

Gabriel Fauré

Requiem, Op. 48

Ave Verum

Messe Basse

Tantum Ergo

Cantique de Jean Racine



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

Orchestra of St Luke's

John Scott
conductor



Gabriel Fauré (1845-1924)

Requiem, Op. 48

Richard Pittsinger *treble*

David Pittsinger *bass-baritone*

Frederick Teardo¹⁻⁷ & Kevin Kwan⁸⁻¹³ *organ*

Orchestra of St Luke's

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

John Scott *conductor*

About Saint Thomas Choir of Men & Boys:

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

'The choir sings wonderfully'
New York Times

Gabriel Fauré (1845-1924)

Requiem, Op. 48

(Fauré's original chamber instrumentation
edited by John Rutter)

1. Introït et Kyrie	[5:58]
2. Offertoire	[8:39]
3. Sanctus	[3:14]
4. Pie Jesu	[3:24]
5. Agnus Dei	[5:39]
6. Libera me	[4:42]
7. In Paradisum	[3:46]

8. **Ave verum corpus**, Op. 65, No. 1 [3:43]

Messe Basse

9. Kyrie	[2:20]
10. Sanctus	[2:10]
11. Benedictus	[2:31]
12. Agnus Dei	[3:05]

13. **Tantum ergo**, Op. 65, No. 2 [2:36]

14. **Cantique de Jean Racine**, Op. 11 [6:20]
(Edited by John Rutter)

Total playing time [58:14]

Gabriel Fauré's Requiem and its context

Monsieur Fauré, we don't need all these novelties; the Madeleine's repertoire is quite rich enough.

One might expect priests to be practised in baptismal lines, but these words, spoken after the first performance of Fauré's *Requiem*, Op. 48, have gone down in history as among the least appropriate reactions to a new arrival. Crass they may be, but they reflect nonetheless the views of many of Fauré's contemporaries. Now cherished by performers and audience alike, the *Requiem* was slow to win friends. It was relatively little performed during Fauré's lifetime, and Fauré's renown, such as it was, sprang from the piano works, the chamber music and, above all, the songs. Marcel Proust, who admired Fauré's music and knew it well, describes listening to the *Cantique de Jean Racine* with delight; he never once mentions the *Requiem*.

Outside France, the *Requiem* was also slow to win over audiences. Elgar, who met Fauré in London in 1908 at the premiere of his First Symphony, was keen to have the work performed in the Three Choirs Festival. However, his enthusiasm was not enough to sway the festival officials, and the first English performance took place as late as 1937, nearly half a century after the French premiere.

Writing in 1910 about the origins of the work, Fauré claimed: 'my *Requiem* was composed *for no particular purpose... for the pleasure of it, if I may say so!*' However, Fauré started work on the *Requiem* shortly after his father's death, and the death of his mother, on New Year's Eve 1887, may have spurred him to complete an initial version. Curiously, the *Requiem* was not used for her funeral; rather, the first performance was reserved for a society funeral – that of an architect named Joseph Lesoufaché – which, as suggested above, took place at the Église de la Madeleine in Paris, on 16 January 1888.

Fauré dubbed the first version of the work – which consisted of just five movements ('Introit et Kyrie'; 'Sanctus'; 'Pie Jesu'; 'Agnus Dei'; and 'In Paradisum') – his '*petit Requiem*'. However, over the following years he returned repeatedly to the piece, rescoring it and, crucially, adding two further movements, the 'Offertoire' and the 'Libera me', both of which feature a solo bass-baritone. The latter drew on material dating as far back as 1877.

Fauré seems to have viewed the piece as complete in about 1890; as least, negotiations with the publisher Julien Hamelle began that year. However, publication was delayed, and a request from Hamelle for a version with full orchestra

prompted a further reworking. This version was premiered at Lille in May 1900, and it was repeated shortly afterwards at the Trocadéro in Paris, as part of the Exposition Universelle. In fact, this last reworking resulted in the loss from circulation of the 'chamber' version, and it was not until the researches of Jean-Michel Nectoux and, shortly afterwards, John Rutter that something close to Fauré's original intentions was restored to us. It is Rutter's scoring that is used on this recording.

If the premiere of the *Requiem* 'went almost unnoticed', to quote Nectoux, ironically it was the last, 'symphonic' version of the work that brought the *Requiem* to wider notice – ironically, because this version is distant in spirit from Fauré's original. Indeed, many doubt that it was prepared by the composer; it is likely that Fauré's regular collaborator Jean Roger-Ducasse orchestrated the work on his behalf.

