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CLASSICS

THE MUSIC OF  
**CALVIN  
HAMPTON**  
(1938-1984)

JEREMY FILSELL  
THE SAINT THOMAS CHOIR  
OF MEN AND BOYS,  
FIFTH AVENUE, NEW YORK

## THE MUSIC OF CALVIN HAMPTON (1938-1984)

1	Fanfare for the New Year <i>solo organ</i>	[2.58]	13	The Nicene Creed	[3.36]
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9	Materna ( <i>America</i> )	[1.07]	21	My country 'tis of thee	[3.25]
10	Prelude on Materna <i>solo organ</i>	[4.38]	22	Pageant (from Three Pieces) <i>solo organ</i>	[7.21]
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THE SAINT THOMAS CHOIR OF MEN AND BOYS  
JEREMY FILSELL

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Calvin Hampton's creative voice was an immensely important one within the New York musical world of the 1960s and 70s. His reputation spread much wider, of course, yet it was in New York, and a specific corner of the city-which-never-sleeps in which he found his own bohemia; a unique social and musical personal laboratory. A virtually exact contemporary of Gerre Hancock uptown at Saint Thomas, it is perhaps fitting that we are able to honor Hampton's musical significance here in his adopted city. Appointed Organist and Choirmaster for the Parish of Calvary, Holy Communion and St. George's Episcopal Church in Gramercy Park in 1963, it was here where Hampton instituted and hosted between 1972 and 1982 what became hugely popular midnight (mainly) organ concerts every Friday. These formed a mix of musical offerings which, early on, included appearances of his own rock band, *Sevenfold Gift*. He encouraged his audiences to lie on the floor, confronting and delighting them, sometimes with experimental lighting, but always with an eclectic musical mix which ranged from soaring Bach to his own often-audacious music.

Hampton's idiosyncratic, and often controversial, ideas on organ tonal design led, over a twenty-year period, to a transformation of the organ at Calvary, an instrument originally constructed by

Roosevelt in 1887 but entirely re-ordered in 1936 by G. Donald Harrison of Aeolian-Skinner. There were pipes in the instrument made by Aristide Cavaillé-Coll, imported by Hampton himself from Paris (the Cavaillé-Coll orchestral oboe remains part of the instrument, yet the organ today sadly suffers from neglect). At a time when neo-baroque aesthetics often dominated American builders' work in both church and concert hall, Hampton remained a continual advocate of a consciously symphonic approach.

Born in Kittanning, Pennsylvania on December 31st 1938, Hampton entered Oberlin Conservatory in 1956 to major in piano and horn, but switched his major to organ in his sophomore year, studying with Fenner Douglas. He continued his studies at the Mozarteum in Salzburg before returning to the US in 1961 to work with Arthur Poister at Syracuse University. He was organist at that time at St. Peter's Church in Cazenovia, New York, before moving to Calvary parish two years later. In 1980, Hampton conducted the St. George's Choral Society in what was believed to have been the first complete US performance of César Franck's *Les Beatitudes*, a work signalling his interests in nineteenth and early twentieth-century music (he transcribed and recorded for organ orchestral and piano works including

Franck's D Minor Symphony, and Mussorgsky's *Pictures at an Exhibition*, at a time when few organists aired such transcription: "*The dazzling display of tonal color and contrast achieved during the performance [of Mussorgsky's Pictures] left listeners with a lasting impression of how really fortunate we are to have in our midst such a musician, a term which so few players of musical instruments really deserved to be called, as Calvin Hampton ... Mr. Hampton is indeed a genius, gifted with a sense of feeling and expression second to none; one of the rare organists who have the nerve to perform orchestral music on the organ*" - Raymond Brubacher in Theatre Organ Bombarde, March 1969. After a lengthy illness, Hampton died prematurely of AIDS at the age of 45 on August 5th, 1984 in Port Charlotte, Florida, and his grave in Ravenna bears the epitaph he himself wrote: *Calvin Hampton – Maker of Music*. His estate was managed by Harry Huff, a long-time friend of Hampton's and successor to his organ position at Calvary. Huff recorded a number of Hampton's works, and collaborated with Wayne Leupold to ensure Hampton's music was published and thus known.

