

# THE JOURNAL

of the ASSOCIATION OF ANGLICAN MUSICIANS



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AAM: SERVING THE EPISCOPAL CHURCH

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## David Conte: A Life of Developing Artistry and Faith

MICHAEL ROSIN

### The Craft of Composing

During my studies in composition, I often found it difficult to locate a teacher who properly fit my musical needs and nurtured me in the way I wanted. I sought to continue the on-going quest for my personal musical voice, as I did not want it to mature underdeveloped.

I was interested in studying composing as an accumulative process, one that would teach me how to handle musical ideas and challenges before attempting to produce a piece that I considered worthy. In an era that values quantity over quality, the creative artist is usually trapped in a production cycle that doesn't allow much time for study, memorization, editing, and revising. This is not the case with some other professions. For example, consider how many hours of simulation training and testing pilots need before being allowed to fly commercially, or doctors before operating as a surgeon. Now imagine if composers were required to spend that much time memorizing and writing exercises before producing their first "real" piece. Admittedly, the reason why this is not common practice is obvious—the stakes are far higher when people's lives are involved, but many composers in history did in fact practice procedures not unlike a captain or doctor. Among such examples are Maurice Duruflé, Johannes Brahms, Giuseppe Verdi, Igor Stravinsky, Aaron Copland, and Samuel Barber, to name but a few. After years of patient practice, technical mastery was abundant in the work of all these composers, evidently why even their early pieces became standards in the repertoire. It was this consistent structure of practice that I was desperately seeking. However, as I worked through my undergraduate degree, it became increasingly difficult to find the appropriate mentor to direct my postgraduate studies.

### David Conte

I first heard of David Conte from my organ teacher, Vincent Carr, at Montclair State University. Vince understood my dilemma, and he was confident that Conte was the right choice for me. I had lived in New Jersey my whole life, so I was hesitant to make the big move across the country. But after much research, studying Conte's music, many emails, and an acceptance letter, I was on my way to California. I was very intrigued by David Conte's illustrious pedigree and impressive musical accomplishments. Now, after almost a year of studying with him, it is apparent that he is very much what I was looking for.

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# THE JOURNAL

of the ASSOCIATION OF ANGLICAN MUSICIANS



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## From the President



*Lo, the fair beauty of earth from the depth of the winter arising...*

The springtime imagery so prevalent in our Easter hymnody rather exceeded reality this year, in my neighborhood, at least. But there are signs of rebirth all around, and they are particularly welcome in the wake of so protracted and relentless

a winter.

It's very easy to draw parallels between the challenges of the season now past and the challenges besetting the Church in the present. Everywhere I turn, it seems, I hear stories of contraction, of realignment, of diminished expectations, and declining hope. "When did our decline become so precipitous?" one colleague wondered out loud recently—and, implicitly, "Is it too late already?"

I think it's important to remember, at a time like this, that the entire point of the Church, and of our faith as a community, is centered in the empty tomb. The resurrection did not come at a moment of poor prospects, in a time of declining hopes, or at a point when (as suggested in a sermon I wandered in on yesterday by chance) "the disciples feared Jesus was dead." Fear had nothing to do with it. They *knew* he was dead, because he *was* dead. Prospects were not poor, hope was not declining: there was *no* hope; *all* was lost.

And into that moment of total loss came reports of resurrection. And not reports only, of course, but a vision of angels, a breath of peace to fearful disciples, hands-on proof to the empiricist Thomas, breakfast for hungry and dumbfounded fishermen, and the outpouring of the Spirit on the whole bewildered Church, then and since.

What might resurrection look like for the Church now? What can we, as individuals and as an Association, do to prepare ourselves for it? Nothing the disciples or the women at the tomb did *produced* the resurrection, of course: that work belonged, and belongs, to God alone. But they did have an important role to play in sharing the news—the good news, the best news—first with one another, and then with the ever-widening circles of believers beyond the upper room. Sharing the good news, within choirs and congregations, in dioceses,

with students and among colleagues near and far, and with the world at large is what we are called to do as heralds of the resurrection, in the unique and powerful voices entrusted to us as musicians.

I'd encourage you, then, if you've not already planned to do so, to make the journey to Tampa next month, to share your stories, and to share in the stories of others. Keeping in touch on FaceBook is not the same as *being there* for one another. To be sure, not all we hear or tell may yet necessarily be of resurrection; there is plenty of suffering abroad, and no doubt some mourning to do. But the good news we share empowers both those who tell it and those who hear it, and strengthens us wherever we are in the journey we share. Please, come and be part of the conversation.

This column marks my last as President, and I would be remiss indeed were I not to thank those whose assistance in so many ways has made my term immeasurably easier, particularly David Shuler, Bill Saviers, Paul Ellison, Jim Garvey, and Susan Markley, as well as all who have served on the Board across those twenty-four months. It has been an eventful time for AAM and one whose navigation leaves us well positioned to move into the future. I'm always mindful that this organization is "family" to many of us; to sit at the head of the table for a short time has been an immense honor, and I thank you all for the opportunity.

Alan Lewis

### A Note from the President

This issue of *The Journal* marks the close of the editorial term of Paul Ellison, and he richly deserves our thanks. His editorial work, not least in the thorough overhaul and updating of the typography and layout, but likewise in the solicitation of submissions and organization of material within individual issues and across time, has been exemplary. His stewardship of the Editorial Board was likewise faithful and wise, and has strengthened the role of that panel in assuring the quality of the Association's principal publication. Paul also vacates the editor's chair having implemented a mechanism for the orderly transition of duties, including his own, leaving *The Journal* better poised to benefit from the talents of many hands over time, without transitional crises or anxiety. For all of that, and for the countless hours he lavished upon this labor of love over the past four years, *Well done, thou good and faithful servant.*

### Attention Members

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## David Conte: A Life of Developing Artistry and Faith

CONTINUED FROM PAGE 1

Conte was born in 1955 in Denver, CO to musical parents. His father played trumpet in the Air Force Academy Band. From Denver, the family moved to Cleveland, OH where Conte's mother sang under the renowned choral conductor Robert Shaw in the Cleveland Orchestra Chorus. He recalls attending chorus rehearsals. "When I was a little boy, my mother would take me to her rehearsals with Robert Shaw—those are some of my first musical memories." It was around this time, at age six, that he began wandering over to the piano and tinkering with it. "When I was seven I started piano lessons." When asked why he decided to dedicate the rest of his life to music, he admits that "there was just something about music that drew my attention—and held it." He attended Lakewood High School, which had a finely developed music program. "I sang in the choir, accompanied their rehearsals, played piano for the jazz band, played cello in the orchestra, and played drums in the marching band. I also took music theory and music history, and did arranging for the marching band and chorus. I even played in a folk band group for which I did most of the arranging, so I had a lot of opportunities between the ages of fourteen and seventeen to make many different kinds of music."

With intentions of becoming a high school music teacher, Conte attended Bowling Green State University (BGSU) as a music education major. However, his interest in composition deepened. In his sophomore year, music history teacher and harpist, Ruth Inglefield, proposed the idea of his going to France to study music with the famous pedagogue Nadia Boulanger. It would be a momentous decision and challenging for such a young student, but she was confident that he could handle such an apprenticeship. "Professor Inglefield thought I was doing good work at the time and that there was something about me that made me a good candidate for this—and that changed my focus completely to composition."

### Nadia Boulanger

Historically, apprenticeships were standard procedure for young composers who wished to develop their craft; from the Medieval era onwards, a young protégé would spend years copying scores, studying, and even living with an established master of composition. For example, one thinks of the young Brahms under the tutelage of Schumann, and Stravinsky studying with Rimsky-Korsakov. Nadia Boulanger was very familiar with this tradition, and therefore developed a structurally similar but uniquely tailored curriculum for her students—a curriculum that produced some of the greatest musicians of the twentieth century. Conte recalls: "My lesson was on Monday. Her analysis class met every Wednesday, and keyboard harmony every Saturday. Music students from all around the world came to Paris to take her analysis class." Although Boulanger is remembered as a legendary teacher of composition, it is important to keep in mind that she produced

many successful musicians who were not composers. Conte explains: "Boulanger's students were mostly composers, but she had many other types of musicians study with her. Anyone who was living in Paris, particularly Americans, could take her analysis class, study piano or organ."

Her American students included Walter Piston, Robert Russell Bennett, Virgil Thomson, Roy Harris, Aaron Copland, Elliott Carter, David Diamond, Quincy Jones, and Philip Glass (other famous Boulanger graduates who were not American-born include Ingolf Dahl, Ástor Piazzolla, Karel Husa, Daniel Barenboim, and John Eliot Gardiner).

This impressive list of names confirms the value of Conte's own ideas about the training of musicians, particularly composers. "All the great composers received, almost without exception, elaborate formal training. The autodidact or the casually trained in composition is extremely rare." Conte is a dedicated disciple of Boulanger, keeping her tradition of excellence alive at the San Francisco Conservatory of Music (SFCM) and over the summer in Paris at the European American Musical Alliance (EAMA). "In my experience, composers are born, then made. For the 'making' part, I strive to place an emphasis on general technique in a way that transcends style and taste."

Conte benefitted greatly from several experiences at BGSU under Boulanger's tutelage. Composition professor Wallace DePue organized a choral composition competition that Conte has used as the model for a similar event held annually at SFCM. "We had to write choral pieces based on sacred texts. My composition *Cantate Domino* won that year, and the piece became my first publication. It was 1975—I was nineteen at the time. This was the first piece I showed to Mademoiselle Boulanger. She admired it, but told me that it stayed too long in one key—a lesson that I have never forgotten."

Elliott Carter has written that Nadia Boulanger would be described in today's language as being exceptionally charismatic, and I'm sure her other former students would agree. In addition to this trait, her great gift was in making the art of music itself charismatic, and inspiring one to work as hard as possible in the service of that art. David Conte admired the immense training that Boulanger was capable of providing, as well as her powerful character that inspired her students to put forth their best efforts. He started to understand the importance of devoting many years to studying composition. As a result, he stayed with her for three years, gradually becoming much more serious about his art. He decided to pursue further degrees immediately after completing his studies in Paris. A year later, Boulanger passed away, leaving behind a powerful musical legacy and hundreds of expertly trained musicians. The influence she had on David Conte was profound, but only years later would he experience the full impact of what she had taught him. One facet in particular, surprisingly enough not musical, inspired Conte as man and composer for the rest of his life—her devotion to Roman Catholicism.

## Aaron Copland

David Conte moved back to the United States in 1978 and enrolled at Cornell as a graduate student in composition. “During my time with Mlle. Boulanger, I had become very interested in French music and culture, but especially the Franco-American line.” It is fascinating to note that what is considered the quintessential “American” sound comes mainly from a group of American composers who developed their voices in France, studying with Boulanger. Conte, being one of the last students to experience this first hand, wanted to learn more about this influence, particularly as exemplified by Aaron Copland. Conte reminisces: “I had first heard Copland’s *Third Symphony* when I was only five years old. It had a very powerful effect on me.” At Cornell, Conte decided he wanted to write his M.F.A. thesis on Copland’s *Piano Quartet*. “I sent Copland my analysis of his piece, and he wrote back to me: “I must tell you how very impressed I was with your analysis of my thirty-year old work. I confess, however, that, at the time of composing, I was not aware of several of the points you made, with which, incidentally, I agree.” Copland welcomed Conte to come visit him. After they met for the first time, Copland invited the young composer to spend several days a week at his home during the summer of 1982, to study his manuscript sketches. “We had many wonderful interactions during those summer months. I spent the time at his house studying those sketches in preparation for my D.M.A. thesis, which I already knew was also going to be on his work.” Conte wanted to explore the connection between Boulanger and Copland to understand the technique that created the sound world of the American master he loved so dearly. After the time he spent with them both, he began to realize what Copland had learned from her.

