



DANCING DAY

MUSIC FOR CHRISTMAS

SAINT THOMAS CHOIR OF MEN & BOYS,
FIFTH AVENUE, NEW YORK

JOHN SCOTT
CONDUCTOR



Dancing Day

Music for Christmas

Saint Thomas Choir of Men & Boys, Fifth Avenue, New York

Sara Cutler *harp*^{3-15 & 17-24}

Stephen Buzard *organ*^{1 & 16}

Benjamin Sheen *organ*^{2 & 25-26}

John Scott *conductor*

About the Saint Thomas Choir of Men & Boys:

'The tone of the New York trebles is sweet and healthy'
BBC Music Magazine

'The choir bring a sense of freshness, vigour and refinement to these works'
MusicWeb International

Matthew Martin (b. 1976)

1. **Novo profusi gaudio**

[3:36]

Patrick Hadley (1899-1973)

2. **I sing of a maiden**

[2:55]

Benjamin Britten (1913-1976)

A Ceremony of Carols, Op. 28

3. Procession

[1:32]

4. Wolcum Yole!

[1:24]

5. There is no Rose

[2:26]

6. That yonge child

[1:46]

7. Balulalow

[1:21]

8. As dew in Aprille

[1:02]

9. This little babe

[1:30]

10. Interlude

[3:32]

11. In Freezing Winter Night

[3:50]

12. Spring Carol

[1:14]

13. Adam lay i-bounden

[1:12]

14. Recession

[1:37]

Benjamin Britten

15. **A New Year Carol**

[2:19]

Traditional Dutch

arr. John Scott (b. 1956)

16. **King Jesus hath a garden**

[3:20]

John Rutter (b. 1945)

Dancing Day

Part 1

17. Prelude

[3:35]

18. Angelus ad virginem

[1:55]

19. A virgin most pure

[5:04]

20. Personent hodie

[1:57]

Part 2

21. Interlude

[4:05]

22. There is no rose

[1:53]

23. Coventry Carol

[3:54]

24. Tomorrow shall be my
dancing day

[3:03]

Traditional English

arr. Philip Ledger (1937-2012)

25. **On Christmas Night
(Sussex Carol)**

[2:00]

William Mathias (1934-1992)

26. **Wassail Carol**

[1:41]

Total playing time

[63:58]

Soloists:

John Dominick Mignardi⁶

Sehjin Jo^{7 & 22}

Daniel Suter, Leif Pedersen¹¹

Ian Osborne & Nicholas Rhodes¹²

Conor Frost, Nicholas Rhodes & John Dominick Mignardi¹⁵

Augustine Segger²²



Dancing Day: Music for Christmas

Benjamin Britten (1913-1976)
A Ceremony of Carols

After spending three years in the United States and Canada, Britten returned to England in 1942. While waiting for a ship at Halifax, Nova Scotia, in March 1942 he bought a copy of *The English Galaxy of Shorter Poems* (edited by Gerald Bullett). The voyage home was productive: not only did he compose the *Hymn to St Cecilia* but also started work on a set of carols, five of which were settings of medieval English texts from *The English Galaxy*. After he arrived in England (17 April), Britten added two further carols ('Wolcum Yole!' and 'Spring Carol'). In this version (without 'That yongë Childe' or the Interlude for harp), *A Ceremony of Carols* was first performed on 5 December 1942 in Norwich Castle, sung by the women's voices of the Fleet Street Choir conducted by T.B. Lawrence, with Gwendoline Mason as the harpist, repeating the work at the National Gallery Concerts in London a few days later. Britten then revised the work into its definitive form and this was given at the Wigmore Hall on 4 December 1943 with the Morriston Boys' Choir conducted by Britten with Maria Korchinska as

the harpist. Up to this point Britten had not yet decided on treble voices to sing the work: he variously described it as for 'children's voices' and for 'women's voices'. For the concert on 4 December, it was described as 'for boys' voices'. The work was immediately welcomed by critics. The anonymous critic for *The Times* wrote on 22 December 1942 of the National Gallery performance that 'the general effect is one of remarkable spontaneity [...] The series is something more than a 'ceremony'; a group of exquisite short pieces which are a genuine enrichment of the repertory of carols.'

