



DURUFLÉ & HOWELLS
REQUIEMS

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

JOHN SCOTT conductor

Maurice Duruflé (1902-1986) & Herbert Howells (1892-1983)

Requiems

Kirsten Sollek *mezzo-soprano*
Richard Lippold *baritone*
Myron Lutzke *cello*
Frederick Teardo *organ*

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

John Scott *conductor*

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

*'This is a fine choir, the treble tone appealingly bright,
altos and tenors unearthly yet beautiful.'*

Gramophone

'[...] the New York boys and men sing eloquently and touchingly'
Classical Music Magazine

Herbert Howells (1892-1983)

Requiem (1936)

- | | |
|--------------------------------|--------|
| 1. Salvator mundi | [2:19] |
| 2. Psalm 23 | [2:32] |
| 3. Requiem aeternam I | [3:06] |
| 4. Psalm 121 | [2:46] |
| 5. Requiem aeternam II | [3:32] |
| 6. I heard a voice from heaven | [4:14] |

Ralph Vaughan Williams (1872-1958)

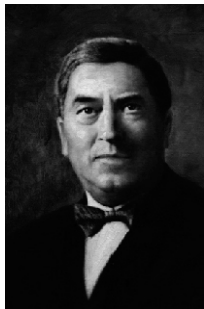
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| 7. Valiant-for-truth | [5:31] |
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Maurice Duruflé (1902-1986)

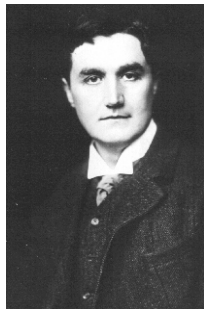
Requiem, Op. 9

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|-------------------------|--------|
| 8. Introit | [3:45] |
| 9. Kyrie eleison | [3:55] |
| 10. Domine Jesu Christe | [7:57] |
| 11. Sanctus | [3:38] |
| 12. Pie Jesu | [3:22] |
| 13. Agnus Dei | [4:04] |
| 14. Lux aeterna | [4:03] |
| 15. Libera me | [5:28] |
| 16. In paradisum | [2:58] |

Total playing time [63:14]



Maurice Duruflé



Ralph Vaughan Williams



Herbert Howells

Howells, Vaughan Williams & Duruflé

The mystery of Last Things has given rise to some of the most searching and personal music in the Western canon. On this album we bring together two remarkably intimate funeral works, the Requiems of Herbert Howells and Maurice Duruflé, both of which experienced a complex genesis. A bridge between them is provided by Ralph Vaughan Williams's *Valiant-for-truth*; Vaughan Williams, though often seen as the quintessence of Englishness, studied in France and his musical language was deeply marked by the experience. *Valiant-for-Truth* lies halfway between the two Requiems in time, and like these two works it addresses eschatological issues.

Herbert Howells: Requiem (1936)

For many years it was thought that Herbert Howells's **Requiem** was a tribute to his only son, Michael. Michael died of spinal meningitis in 1935 at the age of nine, a blow from which Howells never recovered. Obsessed by his memory, the composer wrote several works that had Michael in their title or were associated in some way with St Michael. Indeed, Howells seems to have encouraged the idea of a link between Michael and the *Requiem*: the first edition, produced we must assume with the composer's approval, states bluntly that the

work was 'written in 1936', i.e., after Michael's death. However, it has become clear in recent years that the *Requiem* was, in fact, started some time earlier, most likely in 1932. It was written for the Choir of King's College, Cambridge, directed at that time by Boris Ord. For some reason, Howells never sent it off; instead, the score languished in his possession for almost half a century. According to the first edition, Joan Littlejohn of the Royal College of Music in London identified and re-assembled the manuscript, and the Requiem was released in 1980, shortly before the composer's death in 1983.