## David Higgs and Conte’s Start as a Professional Composer

Conte spent five years at Cornell, pursuing both his master’s and doctoral degrees. He explains: “I was ambitious and knew what I wanted, so I completed the degrees as quickly as I could.” During his time at Cornell, he studied with Karel Husa, Steven Stucky, Robert Palmer, and Thomas Sokol. In 1985, at the age of twenty-nine, two years after finishing his D.M.A., he was hired at the San Francisco Conservatory of Music. He has remained there ever since, fulfilling positions as a musicianship teacher and choral director, but mostly as a private composition teacher. In 2014, he was appointed chair of the composition department.

Conte has been writing choral music ever since he started composing in high school, but he began focusing more specifically on liturgical choral music after he met organist David Higgs in 1988. Higgs, professor of organ at Eastman since 1992, introduced many organists and church musicians to Conte, from whom he received many commissions. Over the past twenty-five years, his choral commissions have included professional choruses, university choruses, and church choirs. Since 1987, Conte has had an exclusive contract with E. C. Schirmer Music Company. Some important commissions include:



David Conte

Chanticleer (*Ave Maria, Charm Me Asleep, The Homecoming*, Joseph Jennings, cond.); St. Bartholomew’s Church, New York City (*Elegy for Matthew, September Sun, Missa Brevis*, William Trafka, cond.); Evergreen Church Music Conference (*Prayer of St. Theresa*, Richard Webster, cond.); Harvard University Choir (*A Bell*, Edward Jones, cond.); Church of the Advent of Christ the King, San Francisco (*Two Hymns in Honor of the Blessed Sacrament*, Paul Ellison, cond.); AGO Conventions (*Three Mystical Hymns*, Bruce Neswick, cond.; *Psalm of Praise*, John Semingson, cond.; *Lead, Kindly Light*, Eric Nelson, cond.); Third Baptist Church, Cleveland Heights, OH (*Ubi Caritas*, Robert Schneider, cond.); San Francisco Choral Artists (*O Magnum Mysterium*, Magen Solomon, cond.); St. Dominic’s Roman Catholic Church, San Francisco (*Alleluia*, Simon Berry, cond.); American Choral Directors Association (ACDA), Raymond Brock commission, 2007 (*The Nine Muses*); Holy Innocents’ Episcopal Church, Atlanta, GA (*Advent*, David Brensinger, cond.); Episcopal Church in Almaden, San Jose, CA (*Nunc Dimitis*, Margaret Kvamme, cond.); West Shore Unitarian Church, Rocky River, OH (*Irish Blessing*, B. Neil Davis, cond.); First Unitarian Church, Oakland, CA (*Valediction*, Eric Howe, cond.); San Francisco Symphony Chorus (*Silent Night*, Vance George, cond.); Bradley Hills Presbyterian Church, Bethesda, MD (*The Snow Lay on the Ground*, Donald Sutherland, organist); Trinity Episcopal Church, Indianapolis (*Christmas Intrada*, Michael Messina, cond.)

David Conte’s music extends well beyond the large output of choral works he has composed. He has also written orchestral, chamber, and instrumental music, plus solo vocal works and seven operas. Since 1991 he has been the composer-in-residence of the San Francisco theater company, *Thick Description*, and was recently named composer-in-residence

of Cappella SF, a new professional choir in San Francisco. In 2011, he became a board member of the American Composers Forum and during past summers he has been a privileged recipient of the Aspen Music Festival Conducting Fellowship (1984) and Ralph Vaughan Williams Fellowship (1989), during the latter of which he spent time with Vaughan Williams' widow, Ursula.

### Conte's Liturgical Music and Faith

David Conte has said that his liturgical music is deeply connected to his education and faith. In addition to his early experiences with Robert Shaw and the Cleveland Orchestra Chorus, he was more deeply exposed to the great liturgical masterworks in high school. "In my high school choir we sang the great choral masterpieces. We sang Bach cantatas, we sang Renaissance motets, we did Brahms—really high-quality music." This inspired Conte to start composing sacred choral music of his own. Unfortunately, he would be disappointed to find that the classics he sang in high school were no longer a pillar in the Roman Catholic church of the mid-twentieth century. "Being raised Roman Catholic, and mostly being a church goer after Vatican II, where music of quality became less important, I didn't have a strong church music experience growing up." As he grew older and became more active as a composer of sacred music, he reflected more deeply on the role of sacred music and its contribution to Western culture. He is inspired by the assertion of Arnold J. Toynbee, the famous

historian, who wrote: "The Christian church was the chrysalis out of which our Western society emerged" (Arnold J. Toynbee, *A Study of History*, 2nd ed., vol. 1. New York: Oxford University Press, 1935, p. 58). Conte explains that "Much of the greatest music in the Western canon is sacred, and no matter what kind of music one wants to write, much can be learned from the study of this music." Conte is now a member of St. Dominic's Roman Catholic Church in San Francisco, for whom he has composed several pieces. "St. Dominic's has a very strong music program, and it's great to have found a Roman Catholic parish for which this is true."

Conte can easily recall the impression Boulanger left on him both as a musician, and now also as a Roman Catholic. Her level of musical commitment was not unlike the commitment of the convent or cloister. Boulanger frequently said: "As I accept God, I accept masterpieces." Behind this was the sense that the creation of a masterpiece was itself a demonstration of moral character. Conte also remembers other testaments of her faith that she iterated often during their time together. "Although there is plenty now in the Catholic church that I disagree with, I must remain obedient" she often stated. Her religion and music shared the same importance in her life, so much so that she frequently recognized the discipline of the monastic life as being similar to that of a musical one. Conte claims that Boulanger helped him see this connection. "Mlle Boulanger posed this question to all of her new students: 'Can you live without music? If you can live without music, then thank the Lord and goodbye. If you can't, then you must devote your life fully to music. Not to do this is like marrying somebody that you don't love.'" Conte appreciated both the passion and the humor in this remark, and understood why it was such an important question to ask.

For his final statement, Conte shared with me how he commands his creative impulse to serve. "For me, the spiritual impulse behind the great liturgical texts and religious poetry requires from the composer the qualities of self-effacement, reverence, and rigor that can offer the singer and the listener an experience of transcendence—what Vaughan Williams called 'the magic casements.' Thus, the composing of music for the church is always an opportunity to contribute to the furthering of the best impulses of humanity."

David Conte has built the life he envisioned for himself with determination, patience, and the embracing of life-changing decisions. Like the composers before him—those who dedicated years of training akin to a doctor or captain—he has spent a sufficient amount of time honing his craft. His search has led him to many legendary teachers, across the country and across the world. Now, he is a part of that group of teachers who are sought after, inspiring young composers from all over—like me—to apply for his studio.

As I conclude the first year of my master's degree, I can confidently say that I have found the mentor I was seeking. The qualities of self-effacement, reverence, and rigor that David Conte admires are evident in his character and inspire those who study with him to strive to embody these qualities in themselves.

### Scattered leaves ... from our Scrapbook

<p>○ From a review of Stuart Forster's <i>Symphonic Quest</i> (Pro Organo CD7228)</p> <p>○ "...Forster elicits a multitude of colors to match every phrase... these are compelling performances. He gives the music a personal touch and makes optimum use of the instrument's vast resources without compromising</p> <p>○</p>	<p>the integrity of the music. Forster is clearly at home on this grand symphonic instrument, which shines under his capable command. Performer, music and instrument combine to make this a highly enjoyable recording."</p> <p>James Hildreth <i>The American Organist</i></p>
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## Compositions by David Conte

(Partial list. All works published by E.C. Schirmer Music Company, a division of ECS Publishing.)

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- Advent*, #8026 (SATB, organ), \$1.95.  
*Alleluia*, #7425 (SSAATTBB) [General], \$3.20.  
*Ave Maria*, #4729 (SATB) [Marian Festival], \$1.55.  
*A Bell*, #7730 (SATB chorus and organ), \$1.95.  
*Blessing*, #7347 (SATB & keyboard) [General], \$1.55.  
*Cantate Domino*, #4184 (SATB/SATB) [Psalm], \$3.10.  
*Celia Singing*, #5182 (SATB) [Secular], \$1.45.  
*Christmas Intrada* (SATB keyboard/choral score for #7410 and #7414), #7418 (SATB and chamber ensemble [version 1 or 2]) [Christmas], \$2.65.  
*Christmas Intrada* (version 2: full score), #7414 (SATB, percussion, harp, and piano or organ) [Christmas], \$22.50.  
*Christmas Intrada* (version 2: instrumental parts), #7417 (chorus, percussion (2), harp, piano or organ) [Christmas], \$25.00.  
*Elegy for Matthew* (full score and parts), #5469 (SATB or TTBB and orchestra) (score and parts on rental).  
*Elegy for Matthew*, #5470 (SATB, piano or orchestra) [Memorial] (score and parts on rental), \$3.70.  
*The Homecoming* (In Memoriam Martin Luther King, Jr.), #7348 (SATB [divisi] unaccompanied) [Memorial], \$2.25.  
*Hosanna*, #4188 (SATB) [Palm Sunday], \$2.05.  
*I Love the Lord*, #7370 (SATB, organ) [General], \$1.95.  
*Irish Blessing*, #7038 (SATB unaccompanied) [General], \$1.50.  
*Missa Brevis*, #8067 (SATB, organ), \$4.10.  
*Nunc Dimittis* (Now Let Thy Servant Depart in Peace), #6045 (SATB, organ) [Canticle], \$2.05.  
*Prayer of St. Teresa*, #5111 (SATB, organ) [General], \$1.75.  
*O Magnum Mysterium*, #5888 (SSATB) [Christmas], \$2.05.  
*"O Sun"* (from *September Sun*), #6086 (SATB [divisi]) [Memorial], \$3.10.  
*Psalm 121*, #4868 (SATB, organ) [Psalm], \$2.50.  
*Psalm of Praise*, #7793 (SATB, organ) [Psalm], \$2.80.  
*September Sun* (choral score), #6085 (SATB [divisi], piano) [Memorial, 9/11], \$9.75.  
*September Sun* (full score), #6083 (SATB [divisi] and string orchestra) [Memorial, 9/11], \$45.00. *September Sun* (string set: 3-3-2-1-1), #6084 (SATB [divisi] and string orchestra) [Memorial, 9/11], \$80.00.  
*Set Me as a Seal*, #4272 (SATB, organ) [Wedding], \$2.05.  
*Silent Night*, #4562 (S solo, SATB and descant) [Christmas], \$1.75.  
*A Stable Lamp is Lighted*, #5332 (SATB, keyboard.) [Christmas], \$3.10.  
*The Snow Lay on the Ground*, #6419 (SATB, harp and keyboard) [Christmas], \$2.05.  
*Three Mystical Hymns*: No. 1, "By Night While Others Soundly Slept," #6978 (SATB and keyboard) [General], \$1.95.  
*Three Mystical Hymns*: No. 2, "Infinity," #6979 (SATB unaccompanied) [General], \$1.95.  
*Three Mystical Hymns*: No. 3, "In Heaven Sounding Up," #6980 (SATB and keyboard) [General], \$2.25.

*Three Sacred Pieces*: No. 1, "Thou, O Lord," #4193 (SATB and piano) [Psalm], \$1.75.

*Three Sacred Pieces*: No. 2, "O God, Thou Hast Been Our Refuge," #4189 (SATB and piano) [Psalm], \$2.05.

*Three Sacred Pieces*: No. 3, "Canticle," #4180 (SATB, piano four hands) [General], \$3.10.

