

signum
CLASSICS

The Music of
GERRE HANCOCK



The Saint Thomas Choir of Men and Boys, Fifth Avenue, New York
The Saint Thomas Brass | Jeremy Filsell

THE CHORAL MUSIC OF GERRE HANCOCK

1	A Song to the Lamb	[4.09]	13	The Lord will surely come *	[5.20]
2	Jubilate Deo *	[3.46]		<i>Andrew Padgett baritone</i>	
3	Infant holy, Infant lowly #	[2.42]	14	You are one in Christ Jesus *	[5.32]
4	To Serve #	[3.33]	15	How dear to me #	[7.22]
			16	Come ye lofty, come ye lowly	[2.43]
5	Magnificat	[4.52]	17	Kindle the gift of God #	[4.12]
6	Nunc dimittis	[3.22]	18	Judge eternal *	[5.41]
	from the <i>Saint Thomas Service #</i>		19	Psalm 8	[4.04]
				<i>Richard Lippold cantor</i>	
7	Air for Organ *	[4.17]	20	Ora Labora (Hymn) <i>Thomas Tertius Noble</i>	[2.03]
	Missa Resurrectionis #		21	Variations on Ora Labora *	[6.21]
8	Kyrie	[0.43]	22	Deep River	[3.16]
9	Gloria	[2.20]			
10	Sanctus	[1.23]		Total timings:	[81.14]
11	Benedictus	[1.13]			
12	Agnus Dei	[2.09]			

THE SAINT THOMAS CHOIR OF MEN AND BOYS, FIFTH AVENUE, NEW YORK
 THE SAINT THOMAS BRASS
 BENJAMIN SHEEN * Associate Organist | NICHOLAS QUARDOKUS # Assistant Organist
 JEREMY FILSELL • Organist and Director of Music

GERRE HANCOCK (1934-2012)

By Jeremy Filsell

Gerre Hancock was Organist and Master of the Choristers at Saint Thomas Church, Fifth Avenue for more than 30 years and, during this time, oversaw the rejuvenation of the fortunes of this unique choir with its associated school – the sole remaining example of such an institution within the US. After his distinguished tenure at Saint Thomas, he moved to the University of Texas at Austin where he held a position as professor of organ and sacred music from 2004 until his death. Hancock held degrees from the University of Texas, Austin and the Union Theological Seminary in New York. His teachers and influences included Nadia Boulanger, Jean Langlais and Marie-Claire Alain. Hancock came to Saint Thomas in 1971, having served previously as organist of Christ Church Cathedral, Cincinnati and assistant organist at St. Bartholomew's, New York. Often sought-after as a teacher, he taught periodically at the Juilliard School, at Yale and at the Eastman School of Music, Rochester.

As an organist, Hancock performed worldwide, and his renowned abilities for improvisation adorned both the liturgy at Saint Thomas and his solo recital programs. This facility was amusingly

attested to by Reverend Andrew Mead (Rector 1996-2014) at Hancock's Requiem Mass in 2012; *"In one of my first Christmas seasons at Saint Thomas there was a service of Lessons and Carols in the mid-week ... off went the procession from the ambulatory with Gerre at the console playing a magnificent intro to 'Hark the Herald Angels Sing'. However, the opening hymn was 'O Come all ye faithful' ... once Hancock became aware of the mistake, he leaned into an improvisation leading to a medley of various carol tunes and at last we landed at 'O Come All Ye Faithful'. It was like a great trailer truck, a lorry juggernaut, backing into a garage from a New York side street. I am amazed how they do it. Walking up to me after the service, Gerre said with a grin, 'Father, it's been a great pleasure working for you'."*

As an organ composer, Hancock seemed always attuned to the practical, and wrote many voluntary-style pieces in a manner closely reflecting a gallic-inflected improvisatory style and language. His music for choir often reflects this stylistic hue too, detectable in the disparate text settings represented here. However, his writing for choir always seemed grounded in an intensely practical understanding of what really worked and what didn't.