One important inspiration for Howells was the *Short Requiem* in D by Henry Walford Davies (1869-1941). Dating from 1915, this was written 'in sacred memory of all those who have fallen in the war'. The layout of the work is strikingly similar to that of Howells's *Requiem*:

Walford Davies:

- I. Salvator mundi
- II. De profundis clamavi [i.e. Psalm 130]
- III. Requiem aeternam (1)
- IV. Levavi Oculos [i.e. Psalm 121]
- V. Requiem aeternam (2)
- VI. Audivi vocem [I heard a voice]
- VII. Hymn: Mors ultra non erit
- VIII. Gloria Patri

Howells:

I. Salvator mundi

II. Psalm 23

III. Requiem aeternam I

IV. Psalm 121

V. Requiem aeternam II

VI. I heard a voice from heaven

Both composers reject the traditional Mass liturgy, preferring instead unorthodox collections of texts. Two of Howells's movements are psalm settings: Psalm 23 ('The Lord is my shepherd') and Psalm 121 ('I will lift up mine eyes unto the hills'). Unusually, 'Requiem aeternam dona eis', from the traditional Latin Office of the Dead, appears twice, in the third and fifth movements. A text from Revelation, as found in the Anglican Order for the Burial of the Dead, lies at the root of the final movement. The first has a more distant connection with rituals of mourning: its text is taken from the antiphon proper to the Matins for the Exaltation of the Cross. Though Howells would probably have known these words from the famous settings by Tallis, his decision to use the text for the opening movement of the *Requiem* almost certainly derives from exposure to the *Short Requiem* in D. This hypothesis is strengthened when we consider that Walford Davies taught

Howells choir-training techniques during World War I, while the latter was a student at the Royal College of Music.

Simon Lindley has suggested that Howells's reluctance to publish the work 'arose from the terrible thought that in composing it at all, he had in some way tempted fate'. It may well be that Howells was reminded of Mahler's *Kindertotenlieder*. (In the first years of the last century Mahler set five poems by Friedrich Rückert inspired by the death of his daughter from scarlet fever. Moved by superstition, Mahler's wife, Alma, begged him to desist. Two years after the premiere, in 1907, Mahler's two daughters contracted the same illness and one, Maria, died, leaving the composer stricken by guilt.)

The incorporation of some of the *Requiem's* material into another work closely associated with Michael, the *Hymnus Paradisi*, might provide another explanation for Howells's reluctance to publish. However, although the latter also dates from the 1930s, it first saw the light in 1950; Herbert Sumsion (not Vaughan Williams, as is often stated) persuaded Howells to allow its performance in the Three Choirs Festival of that year. The two works use many of the same texts – here too Howells prefers to avoid words from the traditional Latin Requiem Mass – but their effect is quite different. The

luscious orchestral scoring of the *Hymnus Paradisi* betrays Howells's affinities with French music; the *Requiem*, on the other hand, is restrained and hints at the sonorities the composer had studied in Renaissance polyphony. Nevertheless, Howells finds remarkable colours in his setting. In part, this can be ascribed to his opulent harmonic language; in part, it results from a flexible approach to texture. The choir divides at times into as many as ten separate parts, and there are several vignettes for solo voices. All this raises Howells's *Requiem* far beyond the modest Walford Davies setting that first inspired it.

Ralph Vaughan Williams: *Valiant-for-truth*

Although Ralph Vaughan Williams was a declared agnostic, he was able, as his second wife Ursula put it, 'to set to music words in the accepted terms of Christian revelation, as if they meant to him what they must have meant to George Herbert or to Bunyan'. Indeed, the work of John Bunyan accompanied Vaughan Williams throughout much of his long career, inspiring some of his most deeply felt music and, in addition, leading him to one of the lowest points of his career – the premiere of his opera, *The Pilgrim's Progress*, in 1951. The text of the motet, *Valiant-for-Truth*, like that of the opera, is

taken from Bunyan's masterpiece. Its title derives from one of the principal characters, Mr. VALIANT-FOR-TRUTH. Bloodied and scarred, with a sword in his hand, the pilgrim looks expectantly to the life beyond.