*Two Hymns in Honor of the Blessed Sacrament*: "O Salutaris Hostia," "Tantum Ergo," #6598 (SATB unaccompanied) [Communion], \$2.15.

*Ubi Caritas*, #7426 (SATB), \$1.95.

*Valediction*, #4608 (SATB and keyboard) [General], \$2.05.

*Valediction*, #7082 (SATB and keyboard) [General], \$2.15.

### Organ:

*Christmas Intrada*, #4881, \$7.55.

*Fantasia and Fugue on "Leoni"*, #7779 [General], \$7.90.

*Meditation on "Silent Night"*, #4953, \$7.60.

*Pastorale and Toccata*, #4563 [Secular], \$12.50.

*Prelude and Fugue*, #6216 [General], \$10.10.

*Recollection (Soliloquy No. 2)*, #5963, \$6.25.

*Soliloquy*, #5149, \$6.00.

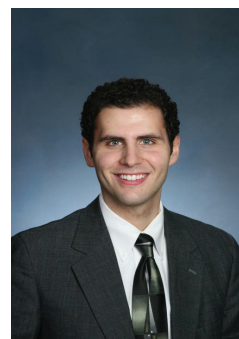
### Organ with Instruments:

*Antiphon* (score and parts), #4561 (2 trumpets, 2 trombones, organ), \$18.25.

*Aria and Fugue*, #7575 (soprano saxophone, organ) [Secular], \$10.50.

*Concert Suite for Brass Quintet and Organ* (full set), #7872 (brass quintet and organ), \$55.00.

*Michael Rosin is from Westfield, NJ. He holds a bachelor's degree in music composition and theory from the John J. Cali School of Music at Montclair State University, and is currently pursuing a master's degree in composition at the San Francisco Conservatory of Music. He has received multiple awards for his compositions, and has written for a wide variety of ensembles. He was the music director and organist at Christ Episcopal Church in Teaneck, NJ from 2013 to 2014. As a writer, Rosin is an intern blogger/writer for the WQXR/WFMT radio show Exploring Music, and has written concert reviews and given pre-concert lectures for the New Jersey Festival Orchestra. He plans to seek further education in historical musicology.*



# On Liturgical Issues

BRUCE E. FORD

## The Easter Vigil

### The Beginning of the Rite

The Easter Vigil is by its very nature a night service. During the Middle Ages it gradually came to be celebrated earlier: first in the early evening, then the afternoon, and eventually in the morning.<sup>1</sup> In 1955, the Vatican promulgated a revised *Ordo hebdomadae sanctae* (Order of Holy Week) for churches of the Roman rite, which directed that the vigil begin late enough to allow the Mass with which it concludes to start at midnight. Liturgically-conscious people rejoiced that sunlight would no longer be pouring through church windows while the deacon was singing, “This is the night....” Their rejoicing may have been premature, however. The slow process by which the time of the vigil had shifted to the morning soon began again. Rome quite reasonably decreed that for compelling pastoral reasons the vigil could begin at any time after nightfall; but a few decades later we often find it starting before sunset.

All but a few of those Episcopal churches that had borrowed rites from the Roman Missal to augment the 1928 Prayer Book’s meager provisions for Holy Week had ignored the Saturday morning Easter Vigil. When Rome shortened the rite and changed the hour of its celebration, a few more Episcopal churches introduced it. Under the influence of the Liturgical Movement, with its emphasis on baptism as participation in the death and resurrection of Christ and incorporation into his mystical body, interest in the Easter Vigil grew.

The framers of the 1979 Prayer Book, intent on promoting a spirituality rooted in baptism and conscious that the Easter Vigil had once been regarded as the principal service of the Christian Year, included a rite for it. A rubric placed at the beginning of this rite says, “It is celebrated at a convenient time between sunset on Holy Saturday and sunrise on Easter Morning.” Since 1979, the start of Daylight Savings Time in the United States has moved from the last Sunday of April to the second Sunday of March. Although Daylight Savings Time delays nightfall an hour, many churches that, when they introduced the vigil, scheduled it to begin at 7 p.m. or earlier continue to do so. In these churches the New Fire and Paschal candle are lit in broad daylight. Nowhere in the United States is it appropriate to begin the vigil before 8 p.m., and in the places where night falls later, even 8 p.m. is too early.

Where possible, the people ought to assemble outside the church for the lighting of the New Fire and follow the Paschal Candle into the church. When they do, the candle evokes comparison to the fiery pillar that led the Israelites through the desert. Of course, when the church opens onto a city street, the people must take their places in the darkened church before the service begins and turn to face the west door during the lighting of the New Fire. The procession led by the Paschal Candle pauses three times, and during its course candles held by the people are lit. Current Roman rubrics

direct that they be lit when the procession pauses the second time. If chaos is not to ensue, the procession should not begin to move again until all the people’s candles have been lit. When the procession pauses the third time, lights in the church are turned on. In many places, however, delaying the *bright* illumination of the church until the Eucharist begins has been found to be advantageous.

The origin of the Paschal Candle lies in the lamp anciently blessed and lit at every night vigil to provide illumination for the readers. The only suitable place for it to stand is near the ambo. In some ancient basilicas the Paschal candlestick forms a structural part of the ambo. The custom of placing the candle near the altar on the north side of the sanctuary arose because the Gospel was read there (facing north, alas).

### The Vigil Proper

The Old Testament readings constitute the vigil proper. Length is an essential characteristic of a vigil, which involves waiting patiently and expectantly. The Roman Easter Vigil rite before 1955, following the Gelasian Sacramentary,<sup>2</sup> included twelve lessons (styled “prophecies”), twelve collects, and three tracts. *The Gregorian Sacramentary*,<sup>3</sup> the *Sarum Missal*,<sup>4</sup> and the 1955 *Ordo hebdomadae sanctae* included only four of the twelve. In the Prayer Book rite, nine are appointed, but a rubric states that only two of these must be read. In my view a service at which fewer than four lessons are read cannot justifiably be called a vigil.

As I have previously attempted to show in this column,<sup>5</sup> the psalms of the Liturgy of the Word at the Eucharist were not originally conceived as responses to lessons but as lessons in their own right. The same may be said of the psalmody used in this part of the Easter Vigil rite. This psalmody historically consisted exclusively of *tracts*, which are solo chants.<sup>6</sup> Furthermore, their number remained constant whether twelve or four lessons were read. When the 1979 Prayer Book and the 1969 *Missale Romanum* were being compiled, psalms sung between the Old Testament lessons at the Easter Vigil, like those sung in the Liturgy of the Word at Mass, were understood to be responses, and a psalm was appointed to follow every lesson. Although I must concede that the psalms appointed to follow the Old Testament Lessons in the modern rites were clearly selected for their suitability as responses to the lessons that precede them, I still think the psalm verses are most appropriately sung by a soloist who stands at the ambo. Tradition does not support the Prayer Book’s provision for hymns to be sung in place of these psalms, and if we accept the premise that the psalms are lessons and not responses, the unsuitability of replacing them with hymns becomes obvious. Whatever is sung ought to be sung without accompaniment. The traditional practice of keeping the organ silent until the start of the Eucharist fosters the mood of patient expectation that is appropriate to a vigil.

### What Comes Next?

The 1969 Roman Missal departed from tradition when it merged the Old Testament lessons with the Epistle and



Gospel of the Mass to form a single Liturgy of the Word, with baptism following it. In the post-Conciliar Roman rite, Easter festivity, including the first sounding of the bells and organ since Maundy Thursday and the singing of *Gloria in excelsis*, is introduced after the last of the Old Testament lessons has been read, leading one to ask, "Why is this happening now?"

In the traditional order the bells and organ sound and *Gloria in excelsis* is sung only after the newly-baptized have been sacramentally raised with Christ (or at least after the people have recalled their own sacramental resurrection) and the reason for festivity is evident. The layout of the Easter Vigil rite in the Episcopal Church's 1979 Prayer Book fortunately presupposes adherence to the traditional order, but a regrettable rubric permits Baptism to be delayed until after the Gospel and sermon at the Eucharist.<sup>7</sup>

### Additions to the Rite

In the traditional Roman Easter Vigil rite the Tract *Sicut cervus* ("As the deer longs for the water brooks") was sung while the ministers, preceded by the Paschal Candle, proceeded to the font and the presenters and candidates assembled there. Its reintroduction in some places has been well received. Where the font is not visible from the nave and space constraints prevent the people from following the ministers to it, Holy Baptism (or the Thanksgiving over the Water and Renewal of Vows) may be carried out in the chancel, with water placed in a portable vessel. The water is then carried to the font, and *Sicut cervus* may be sung.

The sprinkling of the people at the conclusion of the baptism, if it is done, must not be accompanied by the singing of the antiphon *Vidi aquam* as recommended in the 1969 Roman rite, unless the order of that rite is followed, and baptism follows the Gospel and Great Alleluia, because *Vidi aquam* includes the word "alleluia."

The Prayer Book directs that the lighting of the "altar candles" be deferred until the beginning of the Eucharist. In some churches lighting the candles on and around the altar takes at least five minutes. A silent five-minute pause at this point in a long service is unlikely to be welcomed. A possible way to avoid it is to have servers light these candles while baptism (or renewal of baptismal vows) is in progress and for the ministers to proceed from the font to the chancel as soon as baptism is over. The late Howard Galley suggested that as they proceed to the chancel the tower bell should at first be rung slowly, by itself, and that on their arrival other bells should be sounded and the organ played.<sup>8</sup> Candle lighting during the baptismal rites may, however, be distracting, and this arrangement allows no time for the censuring of the altar, which is customary in some places.

Traditionally, the Litany of the Saints (with its concluding *Kyrie eleison*) was sung between the baptismal rites and the *Gloria in excelsis*. The singing of this litany allowed ample time for the lighting of the candles and for the procession of the ministers to the altar, which was censed during the singing of the *Kyrie*. In some Episcopal churches the Litany of the Saints, with names of Anglican Saints added, has been advantageously added to the Prayer Book's Easter Vigil rite. Where the distance between the font and the altar is short, the

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ministers sometimes go to the sacristy and wait there until the candles have been lit.

Certain Anglicans recoil from the invocation of saints, which played an inappropriately large part in late medieval piety and was often crudely misunderstood as asking those with “pull” to obtain favors from God. Their misunderstanding, however, is nowhere implicit in the Litany of the Saints, in which we merely ask the saints to “pray for us.” Those who object to doing so have no compunction about asking their fellow saints on earth to pray for them, and in the Apostles’ Creed they affirm their belief in the communion of saints. So their compunction about asking the saints in heaven to pray for them is puzzling. Furthermore, because baptism is incorporation into Christ’s body, which comprises the Church in heaven as well as the Church on earth, invoking the Church Triumphant immediately after baptism is eminently appropriate.<sup>9</sup> The Great Litany in the Prayer Book, because of its penitential character, is not a suitable replacement for the Litany of the Saints in this context.

## Return of “Alleluia”

The Prayer Book rite permits but does not require the use of the opening acclamation, “Alleluia. Christ is risen,” at the beginning of the Eucharist. In the Roman rite the return of the Alleluia, silenced during Lent, has always occurred immediately before the Gospel. The Alleluia, upon its return, ought certainly to be sung with some elaboration. The Gregorian setting of the Great Alleluia is highly suitable and can be found in *The Hymnal 1982*.<sup>10</sup> The only widely available musical setting for the optional opening acclamation in the Prayer Book rite is an Ambrosian versicle tone, which is inadequately festive. Therefore, I think that this acclamation should not be used, but that the return of the Alleluia should be deferred until immediately before the Gospel, and that it should be sung to the Gregorian setting.

