

Round the Lord

IN GLORY SEATED



Association of Anglican Musicians

Annual Conference

Atlanta, Georgia • June 7–11, 2026

CHURCH OF THE LITTLE FLOWER

CORAL GABLES, FLORIDA ~ OPUS 166

Installation of a three manual, 54 stop tracker organ is currently underway in a gallery high over the south entrance of the Church of the Little Flower.

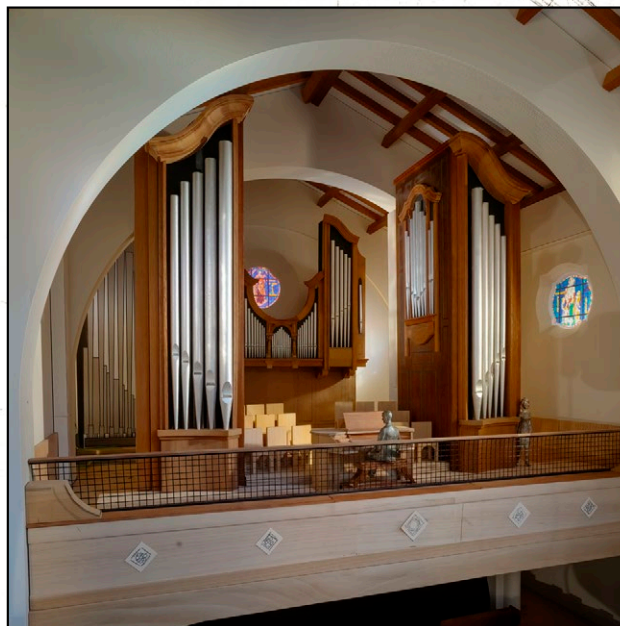
In concept and execution the organ expresses a decidedly late French Romantic character. Discussions with organist Luis Cuza, and consultant Prof. Nathan Laube, were informed by a close investigation of the organs of Aristide Cavallé-Coll. A study trip to Toulouse and the organs at St. Sernin, Notre-Dame de la Dalbade and St. Vincent de Carcassonne yielded a detailed understanding of the relationship between winding, key action, and musical result.

Each manual division is equipped with a Barker machine derived from examples by Puget. These lend the prompt, repeatable speech essential to the repertoire. Separate windboxes and pallets for foundation stops, reeds and upper work further ensure proper speech and tuning stability.

The organ is divided among three cases made of cherry with a detached console. This layout retains views of the stained glass windows. Trackers traverse the gallery under the floor linking the divisions and console.

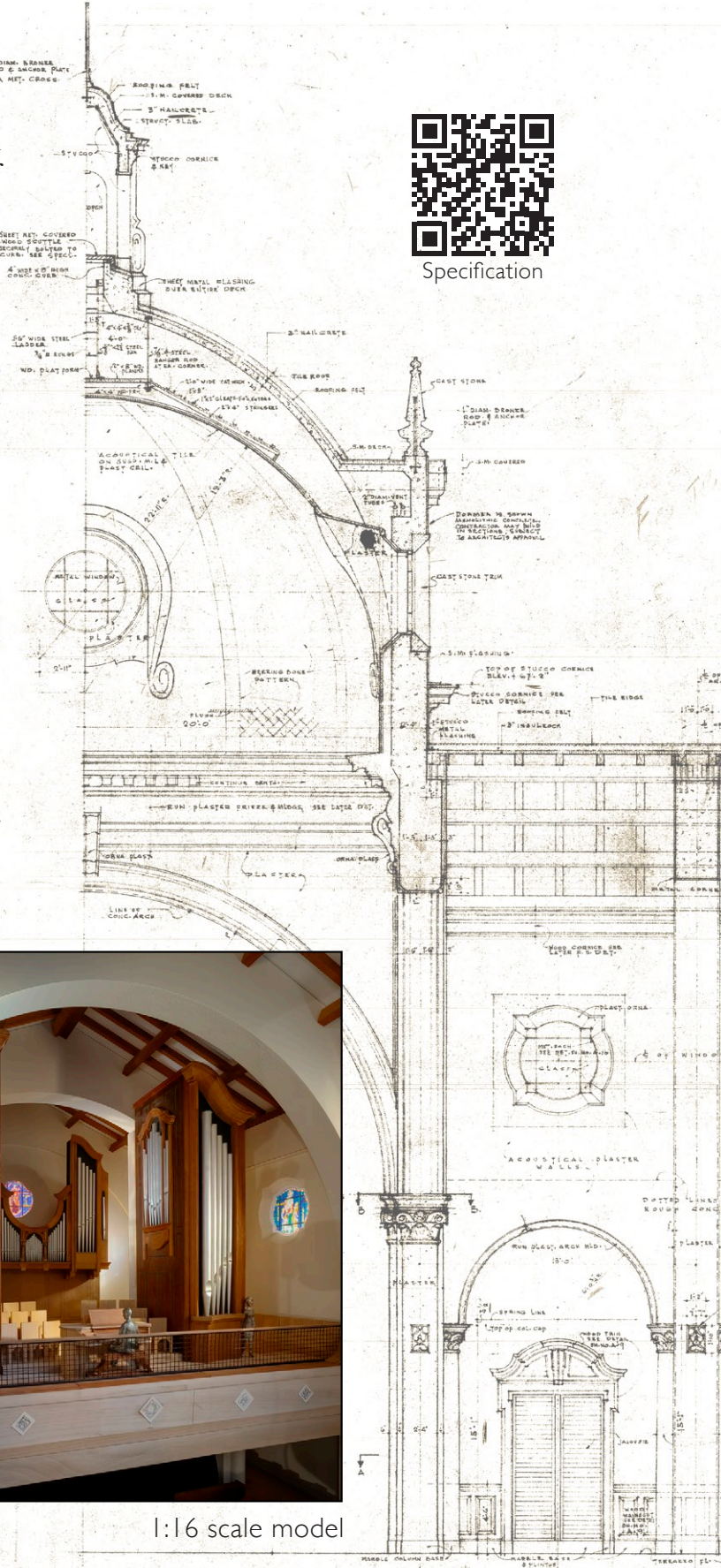
Completion is scheduled for the fall of 2026.

www.cbfsk.com
978 283 1909



1:16 scale model

SECTION THRU TRANSEPT & NAVE
LOOKING SOUTH
SCALE 1/4" = 1'-0"



Welcome

Dear Friends,

Welcome to Atlanta for this 60th Annual Conference of the Association of Anglican Musicians! From the beginning of our planning, we have focused our attention on creating inspiring liturgies, uplifting our profession, and providing an inclusive and hospitable experience for all. We are particularly delighted to welcome many new AAM members to our beautiful city. As the Association of Anglican Musicians continues growing, so let us commit ourselves to widening our own circles of familiarity and build new professional connections throughout our week together.

Over the past three years, the committee has worked diligently to ensure this 60th Anniversary Conference reflects the values we hold high in our own professional work, but also the values of our great city. Each moment has been planned with intention, including space for reflection on pivotal moments in our nation's history, a shift from professional concerns to professional inspiration, and time to simply be in fellowship with each other.

We express our gratitude for the immeasurable support of Patrick Fennig, Joe Galema, and AAM's Executive Board. We also thank you, our guests, for joining us for this milestone in our Association's history.
Welcome to Atlanta!

Dale Adelman, *co-chair*
Matthew Michael Brown, *co-chair*

Conference Planning Committee

Joanne Cobb Brown
Will Gotmer
Käthe Wright Kaufman
Colleen Kingston
Scott Lamlein
Chase Loomer
Joe Massey
Ernest Plunkett

PHOTOGRAPHY RELEASE WAIVER

In the course of this conference and its associated events, a photographer will be documenting the activities, meetings, services, etc. that take place. These photos may subsequently be used by the Association and/or the Conference Committee for publication via the web, in promotional materials and in the Association's social media pages. By registering and attending this conference, you are indicating consent for use, as discussed above, of any images that contain your likeness in whole or in part. If you do not wish to have your photograph used as described above, you may so state in writing in a communication addressed to office@anglicanmusicians.org.

