



Sergei
Rachmaninoff

Vespers
(All-Night Vigil) Op.37

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

John Scott
conductor



Sergei Rachmaninoff (1873-1943)

Vespers (All-Night Vigil), Op. 37

Ory Brown *mezzo-soprano*

David Vanderwal *tenor*

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About Saint Thomas Choir of Men & Boys:

'The choir is absolutely secure from trebles to basses'
Gramophone

'The choir sings wonderfully'
New York Times

Dedicated to the memory of Kyra Schutt Hawkins Hickox (1903-2008)

Sergei Rachmaninoff (1873-1943)

Vespers (All-Night Vigil), Op. 37

1. Priidite poklonimsya <i>Come, let us worship</i>	[2:44]	10. Voskresenie Khristovo videvshe <i>The Resurrection of Christ</i>	[3:24]
2. Blagoslovi, dushe moya <i>Praise the Lord, O my soul</i>	[5:32]	11. Velichit dusha moya Gospoda <i>My soul doth magnify the Lord</i>	[7:50]
3. Blazhen muzh <i>Blessed is the man</i>	[5:03]	12. Slava v vyshnikh Bogu <i>Glory be to God on high</i>	[7:25]
4. Svete tikhii <i>Hail, gladdening light</i>	[3:35]	13. Dnes spaseniye miru byst <i>Today is salvation come unto the world</i>	[1:31]
5. Nyne otpushchaeshi <i>Lord, now lettest thy servant depart</i>	[3:28]	14. Voskres iz groba <i>Thou didst rise from the tomb</i>	[2:48]
6. Bogoroditse Devo, raduisya <i>Rejoice, O virgin mother of God</i>	[2:48]	15. Vzbrannoy voyevode <i>To Thee, our leader in battle</i>	[1:39]
7. Slava v vyshnikh Bogu <i>Glory be to God on high</i>	[2:45]	Total playing time	[58:16]
8. Khvalite imya Gospodne <i>O praise the name of the Lord</i>	[2:04]		
9. Blagosloven esi, gospodi <i>Blessed art Thou, O Lord</i>	[5:34]		

Sergei Rachmaninoff: Vespers (All-Night Vigil), Op. 37

We knew not whether we were in heaven or on earth, for surely there is no such splendour or beauty anywhere upon earth. We cannot describe it to you: only this we know, that God dwells there among men, and that their service surpasses the worship of all other places. For we cannot forget that beauty.

So wrote the envoys of Vladimir I, experiencing for the first time the divine liturgy at the church of the Hagia Sophia in Constantinople in 987. It was this visit that led directly to the establishment of the Russian Orthodox Church the following year.

Of particular significance for the Orthodox Church are the veneration of Mary as Mother of God and the adoption of icons as visible symbols of God's taking human form in Christ.

Schism with Rome in 1054 and the sacking of Constantinople in the first Crusade (1204) led to an irrevocable separation between the two major branches of Christianity. Whilst Western forms of Christianity continued to evolve – and splinter into different factions – the Orthodox tradition has been preserved largely intact. It remains the established religion in Greece; the largest populations of Orthodox Christians are in Russia and Romania, and this despite the church's

persecution under an intolerant Communist regime – which only lifted in the Gorbachev era.

The music of the Russian Orthodox Church is exclusively vocal; no instruments of any kind are permitted. The oldest chant of the Russian tradition is known as *znamenny* – the word derives from the Slavonic *znamia* (sign) which is comparable to the Western neume.

The melody of *znamenny* chant is extremely simple. It started as a purely monodic style, usually unornamented, moving almost exclusively by step following and speech intonation. Although this allows maximum clarity of the sung text, the chant could be decorated with a variety of celebratory patterns for festive occasions. By the seventeenth century the melodic line, in the tenor, was harmonized by other voices, but by the mid-nineteenth century there was a resurgence of interest in the ancient prototypes, including chant. Composers began to create polyphonic settings of the chant melodies as well as freely composed original versions. Tchaikovsky himself tried his hand at both approaches, employing harmonised chant in his *All-Night Vigil* (1881) and a more effusive originality in his *Liturgy of St John Chrysostom* (1878). The latter work, in fact, shocked some of the more conservative churchmen and served to open the door to a series of later settings by

