

CONCERTS *at* SAINT THOMAS

PRESENTS

AN EVENING WITH NICO MUHLY



David Fung, *piano*
Daniel Moody, *countertenor*
John Ramseyer, *tenor*
Jeremy Filsell, *piano & organ*

THURSDAY, FEBRUARY 3, 2022
7:30 P.M.

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CONCERTS *at*
SAINT THOMAS

SAINT THOMAS CHURCH FIFTH AVENUE

The Reverend Canon Carl F. Turner, *Rector*

Dr. Jeremy Filsell, *The Nancy B. & John B. Hoffmann Organist and Director of Music*

Mr. Christopher Seeley, *Head of School*

The Saint Thomas Choir School

PROGRAM

Four Traditional Songs (2011) *Nico Mubly*

A Brisk Young Lad (b. 1981)

Searching for Lambs

The Cruel Mother

The Bitter Withy

Daniel Moody, *countertenor*

David Fung, *piano*

Patterns (2014)

Move Along

Palindromes

Similar

Very Fast Music

Jeremy Filsell, *The Miller-Scott Organ*

Lorne Ys My Likinge (2015)

Daniel Moody, *countertenor*

John Ramseyer, *tenor*

David Fung, *piano*

A Hudson Cycle (2005)

David Fung, *piano*

Canticle II: Abraham and Isaac, Op. 51

Benjamin Britten

(1913-1976)

Daniel Moody, *countertenor*

John Ramseyer, *tenor*

Jeremy Filsell, *piano*

The Last Letter (2015)

Nico Mubly

(b. 1981)

John Ramseyer, *tenor*

Jeremy Filsell, *piano*

DAVID FUNG, *piano*

Praised for his “ravishing and simply gorgeous” performances in *The Washington Post*, pianist David Fung is widely recognized for interpretations that are elegant and refined, yet intensely poetic and uncommonly expressive. Declared a “Rising Star” in *BBC Music Magazine* in 2019, Mr. Fung regularly appears with the world’s premier ensembles including the Cleveland Orchestra, the Detroit Symphony, the Israel Philharmonic, the Los Angeles Philharmonic, the National Orchestra of Belgium, the San Diego Symphony, and the San Francisco Symphony, as well as the major orchestras in his native country of Australia, including the Melbourne Symphony, the Queensland Symphony, and the Sydney Symphony Orchestra.

In the 2020-21 season, Mr. Fung made his Los Angeles Philharmonic debut alongside Yuja Wang and conductor Gustavo Dudamel in the Sound/Stage series at the Hollywood Bowl, returned to Caramoor for performances with both bass-baritone Dashon Burton and the Verona Quartet, and play-directed Bach with the Orchestra of St. Luke's. This followed an eventful 2019-20 season, which included a debut with the Detroit Symphony for its opening concerts celebrating the Orchestra Hall Centennial, performances at Town Hall Seattle and Eastman Presents, a collaboration with the Brentano Quartet at Yale University and Carnegie Hall, and headlining the 2020 WQXR Pride Celebrations in New York City. Highlights for the 2021-22 season include appearances with the Charleston and Niagara Symphony Orchestras, performances with the Las Vegas Philharmonic together with Tessa Lark and Joshua Roman, reuniting with the Dover Quartet at his debut with the Tucson Winter Chamber Music Festival, and a special project with Nico Muhly at Saint Thomas Church Fifth Avenue in New York City.