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Conference Schedule

SUNDAY • June 7

| | | |
|--------------|---|--------------------------------------|
| NOON–6:00 PM | Registration open | Georgian Terrace Hotel |
| 6:00 PM | Buses depart for the Cathedral of St. Philip | |
| 7:00 PM | Choral Evensong (prelude begins at 6:40 PM), p. 11 | Cathedral of St. Philip |
| 8:00 PM | Welcome Reception | Cathedral of St. Philip (Child Hall) |
| 9:00 PM | Buses depart for hotel | |

MONDAY • June 8

| | | |
|------------------|---|-----------------------------------|
| 7:00 AM–9:00 AM | Breakfast buffet | Hotel (Grand Ballroom) |
| 8:00 AM–9:15 AM | Registration & hospitality desk open | Hotel |
| 9:15 AM | Walk/mobility shuttle to St. Luke’s Episcopal Church | |
| 10:00 AM | Opening Eucharist (prelude begins at 9:45 AM), p. 24 | St. Luke’s Episcopal Church |
| 11:30 AM | Champagne brunch | St. Luke’s (Memorial Garden) |
| 12:30 PM | AAM Annual Meeting & Presidential Address | St. Luke’s Episcopal Church |
| 2:00 PM | Walk/mobility shuttle to hotel | |
| 2:00 PM–5:30 PM | Exhibits, registration, & hospitality desk open <i>(refreshments provided)</i> | Hotel (Piedmont Ballroom) |
| 5:30 PM | Buses depart for Peachtree Road UMC | |
| 6:15 PM | Buffet dinner | Peachtree Road UMC (Grace Hall) |
| 7:30 PM | Organ Recital: Caroline Robinson, p. 46 | Peachtree Road UMC |
| 9:00 PM | Buses depart for hotel | |
| 9:30 PM–11:30 PM | Reception & exhibits <i>(drink provided)</i> | Hotel (Piedmont Ballroom & Foyer) |

TUESDAY • June 9

| | | |
|-----------------|--|---|
| 7:00 AM–9:00 AM | Buffet breakfast | Hotel (Grand Ballroom) |
| 7:30 AM–8:30 AM | Registration & hospitality desk open | Hotel |
| 8:45 AM | Walk to All Saints’ Episcopal Church | |
| 9:00 am | Organ Recital: Grace Jackson, p. 52 | All Saints’ Episcopal Church <i>(No parking available)</i> |
| 9:45 AM | Morning Prayer: Service for Justice & Human Rights, p. 54 | All Saints’ Episcopal Church |
| 10:45 AM | Break | |
| 11:15 AM | Panel Discussion: Civil Rights and Atlanta, p. 73 | All Saints’ Episcopal Church |
| 12:15 PM | Lunch | All Saints’ (Ellis Hall) |
| 12:45 PM | Walk to hotel | |
| 1:15 PM | Bus departs for National Center for Civil & Human Rights | |
| 1:30 PM | Buses depart for Jimmy Carter Presidential Library | <i>Selected at registration</i> |
| 1:45 PM | Buses depart for King Center National Historic Site | |

| | | |
|-------------------|--|-----------------------------------|
| 3:45 PM | Buses depart for hotel | |
| 4:00 PM–5:30 PM | Exhibits open | Hotel (Piedmont Ballroom) |
| 5:30 PM | Buses depart for Agnes Scott College | |
| 6:30 PM | Buffet dinner | Agnes Scott College (Evans Hall) |
| 7:30 PM | Buses depart for Glenn Memorial Church | |
| 8:00 PM | Concert: Atlanta Master Chorale, p. 75 | Glenn Memorial UMC |
| 9:15 PM | Buses depart for hotel | |
| 10:00 PM–11:30 PM | Reception & exhibits (<i>drink provided</i>) | Hotel (Piedmont Ballroom & Foyer) |

WEDNESDAY • June 10

| | | |
|-----------------|---|--|
| 7:00 AM–9:00 AM | Breakfast Buffet | Hotel (Grand Ballroom) |
| 7:30 AM–8:30 AM | Registration & hospitality desk open | Hotel |
| 9:00 AM | Buses depart for First Presbyterian Church | |
| 9:30 AM | Hymn Festival: Round the Lord in Glory Seated, p. 93 | First Presbyterian Church (<i>No parking available</i>) |
| 10:30 AM | Break | |
| 11:00 AM | Choral Reading Session, p. 111 | First Presbyterian Church |
| 11:45 AM | Choral Conducting Masterclasses, p. 111 | First Presbyterian Church |
| 12:45 PM | Lunch | First Presbyterian (Fifield Hall) |
| 1:30 PM | Buses depart for hotel | |
| 2:00 PM–5:30 PM | Exhibits open (<i>refreshments provided</i>) | Hotel (Piedmont Ballroom) |
| 5:00 PM | Founders' Society Reception | Hotel (Presidential Suite) |
| | Dinner on your own | |

THURSDAY • June 11

| | | |
|------------------|---|--|
| 7:00 AM–9:00 AM | Breakfast buffet | Hotel (Grand Ballroom) |
| 8:30 AM–10:30 AM | Exhibits open (final hours) | Hotel (Piedmont Ballroom) |
| 10:45 AM | Walk to All Saints' Episcopal Church | |
| 11:00 AM | Inspiration Session: The Rt. Rev. Michael Curry, p. 113 | All Saints' Episcopal Church (<i>No parking available</i>) |
| NOON | Lunch | All Saints' (Ellis Hall) |
| 12:30 PM | Walk to Hotel | |
| 2:15 PM | Buses depart for The Cathedral of St. Philip <i>Note: Dress for Closing Banquet (jackets required)</i> | |
| 3:00 PM | Organ Recital: The Chenault Duo, p. 114 | Cathedral of St. Philip |
| 4:00 PM | Closing Eucharist, p. 118 | Cathedral of St. Philip |
| 5:30 PM | Buses depart for Capital City Club | |
| 6:00 PM | Champagne reception & cash bar | Capital City Club, Brookhaven (<i>No parking available</i>) |
| 7:00 PM | Closing Banquet | Capital City Club, Brookhaven |
| 9:00 PM | Buses depart for hotel | |

Atlanta Restaurant Recommendations



1 **Campagnolo** \$\$
Italian
 campagnoloatl.com
 980 Piedmont Ave NE
 (404) 343-2446

2 **Agora Midtown** \$\$
Mediterranean
 agoracuisine.com
 92 Peachtree Pl NE
 (404) 253-2997

3 **Fado Irish Pub** \$\$
Pub
 fadoirishpub.com
 933 Peachtree St NE
 (404) 260-7910

4 **The Vortex Bar & Grill** \$\$
Casual burgers and beer
 thevortexbar.com
 878 Peachtree St NE
 (404) 875-1667

5 **Ecco Midtown** \$\$\$
European/American
 ecco-atlanta.com
 40 7th St NE
 (404) 347-9555

6 **Ahn's Kitchen** \$
Vietnamese
 anhkitchenatl.com
 855 Peachtree St NE
 (404) 989-6886

7 **Rreal Tacos – Midtown** \$\$
Mexican street food, tacos
 rrealtacos.com
 100 6th St NE
 (404) 458-5887

8 **Cypress Street Pint & Plate** \$\$
Burgers, sandwiches, salads
 cypressatl.com
 817 W Peachtree St NW
 (404) 815-9243

9 **26 Thai – Midtown** \$\$
Thai cuisine
 26thai.com
 824 Juniper St NE
 (678) 974-2093

10 El Valle Kitchen & Bar \$\$\$
Contemporary Mexican
valleatl.com
800 Peachtree St NE
(678) 974-5356

11 Daydreamer Coffee \$
New local coffee spot
daydreamer.coffee
736 Peachtree St NE

12 El Viñedo Local \$\$
Casual South American fare
elvinedolocal.com
730 Peachtree St NE
(404) 596-8239

13 Land of a Thousand Hills Coffee \$
Classic local coffee spot
landofathousandhills.com
715 Peachtree St NE

14 Lyla Lila \$\$\$
Upscale southern European
lylalilaatl.com
693 Peachtree St NE
(404) 963-2637

15 Mary Mac's Tea Room \$
Iconic Southern/Atlanta
marymacs.com
224 Ponce De Leon Ave NE
(404) 876-1800

16 Publik Draft House \$\$
Pub menu and beer
publikatl.com
654 Peachtree St NE
(404) 885-7505

In addition to the restaurants on the previous page, we also recommend the following restaurants around town – ideal for Wednesday's dinner on your own. Reservations are recommended. If you are looking for a more casual and inexpensive option, Colony Square (Politan Row), Ponce City Market, and Krog Street Market have great food halls with diverse offerings.