John Rutter (b. 1945)
Dancing Day

In 1973, the harpist Muriel Liddle asked John Rutter to compose a work for upper voices and harp. According to Rutter, Liddle hoped that 'it would provide an occasional alternative, or indeed a companion piece' to Britten's *A Ceremony of Carols*. While the scale and scoring are similar, there's also a crucial difference: Britten composed new settings of the texts, but Rutter based *Dancing Day* on the traditional melodies as well. He was clearly attracted to the challenge of following Britten (and Holst before him) in composing for a choir of upper voices with harp. Described in the score as 'a cycle of traditional Christmas

carols', *Dancing Day* was commissioned by the West Midlands Arts Association and given its first performance in Coventry Cathedral on 26 January 1974, and it is dedicated to Muriel Liddle. Rutter later wrote: 'The first performance [...] being in Coventry Cathedral I couldn't resist including the Coventry Carol (with its original vocal harmonies unaltered) in what turned out to be a cycle of six carols, introduced by a harp prelude based on *Angelus ad Virginem* and with a contrasting interlude inspired by *There is no rose of such virtue*, another lovely medieval carol.'

Matthew Martin (b. 1976)
Novo profusi gaudio

Like so many medieval carol texts, *Novo profusi gaudio* ('News of great joy') is a linguistic mish-mash, a so-called macaronic text combining Latin, English and French. Marked 'Festivamente', Matthew Martin's setting is an energetic and exciting Christmas motet, driven by a flamboyant organ part. It was first performed on 14 December 2010 by the choir of Westminster Abbey conducted by Robert Quinney, and repeated at the Abbey's Service of Lessons and Carols on 23 December.

Patrick Hadley (1899-1973)
I sing of a Maiden

Wounded in the final weeks of the First World War (he lost part of his right leg), Patrick Hadley went to Pembroke College, Cambridge, where his father was Master, then to the Royal College of Music (RCM) where he studied composition with Ralph Vaughan Williams and conducting with Adrian Boult. Hadley joined the staff of the RCM in 1925 and his own compositions began to be influenced the music of Delius and by folk music. In 1931 he composed *The Trees So High*, a 'symphonic ballad', that was his first major work. His setting of 'I sing of a maiden' came a few years later: it was first published by the Year Book Press in 1936 as No. 408 in its series of 'unison and part songs', and it was described as a 'two-part song for female voices with piano accompaniment'. A moving and tranquil setting of the same medieval text that Britten was to include a decade later in *A Ceremony of Carols* ('As dew in Aprille'). Hadley returned to Cambridge in 1938 as a music lecturer and in 1944 composed his secular cantata, *The Hills*. He continued to teach in Cambridge until his retirement in 1962.

Benjamin Britten
A New Year Carol

The original version of Britten's *New Year Carol* was almost exactly contemporary with Hadley's *I sing of a Maiden* and it was also first published in 1936, as the fifth of the 'twelve children's songs' in the collection *Friday Afternoons* for unison voices and piano. The anonymous medieval text was drawn from Walter de la Mare's 1931 anthology *Tom Tiddler's Ground*. In August 1971 Britten finished an arrangement of the carol for high voices (SSA) and piano, and this was published by Boosey and Hawkes the same year.

John Scott (b. 1956)
King Jesus hath a Garden

Both the words and music of *King Jesus hath a Garden* come from the Netherlands. The text was published in 1577 and the melody a few years later in 1609. Reprinted in the collection *Het oude Nederlandsche lied* at the start of the twentieth century, it was spotted by the priest and carol collector George Ratcliffe Woodward, who asked his friend Charles Wood to harmonise the tune, the version in which it became popular after being printed in the *Cowley Carol Book* in 1919. It was during his time as organ scholar at St John's College, Cambridge (1974–8) that John Scott made this arrangement.

William Mathias (1934-1992)
Wassail Carol Op. 26 No. 1

After studies at Aberystwyth University and the Royal Academy of Music (where he was a pupil of Lennox Berkeley), Mathias quickly made a name for himself as a composer of vital, brilliantly scored orchestral music notable for their spicy harmonies (his first two piano concertos are among his earliest works). As a student in Aberystwyth, Mathias had composed a setting of the Gloria, and in the early 1960s he began to produce a steady stream of church music – pieces that he regarded as an extension of his concert composing rather than as a separate activity. The first performance of Mathias's *Wassail Carol* was given at the Festival of Nine Lessons and Carols in King's College, Cambridge, on 24 December 1964, with the King's College Choir conducted by David Willcocks. The organ scholar that year was the young Andrew Davis.