Much of Gerre Hancock's choral music was written at the request of friends and colleagues, undoubtedly the result of his innate ability to foster relationships with organist and choirmaster colleagues across the country. Most of the music recorded here was written for such friends, often subsequent to his time at Saint Thomas. Such a chronology perhaps reflects the greater time he enjoyed putting pen to paper, having relinquished the rigours of the daily round at church and choir school. Whilst much of his choral music was not written specifically for Saint Thomas then, Hancock's sound world seems nonetheless rooted within it – so frequently is it redolent of Gothic arch shapes, a grandiosity of structure, myriad colours of stained-glass light bouncing off stout pillars, and of an acoustic demanding a slow rate of harmonic change. In such sensibilities, Hancock followed in a long line of liturgical composers who wrote for *their* choirs in *their* buildings; musicians who, down the ages, have possessed an understanding and experience of local choral peculiarities, and an ear for the architectural and spiritual qualities of the spaces in which they make music.

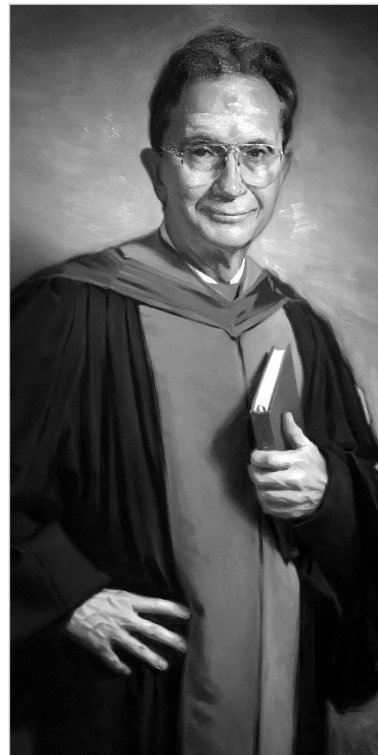
Gerre Hancock's presence can still seem pervasive at Saint Thomas – within walls which are soaked in his musical persona and the drama

of his hymn improvisations. Such can be felt particularly when his music is sung by this choir in this place. At his final service in charge of the music in June 2004, Hancock offered the address, and ended with poignant words; *"I do not believe in goodbyes, a theologically unsound word at best. I rather like the phrase, 'Go with God' and I rather like the phrase, 'Till we meet again.' The Choristers know how easy it is to read Uncle Gerre's mind, for he is so simple-minded; reading my mind at this very moment, you'll find these words: May God bless you richly; See you later."*

After his death in 2012, many former choristers offered memories of 'Uncle Gerre'. Julian Onderdonk was a chorister at Saint Thomas's in the mid-1970s and recalled *"the joy we felt when we were selected to go on pizza runs with Mr. Hancock at camp. Or the similar feeling you had when you were asked to take his cup of coffee back to the kitchen for refills during rehearsals. I also remember how we waited with bated breath after each performance during church services to see if we'd get the clasped hands, a mark of approval for our singing, and how wounded we were when we didn't get it. He did have the knack of making us want to do well by him!"*. Dana Marsh, currently Chair of Indiana University's Early Music Department and Director of the

Washington Bach Consort, was also a chorister in the 1970s: *"Gerre was a father to many of us. He was the first teacher from whom I learned how to feel confidence as a 10-year-old. 36 years later his support has been unwavering ... Gerre was more than a great man who did great things. He was truly a force of nature. It was mostly about how he made people feel. He made total strangers feel loved and lifted up. He could even achieve this through the playing of a hymn! I'm proud to call him my musical father and hero"*.

For the present incumbent of the Director of Music post, it is a particular privilege to record this music with this choir; one he has inherited with such a legacy. Standing daily on the stone which marks the interred ashes of Gerre Hancock, it is an honour to follow in both his footsteps and indeed of his illustrious successor John Scott, who died prematurely in post in 2015. May we as a choir and as the broader church community here, honour the memory of Gerre Hancock and all he gave Saint Thomas Church, through this recording of his music.



A Song to the Lamb is a setting of ‘praise’ verses from the Book of Revelation, for choir, organ, brass and timpani. It was written in 1973 for Hollis Grant, the long-time director of the St. Dunstan’s College of Sacred Music in Providence RI, where Gerre Hancock taught for several summers on conference programs in the early 1970s.

