s loaded lots of toys and goodies on his sleigh,  
And every mother’s child is gonna spy  
To see if reindeer really know how to fly.  
And so, I’m offering this simple phrase  
To kids from one to ninety-two,  
Although it’s been said many times, many ways:  
Merry Christmas to you.

*Robert Wells (1922-1998) and Mel Tormé*

## A merry Christmas

arr. Arthur Warrell (1883-1939), 1935

Another cleverly ‘orchestrated’ carol, this arrangement became known widely through publication in David Willcocks’s *Carols for Choirs* anthology, collecting many of the settings used in the King’s College carol services, and some (such as this) intended for a more secular occasion.

We wish you a merry Christmas and a Happy New Year.  
Good tidings we bring to you and your kin.  
Now bring us some figgy pudding, and bring some out here.  
For we all like figgy pudding, so bring some out here.  
And we won’t go until we’ve got some, so bring some out here.

*Traditional English*

## CHRISTMAS ON THE POINT — 2016 CAST

### The Choir School of Newport County (est. 2014)

[www.thechoirschoolri.org](http://www.thechoirschoolri.org)

*Professional Choristers (last names abbreviated for file posted online)*

Sophie B., Viviane C., Eden C.,\* Juno C., Margaret H.,  
Regan L., Orlaith N., Isabella S.,\* Sabrina S.\*

\* choristers in training (who are working to earn the white part of their uniform)

Advanced choristers wear a medal and ribbon of the Royal School of Church Music, indicating their level of training in the internationally recognized RSCM *Voice for Life* curriculum

### The St. John's Adult Choir

*Soprano* Anne Stone, Lindsay Cohn, Johanna Geremia,\*\* Rachel Hanauer\*\*

*Alto* Jennifer Delmhorst Berton, Sybille Pierre

*Tenor* Joseph Burdick, Thomas Burdick, Jr., Joel McCoy\*\*

*Bass* Robert Currier, William Karner, Christopher Scott

\*\* guests

Alison Holt, Dorota Peglow, *violins*

Kathy Monroe, *cello*

Fr. Nathan J.A. Humphrey, *reader*

William Bachus, *floral design and decoration*

Heidi Blank, *box office*

Betty Cares and Jeffrey Cares, *ushers, train engineer*

Hook & Hastings organ, Boston, 1894, electrified/augmented by Hook & Hastings, 1934

Peter Stoltzfus Berton, *organist/director, program design*

*The program cover and publicity features Winter in Newport illustrating Willow Street and the St. John's Tower*

*Woodcut © Ilse Buchert Nesbitt. Used by permission.*

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*with special thanks to Ilse Buchert Nesbitt*

## ABOUT ST. JOHN'S



**MR. PETER QUIRE, *Our First Benefactor***

Saint John's began meeting in the Third Street home of Peter and Harriet Quire 140 years ago, in 1875.

Peter Quire had worked with the Quakers in Philadelphia on the Underground Railroad prior to moving to the Point, a neighborhood first settled by the Quakers in the Colonial era. By the end of 1875, the congregation had built its first church, now used as our Guild Hall.

From its very beginning, many of the members were of modest means, though supported by the generosity of some of Newport's more famous residents, including the Astors and the Chanlers. The church also had an early connection with the Naval War College, two of whose founders served on the vestry. (Their portraits are in the narthex.)

In the 1890s, the church was in financial straits, and it looked as if it might close, until Captain (later Admiral) Alfred Thayer Mahan brought the plight of the young church to the attention of his friend Sarah Titus Zabriskie, who in 1893 donated \$100,000 toward the building of the Zabriskie Memorial Church in memory of her late mother, Sarah Jane Zabriskie. The cornerstone was laid in 1894 and the church was consecrated in November of that year.

Peter Quire lived to see the consecration of the Zabriskie Memorial Church. When he died several years later, he left \$419 in his will to St. John's, becoming the first member to make a bequest to the young congregation.

In 1915, Sarah Morris Fish Webster commissioned Ralph Adams Cram to design the Chapel of the Blessed Sacrament, with its stunning wood-carved reredos above the altar, in memory of her husband, Sydney Webster. Durr Freedley, Curator of Decorative Arts at the Metropolitan Museum in New York City, was responsible for its decoration. Panels behind the altar were painted by Sister Mary Veronica of the Order of Saint Mary, Peekskill, New York, and represent the Throne of God, with the Saints gathered in adoration before Our Lord.