Philip Ledger (1937-2012)
On Christmas Night (Sussex Carol)

The words of this carol were originally published in 1684 (in Ghent, Belgium) in *A Small Garland of Pious and Godly Songs* collected by Bishop Luke Waddinge for his parishes in Wexford, Ireland. Given these Irish-Belgian origins, it's reasonable to ask

how it came to be known as the 'Sussex Carol'. The explanation is that on 24 May 1904, Vaughan Williams took down a version of the words and melody sung by Mrs Verrall of 'Monk's Gate, near Horsham, Sussex' (his manuscript notes are headed 'On Xmas Night') and he subsequently included it in his Fantasia on Christmas Carols in 1912, as well as in carol collections including the first edition of the Oxford Book of Carols in 1928. Philip Ledger, a brilliant music who worked closely with Britten for many years, was Director of Music at King's College, Cambridge from 1974 to 1982. His sparkling and ingenious arrangement of the Sussex Carol appeared several times in the annual Nine Lessons and Carols in those years, and it's been sung regularly ever since.

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Texts & Translations

Matthew Martin (b. 1976)

1. **Novo profusi gaudio**

Novo profusi gaudio,
Benedicamus Domino.

Omnes gentes, plaudite,
Car notre Saviour est né;
Over all blessed he be,
Rex Alpha et O.

A solis ortus cardine,
Comme le monde est long et lé,
All mankind maketh glee,
Angeli canunt Deo.

Enixa est puerpera,
Que Saint Esprit en engrossa;
Blessed be time that she said ya,
Gabriele nuncio.

Ex illibata virgine
Est nascu le Roi de Majesté;
The hirds him see in low degree
Jacentem in presepio.

Gloria tibi, Domine,
Fontaine de grâce et de pitié;
Of all thy goodness we thank thee;
Benedicamus Domino.

*News of great joy,
Let us bless the Lord.*

*All people, clap your hands,
For our saviour is born
Over all blessed he be
King, first and last.*

*From the rising of the sun,
As the world is long and wide,
All mankind maketh glee,
The angels sing to God.*

*She brings forth a son,
Whom the Holy Spirit enlarged;
Blessed be time that she said ya,
Gabriel the messenger.*

*From the undefiled virgin
Born is the King of Majesty;
The hirds him see in low degree
Lying in a manger.*

*Glory to you, O Lord,
Fount of grace and mercy;
Of all thy goodness we thank thee;
Let us bless the Lord.*

*Anonymous
English, fifteenth century*

Patrick Hadley (1899-1973)
2. I sing of a maiden
I sing of a maiden,
That is makeless;
King of all kings
To her son she ches.

He came all so still
Where his mother was,
As dew in April
That falleth on the grass.

He came all so still
To his mother's bower,
As dew in April
That falleth on the flower.

He came all so still
Where his mother lay,
As dew in April
That falleth on the spray.

Mother and maiden
Was never none but she:
Well may such a lady
God's mother be.

*Anonymous
English, fifteenth century*

Benjamin Britten (1913-1976)
A Ceremony of Carols, Op. 28
3. Procession & 14. Recession
Hodie Christus natus est:
Hodie Salvator apparuit;
Hodie in terra canunt angeli;
Laetantur archangeli;
Hodie exsultant justi dicentes;
Gloria in excelsis Deo. Alleluia!

*Today Christ is born;
Today the Saviour has appeared;
Today on earth the angels sing,
The archangels rejoice;
Today the righteous rejoice, saying,
Glory to God in the highest. Alleluia!*

*Anonymous
English, fourteenth century*

4. Wolcum Yole!
Wolcum, Wolcum,
Wolcum be thou heavenè king,
Wolcum, born in one morning,
Wolcum, for whom we sall sing!

Wolcum be ye, Stevene and Jon,
Wolcum, Innocentes every one,
Wolcum, Thomas marter one,
Wolcum be ye, good Newe Yere,
Wolcum Twelfth Day both in fere,
Wolcum seintes lefe and dere.

Candelmesse, Quene of Bliss,
Wolcum bothe to more and lesse.
Wolcum be ye that are here,
Wolcum alle and make good cheer.
Wolcum alle another yere.

*Anonymous
English, fourteenth century*

5. There is no Rose
There is no rose of such vertu
As is the rose that bare Jesu.
Alleluia, Alleluia.

For in this rose containèd was
Heaven and earth in litel space
Res miranda, Res miranda.