Several of Hampton's organ works were recorded after his death by Harry Huff, David Higgs, Cherry Rhodes and Herndon Spillman, yet this

recording appears to be the first commercial release of his somewhat neglected choral music. A handful of orchestral works remain extant; the Concerto for Two Violins and Orchestra, a Concerto for Saxophone Quartet, Percussion and Strings (1973), and a Concerto for Organ and Strings (1980). These await revival too. Calvin Hampton's contribution to contemporaneous hymn writing was significant, and twenty of his hymns were published by GIA for the 1980 Hymn Society of America Convocation in Princeton, NJ. He composed eleven major organ works between 1973 and 1983, and these are important contributions to the instrument's literature.

In 1980, Hampton was commissioned by Wayne Leupold to compose a suite of three pieces, each in the style of one of the three great twentieth-century French organ composers, Marcel Dupré, Olivier Messiaen, and Jehan Alain. **Pageant**, the third, honors Alain, and its incessant, driven rhythmic motives seem to recall his gallic forebear's well-known *Litanies*. Hampton died before the manuscript of the **Three Pieces** was complete, but he managed to discuss details concerning registration, notation, and interpretation with Leupold, who came to publish all three in 1992. Hampton's final solo organ work, **Fanfare for the New Year**, was written in

December 1983 in response to a request from Harry Huff, then organist at St. John the Divine in New York City, for that year's New Year's Eve Service. Featuring the cathedral's renowned State Trumpet, it was performed there at midnight on New Year's Eve, 1983 (Calvin Hampton's last birthday). The **Concerto for Organ** was written in 1981, and commissioned by the Holtkamp Organ Company. It is dedicated to Cherry Rhodes and Ladd Thomas who performed it first at Union Theological Seminary in New York. Originally comprising two separate movements, Hampton reordered the concerto into a single span, its varied material being marked by a Stravinskian 'block-like' approach to colour and texture. Stark juxtapositions of contrasted and motivically-organized material abut each other, where clearly-etched sections address the ear abruptly. The comparisons in this respect to the first movement of Marcel Dupré's innovative *Deuxième Symphonie* (of 1926) seem remarkably clear. This approach makes for an unusual musical demeanour, reflective of a strikingly different aesthetic from that which a traditional title such as concerto (or indeed symphony) might suggest. This seems like 'new' music, for in its modernism, it sounds as fresh and compelling today as it did forty-five years ago.

Of Hampton's choral music, little is widely known today, yet a number of his liturgical hymn tunes have found their way into American hymnals. Two are represented on this recording. **Most High, omnipotent, good Lord** and **My country 'tis of thee** are representative of Hampton's compelling Romantic predilections for arch shapes and eminently singable lines, while his liturgical setting of the **Creed** has become better-known through its inclusion in the 1982 Episcopal hymnal. This setting is affecting in its repetitive sing-ability, utilizing a limited melodic compass designed originally for congregational compatibility. However, its subtle variations in motif and phrase lengths lend it an interest seldom found in perhaps more common and four-square offerings. The arrangement heard here, expanded to incorporate additional harmony and discantus lines appropriate for a four-part choir, is Hampton's own.

The **Cantata for Palm Sunday** was written in 1981 for Plymouth Congregational Church, Minneapolis, the request of Organist and Choirmaster Philip Brunelle. Originally having asked for a one-movement anthem setting verses from the hymn *Sing my tongue the glorious battle*, Brunelle was apparently surprised when a full cantata arrived. The cantata thus comprises five brief movements

centered on a substantial and exquisite central movement (*Faithful Cross*). The harmonic stasis of its opening evokes a cross-like statuary, yet the lines dissipate into fluid malleability as the tree's branches respond to a passing breeze ('*None in foliage, non in blossom ... thy peer may be*'). As the 'boughs bend', a solo movement succeeds this and picks up the linear breeziness ('*thy relaxing sinews bend*'), before a fanfare-like doxology concludes ('*To the Trinity be glory*'). Hampton's bi-tonal harmonic palette, marked in the dynamic opening movement ('... *the glorious battle*' with its mocking '*hosannas*') appears here once again.