Delbar \$\$\$
Persian
delbaratl.com
Inman Park:
870 Inman Village Parkway
(404) 500-144
Buckhead:
3060 Peachtree Rd
(404) 738-9302

Yeppa & Co. \$\$\$
Italian
yepaco.com
Beltline:
667 Auburn Ave NE
(470) 664-6822
Buckhead:
306 Buckhead Ave NE
(706) 694-7111

Iberian Pig \$\$
Spanish Tapas
iberianpig.com
Buckhead:
3150 Roswell Rd NW
(404) 994-4990
Decatur:
121 Sycamore St
(404) 371-8800

Fishmonger \$\$
Seafood
fishmongergroup.com
674 North Highland Ave NE
(678) 705-9358

Ladybird Grove & Mess Hall \$\$
American
ladybirdatl.com
684 John Wesley Dobbs Ave NE
(404) 458-6838

Lazy Betty \$\$\$\$
Contemporary
lazybettyatl.com
999 Peachtree St NE
(470) 851-1199

South City Kitchen \$\$\$
Southern
southcitykitchen.com/midtown
1144 Crescent Ave NE
(404) 873-7358

a mano \$\$\$
Italian
amanoatl.com
587 Ralph McGill Blvd NE
(404) 549-7727

BoccaLupo \$\$\$
Italian-American
boccalupoatl.com
753 Edgewood Ave NE
(404) 577-2332

Beetlecat \$\$\$
Seafood, oysters
beetlecatatl.com
299 North Highland Ave NE
(678) 732-0360

Madeira Park \$\$\$
Contemporary, wine
madeiraparkatl.com
640 North Highland Ave NE
(404) 228-2058

Antico Pizza Napoletana \$
Pizza
ittleitalia.com
1093 Hemphill Ave NW
(404) 724-233

New Realm Brewing \$\$
American, beer
newrealmbrewing.com/atlanta/
550 Somerset Terrace NE
(404) 968-2777

Little Sparrow \$\$\$
French
littlesparrowatl.com
1198 Howell Mill Rd
(404) 355-2252

Chai Pani \$\$
Indian
chaipani.com/decatur
406 W Ponce de Leon Ave
(404) 378-4032

Superica \$\$
Tex-Mex
superica.com/krog-street
99 Krog Street
(678) 791-1310

Little Bear \$\$
Contemporary
littlebearatl.com
71 Georgia Ave SE
(404) 500-5396

Little Rey \$
Mexican
littlerey.com/piedmont
1878 Piedmont Ave NE
(770) 796-0207

Atlanta Attractions

In addition to the Civil Rights/history sites on Tuesday and the pre-conference musical offerings, we recommend checking out any of the following Atlanta attractions!

Atlanta Botanical Garden \$28–35

9:00 AM–7:00 PM (Tuesday–Sunday)

A 30-acre botanical oasis adjacent to Piedmont Park featuring themed gardens. It's ideal for a leisurely stroll among rare plants, a Japanese garden, and art installations – don't miss the Fuqua Orchid Center!

Atlanta Beltline Free

Open all day–trail is well lit

A transformative 22-mile loop of multi-use trails, parks, public art, and community spaces built on former rail corridors. Great for running, walking, and people watching. We recommend hopping on the Beltline at Ponce City Market and exploring the trail to the south as long as you'd like to go! It can get crowded in the evening and on weekends.

Atlanta History Center \$27

9:00 AM–4:00 PM (Tuesday–Sunday)

A large museum-and-gardens campus in Buckhead that covers Atlanta and Southern history, including the Swan House, historic gardens, and major exhibitions (Don't miss the Cyclorama!). It's one of the best places to get a big-picture context of the city.

Oakland Cemetery Free

Dawn to dusk (Daily)

A beautifully landscaped Victorian-era cemetery and outdoor museum, final resting place of many notable Atlantans. It's peaceful, scenic, and offers great views of downtown, with history, architecture, and gardens all in one place.

Ponce City Market Free (Market & shops) • \$22 (Rooftop)

10:00 AM–9:00 PM (Monday–Saturday)

11:00 AM–8:00 PM (Sunday)

A dynamic mixed-use destination housed in a historic Sears warehouse. It features a large food hall with diverse culinary options, retail boutiques, workspaces, residences, and a rooftop amusement area with panoramic city views.

Piedmont Park Free

6:00 AM–11:00 PM (Daily)

Atlanta's signature urban greenspace with expansive lawns, walking/biking paths, dog parks, picnic spots, open fields, and skyline views.

Georgia Aquarium \$55–68

9:00 AM–6:00 PM (Monday–Friday)

9:00 AM–9:00 PM (Saturday)

9:00 AM–8:00 PM (Sunday)

The world's fourth largest aquarium is home to tens of thousands of aquatic animals in seven major galleries. Don't miss the whale shark, and the dolphin and sea lion presentations.

High Museum of Art \$23.50

10:00 AM–5:00 PM (Tuesday–Saturday)

NOON–5:00 PM (Sunday)

Atlanta's premier art museum and one of the Southeast's leading visual arts institutions, housing more than 18,000 works spanning classic to contemporary art and hosting rotating special exhibitions. Special exhibits: Amy Sherald: "American Sublime" and Isamu Noguchi: "I am not a designer."

AAM CAMBRIDGE 2027

We invite you to save the dates for what will surely be an unforgettable experience as AAM travels to Cambridge, England in July 2027.




6–11

JULY 2027

arrive Mon 5, depart Mon 12

Registration opens
Fall 2026

Accommodations:
Robinson College, Cambridge
Graduate by Hilton, Cambridge

A Message from AAM's Addiction and Recovery Liaison



One of the greatest joys of my life has been recovery from drug and alcohol abuse. I was, at one time, leading a double life: a church organist/choir director leading beautiful sung prayer, while, at the same time, stuck in a compulsive trajectory of drinking/using behavior (even when I wanted to stop) and deceit trying to hide the 'real me' from all the 'holy' people. I was barely employable due to decreased performance, unpredictable behavior and unreliability. The "incomprehensible demoralization" was paralyzing. The toll on my physical and mental health—and on others—was devastating.

Fortunately, friends and family teamed up with my pastor/boss to intervene, send me to rehab, and provide support and structure for the long term journey that has lasted for 30+ years. In this time, I have been active in Alcoholics Anonymous and Narcotics Anonymous, and found tremendous joy observing others discover a new life of physical, mental, and spiritual well-being. I know there are other kinds of support systems that can help people recover, but I have to admit some bias in the spiritual principles of twelve-step programs that provide encouragement and skills to live life with joy, peace, and serenity.

If you are like me, once upon a time, a church musician worried about what people would think, who is "sick and tired of feeling sick and tired," and wants to explore some solutions, please reach out. If you call, perhaps a quick text first is helpful, since I tend to screen unknown numbers (you know, telemarketers). I am happy to be a listening ear and perhaps connect you to others near you for support.

David Spring, *Addiction and Recovery Liaison*

Davidrspring@icloud.com

(206) 261-0873

To find in-person AA meetings in Atlanta, use this QR code or visit the website directly at atlantaaa.org.



The Association of Anglican Musicians

Founded in 1966, the Association of Anglican Musicians is a member-led nonprofit of professional musicians and clergy serving in the Episcopal Church and internationally within the Anglican Communion.

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The Rt. Rev. Brian Cole, DD, *Chaplain*

Robert W. Lehman, DSM, *Journal Editor*
Colin MacKnight, *Placement Advisor*
Daniel J. Fortune, *Web Producer*

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Sonya Subbayya Sutton, *Music Publication*
Christopher Brayne, *Professional Concerns & Development*
Dale Adelman, PhD & Matthew Michael Brown,
2026 Atlanta Conference
Michael Messina, DMA & Jonathan Vaughn,
2027 England Conference

FOUNDERS' SOCIETY MEMBERS

Members of AAM's Founders' Society have committed to remembering the Association in their estate plans.

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Charles A. Rigsby
Kyle Ritter & Chris DeJarnett
Robert Triplett †
Mary Ann Winden

† Deceased

HONORARY MEMBERS

A majority vote of members at any full meeting of the Association may confer honorary membership upon distinguished persons.

| | | |
|---|---|--|
| The Rev. Canon John Andrew, OBE † | Mr. Thomas Foster † | Dr. Martin Neary, LVO † |
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| Dr. Carol Doran † | Dr. David Michael Lowry † | The Rev. Dr. Louis Weil † |
| Ms. Carol Foster | Ms. Susan Markley | Sir David Willcocks, CBE, FRSCM † |