leading composers at the turn of the century. These included, among others, Arkangelsky, Ippolitov-Ivanov, Gretchaninoff, and Chesnokov. Characteristic of this school of composition is the highly developed vocal technique exploiting a wide tessitura for all voices, but especially parts for strong low basses and altos, combined with high tenor and (to a lesser extent) soprano lines. Rachmaninoff followed in the tradition of these great composers. He was not raised in the church, nor did he attend regularly. As a result, when he began to compose this work, he did not fall back on common formulas or established forms for the various hymns. Rather, he gave careful consideration to the texts, setting them in such a way as to point out meanings and nuances that other settings generally lack. The *Vespers* is written for a four-part choir; however, in many parts there are divisi into five, six, or eight-part harmony. At one point in the seventh movement, the choir is divided into eleven parts. The result is a work that is unique in its musical content, formal breadth, sheer beauty and opulence of choral writing.

The All-Night Vigil

Our fathers did not wish to receive the grace of evening light in silence; rather, they offered thanks as soon as it appeared.

St Basil the Great, fourth century

The All-Night Vigil is celebrated on the eve of the main feasts of the Orthodox Church. Originally it lasted all night from 6pm on Saturday night through to 9am on Sunday morning, and it consists of three separate services: Great Vespers, Matins (at midnight) and the First Hour or Prime (in the morning). By the end of the nineteenth century this had been reduced to a service lasting a mere three hours.

The purpose of the vigil is to show a sense of beauty in the setting sun and give the congregation a chance to consider the spiritual light of Christ, the new light of the coming day and the eternal light of the heavenly kingdom. Great Vespers begins in silence, with a cruciform censing of the altar – one of the most profound moments of Orthodox liturgy, representing eternal rest and the silence before Creation. There follows a sequence of hymns, readings, chants and prayers, providing an analogy of the way in which paradise was returned to mankind by the redeeming sacrifice of Christ. Music of course plays a part in this liturgy, as a vehicle for the sacred texts – the words are always

paramount and the austerity of the music reflects this.

Rachmaninoff's setting of the *All-Night Vigil* (*Vsenoshchnoye bdeniye*, Op. 37) was written in January and February 1915, during the darkest days of the First World War, when Rachmaninoff was forty-one. During this period Rachmaninoff was travelling throughout Russia with Serge Koussevitsky, giving concerts in aid of the war against Germany. He had already completed one choral working this vein (the *Liturgy of St John Chrysostom* of 1910 following Tchaikovsky's example of 1878) but the *Vigil* is more elaborately worked out and more intense in its expression. He used authentic *znamenny* chant in seven movements; two movements employ Greek chants; and in the remaining movements he constructed what he described as a 'conscious counterfeit of the original'. The piece is dedicated to the scholar Stephan Vasilevitch Smolensky (1849-1909) who had introduced the composer to the repertoire of the church when he was at the Moscow Conservatory. Yet Rachmaninoff's inspiration was as much politically motivated as anything else – the composition was a powerful affirmation of nationalism during the war.

The first performance on 10 March 1915 was given not liturgically but in a fund-raising concert by the Moscow Synodal Choir,

consisting of fifty boys and thirty men, directed by Nicolai Danilin. It was extremely well received and had to be repeated four times during the concert season.

'Even in my dreams I could not have imagined that I would write such a work,' Rachmaninoff told the singers at the first performance. Hearing this extraordinary piece of music, a vibrant and powerfully emotional manifestation of religious experience, it is surely possible to understand precisely how he felt.

Vechernya – Vespers

1. The work begins with the word 'Amin' (amen), responding to the Opening Acclamation, chanted by the priest. Then there is a fourfold call to prayer, in six and then eight parts.

2. This movement consists of a truncated version of Psalm 103 (104), in which an alto solo sings a melody based on Greek chant against a background of tenor and bass, alternating with soft passages for soprano and alto. During this psalm the whole church would have been censed.

3. The text of this movement comes from Psalm 1, the verses alternating with 'Alliluya' (alleluia). The verses are mainly sung by middle voices (alto and tenor) and the refrain by the full choir.