Valiant-for-truth was first performed on 29 June 1942 by Harold Darke and the St Michael Singers – Howells would have approved! – and though it has been described as a response to the death of the composer's close friend, Dorothy Longman, it is hard not to see in the work's trajectory from darkness to light something of the hopes and fears of contemporary audiences. Beginning tentatively with recitative-like passages, the piece moves through short homophonic sections and brief polyphonic exchanges, before culminating in triumphant fanfares similar to the off-stage alleluias in the final scene of *The Pilgrim's Progress*. As one reviewer wrote when *Valiant-for-truth* was first published, 'all these effects, in the hands of a less skilled composer, might well have created a sense of confusion. Here they are neatly contrasted to form a moving picture of Bunyan's agonized character.' In fact, one could argue that *Valiant-for-Truth* was a study for the opera; it is nothing less than a miniature scena, beautifully crafted and supremely moving.

Maurice Duruflé: *Requiem*, Op. 9

Like the Howells *Requiem*, Duruflé's Op. 9 had a complicated history. Though completed in 1947 and dedicated to the memory of the composer's father (who had died in 1945), this was not an act of simple filial piety. For the *Requiem*'s origins reach back into the war years and, as recent research has demonstrated, it was written in response to a commission issued by the Vichy regime in May 1941. Most sources claim that the renowned publisher, Auguste Durand, asked Duruflé to write the work; however, Leslie A. Sprout has demonstrated conclusively the Vichy connection which, perhaps understandably, both composer and family tried to suppress. In fact, Duruflé was originally commissioned to write a symphonic poem. Whether he ever intended to produce a purely orchestral work is far from certain; what is clear, however, is that he claimed his fee for the *Requiem*, but not until 1948, when the Fourth Republic had long since displaced the tainted Vichy regime.

At the time of the first performance many saw the *Requiem* as not just a response to the death of Duruflé's father, but also as a coming-toterms with the aftermath of World War II. As if to confirm this, the work was programmed at the premiere alongside

two pieces, by Alexandre Tansman and László Lajtha, that bore the title 'In Memoriam'.

The story of the *Requiem*'s origin is further clouded by the fact that Duruflé was working at the time on a suite for organ. This was based on Gregorian themes and, although Duruflé indicated at one point that the *Requiem* borrowed music from the 'Sanctus' and 'Communion' movements, we do not know exactly how much material was taken over. However, given the nature of the music, and given Duruflé's notoriously limited oeuvre, it is likely that more than two of the *Requiem*'s movements had their origin in the organ suite.

Duruflé's *Requiem* exists in four different forms. The first, the version used for the premiere, was written for large orchestra. Here Duruflé makes generous use of percussion. As the notorious papal *moto proprio* of 1903 had forbidden the use of 'all noisy or irreverent instruments' such as drums in church, we can assume that the work was originally intended more for the concert hall than for liturgical use. The orchestral version was followed shortly afterwards by a version with organ accompaniment. A further adaptation of the work, this time for chamber orchestra, was completed some years later, in 1961. The last version, with accompaniment for

piano, remains unpublished. On this recording we hear the version with organ accompaniment, though with the addition of a solo cello in the fifth movement, as suggested by the composer.

Just as Howells looked back to Walford Davies for textual models, Duruflé seems to have based his *Requiem* on Gabriel Fauré's celebrated setting of the funeral mass. Duruflé denied being influenced by Fauré, but both composers strike a remarkably similar tone of contemplation in their settings, and it is telling that all of Duruflé's movements, like Fauré's, end quietly (perhaps most memorably the final movement with its rapt, Messiaen-like F sharp major harmonies). Moreover, both works avoid the more dramatic texts associated with the Latin funeral Mass. There is no last trump, for example, in either setting. Rather, the keystone of both works is provided by an introspective setting of the *Pie Jesu*, cast in each case for solo voice.