The church grew significantly in the early 20th century, and in 1922, St. John's acquired Dennis House as its rectory, which was built c. 1740, with an 1870s addition by Charles F. McKim, and Grafton House, named for Bishop Charles Chapman Grafton, which was built in 1832 in the Greek Revival style. The Sisters of the Holy Nativity, an order founded by Bishop Grafton of Fond du Lac, were in residence for many years here.

St. John's carries on the legacies of Peter Quire, Sarah Titus Zabriskie, and Sarah Morris Fish Webster today as we continue to gather and serve all sorts and conditions in the beauty of holiness.

## THE ST. JOHN'S HOOK AND HASTINGS PIPE ORGAN

The Hook and Hastings Organ is played this evening in a novel manner, through remote keyboards and other controls attached electrically to their counterparts in the main console. The organ was built in Boston and installed as part of the original construction of St. John's Church in 1894. When new, it was a tracker organ, so-called because wooden "trackers" created a direct mechanical connection between the keys at the organist's fingers and the pipes in the organ chests. Hook and Hastings (1827-1935) was one of the pre-eminent American organ builders of the 19th century, and St. John's was certainly foresighted to have selected a builder of such quality and integrity. The organ is significant also because it is one of the last manufactured, installed, and then updated by Hook and Hastings before the company went out of business during the Great Depression. The result is that we have a true gem, both historically and musically.

There are 1,769 pipes in the organ. The largest pipe is 16 feet long in speaking length (not counting the "foot"), 18 inches square, made of maple; the smallest pipe is a half inch long in speaking length, about 1/16 inch in diameter, made of tin and lead. All but five of the painted façade pipes are speaking pipes, made of zinc; many are longer than they appear. Modern electronic circuits have replaced some of the mechanical operations but no sound is enhanced or created by electronic or digital simulation, excepting one temporary replacement.

In 1934, in response to technological advances (specifically the development of low-voltage circuits), the Hook and Hastings company returned to St. John's to electrify the action of the organ and make some judicious tonal alterations to the instrument (adding two stops and extending others). The electrification meant that the keyboards, that had been attached directly to the front of the organ case and directly facing the pipes, could be moved and installed in the console in their current location on the opposite side of the chancel—the better for the organist to see and conduct the choir in the choir pews, and to hear the organ in proper balance with the singers. Since the electrification, there has been very little done to the organ beyond routine maintenance and tuning. Eighty-two years more have, however, taken their toll on the mechanisms of the instrument, and we are now evaluating and restoring the operating systems. We have accomplished a number of the most critical repairs to ensure that it keeps playing.

The console was replaced by a new replica-style console built by J.H. & C.S. Odell in 2008, a new computerized relay was installed, the organ wiring was brought up to modern electrical code, a failing pedal windchest was replaced, the West façade's stenciling was restored, and missing or damaged Trumpet and Oboe pipes have been returned. The largest repairs remaining are the windchests of the Pedal Diapason and 1934 additions, the repair of hundreds of pipes physically damaged over 120 years, remaking missing pipes, and a complete cleaning of the instrument to enable dirt-choked pipes to speak into the church with their original clarity, volume and majesty. A major roof leak over a decade ago caused damage to the chamber walls and to the windchest of the Pedal Trombone. While the Trombone awaits restoration, the musical deficit has been remedied temporarily with digitally sampled Trombone pipes from another organ (that of Hereford Cathedral, built in 1892 and tonally similar to our organ), played through a computer attached to the modernized console and sounding through speakers placed in the organ chamber.

We seek to raise \$25,000 for lasting repairs near-term to keep more of the mechanism from falling silent, and \$250,000 long-term—by the 125th Anniversary in 2019—for the thorough chamber repair, pipe cleaning and mechanical restoration (to turn its "time clock" back to zero), and a maintenance endowment. As a separate future project, an 1892 Hutchings instrument of nine ranks, donated to us in 2015 by St. Mary's Church, Warwick (now closed), is in storage awaiting restoration and reconfiguration possibly as an antiphonal division to be placed against the rear wall.