### ENDNOTES:

<sup>1</sup> Archdale A. King. *Liturgy of the Roman Church* (Milwaukee: Bruce Pub. Co., 1957), p. 413.

<sup>2</sup> King. *op. cit.*, p. 419.

<sup>3</sup> *Ibid.*

<sup>4</sup> Nick Sandon, ed. *The Use of Salisbury. 4. The Masses and Ceremonies of Holy Week.* (Newton Abbot, Devon, England: Antico Church Music, 1996), pp. 119-123.

<sup>5</sup> Bruce E. Ford. “On Liturgical Issues: What We Sing ‘Between the Readings’ at the Eucharist,” *The Journal of the Association of Anglican Musicians*, vol. 22, no. 7 (September 2013), p. 9.

<sup>6</sup> Although they have not generally been performed as solo chants in recent centuries, they were originally.

<sup>7</sup> In a number of Episcopal churches where this order has been tried, it has been abandoned.

<sup>8</sup> Recalled from a personal conversation.

<sup>9</sup> The Prayer Book (on p. 312) indicates that All Saints’ Day is one of the four days on which the celebration of baptism is most appropriate.

<sup>10</sup> *The Hymnal 1982* (New York: Church Hymnal Corporation, 1985), S 70.

*Bruce E. Ford, whose interest in liturgy and chant is longstanding, contributed extensively to The Hymnal 1982 and The Hymnal 1982 Companion. He produced the new edition of Gradual Psalms (Church Publishing, 2007), compiled and edited The American Gradual (St. James Music Press, 2007), and is author of Notes on the Celebration of the Eucharist (Hymnary Press, 1986). He worked as a librarian at the Newark Public Library (N.J.) for thirty-eight years, retiring as assistant director in 2009. He also served as warden of Grace Church in Newark for a total of sixteen years. In retirement he teaches cataloging and classification at Rutgers University.*



# Report on the Region V Midwinter Conference

January 18–20, 2015  
Chicago, Illinois

DAVID BRENSINGER

For much of the year, AAM is largely a concept—the idea of a community of approximately like-minded musical professionals from across some spectrum of the Episcopal Church....Our gatherings...bring the sleeping concept to full attention, and the effect on all who experience it is inevitably powerful. The meeting of minds, hearts, and souls...has the power to encourage, energize, and empower each of us in ways large and small.

—from the welcome letter of  
Alan Lewis, AAM President, in the Program Book

Nearly eighty attendees gathered in Chicago in mid-January where, indeed, we were encouraged, energized, and empowered at the event entitled *Cultivating Excellence in Liturgy, Music, and Preaching: A Conference for Musicians and Clergy*. The genesis of this conference sprang from the sermon delivered by the Right Rev'd Eugene Sutton, Bishop of Maryland, at the Washington DC Annual conference in June, 2014 in which he proposed a new Anglican three-legged stool of excellence in liturgy, music, and preaching.

Following a mid-afternoon registration and president's reception, the assembly gathered for Evensong in the Nave of St. James Cathedral, our home base for most of the event. The Office was a touchstone of excellence with the Right Rev'd Jeffrey Lee, Bishop of Chicago, as officiant, Bishop Sutton as the preacher, and the cathedral choir, under the shared direction of guest conductor Dr. Robert Lehman and incumbent organist/choirmaster Bruce Barber. The music of Herbert Howells had prominence—his B minor Evening service, the little known anthem *When First Thine Eyes Unveil*, and the Psalm-Prelude, Op.32, No. 1—along with works by Elgar, Lehman, and Helvey. And, of course, the office hymn was beautifully rendered by the large congregation, bolstered by the conference attendants. Bishop Sutton revisited his sermon from the DC conference, utilizing the text from Matthew 28, commonly known as “The Great Commission,” with emphasis on verses 16 and 17, in which the disciples first go to the mountaintop and *worship* Jesus. Dinner on our own and socializing at the hotel's place of refreshment gave many a chance to greet friends and colleagues from across the country.

Monday was anchored by three liturgies: Morning Prayer, Noonday Prayer, and Compline, all officiated by the Rev'd Erika Takacs, whose singing at the offices is always welcomed leadership. Kevin Jones, organist, played the Duruflé “Epiphany” prelude and led the congregation with aplomb for Morning Prayer.

The remainder of Monday morning featured sessions amplifying two of the legs of our stool: Liturgy, with the Rev'd Erika Takacs, and Music, with Dr. Jeffrey Smith. After having us view a humorous and startling segment from the BBC television series *Rev*, Takacs emphasized what one might call fundamentals of excellent liturgy, including dedicated use of the *Book of Common Prayer*, being well-prepared (rehearsed), and remembering that we are in the presence of an awe-some God, that is a God who inspires and deserves our “awe” in the most profound sense. After sharing her journey from the religion of her youth, her turn away from faith, and her return through the depth and beauty of the Episcopal liturgy, she used some examples from the worship practices of St. Mark's, Philadelphia, where she serves as associate rector. Her engaging and poignant address ended with a video recording utilizing a stunning musical setting of George Herbert's *The Church-Floore* by her friend, composer Daniel Shapiro.

Esteemed colleague Dr. Jeffrey Smith brought great humor and food for thought with his address on excellence in music, including many gems of advice that were sprinkled throughout his talk. While it is always difficult to share such gems out of context, a number certainly stand alone:

- Acknowledge our debt to Anglican tradition but repay with interest
- Practice a ministry of presence
- Counter the culture, confidently
- Need to say “no” to a lot of new ideas and “yes” to a few great ideas
- Balance radical hospitality with radical responsibility
- Make duty a delight
- Nourish what is particular to Anglicanism
- Choir trainer versus choir director

All of these were shared in a context of great wit while, at once, being rich with wisdom.

Following lunch and a walk to St. Chrysostom's Church, the first afternoon session completed the trilogy of sessions with the Very Rev'd John Downey presenting on excellence in preaching. He posited that the homily should relate the scriptures to the lives of the congregation “with the purpose of evoking a response of heart, mind, and action, both in their participation in the liturgy and as they go forth into the world. [It should always be] proclaiming the Gospel of God's grace through Jesus Christ.” On a practical and important level, Downey encouraged preachers to ask four important questions regarding their sermons: 1) Did you understand what I was saying? 2) Did it matter to you what I was saying? 3) Did it sound like the real me speaking [did I sound authentic to who I am]? 4) Did you hear the Gospel? All of this was shared through the lens of ensuring that homiletics be rooted in preaching that is connected to the ritual experience of the liturgy and sacraments.

Michael Messina then moderated a panel discussion which, in addition to the three presenters and Bishop Sutton, included AAM President Alan Lewis, past-President David Shuler, AAM Chaplain the Rt. Rev'd Keith Whitmore, and Tuesday presenter Dent Davidson. Dr. Messina began by asking “As worship leader, what is the single most important thing that you want the worshipper to take away?” While each





Left to right: **Bruce Barber, Rob Lehman, Michael Messina, Robert Black, and Kevin Jones**

response differed, each was reflective of a common theme of excellence and might be best summarized in the response of Bishop Whitmore: measure liturgy by whether or not people can experience the real presence of Jesus, not just in the Eucharist but also in music and word. Time was allowed for questions from the assembly, which included a discussion of music as education and, specifically, how the hymnal and knowledge of hymnody is crucial to theology and education (Whitmore).

A brief rehearsal of the music for Tuesday's closing Eucharist led to dinner at a local French restaurant. We returned to the candle-lit nave of St. Chrysostom's for Compline. This was an extended rite which in addition to the prescribed portions of the liturgy, included scriptural and non-scriptural readings, and hymns sung by a schola in alternatim with brilliantly rendered improvisations in a French style by Jeffrey Smith playing the 2004 C.B. Fisk organ. The sole quibble might only be that several of the virtuosic organ movements may have served to awaken the listener rather than settle one toward the coming period of rest.

Tuesday began with Morning Prayer led, as beautifully as on Monday, by Erika Takacs and Kevin Jones. Two morning sessions featured presentations by talented resources from the home turf: Doreen Rao and Dent Davidson. Ms. Rao has an international reputation and is known through her work in the Toronto and Buffalo areas (University of Toronto and the Buffalo Philharmonic Chorus) and previous ties to the Chicago area (Glyn Ellyn Children's Chorus and Chicago Symphony Chorus) where she now makes her home. She utilized several octavos from her Boosey & Hawkes choral series during the workshop, challenging those in attendance to consider how singing and conducting can be viewed as sacred practice.

Dent Davidson is the missionary for liturgy and the arts in the Diocese of Chicago where he consults with congregations seeking to enrich their liturgy and music. He advocates embracing the beauty of the Anglican choral tradition while exploring and practicing ways to expand the musical language and experience in liturgy. He used examples from a variety of styles to demonstrate ideas for such exploration. Helpful suggestions included a call for musicians to cultivate

relationships with their choirs, clergy, and congregations, particularly in being "leaders of song," working toward liberating those in the congregation who can't or won't participate. Davidson posed three questions: 1) who is God calling us to serve? 2) how do we keep from losing what we love? and 3) how do we walk the *via media* between those first two questions?

The conference closed with Holy Eucharist, AAM Chaplain Bishop Whitmore presiding, Dean Downey preaching, and music lead from the piano by Dent Davidson with Bruce Barber assisting from the organ console. Fabian, Bishop and Martyr of Rome, was commemorated. Many thanks go to the planning committee consisting of Rob Lehman, Region 5 Chair, Bruce Barber, Kevin Jones, Michael Messina, and St. James Cathedral choir member Robert Black.

Sadly, many who gathered in Chicago recognized that this event marked one of the final liturgies led at St. James by Bruce Barber prior to the end of his tenure there. There seemed to be a disconnect between the call for excellence in music, clearly embodied by Bruce and exhibited in both his playing and his choir training, and his impending departure. Would that this conference—presented for both musicians and clergy—and other conferences to come inspire us in our work toward respecting the dignity of every human being and, together, cultivating excellence in the service of God and God's Church.

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**Note from the Editor:** My apologies for the late appearance of this report, which should have been published in the March issue of *The Journal*.

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## The AAM Endowment Fund

Thanks to all who have supported AAM's Endowment (and, prior to June 1, the Anglican Musicians Foundation) in the past year. Tax-deductible contributions to the Endowment are welcome at any time, and particularly now, as another year has drawn to a close. Electronic contributions may be made securely, through PayPal or a major credit card, by clicking the "Donate" tab on the AAM website, [www.anglicanmusicians.org](http://www.anglicanmusicians.org). Checks, made payable to AAM, with "Endowment" in the memo-line, may be sent to:

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# Professional Concerns and Development

THE VERY REV'D CANON JAMES NEWMAN

Every so often, there is a flurry of activity around some controversy over worship or personnel. People cite “canons” or “rubrics” or, worse, “tradition” or “custom” to back up their view and/or to criticize others. Let’s look at these areas.

At the Washington, D.C. Conference (2014), I printed out the parts of the Constitution and Canons (including the Rubrics of the *Book of Common Prayer*) which define and govern what the Church says about marriage. The 2015 General Convention will be presented with needed legislation. Ordained clergy and parish musicians must know what is permissible or not. I include both groups since members of the ordained clergy declare their obedience at ordination with the words, “...and I do solemnly engage to conform to the doctrine, discipline, and worship of the Episcopal Church.” Lay employees of congregations or Church institutions explicitly or implicitly agree to not violate Church order and put the clergy they work with and for in a state of disobedience.