As we have seen, the original conception was of something small-scale, and the various additions over the years do not seem to have changed the composer's fundamental position. Fauré told the Belgian violinist Eugène Ysaÿe that the *Requiem* 'is as gentle as I am myself', and he had scant respect for the other great requiem setting of nineteenth-century France,

Hector Berlioz's *Grande Messe des Morts*. In a review in *Le Figaro* dating from 1904, Fauré condemned Berlioz's 'thundering fanfares', and it is telling that in his own *Requiem*, Fauré avoided the more theatrical texts. True, the later additions for bass do not eschew drama altogether, but Fauré was adamant that the soloist should be 'gentle' in tone. In a letter written shortly after the premiere of the symphonic version, Fauré railed against his bass soloist, a man called Henri Vallier, claiming that he understood nothing about 'the *calm* and gravity of his part'; in short, he was too much the opera singer. In later letters Fauré returns repeatedly to this point. Clearly, casting the bass part was of crucial importance to him.

However, it is another section for solo voice, the 'Pie Jesu', that lies at the core of the *Requiem*. To judge by a surviving sketchbook, this movement's main theme was one of Fauré's first ideas for the work. In the five-movement version, it formed the central movement, and when Fauré added the 'Offertoire' and 'Libera me', it remained at the heart. As in Brahms's *Ein deutsches Requiem*, another seven-movement structure, the key-stone of the arch is the slightest of the movements, and as in Duruflé's *Requiem*, the key-stone features a solo female voice.

(At the first performance in the Madeleine, the solo was perforce assigned to a treble, the future composer Louis Aubert; in later life, however, Fauré preferred the colour of a female voice.) What is more, the *Pie Jesu* seems to epitomise the character of the *Requiem*. As Saint-Saëns wrote to Fauré in 1916: 'Your *Pie Jesu* is the ONLY *Pie Jesu*, just as the Mozart *Ave verum* is the ONLY *Ave verum*'.

The model of Brahms's *Requiem* may also be felt in the surrounding movements. Fauré's original performance forces consisted of one solo violin, divided violas and cellos, basses, harp, timpani and organ. The dark sound-world which results from an ensemble almost entirely bereft of violins recalls the opening movement of Brahms's *Requiem* where, similarly, violins are banished. Few biographers have thought to draw comparisons with *Ein deutsches Requiem*, but there is one further respect in which Fauré might usefully be set alongside his German predecessor. Like Brahms before him, Fauré was frequently challenged about the 'problem' of a requiem composed by a non-believer. To a journalist who claimed that his *Requiem* was more pagan than religious, Fauré replied: 'But pagan doesn't necessarily mean irreligious! In any case I can't deny that pagan antiquity has always held an

enormous attraction for me.' Brahms put together his own selection of texts for the *Ein deutsches Requiem*, studiously avoiding the word 'Christ'. Fauré, though maintaining the overall shape of the traditional *Missa pro defunctis*, also made some highly individual choices when compiling his text. He cut the critical words 'omnium fidelium' [of all the faithful] from the 'Offertoire', and he decided not to set the bulk of the 'Dies irae' with its emphasis on a vengeful God. What's more, he included a number of passages that have no place in the traditional Roman funeral mass, most notably the *In paradisum*, a text also set by Duruflé over half a century later.

Nadia Boulanger, one of Fauré's most influential pupils, once described the *Requiem* as 'a sober and somewhat severe expression of grief: no disquiet or agitation disturbs its profound meditation, no doubt tarnishes its unassailable faith, its quiet confidence, its tender and peaceful expectation'. One might query Boulanger's comments about faith, but few would challenge this overall assessment of the *Requiem*.

Fauré's religious views help explain a conundrum at the heart of his creative life. Though he spent most of his career in the employment of the church, and though

he was a prolific composer with no fewer than 120 opus numbers to his name, Fauré's output of church music was remarkably small. Take away the *Requiem*, and one is left with a modest collection of relatively minor works. The most substantial of these is the **Messe Basse** (or Low Mass). This was first published in 1907. However, like the *Requiem*, it exists in no fewer than three separate versions. The first was composed jointly by Fauré and André Messager in 1881 while staying in the village of Villerville, close to the mouth of the Seine. A collection was being held for a local benevolent fund, and Fauré and Messager contributed their *Mass for the Fishermen of Villerville* as part of the festivities. For the occasion they used a group of thirteen female voices, accompanied by harmonium and solo violin. Following the success of this performance, the work was repeated the following summer but, perhaps for the sake of novelty, Fauré and Messager rescored it, using a larger ensemble. Messager seems to have done the bulk of the work: only the 'Agnus Dei' is transmitted in Fauré's hand.

