



AMERICAN VOICES

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



American Voices

American Choral Music

Meg Bragle *mezzo-soprano*⁵
Frederick Teardo *organ*
Anna Reinersman *harp*
Maya Gunji *percussion*

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

John Scott *conductor*

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

Leonard Bernstein (1918-1990)

Chichester Psalms

1. Psalm 108, verse 2; Psalm 100, entire [3:42]
2. Psalm 23, entire; Psalm 2, verses 1-4 [5:54]
3. Psalm 131, entire; Psalm 133, verse 1 [8:20]

Randall Thompson (1899-1984)

4. **Alleluia** [5:08]

Aaron Copland (1900-1990)

5. **In The Beginning** [17:02]

Nico Muhly (b. 1981)

Bright Mass with Canons

6. Kyrie [4:07]
7. Gloria [4:13]
8. Sanctus and Benedictus [2:35]
9. Agnus Dei [3:18]

Samuel Barber (1910-1981)

10. **Agnus Dei** [7:49]

Daniel Castellanos (b. 1995)

11. **Eternal Light** [2:36]

Ned Rorem (b. 1923)

12. **Sing My Soul** [2:17]
13. **O God, My Heart is Ready** [3:39]

arr. Gerre Hancock (1934-2012)

14. **Deep River** [3:38]

Total playing time [74:18]

American Voices: American Choral Music

A man of phenomenal and wide-ranging musical gifts, Leonard Bernstein was one of the great figures of twentieth-century American music. Following study at Harvard University he entered the Curtis Institute in 1941 where a friend commented, 'Lenny is doomed to success.' It was a true prophecy in that Bernstein's multi-faceted career inevitably restricted the number of compositions he was able to pen. We are fortunate, therefore, that the Very Reverend Walter Hussey, Dean of Chichester Cathedral, invited Bernstein to compose a work for the 1965 Chichester Festival. Hussey was also responsible for commissioning Britten's *Rejoice in the Lamb* as well as works of art and music by William Walton, Gerald Finzi, John Piper, Graham Sutherland, Marc Chagall and Henry Moore. 'I think many of us would be very delighted if there was a hint of *West Side Story* about the music,' wrote Walter Hussey to Bernstein in his letter requesting that commission. Bernstein did not disappoint; his **Chichester Psalms** contain some material originally intended for *West Side Story* and are full of the jazzy Broadway rhythms that characterise his music. The text of *Chichester Psalms* is in Hebrew and the work opens with a powerful introit that appears again at the end of the first and last movements.

Psalm 100 ('O be joyful in the Lord') is set in an agitated and dance like seven-four rhythm that contrasts fittingly with the opening of the second movement, a lyrical setting of Psalm 23 for boys' choir and soloist.

The treble solo is affectingly accompanied by the harp but when this attractive melody is taken up by the boys' choir it is interrupted by fierce outbursts from the men's choir: 'Why do the nations rage together?' (Psalm 2). Although the boys resume their pastoral melody and the disturbance moves into the background, the disquiet remains in evidence until the end of the movement. The third movement begins with an organ prelude of striking dissonance and intensity. The mood of this music gradually yields to one of yearning and comfort as the choir sings Psalm 131 ('Lord, I am not high-minded'). The work ends reflectively with a unison 'Amen' as the organ quietly recalls the first phrase of the chorale.

Randall Thompson is one of the most widely performed twentieth-century American choral composers. He once said: 'A composer's first responsibility is, and always will be, to write music that will reach and move the hearts of his listeners in his own day.' **Alleluia**, probably the best known and loved of all Randall Thompson compositions, was written for the opening

of the Berkshire Music Centre in 1940. Expecting a piece that would be a joyful choral fanfare, the Centre received instead this masterpiece of introspection. *Alleluia* reflects Thompson's concern over circumstances in Europe, particularly the fall of France. His textual inspiration came from Job 1:21: 'The Lord giveth and the Lord taketh away. Blessed be the name of the Lord.' The story of the *Alleluia* is a particularly unusual one. There are several theories as to why he began composing the piece barely a week before its scheduled first performance: the official story is that he was 'preoccupied with another commission,' though the popular lore is that he quite simply forgot about it! Thompson wrote the work in just four days, and delivered it to the conductor, G. Wallace Woodworth, barely forty-five minutes before the first performance. Woodworth's first impression: 'Well, text at least is one thing we won't have to worry about.' The work retains a freshness and spontaneity, and is one of those few works which one never tires of hearing, or performing. It is still performed at the opening concert of Tanglewood's annual summer events.