Mr. Fung’s highly acclaimed debut with the Cleveland Orchestra at the Blossom Music Festival was “everything you could wish for” (*Cleveland Classical*), and he was further praised as an “agile and alert interpreter of Mozart’s crystalline note-spinning” (*The Plain Dealer*). In the following week, he performed Rachmaninoff’s *Rhapsody on a Theme of Paganini* at the Beijing National Stadium for their Olympic Summer Festival. He also performed the West Coast Premiere of Chen Qigang’s Piano Concerto, “Er Huang”, with the San Francisco Symphony. Other recent orchestral engagements include appearances with the symphony orchestras of Albany, Arkansas, Kitchener-Waterloo, Israel, Marin, Southwest Florida, Sun Valley, Tacoma, and Vallejo, the Tampere Philharmonic, the National Taiwan Symphony Orchestra, the New Japan Philharmonic, and Nordwestdeutsche Philharmonie. An incisive interpreter of Mozart and Bach, Mr. Fung has also appeared with the Israel, Los Angeles, Melbourne, Orpheus, and Saint Paul Chamber Orchestras.

As a recitalist and chamber musician, Mr. Fung is a frequent guest artist at prestigious festivals and venues worldwide. Festival highlights include performances at the Aspen Music Festival, Blossom Music Festival, Brussels Piano Festival, Caramoor, Edinburgh International Festival, Hong Kong Arts Festival, the Ravinia Festival, Tippet Rise, and Yeosu International Music Festival. At his Edinburgh International Festival debut, the *Edinburgh Guide* described Mr. Fung as being “impossibly virtuosic, prodigiously talented... and who probably does ten more impossible things daily before breakfast.” In recent seasons, he has been presented in recital by Washington Performing Arts at

the Kennedy Center, Lincoln Center's Great Performers, the Louvre Museum, the Palais des Beaux-Arts in Brussels, the National Concert Hall in Taiwan, and the Zürich Tonhalle. In 2015, he gave a recital tour in China at all the major venues including the Beijing Concert Hall, Shanghai Oriental Art Center, Guangzhou Opera House, and the Tianjin Grand Theater.

Mr. Fung garnered international attention as a prizewinner in both the Queen Elisabeth International Music Competition in Brussels and the Arthur Rubinstein Piano International Masters Competition in Tel Aviv. In Tel Aviv, he was further distinguished by the Chamber Music and Mozart Prizes, awarded in areas in which Mr. Fung has a passionate interest. The first piano graduate of the prestigious Colburn Conservatory in Los Angeles, Mr. Fung also studied at the Hannover Hochschule für Musik and the Yale School of Music. His teachers include Margaret Hair, Claude Frank, Peter Frankl, John Perry, and Arie Vardi. Mr. Fung is on faculty at the University of Georgia and is a Steinway Artist.

DANIEL MOODY, *countertenor*

Praised as having a “vocal resonance, [which] makes a profoundly startling impression” (*The New York Times*) and for his ability to “pierce hearts” and “utterly silence a room” (*The Boston Musical Intelligencer*) countertenor Daniel Moody has appeared in the title opera roles of Handel's *Giulio Cesare & Rinaldo*, Oberon in Britten's *A Midsummer Night's Dream*, and Nerone in Monteverdi's *L'incoronazione di Poppea* with Cincinnati Opera.

Moody has performed with the Atlanta Symphony, Les Violons du Roy, Philharmonia Baroque Orchestra in a duet concert with mezzo-soprano Anne Sophie von Otter, Apollo's Fire, Mark Morris Dance Group, Oratorio Society of New York and Musica Sacra in Carnegie Hall's Stern Auditorium, Minnesota Orchestra, Opera Lafayette, and Off-Broadway in a play musical production about Hans Christian Andersen.

The 2021-22 season includes engagements with Atlanta Opera, San Antonio Symphony, White Snake Projects, Apollo's Fire and The Metropolitan Opera.

A graduate of Peabody Conservatory (BM), Yale School of Music/Institute of Sacred Music (MM) Mr. Moody has won awards from the Metropolitan National Council, George London Competition, Sullivan Foundation, Handel Aria Competition, New York Oratorio Society Competition, and Russell Wonderlic Competition.