The work languished in Fauré's drawer until 1907 when, responding to a new contract from the publisher Heugel, he reworked the material, cutting Messager's

contributions, and giving the piece a new title, *Messe Basse*. This was a curious choice, as the title would normally imply a service where the ordinary of the mass is spoken, not sung. The decision to use it here probably reflects the fact that the two longest mass texts, the Gloria and Credo, are left unset.

The style of the *Messe Basse* is clearly determined by the circumstances of its creation. Individual lines are very singable, suggesting more than once the influence of plainchant, and Fauré repeats material more often than is his wont. This is not to say that the music is unsophisticated: the short phrases of the Kyrie, for example, are set to subtly changing harmonies that hint at the improvisatory style Fauré must have employed as an organist. The tonal scheme surely also owes something to the work's chequered origins. Alternating movements in keys a semi-tone apart – A-flat major, G major, A-flat major, G major – is highly unusual. Why Fauré chose not to transpose two of the movements when publishing the work is unclear. Perhaps four movements in one key would have left too monochrome an impression; perhaps, like so many composers before him, he associated keys with characters, and consequently felt reluctant to tamper with the original tonalities.

The two offertories of Op. 65 – the **Ave verum** and **Tantum ergo** – belong to a group of shorter liturgical pieces. In the collection of Fauré's sacred works published in 1911 they were described as being 'for female voices'; however, both pieces were almost certainly composed for the choirboys of the Madeleine. In style they seem closer to Gounod than Fauré's more famous sacred works. This doubtless reflects their function as occasional pieces suitable for a smart Parisian church. As Robert Orledge once put it, the *Ave verum* begins subtly in the minor, but concludes with something akin to an operatic duet. The *Tantum ergo*, one of several settings of this text, makes much of the contrast between solo and tutti voices – suggesting once again a nod in the direction of secular styles.

In a letter to the Princesse de Polignac dated 1894 (i.e., the same year as Op. 65) Fauré talked of imbuing his music with 'human expression'. This was clearly a dig at those who advocated a more severe style of church music. In particular, it can be seen as a reaction to the ideals of the Society for Sacred Music, which was founded the same year, 1894, by Vincent d'Indy, Charles Bordes and Alexandre Guilmant. Fauré undoubtedly has some sympathy with their goals – of reviving

Gregorian chant, of 'restoring to honour' the music of Palestrina, and of creating a liturgically appropriate form of music – but nonetheless maintained his distance. Though he loved chant, and though his melodies (and harmonies) are unthinkable without its influence, he could see no reason for donning a musical hair-shirt. As he put it in 1904, after Pope Pius X decreed a return to the purity of plainsong, Gregorian chant was an art of 'extreme luxury' when first introduced to the church. In an era accustomed to the sensuous harmonies of Wagner, this was clearly no longer the case – hence his reluctance to fetishise earlier music practices.

The programme is rounded off with the most popular of Fauré's shorter sacred works, the **Cantique de Jean Racine**, Op. 11. Written in 1865, when the composer was only twenty, this was Fauré's first significant piece for the church, and it won him a *premier prix* in composition from the École Niedermeyer, where he had studied from the age of nine. Who could question the examiners' judgement? Indeed, Fauré's confidence in both homophonic and contrapuntal writing impressed the judges so much that they disregarded one of the principal rules of the competition – that works be accompanied by an ensemble of instruments

rather than by organ alone. Fauré later made good his omission, producing two versions of the piece with instrumental scoring. However, neither of these has been published, and when the *Cantique* is performed with instruments nowadays, John Rutter's arrangement is usually chosen. Fauré seems to have had an open view as to vocal scoring: in a letter to Edgard Hammelle, he claimed that the piece could be sung by chorus or by four solo voices. The text is a translation by Racine, the great seventeenth-century dramatist, of words from the Roman Breviary; the original formed part of an anonymous hymn in Ambrosian style intended for Tuesday matins. Racine's three stanzas provide a natural tripartite framework for Fauré's setting.

