

O SING UNTO THE LORD  
SACRED MUSIC BY HENRY PURCELL

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

CONCERT ROYAL

JOHN SCOTT

# O Sing Unto The Lord

Sacred Music by  
Henry Purcell (1759-95)

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Daniel DeVeau *treble*<sup>6</sup>  
Eric Brenner *countertenor*<sup>4</sup>

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

Concert Royal  
James Richman *artistic director*

Frederick Teardo *organ*

John Scott *conductor & solo organ*<sup>9</sup>

About Saint Thomas Choir of Men & Boys and John Scott:

*'[...] an intensely dramatic reading [...] Scott and his magnificent choir capture the fervent writing in all its rich variety'*  
The Observer

*'[Scott] and his New York forces achieve some memorable results, not least the clarity of their sound'*  
Choir & Organ

1. <b>O sing unto the Lord</b> , Z44	[11:27]
2. <b>Remember not, Lord</b> , Z50	[3:03]
3. <b>Jehova, quam multi sunt hostes mei</b> , Z135	[6:09]
4. <b>Evening Hymn</b> , Z193	[4:05]
5. <b>O God, thou art my God</b> , Z35	[3:30]
6. <b>Morning Hymn</b> , Z198	[2:46]
7. <b>I was glad</b> , Z19	[4:06]
8. <b>Hear my prayer, O Lord</b> , Z15	[2:27]
9. <b>Voluntary in G major</b> , Z720	[3:19]
10. <b>Te Deum in D major</b> , Z232	[13:05]
Total playing time	[54:03]

## O Sing Unto the Lord: Sacred Music by Henry Purcell

In the span of 112 years between the death of Henry VIII in 1547 and the birth of Henry Purcell the foundations were laid for a world power: separation from Rome during Henry's life, naval victory over Spain in 1588, and the reign of Elizabeth I that saw the birth of a colonial empire. Civil war erupted, followed briefly by tyrannical Puritanism, and then by the birth of a new parliamentary democracy. It was into this turbulent English landscape that Purcell was born in 1659. Yet within two decades, London was, as never before, alive with a youthful zeal that extended to all arts, including music, at the centre of which flourished the young Henry Purcell.

Purcell's was a life full to the brim with music. He began as a choirboy in the Chapel Royal and by 1673 was assistant to the curator of the King's instruments. By 1677 he was appointed composer-in-ordinary for the King's Violins (the royal orchestra); in 1679, at the age of twenty, he succeeded his teacher, John Blow, as organist of Westminster Abbey. Soon after he began writing music for the theatre, and composed incidental music for no fewer than thirty-nine plays. Over the fifteen years remaining to him he created a string of magnificent masques leading finally to the operatic

*Dido and Aeneas*. In the midst of this activity he also found time to compose domestic music for the King's Violins as well as some very earthy songs for an evening in the Nobleman's and Gentlemen's Catch Club.

His royal patronage left nothing to be desired: he was appointed organist of the Chapel Royal in 1682, an appointment renewed by successive monarchs in 1685 and 1689. As court composer Purcell's duties included provision of music for ceremonial occasions including coronations and funerals. The composition of music for Queen Mary's funeral foreshadowed his own death by a few months: in his thirty-sixth year he was buried in Westminster Abbey on 26 November 1695 four days after St Cecilia's Day, for which he himself had penned splendid music including two superb odes and the *Te Deum in D major*, Z232. London's love for the ever-youthful genius is inscribed on his epitaph:

Here lyes Henry Purcell Esq., who left this life and is gone to that blessed place where only his harmony can be exceeded.

Running through this disc of some of Purcell's best-known sacred music, is a sense of majesty: the greatness of God as the ultimate reflection of the power and grandeur of monarchy, along with its reverse image: the unworthiness of the servant to his master.

The latter theme appears in many psalm texts, with perhaps no better example than Psalm 96, **O sing unto the Lord**, Z44, possibly composed in 1688. With the King's string band displayed prominently in an opening overture, the musical textures alternate continually from a full choral tutti to a quartet in the central section, surrounded by brief instrumental refrains and topped and tailed with 'Alleluias'. They each depict the glory of God beside the insignificance of man-made gods.

In contrast, the following five-part anthem **Remember not, Lord**, Z50, turns from the splendour of God to the weakness of humankind. Dating from 1680, it is classic Purcell with its striking sensitivity to harmony and text in the underlaying of the vocal lines. Again one senses the unseen presence of monarchy in this anthem with the king's unworthy subjects begging to be spared of their misdeeds.

