

JS Bach Motets

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

John Scott *conductor*



Johann Sebastian Bach (1685-1750)

Motets, BWV 159 & 225-230

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

Frederick Teardo *organ*^{3-5 & 8-10}

Benjamin Sheen *organ*^{11-21 & 23}

Stephen Buzard *organ*^{1-2, 6-7 & 22}

Katherine Rietman *cello*

Anne Trout *violone*

John Scott *conductor*

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

*'Scott directs his well-honed forces in authoritative readings'
Choir & Organ*

*'The Saint Thomas Choir of Men and Boys [...] under the direction of John
Scott deliver spirited, well-rounded musical performances.'*
Early Music America

Komm, Jesu, komm, BWV 229

- | | |
|---------------------|--------|
| 1. Komm, Jesu, komm | [6:58] |
| 2. Drum schließ ich | [1:34] |

Singet dem Herrn ein neues Lied, BWV 225

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|------------------------------------|--------|
| 3. Singet dem Herrn ein neues Lied | [4:42] |
| 4. Wie sich ein Vater erbarmet | [4:25] |

soloists: Richard Pittsinger (treble)

Patrick Fennig (alto)

Steven Caldicott Wilson (tenor)

Jesse Blumberg (bass)

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|------------------------------------|--------|
| 5. Lobet den Herrn in seinen Taten | [3:38] |
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Ich lasse dich nicht, BWV Anh. 159

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|-------------------------|--------|
| 6. Ich lasse dich nicht | [3:49] |
| 7. Ich dank dir | [1:20] |

Der Geist hilft, BWV 226

- | | |
|---------------------------------|--------|
| 8. Der Geist hilft | [3:28] |
| 9. Der aber die Herzen forschet | [2:23] |
| 10. Du heilige Brunst | [1:40] |

Jesu, meine Freude, BWV 227

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|-------------------------------------|--------|
| 11. Jesu, meine Freude | [1:09] |
| 12. Es ist nun nichts | [2:50] |
| 13. Unter deinem Schirmen | [1:06] |
| 14. Denn das Gesetz | [0:54] |
| 15. Trotz dem alten Drachen | [2:12] |
| 16. Ihr aber seid nicht fleischlich | [2:48] |
| 17. Weg mit allen Schätzen | [1:00] |
| 18. So aber Christus | [2:01] |
| 19. Gute Nacht | [3:11] |
| 20. So nun der Geist | [1:24] |
| 21. Weicht, ihr Trauergeister | [1:18] |

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|---|--------|
| 22. Fürchte dich nicht , BWV 228 | [8:02] |
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|--|--------|
| 23. Lobet den Herrn, alle Heiden ,
BWV 230 | [6:27] |
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Total playing time	[68:34]
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J.S. Bach: Motets BWV Anh. 159 & 225-230

'Motet [...] is a notated musical composition, heavily adorned with fugue and imitation, based on a biblical text and purely for singing without instruments (apart from the thorough bass). However, the vocal parts can also be filled out and strengthened with all kind of instruments.'

J.G. Walther's definition (in his *Musicalisches Lexicon* of 1732) of the motet of Bach's era is both significant for its clarity and frustrating in its vagueness: motets are clearly works based on biblical texts (and, incidentally, chorales) without the modern poetry of cantatas and their concomitant musical forms of recitative and da capo arias; all the musical lines are sung, either unaccompanied or doubled by various instruments. No details are given of the purpose of the form and few references are made to the musical devices employed. Indeed a variety of works seem to belong to the genre of motet: those drawn from the tradition of Renaissance polyphony, performed every week in the Lutheran liturgy and the staple diet of the lesser choirs under Bach's jurisdiction, and those written by Bach himself for special occasions. As a child Bach would have been closely acquainted with motets as

a specific family tradition. His father's cousin, Johann Christoph (1642-1703), town and court organist in Eisenach, was a particularly fine composer of church music. So closely was Christoph associated with high musical quality that it is even possible that some of his works have become confused with early works of Sebastian. This is particularly the case with the motet **Ich lasse dich nicht, du segnest mich denn**, BWV Anh. 159 which is attributed to both composers. It shows the highly-wrought counterpoint that each relished, in its second section, together with imaginative touches that are typical of Sebastian's early style. Perhaps both composers might have had a hand in various aspects of this piece at different times. Certainly the younger Bach seems to have cherished Christoph's work throughout his life, even to the extent of possibly preparing one of Christoph's motets for his own funeral in 1750.