PAST PRESIDENTS OF AAM

| | | | | | |
|---------|-----------------------|---------|--------------------------|-----------|-----------------------|
| 1966–68 | James Litton † | 1981–82 | Charles A. Rigsby | 1999–2001 | Carolyn Darr † |
| 1968–70 | Raymond Glover † | 1982–83 | Carol Doran † | 2001–03 | Dale Adelman |
| 1970–71 | Gerre Hancock † | 1983–84 | Thomas Foster † | 2003–05 | Jack Warren Burnam |
| 1971–72 | Elwyn Davies † | 1984–85 | Carol Doran † | 2005–07 | Martha N. Johnson |
| 1972–73 | Ronald Arnatt † | 1985–86 | Geoffrey Butcher | 2007–09 | Michael T. Messina |
| 1973–74 | Robert Quade † | 1986–87 | David Lowry † | 2009–11 | Bryan K. Mock |
| 1974–75 | David Farr † | 1987–88 | Betty Jean Bartholomew † | 2011–13 | David Shuler |
| 1975–76 | Arthur Rhea † | 1988–89 | W. Benjamin Hutto † | 2013–15 | Alan Lewis |
| 1976–77 | Edgar Billups † | 1989–91 | Sam Batt Owens † | 2015–17 | James G. Garvey |
| 1977–78 | Frederic DeHaven † | 1991–93 | Richard Webster | 2017–19 | Paul Ellison |
| 1978–79 | Donald Wilkins † | 1993–95 | Judith Cecilia Dodge | 2019–21 | Marty Wheeler Burnett |
| 1979–80 | Marilyn Keiser | 1995–97 | Thom Robertson | 2021–23 | Sonya Subbayya Sutton |
| 1980–81 | Frederick Burgomaster | 1997–99 | John L. Hooker | 2023–25 | Kyle J. Ritter |

PAST CONFERENCE LOCATIONS

| | | | | | | | |
|------|---------------------|------|-----------------------|------|----------------------|------|----------------------------------|
| 1966 | Indianapolis | 1982 | Memphis | 1998 | San Francisco | 2014 | Washington, D.C. |
| 1967 | Washington, D.C. | 1983 | Toronto | 1999 | Boston | 2015 | Tampa |
| 1968 | Detroit | 1984 | Los Angeles | 2000 | Palm Beach | 2016 | Stamford |
| 1969 | Spokane | 1985 | North Texas (Dallas) | 2001 | New York City | 2017 | Winchester (UK) |
| 1970 | Cincinnati | 1986 | Atlanta | 2002 | Jackson | 2018 | San Antonio |
| 1971 | Los Angeles | 1987 | London (UK) | 2003 | Atlanta | 2019 | Boston |
| 1972 | St. Louis | 1988 | New Haven | 2004 | Cincinnati/Lexington | 2020 | <i>postponed due to COVID-19</i> |
| 1973 | New York City | 1989 | Chicago | 2005 | Baltimore | 2021 | <i>Virtual</i> |
| 1974 | Louisville | 1990 | Charleston/Savannah | 2006 | Indianapolis | 2022 | Richmond |
| 1975 | San Francisco | 1991 | Minnesota | 2007 | Durham (UK) | 2023 | Dallas |
| 1976 | Washington, D.C. | 1992 | Seattle/Portland | 2008 | Houston | 2024 | Minnesota |
| 1977 | Grosse Pointe | 1993 | Princeton | 2009 | Los Angeles | 2025 | Cincinnati |
| 1978 | Croydon (UK) | 1994 | Hampton Roads | 2010 | Hartford | | |
| 1979 | New York City | 1995 | San Diego/Los Angeles | 2011 | The Carolinas | | |
| 1980 | Pittsburgh | 1996 | Washington, D.C. | 2012 | Philadelphia | | |
| 1981 | Charlotte/Asheville | 1997 | London/Oxford (UK) | 2013 | Denver | | |



EPISCOPAL
DIOCESE OF
ATLANTA

The Right Rev. Robert C. Wright
Bishop of Atlanta

June 7, 2026

Dear Members of the Association of Anglican Musicians,

It is with immense joy and anticipation that I welcome you to the Diocese of Atlanta for the 2026 AAM Annual Conference. As members dedicated to the rich tradition of Anglican music and hymnody, your presence and participation are essential to the ongoing vibrancy and vitality of our community.

Music holds profound importance, especially in times of difficulty. It has the power to uplift spirits, bring comfort, and renew hope when life feels challenging. As musicians and leaders in worship, your artistry can be a beacon of light, hope, and resilience for all whom you serve.

This year's gathering promises to be an inspiring occasion, filled with opportunities for fellowship, collaboration, and engaging discussions. We hope you will take some time over the next four days to explore new musical horizons, honor our shared heritage, and reaffirm your commitment to fostering excellence in sacred music across the Anglican Communion.

As Psalm 33:3 encourages us, **"Sing to him a new song; play skillfully, and shout for joy."** May this scripture inspire you to approach our musical ministry with renewed enthusiasm, creativity, and dedication- and to better lead our communities in joyful praise and worship.

Thank you for your continued commitment to the ministry of music in the Anglican tradition. We look forward to a memorable and enriching meeting with each of you.

With warmest regards,

The Rt. Reverend Robert C. Wright
Bishop of Atlanta

Choral Evensong

June 7, 2026 • 7:00 PM • The Feast of St. Philip, Deacon & Evangelist, *observed*

The Cathedral of St. Philip
2744 Peachtree Road NW
Atlanta, Georgia 30305

The Very Rev. Samuel G. Candler, *Officiant*
The Cathedral of St. Philip Schola
Dr. Dale Adelman, *Conductor*

Mr. Chase Loomer, *Organist*
Mr. Nolan Anthony, *Assisting Organist*

PRELUDE

| | |
|---|--|
| Ubi caritas et amor, OP. 110 | Rachel Laurin (1961–2023) |
| Nocturne NO. 1: Constellations | Chase Loomer (b. 1996) |
| Spiritual: Round about the Mountain | Noel Da Costa (1929–2002) |
| Impromptu <i>from</i> 24 Pièces de fantaisie, OP. 54, NO. 2 | Louis Vierne (1870–1937) |
| Improvisation on <i>St. Clement</i> | Gerre Hancock (1934–2012) <i>transcr.</i> Peter Stolzhus-Berton |

All stand for

THE PROCESSION AND OPENING SENTENCES

Officiant Seek him that made the Pleiades and Orion, that turneth deep darkness into the morning, and darkeneth the day into night; that calleth for the waters of the sea, and poureth them out upon the face of the earth: The Lord is his Name.

O worship the Lord in the beauty of holiness; let the whole earth stand in awe of him.

All remain standing as the Choir sings.

PRECES AND RESPONSES I

Käthe Wright Kaufman (b. 1993)

- V̇ O Lord, open thou our lips.
 Ṙ And our mouth shall show forth thy praise.
 V̇ O God, make speed to save us.
 Ṙ O Lord, make haste to help us.
 V̇ Glory be to the Father, and to the Son, and to the Holy Ghost:
 Ṙ As it was in the beginning, is now, and ever shall be, world without end. Amen.
 V̇ Praise ye the Lord.
 Ṙ The Lord's Name be praised.

Candles are lit as all sing the

1 O Trin - i - ty of bless - ed light, O U - ni -
 2 To thee our mor - ning song of praise, to thee our
 3 To God the Fa - ther, heaven - ly Light, to Christ re -

(Music hidden for copyright compliance)

Text: 6th c. Latin, transl. John Mason Neale (1818–1866); st. 3 Charles Coffin (1676–1749); transl. John Chandler (1806–1878)
 Music: *Bromley*, Franz Joseph Haydn (1732–1809), alt.

Sopranos and tenors may sing

3 To God the Fa - ther, heaven - ly Light, to Christ re -
 vealed in earth - ly night, to God the Ho - ly
 Ghost we raise our e - - qual and un - ceas - ing praise.

Descant by Thomas Foster (1938–2024) may be freely distributed, duplicated, performed, or recorded, by gracious permission of Carol Foster.

All sit. The Choir sings

PSALM 67

Chant by David Hurd (b. 1950)

May God be merciful to us and bless us, *
 show us the light of his countenance and come to us.
 Let your ways be known upon earth, *
 your saving health among all nations.
 Let the peoples praise you, O God; *
 let all the peoples praise you.
 Let the nations be glad and sing for joy, *
 for you judge the peoples with equity and guide all the nations upon earth.
 Let the peoples praise you, O God; *
 let all the peoples praise you.
 The earth has brought forth her increase; *
 may God, our own God, give us his blessing.
 May God give us his blessing, *
 and may all the ends of the earth stand in awe of him.

Glory be to the Father, and to the Son, *
 and to the Holy Ghost;
 As it was in the beginning, is now and ever shall be, *
 world without end. Amen.

FIRST LESSON

Isaiah 56:1–8

Lector A lesson from the book of Isaiah.

Thus says the Lord: Maintain justice, and do what is right, for soon my salvation will come and my deliverance be revealed. Happy is the mortal who does this, the one who holds it fast, who keeps the Sabbath, not profaning it, and refrains from doing any evil. Do not let the foreigner joined to the Lord say, “The Lord will surely separate me from his people,” and do not let the eunuch say, “I am just a dry tree.” For thus says the Lord: To the eunuchs who keep my Sabbaths, who choose the things that please me and hold fast my covenant, I will give, in my house and within my walls, a monument and a name better than sons and daughters; I will

give them an everlasting name that shall not be cut off. And the foreigners who join themselves to the Lord, to minister to him, to love the name of the Lord, and to be his servants, all who keep the Sabbath and do not profane it and hold fast my covenant— these I will bring to my holy mountain and make them joyful in my house of prayer; their burnt offerings and their sacrifices will be accepted on my altar, for my house shall be called a house of prayer for all peoples. Thus says the Lord God, who gathers the outcasts of Israel: I will gather others to them besides those already gathered.

