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D I G I T A L

ANTHEM

The Choral Music Of Edward Bairstow



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## EDWARD CUTHBERT BAIRSTOW

He rebelled as a young man against harmony and counterpoint taught in a dull and dry manner, but his sense of humor certainly had a dry side to it, and he was renowned as a story-teller. When a friend asked him why he had given the solo part in his cantata "The Prodigal Son" to a bass rather than to a tenor, he reparteed: "Whoever heard of a tenor leaving home?"

Born in Huddersfield on 22 August 1874 to James and Elizabeth Bairstow, the child absorbed music as naturally as his father sang it. A long-time member of the Huddersfield Choral Society, James encouraged his son's early musical studies (piano and organ) and in

1889 the family moved to London. An important influence there was John Farmer, music master at Harrow and later at Balliol, with whom he studied composition, and two years later when only 17 he himself began to teach at a private school near Windsor.

At home his first organ lessons had been with Henry Parratt, and it was now to his brother Walter that Bairstow went, not so much for lessons but for inspiration. At St. George's Chapel Windsor the 17-year-old postulant first learned something of the great traditions of English church music, and from 1894 until 1899 he was a pupil, amanuensis and assistant to Sir Frederick Bridge at Westminster Abbey. "Westminster" Bridge played an important role in the celebrations of the Purcell Bicentenary in 1895 and Queen Victoria's diamond jubilee two years later, and we can be sure that his pupil benefited greatly. All kinds of careers were beginning or burgeoning about this time, with Leopold Stokowski entering the Royal College of Music where Vaughan Williams was already a student and Thomas Beecham on his way to Wadham College, Oxford.

Bairstow, who always worked hard, had gained his Durham B.Mus. by 1894 and his first church appointment at All Saints' Norfolk Square near Paddington. In 1899 he returned to his beloved north country, becoming organist and choirmaster at Wigan Parish Church

where he stayed for five years. There he began his involvement in choral singing, becoming conductor of societies in Southport and Blackburn. In 1906 as a Doctor of Music of five years standing he moved to Leeds Parish Church which offered even greater opportunities for development. The choir was better funded than most cathedral choirs, and there was time for him to make progress in composition. His Evening Service dates from the early Leeds period, while "Sing ye to the Lord" followed in 1911. Bairstow also conducted the Preston Choral Society which joined with the Blackburn choir and the Halle Orchestra to give concerts under Hans Richter and others.

The great and final leap came in 1913, when T. Tertius Noble left York Minster for Saint Thomas Church Fifth Avenue in New York City. Bairstow took up his duties at the Minster with increased enthusiasm, still extending his busy choral life and branching out into competitive festival work. As a judge he was both admired and feared, for he was accustomed to speak his mind and could never stand cant or insincerity. He was fond of saying that he had judged at every major festival in the country - once; and on another occasion while giving the Canadians a display of his bluntly phrased animadversions he was literally shown the way to the railway station.

The 33 years at York, during which time he had to organize many great musical events, notably the concerts for the 1,300th anniversary of the Minster's foundation, stretched him as he had always wanted. He travelled, he taught privately, he composed, he rehearsed, and he brought the standard of music at the Minster to a higher point than ever before. Not only did he continue to write for the church, he also contributed powerful and in many ways remarkable works to the instrumental repertory, notably a fine Organ Sonata and a set of Variations for Violin and Piano. By 1929 he had become Professor of Music at Durham, the name of whose patron Saint Cuthbert he bore as one of his own. In the same year he was elected President of the Royal College of Organists, and in 1932 received the honor of knighthood. He wrote several books of musical worth, and settled comfortably at 1 Minster Court was able to entertain colleagues from far and near who came to listen, learn, and enjoy the hospitality that he and his wife were able to extend.

His success as a teacher was due to his keen insight into problems, his patience, sympathy, perseverance, enthusiasm, and above all his great love of music. His outlook was sometimes misunderstood and could prove embarrassing to a few, but he is remembered as one of the great men of English choral music. He died on 1 May 1946.