Whilst most elements of the style and form of Bach's newly composed motets can be traced in various compositional traditions, the resulting pieces are unique and unsurpassed, and clearly employed all the most talented singers at Bach's disposal. Most seem connected with funerals in terms of their texts, and they were clearly designed to suit occasions when independent instrumental writing was not appropriate. The text of **Singet dem Herrn**, BWV 225 is

on the one hand celebratory, with extracts from Psalm 149 and 150 and, on the other, concerned with mortality (with the Lutheran chorale of the second movement), so it could have been appropriate both for joyous occasions and for funerals. Only **Der Geist hilft**, BWV 226 contains a specific autograph dedication, for the funeral of J.H. Ernesti, rector of the Thomasschule, in October 1727. In all, it seems difficult to imagine that Bach would not have relished the opportunity to perform these in a number of different circumstances, not least to exercise and inspire the young singers under his supervision.

Bach's motets have traditionally been assigned to the first decade of his Leipzig years, and thus to his most active and fertile period of composition (encompassing at least three cycles of cantatas and the two Passions). Nevertheless, recent research discloses evidence that some of them (e.g. *Der Geist hilft*) rework earlier material, while at least one (**Fürchte dich nicht**, BWV 228) shows compositional traits of the Weimar years. The performing materials that survive suggest that Bach employed a variety of instrumental resources; only **Lobet den Herrn**, BWV 230 is impossible to perform unaccompanied, without continuo instruments, and this is

the one for which Bach's authorship has sometimes been disputed (it has some things in common with Bach's relative, Johann Ludwig, who also wrote ambitious motets, but its complexity and momentum seem typical of the Leipzig cantor). It is clear that some, if not all, Bach's motets could have used *colla parte* instruments, *Der Geist hilft* being particularly interesting in specifying wind instruments for one choir and strings for the other. On the other hand, *Singet dem Herrn*, for which there survives a complete set of vocal performing parts, shows no indication of any instruments, its contrapuntal complexity notwithstanding. Much might have depended on the occasion, since one might imagine that instrumental doubling was particularly useful when the motets were sung outdoors, but perhaps less so in church.

It is impossible to isolate a single stylistic hallmark for Bach's motets. The exclusively vocal part-writing demands complete and satisfactory textual underlay in every voice, so no parts can be merely supportive or decorative. Chorales are an important textual and structural influence, particularly in the case of **Jesu, meine Freude**, BWV 227 based as it is around the successive verses of a single chorale. These verses are interleaved with texts from St Paul, so as to make a sort

of theological counterpoint between Paul's exhortations to turn from the carnal towards the spiritual, and the chorale's emphasis on the mystical union between the believer and Jesus; here the erotic imagery (ultimately derived from the Song of Songs) is transformed into a spiritual bond. Bach inherits much of the declamatory vocal style from the previous generation, including his talented second cousin, Johann Christoph Bach and Dietrich Buxtehude (e.g. the movement 'Trotz dem alten Drachen'). But many elements not normally associated with purely choral music are also present: aria-style in 'Denn das Gesetz des Geistes' and 'So aber Christus in euch ist' and much writing that is virtually instrumental in texture. Indeed the interchange between vocal and instrumental idioms is particularly well demonstrated by 'Gute Nacht', which is virtually a reworking of (or perhaps the model for) the Largo from the violin sonata in G, BWV 1021. In keeping with the turning of the physical into the spiritual, much of the music is quite secular, indeed 'modern' in its expressive, *galant* idiom.