*The Book of Common Prayer* has existed in four editions approved by the General Convention, and passed in 1789, 1892, 1928, and 1979 respectively. The average life span of an edition of the *BCP* (to date) is almost fifty-seven years. The reasons for revision and updating are due to changes in language, society, culture, and worship styles. We no longer travel to our parishes over dusty roads in a slow horse-drawn carriage to then hear an approximately two to three hour service consisting of Morning Prayer, Litany, Holy Communion, and Sermon (the 1789 standard). We no longer ask the bride “Wilt thou obey him and serve him...” in the Marriage Rite (removed in 1928). We have added to our rich liturgical heritage many things abhorrent or unknown to most eighteenth-century Episcopalians: Imposition of Ashes, Palm Sunday Processions, Foot-Washing on Maundy Thursday, Communion from the Reserved Sacrament on Good Friday, and, in fact, any reservation of the Sacrament at all (added or recognized in the 1979 *BCP*).

Revising the *BCP* is a “big deal,” as our worship defines our theology and is the core of our faith. The process to revise the 1928 *BCP* began at the 1949 General Convention with the mandate to the Standing Liturgical Commission to prepare a series of “Prayer Book Studies” to begin discussions in a number of areas. An excellent summary of this initial process can be found in the Preface to “Prayer Book Studies IV: The Eucharistic Liturgy” (The Church Pension Fund, New York, 1953). Those Prayer Book Studies led eventually to “trial use” books: “The Liturgy of the Lord’s Supper” (1967), “Services for Trial Use” (the so-called “Green Book,” 1971), and “Authorized Services” (the so-called “Zebra Book,” 1973). The “Draft Proposed Book of Common Prayer and Other Rites and Ceremonies of the Church” (1976) was issued to all Deputies and Bishops before the 1976 General Convention. At that convention it was debated, amended, and eventually

passed on its first reading leading to the publication of the *Proposed Book of Common Prayer* (1976). That edition was purchased by most congregations. At the 1979 General Convention, the second reading of the Prayer Book occurred. If one word of liturgy or one rubric had been amended (except for typographical errors), the result would have been another triennium of a “Proposed Book of Common Prayer” (1979). It was passed without amendment and the Church celebrated *The Book of Common Prayer* (1979).

Why two successive General Conventions? Because *The Book of Common Prayer* and its Rubrics have Constitutional status and it takes two successive readings at General Convention to amend any part of the Constitution of the Episcopal Church. Article X of the Constitution and Title II of the Canons cover the worship of the Church and I would commend their reading to every member of AAM (“Constitution and Canons—2012,” Church Publishing Inc., New York or available for download at [www.episcopalarchives.org/CandC\\_ToC\\_2012.html](http://www.episcopalarchives.org/CandC_ToC_2012.html)).

Tradition is a much trickier issue. One person’s tradition is another person’s heresy. When I was named interim rector in a troubled congregation in 1988, one of the parish traditions was to sing “Happy Birthday” every Sunday in the service. The congregation used not the tune most of us would think “traditional” (i.e., the one sung by a choir of waiters at Baskin-Robbins to a happy eight-year old wearing a crown and surrounded by friends and parents), but one of an “in-house” tune written by a former rector (1948-1971) which was known only to the aging, dwindling congregation and no one else. When confronted by some “old-timers” and told that I was not following parish tradition, the organist signaled that I should say “no” and I stated that I did not like any music which cut out newcomers from immediately joining in and that, since I was in charge of the service from entry procession to dismissal, this was best to be done in the parish hall periodically (I suggested monthly) to a tune “understood of the people.”

There are many traditions at which to look: when we light and extinguish candles, how or if we sing the psalmody, whether a gospel procession needs a processional cross and a gospel book, if we stop and reverence “at the Name of Jesus” even in choir processions, if marriages can be solemnized and blessed in Lent or Holy Week, are other services appropriate during Holy Week and especially the Triduum.

After thirty-seven years of ordained ministry, I have tried to work out my “customary,” which is found in parish policies, the music director’s contract, and my rector’s covenant with the parish. For example, I will perform marriages in Lent if for a good reason (i.e., family timing, spring break for friends, health concerns, etc.). Our parish policy states: “Please note that weddings are rarely performed in Lent and are not performed here during Holy Week (that is, the week before Easter), on Easter Day, Thanksgiving Day, Christmas Eve, or Christmas Day.” Some of the rationale is theological, some is to be fair to staff and volunteers.



## 2015 Tampa Conference

### The Week's Schedule

**Saturday & Sunday, June 13 & 14** (see page 23)

**Sunday, June 14** (Pre-conference event)

2:00 – 7:30 p.m.	Registration/Hospitality Desk open Hilton Tampa Downtown (Galleria A)
7:30 p.m.	Walk to Sacred Heart Roman Catholic Church (0.3 mi.)
8:00 p.m.	Pre-conference Concert Sacred Heart Roman Catholic Church
	<i>The Rose Ensemble: "Land of Three Faiths"</i>
9:30 – 12:00 p.m.	Exhibits with hors d'oeuvres and cash bar Hilton Tampa Downtown (Esplanade Suite)

**Monday, June 15**

	Breakfast on your own (from 6:30 a.m. at hotel restaurant)
7:30 – 8:30 a.m.	Twelve-step meeting Hilton Tampa Downtown
7:30 – 8:30 a.m.	Registration/Hospitality desk open Hilton Tampa Downtown (Galleria A)
9:00 a.m.	Walk to St. Andrew's (0.3 mi.)
9:15 a.m.	Prelude begins
9:30 a.m.	Opening Eucharist at St. Andrew's
11:15 a.m.	Walk to University of Tampa (0.6 mi.)
	<i>Events at the University of Tampa are co-sponsored by the College of Arts and Letters.</i>
11:30 a.m. – 12:30 p.m.	Box Lunch at Plant Hall Veranda and Plant Park
1:00 p.m.	Organ recital: Haig Mardirosian ( <i>Dean of the College of Arts and Letters, University of Tampa</i> ) Sykes Chapel and Center for Faith and Values
1:45 p.m.	Walk to Plant Hall
2:00 – 3:00 p.m.	Plenary Session I Grand Salon
3:15 – 4:15 p.m.	Professional Concerns and Development Grand Salon
4:15 p.m.	Walk to Sykes Chapel
4:30 – 5:15 p.m.	Workshop on Contemplative Evensong (Charles Hogan)

5:30 p.m.	Evensong
6:30 p.m.	New Members' Reception Vaughan Center (9th Floor North) Donors' Reception Plant Hall (Music Room) General Reception Vaughan Center (9th Floor South)
7:30 p.m.	Opening Banquet Vaughan Center (9th Floor South) Keynote address by Haig Mardirosian Walk to hotel (0.6 mi.)
9:15 p.m.	Exhibits with cash bar Hilton Tampa Downtown (Esplanade Suite)
9:30 – 12:00 p.m.	Registration/Hospitality desk open Hilton Tampa Downtown (Galleria A)

**Tuesday, June 16**

	Breakfast on your own (from 6:30 a.m. at hotel restaurant)
7:00 a.m.	Holy Eucharist Hilton Tampa Downtown
7:30 – 8:15 a.m.	Twelve-step meeting Hilton Tampa Downtown
7:30 – 8:15 a.m.	Registration/Hospitality desk open Hilton Tampa Downtown (Galleria A)
8:15 a.m.	Board buses at hotel for St. Petersburg
8:30 – 9:15 a.m.	Registration table open St. Thomas Church, Snell Isle
9:05 a.m.	Prelude begins St. Thomas Church, Snell Isle
9:15 a.m.	Sung Morning Prayer <i>Gulf Coast Youth Choirs: Deah McReynolds, Director</i>
10:30 a.m.	Plenary Session II St. Thomas (nave)
11:45 a.m.	Schola rehearsal with Dr. James Bass St. Thomas (chancel) Buses depart for downtown St. Pete (except for Schola bus, which departs at 1:15 p.m.)

*Afternoon at leisure along the St. Pete waterfront (free trolley).  
Admission ticket for the Salvador Dalí Museum included in  
registration pack.*

5:00 p.m.	Cash bar open (lobby and rooftop bars also available) Birchwood Hotel
5:30 p.m.	Dinner at the Birchwood Hotel
7:00 p.m.	Walk to First Presbyterian Church (0.4 mi.)
7:30 p.m.	Organ Recital Joshua Stafford First Presbyterian Church
9:00	Buses depart for Tampa
9:30 – 12:00 p.m.	Exhibits with cash bar Hilton Tampa (Esplanade Suite)



## Wednesday, June 17

	Breakfast on your own (from 6:30 a.m. at hotel restaurant)
7:30 a.m.	Holy Eucharist Hilton Tampa Downtown
7:30 – 8:30 a.m.	Twelve-step meeting Hilton Tampa Downtown
8:00 – 10:00 a.m.	Registration/Hospitality desk open Hilton Tampa Downtown (Galleria A)
8:30 – 9:45 a.m.	Open Schola rehearsal Hilton Tampa Downtown (Bayshore Ballroom I)
10:00 a.m.	Workshop
11:15 a.m.	Plenary Session III
12:15 p.m.	Walk to streetcar stop (0.4 mi.)
12:30 – 1:15 p.m.	Streetcar to Ybor City (one-day pass included in registration pack)
1:30 p.m.	Lunch at Columbia Restaurant <i>Return to hotel on the streetcar.</i>
3:00 – 4:30 p.m.	Exhibits open Hilton Tampa Downtown (Esplanade Suite)
4:45 p.m.	Board buses at hotel for St. John's
5:15 p.m.	Prelude begins
5:30 p.m.	Choral Evensong (including premiere of commissioned anthem by David Briggs) St. John's, Hyde Park <i>St. John's Choir: Simon J. Morley, Organist and Choirmaster</i>
6:45 p.m.	Board buses for restaurant drop-off points and hotel
7:00 p.m.	Dinner on your own
9:00 – 12:00 p.m.	Exhibits with cash bar

## Thursday, June 18

	Breakfast on your own (from 6:30 a.m. at hotel restaurant)
7:30 – 8:30 a.m.	Twelve-step meeting Hilton Tampa Downtown
8:00 a.m.	Morning Prayer Hilton Tampa Downtown
8:00 – 9:30 a.m.	Registration/Hospitality desk open Hilton Tampa Downtown (Galleria A)
9:00 – 10:00 a.m.	Workshop Hilton Tampa Downtown (Dr. Daniel Vincent)
10:00 – 11:00 a.m.	Workshop (Jason Lorenzon)
11:00 a.m.	Anthem-reading session Hilton Tampa Downtown (Bayshore Ballroom I)
12:00 noon	Regional meetings with box lunch Hilton Tampa Downtown (various rooms)
1:00 – 3:00 p.m.	Exhibits (final purchases) Hilton Tampa Downtown (Esplanade Suite)

1:30 p.m.	Schola rehearsal with brass St. Andrew's
3:30 p.m.	Walk to St. Andrew's (0.3 mi.)
3:45 p.m.	Prelude begins
4:00 p.m.	Closing Eucharist
6:00 p.m.	Walk to University Club (0.2 mi.) PNC Building (38th floor)
6:15 p.m.	Cocktails, University Club
7:30 p.m.	Move via elevator and walkway (100 yds.) to Hilton
7:45 p.m.	Closing Banquet Hilton Tampa Downtown (Bayshore Ballroom I)
9:00 p.m.	Dessert and Entertainment <i>Palm Harbor University High School "After School Specials"</i> <i>Justin Havard, Director</i>

## Friday, June 19

Post-Conference Day in Sarasota

Bus from Tampa Hilton to Sarasota. Tour the John and Mabel Ringling Museum of Art and residence, Ca' d'Zan. Lunch on your own along the marina, then walk across the street to the Church of the Redeemer for an open-console session on the sixty-four rank 2003 Nichols & Simpson organ. The bus will return to the Tampa Hilton at approximately 4:00 p.m., with an optional stop at Tampa International Airport for those who have an evening flight to catch.

