

Great Cathedral Anthems - XI

The Choir of Saint Thomas Church, Fifth Avenue
Organ: Judith Hancock. Directed by Dr. Cerre Hancock

The Lord is King *Lee Hoiby (b. 1926)*

I was glad *Leo Sowerby (1895-1968)*

Exaltabo te, Domine *Ned Rorem (b. 1923)*

Happy are all they that fear the Lord *Bruce Neswick (b. 1956)*

Now sinks the sun *Horatio W. Parker (1865-1919)*

Earthquake, Wind and Fire *Cerre Hancock (b. 1934)*

Let this mind be in you *Mrs H. H. A. Beach (1867-1944)*

Open our eyes *Will C. Macfarlane (1870-1945)*

Draw us in the Spirit's tether *Harold W. Friedell (1905-1958)*

Arise, shine *Richard Dirksen (b. 1921)*

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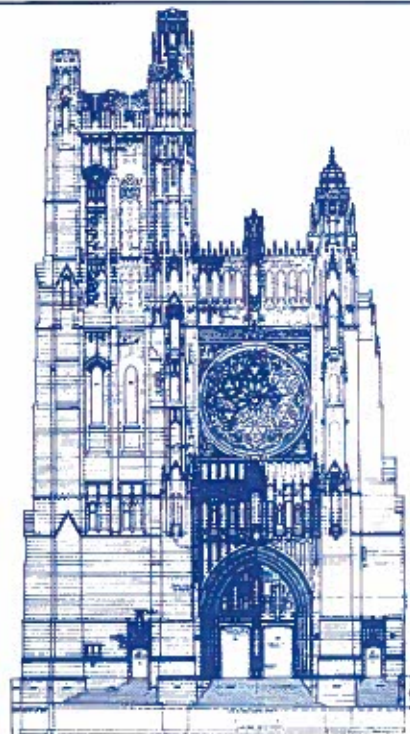
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Great Cathedral Anthems - XI

The Choir of
Saint Thomas Church,
Fifth Avenue,
New York

Judith Hancock (organ)

Directed by
Dr. Cerre Hancock



PRIORY

GREAT CATHEDRAL ANTHEMS

A selection of American anthems

The Lord is King

Lee Hoiby (b. 1926)

The widow of the poet and divine, Charles Kingsley, wrote about his life of preaching and travel, paying special attention to his visit to California in 1874, when he spoke to the faculty and students of the newly-founded University of Berkeley. He urged the students to cultivate the aesthetic faculty, to develop a taste for music and the fine arts; to learn to appreciate grace and manners of beauty of form as studied by the Greeks, who produced the sculptors, painters and musicians of old.

He paid a special tribute to music. He trusted that music would reach the dignity of a science in the university. Not one student in one hundred might continue to give attention to music in after life, and yet the beneficial influence of the study would still be manifest. Music was necessary to the rounding and finishing of the perfect character.

Lee Hoiby, one of the senior figures in Episcopal Church music, hails from Madison, Wisconsin. As a student of Milhaud and Menotti, his style shows an eclecticism which makes his utterances far-reaching and enjoyable. Setting Psalm 93, which tells of the Lord's eternal reign, he infuses a sense of timeless wonder in his skillful deployment of choral and instrumental resources. This anthem was written in 1984, commissioned by the Episcopal Diocese of New York for its 200th anniversary.

*Commissioned by the Episcopal Diocese of New York
on the occasion of its 200th Anniversary*

The Lord is king, with majesty enrobed;
the Lord has robed himself with might,
the Lord is king, he has girded himself with power.
The world you made firm, not to be moved;
your throne has stood firm from of old.

From all eternity, O Lord, you are.
The waters have lifted up, O Lord,
the waters have lifted up their voice,
the waters have lifted up their thunder.
Greater than the roar of mighty waters,
more glorious than the surgings of the sea,
the Lord is glorious on high.
Truly your decrees are to be trusted.
Holiness is fitting to your house,
O Lord, from all eternity
until the end of time.

Psalm 93

I was glad

Leo Sowerby (1895-1968)

Leo Sowerby, one of the founding fathers of American church music, brings to the joyful Psalm 122 a feeling of gratitude and devotion, enhanced by his flowing and flexible chordal rhythm.

To the Right Reverend Henry St. George Tucker

I was glad when they said unto me,
We will go into the house of the Lord.
Our feet stand in thy gates, O Jerusalem.
Jerusalem is built as a city that is at unity in itself.
For thither the tribes go up, even the tribes of
the Lord, to testify unto Israel, to give thanks unto the Name of the Lord.
For there is the seat of judgment, even the seat of the house of David.
O pray for the peace of Jerusalem; they shall prosper that love thee.
Peace be within thy walls and plenteousness within thy palaces.
For my brethren and companions' sakes, I will wish thee prosperity.
Yea, because of the house of the Lord our God, I will
seek to do thee good.