4. This is the Evening Hymn of Light (*phos hilaron*), which is one of the most ancient hymns of the Orthodox Church. The text is attributed to Patriarch Sophronius of Jerusalem. During the singing of this psalm all the lights of the church would be gradually illuminated and the priest and deacon entered the Holy of Holies. Here, the melody is a Kiev chant using only four notes, sung by the tenors.

5. Perhaps the most famous and certainly the most extraordinary of the *Vigil* movements, this setting of the Song of Simeon (Luke 2: 29–32) is the high point of Vespers. The text is said by the priest whenever a child is received into the church. Rachmaninoff was particularly fond of this movement and wanted it at his funeral, but this wish was not granted because no place could be found for it in the funeral service. Against a gently rocking background, the tenor solo sings a Kiev chant. At the end of the movement the basses descend step by step to a low B flat in what is one of the most famous passages in the whole work. When Rachmaninoff initially played this passage through to Kastalsky and Danilin in preparation for the first performance, Rachmaninoff recalled that:

Danilin shook his head, saying, "Now where on earth are we to find such basses? They are as rare as asparagus at Christmas!"

6. The last movement of Vespers is a Hymn to the Mother of God: it occurs in many places in Orthodox worship and here the threefold setting is very solemn but full of rejoicing and gladness. After this all the lights were dimmed and the doors to the Holy of Holies closed.

Utrenya – Matins

7. The start of Matins is a chorus in praise of God, which precedes the reading of the Six Psalms expressing man's sense of loss and separation from God. This setting is full of the sound of bells as the word 'Slava' (glory) is reiterated.

8. This section, 'Praise ye the name of the Lord', with words from Psalm 135 (136), is called *Polyeleos*. This term means both 'much mercy' and 'much oil' – the latter because the lamps would be lit once again. This is a moment of reconciliation with God and the priest again would cense the whole church. Rachmaninoff uses a *znamenny* chant in octaves for altos and basses, marking the music *spiritoso*.

9. The Evlogitaria is a series of stanzas in praise of the Resurrection and one of the longest sections of the *Vigil* (around seven minutes). The refrain ('Blagosloven esi, Gospodī' – 'Blessed art thou O Lord') was used by Rachmaninoff at the end of his life

in his Symphonic Dances, Op. 45.

10. This movement was sung immediately after the Gospel reading as the book was brought out for the people to kiss. This is Rachmaninoff's own chant, using wide contrasts of register and dynamics.

11. This is the Magnificat, the text from Luke 1: 46–55. Mary's words (strangely enough given to the bass at first) alternate with an antiphon 'More honourable than the cherubim', which begins in various different keys but always cadences in B flat.

12. The climax of Matins, and in a true all-night Vigil this would coincide with the sunrise – the priest begins with the exclamation, 'Glory to Thee who has shown us the light'. Rachmaninoff's setting of the words of the Gloria begins with *znamenny* chant. There is then a sequence of contrasted sections containing some of the most rhythmically and harmonically complex music of the Vigil.

13. & 14. The two Resurrection hymns were not both sung in one service: they would alternate according to the prevailing tone of the chant for that week. Both are based on *znamenny* chants, the second slightly longer and richer harmonically.

Sergei Rachmaninoff (1873-1943)

A native of Semyonovo, near Novgorod in north-western Russia, Rachmaninoff was born into a noble family of Tartar descent who had been in the service of Tsars since the sixteenth century. His parents, both amateur pianists, having unfortunately squandered the family fortune, were reduced to a single estate at Oneg, where Rachmaninoff had his first piano lessons with his mother. Neither parent noticed any particularly outstanding talent in the young Rachmaninoff until his teenage years. Indeed, as a youth he appears to have been 'quite lazy, failing most of his classes and spending much of his time ice skating'. He was eventually sent to the Moscow Conservatory, where he lived in the home of one of his teachers, Nicholai Zverev. For Sergei and two other students living in the house, the day began at 6 am with piano practice and continued throughout the day as they learned the basics of music from studying four-hand arrangements of symphonies. Evenings were spent attending concerts in the city. On Sunday afternoons, Zverev held musical gatherings where the young Rachmaninoff first met the prominent musicians of his day: Anton Rubinstein, Taneyev, Arensky, and the most influential of all, Tchaikovsky