*Denis William Stevens*

Since 1697 the service and sermon have taken place at St. Paul's Cathedral, always with music of a special nature, for in the earliest years works by Purcell and Händel were performed. The present anthem is a fine example of a more modern tradition, graced by choral writing of great subtlety and beauty.

This fine Introit for Holy Communion belonging to the prolific year 1925 sets a well-known hymn, Let all mortal flesh keep silence, from the very early Liturgy of St. James of Compostela, where its title is "The Prayer of the Cherubic Hymn." It was first put into English verse by Gerard Moultrie (1829-1885) in his *Lyra Eucharistica* of 1864.

Bairstow's Communion Service in D, written towards the end of his time at Leeds, reflects the excellent state of the choir as it was in 1912. Effective use is made of divided parts for boys in the Benedictus, while the Agnus Dei contains brief solos for tenor and bass. Solo voices also contribute to the changes of mood and color in the Gloria.

An early but captivating work, the Evening Service in D shows clearly the direction in which Bairstow is heading. For all the comments on his being influenced by Brahms (which hardly any serious composer could resist at that time) there is evidence of an

original and resourceful personality which grew later into something akin to genius in its own field.

Sing ye to the Lord, a full anthem for Easter, is based on Exodus xv, 21,4 with a peroration by R. Campbell. Dated 1911, it is rich in choral effects such as the composer knew well how to deploy, notably the strong harmonic rhythm at "Mighty Victim from the sky," and the expanding textures of the final pages and the Alleluia.

The Rhapsody in C# minor by Herbert Howells is the third in a triptych of works in this form numbered as Op. 17. It was published in 1919 with a dedication to Bairstow who was a friend of the composer for many years. Its recurring principal motive, replete with chromatic highlights and rhythmical verve, suits the character of the dedicatee to perfection.

*Denis William Stevens*

## THE SAINT THOMAS CHOIR

The Saint Thomas Choir is considered the outstanding choral ensemble of the Anglican musical tradition in the United States today. The Choir sings services and concerts at Saint Thomas Church on Fifth Avenue in New York City, one of the great monuments of the ecclesiastical Gothic revival in America. The Choir makes frequent appearances in concert tours throughout the United States. They have sung for Queen Elizabeth II and former President Gerald Ford in Washington, D.C. in 1976, for the Third International Congress of Organists in Philadelphia in 1977, and for the National convention of the American Guild of Organists in Washington, D.C. in 1982. In 1980, the Choir, on tour

in England, appeared in concerts for the Aldeburgh Festival, at Westminster Abbey and was the first American choir invited to be the choir-in-residence, at King's College, Cambridge, where they sang daily Evensong. They have appeared with the New York Philharmonic, the Cleveland, Pittsburgh, American and other symphony orchestras at Lincoln Center and Carnegie Hall; they have appeared frequently on national television. The Choir toured in England again in 1987, singing in concert and Evensong at the collegiate Chapels of Saint John's and King's College for the Fourth International Congress of Organists in Cambridge. They performed at the King's Lynn Music Festival, and sang daily services at Westminster Abbey.

The Saint Thomas Choir's first recording for KOCH International Classics is "Rejoice in the Lamb": The Choral Music of Benjamin Britten (KIC-7030). They have released several recordings, spanning the repertoire of western church music from the fifteenth century to the present. Recording a wide variety of repertoire, the Boys of the Choir have performed and recorded with such artists as Carly Simon and Judy Collins.

The Choir performs major works annually in a series at the Church with orchestra. The Choir consists of 18 boys and 12 professional men singers.