**I wonder as I wander** (1979) is a traditional arrangement of a familiar and much-loved John Jacob Niles carol tune, its simplicity drawing Hampton into creating an uncomplicated, yet hauntingly affecting setting. Hampton's **Christmas Oratorio** was composed for the 1963 Christmas pageant at Calvary, and the **Magnificat** is excerpted from this – originally for accompanied single voice. The text is non-liturgical, and does not use the familiar English Prayer Book words. It omits the customary Gloria Patri, and ends with arching and wordless vocal ribands. The **Cantata for Pentecost** (1977) is a five-movement cantata, this time briefer than that for Palm Sunday, but it deploys greater forces to include percussion

besides the organ. The opening fanfare refrain '*Hail, Lord God, the holy ghost*' serves to bookend the work, its being repeated latterly without variant as the closing movement. A harmonically primitive and modal second movement features a soloist in call-and-response ('*Gracious spirit light diffusing*'), accompanied by choral interjections and bell chimes. The fourth movement is marked by the organ's sharply-etched ostinato motifs, punctuated by brief references to the bookend movements' fanfares. The lyrical grace of the fulcrum central movement recalls the warmer harmonic climes of Hampton's hymn tune style, and is set for solo tenor ('*Spirit, man for sin reproving ... naught but pleading love perceive we*'). In **At the Lamb's High Feast** (1979), one might be forgiven for anticipating an ebullient and dramatic setting of the Easter text – one which opens with the words heard at the tomb on that first Easter morning by the two Marys, uttered by an angel atop the rolled-away stone. The hushed tones of '*He is risen*' grow here to an animated and finally ecstatic '*Alleluia*'. However, the brilliance comes by way of affecting word painting in relating the '*tide flowing from his pierced side*', with fluid lines marking '*gives his sacred blood for wine*'. The *Alleluias* subside quickly to return the sentiment to that of the opening's awe and wonder. **Bread of the World** (1977) unfolds over a

simple drone (pedal C) with canonic lines following at varying intervals, employing subtle variation in melodic contour, and ending with a peal of distant '*Alleluias*'. A charming organ ostinato accompanies this final peal, as if angels now danced upon the proverbial pinhead.

Hampton's choral music is idiosyncratic, and is continually pervaded by a sense of the unexpected. Most of his texts are traditional, and perhaps familiar from the music of other writers, yet Hampton continually demonstrates having seen them through a different creative prism. His choral settings display a synesthete's ear for colour, a command of contrapuntal dialogue, but also a harmonic and melodic sensibility of unusual imagination. An experimental partiality appears to the fore in his music too – representative of a dynamic creativity perhaps rarely found within the confines of an often more reactionary musical world. While so much church music can seem innocuous, Calvin Hampton's reflects a creative flair within the ecclesiastical orbit that – for this writer – recalls the musical adventurousness found in the finest mid-20th century church music; arguably comparable to the Britten and Tippett of *Rejoice in the Lamb*, the canticles *Collegium Johannes Cantabrigiense*, to Giles Swayne (*Magnificat*), Stanley Glasser (*Windsor*

*Canticles*), Lennox Berkeley (*Five-part Mass*), Kenneth Leighton (*Columba Mea*), or Ned Rorem (*O God my heart is ready, Exaltabo te Domine*). Hampton's unique voice is one of rare breadth, and it is hoped that this present recording, made in his adopted New York, the city which continually inspired his creativity, and gave voice to his music, may help in some way to stimulate greater interest in both his choral and organ music.

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Sw. Gt. Sw. Gt. Pos.

430

*cresc.*

Gen. (4) (Pos.)

Gen. (3) Gen. (2)

WL700004

p. 34 from 'Concerto for Solo Organ' - 1981.

diva... Pos. diva... 440

Gen. (1) Sw. Gen. (3) loco

diva... Sw. legato Gt. Sw.

diva... Gt. Gen. (4)

450

WL700004

p. 35 from 'Concerto for Solo Organ' - 1981.