The parallels can be seen in the following:

Fauré:

- I. Introit & Kyrie
- II. Offertoire
- III. Sanctus

- IV. *Pie Jesu*
- V. *Agnus Dei* & *Lux aeterna*
- VI. *Libera me*
- VII. *In paradisum*

Duruflé:

- I. Introit
- II. Kyrie
- III. *Domine Jesu Christe* [i.e. *Offertoire*]
- IV. *Sanctus* – *Benedictus*
- V. *Pie Jesu*
- VI. *Agnus Dei*
- VII. *Lux aeterna*
- VIII. *Libera me*
- IX. *In paradisum*

Although it is tempting to align Duruflé's *Requiem* with Fauré's, we should not overlook the differences between them – most significantly perhaps the two composers' approach to plainsong. Fauré, though very interested in plainsong – Reynaldo Hahn once called him a 'voluptuous Gregorianist' – nowhere makes use of pre-existing material. Duruflé's work, on the other hand, is infused with chant. The composer himself wrote that Op. 9 'is based exclusively on themes from the Gregorian funeral mass. Sometimes I adopted the music exactly, leaving the orchestra to support or comment, in other passages [the chant] served merely as a stimulus [...] In general, however, I was

determined that my composition should be totally penetrated by the particular style of the Gregorian themes.'

For all that, Duruflé never employs chant in its original form – that is to say, unaccompanied and in free metre. Rather, it always appears with some form of decoration. In the 'Introit', for example, Duruflé adds counter-melodies in semiquavers; here, he bars the chant in irregular combinations, creating a sense of crystallised fluidity. In the Kyrie, on the other hand, Duruflé reaches back to time-honoured *cantus firmus* techniques, setting the chant in long notes against a contrapuntal web based on the same melodic material. The use of this procedure, often found in organ repertoire, suggests that the Kyrie may have been one of those movements taken from the abandoned suite. While preparing the *Requiem*, Duruflé took advice on rhythm from an eminent expert on chant, Auguste Le Guennant. However, in his treatment of plainsong he will surely also have had in mind the example of his 'cherished Master', Charles Tournemire. Tournemire's *L'Orgue Mystique*, a cycle of 255 pieces based on fifty-one offices of the liturgical year, provided models that are easily recognised in Duruflé's score.

Duruflé, ever self-critical, described the *Requiem* to Nadia Boulanger as 'very modest music', and Marie-Claire Alain recalls him saying that the decision to publish it was 'a disaster'. Curiously, had Duruflé given free rein to his insecurity, the work might have suffered a fate similar to that of the Howells *Requiem*. Yet, after a slow start Duruflé's *Requiem* has become one of the most frequently performed and one of the most treasured of all twentieth-century choral works.

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Texts & Translations

Herbert Howells (1892-1983)

Requiem (1936)

1. Salvator mundi

O Saviour of the world,
Who by thy Cross and thy precious
Blood hast redeemed us,
Save us, and help us,
we humbly beseech thee, O Lord.

2. Psalm 23

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

3. Requiem aeternam (1)

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

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

4. Psalm 121

I will lift up mine eyes unto the hills:
from whence cometh my help.
My help cometh even from the Lord:
who hath made heaven and earth.
He will not suffer thy foot and be moved:
and he that keepeth thee will not sleep.
Behold, he that keepeth Israel:
shall neither slumber nor sleep.
The Lord himself is thy keeper:
he is thy defence upon thy right hand;
So that the sun shall not burn thee by day:
neither the moon by night.
The Lord shall preserve thee from all evil:
yeah, it is even he that shall keep thy soul.
The Lord shall preserve thy going out, and thy coming in:
from this time forth and forever more.

5. Requiem aeternam (2)

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

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

6. I heard a voice from heaven

I heard a voice from heaven, saying unto me,
Write, From henceforth blessed are the dead
which die in the Lord.
Even so saith the Spirit;
From henceforth blessed are the dead
which die in the Lord:
For they rest from their labours.

Revelations 14:13



Ralph Vaughan Williams (1872-1958)

7. Valiant-for-truth

After this it was noised abroad that Mister Valiant-for-truth was taken with a summons; and had this for a token that the summons was true, 'That his pitcher was broken at the fountain.'

When he understood it, he called for his friends, and told them of it.

Then, said he, 'I am going to my Father's, and though with great difficulty I am got hither, yet now I do not repent me of all the trouble I have been at to arrive where I am.

My sword, I give to him that shall succeed me in my pilgrimage,

and my courage and skill, to him that can get it.