Even though, before the turn of the century, Charles Ives had produced choral music of singular originality, it was still pertinent of Gilbert Chase, in his book *America's Music* to state: 'What we really needed was some

American music to which no European master of composition could sign his name and get away with it.' It seems extraordinary that such problems were to be addressed in the 1920s in France, by a Frenchwoman, Nadia Boulanger. It was to this lady that several generations of American composers were drawn; among them Aaron Copland, Virgil Thompson, Roy Harris, Walter Piston and Elliott Carter. An avowed disciple of Stravinsky, Mlle. Boulanger imposed a severely disciplined method of study on her pupils tempered with encouragement always to develop their own musical styles. That she was able to accomplish this establishes her as one of the greatest musical pedagogues in the history of music. 'It was brave of me to accept a commission for a choral work to be premiered at a Symposium on Music Criticism at Harvard in May 1947, never having composed anything of length for chorus.' Thus spoke Aaron Copland about the genesis of his single-movement motet for mezzo-soprano 'story-teller' and unaccompanied chorus, **In the Beginning**. Copland decided to tell the ancient tale of creation in a 'gentle narrative style' using the biblical phrase 'And the evening and the morning were the ___ day' as a chanted refrain, its tonal centre rising with every appearance, to conclude each section of the work. It was only when he arrived at the third day of

creation that the composer 'saw that it was good' and felt that his approach would be successful. He went on to portray the varying moods and events of the creation days by using different rhythmic patterns, tempi, textures, and tonal centres. A cadenza-like passage for the singer and a final coda force all the voices to the top of their range, bringing the work to a climax to depict the text – 'And man became a living soul' – in musical terms. The work's premiere was conducted by Robert Shaw.

Nico Muhly was born in Vermont in 1981. A graduate of Columbia University and the Juilliard School with undergraduate degrees in English and Music Composition, Muhly studied under John Corigliano and Christopher Rouse. He has also worked alongside Björk in collaboration on the DVD single Oceania in 2004 and Philip Glass as an editor, conductor, and keyboardist. His **Bright Mass with Canons** was composed for the Saint Thomas Choir in 2005. The composer writes: 1) *Bright Mass with Canons* is an exploration of one of the oldest techniques in the book: one group of musicians playing the same thing as another, with a slight rhythmic offset. The result can be dream-like, liquid (as in the 'Kyrie' and 'Agnus Dei') or angular and severe (like the 'Gloria'). 2) Singing a canon is one of my fondest memories of singing

in a choir (particularly the glacially slow ones in John Taverner's *A Hymn to the Mother of God*, or the manic imitation in Weelkes's *Alleluia, I Heard a Voice*). In writing *Bright Mass with Canons*, I tried to tap into my remembered excitement as a chorister. 3) Throughout the Mass, the organ acts as a sort of antagonist to the choir, adding insect-like decorations, or aggressive, decentering bass notes; sometimes it continues twitching after the choir has finished. In the 'Sanctus', these roles reverse, and the organ calms down while the trebles and altos ecstatically improvise on the word 'Sanctus'; at the 'Benedictus', at the sign of the cross, the choir gently undulates while the organ pokes and twitters: an organic benediction. 4) The 'Agnus Dei' ends with a semi chorus ascending a scale in a stylized, awkward two-note formation, the idea being that as the congregation walks up the altar to take communion, there are always notes pointing and pushing upwards, past the rail and towards the Sacraments.