JOHN RAMSEYER, *tenor*

Known for his warm, silky tone, tenor John Ramseyer is a New York City-based performer of operatic, concert, and early music. Well-versed in operatic repertoire spanning the eras, Mr. Ramseyer has performed leading roles with The Bronx Opera Company, Apotheosis Opera, Resonanz Opera, Christman Opera Company, The Midwest Institute of Opera, LoftOpera, and many others. Ramseyer received a master's degree in vocal performance from Mannes School of Music. While at Mannes, the tenor gained an affinity for contemporary opera, having performed lead roles in Mark Adamo's *Little Women*, as well as the New York City premiere of Jonathan Dove's *Flight*. Solidifying his love for new works,

that season, the tenor also starred in the world premiere of Theodore Christman's *Adriana McManes* with the Christman Opera Company. Ramseyer collaborated with the Aaron Copland School of Music in a celebration of composer Joel Mandelbaum's microtone-infused opera, *The Dybbuk*. Other previous roles include Tamino (*Die Zauberflöte*), Don Ottavio (*Don Giovanni*), Aeneas (*Dido and Aeneas*), Lysander (*A Midsummer Night's Dream*), Fenton (*Falstaff*), Fenton (*Sir John in Love*), Bill (*Flight*), Laurence (*Little Women*), and L'Aumonier (*Dialogues of the Carmelites*). This season, he joined the Metropolitan Opera Chorus for their The Met's productions of *Boris Godunov* and *Die Meistersinger von Nürnberg*, as well as concerts of Mahler's Symphony No.2 and Verdi's Requiem.

As a concert soloist, Ramseyer has collaborated with many of New York's finest ensembles, including Orchestra of St. Luke's, the American Classical Orchestra, and Camerata New York. A frequent collaborator with the three-time Grammy-nominated Clarion Choir, he will be featured on a 2022 release of Rachmaninoff's *Vespers*, led by music director Steven Fox. In previous seasons, Mr. Ramseyer has performed as a soloist with many of New York's local choral societies, such as the Astoria Choir, the Forest Hills Choir, St. John's in the Village, and Uptown Polyphony. In 2020, he joined St. George's Choral Society as the tenor soloist in a world premiere mass setting by Phillip Martin. This season, with the acclaimed UK chamber choir, Vasari Singers, Ramseyer provided the tenor solos for a celebration of Marcel Dupré's life and works, with selections from his *De Profundis*. Other concert repertoire includes Britten's *War Requiem*, Op. 66 and *Serenade for Tenor, Horn and Strings*, Op. 31, Haydn's *Paukenmesse*, Rossini's *Petite messe solennelle*, and Mozart's *Requiem in D minor*, K. 626.

JEREMY FILSELL, *piano & organ*

Jeremy Filsell is one of only a few virtuoso performers as both pianist and organist. His concerto repertoire stretches from Bach to Shostakovich and includes the complete concerto cycle of Rachmaninov. Among others, he has recorded the solo piano music of Herbert Howells, Bernard Stevens, Eugene Goossens, Johann Eschmann, Francis Pott and Sergei Rachmaninov and is on the international piano roster of Steinway Artists. His discography comprises more than 35 solo recordings including, as an organist, the complete oeuvre of Marcel Dupré and the symphonies of Louis Vierne.

Jeremy studied as organ scholar at Keble College Oxford, before completing graduate studies in piano performance at the Royal College of Music and gaining a PhD in Musicology from Birmingham Conservatoire/BCU – researching aesthetic and interpretative issues in the music of Marcel Dupré. Before coming to the US in 2008, he held Academic and Performance lectureships at the Royal Academy of Music and the Royal Northern College of Music in England, and was a lay clerk in the choir of St. George's Chapel, Windsor Castle.

Jeremy Filsell has taught at universities, summer schools, and conventions in both the UK and US and has served on international competition juries in England and Switzerland. Recent solo engagements have taken him across the US and UK and to Germany, France, Finland, Sweden, Norway, Australia and New Zealand. Since 2008 he has directed the music at two Washington DC churches, served as Artist-in-residence at Washington National Cathedral and was Professor of Organ successively at the Catholic University of America and Peabody Conservatory. He became Organist & Director of Music at St. Thomas, 5th Avenue, New York in April 2019.