An extensive chorale movement also forms the central part of *Singet dem Herrn* in which the chorale in one choir is answered by a more modern 'aria' style in the other. **Komm, Jesu, komm**,

BWV 229 ends with another chorale-like 'aria', representative of the sacred song style that was particularly popular in Lutheran Germany (and to which Bach himself contributed, within a publication of the 1730s). Many elements not normally associated with purely choral music are also present: 'modern' aria-style in *Singet dem Herrn, Jesu, meine Freude* and the lilting latter half of *Komm, Jesu, komm*, and much writing that is virtually instrumental in texture. It is not surprising, perhaps, that Bach was often criticised in his own age for writing for voices in much the same way as he did for his own fingers. Nevertheless, his virtuoso vocal lines do display the levels of flexibility and coloratura singing which German composers, singers and teachers emulated from newly-emerging Italian styles. Gone are some of the awkward intervals and pungent chords which render Bach's earliest church cantatas so pictorial, but his mature control of large vocal textures and ease of part-writing render the motets vivid in a different way, making (in the case of the opening of *Singet dem Herrn*) a stunning sounding metaphor for creation's praise of God. Here the predominant affect of the text is reinforced both by the musical mood and by the intensification of the fugal structure: all the children of Zion are increasingly joyful

in their king. The kaleidoscopic alternation of forces and texture is not unlike that of an instrumental work, such as the Third Brandenburg concerto, BWV 1048. In all, Bach uses the images drawn from the last two psalms to push the potentials of an eight-voice choir to their very limit.

Symmetry is an important principle in all Bach's motets, since they are more self-contained and compact than Bach's church cantatas (which usually relate to the structure of the regular liturgy, and often relate directly to the readings and sermon). This is nowhere more evident (perhaps in Bach's entire oeuvre) than in *Jesu, meine Freude*, where the symmetry in the sequence of movements is clearly noticeable. This helps to provide a central focal point ('Ihr aber seid nicht fleichlich'), a fugue based on the Pauline text concerning the turn from the fleshly and earthly to the spiritual. Elsewhere the frequent use of double choir facilitates much antiphonal writing, which, through repetition, reinforces the sense of the text (e.g. in *Der Geist hilft* and *Fürchte dich nicht*). Dialogue was a fundamental device in all Lutheran teaching and rhetorical education, so it also formed a component in public speaking. Quite often the details of the text have a direct influence on the music, much in the tradition of the seventeenth-

century motet: word-painting is immediately evident at the lines 'Ich stärke dich' ('I will strengthen thee') and 'Ich erhalte dich' ('I will uphold thee') in *Fürchte dich nicht*.

Despite their immense difficulty, these motets enjoyed particular prominence in the early revival of Bach's music. Indeed, given that they employ well-known biblical and chorale texts, they did not suffer the obsolescence of the regular cantata series, the texts of which were soon perceived as too antiquated. The publisher Breitkopf began to issue manuscript copies of the motets in 1761, and they were among the first of Bach's vocal works to be published in print (by J.G. Schicht in 1802/3). Furthermore, the supremacy of the vocal parts was attractive for the musical tastes of the later eighteenth century, and their technical difficulty was a challenge that choirs began to relish, in particular the Leipzig Cantorate, now under the direction of J.F. Doles, Bach's successor but one. It was those very performers who, in Bach's own Thomaskirche, overwhelmed Mozart with *Singet dem Herrn* in 1789. Mozart insisted on seeing everything of Bach's remaining in the library of the Thomasschule, Leipzig, studying the motets by spreading the individual vocal parts out over the floor and somehow reading them all simultaneously. It is not difficult

to discern Mozart's renewed encounter with Bach in the works he produced during the very last years of his life.