Writing shortly after the composer's death in 1924, Albert Roussel characterised Fauré as an essentially French genius: 'he occupied a place apart in the history of music and, without noise or fuss or meaningless gestures, he pointed the way forward towards marvellous horizons'. These comments might apply to any of the works represented here, but they were surely coined with Fauré's masterpiece, the *Requiem*, in mind. A more recent critic, the composer Judith

Weir, arrived at a similar conclusion, though from a different perspective. As she put it, the *Requiem* more than any other work shows that 'you can make a big statement without shouting your head off' – a precept the cloth-eared cleric of the Madeleine should perhaps have heeded on that winter's day back in 1888.

© 2012 Dr Martin Ennis
Faculty of Music, Cambridge University
August 2012

Requiem, Op. 48

1. Introit et Kyrie

Requiem aeternam dona eis Domine
et lux perpetua luceat eis.

Te decet hymnus, Deus in Sion

et tibi reddetur votum in Jerusalem.

Exaudi orationem meam, ad te omnis caro veniet.

Kyrie eleison.

Christe eleison.

Kyrie eleison.

2. Offertoire

O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum de poenis inferni,
et de profundo lacu:

O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum de ore leonis,
ne absorbeat eas tartarus:

O Domine Jesu Christe, Rex gloriae,
ne cadant in obscurum.

Hostias et preces tibi Domine laudis offerimus: tu
suscipe pro animabus illis, quarum hodie memoriam facimus.

Fac eas, Domine, de morte transire ad vitam.

Quam olim Abrahae promisisti et semini ejus.

O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum de poenis inferni,
et de profundo lacu: ne cadant in obscurum. Amen

3. Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis.

4. Pie Jesu

Pie Jesu Domine, dona eis requiem.

Dona eis sempiternam requiem.

5. Agnus Dei

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

*Rest eternal grant unto them O Lord:
and let light perpetual shine upon them.*

*Thou, O God, art praised in Sion, and unto thee shall
the vow be performed in Jerusalem.*

Thou that hearest the prayer, unto thee shall all flesh come.

Lord, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

*O Lord Jesus Christ, King of Glory,
deliver the souls of the departed from the pains of hell
and the bottomless pit:*

*O Lord Jesus Christ, King of Glory,
deliver the souls of the departed from the lion's mouth,
that hell devour them not:*

*O Lord Jesus Christ, King of Glory,
may they not fall into darkness.*

*Sacrifices and prayers do we offer thee, Lord: do thou
accept them for those souls in whose memory we make
this oblation. Make them, Lord, to pass from death to life,
which thou once promised to Abraham and his seed.*

*O Lord Jesus Christ, King of Glory,
deliver the souls of the departed from the pains of hell
and the bottomless pit, lest they fall into darkness. Amen.*

*Holy, Holy, Holy, Lord God of Sabaoth.
Heaven and earth are full of thy glory.
Hosanna in the highest.*

*Kind Lord Jesus, grant them rest.
Grant them eternal rest.*

*Lamb of God, that takest away the sins of the world,
grant them rest.*

*Lamb of God, that takest away the sins of the world,
grant them rest everlasting.*

Lux aeterna luceat eis, Domine:

Cum sanctis tuis in aeternum,
quia pius es.

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

6. Libera me

Libera me, Domine, de morte aeterna,

in die illa tremenda, in die illa:

Quando caeli movendi sunt et terra:
dum veneris judicare saeculum per ignem.

Tremens factus sum ego, et timeo,

dum discussio venerit, atque ventura ira.

Dies illa, dies irae, calamitatis et miseriae, dies illa,
dies magna et amara valde.

Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.

7. In Paradisum

In Paradisum deducant angeli,

in tuo adventu suscipiant te Martyres,

et perducant te in civitatem sanctam Jerusalem.

Chorus Angelorum te suscipiat,

et cum Lazaro quondam paupere

aeternam habeas requiem.

8. Ave Verum Corpus, Op. 65 No. 1

Ave verum corpus,

natum de Maria Virgine;

Vere passum, immolatum

in Cruce pro homine;

Cujus latus perforatum

Unda fluxit cum sanguine,

Esto nobis praegustatum,

Mortis in examine.