ABOUT THE COMPOSER



Nico Muhly, born in 1981, is an American composer who writes orchestral music, works for the stage, chamber music and sacred music. He's received commissions from The Metropolitan Opera: *Two Boys*, (2011) and *Marnie*, (2018); Carnegie Hall, the Los Angeles Philharmonic, the Tallis Scholars, King's College and St. John's College, Cambridge, Wigmore Hall, and The Philadelphia Orchestra, among others. He is an avid collaborator, and has worked with choreographers Benjamin Millepied at the Paris Opéra Ballet, Bobbi Jene Smith at the Juilliard School, Justin Peck and Kyle Abraham at New York City Ballet; artists Sufjan Stevens, The National, Teitur, Anohni, James Blake and Paul Simon; and has

written film scores for *The Reader* (2008) and *Kill Your Darlings* (2013), and the BBC adaptation of *Howards End* (2017).

Among his concerti are works for violin (*Shrink*, for Pekka Kuusisto), organ (*Register*, for James McVinnie), and viola (Nadia Sirota). He collaborates with the same artists as a composer and performer of chamber music. He has written vocal works for Iestyn Davies, Renée Fleming, and Nicholas Phan, has collaborated with artists Maira Kalman and Oliver Beer, and has created site-specific pieces for the National Gallery, London, and the Art Institute of Chicago, and written articles for the Guardian, the New York Times, and the London Review of Books. Recordings of his work have been released by Decca and Nonesuch, and he is part of the artist-run record label Bedroom Community, which released his first two albums, *Speaks Volumes* (2006) and *Mothertongue* (2008).

FOUR TRADITIONAL SONGS

A BRISK YOUNG LAD

A brisk young lad, he courted me,
He stole away my liberty,
He stole my heart with a free good will,
He has it now and he'll keep it still.

There is a flow'r I've heard them say,
Would ease my heart both night and day,
I would to God that flow'r I could find
That would ease my heart and my troubling mind.

Dig me a grave both wide and deep,
Set marble stones at my head and feet,
And a turtle white dove carve over above
To let the world know that I died of love.

SEARCHING FOR LAMBS

As I went out one May morning,
One May morning betime
I met a maid from home had strayed
Just as the Sun did shine.

O stay, O stay you handsome maid
And rest a moment here,
For there is none but you alone
That I do love so dear.

What makes you rise so soon my dear?
Your journey to pursue?
Your pretty little feet they tread so sweet,
Strike off the morning dew.

How gloriously the Sun doth shine,
How pleasant is the air.
I'd rather rest on a true love's breast
Than any other where.

I'm going to feed my father's flock,
His young and tender lambs,
That over hills and over dales
Lie waiting for their dams.

For I am thine and thou art mine,
No man shall uncomf'ort thee.
We'll join our hands in wedded bands
And married we will be.

THE CRUEL MOTHER

There was a lady lived in York,
All alone and a loney,
A farmer's son, he courted her,
All down by the greenwood side.

All down by the greenwood side.
She pitched her back against a thorn,
All alone and a loney,
And there she had her baby boy,
All down by the greenwood side.

He courted her for sev'n long years,
All alone and a loney,
At last she had a child by him,
All down by the greenwood side.

She drew the fillet off her head,
All alone and a loney,
She bound the baby's hands and legs
All down by the greenwood side.

She pitched her knee against a tree,
All alone and a loney,
And there she found great misery,

She drew a knife both long and sharp,
All alone and a loney,

She pierced the baby's innocent heart,
All down by the greenwood side.
She wiped the knife upon the grass,
All alone and a loney,
The more she wiped the blood ran fast,
All down by the greenwood side.

She washed her hands all in the spring,
All alone and a loney,
Thinking to turn a maid again,
All down by the greenwood side.

As she was going to her father's house,
All alone and a loney,
She saw three babes a playing at ball,
All down by the greenwood side.