Already a competent player of the piano and cello at the age of six, Samuel Barber was admitted to the Curtis Institute at fourteen. He was recognized as a composer from his early twenties and won a Pulitzer scholarship in 1935 at the age of twenty-four and, in the following year,

the American Academy's Prix de Rome. Among his early works, it was the slow movement of his string quartet of 1936 that was to bring Barber international fame. The composer's adaptation of it for string orchestra under the title Adagio for Strings led to its first performance under the baton of Toscanini and its acceptance by a wide public. Barber made this choral arrangement of the piece in 1967, setting it to the text of **Agnus Dei** – a perfect and heartfelt match of words and music.

Daniel Castellanos was born in Hoboken, NJ in 1995. He entered the Saint Thomas Choir School in September 2004 and graduated in May 2009, continuing his education at Groton School. He is an enthusiastic composer who has already penned a Mass setting (in ancient style) and a number of works for piano. **Eternal Light**, which sets a text by Alcuin of York for unaccompanied choir, was composed at the request of John Scott in February 2008.

Ned Rorem was born in Richmond, Indiana in 1923 and received his early education at North western University, the Curtis Institute and finally the Juilliard School. Words and music are inextricably linked for Ned Rorem. *Time* magazine has called him 'the world's best composer of art songs', yet his musical and literary

ventures extend far beyond this specialised field. Rorem has composed an array of works for all instruments, including three symphonies. **O God, my heart is ready** was composed for the Saint Thomas Choir in 1992 to mark the twentieth anniversary of The Reverend John Andrew, DD, as Rector. It is an exuberant setting of words which features angular wide-ranging vocal textures offset by a virtuoso organ part. The text, from Psalm 108, is the motto of Saint Thomas Choir School. In complete contrast, **Sing my soul** is an exquisite miniature – tender, fervent and restrained.

The term 'spiritual' may be derived from the King James Bible's translation of Ephesians 5:19: 'Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord.' Whatever the origin, spirituals began to appear in print during the 1860s and represent an indigenous musical form specific to the religious experience of the United States. They are a result of the fusion of African religious elements with music and religion derived from Europe. Gerre Hancock's lush setting of **Deep River** dates from June 1980. Dr. Hancock served with distinction as Organist and Director of Music at Saint Thomas Church, Fifth Avenue, from 1971 until 2004.

Texts & Translations

Leonard Bernstein (1918–1990)

Chichester Psalms

1. Part I

Urah, hanevel, v'chinor! A-irah shahar!

Hariu l'Adonai kol haarets. Iv'du et Adonai b'simha Bo-u l'fanav bir'nanah. D'u ki Adonai Hu Elohim. Hu asanu v'lo anahnu. Amo v'tson mar'ito. Bo-u sh'arav b'todah, atseirotav bit'hilah, Hodu lo, bar'chu sh'mo. Ki tov Adonai, l'olam has'do, V'ad dor vador emunato.

Awake, thou lute and harp! I myself will awake right early!

O be joyful in the Lord, all ye lands. Serve the Lord with gladness. And come before his presence with a song. Be ye sure that the Lord he is God. It is he that hath made us, and not we ourselves. We are his people, and the sheep of his pasture. O go your way into his gates with thanksgiving, And into his courts with praise, Be thankful unto him, and speak good of his Name. For the Lord is gracious, his mercy is everlasting, And his truth endureth from generation to generation.

Psalms 108, verse 2; Psalm 100

2. Part II

Adonai ro-i, lo ehsar. Bin'ot deshe yarbitseini, Al mei m'nuhot y'nahaleini, Naf'shi y'shovev, Yan'heini b'ma'aglei sedek, L'ma'an sh'mo.

Gam ki eilech B'gei tsalmavet, Lo ira ra, Ki Atah imadi. Shiv't'cha umishan'techa Hemah y'nahamuni.

Lamah rag'shu goyim U'umim yeh'gu rik? Yit'yats'vu malchei erets, V'roznim nos'du yahad Al Adonai v'al m'shiho. N'natkah et mos'roteimo, V'nashlichah mimenu avoteimo. Yoshev bashamayim Yis'hak, Adonai Yil'ag lamo!

Ta'aroch l'fanai shulchan Neged tsor'rai Dishanta vashemen roshi Cosi r'vayah.

Yird'funi kol y'mei hayai Ach tov vahesed V'shav'ti b'veit Adonai L'orech yamim.