By that rose we may well see
There be one God in persons three,
Pares forma, pares forma.

The aungels sungen the shepherds to:
Gloria in excelsis Deo.
Gaudeamus, Gaudeamus.

Leave we all this werdly mirth,
And follow we this joyful birth.
Transeamus, Transeamus.

*Anonymous
English, fourteenth century*

6. That yongē child
That yongē child when it gan weep
With song she lulled him asleep:
That was so sweet a melody
It passèd alle minstrelsy.

The nightingalē sang also:
Her song is hoarse and nought therto:
Whoso attendeth to her song
And leaveth the first then doth he wrong.

Anonymous
English, fourteenth century

7. Balulalow
O my deare hert, young Jesu sweat
Prepare thy creddil in my spreit,
And I sall rock thee to my hert,
And never mair from thee depart.

But I sall praise thee evermoir
With sanges sweet unto thy gloir;
The knees of my hert sall I bow
And sing that richt Balulalow!

James, John and Robert Wedderburn

8. As dew in Aprile
I sing of a maiden that is makelès:
King of all kings to her son she ches.

He came al so stille there his moder was,
As dew in Aprile that falleth on the grass.

He came also stille to his moder's bour,
As dew in Aprile that falleth on the flour.

He came also stille there his moder lay
As dew in Aprile that falleth on the spray.

Moder and mayden was never none but she:
Well such a lady Goddes moder be.

Anonymous,
English, c. 1400

9. This little Babe
This little Babe so few days old,
Is come to rifle Satan's fold.
All hell doth at his presence quake,
Though he himself for cold do shake;
For in this weak unarmèd wise
The gates of hell he will surprise.

With tears he fights and wins the field,
His naked breast stands for a shield;
His battering shot are babish cries,
His arrows looks of weeping eyes;
His martial ensigns Cold and Need,
And feeble Flesh his warrior's steed.

His camp is pitchèd in a stall,
His bulwark but a broken wall;
The crib his trench, haystalks his stakes;
Of shepherds he his muster makes;
And thus, as sure his foe to wound,
The angels' trumps alarum sound.

My soul, with Christ join thou in fight,
Stick to the tents that he hath pight.
Within his crib is surest ward;
This little Babe will be thy guard.
If thou wilt foil thy foes with joy,
Then flit not from this heavenly Boy.

Robert Southwell (c.1561-1595)

11. In Freezing Winter Night
Behold, a silly tender babe,
In freezing winter night,
In homely manger trembling lies.
Alas a piteous sight!

The inns are full;
No man will yield
This little pilgrim bed.
But forced he is with silly beasts
In crib to shroud his head.

This stable is a Prince's court,
This crib his chair of State;
This beasts are parcel of his pomp,
The wooden dish his plate.

The persons in that poor attire
His royal liveries wear;
The Prince himself is come from heav'n;
This pomp is prizèd there.

With joy approach, O Christian wight,
Do homage to thy king.
And highly praise his humble pomp,
wih he from Heav'n doth bring.

Robert Southwell (c. 1561-1595)

12. Spring Carol
Pleasure it is to hear iwis, the birdès sing.
The deer in the dale, the sheep in the vale,
The corn springing.

God's purvayance for sustenance,
It is for man, it is for man.

Then we always to give him praise,
And thank him than.

William Cornish (d. 1523)

13. Adam lay i-bounden
Deo Gracias! Deo Gracias!
Adam lay ibounden, bounden in a bond,
For thousand winter thought he not too long.

And all was for an appil,
An appil that he tok,
As clerikès finden written in their book.

Ne had the appil takè ben,
The appil takè ben,
Ne haddè never our lady
A ben hevenè quene.

Blessèd be the time
That appil takè was.
Therefore we moun singen,
Deo Gracias! Deo Gracias!

Anonymous
English, fifteenth century

Benjamin Britten
15. **A New Year Carol**
Here we bring new water
from the well so clear,
For to worship God with,
this happy New Year.

Sing levy dew, sing levy dew,
the water and the wine;
The seven bright gold wires
and the bugles that do shine.

15. A New Year Carol (cont.)

Sing reign of Fair Maid,
with gold upon her toe,
Open you the West Door,
and turn the Old Year go.

Sing levy dew...

Sing reign of Fair Maid,
with gold upon her chin,
Open you the East Door,
and let the New Year in.

Sing levy dew...