\$75.00 cost, including bus transportation and entrance to Ringling museum and house.

There are a few conference scholarships still available. Please contact AAM President Alan Lewis for information ([alewis@anglicanmusicians.org](mailto:alewis@anglicanmusicians.org)).

There are already eighteen registrants for the conference who are new AAM members or first-time conference attendees. If you haven't registered yet, there is still time! Please note, however, that the deadline for reservations at the Hilton Tampa Downtown Hotel is May 22.

## The 2015 Tampa, FL Conference

*Do You Need to Find a Conference Roommate?*

AAM offers a Roommate Search Service through which those wishing to share a room at the AAM Annual Conference can make contact with each other. Victor Hill compiles lists of conferees searching for a roommate and circulates them as names are added. If you wish to be on the Roommate Search List, please send your name along with your e-mail and/or mailing address to:

**Dr. Victor Hill**  
P.O. Box 11  
Williamstown, MA 01267  
[vhill@williams.edu](mailto:vhill@williams.edu)

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## Book Review

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ERIK W. GOLDSTROM

Matthew Hoch. *Welcome to Church Music and The Hymnal 1982* (Morehouse Publishing, 2015, ISBN-13: 978-0819229427), \$16.00 (\$12.24 Amazon), 144 pp.

Morehouse Publishing has released *Welcome to Church Music and The Hymnal 1982*, part of their “Welcome to” series that also includes such titles as *Welcome to Anglican Spirituality* and *Welcome to the Bible*. Author Matthew Hoch is assistant professor of voice at Auburn University as well as choirmaster and minister of music at Holy Trinity Episcopal Church in Auburn, AL. If his name sounds familiar, his *Dictionary for the Modern Singer* was released last year by Rowman and Littlefield and reviewed in the October, 2014 issue of *The Journal*.

*Welcome to Church Music and The Hymnal 1982* is really not meant for church musicians—most, if not all, of the information included in this volume will be familiar to you. However, its presentation is clear, concise, and worth viewing here as a resource that can be used to educate those not in our profession. For his part, Hoch is direct in his intentions: “It [the book] is intended to be a vehicle for *parishioners* to explore the history, structure, and meaning of liturgical music, its synergy with the Book of Common Prayer, and its role in making worship more meaningful.” (p. xv, emphasis added)

Hoch begins with a short history of “Music in the Episcopal Church.” What this chapter really encompasses is the musical tradition of the Anglican Communion and, in a relatively short amount of space, does a good job of distilling the major elements involved. I particularly appreciated his understanding of the growth of English congregational singing originating not out of theological concerns, but rather

out of sheer necessity, namely a lack of trained choirs, organs, and organists. (p. 7) Chapter two examines the musical structure of the Eucharist with very brief forays into who chooses the music and how much there should be. Again, the coverage is ample, if brief, although I find his comments regarding alternate harmonizations of the final stanza of a hymn to be dubious:

During this stanza, a descant may be added and *the tempo may become a bit slower* and more articulated in character. Skilled organists may also add some transitional material *followed by a modulation (usually a whole step upward)*.... (p. 21, emphasis added)

The next three chapters deal directly with *The Hymnal 1982* and should be seen as a group (none of the chapters are particularly long). Here Hoch does his best work, effectively showing the deliberate nature of the hymnal and its intentional parallelism with the *BCP*. His work is especially noteworthy given the fact that, more times than not, many seek to lament its notable shortcomings rather than champion its sizable successes. Musical genres are briefly noted (with examples of each), ranging from metrical settings to rounds and multicultural music. There follows a very brief overview of the five supplements to *The Hymnal 1982*, from *LEVAS II* to *My Heart Sings Out*. The next chapter looks at the Service Music portion of the hymnal and covers all its elements, from the Daily Office through the canticles and supplemental material found only in the accompaniment edition. The final chapter is devoted to the hymns themselves and is the longest in the book. Drawing upon the notion that “to many parishioners, hymns are the ultimate expression of corporate worship,” (p. 55) Hoch briefly deconstructs the hymn groupings as organized in *The Hymnal 1982*. Prior to this discussion, the author uncorks hymn semantics and unveils such mysteries as tune names and metre, doing so in clear, precise language. This is preceded by an extremely brief and self-acknowledged oversimplification of the history of Anglican hymnody. Here, and in other places in the

volume, this oversimplification can lead readers to a misunderstanding of early Anglican hymnody. Nowhere does Hoch state the reasons behind the Church of England’s reticence to endorse hymn singing prior to the York Decision and this may lead certain readers to not fully comprehend the issues at hand. Despite the oversight, this is one of the most helpful chapters to the uninitiated.

Hoch enters the fray of choral participation and brilliantly avoids the contentious issues associated with choirs, no doubt in part because there is no agenda to his design. Thankfully, he recognizes that “the choir is perhaps the most time-consuming ministry in the church” and holds it up as both musical leadership for the congregation as well as the purveyor of a special and noble art. Psalmody follows in “Singing the Psalter,” and Hoch surveys the highlights of psalm construction and the early settings of metrical psalmody before launching into an overview of the various types of music employed to sing this sacred poetry. The author next turns his attention to the Daily Office, noting its musical structure much in the same way as he did the Eucharist in chapter two. He again deconstructs the liturgies and gives historical and practical information regarding their musical characteristics. I question his equation of the Versicles/Responses with the Lesser Litany. (p. 103) The Versicles/Responses (Suffrages) *follow* the Lesser Litany (a three-fold Kyrie/Christe/Kyrie) and Lord’s Prayer, but all in all his summation is a good one.

The next two chapters deal with Lessons and Carols and the context of larger choral works, broad overviews (but see my note below) that provide some history and specific works to be considered. The chapter “Organs and Organists” (p. 10) raises more questions than it answers, but at least it establishes a playing field on which to build greater understanding and appreciation. A final chapter, “Other Episcopal Traditions” (“The Future of Music in the Episcopal Church” felt more like a postscript than a chapter), explores the community-based literature of Taizé and Iona, the influence of Jazz (Brubeck’s *To Hope: A Celebration* is 1979, not 1996 [p. 135]) and Gospel, and the developing genres of Paperless and Emergent music.

While brief, these overviews provide enough of the flavor of these traditions to inspire further and deeper research. Three “appendices” close off the book: Endnotes, a short Bibliography organized by subject, and a suggested Discography (without citations, sadly) of standard Anglican cathedral literature.

As with any “introduction” type of volume, *Welcome to Church Music and The Hymnal 1982* assumes limitations and oversimplifications (addressed by the author in his Introduction, p. xv). In spite of this reality, I found several questionable elements as I read through Hoch’s book. To speak of the Interregnum (between Charles I and Charles II) without mentioning Cromwell seemed a negligent oversight. In his exposé on Lessons and Carols, the author receives high marks for drawing attention to Bishop Edward Benson and the “shed service” of 1880, but then completely ignores Dean Eric Milner-White and his notable contributions to the form of the service. When discussing foreign languages, I felt that the author punts—missing a perfect opportunity to underscore how singing in the original language maintains the relationship of word stress to musical underpinning. Finally, Hoch’s case for John Henry Maunder’s *Olivet to Calvary* seems rather overstated.

My reservations aside, this book could easily form the basis of a substantive parochial education program on the role of church music in the Episcopal Church. It is written with the novice in mind and any technical terminology is quickly and deftly translated. Hoch’s format leads to further discussion and reflection and the questions that end each chapter correspond well to material in that chapter. While perhaps not useful to the seasoned church musician, this book has value and ample rewards for those “not of the cloth.” *Welcome to Church Music* could well be a useful tool in your educational arsenal. RECOMMENDED.

*On a personal note:* As this is the last issue to be edited by Paul Ellison, I wish to extend my personal gratitude for his excellent leadership. It has been almost five years since Paul asked me to come on board as book reviewer

for *The Journal* and I have been most thankful. It is a great joy and privilege to write these articles eight times a year; thank you for entrusting me with the opportunity.

## Choral Music Reviews

JASON OVERALL

Jeffrey Blerch. *O Triune God, What Love You Show*, SAB, org. or pno. (Concordia Publishing House, 98-4172, 2014), 7 pp., \$1.75.

Aaron David Miller. *When Long before Time*, SAB, org. (Augsburg Fortress, 978-1-4514-9264-4, 2014), 15 pp., \$2.25.

Daniel Pinkham. *Sing Lustily*, SAB, opt. kbd. (E. C. Schirmer, 5856, 2014), 10 pp., \$2.25.

Carl Schalk. *My Song in the Night*, SAB, org. (Concordia Publishing House, 98-4178, 2014), 7 pp., \$1.75.

David von Kampen. *At Every Turn*, 2-part mixed, pno. (Concordia Publishing House, 98-4169, 2014), 7 pp., \$1.75.

Catherine Wilson. *God So Loved You*, SAB, kbd. (Augsburg Fortress, 978-1-4514-9246-0, 2014), 11 pp., \$1.95.

These six anthems represent a growing awareness on the part of publishers that many church choirs are shrinking, often with the highest attrition being seen in the men’s voices. High quality music for SAB has been a rare commodity until recently, although a burgeoning amount of published material is filling that gap. Jeffrey Blerch’s tuneful setting of a recent

Stephen Starke hymn uses an original hymn tune (*Constant Star*) through four stanzas of a fine baptism text. A graceful organ ritornello appears periodically, adding musical interest. The organ part is independent, rarely doubling the voices, and this also adds textural depth. The music is almost entirely diatonic, in a warm B-flat major. The organization is conventional, with sopranos and altos presenting the tune in unison for the first verse, altos adding harmony to the soprano melody on the second verse, altos and basses singing the melody with a gentle soprano descant for the third, and a final verse that begins with the melody in the baritone and then changes over to a three-part texture at the tune’s midpoint. The music is simple yet not saccharine, and conservative without being staid.

Aaron David Miller’s setting of Peter Davison’s tune and text *The Singer and the Song* takes a somewhat simplistic melody and serviceable text and elevates them into something more noble. The stable key of G-major is inflected with E-flats, used in a variety of harmonic guises, often implying the parallel minor. The left-hand and pedal accompaniment consists primarily of full-bar chords while the right-hand comprises flowing eighth-note counter-melodies. The chromatic inflections lead to a modulation to B-flat major (relative major of the parallel minor of the home key—a typically innovative architectural design from Miller). A short organ interlude smoothly transitions from 3/4 to 2/2 and B-flat major to E minor. The ensuing passage responds to a dark turn to the text with a metrical recitative. This contrast is helpful in a piece that wanders somewhat, perhaps due more to the tune than the arrangement, yet it also makes the piece feel long. A return to the original melody accompanies a triumphant conclusion of the hymn, rounding out the piece with climactic finality.

Daniel Pinkham’s *Sing Lustily* is the most challenging of the works in this set, and it is also the most intriguing. Five short movements in the composer’s “character piece” vein combine to form a choral song cycle lasting a modest eight minutes. Each is fairly advanced, dissonant, and chromatic, yet as with



all of Pinkham's music the tonal logic is crystal clear. The first movement sets an excerpt of Wesley's introductory comments to his *Select Hymns* of 1761. The composer's legendary wit is in full display as jaunty chords exhort the listener to "sing lustily" and to be no "more ashamed of [your voice] being heard than when you sung the songs of Satan." The second movement is a rigorous canon using only the phrase "I will follow you." Again, the citation of this generic snippet as Matthew 8:19 seems to be a knowing wink at convention or the need for spiritual ascriptions. The third is perhaps the most unabashedly beautiful. Francis Quarles' poem *Thou art my Life* spins out across four iterations of a harmonic progression. The sopranos and altos are in stark open fifths throughout, while the baritone counterpoint serves as a foil. In the fourth piece, treble and bass voices alternate an unaccompanied melody singing stanzas of Robert Herrick's *The Isle of Dreams*. Christopher Smart's metrical version of Psalm 98 completes the song cycle with Pinkham's exuberant "harmony divine." The third and fifth pieces would work well within the context of a liturgy, and even the remaining pieces could be used without difficulty. On the whole, however, the set lends itself more to concert performance.