Jubilate Deo, a setting of Psalm 100’s ecstatic text, is bookended by *Alleluia* refrains, and was commissioned by Keith Toth, the long-time Organist and Director of Music of the Brick Presbyterian Church in New York – an esteemed local colleague of Hancock’s. *Jubilate Deo* received its first performance in November 2005 by the Choir of the Brick Presbyterian Church.

Infant holy, Infant lowly is a familiar and charming Polish carol, arranged by Gerre Hancock in 1975, and is dedicated to the boys of Saint Thomas Church.

To Serve was commissioned in 2006 by the choir and Friends of Cathedral Music at St. Philip’s Cathedral Atlanta, in honour of Bruce Neswick, then the Canon of Music.

The **Magnificat & Nunc dimittis** canticles (from the Saint Thomas Service) were written in the summer of 1989. A rhythmic feature, common in a number of Hancock’s works is heard here: At the Magnificat’s opening, a triplet of beat 1 followed by duplets on beats 2 and 3 in 3/2 metre forms a pervasive motif, one prominently featured in a number of other pieces (notably *Judge Eterna*). The opening triplet is then ‘sharpened’ to form the persistent ‘scotch-snap’ figure in the *Nunc Dimittis*.

The **Air for Organ** was written in 1960 and dedicated to Judith Eckerman, whom Hancock married the following year. In basic Song Form, an ABA structure, Hancock spins a compelling and graceful melody for a variety of solo colours.

The **Missa Resurrectionis** is dedicated to the Reverend John Andrew, the 11th Rector of Saint Thomas, who, with Gerre Hancock, created the current profile of Saint Thomas’s music. Indeed, the partnership between Andrew and Hancock revived the fortunes of the choir school, a ministry of the church which looked decidedly fragile in 1971. It was the vision of Gerre Hancock and then the strength of this clergy-musician partnership which ensured the survival and indeed the flourishing of the boys’ choir at Saint Thomas into the late 20th century. Andrew was born

1931 in Scarborough, England, studied theology at Keble College, Oxford and trained for the priesthood at Cuddesdon, an Anglican theological college in the Catholic tradition. Having been chaplain to Michael Ramsey, the Archbishop of York and subsequently Archbishop of Canterbury, the vestry of Saint Thomas’ Church called Andrew as their Rector in March 1972. Amongst his first actions was the change of main Sunday service from Morning Prayer to Eucharist, and then to extend daily Mass throughout the year. He introduced incense to services, iconography, the Reservation of the Blessed Sacrament and, along with his musician, he grew the liturgy into something beautiful, awesome and profound. Before Hancock and Andrew arrived at Saint Thomas, Scott Cantrell noted (TAO April 2012) that *“it was a beautiful church [but] with nondescript low-church liturgy and a men-and-boys choir that had seen better days. There was even talk of closing the residential choir school. [However] the parishioners cannot have imagined how the place would be transformed by the partnership of Gerre and, arriving one year later, Fr. John Andrew, a British priest with a flair for both liturgy and preaching. Together, they made Saint Thomas a shrine of Anglicanism’s most transcendent worship experiences”*. Andrew’s successor, Reverend Andrew Mead, offered *“In the*

1970s, when a choir school looked like a relic from the Middle Ages, Gerre revived it; Gerre and John Andrew provided the venue and the need for our choir school. It is not a school with a choir. It is a choir with a school”. John Andrew retired in 1996, and died in New York in 2014. He always spoke of clergy and musicians being equal partners in worship, music being the natural handmaid of the liturgy, to the point that Neal Campbell (blog post 3rd February 2012) noted that *“we heard him proclaim from the pulpit that . . . we [organists] needed to get to know our clergy, to socialize with them – he said he [Andrew] drank liberally of Gerre’s vodka, and Gerre drained his bourbon!”*. Missa Resurrectionis was written in 1976, and, in honour of its dedicatee, is based on John Andrew’s favourite hymn tune, St. Magnus. The scoring is for choir, organ, brass and timpani.

The Lord will surely come is one of Hancock’s pieces to have established a secure place in the American Episcopal canon. It dates from 1990, and was a commission by First Wayne United Church of Fort Wayne, Indiana, in honour of John Loessi (1930-1993), on the 25th anniversary of his association with its music program. Framed by invocations of a penitential *‘Kyrie eleison’*, the central text is taken from Philippians, the Benedictus Antiphon for Advent 4, while the

familiar plainchant '*Conditor alme siderum*' melody gives rise to all the melodic material.