Anonymous

*From Tom Tiddler's Ground
Walter de la Mare (1873-1956)*

Traditional Dutch
arr. John Scott (b. 1956)

16. **King Jesus hath a garden**
King Jesus hath a garden, full of divers flowers,
Where I go culling posies gay, all times and hours.

There naught is heard but Paradise bird,
Harp, dulcimer, lute,
With cymbal, trump and tymbal,
And the tender, soothing flute.

The Lily, white in blossom there, is Chastity:
The Violet, with sweet perfume, Humility.

There naught is heard...

The bonny Damask-rose is known as Patience:
The blithe and thrifty Marygold, Obedience.

There naught is heard...

The Crown Imperial bloometh too in yonder place,
'Tis Charity, of stock divine, the flower of grace.

There naught is heard...

Yet, 'mid the brave, the bravest prize of all may claim
The Star of Bethlem-Jesus-bless'd be his Name!

There naught is heard...

Ah! Jesu Lord, my heal and weal, my bliss complete,
Make thou my heart thy garden-plot, fair, trim and neat.

That I may hear this music clear,
Harp, dulcimer, lute...

Tr. G.R. Woodward (1848-1934)

John Rutter (b. 1945)

Dancing Day

18. Angelus ad virginem
Angelus ad virginem
Subintrans in conclave.
Virginis formidinum
Demulcens in quit "Ave."
Ave regina virginum,
Caeli teraeque Dominum
Concipies
Et paries
Intacta,
Salutem hominum.
Tu porta coeli facta
Medela criminum.

Th' angel to the Virgin said,
Ent'ring into her bower,
For dread of quaking of this maid, He said 'Hail',
with great honoure.



18. Angelus ad Virginem (cont.)

'Hail! be thou queen of maidens mo,
Lord of heaven and earth also,
Conceive thou shalt,
And bear withal the Lord of might,
heal of all mankind.
He will make the gate of heaven bright,
Med'cine of all our sin.'

'Quomodo conciperem,
quae virum non cognovi?
Qualiter infringerem,
Quod firmamente vovi?'
'Spiritus Sancti gratia
Perficiet haec omnia;
Ne timaes,
sed gaudeas,
secura,
Quod castimonia
Manebit in te pura
Dei potentia.'

*'How shall I conceive,
seeing that I know not a man?
How shall make an infraction,
I who made a vow with my firm mind?'
'The grace of the Holy ghost
will do all this;
don't be afraid,
But be pleased,
and safe,
because chastity
will remain in you, pure
power of God.'*

*Anonymous
fourteenth century*

19. A Virgin Most Pure

A virgin most pure, as the prophets do tell,
Hath brought forth a baby, as it hath befel,
To be our Redeemer from death, hell and sin,
Which Adam's transgression hath wrapped us in.

Aye and therefore be merry,
Rejoice and be you merry,
Set sorrows aside;
Christ Jesus our Saviour was born on this tide.

At Bethlem in Jewry a City there was
Where Joseph and Mary together did pass,
And there to be taxèd, with many one mo',
For Caesar commanded the same should be so.

Aye and therefore be merry...

But when they had entered the city so fair,
A number of people so mighty was there,
That Joseph and Mary, whose substance was small,
Could find in the Inn there no lodging at all.

Aye and therefore be merry...

Then were they constrain'd in a stable to lie,
Where oxen and asses they used for to tie;
Their lodging so simple, they held it no scorn,
But against the next morning our Saviour was born.

Aye and therefore be merry...

The King of all glory to the world being brought,
Small store of fine linen to wrap him was sought,
And when she had swaddled her young son so sweet,
Within an ox manger she laid him to sleep.

Aye and therefore be merry...

Then God sent an angel from heaven so high,
To certain poor shepherds in fields where they lie,
And bade them no longer in sorrow to stay,
Because that our Saviour was born on this day.

Aye and therefore be merry...

Then presently after the Shepherds did spy
A number of angels that stood in the sky;
They joyfully talkèd and sweetly did sing,
To God be all glory our heavenly King.

Aye and therefore be merry...

*Anonymous
English traditional*

20. Personent hodie
Personent hodie
Voces puerulae,
Laudantes jucunde
Qui nobis est natus,
Summo Deo datus,
et de virgineo ventre procreatus.

In mundo nascitur,
Pannis involvitur
Praesepe ponitur
Stabulo brutorum,
Rector supernorum.
Perdidit spolia princeps infernorum.