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Texts & Translations

Komm, Jesu, komm, BWV 229

1. Komm, Jesu, komm

Komm, Jesu, komm,
Mein Leib ist müde,
Die Kraft verschwindt je mehr und mehr,
Ich sehne mich nach deinem Friede;
Der saure Weg wird mir zu schwer!
Komm, ich will mich dir ergeben;
Du bist der rechte Weg,
die Wahrheit und das Leben.

Professor John Butt is the Gardiner Chair of Music at the University of Glasgow and is Music Director of the Dunedin Consort. Among his publications are a 2010 volume, Bach's Dialogue with Modernity: Perspectives on the Passions and a companion to Bach's Mass in B Minor (both for Cambridge University Press).

*Come, Jesus, come
My body is weary,
My strength fails me more and more,
I am longing for your peace;
The bitter way is becoming too difficult for me!
Come, I shall give myself to you;
You are the right way,
the truth and the life.*

2. Drum schließ ich

Drum schließ ich mich in deine Hände
Und sage, Welt, zu guter Nacht!
Eilt gleich mein Lebenslauf zu Ende,
Ist doch der Geist wohl angebracht.
Er soll bei seinem Schöpfer schweben,
Weil Jesus ist und bleibt
Der wahre Weg zum Leben.

*Therefore I put myself in your hands
And bid goodnight to the world!
If my life's course hastens onto the end,
My soul is then well-prepared.
It will rise up to be with its creator
For Jesus is and remains
The true way to life.*

Paul Thymich (1656-1694)

Singet dem Herrn ein neues Lied, BWV 225

3. Singet dem Herrn ein neues Lied

Singet dem Herrn ein neues Lied,
Die Gemeinde der Heiligen sollen ihn loben.
Israel freue sich des, der ihn gemacht hat.
Die Kinder Zion sei'n fröhlich
über ihrem Könige,
Sie sollen loben seinen Namen im Reihem;
mit Pauken und mit Harfen sollen sie ihm
spielen.

*Sing to the Lord a new song,
The congregation of the saints should praise him.
Israel rejoices in the one who made him.
Let the children of Zion be joyful
about their king,
They should praise his name in their dances
With drums and harps they should play
for him.*

4. Wie sich ein Vater erbarmet

Choir I:
Wie sich ein Vater erbarmet
Über seine junge Kinderlein,
So tut der Herr uns allen,
So wir ihn kindlich fürchten rein.

*As a father feels compassion
For his young little child,
So does the Lord for all of us,
If we feel pure childlike awe.*

Er kennt das arm Gemächte,
Gott weiß, wir sind nur Staub,
Gleichwie das Gras vom Rechen,
Ein Blum und fallend Laub.

*He knows how weak is our strength,
God is aware that we are only dust.
Like grass before the rake,
A flower or falling leaf.*

Der Wind nur drüber wehet,
So ist es nicht mehr da,
Also der Mensch vergehet,
Sein End, das ist ihm nah.

*The wind has only to blow over it
and it is there no more.
And so man passes away,
His end is near him.*

Choir II:

Gott, nimm dich ferner unser an,
Denn ohne dich ist nichts getan
Mit allen unsern Sachen.

*God, in future take us to yourself
for without you nothing is accomplished
In all our affairs.*

Drum sei du unser Schirm und Licht,
Und trügt uns unsre Hoffnung nicht,
So wirst du's ferner machen.

*Therefore be yourself our protection and light,
And if our hope does not deceive us,
Then in future you will do this.*

Wohl dem, der sich nur steif und fest
Auf dich und deine Huld verlässt.

*Happy are those who firmly and fastly
Depend on you and your grace.*

5. Lobet den Herrn in seinen Taten

Lobet den Herrn in seinen Taten,
lobet ihn in seiner großen Herrlichkeit!

*Praise God in his works,
Praise him in his great glory!*

Alles, was Odem hat, lobe den Herrn Halleluja!

Let all that has breath praise the Lord, Alleluia!