## TEXTS

### **2 Most High, omnipotent, good Lord**

Most High, omnipotent, good Lord,  
to thee be ceaseless praise outpoured,  
and blessing without measure.  
From thee alone all creatures came;  
no one is worthy thee to name.

By mother earth my Lord be praised;  
governed by thee she hath upraised  
what for our life is needful.  
Sustained by thee, through every hour,  
she bringeth forth fruit, herb, and flower.

My Lord be praised by those who prove  
in free forgivingness their love,  
nor shrink from tribulation.  
Happy, who peaceably endure;  
with thee, Lord, their reward is sure.

Most high, omnipotent, good Lord,  
to thee be ceaseless praise outpoured,  
and blessing without measure.  
Let creatures all give thanks to thee,  
and serve in great humility.

St Francis of Assisi 1181-1226;  
trans. Howard Chandler Robbins (Tune: *Lukkason*)

### **3 Cantata for Palm Sunday I**

Sing, my tongue, the glorious battle;  
sing the ending of the fray.  
Now above the cross, the trophy,  
sound the loud triumphant lay:  
tell how Christ, the world's Redeemer,  
as a victim won the day.

### **4 Cantata for Palm Sunday II**

Tell how Christ, the world's Redeemer,  
as a victim won the day.  
Thirty years he dwelt among us, his appointed  
time fulfilled.  
Born for this, he met his passion, this the Savior  
freely willed:  
On the cross the Lamb was lifted where the  
precious blood was spilled!  
He endured the nails, he endured the spitting, he  
endured the vinegar, the spear, and the reed.  
From that body broken blood and water forth proceed:  
Earth and stars, and sky, and ocean, by that flood  
from stain are freed.

### **5 Cantata for Palm Sunday III**

Faithful cross, above all other, one and only  
noble tree!  
none in foliage, none in blossom,  
none in fruit thy peer may be;  
Sweetest wood and sweetest iron, sweetest  
weight is hung on thee.

### **6 Cantata for Palm Sunday IV**

Bend thy boughs, O tree of glory!  
Thy relaxing sinews bend;  
Suspend for a while the ancient rigor  
that thy birth bestowed, suspend;  
and the King of heavenly beauty  
on thy bosom gently tend.

### **7 Cantata for Palm Sunday V**

To the Trinity be glory,  
Everlasting as is meet,  
Equal to the Father.  
Equal to the Son, and Paraclete.  
God the Three in One,  
Whose praises all created things repeat. Amen

Venantius Honorius Clementianus Fortunatus (c.530-c.600);  
trans. Edward Caswall

### **8 I wonder as I wander**

I wonder as I wander, out under the sky,  
how Jesus the Savior did come for to die  
for poor ordinary people like you and like I;  
I wonder as I wander, out under the sky.

When Mary birthed Jesus, 'twas in a cow's stall  
with wise men and farmers and shepherd and all.  
but high from God's heaven a star's light did fall,  
and the promise of ages it did then recall.

If Jesus had wanted for any wee thing,  
a star in the sky, or a bird on the wing,  
or all of God's angels in heaven for to sing,  
he surely could have it, 'cause he was the King.

I wonder as I wander, out under the sky,  
how Jesus the Savior did come for to die  
for poor ordinary people like you and like I;  
I wonder as I wander, out under the sky.

John Jacob Niles (1892-1980)  
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### **9 Materna**

O beautiful for spacious skies  
For amber waves of grain  
For purple mountain majesties  
Above the fruited plain!  
America! America! God shed His grace on thee  
And crown thy good with brotherhood  
From sea to shining sea

by Katherine Lee Bates (1859-1929)

### **11 Magnificat**

My soul doth magnify the Lord, and my spirit hath  
rejoiced in God my Saviour.  
For he hath regarded the low estate of his  
handmaiden.



For behold, from henceforth all generations shall call me blessed.