Psalm 122

Exaltabo te, Domine

Ned Rorem (b. 1923)

Dated from Nantucket, Summer 1995, Ned Rorem's bright and happy setting of Psalm 30 is dedicated to the Choir of Saint Thomas Fifth Avenue, New York City. Rorem's prose writing, which enchant us as does his music, displays a sensitivity to the literary world which adds much to his composition.

*To The Saint Thomas Church Fifth Avenue Choir, New York,
and to the memory of Jeffrey Lawrence.*

I will magnify thee, O Lord;
for thou hast set me up,
and not made my foes to triumph over me.
O Lord my God, I cried unto thee;
and thou hast healed me.
Thou, Lord, hast brought my soul out of hell:
thou hast kept my life, that I should not
go down into the pit.
Thou hast turned my heaviness into joy;
thou hast put off my sackcloth,
and girded me with gladness:
Therefore shall every good man sing of thy
praise without ceasing.
O my God, I will give thanks unto thee
forevermore.

Psalm 30:1-3, 12-13

Happy are they that fear the Lord

Bruce Neswick (b. 1956)

In Bruce Neswick, whose 1995 anthem on Psalm 128 shows him to be among the younger generation of composers, we find proof of Charles Kingsley words to students in California: cultivation of the arts must be widespread and meaningful. This anthem exudes a cheerful optimism entirely in tune with its topic.

For Concetta

Happy are all they who fear the Lord
and who follow in his ways!
You shall eat of the fruit of your labor;
happiness and prosperity shall be yours.
Your wife shall be like a fruitful vine
within your house,
your children like olive shoots round about your table.
The man who fears the Lord shall thus indeed be blessed.
The Lord bless you from Zion,
and may you see the prosperity of Jerusalem
all the days of your life.
May you live to see your children's children;
may peace be upon Israel.

Psalm 128

Now sinks the sun

Horatio W. Parker (1863-1919)

Horatio W. Parker, in his anthem dating from 1902, follows an old tradition which offers a choice of Latin and English texts. To this day the two languages can be used in worship services held at St. George's Chapel, Windsor, and at Westminster Abbey and many churches throughout the world. The text, from the oratorio *St. Christopher*, is translated by Isabella G. Parker.

Jam sol recedit igneus:
Tu lux perennis Unitas,
Nostris, beata Trinitas,

*Now sinks the sun,
Thou, light of endless Unity,
Forever blessed Trinity,*

Infunde lumen cordibus.
Te mane laudum carmine,

*Our souls illumine with radiance blest!
Thy praise we sing at early morn,*

Te deprecamur vespere:
Digneris ut te supplices
Laudemus inter caelites.

*At eventide our prayers ascend,
Deign Thou our worship to attend,
With songs of angel choir up borne.*

Patri simulque Filio,
Tibique Sancte Spiritus,
Sicut fuit sit jugiter
Saeculum per omne gloria.
Amen.

*Father, and well beloved Son
And Holy Spirit, Three in One, To Thee,
Whom all men must adore,
All glory be for evermore.
Amen.*

Sixth Century Hymn

(Translation by Isabella G. Parker)

Earthquake, Wind and Fire

Gerre Hancock (b. 1934)

Dr Gerre Hancock's anthem, written in 1998, draws its text from the Book of Kings, with an expressive coda by John Greenleaf Whittier, the popular 19th-century rural poet. There is no doubt about the storm enveloping Elijah, and no cause to question the efficacy of 'the still dews of quietness, till all our strivings cease', sung by the boys. We hear great and memorable emotion in a relatively short period of time.

*Dedicated with Admiration and Affection to
The Reverend Compton and Mrs. Cecile Allyn*

And, behold, the word of the Lord came to Elijah, and said, "Go forth, and stand upon the mount before the Lord." And, behold, the Lord passed by, and a great and strong wind rent the mountains, and broke in pieces the rocks before the Lord, but the Lord was not in the wind; and after the wind an earthquake, but the Lord was not in the earthquake;

And after the earthquake a fire, but the Lord was not in the fire; and the after the fire a still small voice.

And when Elijah heard it, he wrapped his face in his mantle, and went out, and stood at the entrance of the cave. And, behold, there came a voice to him, and said, "What are you doing here, Elijah?"

He said, "I have been very jealous for the Lord, the God of hosts; for the people of Israel have forsaken thy covenant, thrown down thy altars, and slain thy prophets with the sword; and I, even I only, am left; and they seek my life, to take it away."