A setting in Latin, **Jehova, quam multi sunt hostes mei**, Z135, brings us back to the Psalms; and as the oft-set Psalm 51, this version of Psalm 3 depicts the wild, fluctuating emotions of King David. Whereas the *Miserere* (the opening of Psalm 51) is an outpouring of his guilt for the death of Uriah, this psalm is a lament for Absalom, his beloved son, who has risen up against him.

But like Uriah, Absalom will be killed in battle. The pathos of this chapter of the Davidic drama is not lost on Purcell, whose music combines traditional homophonic church-style writing with recitative surprisingly akin to the Monteverdian operatic style. Chromaticism exquisitely portraying David in introspection 'I laid me down and slept' ('ego cubui et dormivi') gives way to glory in a final cry of victory.

Two hymns penned by William Fuller (1608-1675), Lord Bishop of Lincoln, offer an aside to Purcell's choral writing. As non-liturgical, devotional pieces, the composer allows a solo line to emerge freely above the *basso continuo*. In the **Evening Hymn**, Z193 ('Now that the sun hath veiled'), a hypnotic ground bass supplies the substructure for a melodic line that turns and twists evermore intricately as the bass repeats. A wonderful contrast in the music mirrors the serenity of the setting sun and the joy within of God's blessings; it is displayed especially in the intricate brocade of a closing 'Hallelujah' that is as long as the hymn itself. An alternate example of the composer's melodic resourcefulness follows with the **Morning Hymn**, Z198 ('Thou wakeful shepherd'). The hymn's simplicity is striking and its declamatory, recitative-like form breaks into danceable joy briefly before a final cadence.

With verses from Psalm 63, **O God, thou art my God**, Z35, Purcell has created the quintessential example of the Protestant anthem. It is concise, in four-parts, without Italianate recitative or melismatic lines.

The harmony and text underlay are also straightforward with a concluding 'Hallelujah' that has subsequently been transformed into the much loved hymn-tune *Westminster Abbey*. Verses from another Psalm (122), **I was glad**, Z19, provided the perfect narrative for the coronation of James II in 1685. In a jubilant triple metre, this psalm, originally portraying pilgrims returning to Jerusalem, is transformed into the homecoming of the tribes of England to London for the enthronement of their new monarch. Its brief central section, in a more stately 4/4, is a plea for peace and prosperity, which had particular resonance for a land just freed from civil war. It reverts to triple time again for peace be within thy walls before a heraldic doxology to conclude.

**Hear my prayer, O Lord**, Z15, the opening verse of Psalm 102, offers a very different, rich eight-part choral texture that we might associate more with Mendelssohn's choral-writing in the early-nineteenth century than the English Baroque. Dating from 1682, its 'cry' to God is effected by the dissonance of colliding semitones, coming to a climax in the penultimate bar. Perhaps part of a

larger work, the austere economy of this brief anthem is definitively English: the grey, lowlight melancholy is reminiscent of Dido's Lament or of Benjamin Britten more than two centuries later.

An ideal foil is a brief organ interlude, one of few organ works by Purcell that have come down to us. This **Voluntary in G major**, Z720, was published a few years before his death and employs an improvisational style, so common in the early Italian baroque. It finds its way through the composer's characteristic dissonances and concludes with a fugue.

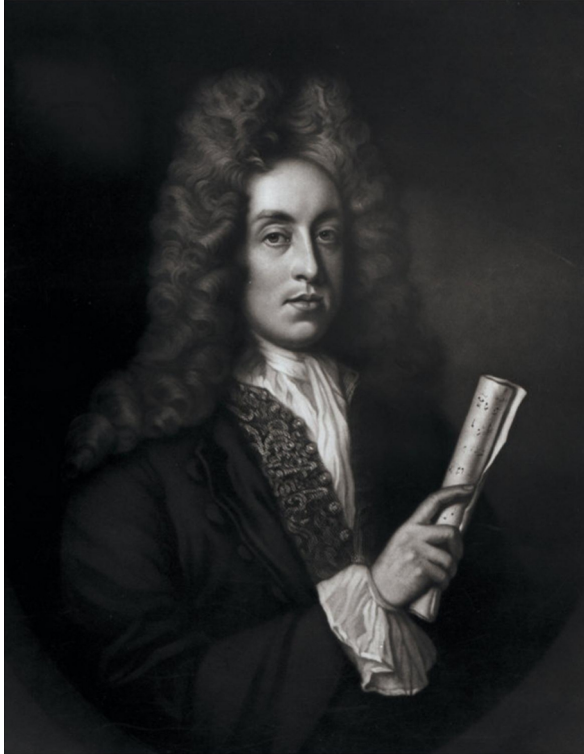
The **Te Deum in D major**, Z232 one of the ancient hymns of the Church traditionally associated with St Augustine, dates from the fourth century. Its structure follows the Trinitarian design of the Apostle's Creed and concludes with an additional eight verses of petitions taken from the Psalms. Having subsequently become associated with the monastic office of Matins, it entered the Anglican liturgy as a canticle in the service of Morning Prayer. Composed with a companion *Jubilate*, Purcell's setting was first heard in 1694 on St Cecilia's Day. In London, the feast day of the patron saint of music was celebrated with special music, so Purcell, as on previous occasions, added all the trimmings including a full complement of strings and ceremonial trumpets. Its