Magi tres venerunt,
Parvulum inquirunt,
Bethlehem adeunt,
Stellulam sequendo,
Ipsum adorando,
Aurum, thus, et myrrham ei offerendo.

Omnes clericuli,
Pariter pueri,
Cantent ut angeli:
Advenisti mundo,
Laudes tibi fundo.
Ideo gloria in excelsis Deo.

*This day resounds
With the voices of children
Pleasantly praising,
He who was born and given to us,
The Lord most high,
Born of the Virgin womb.*

*Born in the world,
Wrapped in swaddling garments
Placed in the manger
In the stall of beasts,
Lord of above
Destroyed the spoils of the prince of hell.*

*The three Magi came,
In search of a little child,
They go to Bethlehem,
Following the little stars,
Worshipping him,
Offering him gold, frankincense and myrrh.*

20. Personent Hodie (cont.)

*All the clergy,
Children as well,
Sing like the angels:
You come to the world,
Praise to thee.
Glory to God in the Highest.*

From Piaie Cantiones (1582)

22. There is no rose
There is no rose of such virtue
As is the rose that bare Jesu;
Alleluia.

For in this rose containèd was
Heaven and earth in little space;
Res miranda.

*Anonymous
fifteenth century*

23. Coventry Carol
Lully, lulla, thou little tiny child,
By, by, lully, lullay, thou little tiny child,
By by, lully, lullay.

O sisters too,
How may we do,
For to preserve this day
This poor youngling for whom we do sing,
By, by, lully, lullay?

Herod the king,
In his raging,
Charged he hath this day;
His men of might, in his own sight,
All young children to slay.

That woe is me,
Poor child for thee!
And ever mourn and day;
For thy parting neither say nor sing,
By, by, lully, lullay!

*From the Pageant of the Shearmen and Tailors
Fifteenth Century*

24. Tomorrow shall be my dancing day
Tomorrow shall be my dancing day:
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance:

Sing O my love, O my love;
This have I done for my true love.

Then was I born of a virgin pure,
Of her I took fleshly substance;
Thus was I knit to man's nature,
To call my true love to my dance.

Sing O my love...

In a manger laid, and wrapp'd I was,
So very poor, this was my chance,
Betwixt an ox and a silly poor ass,
To call my true love to my dance:

Sing O my love...

*Anonymous
English Traditional*

Traditional English
arr. Philip Ledger (1937-2012)
25. **On Christmas Night (Sussex Carol)**
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.

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?

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 new born King.

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

*Anonymous
English Traditional*

William Mathias (1934-1992)
26. **Wassail Carol**
Wassail, wassail, wassail, sing we
In worship of Christ's nativity.

Now joy be to the Trinity,
Father, Son and Holy Ghost,
That one God is in Trinity,
Father of Heaven, of mightes most.

And joy to the virgin pure
That ever kept her undefiled,
Grounded in grace, in heart full sure,
And bare a child as maiden mild.

Bethlehem and the star so shen,
That shone three kingès for to guide,
Bear witness of this maiden clean;
The kingès three offered that tide.

And shepherds heard, as written is,
The joyful song that there was sung:
Gloria in excelsis!
With angel's voice it was out rung.

Now joy be to the blessedful child,
And joy be to his mother dear;
Joy we all of that maiden mild,
And joy have they that make good cheer.

Wassail, wassail, wassail, sing we
In worship of Christ's nativity.

*Anonymous
sixteenth century*



The Saint Thomas Choir & Choir School

The Saint Thomas Choir of Men and Boys is considered by many to be the leading ensemble in the Anglican choral tradition in the United States. Directed since 2004 by John Scott, formerly Organist and Director of Music at St Paul's Cathedral in London, the choir performs regularly with the period instrument ensemble, Concert Royal, or with the Orchestra of St Luke's as part of its own concert series. Its primary *raison d'être*, however, is to provide music for five choral services each week. Live webcasts of all choral services and further information including recordings of the choir may be found at www.SaintThomasChurch.org

Supplementing its choral services and concert series over the past three decades, the choir has toured throughout the U.S. and Europe with performances at Westminster Abbey and St Paul's Cathedral in London, Kings College, Cambridge, Windsor, Edinburgh, St Albans and the Aldeburgh Festival. In 2004, the choir toured Italy, and performed for a Papal Mass at the Vatican. During 2007, the choir performed Bach's Saint Matthew Passion for the opening concert of the Mexico Festival in Mexico City as well as at Saint Thomas Church. In February 2012, the Boys of the choir traveled to Dresden to give the premiere of Lera Auerbach's *Dresden Requiem* with the Dresden Staatskapelle in the Frauenkirche and Semper Oper. Later in 2012, the choir was invited to perform in the Thomaskirche at the Leipzig BachFest, a highlight of their June 2012 tour to Germany and Copenhagen.