And the Lord said to him, "Go, return on your way to the wilderness, anointing kings and a prophet."

1 Kings 19:11-16

Drop thy still dews of quietness,
Till all our strivings cease:
Take from our souls the strain and stress,
And let our ordered lives confess
The beauty of thy peace.

Breathe through the heats of our desire
Thy coolness and thy balm;
Let sense be dumb, let flesh retire;
Speak through the earthquake, wind, and fire,
O still, small voice of calm.

John Greenleaf Whittier

Forrest Munger, *Tenor* Christopher Trueblood, *Baritone*

Let this mind be in you

Mrs H. H. A. Beach (1867-1944)

The Epistle of St. Paul to the Philippians (2: 5-11) provides the text for a work by Mrs. H. H. A. Beach, scored by treble and bass solos, with four-part choir. This anthem, in the best New England tradition, shows some of the best fruits of Charles Kingsley's invocation.

Let this mind be in you, which was also in Christ Jesus:
Who, being in the form of God, thought it not robbery to be equal with God;
But made himself of no reputation, and took upon him the form
of a servant, and was made in the likeness of men:

And being found in a fashion as man, he humbled himself,
and became obedient unto death, even the death of the cross.
Wherefore God also hath highly exalted him, and given him a name
which is above every name:
That at the name of Jesus every knee should bow, of things
in heaven, and things in earth, and things under the earth;
And every tongue should confess that Jesus Christ is Lord,
to the glory of God the Father.

Philippians 2:5-11

Peter Becker, *Bass*

Open our eyes

Will C. Macfarlane (1870-1945)

Will Macfarlane makes telling use of a text by Frederic West MacDonald in his anthem *Open our eyes*, first published in 1928. Belonging to a traditional-modern period in American church music, this largely quiet but effective work makes full use of block harmonies whose boldness is enhanced by their simplicity.

Open our eyes, O loving and compassionate Jesus,
that we may behold Thee, walking beside us in
our sorrow.

Thou hast made death glorious and triumphant;
for through its portals we enter into the
presence of the living God.

Open our eyes, O loving and compassionate Jesus,
that we may see to follow Thee, Jesus our Saviour
and Redeemer. Amen.

Frederic West MacDonald

Draw us in the Spirit's Tether

Harold W. Friedell (1905-1958)

Draw us in the Spirit's Tether by Harold W. Friedell, dates from the middle of the last century. Friedell, whose grandsons were choristers at Saint Thomas Fifth Avenue, went on to become a church musician of high quality. The words come from 'Songs of Praise'.

Draw us in the Spirit's tether;
For when humbly, in thy name,
Two or three are met together,
Thou art in the midst of them:
Alleluya!

Touch we now thy garment's hem.

As the brethren used to gather
In the name of Christ to sup.
Then with thanks to God the Father
Break the bread and bless the cup.
Alleluya!

So knit thou our friendship up.

All our meals and all our living
Make as sacraments of thee,
That by caring, helping, giving,
We may true disciples be.
Alleluya!

We will serve thee faithfully.

B.R.

Arise, shine

Richard Dirksen (b. 1921)

Richard Dirksen, of Washington Cathedral, composed his *Three Songs of Isaiah* for the Biennial Convention of the American Guild of Organists in 1982. They were first performed by Dr Hancock and the Choir of Saint Thomas Fifth Avenue. *Arise, shine* is based on verses from Isaiah 60, as the Gentiles bless Zion. The anthem is a brilliant and resounding concerto for voices and organ, and enjoys a well-established place in the repertoire.

for Alec Wyton and in honor of the American Guild of Organists

Arise, shine, for your light has come,
and the glory of the Lord has dawned upon you.
For behold, darkness covers the land;
deep gloom enshrouds the peoples.
But over you the Lord will rise,
and his glory will appear upon you.
Nations will stream to your light,

and kings to the brightness of your dawning.
Your gates will always be open;
by day or night they will never be shut.
They will call you, The City of the Lord,
The Zion of the Holy One of Israel.
Violence will no more be heard in your land,
ruin or destruction within your borders.
You will call your walls, Salvation,
and all your portals, Praise.
The sun will no more be your light by day;
by night you will not need the brightness of the moon.
The Lord will be your everlasting light,
And your God will be your glory.

Isaiah 60:1-3, 11, 14, 18-19

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DR. GERRE HANCOCK

Organist and Master of Choristers

Dr. Gerre Hancock, Organist and Master of Choristers at Saint Thomas Church, Fifth Avenue in New York City, studied the organ with E. William Doty, Jean Langlais, Robert Baker and Marie-Claire Alain, gaining many diplomas while studying including BMus from the University of Texas at Austin; Diploma from University of Paris (Sorbonne) in France; and Master of Sacred music degree from Union Theological Seminary in New York.