immediate success led to a second performance before the King and Queen a few weeks later in the Chapel Royal. It was described by a fellow composer, Thomas Tudway, as the work '[...]' which set Mr. Purcell eminently above any of his contemporaries' and by 1698 it was performed regularly in St Paul's Cathedral at the annual service for the Sons of the Clergy.

The *Te Deum in D major* shows Purcell at his finest, its architecture linking the opening trumpet fanfares and strings to the magnificent choral tutti after which soaring trumpets immediately scale down to the solo voices of cherubim and seraphim. The alternation between different forces and moods continues throughout with some of the most exquisite word painting for choral and solo voices in juxtaposition. The majestic 'Holy, Holy, Holy' is only the first example with a number of beautifully etched dialogues between solo voices to follow, such as 'When thou took'st upon thee'. The colour of distant harmonies used by Purcell to evoke such phrases as 'the sharpness of death' then finds its climax in the alto solo 'Vouchsafe, O Lord' as the shadows of D minor overtake the sense of celebration. Nearing the end, this longest individual section takes, with unequalled expressiveness, the form of an intimate

dialogue between the two violins and voice. The chorus 'O Lord in thee have I trusted' brings back the full choral and instrumental forces finally as the reappearing light, affirming our trust and hope in God.

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## Texts & Translations

### 1. O sing unto the Lord, Z44

O sing unto the Lord a new song. Alleluia.  
Sing unto the Lord all the whole earth. Alleluia.  
Sing unto the Lord and praise his Name:  
be telling of his salvation from day to day.  
Declare his honour unto the heathen,  
and his wonders unto all people.  
Glory and worship are before him,  
power and honour are in his sanctuary.  
The Lord is great and cannot worthily be praised,  
the Lord is great:  
he is more to be feared than all gods.  
As for all the gods of the heathen,  
they are but idols:  
but it is the Lord that made the heavens.  
O worship the Lord, in the beauty of holiness:  
Let the whole earth stand in awe of him.  
Tell it out among the heathen that the Lord is King;  
and that it is he who hath made the round  
world so fast that it cannot be moved;  
And how that he shall judge the people  
righteously.  
Alleluia. Amen.

*Psalm 96*

### 2. Remember not, Lord, Z50

Remember not, Lord, our offences,  
nor the offences of our forefathers;  
neither take thou vengeance of our sins,  
but spare us, good Lord, spare thy people,  
whom thou hast redeemed  
with thy most precious blood,  
and be not angry with us for ever.  
Spare us, good Lord.

*From The Litany*

### 3. Jehova, quam multi sunt hostes mei, Z135

Jehova, quam multi sunt hostes mei,  
quam multi insurgunt contra me.  
Quam multi dicunt de anima mea,  
non est ulla salus isti in Deo plane.  
At tu, Jehova, clypeus es circa me,  
Gloria mea, et extollens caput meum.  
Voce mea ad Jehovam clamanti,  
respondit mihi e monte sanctitatis suae maxime.  
Ego cubui et dormivi, ego expergefecime,  
quia Jehova sustentat me.  
Non timebo ad myriadibus populi,  
quas circum disposerint metatores contra me.  
Surge, surge Jehova, fac salvum me,  
Deus mi.  
Qui percussisti omnes inimicos meos  
maxilliam dentes improborum confregisti.  
Jehova est salus super populum tuum,  
sit benedictio tua maxime.

*Lord, how are they increased that trouble me!  
many are they that rise against me.  
Many one there be that say of my soul,  
There is no help for him in his God.  
But thou, O Lord, art my defender;  
thou art my worship, and the lifter up of my head.  
I did call upon the Lord with my voice,  
and he heard me out of his holy hill.  
I laid me down and slept, and rose up again;  
for the Lord sustained me.  
I will not be afraid for ten thousands of the people,  
that have set themselves against me round about.  
Up, Lord, and help me, O my God,  
for thou smitest all mine enemies upon  
the cheek-bone;  
thou has broken the teeth of the ungody.  
Salvation belongeth unto the Lord;  
and thy blessing is upon thy people.*

*Psalm 3*

**4. Evening Hymn, Z193**

Now that the sun has veiled his light  
and bid the world goodnight,  
to the soft bed my body I dispose,  
but where, where shall my soul repose?  
Dear God, even in thy arms and can there  
be any so sweet security!  
Then to thy rest, O my soul!  
And singing praise the mercy that prolongs  
thy days.  
Hallelujah.