For he that is mighty hath done for me great things; And holy is his name.

And his mercy is on them that fear him from generation to generation.

He hath shown 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 them of low degree.

He hath filled the hungry with good things; and the rich he hath sent empty away.

He hath holpen his servant Israel in remembrance of his mercy,

As he spake to our forefathers, to Abraham and his seed forever.

Gospel of Luke chapter 1

### **[13] The Nicene Creed**

We believe in one God, the Father, the Almighty, maker of heaven and earth, of all that is seen and unseen.

We believe in one Lord, Jesus Christ, the only Son of God,  
eternally begotten of the Father,  
God from God, Light from Light,  
true God from true God, begotten not made, one in

being with the Father.

Through him all things were made.

For us and for our salvation he came down from heaven;

by the power of the Holy Spirit

he was born of the Virgin Mary, and became man.

For our sake he was crucified under Pontius Pilate, he suffered, died, and was buried.

On the third day he rose again in fulfillment of the Scriptures;

he ascended into heaven and is seated at the right hand of the Father.

He will come again in glory to judge the living and the dead,

and his kingdom will have no end.

We believe in the Holy Spirit, the Lord, the giver of life,  
who proceeds from the Father and the Son.

With the Father and the Son he is worshipped and glorified.

He has spoken through the prophets.

We believe in one, holy, catholic, and apostolic Church.

We acknowledge one baptism for the forgiveness of sins.

We look for the resurrection of the dead,  
and the life of the world to come.

Amen.

The Nicene Creed

### **[14] Cantata for Pentecost I**

Hail, Lord God Holy Ghost,

Hail thee! Spirit, Lord eternal, Love omnipotent, supernal.

Honor meet to thee we render, Veneration deep and tender:

Hail, free Spirit, all transcending, yet to mortals condescending!

At this festal tide we laud thee, Praise and homage we accord thee.

### **[15] Cantata for Pentecost II**

Gracious Spirit, light diffusing, Breath of life in man infusing;

Blessed are the souls that know thee, Joy and peace thy children owe thee:

Hail, Lord God Holy Ghost,  
Truth eternal, wise creator, Fallen man's illuminator!

Light of reason, hope, ambition, Fire of love and true contrition:

Hail, Lord God Holy Ghost.

### **[16] Cantata for Pentecost III**

Spirit, man for sin reproving, Wayward hearts most gently moving;

When by sin we sorely grieve thee, Naught but pleading love perceive we:

Hail, Lord God Holy Ghost.

### **[17] Cantata for Pentecost IV**

Purest Spirit, sanctifying Quickened souls, on grace relying;

Cleanse, renew thy creatures lowly, Guide, inspire, and make us holy:

Hail, Lord God Holy Ghost,  
Spirit, Comforter indwelling. Mightiest earthly aid excelling;

Hail, Lord God Holy Ghost,  
Lord, who in thy Church abidest, There to us thyself confidest:

Hail, Lord God Holy Ghost,

### **[18] Cantata for Pentecost V**

Hail, Lord God Holy Ghost,

Hail thee! Spirit, Lord eternal, Love omnipotent, supernal.

Honor meet to thee we render, Veneration deep and tender:

Hail, free Spirit, all transcending, yet to mortals condescending!

At this festal tide we laud thee, Praise and homage we accord thee.

Sydney James Wallis

**19 At the Lamb's High Feast**

He is risen, Alleluia.  
Praise to our victorious King, who hath washed  
us in the tide  
flowing from His pierced side;  
praise we Him whose love divine  
gives His sacred blood for wine,  
gives His body for the feast,  
Christ the Victim, Christ the Priest. Alleluia.  
He is risen, Amen.

Latin Hymn: trans. Robert Campbell (1849)

**20 Bread of the World**

Bread of the world in mercy broken,  
wine of the soul in mercy shed,  
by whom the words of life were spoken,  
and in whose death our sins are dead.

Look on the heart by sorrow broken,  
look on the tears by sinners shed;  
and be thy feast to us the token  
that by thy grace our souls are fed. Alleluia. Amen.