O jesu dulcis, O Jesu pie,

O Jesu, fili Mariae, Tu nobis miserere. Amen

Fourteenth-century hymn

Let light eternal shine upon them, O Lord:

*with thy saints for evermore: for thou
art gracious.*

*Rest eternal grant unto them, O Lord:
and let light perpetual shine upon them.*

*Deliver me, O Lord, from everlasting death
in that fearful day:*

*When the heavens and earth shall be shaken:
when thou shalt come to judge the world by fire.*

*I am in fear and trembling, until the sifting
be upon us and the wrath to come.*

*That day, the day of wrath, calamity and misery,
the great day of exceeding bitterness.*

*Rest eternal grant unto them, O Lord:
and let light perpetual shine upon them.*

*May the angels lead thee into Paradise;
and the Martyrs receive thee at thy coming
and bring thee into the holy city of Jerusalem.
May the choir of Angels receive thee,
and mayest thou, with Lazarus once poor,
have everlasting rest.*

*Hail, true body, born of Mary,
Spotless Virgin's virgin birth;
Thou who truly hankest weary
On the cross for sons of earth;
Thou whose sacred side was riven,
Whence the water flowed with blood,
O may'st thou, dear Lord, be given at death's hour to be my food.
O tender, O loving,
O Jesu, Son of Mary,
Show on me Thy mercy. Amen.*

Messe Basse

9. Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

10. Sanctus

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

*Holy, Holy, Holy, Lord God of Sabaoth.
Heaven and earth are full of thy glory.
Hosanna in the highest.*

11. Benedictus

Benedictus qui venit in nomine Domini.

Blessed is he that cometh in the name of the Lord.

12. Agnus Dei

Agnus Dei, qui tollis peccata mundi:
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

*Lamb of God, that takest away the sins of the world,
have mercy upon us.
Lamb of God, that takest away the sins of the world,
grant us thy peace.*

St Thomas Aquinas (1227-1274)

13. Tantum Ergo

Tantum ergo sacramentum Veneremur cernui,
Et antiquum documentum Novo cedat ritui;
Genitori Genitoque Laus et jubilatio,
Salus, honor, virtus quoque Sit et benedictio;
Procedenti ab utroque Compar sit laudatio.
Amen.

*So let us devoutly revere this great sacrament,
and the old covenant may give way to the new rite.
Jubilant praise, glory, laud, honour,
and benediction be to the Father and the Son.
Equal praise be to Him that proceeds from the two.
Amen.*

14. Cantique de Jean Racine

Verbe égal au Très-Haut,
notre unique espérance,
Jour éternel de la terre et des cieux,
De la paisible nuit nous rompons le silence;
Divin Sauveur, jette sur nous les yeux!

*Word of God the most high,
Our sole hope,
Eternal day of the earth and heavens
As we break the silence of the peaceful night,
Divine saviour, look down upon us.*

Répands sur nous le feu de ta grâce puissante,
Que tout l'enfer fuie au son de ta voix,
Dissipe le sommeil d'une âme languissante,
Qui la conduit à l'oubli de tes lois!

*Imbue us with the fire of thy great mercy
So that hell itself will flee at the sound of your voice,
Disperse the sleep which leads our languishing souls
To stray from the path of righteousness.*

O Christ sois favorable à ce peuple fidèle
Pour te bénir maintenant rassemblé;
Reçois les chants qu'il offre
à ta gloire immortelle,
Et de tes dons qu'il retourne comblé.

*O Christ show your favour
to your faithful people who have come
together to worship you,
Receive the praises that they offer up to your immortal glory,
And may they come back laden with the gift of your grace.*

Jean Racine (1639-1699)



Orchestra of St Luke's

Orchestra of St Luke's (OSL) is one of America's most versatile and distinguished orchestras, collaborating with the world's greatest artists and performing approximately eighty concerts each year – including its Carnegie Hall Orchestra Series, Chamber Music Series at The Morgan Library & Museum and Brooklyn Museum, and summer residency at Caramoor Music Festival. In its forty-one-year history, OSL has commissioned more than fifty new works, has given more than 175 world, US, and New York City premieres; and has appeared on more than 100 recordings, including four Grammy Award winners and seven releases on its own label, St Luke's Collection. Pablo Heras-Casado is OSL's principal conductor and the orchestra's fourth titled conductor; previous music directors and principal conductors are Sir Roger Norrington, Sir Charles Mackerras, and Donald Runnicles.

OSL grew out of a chamber ensemble that began giving concerts at the Church of St Luke in the Fields in Greenwich Village in 1974. Today, the twenty-one virtuoso artists of St Luke's Chamber Ensemble make up OSL's artistic core.