Here ends the lesson.

*All stand for the***MAGNIFICAT**

New College Service

Alexander L'Estrange (b. 1974)

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Savior. For he hath regarded the lowliness of his handmaiden. For behold from henceforth all generations shall call me blessed. For he that is mighty hath magnified me, and holy is his Name. And his mercy is on them that fear him throughout all generations. He hath showed strength with his arm; he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat, and hath exalted the humble and meek. He hath filled the hungry with good things, and the rich he hath sent empty away. He remembering his mercy hath holpen his servant Israel, as he promised to our forefathers, Abraham and his seed for ever.

Glory be to the Father, and to the Son, and to the Holy Ghost: as it was in the beginning, is now, and ever shall be, world without end. Amen.

Text: Luke 1:46–55 (The Song of Mary); ☩ Gloria Patri

*All sit for the***SECOND LESSON**

Acts 8:26–40

Lector A lesson from the book of Acts.

An angel of the Lord said to Philip, “Get up and go toward the south to the road that goes down from Jerusalem to Gaza.” (This is a wilderness road.) So he got up and went. Now there was an Ethiopian eunuch, a court official of the Candace, queen of the Ethiopians, in charge of her entire treasury. He had come to Jerusalem to worship and was returning home; seated in his chariot, he was reading the prophet Isaiah. Then the Spirit said to Philip, “Go over to this chariot and join it.” So Philip ran up to it and heard him reading the prophet Isaiah. He asked, “Do you understand what you are reading?” He replied, “How can I, unless someone guides me?” And he invited Philip to get in and sit beside him. Now the passage of the scripture that he was reading was this: “Like a sheep he was led to the slaughter, and like a lamb silent before its shearer, so he does not open his mouth. In his humiliation justice was denied him. Who can

describe his generation? For his life is taken away from the earth.” The eunuch asked Philip, “About whom, may I ask you, does the prophet say this, about himself or about someone else?” Then Philip began to speak, and starting with this scripture, he proclaimed to him the good news about Jesus. As they were going along the road, they came to some water; and the eunuch said, “Look, here is water! What is to prevent me from being baptized?” He commanded the chariot to stop, and both of them, Philip and the eunuch, went down into the water, and Philip baptized him. When they came up out of the water, the Spirit of the Lord snatched Philip away; the eunuch saw him no more, and went on his way rejoicing. But Philip found himself at Azotus, and as he was passing through the region, he proclaimed the good news to all the towns until he came to Caesarea.

Here ends the lesson.

*All stand for the***NUNC DIMITTIS**

New College Service

Alexander L'Estrange

Lord, now lettest thou thy servant depart in peace, according to thy word; for mine eyes have seen thy salvation, which thou hast prepared before the face of all people, to be a light to lighten the Gentiles, and to be the glory of thy people Israel.

Glory be to the Father, and to the Son, and to the Holy Ghost: as it was in the beginning, is now, and ever shall be, world without end. Amen.

Text: Luke 2:29–32 (The Song of Simeon); ☩ Gloria Patri

Remain standing to sing the

APOSTLES' CREED

All I believe in God, the Father almighty,
 maker of heaven and earth;
 And in Jesus Christ, his only Son, our Lord;
 who was conceived by the Holy Ghost,
 born of the Virgin Mary,
 suffered under Pontius Pilate,
 was crucified, dead, and buried.
 He descended into hell.
 The third day he rose again from the dead.
 He ascended into heaven,
 and sitteth on the right hand of God the Father almighty.
 From thence he shall come to judge the quick and the dead.
 I believe in the Holy Ghost,
 the holy catholic Church,
 the communion of saints,
 the forgiveness of sins,
 the resurrection of the body,
 and the life everlasting. Amen.

PRECES AND RESPONSES II

Käthe Wright Kaufman

Cantor The Lord be with you.
Choir And with thy spirit.
Cantor Let us pray.

All stand or kneel.

Choir Lord, have mercy upon us.
 Christ, have mercy up on us.
 Lord, have mercy upon us.

Our Father, which art in heaven, hallowed by thy Name, thy kingdom come, thy will be done, on earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive them that trespass against us. And lead us not into temptation, but deliver us from evil. Amen.

℣. O Lord, show thy mercy upon us.
 ℟. And grant us thy salvation.
 ℣. O Lord, save the State.
 ℟. And mercifully hear us when we call upon thee.
 ℣. Endue thy ministers with righteousness.
 ℟. And make thy chosen people joyful.
 ℣. O Lord, save thy people.
 ℟. And bless thine inheritance.
 ℣. Give peace in our time, O Lord.
 ℟. Because there is none other that fighteth for us, but only thou, O God.
 ℣. O God, make clean our hearts within us.
 ℟. And take not thy Holy Spirit from us.

THE COLLECTS

Holy God, no one is excluded from your love, and your truth transforms the minds of all who seek you: As your servant Philip was led to embrace the fullness of your salvation and to bring the stranger to Baptism, so give us all the grace to be heralds of the Gospel, proclaiming your love in Jesus Christ our Savior, who lives and reigns with you and the Holy Spirit, one God, now and for ever. Amen.

O God, from whom all holy desires, all good counsels, and all just works do proceed: Give unto thy servants that peace which the world cannot give, that our hearts may be set to obey thy commandments, and also that by thee, we, being defended from the fear of all enemies, may pass our time in rest and quietness; through the merits of Jesus Christ our Savior. Amen.

Lighten our darkness, we beseech thee, O Lord; and by thy great mercy defend us from all perils and dangers of this night; for the love of thy only Son, our Savior Jesus Christ. Amen.

All sit for the

ANTHEM

David Briggs (b. 1962)


O Lord, support us all the day long, until the shadows lengthen, and the evening comes, and the busy world is hushed, and the fever of life is over, and our work is done. Then in thy mercy, grant us a safe lodging, and a holy rest, and peace at the last. Amen.

Text: John Henry Newman (1801–1890), *Littlemore Tractus*

All stand to sing the

HYMN

Hymn 231



1 By all your saints still striv - ing, for all your saints at rest,
 2 Help us, O God, like Phi - lip, bear wit - ness to your Word:
 3 Then let us praise the Fa - ther and wor - ship God the Son

your ho - ly Name O Je - sus, for ev - er - more be blessed.

(Music hidden for copyright compliance)

Text: st. 1 & 3, Horatio Bolton Nelson (1823–1913), ver. Hymnal 1982; st. 2, Dale Adelman
 Music: *King's Lynn*, English melody; adapt. and harm. Ralph Vaughan Williams (1872–1958)

ANTHEM

Annabel Rooney (b. 1973)

Round me falls the night;
Savior, be my light.
Through the hours in darkness shrouded
Let me see thy face unclouded;
Let thy glory shine
In this heart of mine.

Blessed, heavenly light,
Shining through earth's night,
Voice that oft of love hast told me,
Arms, so strong to clasp and hold me;
Thou thy watch wilt keep,
Savior, o'er my sleep.

Earthly work is done;
Earthly sounds are none.
Rest in sleep and silence seeking,
Jesus, let me hear you speaking;
In my spirit's ear,
Whisper, "I am near."

Text: William Romanis (1824–1899)

All stand.

A PRAYER OF ST. CHRYSOSTOM

Officiant Let us pray.

All Almighty God, who hast given us grace at this time with one accord
to make our common supplication unto thee,
and hast promised through thy well-beloved Son
that when two or three are gathered together in his Name
thou wilt be in the midst of them:
Fulfill now, O Lord, the desires and petitions of thy servants
as may be best for us;
granting us in this world knowledge of thy truth,
and in the world to come life everlasting. Amen.

THE GRACE

Officiant The grace of our Lord Jesus Christ, and the love of God, and the fellowship of the Holy Ghost,
be with us all evermore. Amen.

1 Now let us rise and hymn the grace that brings us
 2 That we may o - - pen love's em - brace to wel - come
 3 Re - joic - ing let us take this "Peace!" in - to the

to this time and place. Full ded - i - ca - tion
 all the hu - man race, here let no walls of

(Music hidden for copyright compliance)

Text & Music: Owen, John L. Hooker (b. 1944). Text: © 1993 Church Publishing, Inc. OneLicense #E-805015.