All the boys in the Choir attend the Saint Thomas Choir School, the only remaining church-related boarding school in the country. The School, founded in 1919, provides musical training and advanced academic and athletic programs for boys in grades five through eight. Approximately 10 new boys are accepted each year on the basis of vocal aptitude, (with or without previous musical training), scholastic ability, and evidence of appropriate emotional maturity. The Choir School is located in the heart of Manhattan's cultural center, within walking distance of some of the world's greatest theaters, concert halls and museums, which the Boys frequently visit on field trips. Although the School is located in the city, outdoor activities are stressed and playing fields in nearby Central Park are reserved. The entire School moves to Incarnation Camp in Ivoryton, Connecticut, for two weeks in the Spring and one week in the fall. There, on 800 acres, classes are held, and a full camping program conducted. Until his appointment at Saint Thomas Church in 1971, Gerre Hancock served as Organist and Choirmaster at Christ Church in Cincinnati, where he also served on the faculty of the College Conservatory of Music, University of Cincinnati. In addition to his duties at Saint Thomas, Dr. Hancock serves on the faculties of The Juilliard School and Yale University.

## ABOUT THE ORGAN

The Great Organ at St. Thomas Church was initially built in 1913 by the Ernest M. Skinner Organ Company of Boston, and installed when the present building was first used for services that year. This instrument was extensively revised and rebuilt by the Aeolian-Skinner Organ Company, also of Boston, under the personal direction and supervision of G. Donald Harrison, in 1956. Subsequent revision and re-working of the instrument were completed in the late sixties by Gilbert Adams of New York, and in the early eighties by Mann and Trupiano of Brooklyn.

## THE SAINT THOMAS CHOIR

### **Trebles**

Paul Berry  
Karl Boulware  
Julian Brandt  
Brian Bullard  
Christian Burnam  
Blair Hedges  
Angus Jameson  
Owen Lewis  
Jonathan Mosher  
Martin Near  
David Pina  
Daniel Rhudy  
Peter Sandvoss  
Stephen Sandvoss

### **David Soderberg**

Oliver Thomas  
Ahren Warf  
Thomas Willatt  
Justin Windholtz

### **Countertenors**

Stephen Burger  
Scott Fraser  
Christopher Trueblood  
William Vannice

### **Tenors**

Gregory Carder  
David Frye

Forrest Munger  
Anthony Piccolo  
Michael Steinberger

### **Bass**

Carl Hagelin  
Glendower Jones  
Hugo Munday  
Murray Olson  
Nathaniel Watson

The Reverend John Andrew, D.D., *Rector*  
The Reverend Gary P. Fertig, M.Div., *Vicar*  
Gerre Hancock, Mus.Doc.,  
*Organist and Master of Choristers*  
Michael Kleinschmidt, *Assistant Organist*  
Phelicia Wingfield, *Music Administrator*  
Wilfredo Macaraeg, *Music Librarian*  
Dana Marsh, *Saint Thomas Fellow*  
Gordon H. Clem, *Headmaster*

The Arents Memorial Organ  
Gilbert F. Adams, *Organ Builder*,  
New York City  
Lawrence Trupiano, *Curator*  
Mann and Trupiano, Brooklyn, New York

## ANTHEM

### ANTHEM: "BLESSED CITY, HEAVENLY SALEM"

Blessed City, heavenly Salem,  
Vision dear of peace and love,  
Who of living stones art builded  
In the height of heaven above,  
And by Angel hands appalled,  
As a bride doth earthward move.  
Out of heaven from God descending,

New and ready to be wed  
To thy Lord, Whose love espoused thee,  
Fair adorned shalt thou be led;  
All thy gates and all thy bulwarks  
Of pure gold are fashioned.

Bright thy gates of pearl are shining,  
They are open evermore;  
And, their well earned rest attaining  
Thither faithful souls do soar,

Who for Christ's dear Name in this world  
Pain and tribulation bore.

Many a blow and biting sculpture  
Polished well those stones elect,  
In their places now compacted,  
By the heavenly Architect,  
Nevermore to leave the Temple  
Which with them the Lord hath decked.

To this Temple, where we call Thee,  
Come, O Lord of Hosts, today;  
With Thy wonted loving kindness  
Hear Thy servants as they pray;  
And Thy fullest benediction  
Shed within its walls away. Amen.

*Latin, c. Seventh Century*  
*Brian Bullard, Treble*

### ANTHEM: "JESU, THE VERY THOUGHT OF THEE"

Jesu, the very thought of thee,  
With sweetness fills my breast;  
But sweeter far thy face to see,  
And in thy presence rest.