The Lord is my shepherd, therefore can I lack nothing. He shall feed me in a green pasture, And lead me forth beside the waters of comfort, He shall convert my soul, And bring me forth in the paths of righteousness, for his Name's sake. Yea, though I walk through the valley of the shadow of death, I will fear no evil, for thou art with me. Thy rod and thy staff comfort me.

Why do the heathen so furiously rage together? And why do the people imagine a vain thing? The kings of the earth stand up, and the rulers take counsel together against the Lord, and against his Anointed. Let us break their bonds asunder, and cast away their cords from us. He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision!

Thou shalt prepare a table before me against them that trouble me. Thou hast anointed my head with oil and my cup shall be full. But thy loving-kindness and mercy shall follow

me all the days of my life, and I will dwell in the house of the Lord forever.

Psalms 23; Psalm 2, verses 1–4

3. Part III

Adonai, Adonai, Lo gavah libi, V'lo ramu einai, V'lo hilachti Big'dolot uv'niflaot Mimeni. Im lo shiviti V'domam'ti, Naf'shi k'gamul alei imo, Kagamul alai naf'shi. Yahel Yis'rael el Adonai Me'atah v'ad olam.

Hineh mah tov, Umah nayim, Shevet ahim Gam yahad.

Lord, Lord, I am not high-minded, I have no proud looks, I do not exercise myself in great matters which are too high for me. But I refrain my soul, and keep it low, like as a child that is weaned from his mother, yea, my soul is even as a weaned child. O Israel, trust in the Lord, from this time forth for evermore.

Behold how good, And joyful a thing it is, Brethren, to dwell together in unity.

Psalms 131; Psalm 133, verse 1

Randall Thompson (1899–1984)

4. Alleluia

Alleluia. Amen.

Aaron Copland (1900–1990)

5. In The Beginning

In the beginning God created the heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. And God said, "Let there be light": and there was light. And God saw the light, that it was good: and God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day. And God said, "Let there be a firmament in the midst of the waters, and let it divide the waters from the waters." And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so. And God called the firmament Heaven. And the evening and the morning were the second day. And God said, "Let the waters under the heaven be gathered together unto one place, and let the dry land appear:" and it was so. And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good. And God said, "Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth:" and it was so. And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good. And the evening and the morning were the third day. And God said, "Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons,

and for days, and years, and let them be for lights in the firmament of the heaven to give light upon the earth:" and it was so. And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also. And God set them in the firmament of the heaven to give light upon the earth, and to rule over the day and over the night, and to divide the light from the darkness: and God saw that it was good. And the evening and the morning were the fourth day. And God said, "Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven." And God created great whales, and every living creature that moveth, which the waters brought forth abundantly, after their kind, and every winged fowl after his kind: and God saw that it was good. And God blessed them, saying, "Be fruitful, and multiply, and fill the waters in the seas, and let fowl multiply in the earth." And the evening and the morning were the fifth day. And God said, "Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind:" and it was so. And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the earth after his kind: and God saw that it was good. And God said, "Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth." So God created man in his own image, in the image of God created he him; male and female created

he them. And God blessed them, and God said unto them, "Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth." And God said, "Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in the which is the fruit of a tree yielding seed; to you it shall be for food. And to every beast of the earth, and to every fowl of the air, and to wherein there is life, I have given every green herb for food": and it was so. And God saw every thing that he had made, and, behold, it was very good. And the evening and the morning were the sixth day. Thus the heavens and the earth were finished, and all the host of them. And on the seventh day God ended his work which he had made; and he rested on the seventh day from all his work which he had made. And God blessed the seventh day, and sanctified it: because that in it he had rested from all his work which God created and made. These are the generations of the heavens and of the earth when they were created, in the day that the Lord God made the earth and the heavens, and every plant of the field before it was in the earth, and every herb of the field before it grew: for the Lord God had not caused it to rain upon the earth, and there was not a man to till the ground. But there went up a mist from the earth, and watered the whole face of the ground. And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.