Remain standing as the Choir sings the

PROCESSIONAL PSALM 150

Chant by George S. Talbot (1875–1918)

Hallelujah! Praise God in his holy temple; *
 praise him in the firmament of his power.
 Praise him for his mighty acts; *
 praise him for his excellent greatness.
 Praise him with the blast of the ram's-horn; *
 praise him with lyre and harp.
 Praise him with timbrel and dance; *
 praise him with strings and pipe.
 Praise him with resounding cymbals; *
 praise him with loud-clanging cymbals.
 Let everything that has breath *
 praise the Lord. Hallelujah!

Glory be to the Father, and to the Son, *
 and to the Holy Ghost:
 As it was in the beginning, is now, and ever shall be, *
 world without end. Amen.

VOLUNTARY

Everyone Dance *from* Five Dances for Organ

Calvin Hampton (1938–1984)

*The welcome reception for registered Association of Anglican Musicians
 Atlanta 2026 conference-goers following Evensong is made possible through
 the generosity of an anonymous donor and Friends of Cathedral Music at
 the Cathedral of St. Philip.*



Dr. Dale Adelman was named Canon for Music at the Cathedral of St. Philip, Atlanta in 2009, having served previously as director of music of All Saints', Beverly Hills; St. Paul's Cathedral, Buffalo; the Buffalo Philharmonic Chorus; and The Gentlemen of St. John's College, Cambridge, England. His contributions to sacred music



have included new music commissions; guest conducting his choirs in sacred masterworks performed by the Buffalo Philharmonic Orchestra, Atlanta Baroque Orchestra, NYS Baroque, Musica Angelica Baroque, and the Atlanta Symphony Brass; and multiple compact discs for Gothic Records and Pro Organo. His book —

The contribution of Cambridge Ecclesiologists to the Revival of Anglican Choral Worship 1839–62 — was hailed in the scholarly music press as “essential reading” for Anglican church historians and musicians alike, and was recently reissued by Routledge Revivals. His choral arrangements are published by Paraclete Press and Oregon Catholic Press. In 2018 he was made a Fellow of the Royal School of Church Music in recognition of his scholarly and practical contributions to church music. Dale is a past president of the Association of Anglican Musicians, served terms on the erstwhile AAM Foundation board and as editor of its *Journal*, and conceived and oversaw the establishment of the AAM Gerre Hancock Internship. He was a longtime member of the external advisory board to the director of the Yale Institute of Sacred Music. Following organ performance degrees at the University of Michigan and Yale as a student of Marilyn Mason and Thomas Murray, he completed a Ph.D. specializing in Anglican choral worship at the University of Cambridge, England, where he became the first North American to sing in the renowned Choir of St. John's College, then under the direction of George Guest. He also studied for a year at Albert-Ludwigs-Universität in Freiburg, Germany.

The Very Rev. Sam Candler became Dean of the Cathedral of St. Philip in October 1998. He was raised on a farm in Coweta County, Georgia, and he received his B.A. degree, *cum laude*, from Occidental College, in Los Angeles, California. In 1982, he graduated *magna cum laude* from Yale University Divinity School (and Berkeley Divinity School at Yale, its Episcopal component). He was awarded an honorary Doctor of Divinity degree by the University of the South in 2021 for his “exemplary willingness to take on the hard soul work of Christian responsibility and carry on that work faithfully and lovingly,” particularly in his lifelong devotion to faithful parish ministry. His vision for St. Philip's is that we shine the light of Christ together, by being a passionate and vibrant community of Christian faith, and by serving the city and Diocese of Atlanta, and the world.

Sam loves the lively community and diversity of parish life. An amateur pianist, he had intended to become a jazz



musician before he was called into the priesthood. Thus, he values the role of music in prayer, and has served on Liturgy and Music Committees in several dioceses. Besides his love of scripture and bible study, he also loves the outdoors; he continues to fish, hunt, hike, and observe the birds and stars as much as possible. He is a published poet and a nightly seeker of dark skies. A founder of Atlanta's formal interfaith community, the Faith Alliance of Metro Alliance, Dean Candler is a frequent teacher and preacher in the United States and in the wider Anglican Communion. He also serves on the Board of Trustees of the Church Pension Fund.

Chase Loomer is the Organist and Associate Choirmaster at the Cathedral of St. Philip in Atlanta, GA, where he shares service playing duties for over 250 services per year and oversees the RSCM-based chorister

program. In addition, he is an active concert organist who has performed throughout the United States and abroad, and with ensembles including the Indianapolis Symphony Orchestra, Atlanta Baroque Orchestra, Atlanta Symphony Brass, Tonos del Sur, Indianapolis Baroque Orchestra, and Yale Philharmonia. He was part of *The*



Diapason's "20 Under 30" 2025 class and featured as a "NextGen" artist in *The American Organist*. Chase received first prize in the 2018 Taylor National Organ Playing Competition and 2015 AGO/Quimby Southeast Regional Competition, in addition to appearances in several other major competitions: Longwood Gardens,

St. Albans (Improvisation), and NCOI. He holds degrees from the Eastman School of Music and Yale University and has completed coursework for the Doctor of Music degree at Indiana University. While at Yale, he received the Robert Baker Scholarship and Sherman Memorial Prize in organ performance. Chase has performed at national and regional conventions of the AGO, the American Liszt Society Festival, the Atlanta Summer Organ Festival, and has had recordings featured on *Pipedreams*. Prior to his appointment at St. Philip, he was the Associate Director of Music at Christ Church Cathedral, Indianapolis, and served on the collaborative piano staff of Butler University. He has played for choral residencies at Hereford and Rochester Cathedrals and for the 2024 RSCM Midwest Summer Choral Residency. His teachers have included David Higgs, Martin Jean, Christopher Young, Edoardo Bellotti, Jeffrey Brillhart, Jeffrey Smith, and Patrick Scott. Chase is also a jazz pianist and composer of choral, keyboard, and jazz music. He is represented in North America by Phillip Truckenbrod Concert Artists, LLC.

The Cathedral Choir at the Cathedral of St. Philip Choir, Atlanta, is comprised of 35 auditioned volunteers and the **Cathedral Singers** (fifteen semi-professional staff singers), the core of which makes up its chamber ensemble, the **Cathedral Schola**. Between them they provide musical leadership for more than 150 services per year, including weekly Sunday afternoon Evensongs or Choral Eucharists from September to May; Lessons & Carols services for Advent, Christmas, and the Passion; a liturgical *Requiem* Eucharist with orchestra on All Saints' Sunday; and occasional large-scale sacred masterworks with orchestra. The Cathedral choirs maintain a vast active repertoire, ranging from plainsong and Tudor-Renaissance polyphony to world and regional premieres of new liturgical works. Together the choirs have recorded three discs for Gothic Records: *Into the House and Gate of Heaven* features music for the Feast of All Saints; *Amer-*

ican Canticle – an *American Record Guide Critics Award* recipient (2016); and *Tidings of Comfort & Joy: Christmas at the Cathedral of St. Philip, Atlanta* with members of the Atlanta Symphony Orchestra. The Cathedral Schola partners each year with the Atlanta Baroque Orchestra, which has graced the Cathedral of St. Philip as artists-in-residence since 2016. Collaborations have included the J.S. Bach *Magnificat*, *Johannes-Passion*, and cantata 80 *Ein feste Burg*; Handel *Messiah*, *Coronation Odes* and *Dixit Dominus*; the Vivaldi *Gloria*; odes to St. Cecilia by Henry Purcell and Handel; Delalande *Super flumina Babilonis*; and, joined by the Cathedral Choir, Monteverdi's monumental *Vespers of 1610* and Heinrich Biber's *Requiem in A Major*. The Cathedral Choir and Schola have served as choir-in-residence at St. Paul's Cathedral, York Minster, and Westminster Abbey; the cathedrals in Canterbury, Durham, Salisbury, and St. Patrick's Cathedral in Dublin; and will return to England in 2027 to sing at Canterbury and Winchester cathedrals.

St. Philip's Church became Atlanta's first Episcopal parish in 1846, located downtown across the street from the state capitol. By the end of the century, it was the largest parish in the state, and in 1893 it was made the cathedral for the Diocese of Georgia. It acquired its present role as the **Cathedral of St. Philip** for the Diocese of Atlanta in 1907 when the state was divided into two dioceses. By the 1930s much of the congregation had moved out of the city center. Under the courageous leadership of the then Dean, Raimundo De Ovies, the parish moved to its present location, where it has gradually expanded to occupy the 13 acres on which it now resides.