Reginald Heber (1783-1826)

**21 My country 'tis of thee**

My country, 'tis of thee,  
sweet land of liberty,  
of thee I sing:

land where my fathers died,  
land of the pilgrims' pride,  
from every mountainside  
let freedom ring!

My native country, thee,  
land of the noble free,  
thy name I love;  
I love thy rocks and rills,  
thy woods and templed hills;  
my heart with rapture thrills  
like that above.

Let music swell the breeze,  
and ring from all the trees  
sweet freedom's song:  
let mortal tongues awake,  
let all that breathe partake;  
let rocks their silence break,  
the sound prolong.

Our fathers' God, to Thee,  
Author of liberty,  
To Thee we sing;  
Long may our land be bright  
With freedom's holy light;  
Protect us by Thy might,  
Great God, our king.

Samuel Francis Smith (1808-1895) (Tune: *Anderson*)





## THE SAINT THOMAS CHORISTERS AND CHOIR SCHOOL

The Saint Thomas Choir School has been home to the treble choristers of the Saint Thomas Choir of Men and Boys for 106 years. It was founded in 1919 at the request of Dr. T. Tertius Noble, organist and choirmaster, who had previously been organist and choirmaster at York Minster in England, where all of his boys attended the choir school. When the rector and vestry of Saint Thomas called Noble to New York in 1913, he accepted the position on the understanding that a Choir School be instituted in order to achieve the musical standard desired for the parish. Saint Thomas Choir School's mission statement is *'to house, nurture, and educate the boy choristers of Saint Thomas Church, Fifth Avenue. We work together to cultivate a love of learning through challenging academic study and professional musical training rooted in the Anglican choral tradition. Our unique, familial environment fosters self-reliance and personal growth, preparing students to contribute productively to their communities'*. The school opened in 1919 on 55th Street with 21 boys, and remained there, with periodic renovations and additions, until 1987, when it relocated to a purpose-built, fifteen-story

building on 58th Street, with dedicated teaching and music spaces, a full-size gymnasium and Choir area, and housing for both choristers and the full-time faculty.

The school's small student-to-staff ratio has always ensured that the needs and well-being of the boys has been at the forefront of its work, and the focus on music has ensured that boys grow, and are transformed in myriad ways through their daily singing commitment. The full-time faculty have lived at the school, some raising families alongside students and sharing in the many routines of daily life—family meals, afternoon sports and recreation, bedtime snacks and book reading. Through the boys' central role in a professional choir, they learn skills such as discipline, responsibility, hard work, and teamwork, all of which carry into the broader curriculum. Beyond academics, the choristers partake of all that the city and school offers. From skating in Central Park, catching a Yankees game, attending an opera at the Met, singing at Carnegie Hall for major concerts, and alongside *Sting*, to ringing the opening bell on the Wall Street stock exchange. The choristers record commercially on a regular basis with the Gentlemen of the Choir, and tour regularly within both the US and Europe. From September 2025, Saint Thomas Church



enters into a new collaborative partnership with the Professional Children's School of New York, in order to provide the choristers' academic education and formation. The church's vision is also concurrently to broaden its musical

outreach to include the provision of a girls' choir, a choir of professional men and women, and the institution of a project to engage local children in its musical programs.

## JEREMY FILSELL

Jeremy Filsell is one of only a few virtuoso performers as both pianist and organist. He has appeared as a solo pianist in Russia, Scandinavia, New Zealand and Australia and throughout the USA and UK. His concerto repertoire encompasses Bach, Mozart and Beethoven through to Shostakovich, John Ireland, Constant Lambert and the Rachmaninov cycle. He has recorded the solo piano music of Herbert Howells, Bernard Stevens, Eugène Goossens and Johann Christoph Eschmann and recent releases include discs of Rachmaninov's solo piano music (Signum), the first and second Rachmaninov Concertos (Raven), the piano music of Francis Pott (Acis), and the Clavier-Übung III of J. S Bach, recorded on all five pipe organs in Saint Thomas Church. On this latest recording, Gramophone magazine (February 2023) commented that here was 'a hundred minutes of masterly insight into this highly organized manifestation of Lutheran principles [played] with fastidious care to mood and scale, Filsell providing yet another masterclass in manual and pedal dexterity packed with interpretative insights; a Clavier-Übung III to savour and revisit.' Jeremy is on the international roster of Steinway Piano Artists and has recorded for BBC Radio 3, USA, and Scandinavian radio networks in solo and concerto roles.