*Psalm 149:1-3; Psalm 150:2 & 6;
Johann Gramann (Poliander) (1487-1541)*

Ich lasse dich nicht, BWV Anh. 159

6. Ich lasse dich nicht

Ich lasse dich nicht, du segnest mich denn,
mein Jesu, ich lasse dich nicht.

Weil du mein Gott und Vater bist,
dein Kind wirst du verlassen nicht,
du väterliches Herz.
Ich bin ein armer Erdenkloß,
auf Erden weiß ich keinen Trost.

7. Ich dank dir

Ich dank dir, Christe, Gottes Sohn,
daß du mich solchs erkennen lan
durch dein göttliches Word;
verleih mir auch Beständigkeit
zu meiner Seelen Seligkeit.

Lob, Ehr und Preis sei dir gesagt
für alle dein erzeigt Wohltat,
und bitt demütiglich, laß mich nicht
von dein'm Angesicht
verstosen werden ewiglich.

*Genesis 32:26;
attr. Erasmus Alber (1500-1553)*

*I will not let you go, therefore bless me,
my Jesus, I will not let you go.*

*Because you are my God and Father
you will not abandon your child,
you fatherly heart.
I am a meagre clod of dirt,
on this earth I know of no consolation.*

*I thank you, Christ, Son of God,
that you reveal such things to me
through your divine word;
grant me also steadfastness
unto my soul's blessedness.*

*Laud, honour and praise be voiced to you
for all your rendered good deeds,
and I humbly ask, let me not
be cast away eternally
from your countenance.*

Der Geist hilft, BWV 226

8. Der Geist hilft

Der Geist hilft unsrer Schwachheit auf,
denn wir wissen nicht, was wir beten sollen,
wie sich's gebühret; sondern der
Geist selbst vertritt uns aufs beste
mit unaussprechlichem Seufzen.

9. Der aber die Herzen forschet

Der aber die Herzen forschet, der weiß,
was des Geistes Sinn sei, denn er
vertritt die Heiligen nach dem,
das Gott gefället.

10. Du heilige Brunst

Du heilige Brunst, süßer Trost,
nun hilft uns fröhlich und getrost
in dein'm Dienst beständig bleiben,
die Trübsal uns nicht abtreiben!
O Herr, durch dein Kraft uns bereit
und stärk des Fleisches Blödigkeit,
daß wir hier ritterlich ringen,
durch Tod und Leben zu dir dringen.
Halleluja, halleluja!

Romans 8:26-27; Martin Luther (1483-1546)

*The spirit comes to help our weakness,
For we do not know, what we should pray,
As we ought to pray;
But the spirit itself pleads
For us in the best way with inexpressible groans.*

*But he who searches our hearts knows
what the Spirit means
since he pleads for the saints
In the way that pleases God.*

*You holy fire, sweet consolation,
now help us joyful and comforted
in your service, always to remain
do not let sorrow drive us away!
O Lord, through your power make us ready
and strengthen the feebleness of our flesh
so that we may bravely struggle
through life and death to reach you.
Alleluia, alleluia!*

Jesu, meine Freude, BWV 227

11. Jesu, meine Freude

Jesu, meine Freude,
meines Herzens Weide,
Jesu, meine Zier!
Ach wie lang, ach lange,
ise dem Herzen bange
und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
außer dir soll mir auf Erden
nichts sonst Liebbers werden.

*Jesus, my joy,
pasture of my heart,
Jesus, my treasure!
Ah how long, how long
is my heart filled with anxiety
and longing for you!
Lamb of God, my bridegroom,
apart from you on the earth
there is nothing dearer to me.*

12. Es ist nun nichts

Es ist nun nichts Verdammliches an denen,
die in Christo Jesu sind,
die nicht nach dem Fleische wandeln,
sondern nach dem Geist.