Under the visionary leadership of the current Dean, The Very Rev. Sam Candler, the cathedral parish has grown to more than 8000 members. As a Christian community



inspired by the example of St. Philip, Deacon & Evangelist, the cathedral aspires to serve Atlanta and the world according to its core virtues and values – *grace, excellence, and hospitality* – in all it undertakes. More than 60 parish ministries, small groups, guilds, classes, and outreach initiatives provide opportunities for engagement, Christian formation, and service within the parish and the wider community. Ministries borne here which continue as Cathedral entities include the Cathedral Farmers Market, Cathedral Book Store, Cathedral Counseling Center, Cathedral Preschool, Cathedral Thrift House, Cathedral Giving by Design, the low-income housing facility Cathedral Towers (now Parish Grove), and grants committees which serve and administer funds designated for the relief of challenges people face related to HIV/AIDS, homelessness, economic need, and educational access.

Worship is at the very core of cathedral-parish life. Nearly 600 services are offered publicly each year, 150 of which are sung by the Cathedral choirs. St. Philip has long valued the role of music in worship. The Cathedral's principal organ (Aeolian-Skinner) was installed upon completion of the current Cathedral nave in 1962. Following significant acoustical renovations in 1992, the organ underwent tonal revisions by one of the original voicers. The current organ console is by Schoenstein & Co., as is the 16-rank organ installed in Mikell Chapel in 2017. The six-stop continuo organ is by Klop.

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4 manuals, 96 ranks

Console by Schoenstein & Co.

GREAT

- 16' Violon
- 8' Prinzipal
- 8' Spitzflöte
- 8' Holz Gedackt
- 4' Oktav
- 4' Rohrflöte
- 2' Super Octave
- 2' Blockflöte
- Cornet Positiv V
- Furniture IV-VI
- Scharf IV
- 8' Major Trumpet (So.)

CHOIR

- 16' Gemshorn
- 8' English Diapason
- 8' Klein-Erzähler
- 8' Erzähler Celeste
- 4' Octave
- 2' Fifteenth
- Mixture IV
- 16' Dulzian
- 8' Tuba Solo
- 8' Petite Trompette
- 8' Cromorne
- 4' Chalumeau
- Tremulant

SOLO

- 8' Violon Cello
- 8' Cello Céleste
- 4' Flute Harmonique
- 8' Major Trumpet
- 8' Tuba
- 8' English Horn
- 8' French Horn
- 8' Bombarde
- Tremulant

CELESTIAL (Floating)

- 8' Viole Sourdine
- 8' Schwebung
- 8' Spillflöte
- 8' Flute Conique
- 8' Flute Celeste
- 4' Spillflöte
- 4' Erzähler
- 8' Menschenstimme
- 8' Orlo
- Tremulant

SWELL

- 16' Cor-de-Nuit
- 8' Geigen Prinzipal
- 8' Rohrflöte
- 8' Viole de Gambe
- 8' Viole Celeste
- 8' Flauto Dolce
- 8' Flauto Celeste
- 4' Prestant
- 4' Gemshorn
- 4' Flute Harmonique
- 2' Octavin
- Plein Jeu IV
- Acuta III
- 16' Hautbois
- 8' Trompette
- 8' Hautbois
- 4' Clarion
- Tremulant

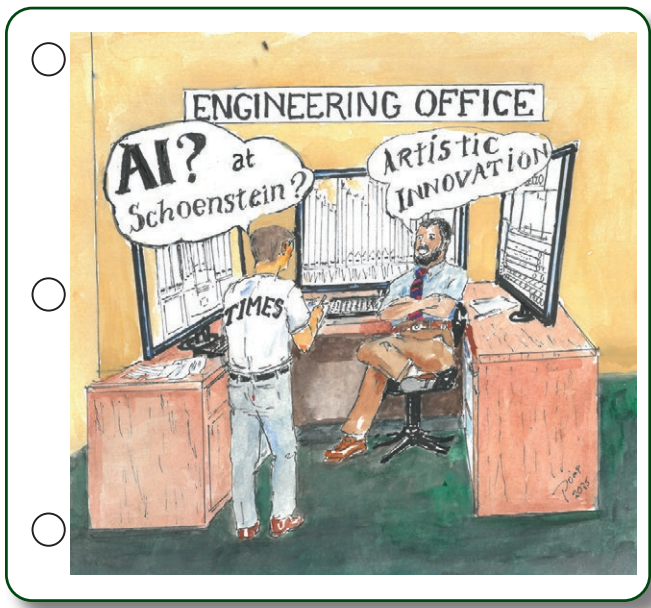
PEDAL

- 32' Contra Bourdon
- 16' Contra Bass
- 16' Violon (Gt.)
- 16' Bourdon
- 16' Gemshorn (Ch.)
- 16' Cor-de-Nuit (Sw.)
- 16' Contre Flute (Cel.)
- 8' Octave
- 8' Bourdon
- 8' Gemshorn
- 8' Cor-de-Nuit (Sw.)
- 8' Viole Sourdine (Cel.)
- 4' Choral Bass
- 4' Nachthorn
- 4' Gemshorn
- 2' Waldflöte
- Mixture IV
- 32' Contra Posaune
- 16' Major Trumpet (So.)
- 16' Posaune
- 16' Dulzian (Ch.)
- 16' Hautbois (Sw.)
- 8' Trumpet
- 8' Petite Trompette (Ch.)
- 8' Hautbois (Sw.)
- 8' Cromorne (Ch.)
- 4' Clarion
- 4' Petite Trompette (Ch.)
- 4' Hautbois (Sw.)

POSITIV (Floating)

- 8' Pommer Gedackt
- 4' Koppel Flöte
- 2 3/4' Nasat
- 2' Octav
- 1 3/4' Terz
- 1 1/2' Larigot
- 1 Siffelöte
- Cymbel III
- Cymbelstern
- Tremulant

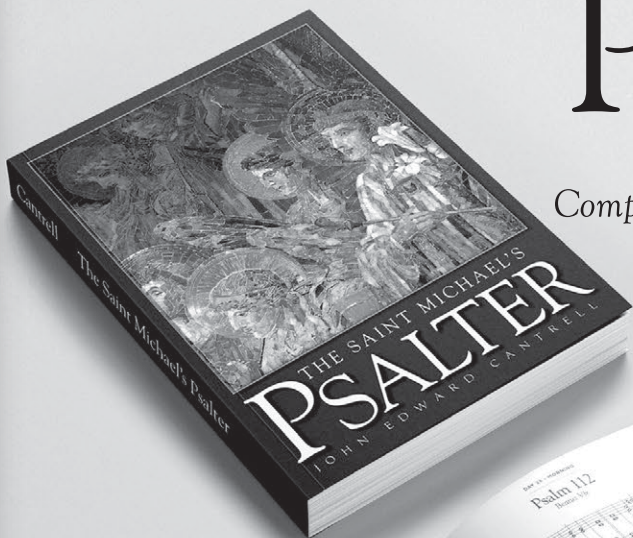
Scattered leaves ... from our Sketchbook



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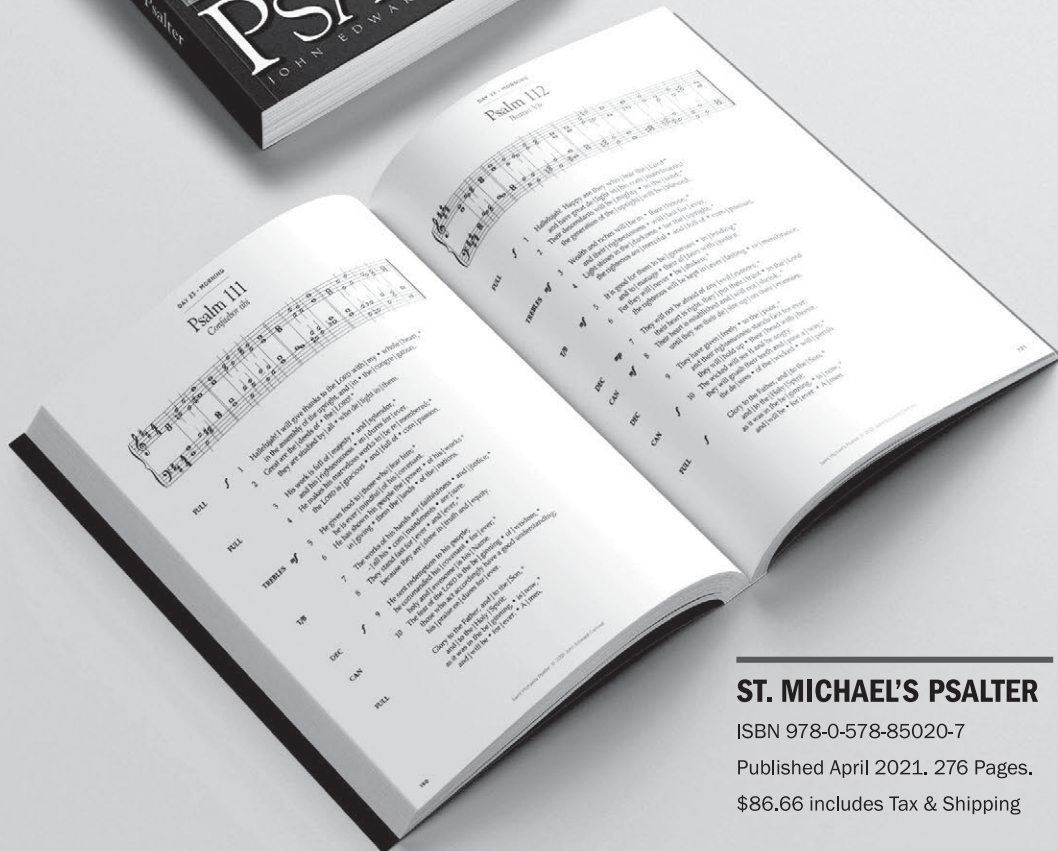