You are one in Christ Jesus utilizes a text on Christian Unity taken from 2 Galatians and was a commission by St. Mark's, San Antonio, Texas to honour and commemorate Edwin Rieke's 25 years of service as Organist and Director of Music. Its opening cherubic *Alleluias* are affecting and the concluding recitative-style delivery of the baptismal text is preceded by the undulating eighth-note 'rocking' figures (giving a 'faux' sense of continuous rhythmic movement), one which appears, *leitmotif*-like, throughout all Hancock's improvised and written music.

How dear to me is a setting of familiar text from Psalm 84, and was written for Mary Bittrick and the Church of St. John-on-the-Mountain, Barnardsville, New Jersey (Andrew Moore, Organist & Choirmaster), in thanksgiving for the life and work of Gustav Bittrick. The scoring is for choir, organ, brass and timpani and the first performance was given in October 2007.

Come ye lofty, come ye lowly, an arrangement of a traditional French Breton Noël, was commissioned in 1998 in memory of H. Robert Taggart by Central Presbyterian Church in Des Moines, Iowa.

Kindle the gift of God is a Saint Thomas piece, dedicated to Rev. Frederick Morris in 1974, with its text taken from 2 Timothy Chapter 1. Morris was the 10th Rector of Saint Thomas, whose tenure stretched 18 years (until his retirement in 1972). He was widely credited with having brought new life to the parish by attracting young people, strengthening elements of the church community, and initiating restoration of the Skinner organ. Interestingly, his ministry also ended the pew rents which had existed since the parish was founded in 1823.

Judge eternal is perhaps one of Gerre Hancock's best-known choral offerings, one which has found its way into many choirs' repertoire in recent years. It dates from 1988 and was commissioned by the Houston Chapter of the AGO, taking as its text, the familiar hymn by Henry Scott Holland (1847-1918).

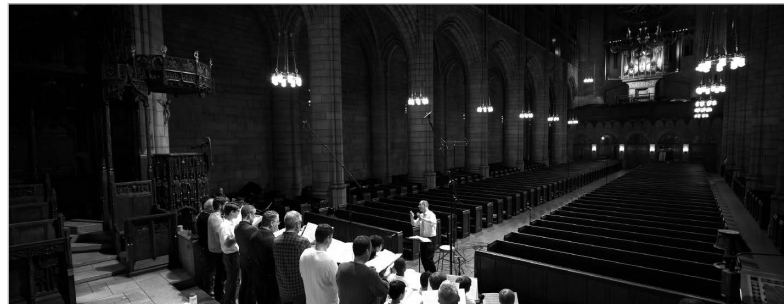
Psalm 8 is a meditation on the glory and greatness of God, and Hancock's plainchant setting adopts Psalm Tone 2. The melody is used throughout and set in *fauxbourdon* every third verse. This was a stalwart of the psalter during his time at Saint Thomas, and has recently been returned to regular use.

The hymn, **Ora Labora**, was written by Thomas Tertius Noble who, in conjunction with Charles Steele, first established the Saint Thomas Choir School in 1919. Considered by many to be the 'Dean' of American Church Music during his tenure, Noble came to New York from ('old') York in England in 1913, and remained at Saint Thomas for the next thirty years. With a text by Jane Borthwick, '*Come, labor on*' became, along with Noble's stirring tune, the Choir School hymn. Sung by the Gentlemen of the choir here, the harmonization and descant for the final verse 'belong' to Gerre Hancock.

The **Variations on Ora Labora** were written in 2001 at the request, and subsequently in memory, of Lewis Brun, a distinguished organist and a

graduate of Westminster Choir College, Peabody Conservatory, and the Royal School of Church Music in England. Brun served as organist and choir director at numerous churches on the East Coast, in Newark, New Jersey, Hagerstown, Maryland, and latterly at St. Augustine's Roman Catholic Church in Williamsport, Maryland.