*Bishop William Fuller (1608–1675)*

**5. O God, thou art my God, Z35**

O God, thou art my God: early will I seek thee.  
My soul thirsteth for thee,  
my flesh also longeth after thee  
in a barren and dry land where no water is.  
Thus have I looked for thee in holiness,  
that I might behold thy power and glory.  
For thy loving kindness is better than life itself:  
my lips shall praise thee.  
As long as I live will I magnify thee in this manner  
and lift up my hands in thy Name.  
Because thou hast been my helper,  
therefore under the shadow of thy wings  
will I rejoice.  
Hallelujah.

*Psalm 63:1-5, 8*

**6. Morning Hymn, Z198**

Thou wakeful shepherd that does Israel keep,  
Raised by thy goodness from the bed of sleep,  
To thee I offer up this hymn  
As my best morning sacrifice;  
May it be gracious in thine eyes  
To raise me from the bed of sin.  
And do I live to see another day?  
I vow, My God, henceforth to walk thy ways,  
And sing thy praise all these few days  
Thou shalt allow.  
Could I redeem the time I have mis-spent  
in sinful merriment,  
Could I untread those paths I led  
I would so expiate each past offence that  
ev'n from thence  
The innocent should wish themselves like me  
When with such crimes they such repentance see.  
With joy I'd sing away my breath,  
Yet who can die so to receive his death?

*Bishop William Fuller*

**7. I was glad, Z19**

I was glad when they said unto me:  
We will go into the house of the Lord.  
For thither the tribes go up,  
even the tribes of the Lord:  
to testify unto Israel, and to give thanks  
unto the Name of the Lord.  
For there is the seat of judgement:  
even the seat of the house of David.  
O pray for the peace of Jerusalem:  
they shall prosper that love thee.  
Peace be within thy walls:  
and plenteousness within thy palaces.  
Glory be to the Father and to the Son:  
and to the Holy Ghost;  
As it was in the beginning, is now,  
and ever shall be:  
world without end,  
Amen.

*Psalm 122:1, 4-7*

**8. Hear my prayer, O Lord, Z15**

Hear my prayer, O Lord,  
and let my crying come unto thee.

*Psalm 102:1*

10. **Te Deum in D major**, Z232

We praise Thee, O God, we acknowledge  
Thee to be the Lord:  
All the earth doth worship Thee,  
the Father everlasting:  
To Thee all Angels cry aloud:  
The Heavens and all the Powers therein:  
To Thee Cherubin and Seraphin continually do cry,  
Holy, Lord God of Sabaoth: Heaven and  
earth are full of the Majesty of Thy Glory:  
The glorious company of the Apostles praise Thee:  
The goodly fellowship of the Prophets praise Thee:  
The noble army of Martyrs praise Thee:  
The Holy Church throughout all the world  
doth acknowledge Thee;  
The Father of an infinite Majesty;  
Thine honorable, true, and only Son;  
Also the Holy Ghost, the Comforter.  
Thou art the King of Glory O Christ;  
Thou art the everlasting Son of the Father,  
When Thou took'st upon Thee to deliver man,  
Thou did'st not abhor the Virgin's womb,  
When Thou had'st overcome the sharpness of  
death, Thou did'st open the  
Kingdom of Heaven to all believers:  
Thou sittest at the right hand of God,  
in the Glory of the Father.  
We believe that Thou shalt come to be our Judge:  
We therefore pray Thee help Thy servants,  
whom Thou hast redeemed  
with Thy precious blood;  
Make them to be numbered with Thy  
Saints in glory everlasting.  
O Lord, save Thy people and bless Thine heritage.  
Govern them and lift them up forever.  
Day by day we magnify Thee,

and we worship Thy Name,  
ever world without end.  
Vouchsafe, O Lord, to keep us this day  
without sin;  
O Lord, have mercy upon us: O Lord,  
let Thy mercy lighten upon us:  
As our trust is in Thee.  
O Lord, in Thee have I trusted:  
let me never be confounded.