Following the Bolshevik Revolution in 1917

Following the Bolshevik Revolution in 1917 Rachmaninoff believed his life and those of his wife and two daughters to be in considerable danger. They left Saint Petersburg for Stockholm on 22 December 1917, settling firstly in Denmark (spending a year giving concerts throughout Scandinavia), finally departing for New York from Oslo in November 1918, where he mainly lived thereafter, marking the beginning of the American period of the composer's life. The family never returned to Russia, a cause of great personal sadness for the composer. Rachmaninoff's music was banned in the Soviet Union for several years and his compositional output diminished, partly because he spent most of his time performing to support the family. Nevertheless, he still managed to produce some of the best-known orchestral works of the twentieth century in the latter part of his career, including the magnificent piano concertos for which he is best known. Rachmaninoff died on 28 March 1943, in Beverly Hills, California, just days before his seventieth birthday. He is buried at Kensico Cemetery, Valhalla, New York.

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Texts & Translations

Sergei Rachmaninoff Vespers (All-Night Vigil), Op. 37

1. Amen.
Priidite Poklonimsya Tsarevi nashemu Bogu.
Priidite, poklonimsya i pripadem Khristu Tsarevi nashemu Bogu.
Priidite, poklonimsya i pripadem samomu Khristu Tsarevi i Bogu nashemu.
Priidite, poklonimsya i pripadem Emu.

Amen.
O come, let us worship God our King.
O come, let us worship and fall down before Christ, our King and God.
O come, let us worship and fall down before the very Christ, our King and God.
O come, let us worship and fall down before him.

Psalms 95:6

2. Amen.
Blagoslovi, dushe moya, Gospoda,
blagosloven esi, Gospodi.
Gospodi Bozhe moy, vozvelichilsya esi zelo.
Blagosloven esi, Gospodi.
Vo ispovedaniye i v velelepotu obleklsya esi.
Na gorakh stanut vody. Divna dela Tvoya, Gospodi.
Posrede gor proydut vody.
Vsya premudrostiyya sotvoril esi.
Slava Ti, Gospodi, sotvorivshemu vsya.

Amen.
Praise the Lord, O my soul, blessed art thou, O Lord.
O Lord my God, thou art become exceeding glorious.
Thou art clothed with majesty and honour.
Blessed art thou, O Lord.
The waters stand in the hills.
O Lord, how manifold are thy works.

2. (cont.)

*In wisdom hast thou made them all.
Glory to thee, O Lord, creator of all.*

Verses from Psalm 104

3. Blazhen muzh, izhe ne ide na sovet nechestivkykh. Alliluya.

Yako vest Gospod put pravedykh, i put nechestivkykh pogibnet. Alliluya.

Rabotaite Gospodevi so strakhom i raduitiesya Emu s trepetom. Alliluya.

Blazheni vsi nadeysushchisya Nan. Alliluya.

Voskresni, Gospodi, spasi mya, Bozhe moy. Alliluya.

Gospodene est spaseniye, i na lyudekh Tvoikh blagosloveniye Tvoe. Alliluya.

Slava Otsu, i Synu, i Svyatomu Dukhu, i nyne i prisno i vo veki vekov. Amen.

Alliluya. Slava Tebe, Bozhe.

*Blessed is the man that hath not walked in the counsel
of the ungodly. Alleluia.*

*For the Lord knoweth the way of the righteous, and the
way of the ungodly shall perish. Alleluia.*

*Serve the Lord in fear and rejoice unto him with
reverence. Alleluia.*

Blessed are all they that put their trust in him. Alleluia.

Up, Lord, help me, O my God. Alleluia.

*Salvation belongeth unto the Lord, and thy blessing is
upon the people. Alleluia.*

*Glory be to the Father, and to the Son, and to the Holy Ghost,
now and ever and unto the ages of ages. Amen.*

Alleluia. Glory to thee, O God.

Verses from Psalms 1-3

4. Svete tikyi svyatyya slava, bezsmertnago,

Otsa nebesnago,

Svyatago blazhennago, Iisuse Khriste!