Deep River is a very 'Anglican' arrangement of true 'Americana', and was written for the choir of Saint Thomas in 1980. On February 4th 2012, at the Solemn *Requiem* for the repose of Gerre Hancock's soul, it was sung alongside Durufle's Requiem. The day prior, Hancock's ashes had been interred beneath the church's chancel floor, at the spot where he had conducted his choir for 33 years.



TEXTS

1 A Song to the Lamb

Revelation 4: 11 vv. 5, 9-10, 13

Splendor and honor and kingly power are yours by right, O Lord our God, for you created ev'rything that is, and by your will they were created, and have their being. And yours by right, O Lamb that was slain, for with your Blood you have redeem'd for God, from ev'ry fam'ly language, people and nation, a kingdom of priests to serve our God. And so, to him who sits upon the throne, and to Christ the Lamb, be worship and praise, dominion and splendor, forever, and forevermore. Alleluia!

2 Jubilate Deo

Psalms 100

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

3 Infant holy, Infant lowly

Traditional Polish Carol

Infant holy, infant lowly,
for his bed a cattle stall;
Oxen lowing, little knowing,
Christ the babe is Lord of all.
Swift are winging angels singing
Nowells ringing, tidings bringing;
Christ the babe is Lord of all.

Flocks were sleeping, shepherds keeping
Vigil till the morning new;
Saw the glory, heard the story –
Tidings of a gospel true.
Thus rejoicing, free from sorrow,
Praises voicing, greet the morrow:
Christ the babe was born for you.

4 To Serve

Mark 10 vv. 43-45

Whosoever of you would be great among you must be your servant, and whosoever must be first among you must be slaves of all. For the Son of man came also not to be served, but to serve, and to give his life for a ransom for many. Thanks be to God.

5 Magnificat 'Saint Thomas Service'

My soul doth magnify the Lord.
And my spirit hath rejoiced in God my Saviour.
For he hath regarded: the lowliness of his handmaiden:
For behold, from henceforth:
all generations shall call me blessed.
For he that is mighty hath magnified me:
and holy is his Name.
And his mercy is on them that fear him:
throughout all generations.
He hath shewed strength with his arm:
he hath scattered the proud
in the imagination of their hearts.
He hath put down the mighty from their seat:
and hath exalted the humble and meek.
He hath filled the hungry with good things:
and the rich he hath sent empty away.
He remembering his mercy
hath holpen his servant Israel:
As he promised to our forefathers,
Abraham and his seed for ever.
Glory be to the Father, and to the Son:
and to the Holy Ghost;
As it was in the beginning, is now,
and ever shall be: world without end.
Amen.

6 Nunc dimittis 'Saint Thomas Service'

Lord, now lettest thou thy servant
depart in peace according to thy word.
For mine eyes have seen thy salvation,
which thou hast prepared before the face of all people;
To be a light to lighten the Gentiles
and to be the glory of thy people Israel.
Glory be to the Father, and to the Son:
and to the Holy Ghost;
As it was in the beginning, is now,
and ever shall be: world without end. Amen.

Missa Resurrectionis

8 Kyrie

Kyrie eleison, Christe eleison, Kyrie eleison
Lord have mercy, Christ have mercy, Lord have mercy

9 Gloria

Glory be to God on high, and in earth peace, good
will towards men.
We praise thee, we bless thee, we worship thee,
we glorify thee, we give thanks to thee for thy
great glory.
O Lord God, heavenly King, God the Father
almighty.
O Lord, the only begotten Son, Jesus Christ:
O Lord God Lamb of God, Son of the Father,
that takest away the sins of the world,

have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of God the
Father,
have mercy upon us.
For thou only art holy; thou only art the Lord;
thou only, O Christ, with the Holy Ghost, art the
Most High,
in the glory of God the Father.
Amen.

10 Sanctus

Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of thy glory.
Glory be to thee, O Lord most High.

11 Benedictus

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

12 Agnus Dei

O Lamb of God that takest away the sins of the
world;
Have mercy upon us.
O Lamb of God that takest away the sins of the
world;
Grant us thy peace.

13 The Lord will surely come

Philippians 2 and Antiphon for Advent IV

Kyrie eleison. The Lord will surely come and not
delay and He will bring to light the things hidden
in darkness. The Lord will surely come and will
manifest Himself to all nations. Therefore work
out your own salvation with fear and trembling
that you may be blameless and innocent, Children
of God without blemish.