There is a fire beyond Hell's gate,
All alone and a loney,
There you'll burn both early and late,
All down by the greenwood side.

THE BITTER WITHY

As it befell on a bright holiday,
Small hail from the sky did fall,
Our Savior asked his mother dear
If he might go and play at ball.

At ball, at ball, my own dear Son,
It's time that you were gone,
And don't let me hear of any mischief
At night when you come home.

So up the hill and down the hill
Our sweet young Savior ran,
Until he met three rich young lords,
"Good morning" to each one.

"Good morn, good morn," said they,
"Good morning" then said he,
"And which of you three young rich lords
Will play at ball with me?"

"We all are lords' and ladies' sons,
Born in a baron hall,
And you are nothing but a poor maid's child,
Born in an oxen stall."

One dressed in silk, the other in satin,
All alone and a loney,
The other stark naked as ever was born,
All down by the greenwood side.

"O dear baby if you was mine,
All alone and a loney,
I'd dress you in silk, and satin so fine,
All down by the greenwood side."

"O dear mother I was once thine,
All alone and a loney,
You never would dress me coarse or fine,
All down by the greenwood side."

Sweet Jesus turned him round about,
He neither laughed nor smiled,
But the tears came trickling from his eyes
Like water from the sky.

Then he made him a bridge from the beams of the
Sun and over the water ran he,
The rich young lords chased after him
And drown'd they were all three.

Then up the hill and down the hill
Three rich young mothers ran,
Saying Mary mild fetch home your child
For drown'd is ours each one.

So Mary fetched home her child
And laid him across her knee
And with a handful of withy twigs,
She gave him slashes three.

Ah bitter withy, ah bitter withy,
You've caused me to smart,
And the willow shall be the very first tree
To perish at the heart

LORNE YS MY LIKINGE

MARIA MAGDALENA

Alas, nowe lorne ys my likinge
For woe I wander and handes wringe.
My harte in sorrowe and sighinge
ys sadlye sett and sore.
That I most loved of all thinge,
alas, ys nowe full lowe lyenge.
Whye am I, lord, so long livinge
to loose thy luxonne lore?

MARIA JACOBI

Alas, wayle awaye ys went.
My helpe, my heale from me ys hent.
My Christ, my comfort that me kent,
is clongen nowe in claye.
Mightie God omnipotent,
thou give them hard judgment
that my soveraygne so shent,
for so I maye well saye.

MARIA SALOME

Alas, nowe marred ys my might.
My lord through whom that I was light
Shamefullye slayne here in my syght!
My sorrowe ys aye unsought.
Syth I maye have no other ryght
of these dyvelles that have my lord so dight,
to balme his bodye that ys so bryght boyst
here have I brought.

MARIA MAGDALENA

Suster, which of us everychon
shall remove this great stonne
that lyeth my sweet lord upon,
for move yt I ne maye?

MARIA JACOBI

Suster, maystrye ys hit nonne.
Hit seemes to mee as he were gonne,
for on the sepulcher syttheth one,
and the stonne awaye.

MARIA SALOME

Two children I see ther sytting –
all of whyte ys there clothinge –
and the stonne besydes lyeinge.
Goe we nere and see.

ANGELUS PRIMUS

What seeke ye women here
with weepinge and unlykinge chere?
Jesus, that to you was deare,
ys rysen, leeve you mee.

ANGELUS PRIMUS

This ys the place, therefore be apayde,
that Jesu our lord was in layde;
but he ys rysen as he sayde,
and heathen went awaye.

ANGELUS SECUNDUS

Hye you, for ought that may befall,
and tell his disciples all;
and Peter also saye you shall
there fynde him that you maye.

MARIA MAGDALENA

Ah, hye wee faste for anye thinge
and tell Peter this tydinge.
A blessedful word we may him bringe,
sooth yf that hit were.

MARIA JACOBI

Yea, walke thou, suster, by on waye
and we another shall assaye
tyll we have mett with him todaye,
my dereworth lord so deare.