*There is now nought of condemnation
in them who in Jesus Christ abide,
walking not in flesh's error,
but the Spirit's call.*

13. Unter deinen Schirmen

Unter deinen Schirmen
Bin ich für den Stürmen
Aller Feinde frei.
Laß den Satan wittern,
Laß den Feind erbittern,
Mir steht Jesus bei.
Ob es itzt gleich kracht und blitzt,
Ob gleich Sünd und Hölle schrecken,
Jesus will mich decken.

*Beneath your protection
I am free from the attacks
of all my enemies.
Let the devil track me down,
let my enemy be exasperated –
Jesus stands by me.
Even if there is thunder and lightning,
even if sin and hell spread terror
Jesus will protect me.*

14. Denn das Gesetz

Denn das Gesetz des Geistes,
der da lebendig machet in Christo Jesu,
hat mich frei gemacht von dem Gesetz
der Sünde und des Todes.

*Because the law of Spirit,
who is the giver of life within Christ Jesus,
has now set me free from
the law of sin and of dying.*

15. Trotz dem alten Drachen

Trotz dem alten Drachen,
trotz des Todes Rachen,
trotz der Furcht dazu!
Tobe, Welt, und springe;
ich steh hier und singe
in gar sichrer Ruh!
Gottes Macht hält mich in acht;
Erd und Abgrund muß verstummen,
ob sie noch so brummen.

*I defy the old dragon,
I defy the jaws of death,
I defy fear as well!
Rage, World, and spring to attack:
I stand here and sing
in certain peace!
God's might takes care of me;
earth and abyss must fall silent,
however much they rumble on.*

16. Ihr aber seid nicht fleischlich

Ihr aber seid nicht fleischlich,
sondern geistlich, so anders Gottes Geist
in euch wohnt. Wer aber Christi Geist
nicht hat, der ist nicht sein.

*You are not of the flesh, but of the Spirit,
if truly God's Spirit in you dwells.
But who Christ's Spirit does
not have is not of him.*

17. Weg mit allen Schätzen

Weg mit allen Schätzen,
du bist mein Ergötzen,
Jesu, meine Lust!
Weg, ihr eitlen Ehren,
ich mag euch nicht hören,

*Away with all treasures!
You are my delight,
Jesus, my desire!
Away with empty honours,
I'm not going to listen to you,*

Weg mit allen Schätzen (cont.)

bleibt mir unbewußt!

Elend, Not, Kreuz, Schmach und Tod
soll mich, ob ich viel muß leiden,
nicht von Jesu scheiden.

18. So aber Christus

So aber Christus in euch ist,
so ist der Leib zwar tot um der Sünde willen;
der Geist aber ist das Leben
um der Gerechtigkeit willen.

19. Gute Nacht

Gute Nacht, o Wesen,
Das die Welt erlesen!
Mir gefälltst du nicht.
Gute Nacht, ihr Sünden,
Bleibet weit dahinten,
Kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
Gute Nacht gegeben!

20. So nun der Geist

So nun der Geist des,
der Jesum von den Toten auferwecket hat,
in euch wohnt, so wird auch derselbige,
der Christum von den Toten auferwecket hat,
eure sterblichen Leiber lebendig machen,
um des willen, daß sein Geist in euch wohnt.

remain unknown to me!

*Misery, distress, affliction, disgrace and death,
even if I must endure much suffering,
will not separate me from Jesus.*

*If, though, now Christ does dwell in you,
although the flesh is dead by its sin's corruption,
the Spirit still yet is living because of
goodness and justice.*

*Good night, existence
chosen by the world,
you do not please me.*

*Good night, you sins,
stay far behind me.
Come no more to the light!
Good night, pride and splendour,
once and for all, sinful existence,
I bid you good night!*

*Now the spirit that has raised Jesus
from the dead, dwells in you.
The very same spirit that has
raised Christ from the dead,
gives life to your mortal bodies,
so that his spirit may dwell in you.*

21. Weicht, ihr Trauergeister

Weicht, ihr Trauergeister,
Denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben,
Muß auch ihr Betrüben
Lauter Zucker sein.
Duld ich schon hier Spott und Hohn,
Dennoch bleibst du auch im Leide,
Jesus, meine Freude.