*Saint Bernard of Clairvaux,*  
*translated by Edward Caswall*

### ANTHEM: "LET MY PRAYER COME UP"

Let my prayer come up into thy presence  
as the incense,  
and let the lifting of my hands be as an  
evening sacrifice.

*Psalms 141:2*



**ANTHEM:**  
**"I WILL WASH MY HANDS IN  
INNOCENCY"**

I will wash my hands in innocency,  
O Lord, and so will I go to thine altar;  
That I may shew the voice of thanksgiving,  
and tell of all thy wondrous works.  
Lord, I have loved the habitation of thy  
house, and the place where thine honour  
dwelleth.

My foot standeth right: I will praise  
the Lord in the congregations.

*Psalm 26:6-8, 12*

**ANTHEM:**  
**"I SAT DOWN"**

I sat down under His shadow with great  
delight, and His fruit was sweet to my taste.  
He brought me to the banqueting house,  
and His banner over me was Love.

*The Song of Solomon 2:3-4*

**ANTHEM:**  
**"LORD, THOU HAST BEEN OUR  
REFUGE"**

Lord, thou hast been our refuge,  
from one generation to another.  
Before the mountains were brought forth  
or ever the earth and the world were made,  
thou art God from everlasting, and world  
without end.

Lord, what is man, that thou hast such  
respect unto him?

or the son of man, that thou so regardest  
him?

But thou, O Lord, shalt endure for ever,  
and thy remembrance throughout all  
generations.

Thou shalt arise, and have mercy upon  
Sion;

for it is time that thou have mercy  
upon her, yea the time is come.

Comfort us again now after the time  
that thou hast plagued us; and for the  
years wherein we have suffered adversity.

*Psalms 90:1, 2, 15; 144:3, 4; 102:12, 13*

**ANTHEM:**  
**"LET ALL MORTAL FLESH KEEP  
SILENCE"**

Let all mortal flesh keep silence,  
and stand with fear and trembling,  
and lift itself above all earthly thought.  
For the King of kings and Lord of lords,  
Christ our God, cometh forth to be our  
oblation,  
and to be given for food to the faithful.  
Before him come the choirs of angels,  
with every principality and power;  
the Cherubim with many eyes,  
and winged Seraphim,  
who veil their faces as they shout  
exultingly the hymn, Alleluia.

*from The Liturgy of Saint James*  
*Gregory Carder, Tenor*  
*Murray Olson, Bass*

## SANCTUS

Holy, holy, holy, Lord God of Hosts:  
heaven and earth are full of thy glory.  
Glory be to thee, O Lord Most High.

## BENEDICTUS

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

*The Book of Common Prayer, 1662*

## GLORIA IN EXCELSIS DEO

Glory be to God on high, and on 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 most high in the  
glory of God the Father. Amen.

*The Book of Common Prayer, 1662.*

*Daniel Rhudy, Treble*

*Gregory Carder, Tenor*

*Glendower Jones, Baritone*

## MAGNIFICAT

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 showed 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.

*St. Luke 1:46-55*

*The Book of Common Prayer, 1662.*

*Paul Berry, Treble*

*Stephen Burger, Countertenor*

*Gregory Carder, Tenor*

*Hugo Munday, Bass*

## NUNC DIMITTUS

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 thy 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.

*St. Luke 11:29-32*

*The Book of Common Prayer, 1662.*

## ANTHEM: "SING YE TO THE LORD"

Sing ye to the Lord, for He hath  
triumphed gloriously.  
Pharaoh's chariots and his host hath  
He cast into the sea.  
Mighty Victim from the sky,  
Hell's fierce powers beneath Thee lie;  
Thou hast conquered in the fight,  
Thou hast brought us life and light;  
Now no more can death appall,  
Now no more the grave enthrall;  
Thou hast opened Paradise,  
And in Thee thy Saints shall rise.

*Exodus 15:21, 4; and Robert Campbell*