Prishedshe na zapad solntsa, videvshe svet vechernii,

poyem Otsa, Syna i Svyatago Dukha, Boga!

Dostoin esi vo vsya vremena pet byti glasi

prepodobnymi,

Syne Bozhii, zhivot dayai, temzhe mir Tya slavit.

Hail, gladdening light, of his pure glory poured,

Who is the immortal Father, heavenly, blest,

Holiest of Holies, Jesus Christ, our Lord.

Now we are come to the sun's hour of rest,

The lights of evening round us shine,

We hymn the Father, Son and Holy Spirit Divine.

Worthiest art thou at all times to be sung

With undefiled tongue,

Son of our God, giver of life, alone!

Therefore in all the world thy glories, Lord, they own.

Christian Hymn, third century

5. Nyne Otpushchayeshi raba Tvoego, Vladyku,

po glagolu Tvoemu s miron:

yako videsta ochi moi spaseniye Tvoe,

ezhe esi ugotoval pre litsem vsekh lyudei,

svet vo otkrovenie yazykov, i slavu lyudei Tvoikh

Izrailiya.

*Lord, now lettest thou thy servant depart in peace,
according to thy word.*

For mine eyes have seen thy salvation.

Which thou hast prepared before the face of all people;

To be a light to lighten the Gentiles,

and to be the glory of thy people Israel.

Luke 2:29–32

6. Bogoroditse Devo, raduisya, Blagodatnaya Mariye,

Gospod s Toboyu.

Blagoslovenna Ty v zhenakh, i blagosloven plod

chreva Tvoeyo,

yako Spasa rodila esi dush nashikh.

*Rejoice, O Virgin mother of God, Mary full of grace,
the Lord is with thee.*

*Blessed art thou among women, and blessed is the
fruit of thy womb,*

for thou hast borne the saviour of our souls.

Orthodox Prayer

7. Slava v vyshnikh Bogu, i na zemli mir,

v chelovetsekh blagovoleniye.

Gospodi, ustne moyi otverzeshi,

i usta moya vozvestyat khvalu Tvoynu.

*Glory be to God on high, and on earth peace
to men of goodwill.*

O Lord, open thou my lips and my mouth

shall show forth thy praise.

Luke 2:14; Psalm 51:15

8. Khvalite imya Gospodne. Alliluya.

Khvalite, rabi, Gospoda. Alliluya.

Blagosloven Gospod ot Siona,

zhiviyi vo Iyerusaleme. Alliluya.

Ispovedaitesya Gospodevi, yako blag. Alliluya.

Yako v vek milost Ego. Alliluya.

Ispovedaitesya Bogu nebesnomu. Alliluya.

Yako v vek milost Ego. Alliluya.

O praise the name of the Lord. Alleluia.

Praise the Lord, ye servants. Alleluia.

Blessed be the Lord out of Zion,

who dwelleth at Jerusalem. Alleluia.

O give thanks unto the Lord, for he is gracious. Alleluia.

For his mercy endureth for ever. Alleluia.

O give thanks unto the God of heaven. Alleluia.

For his mercy endureth for ever. Alleluia.

Verses from Psalms 135-136

9. Blagosloven esi, Gospodi, nauchi mya

opravdaniem Tvoim.

Angelskiy sobor udivisya, zrya Tebe v mertvykh

vmerivshasya,

smertnuyu zhe, Spase, krepost razorivsha,

I s Soboyu Adama vozdvigsha I ot ada vsya svobozhdsha.

Blagosloven esi, Gospodi...

Pochto mira s milostivnymi slezami, o uchenitsy,
rastvoroyayete?

Blistayaisya vo grobe angel, mironositsam veshchashe,
'Vidite vy grob, i urazumeite: Spas bo vozkrese ot groba.'

Blagosloven esi, Gospodi...

Zelo rano mironositsy techakhu ko grobu Tvoeyemu
rydayushchiya.

No predsta k nim angel, i reche:

'Rydaniya vremya presta ne plachite, voskresnye
zhe apostolom tsyte.'

Blagosloven esi, Gospodi...