Genesis 1–2:7 (King James Version)

Nico Muhly (b. 1981)
Bright Mass with Canons
6. Kyrie
Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

7. Gloria
Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam,
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Iesu 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 Altissimus, Iesu 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*

8. Sanctus & Benedictus
Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

*Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.*

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

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

9. 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.*

Samuel Barber (1910–1981)

10. **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.

Daniel Castellanos (b. 1995)

11. **Eternal Light**

Eternal Light shine into our hearts,
Eternal Goodness deliver us from evil,
Eternal Power be our support.
Eternal Wisdom scatter the darkness
of our ignorance.
Eternal Pity have mercy upon us
through Jesus Christ our Lord. Amen.

Alcuin of York (c. 735-804)

Ned Rorem (b. 1923)

12. **Sing My Soul**

Sing my soul, His wondrous love,
Who, from yon bright throne above,
Ever watchful o'er our race,
Still to man extends His grace.
Heaven and earth by Him were made
All is by His scepter swayed;
What are we that He should show
So much love to us below?

God, the merciful and good,
Bought us with the Saviour's blood,
And, to make our safety sure,
Guides us by His Spirit pure.
Sing my soul, adore His name!
Let His glory be thy theme:
Praise Him till he calls thee home;
Trust His love for all to come.

Anonymous, 1800

13. **O God, My Heart is Ready**

O God, my heart is ready, my heart is ready;
I will sing and give praise with the best
member that I have.
Awake, thou lute and harp;
I myself will awake right early.
I will give thanks unto thee,
O Lord, among the peoples;
I will sing praises unto thee among the nations.
For thy mercy is greater than the heavens,
and thy truth reacheth unto the clouds.
Set up thyself, O God, above the heavens,
and thy glory above all the earth;
That thy beloved may be delivered:
let thy right hand save them, and hear thou me.
God hath spoken in his holiness; I will rejoice.
Hast not thou forsaken us, O God?
and wilt not thou, O God, go forth with our hosts?
O help us against the enemy: for vain is the help of man.
Through God we shall do great acts;
and it is he that shall tread down our enemies.
O God, my heart is ready, my heart is ready.
I will sing praises unto thee.
For thy mercy is greater than the heavens,
and thy glory above all the earth.

Psalms 108:1-7, 11-13

arr. Gerre Hancock (1934–2012)

(Organist and Director of Music
of Saint Thomas Church, 1971–2004)

14. **Deep River**

Deep river, my home is over Jordan,
Deep river, Lord, I want to cross over into campground.
Deep river, my heart is over Jordan,
Deep river, Lord, I want to crossover into campground.
Oh, don't you want to go to that gospel feast,
To that promised land where all is peace?

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

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.

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, Durufé, 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) 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

Heath Deady Allen *
Daniel Santiago Castellanos **
John William Rodland Carson ⁷
Alistair Chase
Daniel Abraham DeVeau ^{1,2}
Andrew Godwin Jones
Simon Minor Scott-Hamblen
Aidan Elder McGiff
David Sean McNeeley
William Tennien Murphy
William James Paris
Massimo August Pellegrini
Alexander Radetsky
Joshua Ross ^{3,10}
Samuel Edward Sargunam
James Everett Schreppler
Alexander David Simcox
Karthik Aravind Sundaram
Julian Philip Wesley Turner
Calvin Jeffrey Wentling
Matthew Christopher Williams
Ryoan Yamamoto
Justin Y. Yoo

Alto

James Blachly
Matthew Brown
Corey-James Crawford ^{1,3,7}
Daniel Scarozza
Geoffrey D. Williams
William Zukof

Tenor

Gregg M. Carder
James Douglas
Bryan Register
Geoffrey Silver
David Vanderwal
Steven Caldicott Wilson ^{1,3}

Bass

Scott Dispensa ^{1,3}
Richard Lippold
Glenn Miller
Craig Phillips
Mark Sullivan
Christopher Trueblood

* Recipient of the Frances S. Falconer Choristership

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

Superscript numbers indicate soloists in various tracks



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John Scott (conductor)
RES10174

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Gramophone

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Editing & post production: Mateusz Zechowski

Production assistant: Claudette Mayer

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