OSL owns and operates The DiMenna Center for Classical Music in Midtown Manhattan, where it shares a building with the Baryshnikov Arts Center. The DiMenna Center is New York City's premier venue for rehearsal, recording, and learning, having quickly gained a reputation for its superb acoustics, state-of-the-art facilities, and affordability. Since opening in 2011, The DiMenna Center has welcomed more than 100,000 visitors, including more than 400 ensembles and artists such as Renée Fleming,

Susan Graham, Itzhak Perlman, Emanuel Ax, Joshua Bell, Valery Gergiev, James Levine, James Taylor, and Sting. OSL hosts hundreds of neighbours, families, and school children at its home each year for free community events.

www.oslmusic.org

Violin

Krista Bennion Feeney

Viola

Louise Schulman
David Cerutti
Maureen Gallagher
Lih-Wen Ting
Ann Roggen
Shmuel Katz

Cello

Daire FitzGerald
Rosalyn Clarke
Maxine Newman
Loretta O'Sullivan

Bass

John Feeney
Anthony Falanga

Horn

Joseph Anderer
Stuart Rose

Harp

Sara Cutler

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 Eyery'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 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 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 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.

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

Trebles

Alexandre Jorge d'Aquino
Marcus Eugenio Axel d'Aquino
Anthony Colin Baldeosingh
Joseph Richard Burdick
Thomas Steven Burdick, Jr
Luca Nicholas Cantone
Adrian Alexander Castellanos
William Christopher Clark
Paul Jacob Allen Connelly
Daniel Jason David
Matthäus Christian Davies
Benjamin Bae Stackhouse Ferriby
Matthew Higgins Iati *

Sehjin Jo

Jack Townsend Keller (soloist tracks 11 & 13)

Grant Andrew Klinger

Kidron James Kollin

Samuel Morris Long

Ryan Christopher Newsome **

Christopher Valeriy Noble

Olajuwon Isaiah Osinaike

Noel Arnold Patterson, Jr

Daniel Antonio Pepe

Richard Mayne Pittsinger (soloist tracks 4, 9 & 13)

Jan-Carlos Ramirez

Simon Minor Scott-Hamblen

Alexander David Seeley

Nathaniel Stevens Seeley

Augustine Segger

Samuel Clay Shipp (soloist track 13)

Daniel Sung-min William Suter

Sidney Alan Wright

Justin Y. Yoo ***

David Andrew Yow

Noah Alan Yow

Altos

Eric Brenner

Corey-James Crawford

Patrick Fennig

Daniel Scarozza

Geoffrey D. Williams

William Zukof

Tenors

Mark Bleeke

Gregg M. Carder

John Cleveland Howell

David Vanderwal

Steven Caldicott Wilson

Basses

Avery Griffin

Richard Lippold

Craig Phillips

Mark Sullivan

Christopher Trueblood

* *Recipient of the Frances S. Falconer Choristership*

** *Recipient of Annual Bursary in honour of Gordon Clem*

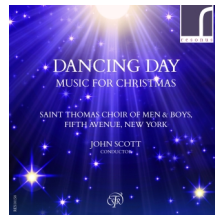
*** *Recipient of the Ogden Northrop Lewis, Jr.
Choristership*

More titles from Resonus Classics



Sergei Rachmaninoff: Vespers (All-Night Vigil)
Saint Thomas Choir of Men & Boys,
Fifth Avenue, New York
John Scott (conductor)
RES10169

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



Dancing Day: Music for Christmas
Saint Thomas Choir of Men & Boys,
Fifth Avenue, New York
John Scott (conductor)
RES10158

*'The abiding impression is one of intimacy, innocence
and wonder [...] This is a moving, memorable recital'*
BBC Music Magazine (Christmas Choice 2015)

© 2016 Resonus Limited

© 2012 Saint Thomas Church under exclusive licence to Resonus Limited

Recorded in Saint Thomas Church, Fifth Avenue, New York

Producer: Malcolm Bruno

Engineers: John C. Baker (*Requiem/Cantique*) & Paul Vazquez (*Messe Basse/Motets*)

Production assistant: Claudette Mayer

Remastering engineer: Adam Binks

Executive producers: Adam Binks & Jacqueline Slater

Cover image: *Silhouette of angel at sunset* by Alinute (www.fotolia.com)

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

RESONUS LIMITED – UK

info@resonusclassics.com

www.resonusclassics.com