Mironositoy zheny, s miry prishedshyya ko grobu
Tvoeyemu, Spase, rydakhu.

Angel zhe k nim reche, glagolaya:

Chto s mertvymi zhivago pomyshlyayete?

Yako Bog bo vozkrese ot groba.

Slava Otsu, i Synu, i Svyatomu Dukhu.

Poklonimsya Otsu, i Ego Synovi, i Svyatomu Dukhu,

Svyatei Troitse vo edinom sushchestve, s

serafimy zovushche:

'Svyat, svyat, svyat esi Gospodi.'

I nyne, i prisno, i vo veki vekov. Amen.

Zhiznodavtsa rozhdshi, grekha, Devo, Adama izbavila esi.

Radost zhe Eve v pechali mesto podala esi: padshiya zhe

ot zhizni, k sei napravil,

iz Tebe voplotivisya Bog i chelovek.

Alliluya. Slava Tebe, Bozhe.

Blessed art thou, O Lord, teach me thy statutes.

*The angelic host was filled with awe when it saw
thee among the dead.*

*By destroying the power of death, O Saviour,
thou didst raise Adam and save all men from hell.*

Blessed art thou...

*'Why do you mingle myrrh with your tears of
compassion, O ye women disciples?'*

*cried the radiant angel in the tomb to the myrrh-bearers.
'Behold the tomb and understand:
the Saviour is risen from the dead!'*

Blessed art thou...

*Very early in the morning the myrrh-bearers ran
with sorrow to thy tomb,
but an angel came to them and said:
'The time for sorrow has come to an end.
Do not weep, but announce the resurrection to the apostles.'*

Blessed art thou . . .

*The myrrh-bearers were sorrowful as they neared
thy tomb but the Angel said to them:
'Why do you number the living among the dead?
Since he is God, He is risen from the tomb.'*

Glory to the Father and to the Son and to the
Holy Ghost.
We worship the Father, and his Son, and the Holy Spirit.
The Holy Trinity, one in essence.
We cry with the seraphim: 'Holy, holy, holy art
thou, O Lord.'
Now and ever and unto the ages of ages. Amen.

*Since thou didst give birth to the giver of life, O virgin,
thou didst deliver Adam from his sin.
Thou gavest joy to Eve instead of sadness.
The God-man who was born of thee has restored
to life them that had fallen from it.
Alleluia. Glory to thee, O God.*

Orthodox Hymns

10. Voskreseniye Khristovo Videvshe, poklonimsva
Svyatomu
Gospodu Iisusu, Edinomu bezgreshnomu.
Krestu Tvoyemu poklanayayemsva, Khriste, i
svyatoye voskreseniye
Tvoye poyem i slavim:
Ty bo esi Bog nash, razve Tebe inogo ne znayem,
imya Tvoye imenuem.

10. (cont.)

Priidite vsi vernii, poklonimsva svyatomu
Khristovu voskreseniyu:
se bo priide Krestom radost vsemu miru.
Vsegda blagoslovyashche Gospoda,
poyem Voskreseniye Ego;
raspyatiye bo preterpev, smertiyu smert razrushil.

*Having beheld the resurrection of Christ, let us
worship the holy Lord Jesus, the only sinless one.
We venerate thy cross, O Christ, and we hymn
and glorify thy holy resurrection,
for thou art our God and we know no other than thee.
We call on thy name. Come, all ye faithful,
let us venerate Christ's holy resurrection.*

*For behold, through the cross joy has come into
all the world.*

*Ever blessing the Lord, let us praise his resurrection,
for by enduring the cross for us he has destroyed
death by death.*

Orthodox Hymn

11. Velichitdusha moya Gospoda,
ivozradovasya dukh moyo Bozhe Spase moyem.
Chestneyshuyu Kheruvim i slavneshyuyu bez sravneniya
Serafim, bez istleniya Bogo Slova rozhdshuyu,
sushchuyu Bogoroditsu Tya velichayem.
Yako prizre na smireninye raby Svoeyeva.
Se bo otnyne ublazhat mya vsi rodi.
Chestneyshuyu Kheruvim...
Yako sotvori mne velichie silny, i svyatoy imya Ego.
I milost Ego v rody rodov boyashchymsva Ego.
Nizlozhi siliniya so prestol, i voznese smirennya.
Alchushchiya ispolni blag, i bogatyashchiyasya otpusti tshchi.
Vospriyat Izrailiya otroka svoeyego, pomyanuti milosti,
yako zhe glagola ko otsem nashym,
Avraamu i semeni ego, dazhe do veka.