14 You are one in Christ Jesus

Galatians 3 vv. 27-28

Alleluia. For as many of you as were baptized in
Christ have clothed yourselves with Christ. There
is no longer male or female, for all of you are one
in Christ Jesus. For you were baptized unto Christ
and you have clothed yourselves with Christ, there
is neither Jew nor Greek, there is neither slave nor
free, there is neither male nor female, all of you
are one in Christ Jesus.

15 How dear to me (Psalm 84 vv. 1-8)

How dear to me is your dwelling, O Lord of hosts!
My soul has a desire and longing for the courts
of the Lord; my heart and my flesh rejoice in the
living God. The sparrow has found her a house
and the swallow a nest where she may lay her

young; by the side of your altars, O Lord of hosts,
my King and my God. Happy are they who dwell in
your house! they will always be praising you.

Happy are the people whose strength is in you!
whose hearts are set on the pilgrims' way.
Those who go through the desolate valley will
find it a place of springs, for the early rains have
covered it with pools of water. They will climb
from height to height, and the God of gods will
reveal himself in Zion. Lord God of hosts, hear
my prayer; hearken, O God of Jacob. Behold our
defender, O God; and look upon the face of your
Anointed.

16 Come ye lofty, come ye lowly

Traditional Breton Carol

Come, ye lofty, come ye lowly,
Let your songs of gladness ring.
In a stable lies the Holy,
in a manger rests the King.

See in Mary's arms reposing,
Christ, by highest heaven adored;
Come, your circle round him closing,
Pious hearts that love the Lord.

Come, ye poor; no pomp of station,
Robes the Child your hearts adore.
He, the Lord of all creation,
shares your want, is weak and poor.

Oxen, round about behold them,
Rafters naked, cold and bare;
See the shepherds, God has told them,
That the Lord of life lies there.

Come, ye children blithe and merry,
this one Child your model make;
Christmas holly, leaf and berry,
All be prized for his dear sake.

Come, ye gentle hearts and tender,
Come, ye spirits keen and bold;
All in all your homage render,
Weak and mighty, young and old.

High above a star is shining,
And the wise men haste from far.
Come, glad hearts and spirits pining;
'tis for you has risen the star.

Let us bring our poor oblations,
Thanks and love and faith and praise;
Come, ye peoples, come ye nations,
all in all your homage raise.

17 Kindle the gift of God

II Timothy 1 vv. 6-7

Kindle the gift of God which is in thee by the laying on of my hands. For God did not give us a spirit of fear; but of power, and of love.

18 Judge eternal

Henry Scott Holland (1847-1918)

Judge eternal, throned in splendour,
Lord of lords and King of kings,
with thy living fire of judgement
purge this realm of bitter things;
solace all its wide dominion
with the healing of thy wings.

Still the weary people still are longing
for the hour that brings release,
and the city's crowded clangor
cries aloud for sin to cease;
and the homesteads and woodlands
plead in silence for their peace.

Crown, O God, thine own endeavour,
cleave our darkness with your sword,
cheer the faint and feed the hungry
with the richness of thy word;
cleans the body of this nation
through the glory of the Lord.

19 Psalm 8

O Lord, our Governor, how excellent is thy name in all the world! who hast set thy glory above the heavens. Out of the mouth of babes and sucklings hast thou ordained strength because of thine enemies, that thou mightest still the enemy and the avenger. When I consider thy heavens, the work of thy fingers, the moon and the stars, which thou hast ordained; What is man, that thou art mindful of him? and the son of man, that thou visitest him? Thou madest him lower than the angels, to crown him with glory and worship. Thou makest him to have dominion over the works of thy hands; thou hast put all things in subjection under his feet: All sheep and oxen, yea, and the beasts of the field; The fowls of the air, and the fish of the sea, and whatsoever passeth through the paths of the seas. O Lord our Governor, how excellent is thy name in all the world!

Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning is now and ever shall be, world without end. Amen.

20 Ora Labora

Jane Laurie Borthwick (1813-1897)

Come, labor on!
Who dares stand idle, on the harvest plain.
While all around him waves the golden grain?
And to each servant does the Master say,
Go work today.