My marks and scars I carry with me, to be a witness for me, that I have fought his battles, who now will be my rewarder.'

When the day that he must go hence, was come, many accompanied him to the riverside, into which, as he went, he said, 'Death, where is thy sting?'

And as he went down deeper, he said, 'Grave, where is thy victory?'

So he passed over, and all the trumpets sounded for him on the other side.

From Pilgrim's Progress, John Bunyan (1628-1688)

Maurice Duruflé (1902-1986)

Requiem, Op. 9

8. Introit

Requiem aeternam dona eis, Domine:

et lux perpetua luceat eis.

Te decet hymnus Deus in Sion,
et tibi redetur votum in Jerusalem.

Exaudi orationem meam;

ad te omnis caro veniet.

*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.*

9. Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

10. Domine Jesu Christe

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

Libera eas de ore leonis, ne absorbeat
eas tartarus: ne cadant in
obscurum. Sed signifer sanctus
Michael repraesentet eas in
lucem sanctam, Quam olim Abraham
promisisti, et semini ejus.

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 Abraham
promisisti, et semini ejus.

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

*Deliver them from the lion's mouth, that
hell devour them not: may they not
fall into darkness, but let Saint Michael,
the standard bearer, lead them
into the holy light, which thou once
promised to Abraham and his seed.*

*Sacrifices and prayers do we offer to
thee, O Lord: do thou accept them
for those souls in whose memory we
make this oblation.*

*Make them, O Lord, to pass from
death to life, which thou once promised
to Abraham and his seed.*

11. Sanctus & Benedictus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis.

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

Holy, holy, holy, Lord God of Hosts.

Heaven and earth are full of Thy glory.

Glory be to Thee, O Lord Most High.

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

Hosanna in the highest.

12. Pie Jesu

Pie Jesu Domine, dona eis requiem.

Dona eis sempiternam requiem.

Kind Lord Jesus, grant them rest.

Grant them eternal rest.

13. Agnus Dei

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

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

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

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

14. Lux aeterna

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum:
quia pius es.

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

*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.
For thou art gracious.*

15. Libera me

Libera me, Domine, de morte aeterna,
in die illa tremenda:

Quando coeli movendi sunt et terra;
Dum veneris judicare saeculum perignem.

Tremens factus sum ego, et timeo,
dum discussio venerit, atque ventura ira.
Dies illa, dies irae, calamitatis et miseriae,
dies magna et amara valde.

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

*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.*

16. In paradisum

In paradisum deducant te 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.

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

Kirsten Sollek (mezzo-soprano)

Based in New York City, Kirsten Sollek has been a soloist with Tafelmusik, Bach Collegium Japan, New York Collegium, Concert Royal, Concerto Palatino, Trinity Consort, Minnesota Orchestra, and the Boston Early Music and Carmel Bach Festivals. *New York Times* reviewers have described her voice as ‘an appealingly rich alto’, and *The Philadelphia Inquirer* has called her ‘an ideal Bach alto’. Also active in the genre of new music, Ms. Sollek has worked with Alarm Will Sound, Steve Reich, John Zorn and Bang on a Can.

Richard Lippold (baritone)

Richard Lippold’s solo career has encompassed most genres and periods of music. Highlights include *Dead Man Walking* (scenes with the composer, Frederica von Stade and Joyce DiDonato), Arvo Pärt’s *Passio* for the Tribeca Film Festival, Stephen Paulus’ *Summer*; leading opera roles in Chattanooga, Portland, Utah, Idaho, and St. Louis; *Poppea* (with NY’s Opera Omnia at Le Poisson Rouge), and concert repertoire from *Carmina Burana*, Fauré, Durufié, Haydn’s *Masses* (released on Naxos), to Bach, Telemann, Brahms, Handel’s *Messiah*, Rameau, Purcell, and Monteverdi. Mr. Lippold was a member of the Saint Thomas Choir of Men and Boys.