His discography comprises more than 35 solo recordings. Gramophone magazine commented on the series of 12 CDs comprising the premiere recordings of Marcel Dupré's complete organ works for Guild in 2000 that it was 'one of the greatest achievements in organ recording'. In 2005, Signum released a 3-disc set of the six organ symphonies of Louis Vierne, recorded on the 1890 Cavaillé-Coll organ in St. Ouen, Rouen. He has taught at universities, summer schools, and conventions in both the UK and USA and has served on international competition juries in England and Switzerland.

Recent solo engagements have taken him across the USA and UK and to Germany, France, Finland, Sweden, Norway, Australia and New Zealand. In North America, he concertizes under the auspices of Philip Truckenbrod Concert Artists.

As a teenager, Jeremy Filsell was a Limpus, Shinn & Durrant prizewinner for FRCO and was awarded the Silver Medal of the Worshipful Company of Musicians. As a student of Nicolas Kynaston and Daniel Roth, he studied as an Organ Scholar at Keble College, Oxford before completing graduate studies in piano performance with David Parkhouse and Hilary McNamara at the Royal College of Music in London. His PhD in Musicology

from Birmingham City University/Conservatoire was awarded for research involving aesthetic and interpretative issues in the music of Marcel Dupré. Before moving to the USA in 2008, he held Academic and Performance lectureships at the Royal Academy of Music in London and the Royal Northern College of Music in Manchester, and was a lay clerk in the choir of St. George's Chapel,

Windsor Castle. He combined an international recital and teaching career with being director of music at the Church of the Epiphany, Artist-in-Residence at Washington National Cathedral, and Professor of Organ at Peabody Conservatory (Baltimore), before being appointed Organist & Director of Music at Saint Thomas Church, Fifth Avenue to New York, 2019-2025.



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## Choristers

Bakore Camera  
David Conrado  
Christian Goudge  
Rocco Halvey  
William Hanoian \$  
Elias Jeon *Head Chorister*  
Royce Jung  
Ian Kim  
Nathan Kim #  
Allan Lee  
William Lee *Deputy Head Chorister*  
Arthur Li  
Julian Moreno  
Henry Park @  
William Park  
Emrys Pengelly  
Dominic Scarozza %  
Joshua Shin #  
Arthur Stowe

## Countertenor

Padraic Costello  
Tomas Cruz #  
Jonathan May \*  
Clifton Massey

## Tenor

Daniel Castellanos ^  
John Ramseyer \*  
Mike Williams  
Alex Longnecker \*

## Bass

Elijah Blaisdell  
Ben Howard @  
Charles Perry Sprawls  
Jared Swope

## \* Soloists Track 4

## # Soloists Track 5

## \$ Soloist Track 6

## + Soloist Track 8

## % Soloist Track 15

## ^ Soloist Track 16

## @ Soloists Track 20

## Percussion (*Cantata for Pentecost*)

Mike Ramsey  
Juan Diego Villalobos  
Justin Bischof

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## Jeremy Filsell €, The Nancy B.

& John B. Hoffmann Organist  
and Director of Music

€ Solo Organ tracks 1, 9, 12, 22

**Nicolas Haigh**, Associate Organist

**Maks Adach**, Assistant Organist



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Producer & Editor – Adrian Peacock

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Booklet Notes – Jeremy Filsell

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SignumClassics, Signum Records Ltd., Suite 14, 21 Wadsworth Road, Perivale, Middlesex, UB6 7LQ, UK.

+44 (0) 20 8997 4000 E-mail: [info@signumrecords.com](mailto:info@signumrecords.com)

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