*Romans 8:1, 2, 9, 10 and 11;
Johann Franck (1618-1677)*

22. Fürchte dich nicht, BWV 228

Fürchte dich nicht, ich bin bei dir,
weiche nicht, denn ich bin dein Gott;
ich stärke dich, ich helfe dir auch,
ich erhalte dich durch die rechte Hand
meiner Gerechtigkeit.

Fürchte dich nicht,
denn ich habe dich erlöst
ich habe dich bei deinem Namen gerufen,
du bist mein. Fürchte dich nicht, du bist mein.

*Vanish, mournful spirits,
for my joyful master,
Jesus, enters in.
For those who love God
even their grief
becomes pure delight.
Even if I must endure shame and disgrace,
even in suffering you remain,
Jesus, my joy.*

*Do not fear, I am with you
do not give way, for I am your God;
I strengthen you, I also help you
I uphold you with the right hand
of my righteousness.*

*Do not fear,
for I have redeemed you;
I have called you by your name,
you are mine.*

Fürchte dich nicht (cont.)

Herr, mein Hirt, Brunn aller Freuden!
Du bist mein, ich bin dein;
niemand kann uns scheiden.
Ich bin dein, weil du dein Leben
und dein Blut, mir zu gut,
in den Tod gegeben.

Du bist mein, weil ich dich fasse,
und dich nicht, o mein Licht,
aus dem Herzen lasse!
Laß mich, laß mich hingelangen,
wo du mich, und ich dich
ewig werd' umfassen.

*Isaiah 41: 10 & 43: 1;
Paul Gerhardt (1607-1676)*

23. Lobet den Herrn, alle Heiden, BWV 230

Lobet den Herrn, alle Heiden,
und preiset ihn, alle Völker!
Denn seine Gnade und Wahrheit
waltet über uns in Ewigkeit.
Alleluja!

Psalms 117: 1-2

*Lord, my Shepherd, source of all joys!
You are mine, I am yours
no one can part us.
I am yours, since your life
and your blood, for my benefit,
have been given in death.*

*You are mine, since I seize you
and, O my light, never
shall I let you leave my heart!
Let me, let me come
where you by me and I by you
will lovingly embrace each other.*

*Praise the Lord, all nations,
and celebrate him, all peoples!
For his grace and truth
Reign over us for ever.
Alleluia!*



The Saint Thomas Choir of Men and Boys

Komm, Jesu, komm, BWV 229

Ich lasse dich nicht, BWV Anh. 159

Fürchte dich nicht, BWV 228

Treble

Luca Nicholas Cantone
Adrian Alexander Castellanos
Dylan Roy Cranston
Daniel Jason David
Carl Francis Erickson
Charles Francis Hart IV
Sehjin Jo
Jack Townsend Keller
Kidron James Kollin
John Dominick Mignardi
Christopher Valeriy Noble
Ian Robert Osborne
Nathan Minhyuk Park
Anders Gyldenvalde Pedersen
Leif Christian Pedersen
Jan-Carlos Ramirez
Nicholas Paul Rhodes
Augustine Manalili Segger
Filip Vasylevich Sentypal
Daniel Sung-min William Suter
David Andrew Yow
Noah Alan Yow
John Robert Zahorsky
Raymond Louis Zelada