My soul doth magnify the Lord: and my spirit hath rejoiced
in God my Saviour.

Greater in honour than the cherubim and glorious
incomparably more than the seraphim, thou who inviolate
didst bring forth God the Word and art indeed the
Mother of God: thee we do magnify.
For he hath regarded the lowliness of his handmaiden.
For behold, from henceforth all generations shall call
me blessed.
Greater in honour...

For he that is mighty hath magnified me and holy is his name.

And his mercy is on them that fear him throughout all
generations.

He hath put down the mighty from their seat and hath
exalted the humble and meek.

He hath filled the hungry with good things and the rich
he hath sent empty away.

He remembering his mercy hath holpen his servant Israel,
as he promised to our forefathers, Abraham and his seed,
forever.

Luke 1:46-55

12. Slava v vyshnikh Bogu, i na zemli mir, v chelovetsekh
blagovoleniye.
Khvalim Tya, blagoslovim Tya, klanyaem Ti sya, slavoslovim
Tya, blagodarim Tya velikiya radi slavi Tvoeya.
Gospodi, Tsaryu Nebesny, Bozhe Otche, vsederzhiteluyu.
Gospodi, Syne Edinorodny, Iisuse Khriste i Svatye i Dushe.
Gospodi Bozhe, Agnche Bozhii, Syne Otech, Vzemyiai grekh
mira, pomiluy nas: vzemyiai grekhi mira, priimi
molitvu nashu.

Sedyai odesnuyu Ottsa, pomiluy nas.
Yako Ty esi edin svyat, Ty esi edin Gospod, Iisus Khristos,
v slavu
Boga Ottsa. Amen.

Na vsyak den blagoslovluyu Tya i voskhvalyu Imya Tvoe vo
veki i v vek veka.

Spodobii, Gospodi, v den sei bez grekha sokhranitisya nam.
Blagosloven esi Gospodi, Bozhe Otets nashikh, i khvalno i

proslavleno imya Tvoye vo vekii. Amin.
Budi, Gospodi, milost Tvoya na nas, yako zhe upovakhom na Tya.
Blagosloven esi, Gospodi, nauchi mya opravdaniem Tvoyim.
Gospodi pribezhishche byl esi nam v rod i rod.
Az rekh: Gospodi, pomiluy mya, istseli dushu moyu,
yako sgreшихk Tebe.
Gospodi, k Tebe pribegokh, nauchi mya tvoriti volyu Tvoyu,
yako Ty esi Bog moy,
yako u Tebe istochnik zhivotva.
Vo svete Tvoem uzrim svet.
Probavi milost Tvoyu vedushchym Tya.

Svyaty i Bozhe, Svyaty i Krepkyy, Svyaty i Bezsmertny i,
pomiluy nas.
Slava Ottsu, i Synu, i Svyatomu Dukhu, i nyne i prisno i
vo vekii vekov. Amin.

*Glory be to God on high, and on earth peace to
men of goodwill. We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee for thy great glory.
O Lord, heavenly King, God the Father Almighty.
O Lord, the only begotten son Jesus Christ,
and thou Holy Spirit. 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 the Father,
have mercy upon us.
For thou only art holy, thou only art the Lord,
O Jesus Christ, to the glory of God the Father. Amen.*

*Every day will I bless thee, and I will praise thy name forever,
ye a forever and ever.
Vouchsafe, O Lord, to keep us this day without sin.
Blessed art thou, O Lord, the God of our fathers, and praised
and glorified is thy name forever. Amen.*

*Let thy mercy, O Lord, be upon us according as we
have hoped in thee.
Blessed art thou, O Lord, teach me thy statutes.*