Come, labor on!
No time for rest, till glows the western sky,
Till the long shadows o'er our pathway lie,
And a glad sound comes with the setting sun,
Well done, well done!

22 Deep River

African-American Spiritual

Deep River, my home is over Jordan.
Deep River Lord. I want to cross over into
campground.
Oh, don't you want to go, to the gospel feast.
That promised land, where all, is peace.
Oh, deep River, Lord, I want to cross over into
campground.



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

The Saint Thomas Choir of Men and Boys is considered to be the leading ensemble of its kind in the Anglican choral tradition in the United States. While its primary *raison d'être* is to sing five choral services each week, the Choir also performs regularly with Orchestra of St. Luke's and New York Baroque Incorporated as part of Concerts at Saint Thomas. Live webcasts of choral services and further information concerning recordings, tours and concerts given by the Choir can be found at SaintThomasChurch.org.

Over recent years, the Choir has toured throughout the US, Europe and Scandinavia

with performances at Westminster Abbey and St. Paul's Cathedral in London, King's College, Cambridge, Dresden and at the Thomaskirche in Leipzig. The boy choristers make frequent appearances on local and national television programs, at the Radio City Christmas Spectacular, and they sang with Sting at the tree lighting ceremony in Rockefeller Center in 2017.

The Gentlemen of the Saint Thomas Choir are professional singers while the Boy Choristers attend the Saint Thomas Choir School, a dedicated boarding school situated a few blocks from the church. The Saint Thomas Choir of Men and Boys is represented by Karen McFarlane Artists, Inc. ConcertOrganists.com.



Choristers

Wells Alling Graney
Harrison Bieschke
David Conrado
Leighton Cheuk
Grayson Hochenberg
Elias Jeon
Constantin Lafourcade
William Lee
Fernando Morel
Nathan Moreno
Gioni Scheff-Mota
James O'Brien
Benjamin Osborne *Head Chorister*
Jovon Patrick-Bernard
William Petretta
Max Sauberg
Mich Shemezwa
Francis Segger
Quinn Vanasco
Christopher Ventura
Deputy Head Chorister

Non-singing Choristers

Avery Donaldson *Probationer*
Francisco Halvey *Former Chorister – Acolyte*
Rocco Halvey *Probationer*
William Hanoian *Probationer*
Noah Henthorn *Former Chorister – Acolyte*
Ethan Kim *Former Chorister – Acolyte*
Eduardo Morel *Former Chorister – Acolyte*
Henry Park *Probationer*
Dominic Scarozza *Probationer*

Countertenor

Eric Brenner
Padraic Costello
Corey-James Crawford
Patrick Fennig
Jeffrey Freuler

Tenor

Nathaniel Adams
Mark Bleeke
Lawrence Jones
John Ramseyer
Emerson Sieverts

Bass

Elijah Blaisdell
Jonathan Bolena *Former Chorister*
Gabriel Huc-Heber *Choir School Gap Student*
Richard Lippold
Andrew Padgett
Charles Perry Sprawls
Christopher Trueblood

Jeremy Filsell

The Nancy B. & John B. Hoffmann Organist
and Director of Music

Benjamin Sheen

Associate Organist
Nicholas Quardokus
Assistant Organist

The Saint Thomas Brass

Tom Boulton & Chris Bubolz *Trumpets*
Nancy Billmann *Horn*
Aaron Albert Bass *Trombone*
Erik Charlston *Timpani*





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Publishers

A Song to the Lamb [1], Infant holy, Infant lowly [3], Kindle the gift of God [17] – **Belwyn Mills**

Jubilate Deo [2], How dear to me [15] – **Schirmer**

To Serve [4], You are one in Christ Jesus [14] – **Paraclete**

Air for Organ [7] – **H. W. Gray**

Missa Resurrectionis [8] - [12], The Lord will surely come [13], Come ye lofty, come ye lowly [16], Judge eternal [18],

Variations on Ora Labora [21] – **Oxford University Press**

Deep River [22] – **H. T. Fitzsimmons**

Magnificat & Nunc dimittis (The Saint Thomas Service) [5] - [6], Psalm 8 [19] – **Unpublished / Saint Thomas**

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