*My Song in the Night* is an arrangement of a traditional American text and tune (*Expression*). Schalk sets the haunting Aeolian mode melody with sturdy harmonizations in the three brief verses of this anthem. The text centers on our earthly pilgrimage and Jesus' companionship. The music is nearly sight-readable, making this a great candidate for summer choirs or other times short on rehearsal, and the beauty of the piece is such that choirs will enjoy having it in their permanent library.

Three short verses of a text by Gregory Wismar in 10.10.10.10 meter comprise *At Every Turn*. Both text and tune seem to have been prompted by the Sandy Hook Elementary School tragedy, given the dedication in the score and the name of the tune, *Newtown*. The first two verses present the melody, first by treble then by bass voices, and the final verse splits the melody between the parts at the midpoint

while the other voice provides harmony. The poetry focuses on reliance on God in times of trial and assurance of God's presence in death. As such, the piece would be useful at memorial services, and the moderate technical demands allow for performance with minimal rehearsal. For all this practical benefit, the text and tune are somewhat pallid. This might not otherwise be noticeable, but in reference to the horrific event that occasioned the composition, the borderline trite sentiments (and sentimentality on the part of the tune) is somewhat jarring.

Catherine Wilson wrote both words and music for *God So Loved You*, a blending of Good Shepherd imagery with John 3:16. The result is perhaps overly tidy, yet the impulse is good. After an initial verse by unison treble voices, men enter for a two-part second verse, and the final verse achieves three-part harmony. Chords colored by ninths and added sevenths lend a breezy contemporary Christian feel, yet the music never quite crosses that line. Choirs that begin to wane by Easter IV may embrace a simple, fitting anthem that makes light demands.

Scott Hyslop. *In Thee Is Gladness*, Unison, kbd., 2 fl., perc. (Concordia Publishing House, 98-4175, 2014), 7 pp., \$2.00.

Timothy Shaw. *Who Trusts In God*, 2-part equal voices, kbd. (Concordia Publishing House, 98-4176, 2014), 7 pp., \$1.75.

John Rutter. *O Give Thanks Unto the Lord*, SSA, org. (Oxford University Press/C F Peters, 9780193408302, 2015), 12 pp., \$2.95.

William Walton. *A Litany (Version 1)*, SSAA, unacc. (Oxford University Press/C F Peters, 9780193407428, 2014), 7 pp., \$2.70.

These four pieces are excellent options for treble choirs looking to expand their repertoire. *In Thee Is Gladness* includes underlays of Lindemann's original German text and Catherine Winkworth's translation. The music is the melody and bass of Gastoldi's *In dir ist Freude* in a setting by James Melby adapted by Scott Hyslop. The two flutes dance along in nimble imitation of each other, and the score suggests cello doubling of the bass line, strengthening the suggestion of basso

continuo. The hand drum contradicts the ersatz-Baroque texture, yet the ease of the two-bar ostinato opens the possibility of a chorister providing this accompaniment. The vocal line consists exclusively of the tune without alteration, thus the piece could be performed by most young singers without requiring long rehearsals.

Choirs ready to begin exploring more adventuresome music can use *Who Trusts In God* as an effective first step out of purely diatonic music. The atmospheric accompaniment shifts around suggesting tonal centers without observing strict common practice tonality. The vocal lines are tuneful and easy to absorb. Meter shifts frequently, but again the rhythm is comfortable. To lighten the demands on the full choir, an extensive middle section can be sung by a soloist. The opening material returns after this with only minor alterations, creating a balanced ternary form. This attractive, interesting piece is an excellent way to introduce a broader tonal palette to choirs.

John Rutter composed *O Give Thanks Unto the Lord* in 1977, and according to a note in the score, the manuscript was presumed lost before it went to publication. Following the rediscovery of the anthem, Oxford is now publishing it for the first time. The adventuresome tonal language is tonal yet full of chromatic spice. Long scalar passages in the accompaniment keep the restless harmonic activity cycling with plenteous flashes of modal harmony. The vocal lines are moderately challenging, requiring singers with some experience. A middle section of freely-flowing recitative can be sung by soprano and alto soloists or by full sections. We are fortunate that this early gem has come to light, and it will surely become a staple in treble choir repertoire.

Fourteen-year-old William Walton composed three versions of his setting of Phineas Fletcher's poem *Drop, Slow Tears* and this version for treble voices is apparently the first. Given the familiarity of the mixed-voice version, little introduction is needed. Small differences pervade the score, requiring conductors to pay special attention so as not to direct the SATB version on autopilot. Some of the revoicing of

chords necessitated by the smaller range creates luminous effects. For choirs able to navigate the tonal challenges, this may become the preferred setting.

William Denis Browne. *Magnificat and Nunc dimittis in A*, SATB, org. (Oxford University Press/C F Peters, 9780193954069, 2014), 17 pp., \$3.50.

William Denis Browne (1888-1915) was a Clare College, Cambridge-educated musician who studied with Charles Wood and attracted favorable attention from Vaughan Williams. His promising career was cut short by his commissioning in the Royal Navy, and he was fatally wounded in 1915 at the Dardanelles. This setting of the evening office dates from his Clare years, and the present edition is based on the manuscript housed in the college library. The homophonic setting is conservative, yet expertly rendered. Variations in the four-part texture include moments of Decani/Cantoris alternation, a tenor-bass section solo from “he hath showed strength” to “exalted the humble and meek,” a short soprano solo at “he remembering his mercy...” and occasional soprano divisions for five independent voice parts. The organ accompaniment mostly doubles the choir, elaborating only during solo lines. Further, the organ drops out from time to time, allowing unaccompanied singing to bring key phrases into focus. The *Nunc dimittis* is in four-part harmony throughout with spare organ support, allowing the voices unrivaled centrality. Both canticles share the same *Gloria Patri*, which in its original state omits the phrase “world without end.” The editors modified the reiterations of “Amen” to include the missing words with no sacrifice to the work’s integrity. The excellence in craft and design of this set suggest that the Great War deprived the world of a talented compositional voice.

*Thy Kingdom Come, Thy Will be Done*, SATB, Congreg., org. (RSCM, S0160, 2014), 109 pp., \$9.65.

Following the accomplishment of “At all times and in all places,” the RSCM festival service commemorating the 350<sup>th</sup> anniversary of *The Book of Common Prayer*, the organization has

brought out a similar format for the 800<sup>th</sup> anniversary of the signing of the *Magna Carta*. Social justice is naturally a thread throughout the selections. In fact, there isn’t a single mention of the *Magna Carta*, which might not resonate much with American audiences. The readings and hymn selections have only to do with moral society, allowing for use in a variety of contexts. The festival service also specifies a place in the liturgy to award RSCM medals. As with the earlier collection, the book contains all the resources needed for a large-scale choral service or an evensong. In fact, the volume includes more music than would be realistic to use, giving options to planners. Composers represented include William Byrd, William Harris, James MacMillan, Herbert Sumsion, Philip Wilby, and Malcolm Archer, who composed a new anthem for this collection. Formats for a festival choral service and choral evensong are included, each with options provided for most selections. The quality of the music chosen is uniformly high, and the layout is easy to read. Beyond using the resources within the confines of the services outlined, choirs would find many additional uses for the individual works included.

## Instrumental Music Reviews

BRIAN P. HARLOW

### New Organ Music from Massachusetts Composers

Ronald Perera. *Hymnos* (E. C. Schirmer 2014, 8101), 20pp, \$13.10.

Ronald Perera (b. 1941) composed the two-movement *Hymnos* to honor AAM member Peter Beardsley for his long tenure at Christ Church Cathedral in Springfield, MA. It received its premiere on October 20, 2013. When contacted regarding the commission, Perera chose to base the work on hymns since the playing of hymns is such an important part of an organist’s work. He asked Beardsley for his favorite hymns, and added others of his own choosing. The title *Hymnos* is the ancient Greek word from which the Latin *hymnus* and the English “hymn” are derived.

The first movement, “Star,” is a tightly constructed chorale prelude on the shape note hymn *Star in the East*, one that Beardsley identified as a favorite. I wish we saw more writing like Perera’s in new hymn-based repertoire. It avoids cliché and is clearly constructed, the musical material of almost every measure deriving from the hymn tune in some way. The hymn tune and the idea of a shining star are both reflected through open sonorities based on open fifths as well as a registration that alternates between Great Flutes and Swell 4’ Flute with Quint or Mixture (no 8’). The first two phrases of the hymn are presented on the bright Swell registration, preceded by interludes on the Great. A more animated interlude explores new harmonic territory and leads to a statement of the third and fourth phrases in the pedals on 8’ and 4’ stops. Following this is a canon at the fifth at one measure’s distance between

the pedals and an 8' reed in the right hand. The animated interlude returns, a whole step higher than before, and leads to a sustained yet gentle climax on quintal sonorities. A repetition of a flourish from measure five ushers in the final phrase, again on the original Swell registration, and a final tag in the pedal. The sense of unity in the piece is remarkable and I highly recommend it for a voluntary in the season of Epiphany. Though written for a three-manual instrument, it could be adapted easily for a two-manual organ.

The second movement, "All Loves Excelling," is altogether different, while maintaining the high quality of the first. While unity was the hallmark of "Star," "All Loves Excelling" is an extended *quodlibet* that is primarily based on two hymn tunes, *Michael*, another of Beardsley's favorites, and *Hyfrydol*, one enjoyed by Perera, who discovered that the two tunes could be combined harmonically, with some modification of the rhythm of *Michael* into triple time. The movement opens with a declamation in the pedal derived from the second half of the first phrase of *Michael*, punctuated by extended tertian sonorities in the manuals. The combination of the two hymn tunes is explored, with brief interludes, though *Michael* is not used in its entirety. A new section brings back the a declamatory opening with the melodic material in the right hand rather than the pedal interpolated with *subito pianissimo* fragments of *New Britain*. The third section of the piece is a toccata incorporating short fragments of *Duke Street*, *Nicaea*, *Lasst uns erfreuen*, and finally *Land of Rest* in combination with *Hyfrydol*. The movement climaxes in a grand statement of *Hyfrydol* that incorporates elements from earlier in the piece and concludes with a dramatic final cadence. I hope to see more hymn-based repertoire from the pen of Mr. Perera, a resident of Leeds, MA and former professor at Smith College.

James Woodman. *Eight Little Harmonies and Counterpoints for Organ* (Thorpe Music Publishing Company, selling agent: Theodore Presser Company 493-00108), 39 pp., \$22.95.

AAM member James Woodman is based in Cambridge, MA. This set of pieces was commissioned for the American Guild of Organists 2014 National Convention, held in Boston. Woodman writes that for many years he has pondered what a contemporary set of "Eight Little Preludes and Fugues" might look like. These new pieces share a number of elements with the Eighteenth Century set, long attributed to J. S. Bach. Each is a pair of works, the first built on harmonic ideas and the second on contrapuntal ideas. They are modest in duration and technical demand. They are devoid of dynamics or registration, because Woodman cherishes the openness that invites to students. They are arranged in ascending order by key. They are also, as the original set most likely were, conceived as pieces that lend themselves to teaching. Woodman is obviously passionate about teaching and includes "Topics and Terms for Discussion" for each of the pieces. The differences are that Woodman writes in a contemporary language, albeit one informed by historic music, and uses four Gregorian modes in addition to major and minor keys.