*O Lord, thou hast been our refuge
from generation to generation.*

*I said: Lord have mercy upon me;
heal my soul, for I have sinned against thee.*

*O Lord, unto thee have I fled;
teach me to do thy will, for thou art my God;
for with thee is the fountain of life;
in thy light shall we see light.
O continue thy mercy unto those that know thee.*

*O holy God, holy mighty, holy immortal,
have mercy upon us.*

*Glory be to the Father, and to the Son,
and to the Holy Ghost, now and ever and unto the
ages of ages. Amen*

The Great Doxology

13. Dnes Spaseniye miru byst, poyem voskresshemu
iz groba
I nachalniku zhizni nasheya: razrushiv bo smertiyu smert,
pobedu dade nam i veliuyu milost.

*Today is salvation come unto the world;
let us sing to him who arose from the grave and is author
of our life;
for having destroyed death by death,
he has given us victory and great mercy.*

Orthodox Hymn

14. Voskres iz groba i uzy rasterzal esi ada,
razrushil esi osuzhdeniye smerti, Gospodi,
vsya ot setei vraga izbavivyi, yavivyi zhe Sebe apostolom
Tvoim, poslal ersi ya na propoved.
I temi mir Tvoi podal esi vselennei, Edine Mnogomilostive.

*Thou didst rise from the tomb and burst the bond of Hades,
thou, O Lord didst destroy the condemnation of death,
delivering all mankind from the snares of the enemy,
thou didst show thyself to thine apostles,
and didst send them forth to preach;*

*and through them hast granted thy peace to the world,
O all-merciful Lord.*

Orthodox Hymn

15. Vzbrannoy voyevode pobeditelnaya,
yako izbavishesya ot zlykh,
blagodarstvennaya vospisuem Ti rabi Tvoi, Bogoroditse.
No yako imushchaya derzhavu nepobedimuyu,
ot vsyakikh nas bed svobodii, da zovoyom Ti:
raduisya, Nevesto Nenevestnaya.

*To thee, our leader in battle, O mother of God,
we thy servants, delivered from evil,
offer hymns of victory and thanksgiving;
since thou hast power invincible, from all calamity deliver us,
that we may cry unto thee: rejoice,
O bride without bridegroom.*

Orthodox Hymn

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 from 2004-2015 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 St 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 was the choir's recording of the Bach Motets, followed by *Dancing Day: Music for Christmas*.

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 (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 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.

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

Trebles

Heath Deady Allen*
Hollis Bohon Allen
Finn Brennan-Arffmann
Will Brennan-Arffmann
Daniel Santiago Castellanos**
John William Rodland Carson
Alistair Chase
Daniel Abraham DeVeau
Zachary Paul Fletcher
Andrew Godwin Jones
Aidan Elder McGiff
David Sean McNeeley
William Tennien Murphy
Massimo August Pellegrini
Joshua Ross
Samuel Edward Sargunam
Augustus Grant Sawatzki
James Everett Schreppler
Patrick Sramek
Karthik Sundaram
Christopher Ramon Tapper
Julian Philip Wesley Turner
Calvin Jeffrey Wentling
Matthew Christopher Williams
Ryoan Yamamoto

Altos

Corey-James Crawford
Ian Howell
Daniel Scarozza
Geoffrey D. Williams
William Zukof

Tenors

Mark Bleeke
Gregg M. Carder
Steven Fox
Matthew Hensrud
Brian Register
Steven Wilson

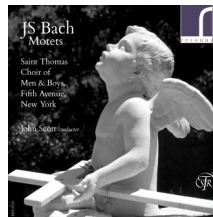
Basses

Raymond Bailey
Scott Dispensa
Steven Herring
Richard Lippold
Glenn Miller
Craig Phillips
Christopher Trueblood

* *Recipient of the Frances S. Falconer Choristership*

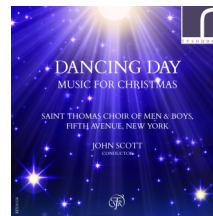
** *Recipient of the Ogden Northrop Lewis, Jr. Choristership*

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Saint Thomas Choir of Men & Boys & John Scott
RES10152

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Saint Thomas Choir of Men & Boys & John Scott
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BBC Music Magazine (Christmas Choice 2015)

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