Myron Lutzke (cello)

Myron Lutzke is well known to audiences as a cellist on both modern and period instruments. He attended Brandeis University and is a graduate of the Juilliard School. He is currently a member of the St. Luke’s Chamber Ensemble, Aulos Ensemble, Mozartean Players, Bach Ensemble, the Loma Mar Quartet, The Theater of Early Music and the Esterhazy Machine and serves as principal cellist for the Orchestra of St. Luke’s, American Classical Orchestra and, for fourteen years, Handel and Haydn Society with Christopher Hogwood in Boston. He is on the faculty of Indiana University Early Music Institute and Mannes School of Music where he teaches period cello and Baroque performance practice.

Frederick Teardo (organ)

Frederick Teardo is Director of Music and Organist at the Cathedral Church of the Advent in Birmingham, Alabama. Prior to his appointment in 2012, he held a six-year tenure at Saint Thomas Church, Fifth Avenue, in New York City, where he served for most of that time as Associate Organist, preceded by his initial post as Assistant Organist. He is also Adjunct Instructor of Organ at the University of Montevallo.

Dr. Teardo received the Doctor of Musical Arts degree from the Yale School of Music

and Institute of Sacred Music, as well as the Master of Musical Arts and Master of Music degrees. At Yale, he studied organ with Thomas Murray and harpsichord with Richard Rephann. During his time at Yale, he held the post of Yale University Chapel Organist, and later served as Assistant Organist at Trinity Episcopal Church on the Green in New Haven, CT. Dr. Teardo received his Bachelor of Music degree with Highest Honors from the Eastman School of Music in Rochester, NY, where he studied organ with David Higgs. His other teachers have included Stephen Roberts and Haskell Thomson. He has also studied improvisation with William Porter and Jeffrey Brillhart.

An avid performer, Dr. Teardo has won first prize in numerous competitions and has performed across North America, including such venues as the Cathedral of St. John the Divine, Saint Bartholomew’s Church, Saint Patrick’s Cathedral and the Metropolitan Museum of Art in New York City, Washington National Cathedral, Grace Cathedral in San Francisco, Methuen Memorial Music Hall, Trinity Church Copley Square in Boston, Princeton University Chapel, and the Cathedral Church of the Redeemer in Calgary, Alberta. He has also been a featured performer at Regional and National Conventions of the American Guild of Organists and Organ Historical Society.

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

The Gentlemen of the Saint Thomas Choir are professional singers; the Boy Choristers attend the Saint Thomas Choir School. The Saint Thomas Choir of Men and Boys is represented by Karen McFarlane Artists, Inc. (www.concertorganists.com) 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.

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

Treble

John William Rodland Carson
William Christopher Clark
Matthäus Christian Davies
Marcus Eugenio Axel d'Aquino
Daniel Abraham DeVeau*
Benjamin Bae Stackhouse Ferriby
Matthew Garnet Higgins Iati
Grant Andrew Klinger
Ryan Christopher Newsome
Olajuwon Isaiah Osinaike
William James Paris
Noel Arnold Patterson Jr.
Daniel Antonio Pepe
Richard Mayne Pittsinger
Jan-Carlos Ramirez
Joshua Ross
Samuel Edward Sargunam
Simon Minor Scott-Hamblen
Alexander David Seeley
Alexander David Simcox
Julian Philip Wesley Turner
Sidney Alan Wright
Ryoan Yamamoto
Justin Y. Yoo**

Alto

Eric Brenner
Matthew Brown
Corey-James Crawford
Daniel Scaroza
Geoffrey D. Williams
William Zukof

Tenor

Mark Bleeke
Gregg M. Carder
Oliver Mercer
David Vanderwal
Steven Caldicott Wilson

Bass

Scott Dispensa
Richard Lippold
Craig Phillips
Mark Sullivan
Christopher Trueblood

*Recipient of the Frances S. Falconer Choristership

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

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.



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John Scott (conductor)
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John Scott (conductor)
RES10174

'[...] This is a fine choir, the treble tone appealingly bright, altos and tenors unearthly yet beautiful'
Gramophone

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Engineer: John C. Baker

Production assistant: Claudette Mayer

Remastering engineer: Adam Binks

Executive producers: Adam Binks & Jacqueline R. Slater

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