In addition to the annual performances of Handel's *Messiah*, concerts at Saint Thomas have included Requiems by Fauré, Brahms, Mozart, Duruflé and Howells; Bach's Passions and Mass in B Minor; the Monteverdi Vespers of 1610; a Henry Purcell anniversary concert; Rachmaninoff Vespers; the U.S. premiere of John Tavener's Mass; a concert of American composers featuring works by Bernstein and Copland and a composition by Saint Thomas chorister, Daniel Castellanos; the world premiere of Scott Eyeryl's *Spires* and Handel's *Israel in Egypt*. In the spring of 2015, the choir signed an agreement with the UK recording label Resonus Classics for future recording projects. The first recording in this series to be released is the choir's recording of the Bach Motets.

The Men of the Saint Thomas Choir are professional singers; the Boy choristers attend Saint Thomas Choir School. Founded in 1919, it is the only church related boarding choir school in the United States, and one of only a few choir schools remaining in the world. The Choir School offers a challenging pre-preparatory curriculum, interscholastic sports, and musical training for boys in grades three through eight. The Choir School is committed to training and educating talented musicians without regard to religious, economic, or social background. Choristers are sought from all regions of the country. Details of admissions procedures and audition requirements are available at www.ChoirSchool.org

John Scott

John Scott was born in 1956 in Wakefield, Yorkshire, where he became a Cathedral chorister. While still at school he gained the diplomas of the Royal College of Organists and won the major prizes. In 1974 he became Organ Scholar of St John's College, Cambridge, where he acted as assistant to Dr George Guest. His organ studies were with Jonathan Bielby, Ralph Downes, and Dame Gillian Weir. He made his debut in the 1977 Promenade Concerts in the Royal Albert Hall; he was the youngest organist to appear in the Proms.

On leaving Cambridge, he was appointed Assistant Organist at London's two Anglican Cathedrals: St Paul's and Southwark. In 1985 he became Sub-Organist of St Paul's Cathedral, and in 1990 he succeeded Dr Christopher Dearnley as Organist and Director of Music.

As an organist, John has performed in five continents, premiered many new works written for him, and worked with various specialist ensembles. He is a first-prize winner from the Manchester International Organ Competition (1978) and the Leipzig J.S. Bach Competition (1984). In 1998 he was nominated International Performer of the Year by the New York Chapter of the



American Guild of Organists. He is a past President of the Incorporated Association of Organists. He has been a member of a number of international competition juries, including those in Manchester, Dublin, Chartres, Dallas, St Albans and Erfurt. Recent highlights of his career have included recitals at the Thomaskirche, Leipzig, Symphony Hall,

Birmingham, Notre Dame in Paris, the Aarhus Organ Festival in Denmark, Cologne Cathedral, Disney Hall in Los Angeles and London's Royal Albert Hall.

At St Paul's he played a complete cycle of the organ works of J.S. Bach in 2000 and followed this in subsequent years with the organ symphonies of Vierne and Widor, as well as the complete organ works of Franck and Buxtehude. At Saint Thomas Church, Fifth Avenue, New York, he performed complete cycles of the organ works of Buxtehude in 2007, Messiaen in 2008 and the six organ symphonies of Louis Vierne in 2009. In 2014, he was one of the featured organists in the re-opening Gala and subsequently gave the first solo recital on the restored organ in London's Royal Festival Hall and gave the opening recital of the organ in the new Musikens Hus in Aalborg, Denmark. In June, he gave the premiere of Nico Muhly's *Patterns* for the American Guild of Organists National Convention in Boston.

In addition to his work as a conductor and organist, John has published a number of choral compositions and arrangements and he has jointly edited two compilations of liturgical music for the Church's year, published by Oxford University Press. John's many recordings include the organ

sonatas of Elgar, organ music by William Mathias, Maurice Duruflé and Mendelssohn, as well as two discs of music by Marcel Dupré. He has also recorded the solo organ part in Janacek's *Glagolitic Mass* with the London Symphony Orchestra, conducted by Michael Tilson Thomas. He recently made a recording at the organ of Washington's National Cathedral for the JAV label.