MARIA MAGDALENA

Heathen will I never, syckerlye,
tyll I be comforted of myne anye
and knowe where hee is readelye.
Here will I sitt and weepe.

ANGELUS PRIMUS

Woman, whye weepest thou so aye?

MARIA MAGDALENA

Sonne, for my lord ys taken awaye
and I wott nere, the sooth to saye,
whoe hath donne that thinge.
Alas, whye were I not dead todaye,
clought and clongen under claye
to see my lord that here laye
once at my likinge?

CANTICLE II: ABRAHAM AND ISAAC

Benjamin Britten (1913-1976)

GOD SPEAKETH

Abraham, my servant, Abraham,
Take Isaac, thy son by name,
That thou lovest the best of all,
And in sacrifice offer him to me,
Upon that hill there besides thee.

Abraham, I will that so it be,
For aught that may befall.

ABRAHAM

My Lord, to Thee is mine intent
Ever to be obedient.
That son that Thou hast sent
Offer I will to Thee.
Thy bidding done shall be.

Make thee ready, my dear darling,
For we must do a little thing.
This woode do on thy back it bring.
We may no longer abide.
A sword and fire that I will take,
For sacrifice behoves me to make;
God's bidding will I not forsake,
But ever obedient be.

ISAAC

Father, I am all already
To do your bidding most meekely,
And to bear this wood full bayn am I,
As you commanded me.

ABRAHAM

Now, Isaac son, go we our way
To yonder mount if that we may.

ISAAC

My dear father, I will essay
To follow you full train.

ABRAHAM

O! My heart will break in three,
To hear thy words I have pitye;
As Thou wilt, Lord, so must it be,
To Thee I will be bayn.
Lay down thy faggot, my own son dear.

ISAAC

All ready, father, lo it is here.
But why make you such heavy cheer?
Are you anything adread?

ABRAHAM

Ah! Dear God! That me is woe!

ISAAC

Father, if it be your will,
Where is the beast that we shall kill?

ABRAHAM

Thereof, son, is none upon this hill.

ISAAC

Father, I am full sore affeered
To see you bear that drawne sword.

ABRAHAM

Isaac, son, peace, I pray thee.
Thou breakest my heart even in three.

ISAAC

I pray you, father, layn nothing from me,
But tell me what you think.

ABRAHAM

Ah! Isaac, Isaac, I must thee kill!

ISAAC

Alas! Father, is that your will,
Your owne child for to spill
Upon this hilles brink?
If I have trespassed in any degree
With a yard you may beat me;
Put up your sword, if your will be,
For I am but a child.
Would God my mother were here with me!
She would kneel down upon her knee,
Praying you, father, if it may be,
For to save my life.

ABRAHAM

O Isaac, son, to thee I say
God hath commanded me today

Sacrifice, this is no nay,
To make of thy bodye.

ISAAC

Is it God's will I shall be slain?

ABRAHAM

Yea, son, it is not for to layn.

ISAAC

Father, seeing you muste needs do so,
Let it pass lightly and over go;
Kneeling on my knees two,
Your blessing on me spread.

ABRAHAM

My blessing, dear son, give I thee
And thy mother's with heart free.
The blessing of the Trinity,
My dear son, on thee light.

Come hither, my child, thou art so sweet.
Thou must be bound both hands and feet.

ISAAC

Father, do with me as you will,
I must obey, and that is skill,
God's commandment to fulfil,
For needs so it must be.

ABRAHAM

Isaac, Isaac, blessed must thou be.

ISAAC

Father, greet well my brethren ying,
And pray my mother of her blessing,
I come no more under her wing,
Farewell for ever and aye.

ABRAHAM

Farewell, my sweete son of grace!

ISAAC

I pray you, father, turn down my face,
For I am sore adread.

ABRAHAM

Lord, full loth were I him to kill!

ISAAC

Ah, mercy, father, why tarry you so?

