



Judith Hancock rehearsing the masses for the masses



(l-r) Gerre Hancock, Patty Denmark (background), and Ted Dannemiller



Bruce Sorrell of Kansas City, during a conducting session critiqued by Gerre and Judith Hancock



Gerre Hancock

Church musicians from 32 states, the Virgin Islands, and Barbados gathered on the mountain at DuBose Conference Center in Monteagle, Tennessee, for the 57th annual Sewanee Church Music Conference July 9-15. **Keith Shafer**, director of music and organist of St. Paul's Church in Augusta, Georgia, planned and directed the conference. Heading the faculty were **Gerre Hancock** and **Judith Hancock**, now on the faculty of the University of Texas in Austin. Serving as conference chaplain was **Dennis R. Maynard**, priest, rector, preacher and writer from Rancho Mirage, California.

The first day of the conference began with registration and ended with Evening Prayer, led by Dr. Maynard, who was also the officiant for the daily morning eucharists. The Hancocks were organists for the services that used Rites I and II with various musical settings of the liturgies. The psalms were set to Anglican chant, a topic that was discussed with plainchant by Gerre Hancock in one of his classes.

In other classes he demonstrated "Leading the Hymns with Conviction and Verve," "Improvisation for the Timid and Meek of Heart," and "An Anthem from Start to Finish." Judith Hancock held a class on organ repertoire and a class on "The Choral and Organ Works of William Mathias." Both Hancocks collaborated in two sessions on "Conducting the Choir," and led organ masterclasses featuring music of Jean Langlais, Nicholas Bruhns and Dieterich Buxtehude, played on the Casavant in the Chapel of the Apostles on the Sewanee campus by organists attending the conference.

Dr. Maynard gave a series of lectures that touched the nerve of current Episcopalian issues such as, "Do you really think that you're an Anglican?" and "How can we respond to the Biblical Fundamentalist?" "Are the Schismatics the Faithful Remnant or Contemporary Pharisees?" and "Where's the forgiveness in the Church?"

Adjunct faculty led a variety of classes. **Larry Marchese** of Sibelius Software talked about music publishing software. **Susan Rupert**, vocal professor at the

University of the South and School of Theology, presented Episcopal basics for those new to the Episcopal Church.

Reading sessions enriched the conference program. These were led by **Mark Schweizer**, editor of the St. James Music Press; **Celia Tolar-Bane**, director of music and organist of St. John's Episcopal Church in Columbia, South Carolina; **Donald E. Dupree, Jr.**, director of music and organist of St. Thaddeus Church, Aiken, South Carolina; and **Robert Delcamp**, Professor of Music, University Organist and Chair of the Music Department of the University of the South in Sewanee, Tennessee.

A highlight of the week was the organ recital played by Judith and Gerre Hancock in All Saints' Chapel of the University of the South. Judith Hancock opened the program with the *Praeludium in A-Moll*, Bux WV 153 by Dieterich Buxtehude, and also played Guilman's *Sonata in C Minor*. The charming *Duett for Organ* (1812) by Samuel Wesley was played by both Judith and Gerre Hancock. The program was rounded out with Gerre Hancock's stunning improvisation on the submitted theme, "Rosedale" by Leo Sowerby.

The 150 conferees formed the choir for two services in All Saints' Chapel. Evensong used Sowerby's *Magnificat in D* and *Nunc dimittis in D*, preceded by his *Eternal Light* for the introit. *Eternal Light* also began the service as Gerre Hancock improvised on it during the procession. The preces, responses, Lord's Prayer and collects were sung by the choir to settings by Gerre Hancock. The Phos Hilaron was sung to Charles E. Wood's *Hail, gladdening light*. Psalm 37 was set to Anglican chant by E. F. Day and George Thalben-Ball. The anthem was *Psalm 122* by Sowerby. The voluntary concluding the service was played by

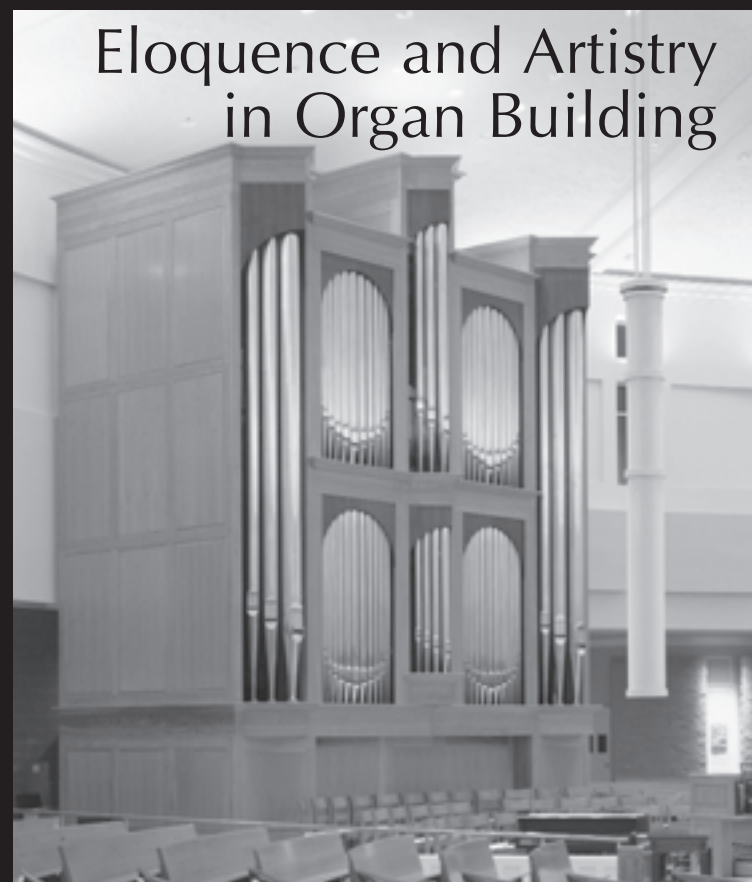
Gerre Hancock, who improvised on "St. Clement," the tune of the last hymn.

In the festival eucharist university service in All Saints' Chapel on Sunday morning, Craig Phillips's *Festival Eucharist* provided the settings of texts from the liturgy. Psalm 25 was sung to an Anglican chant by George Thalben-Ball. The offertory anthem was Gerre Hancock's *Christ Our Passover*. Richard Shephard's motet, *O Thou Before the World Began*, and Roland E. Martin's anthem, *Love on My Heart*, were sung at the communion. Both were composed for the 57th Sewanee church music conference, as was *Triptych on "At the Name of Jesus"* (King's Weston) by William Bates. *Triptych* was played by Gerre

Hancock as a prelude to the service. He also played the concluding voluntary, an extensive and elaborate improvisation on "Ora Labora," which was the last hymn of the service. Participating in both services were Gerre Hancock, Judith Hancock and Dennis Maynard.

Mary Fisher Landrum, a native of Indiana, Pennsylvania, is a graduate of Vassar College and did graduate work at the Eastman School of Music as a student of Harold Gleason. She has served as college organist and a member of the music faculty at Austin College, Sherman, Texas; Sullins College, Milligan College, and King College in Bristol, Tennessee. For a third of a century she was organist/choir director at Emmanuel Episcopal Church in Bristol, Virginia.

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