*With thanks to the Rector, the Wardens,  
and the Vestry of Saint Thomas Church  
Fifth Avenue for their encouragement  
and support of this recording.*

**Concert Royal**

James Richman, Artistic Director

Concert Royal, one of the first original  
instrument ensembles in New York,  
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**Baroque Cello**

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Katharine Rietman

**Violone**

Anne Trout

**Baroque Trumpet**

Nathan Botts, principal  
Louis Hanzlik

**Theorbo**

Hank Heijink

**Organ**

Frederick Teardo\*

\* Associate Organist, Saint Thomas Church

## John Scott (1956-2015)

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 performed in five continents, premiered many new works written for him, and worked with various specialist ensembles. He was 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 was a past President of the Incorporated Association of Organists and served as a member of a number of international competition juries, including those in Manchester, Dublin, Chartres, Dallas, St Albans and Erfurt. Highlights of his career include 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 Musikhaus 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 published a number of choral compositions and arrangements and he 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, and 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 directed 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.



## The Saint Thomas Choir & Choir School

The Saint Thomas Choir of Men and Boys is considered by many to be the leading choral ensemble of its kind in the Anglican choral tradition in the United States. The Choir performs regularly with Orchestra of St. Luke's, or with the period instrument ensemble, Concert Royal, 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](http://www.SaintThomasChurch.org).

Supplementing its choral services and concert series over the past four decades, the Choir has toured throughout the U.S. and Europe with performances at Westminster Abbey and St Paul's Cathedral in London; King's College, Cambridge; Windsor; Edinburgh; St Albans; the Aldeburgh Festival; and the Vatican. 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. Domestically, the Choir most recently toured the Southeastern United States and was a featured performer at the National AGO

Convention in Houston, Texas.

In addition to the annual performances of Handel's *Messiah*, concerts at Saint Thomas Church have included Requiems by Fauré, Brahms, Mozart, Duruflé, Victoria and Howells; Bach's Passions, *Mass in B Minor* and Motets; the U.S. premiere of John Tavener's *Mass*; the U.S. premiere of Nico Muhly's work *My Days* with viol consort Fretwork; Handel's *Israel in Egypt*; a program of Handel and Purcell's Baroque masters conducted by John Scott and Richard Egarr along with Juilliard 415 and MacMillan's *Seven Last Words from the Cross*, conducted by David Hill. In 2014, the Boy Choristers performed in Bach's *St Matthew Passion* at the Park Avenue Armory as part of Lincoln Center's *White Light Festival* with the Berliner Philharmoniker under the direction of Peter Sellars and conductor Sir Simon Rattle.

The Gentlemen of the Saint Thomas Choir are professional singers; the Boy Choristers attend the Saint Thomas Choir School. The Saint Thomas Choir of Men and Boys is represented by Karen McFarlane Artists, Inc. ([www.concertorganists.com](http://www.concertorganists.com)) and records exclusively for Resonus Classics.

Founded in 1919, the Saint Thomas Choir School is the only boarding school solely for choristers in the United States, and one of only three schools of its type remaining in the world today.

## Treble

John William Rodland Carson  
Daniel Santiago Castellanos \* <sup>1,7</sup>  
Alistair Chase  
William Christopher Clark  
Marcus Eugenio Axel d'Aquino  
Daniel Abraham DeVeau \*\* <sup>6,7</sup>  
Benjamin Bae Stackhouse Ferriby  
Andrew Godwin Jones  
Aidan Elder McGiff  
William Tennien Murphy  
Ryan Christopher Newsome  
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Daniel Antonio Pepe  
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Samuel Edward Sargunam  
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Alexander David Seeley  
Alexander David Simcox  
Julian Philip Wesley Turner  
Calvin Jeffrey Wentling  
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Ryoan Yamamoto  
Justin Y. Yoo

## Alto

Eric Brenner <sup>1,4,8&10</sup>  
Matthew Brown <sup>10</sup>  
Corey-James Crawford <sup>1</sup>  
Daniel Scarozza <sup>1</sup>  
Geoffrey D. Williams <sup>5,10</sup>  
William Zuko <sup>7</sup>

## Tenor

Gregg M. Carder <sup>7,10</sup>  
Matthew Hensrud  
John Cleveland Howell  
David Vanderwal <sup>5</sup>  
Steven Caldicott Wilson <sup>3,10</sup>

## Bass

Scott Dispensa <sup>1,10</sup>  
Richard Lippold <sup>1,10</sup>  
Craig Phillips <sup>1,10</sup>  
Mark Sullivan  
Christopher Trueblood <sup>1,3,5&7</sup>

\* Recipient of the Ogden Northrop Lewis, Jr. Choristership

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