ABRAHAM

Jesu! On me have pity,
That I have most in mind.

ISAAC

Now, father, I see that I shall die:
Almighty God in majesty!
My soul I offer unto Thee!

ABRAHAM

To do this deed I am sorrye.

GOD SPEAKETH

Abraham, my servant dear,
Lay not thy sword in no manner
On Isaac, thy dear darling.
For thou drest me, well wot I,
That of thy son has no mercy,
To fulfil my bidding.

ABRAHAM

Ah, Lord of heaven and King of bliss,
Thy bidding shall be done i-wiss!
A horned wether here I see,
Among the briars tied is he,
To Thee offered shall he be,
Anon right in this place.

Sacrifice here sent me is,
And all, Lord, through Thy grace.

ABRAHAM AND ISAAC

Such obedience grant us, O Lord!
Ever to Thy most holy word.
That in the same we may accord
At this Abraham was bayn;
And then altogether shall we
That worthy King in heaven shall see,
And dwell with Him in great glorye
For ever and ever. Amen.

THE LAST LETTER

1.

Dear Molly,

A happy Christmas. I am sending this to my Aunt to forward to you as I do not know the address. Please tell me your name as I have forgotten it.

2.

Jack,

My own, my only love. How I look for your next letter. How much longer shall I have to wait? Dear hearty, I want you, my life, Jack. How changed it is when you are by my side. What different air I seem to breathe into my lungs. Oh! Hasten the day, the moment when I shall be by his side again. Jack, my Jack, my same, my heartmate. Goodnight my love. God bless you my own. How you would have smiled if you could have met me up the road today. Yes! You would then to have seen me pushing David in his pram to Brayfield all on my own. Jack, if only – but then how can I say, how can I express all that is in my heart? My love, my own, at such moments, Jack, when my love has looked, has seen into the very depths of my soul – my Jack, my, “our” sacred love – when my very soul has been revealed to him. Jack, you know how it grows and grows, my heart, surely it will burst, Jack - I want you. Oh! Let me feel you crushing my very life into yours. Oh! I live for you – always, always my own.

3.

Dear Leader of the Company,

I have a request to make of you. Although my husband has only been in the field for four months, I would like to ask you to grant him a leave of absence, namely, because of our sexual relationship. I would like to have my husband just once for the satisfaction of my natural desires. I just can't live like this anymore. I can't stand it. It is, of course, impossible for me to be satisfied in other ways, firstly, because of all the children and secondly, because I do not want to betray my husband. So I would like to ask you very kindly to grant my request. I will then be able to carry on until we are victorious.

With all reverence,
Frau S.

4.

Dear Husband,

This is the last letter I am writing to you, because on the 24th, I am going to marry another man. Then, I don't have to work any longer. I have already been working for three years as long as you are away from home. All other men come home for leave, only you POWs never come. I will give the children to the orphanage. I don't give a rat's ass about a life like that. All wives whose husbands are prisoners will do the same and get rid of the children. Three years of work are too much for the women. Twenty marks for benefit and ten marks per child are not enough. One cannot live on that. Everything is so expensive now. One pound of bacon costs eight mark, a shirt, nine mark.

Your wife

5.

Fair world, where are you? Return again,
Sweet springtime age of nature!
Alas, only in the magic land of song
Does your fabled mem'ry live on.

The desolate fields mourn,
No god reveals himself to me;
Alas, of that warm, living image
Only a shadow's remained.

1-4: *Love Letters of the Great War*, ed. Mandy Kirkby

5: *The Gods of Greece*, Friedrich Schiller, tr. Richard Wigmore



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Decker: The Seven Last Words and Triumph of Christ

Jeremy Filsell, *Organ*

Saint Thomas Church Fifth Avenue

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Portraits of a Grieving Mother: Vivaldi's Stabat Mater

Ryland Angel, *Countertenor*, Queens Baroque Ensemble

Saint Thomas Church Fifth Avenue

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