## THE CHOIR SCHOOL OF NEWPORT COUNTY

**The Choir School of Newport County** was established in Fall, 2014 as an innovative partnership of Emmanuel Church, Trinity Church and the Zabriskie Memorial Church of Saint John the Evangelist, Newport, for all of Newport County. Our mission is to form lives of character and service through the joy and discipline of choral music. This is fostered by a unified curriculum and the faculty resources of several participating institutions: the music directors of the three churches named, and also the music director St. Mary's Roman Catholic Church, Newport, where the Professional Choristers will sing the 9:30 a.m. Mass this coming Sunday. The ensembles of The Choir School give boys and girls a special opportunity for developing the values of self-esteem, a positive attitude, respect, team spirit, discipline, and service to others. The ensembles are Preparatory Division (Angel Choir, at Emmanuel Church), Newport Community Youth Choir (at Trinity Church), and Professional Choristers (at St. John's). Making music at the highest level, ultimately alongside adult singers, with professional, adult expectations, is the vehicle for developing these gifts. Singers in intergenerational choirs gain experience and confidence to meet many of the challenges of their future lives. The Professional Choristers heard this evening receive a stipend for their work (three hours of rehearsal per week) and traveled to Washington, DC, where they joined The Bishop's Choir School from Springfield, Massachusetts in forming a joint choir to sing at the National Cathedral. Plans are well underway for a training trip to England, August 1-15, 2018 with residencies at Hereford and Worcester Cathedrals. New Professional Choristers are welcome by audition at any time of year.

### HOW YOU CAN HELP

Attending events like this one helps the choristers build confidence in their own growing talents. When a child can sing in front of a large crowd, there is great satisfaction in knowing that you are not just part of the crowd, but a part of the chorister's formation as an artist and human being.

The Choir School is in its third year, and is newly incorporated as an independent 501 c(3) non-profit organization. It is entirely dependent upon foundation grants and individual donations. The participating churches do not contribute operating funds—simply facilities, faculty, and family support. We need people passionate for the arts in Newport to help us achieve sustainability both in the short term and in the long term. While the generosity of donors is essential, so is the support of volunteers. We are in need of people of diverse skills and gifts: to keep the music library and the singers' folders organized, to provide hospitality at concerts, to offer communications and development consulting, and to help us develop an effective board. We are grateful for the people who have jumped in with enthusiasm thus far, and want you to know that you can get involved, too.

So continue to support us with your presence, your resources, and your talents. You can make a difference in the lives of young people that will carry them through adulthood, as well as foster a choral arts program of unparalleled excellence in Newport County and all of Rhode Island. Above all, please **tell someone** about what you experienced this evening! You might be making a difference in the life of a child and family, or planting the seed of an idea with a donor that in time bears fruit. More information can be found at [www.thechoirschoolri.org](http://www.thechoirschoolri.org).

### SAVE THE DATE

THE CHOIR SCHOOL OF NEWPORT COUNTY SPRING CONCERT:  
Saturday, **May 13, 2017** at 2:00 p.m. at Emmanuel Church, Newport  
The three ensembles of The Choir School, separately and together!

**MUSICAL MERCHANDISE — Supporting The Choir School of Newport County**  
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- Bossman Burgers, 510 E. Main Rd: 10% Off
- Crazy Dough's Pizza, 446 Thames Street: B.O.G.O. Any slice (limit 1)
- Domino's Pizza, 19 W. Main Rd: Large 1 Topping Pizza \$6 (takeout)
- Fernanda's Dry Cleaning & Tailor, 624 Thames St: 15% off a Prom or Wedding Dress Tailoring, or: dry cleaning pants, 1 free with 5
- Lazer Gate, 288 Plymouth Ave, Fall River: B.O.G.O. free golf or tag
- Lock Star Salon, 102 W. Main Rd: 10% off, except wknds, holidays
- Ma's Donuts, 78 W. Main Rd: Buy 6 get 6 free (Limit 1 per card)
- O'Brien's Pub, 501 Thames St: 10% off clothing and merchandise
- Olympia Sports, 99 E. Main Rd: 15% off any 1 reg. priced item, excl. footwear statement products, underarmor, Nike, NFL, Gulf
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# NEWPORTOPOLY

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The games are also available at the administrative office of The Choir School, at the **Church of Saint John the Evangelist**, 61 Poplar Street, where sales tax is not charged and a quantity discount is possible:

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*In person only, please: Mondays: 3:00 pm-5:00 pm  
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NEWPORTOPOLY® Second Edition benefits The Choir School of Newport County's training trip to England, August 1-15, 2018, for singers ages 9 to 18. **Serious about singing? Come join us!**  
[www.thechoirschoolri.org](http://www.thechoirschoolri.org)

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