In the summer of 2004, after a 26 year association with St Paul's Cathedral, he took up the post of Organist and Director of Music at Saint Thomas Church, Fifth Avenue, New York, where he directs the renowned choir of men and boys. He was awarded the LVO in the New Years Honours List of 2004, a personal gift from HM Queen Elizabeth II, in recognition of his work at St Paul's Cathedral. He was awarded an honorary doctorate from Nashotah House Seminary in Wisconsin in 2007.

www.johnscott.com

Sara Cutler harp

Sara Cutler, whose playing the Washington Post called 'dazzling', is Principal Harp of the American Symphony Orchestra, the Orchestra of St Luke's and the New York City Ballet Orchestra. She has appeared as concerto soloist at Carnegie Hall, Lincoln Center, the Kennedy Center in Washington, D.C., the Edinburgh Festival in Scotland and the Festival of Two Worlds in Italy. In addition to performing the standard concerto repertoire, she has premiered many contemporary works, including concertos by composers Elizabeth Larsen and Gian-Carlo Menotti. In 2012, she premiered composer Michael Torke's concerto *Wild Grass* which was written for her. With flutist Linda Chesis in the Chesis/Cutler Duo, Cutler has appeared in recital at Tokyo's Asahiseimei Hall, London's Southbank Centre, Paris's Comedie des Champs-Élysées, and New York's Town Hall. She has recorded extensively; the Concertino for Harp and Chamber Orchestra by Ernő Dohnányi with the American Symphony Orchestra (Bridge Records); with Linda Chesis, an all-Debussy CD (Masters/Carlton Classics, London); with soprano Jessye Norman, a Christmas CD (Phillips), with the Smithsonian Chamber Players (BMG

Classics), and in the orchestra on recordings with the Orchestra of St Luke's, the Metropolitan Opera, and the American Symphony. She has recorded with many non-classical artists as well, including Pat Metheny, Paul Simon and Bjork. In 2013, Cutler's method book, written as an homage to her late teacher, Lucile Lawrence, was published by Lyon and Healy. She was a founding member of the Carnegie Hall Solti Orchestral Project. And active chamber musician, she has performed chamber recitals at the Tanglewood, Ravinia, Artpark, Cooperstown, Bard and Costa Rica music festivals, among others. A Yale College graduate, Cutler is on the faculty of the Bard College Conservatory of Music.



Saint Thomas Choir of Men & Boys

Treble

Luca Nicholas Cantone
Adrian Alexander Castellanos
Darin Seung Joo Choi
Dylan Roy Cranston
Carl Francis Erickson
Emanuel Estrella
Conor Henry Frost
Sehjin Jo
Samuel Hamin Jin
John Dominick Mignardi
Ian Robert Osborne
Nathan Minhyuk Park
Anders Gyldenvalde Pedersen
Leif Christian Pedersen
Nicholas Paul Rhodes
Robert Joseph Rubin
Elyot Manalili Segger
Augustine Manalili Segger
Filip Vasylevich Sentypal
Isaac Jusun Shin
Daniel Sung-min William Suter
Noah Alan Yow
John Robert Zahorsky
Raymond Louis Zelada

Alto

Corey-James Crawford
Patrick Fennig
Jeffrey Freuler
Michael Wisdom
Geoffrey D. Williams

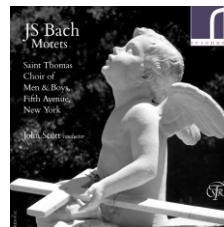
Tenor

Brandon Beachamp
Martin Coyle
Lawrence Jones
David Vanderwal

Bass

Kelvin Chan
Daniel Moore
Andrew Padgett
Charles Perry Sprawls
Christopher Trueblood

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Saint Thomas Choir of Men & Boys, John Scott
RES10152

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BBC Music Magazine



Music of the Realm: Tudor Music for Men's Voices
The Queen's Six
RES10146

'The close musical rapport that develops when six men sing together every day, as the Queen's Six do, is very much in evidence on this, their impressive debut album, recorded at St George's Chapel, Windsor, where they are lay clerks in the choir.'
The Observer

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Producer & Editor: Adam Binks

Engineer: John C. Baker

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