In 1960, he was appointed Assistant Organist at St. Bartholomew's Church in New York, and after two years moved on to Christ Church Cathedral, Cincinnati until 1971. There he also served on the Artist Faculty of the College-Conservatory of Music, University of Cincinnati.

He enjoys a busy schedule of concert tours and lectures, including engagements and conventions with the American Guild of Organists in many different American states. As well as conducting the Choir of Saint Thomas' Church in venues throughout the U.S.A., Europe, South Africa and Japan, he has had both choral and organ works published and his textbook entitled *Improvising: How to Master the Art* was published in 1994 by Oxford University Press (New York).

He is a Fellow of the Royal School of Church Music, and the American Guild of Organists, and is a Faculty member of The Juilliard School in New York, the Institute of Sacred Music at Yale University, and the Eastman School of Music, Rochester, New York.

He has made several recordings; this is his second recording with Priory.



JUDITH HANCOCK

Associate Organist and Master of Choristers

Judith Hancock, a leading interpreter of Romantic organ repertory, is the Associate Organist of Saint Thomas Church Fifth Avenue, New York, where she assists her husband in conducting the Saint Thomas Choir. She was formerly Organist and Director of Music at Saint James's Church, Madison Avenue, New York, and the Church of Saint James the Less in Scarsdale, New York. She has also held positions of Organist and Choirmaster at the Episcopal Church of the Redeemer, Cincinnati, and at churches in Bronxville, New York, and in Durham, North Carolina.

A graduate of Syracuse University, she studied organ with Arthur Poister, going on to Union Theological Seminary in New York, where she earned her Master of Sacred Music degree. Her organ studies at Union were with Charlotte Garden and Jack Ossewaarde. She has more recently studied with David Craighead at The Eastman School of Music.

She has played many recitals throughout the United States, including several appearances at national and regional conventions of The American Guild of Organists. When the Choir of Saint Thomas Church performed at the AGO national conventions in Washington, D.C., and in New York City, she performed solo organ works. She appeared at the Third International Congress of Organists in Philadelphia; She directed the Saint Thomas Choir in concert, performing as organ soloists, as well. At the Fourth International Congress in Cambridge, England, she accompanied the Choir in performance at the King's College Chapel, in addition to playing solo organ works. She also performed with the Choir at King's Lynn and the Aldeburgh Festivals, at St. John's College, Cambridge, and at Westminster Abbey. She has appeared with the Choir on subsequent concert tours of Italy and Austria, performing at the Cathedrals of Venice, Trieste and Salzburg.

She established an on-going series of solo organ recitals at Saint Thomas Church, performing organ works of various composers. Recent series have included music for trumpet and organ, "Two Organists at One Keyboard," (with both Patrick Allen and with her husband), "The Great German Tradition," emphasizing the works of Bach, Mendelssohn, Hindemith and Reger, and "The Great French Tradition," featuring works of Tournemire, Vierne and Duruflé. She has performed the works of Bach in retrospective, as well as the Antiphons of Dupré, Opus 59 of Reger, and the Duruflé transcriptions of improvisations of Tournemire.

She performs concerted works of Bixi, Handel, Haydn, Mozart, Rheinberger, Piston, and Poulenc with orchestra. She has made several commercial recordings.

THE CHOIR OF SAINT THOMAS CHURCH, FIFTH AVENUE

CHORISTERS

Cameron Alexander Adams-Jackson	Edward Lawhon Landin
Geoffrey Richmond Barry	Gregory David Larsen
Philip Bell	Shane Joseph O'Neill
Ezra Neil Charles	Joshua Cabrera Primero
Ian Hamilton Chase	Timothy James Risner
John Forrest Cobb	John Benjamin Roberts
Marcus Benjamin Feldman	Thomas Mitchell Rosenthal
Nathan Michael Fivecoate	Stephen David Slattery
Andrew Fong	Michael James Spadaccini
Harrison William Fox	Orlando Rene Suero
Jonathan Louis DeWees Foy	George Edward Toothman
Michael James Imbimbo	Andrea Winston Venezia
Michael Alexander King	Samuel Eun-Jae Yi

GENTLEMEN OF THE CHOIR

Countertenor

Robert Isaacs
Michael Muchmore
David Scarozza
William Zukof

Tenor

Mark Bleeke
Gregory Carder
Forrest Munger
Paul Solem
David Vanderwal

Bass

Frank Barr
Peter Becker
Glendower Jones
Curtis Streetman
Jon Szabo
Christopher Trueblood