The terms harmony and counterpoint suggest more openness than the terms prelude and fugue and indeed a wide variety of forms are used. Woodman's "Harmonies" use Baroque concerto form, the chaconne, the North German *praeludium*, the elevation toccata, and the passacaglia, among other forms. The "Counterpoints" use forms such as canzona, recercare, fugal gigue, and the south German chorale fughetta. All of these terms are included in the discussion topics.

These Harmonies and Counterpoints are well worth exploring and would make excellent audience-friendly recital selections, perhaps paired with an older work. For example, the fourth "Harmony" is a modern take on an elevation toccata, incorporating tone clusters as well as lyrical sections. In a recital this might be preceded by a Frescobaldi Elevation

Tocatta to bring out the improvisatory, sectional form used in both. The first "Counterpoint" is a classic canzona in three parts, with the middle fugue in triple time. This could be preceded in recital by a canzona by a Baroque composer to show the similarities. These are but two possibilities. This sort of pairing and comparing would also be an excellent way to discuss historical forms to a student. Some pieces would be particularly suitable for performance in church. The fourth "Counterpoint" uses Tallis' beautiful Third Mode Melody as a subject. The fifth "Harmony" evokes Tournemire; it and its companion Counterpoint are based on a Gregorian psalm tone.

I highly recommend this creative and varied collection of new organ works. They are extremely well thought out and well-crafted; the counterpoint is always clear and logical. They are the product of a mature composer who clearly has extensive experience with organ repertoire of all periods. Woodman numbers among his own style traits "eclecticism, playfulness, [and] a deep regard for historic procedures." He mentions that this collection was "a personal statement" that he would never have undertaken had he believed the original "Eight Little Preludes and Fugues" were composed by Johann Sebastian Bach, but Peter Williams' assessment that the style suggests "a widely-read but only mildly talented composer of the 1730-1750 period" gave him the courage to take on the project. We can all be thankful that he did.

Carson Cooman. *Organ Music, Volume IX* (Wayne Leupold Editions, Inc., 2014, WL600291), 59pp. \$37.00.

I previously discussed Cambridge, MA based Carson Cooman's organ music when I reviewed *Organ Music, Volume VII*. The pieces in this new volume continue the same high quality as before. Cooman seems particularly comfortable writing modest scaled works that, despite their brevity, make a real musical statement. Over the past year or so I have enjoyed playing his *Suite Breve* in recitals and find that audiences respond well to the fresh yet appealing sound of the musical language. In this volume there is a similar three movement work,



“Sonatina No. 1.” The first movement is in a perky neo-classical style, evocative of a certain type of music from the 1960s and full of staccato repeated notes. Cooman writes that it has a “Swedish flavor.” The middle movement, “Pibroch,” takes its name from a genre of art music from the Scottish Highlands. This is beautiful evocative music that brings to mind compositions of James McMillan, though it is a more pure example of the Scottish form. The third movement is a brilliant “Carillon-Ostinato” that ends quietly. Altogether, it is a satisfying set with a varied emotional range that takes well under ten minutes to perform. “Diptych” is a similar case: a lovely aria is paired with a “Rondo Festivo.” This pair would work equally well in concert or as a prelude and postlude set.

Several meditative works are included in this collection. “Litany” is an extended lyrical piece; “Reflection” is compact yet very serene, and “Remembering” is a warm, neo-Romantic prelude that incorporates a hymn tune by Peter Gomes. “Prélude à la mémoire de Jean Langlais” uses dedicatee Ann Labounsky’s name to derive the musical theme, a procedure that Langlais often employed, and also recalls Langlais’ music through the modal harmonic language and sectional form. Large-scale, virtuosic pieces include “Cambridge Passacaglia,” interesting for its use of four beats per bar rather than the typical three, and “Tocatta Festiva,” which would make a wonderfully flashy postlude or recital piece. “Cambridge Passacaglia” was composed for the dedication of the new Fisk organ at Harvard University’s Memorial Church and may be performed as a diptych together with “Gloucester Estampie,” published in *Organ Music Volume VII*. Finally, this collection begins with a joyful piece in compound meter, “Joysong,” composed for the wedding of organist Ray Cornils. If you have never played the music of Carson Cooman, I encourage you to take a look. He also has an extensive website and YouTube channel that are both worth exploring. This volume of organ works is a great place to start your investigation.

## Recording Reviews

MARJORIE JOHNSTON

***Music for All Saints: Into the House and Gate of Heaven.*** The Cathedral Choir and Schola, Cathedral of St. Philip, Atlanta, GA, Dale Adelman, conductor, David Fishburn, organ (Gothic Catalogue: G-49291), \$16.98 (iTunes \$9.99).

*Music for All Saints: Into the House and Gate of Heaven* was released on All Saints’ weekend in 2014. It is the Cathedral of St. Philip’s first release on an international label, a fact which canon for music and former AAM president Dale Adelman should note with great pride. This recording will serve as a helpful resource for church musicians; no composers represented were new to me, but more than half of the settings were. I popped in this CD with the same anticipation I take to a church potluck, confident that the new dishes would hold their own next to the tried-and-true fried chicken and the broccoli salad, and I was delighted with what was served!

The repertoire staples on the recording include Bainton’s *And I Saw a New Heaven*, Stanford’s *Beati quorum via*, Harris’ *Faire is the Heaven*, and “In paradisum” from Durufflé’s Requiem, among others. Each is well done in a splendid acoustic setting, but I will focus more attention on some of the pieces that I didn’t already own or know, most of which are by living composers.

Paul Halley’s *Bring us, O Lord God* is an interesting and worthy composition, lasting about six minutes and featuring engaging close harmonies and a supportive organ accompaniment. I loved the incorporation of *My Shepherd Will Supply My Need* and perhaps I heard references to the Bainton (which follows it on the disc), as well. Pelagos Music markets Halley’s work as “new

music that’s already classic,” and I would definitely agree.

Another standout is “In Heaven Soaring Up” from *Three Mystical Hymns* by composer David Conte, featured in this issue’s lead article. The text (by the Puritan poet, Edward Taylor), is caringly set here, and the sensitive accompanying by long-time cathedral organist David Fishburn seems just right—sort of amiable and cheerful.

I very much enjoyed Adelman’s arrangement of *Swing Low, Sweet Chariot* with its shifting rhythms and unashamedly Anglo choral effects. It’s great to hear some expressive and different musical ideas applied to a well-known spiritual such as this. It is followed by Moses Hogan’s *We Shall Walk Through the Valley in Peace*. Moses Hogan’s presence in the sacred choral music world is still greatly missed. Here the choir shows its versatility and achieves a nice, non-buzzy effect with their humming.

I was already a fan of Dan Locklair, and reading his words about *Remembrance*, which is dedicated to the memory of his parents, makes me like him even more:

It is my hope that the gentle musical language of this piece, as it both conveys this ancient text and floats between the performing forces (ultimately leading to a climax of grandeur), will convey to the listener a sense of Beauty and Peace that was inherent in my parents.

Twice I had this on in my office when someone came in and both times they stopped mid-sentence to say, “This is nice... what is it?” I believe this piece will capture your attention for all the right reasons, too, and it is one of four settings of *The Beatitudes* on this disc. Another one, Craig Phillips’ *The Beatitudes*, features elegant phrasing by the choir and it has a glorious big finish by the organ. For anyone who needs a break from Hymn 560, this disc is a good place to look.

I was impressed by the blend and the diction in both the full Cathedral Choir and the smaller Cathedral Schola. My only very mild complaints would be about the liner notes. The notes themselves are much like my reviews—in random order and with

just a tiny bit of information about each work—but I couldn't understand why the information wasn't ordered as the texts were. And while there are quite a few stunning photographs of the Cathedral of St. Philip, there is not one of the choir that represents the cathedral so beautifully on this recording. Not to worry—the cathedral website had what I was looking for, and it also offers a way of ordering the CD through the Cathedral Book Store. There are seventeen tracks, so obviously I have only scratched the surface, but I highly recommend the disc and hope that Dale Adelman and his fine music program at St. Philip's will be featured on more recordings in the future.

### Newly Elected Members

Joseph Arndt  
Grace Church  
Newark, NJ

Maury A. Castro  
St. Christopher's Church  
Chatham, MA

Jackson Hearn  
Church of the Good Shepherd  
Kingwood, TX

Scott E. Lamlein  
St. John's Church  
West Hartford, CT

Katherine McKee  
St. Bede's Church  
Menlo Park, CA

Patrick A. Scott  
Cathedral of St. Philip  
Atlanta, GA

Brian-Paul Thomas  
St. Mark's Church  
New Canaan, CT

Christopher D. Wallace  
Allen Organs of the Twin Cities  
New Hope, MN

### *Requiescat in pace*

#### The Rev'd Jerome Webster Meachen

**Jerome Webster Meachen** died peacefully in Chelsea, MA on February 15, 2015. He was predeceased by his wife of sixty years, Marie, whom he married on June 25, 1952. Jerome was born on February 26, 1930, in Oklahoma City. Both he and Marie were 1951 graduates of the Oberlin Conservatory of Music. Jerome received his Master of Sacred Music degree from Union Theological Seminary in 1953, and Marie earned a Master of Education at the University of Florida in 1968. The two worked closely together during Jerome's appointments as organist-choirmaster in Connecticut, Florida, and Georgia. Marie's book on her teaching style, *Tune In: A Music Listening Discovery Kit*, was published by Prentice Hall. Jerome also served as director of music at New College, Sarasota, FL, from 1966 to 1974.

Jerome was ordained to the diaconate by Bishop William Hargrave on December 6, 1967, and served on various liturgical and hymnody bodies for the Episcopal Church. He was instrumental in the introduction of Simplified Anglican Chant for the Episcopal Church and contributed S 415 in *The Hymnal 1982* for this purpose. He was elected to membership in AAM in 1983.

While Jerome was serving at St. John's Episcopal Church, Waterbury, CT, he enjoyed the first of many collaborative efforts with organ designer and builder Charles W. McManis. In the Diocese of Georgia, he established the St. Gregory's Music Camp at the diocesan retreat center, Honey Creek, a summer camp that lasted for twenty-five years. The couple retired to Winooski, VT in 1998 and were actively involved in the community of St. Paul's Cathedral, Burlington, VT.

Their eldest daughter Annamarie died in 2012, and their beloved sister Sally Evon Meachen in 2005. They are survived by their children: Michael, Christine, Craig, and Mark.

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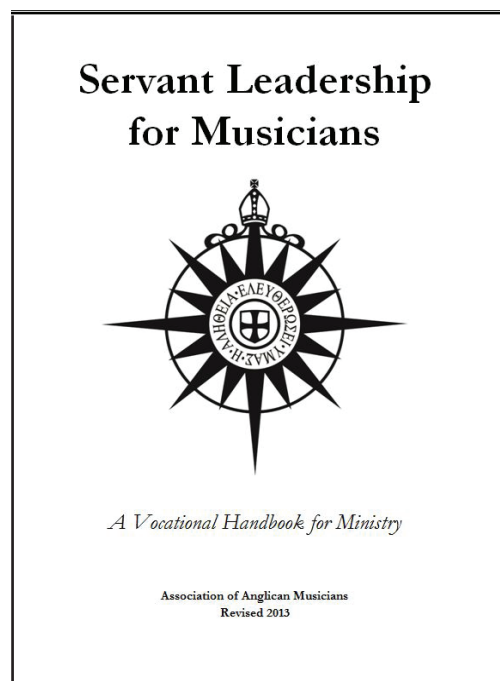
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