Lobet den Herrn, alle Heiden, BWV 230

Jesu, meine Freude, BWV 227

Treble

Alexandre Jorge Henrique d'Aquino
Joseph Richard Burdick
Thomas Steven Burdick, Jr.
Luca Nicholas Cantone
Adrian Alexander Castellanos
Dylan Roy Cranston
Paul Jacob Allen Connelly
Daniel Jason David
Sehjin Jo
Jack Townsend Keller
Kidron James Kollin
Samuel Morris Long
John Dominick Mignardi
Ryan Christopher Newsome
Christopher Valeriy Noble
Ian Robert Osborne
Leif Christian Pedersen
Richard Mayne Pittsinger
Jan-Carlos Ramirez
Nicholas Paul Rhodes
Augustine Manalili Segger
Daniel Sung-min William Suter
David Andrew Yow
Noah Alan Yow
Raymond Louis Zelada

Der Geist hilft unser Schwachheit auf, BWV 226 **Alto**

Singet dem Herrn ein neues Lied, BWV 225

Treble

Joseph Richard Burdick
Thomas Steven Burdick, Jr.
Luca Nicholas Cantone
Adrian Alexander Castellanos
Paul Jacob Allen Connelly
Alexandre Jorge Henrique d'Aquino
Daniel Jason David
Matthew Garnet Higgins Iati
Sehjin Jo
Jack Townsend Keller
Kidron James Kollin
Samuel Morris Long
Ryan Christopher Newsome
Christopher Valeriy Noble
Olajuwon Isaiah Osinaike
Noel Arnold Emanuel Patterson, Jr.
Daniel Antonio Pepe
Richard Mayne Pittsinger *
Jan-Carlos Ramirez
Nathaniel Stevens Seeley
Augustine Manalili Segger
Samuel Clay Shipp
Daniel Sung-min William Suter
David Andrew Yow
Noah Alan Yow

* *soloist, track 4*

Eric Brenner
Corey-James Crawford
Patrick Fennig *
Jeffrey Freuler
Daniel Scarozza
Geoffrey D. Williams
Michael Wisdom

Tenor

Mark Bleeke
Gregg M. Carder
Martin Coyle
Matthew Hensrud
Timothy Hodges
John Cleveland Howell
Lawrence Jones
James Kennerley
David Vanderwal
Steven Caldicott Wilson *

Bass

Jesse Blumberg *
Scott Dispensa
Avery Griffin
Christopher Herbert
Richard Lippold
Craig Phillips
Mark Sullivan
Christopher Trueblood



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 since 2004 by John Scott, formerly Organist and Director of Music at St Paul's Cathedral in London, the choir performs regularly with period instrument ensembles, Concert Royal and Juilliard415, 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 USA 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 Saint Matthew Passion for the opening concert of the Mexico Festival in Mexico City. 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. 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 US 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; and the world premiere of Scott Eyler's *Spires*.

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

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.

www.johnscott.com



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And with thanks to the following sponsors who made this recording project possible:

Mr & Mrs John C. Harvey
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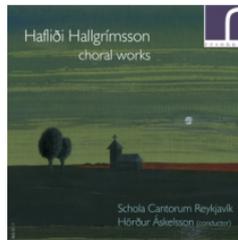
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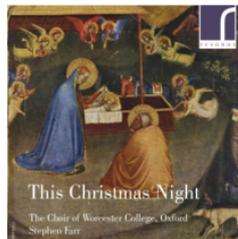
In The Dark
Platinum Consort
Scott Inglis-Kidger (conductor)
RES10110

'This intimate music making draws you in ineluctably [...] This interesting, sensitively sung programme recorded with gleaming clarity'
BBC Music Magazine



Hafliði Hallgrímsson: Choral works
Schola Cantorum Reykjavík
Hörður Áskelsson (conductor)
RES10117

'The music has calming a cappella air of "spiritual polyphony" - sometimes dreamily tuneful, sometimes bleak and eerie [...] Schola Cantorum Reykjavik [...] bring them beautifully to life'
Financial Times



This Christmas Night: Contemporary Carols
The Choir of Worcester College, Oxford
Stephen Farr (conductor)
RES10113

'Stephen Farr directs delectably sensitive performances, and the sound is immaculate'
BBC Music Magazine (Christmas Choice 2012)

Johann Sebastian Bach.