THE SAINT MICHAEL'S PSALTER

The Psalms of David
Composed & Pointed for Chanting by

John Edward Cantrell

Choirmaster & Organist
St. Michael's Episcopal Church
New York City



"This is a unique and exciting opportunity for us to add to our psalm repertoire a very 21st century voice in these wonderful texts. John is a very talented composer, and there is skillful application with using single lines and four-part texture. I highly commend this psalter to you. I hope you'll join me in using this psalter in our ongoing work together in bringing the texts of the psalms to our congregations!"

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Lecturer in Organ
Yale University
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"John Cantrell's new Saint Michael's Psalter brings to the tradition of Anglican Chant a modern tonal language that shimmers with the savor of added-tone harmony and flows with remarkably graceful ease. This is a most welcome addition to the liturgical repertory!"

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Andrew B. Meldrum Professor
Oberlin College
Director, Collegium Musicum
Oberliniense
Oberlin, OH

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Maxine Thevenot,
D.M.A., ARCCO, HonFCM
Canon Precentor, Director of
Cathedral Music & Organist
Episcopal Cathedral of St. John
Albuquerque, NM

ST. MICHAEL'S PSALTER

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In **The St. Michael's Psalter**, ancient texts are fused with contemporary harmonies. All-new adventurous musical settings bring the venerable tradition of Anglican chant into the 21st century. Cantrell's unique harmonic language, infused with jazz and other American roots music, heightens the raw emotional effect of the texts, be it joyful or sorrowful, fierce or tender. At last, the immense spiritual range expressed in the Psalms over thousands of years of worship meets its match in musical settings that amplify their impact. For the world of Anglican chant, **The St. Michael's Psalter** is an unprecedented compositional achievement and sure to be an enduring choral resource.

Opening Eucharist

June 8, 2026 • 10:00 AM

St. Luke's Episcopal Church
435 Peachtree Street NE
Atlanta, Georgia 30308

The Rev. Dr. Gabrielle Thomas, *Celebrant*
The Rt. Rev. Brian Cole, *Homilist*
The Rev. Michael S. White, *Deacon*

The Adult Choir and Schola of St. Luke's
Mr. Matthew Michael Brown, *Director of Music & Organist*
Mr. Jonathan Easter, *Associate Organist*

The Mass for St. Luke's by Jessica French was commissioned by St. Luke's Episcopal Church in celebration of the 60th Annual Conference of the Association of Anglican Musicians in Atlanta, Georgia

VOLUNTARIES

Jubilate Deo (2020)

Tate Pumfrey (b. 1998)

Romanza *from* Symphony NO. 5

Ralph Vaughan Williams (1872–1958)
transcr. David Briggs

All stand.

IN PROCESSION

Hymn 348

Sopranos may sing

4 So, in the world du - ty as - signed us

1 Lord, we have come at your own in - vi - ta - tion,
2 Here, at your ta - - ble, con - firm our in - ten - tion

(Music hidden for copyright compliance)

us to make those de - ci - sions that bind us _____
 yours is the strength that sus - tains our vo - ca - tion,
 teach us to serve with - out pride or pre - ten - sion,

(Music hidden for copyright compliance)

Text: Fred Pratt Green (1903–2000), © 1979 Hope Publishing Company. OneLicense #E-805015.
 Music: *O quanta qualia*, melody from *Antiphoner*, 1681; Descant: Matthew Michael Brown (b. 1982).

OPENING ACCLAMATION

Celebrant Blessed be God: Father, Son, and Holy Spirit.
People And blessed be his kingdom, now and forever. Amen.

COLLECT FOR PURITY

Celebrant Almighty God, to you all hearts are open, all desires known, and from you no secrets are hid: Cleanse the thoughts of our hearts by the inspiration of your Holy Spirit, that we may perfectly love you, and worthily magnify your holy Name; through Christ our Lord. Amen.

KYRIE ELEISON

Mass for St. Luke's

Jessica French (b. 1984)

Lord, have mer - cy,

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Christ, have mer - - - - cy.

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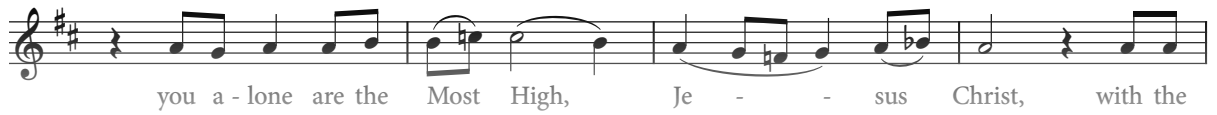
GLORIA IN EXCELSIS

Mass for St. Luke's

Jessica French

Glo - ry to God in the high-est, and
 peace to his peo-ple on earth. Lord God, heav'n-ly King, al - -
 might - y God and Fa - ther, we wor - ship you, we give you thanks, we

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THE COLLECT OF THE DAY

Celebrant The Lord be with you.
People And also with you.
Celebrant Let us pray.

Almighty and everlasting God, by whose Spirit the whole body of your faithful people is governed and sanctified: Receive our supplications and prayers, which we offer before you for all members of your holy Church, that in their vocation and ministry they may truly and devoutly serve you; through our Lord and Savior Jesus Christ, who lives and reigns with you, in the unity of the Holy Spirit, one God, now and for ever. **Amen.**

All sit.

FIRST LESSON

1 Chronicles 16:7–13, 23–34

Lector A reading from the first book of Chronicles.

Then on that day David first appointed the singing of praises to the Lord by Asaph and his kindred. O give thanks to the Lord, call on his name, make known his deeds among the peoples. Sing to him, sing praises to him; tell of all his wonderful works. Glory in his holy name; let the hearts of those who seek the Lord rejoice. Seek the Lord and his strength; seek his presence continually. Remember the wonderful works he has done, his miracles and the judgments he uttered, O offspring of his servant Israel, children of Jacob, his chosen ones. Sing to the Lord, all the earth. Tell of his salvation from day to day. Declare his glory among the nations, his marvelous works among all the peoples. For great is the Lord and greatly to be praised; he is to be revered above all gods. For

all the gods of the peoples are idols, but the Lord made the heavens. Honor and majesty are before him; strength and joy are in his place. Ascribe to the Lord, O families of the peoples, ascribe to the Lord glory and strength. Ascribe to the Lord the glory due his name; bring an offering and come before him. Worship the Lord in holy splendor; tremble before him, all the earth. The world is firmly established; it shall never be moved. Let the heavens be glad, and let the earth rejoice, and let them say among the nations, "The Lord is king!" Let the sea roar and all that fills it; let the field exult and everything in it. Then shall the trees of the forest sing for joy before the Lord, for he comes to judge the earth. O give thanks to the Lord, for he is good, for his steadfast love endures forever.

Lector The Word of the Lord.
People Thanks be to God.

GRADUAL PSALM 98

Chant by J. Marcus Ritchie (1946–1989)

O sing unto the Lord a new song; *
 for he hath done marvelous things.
 With his own right hand, and with his holy arm, *
 hath he gotten himself the victory.
 The Lord declared his salvation; *
 his righteousness hath he openly showed in the sight of the heathen.
 He hath remembered his mercy and truth toward the house of Israel; *
 and all the ends of the world have seen the salvation of our God.
 Show yourselves joyful unto the Lord, all ye lands; *
 sing, rejoice, and give thanks.
 Praise the Lord upon the harp; *
 sing to the harp with a psalm of thanksgiving.
 With trumpets also and shawms, *
 O show yourselves joyful before the Lord, the King.
 Let the sea make a noise, and all that therein is; *
 the round world, and they that dwell therein.
 Let the floods clap their hands, and let the hills be joyful together before the Lord; *
 for he is come to judge the earth.
 With righteousness shall he judge the world, *
 and the peoples with equity.

SECOND LESSON

Revelation 5:11–14

Lector A reading from the book of Revelation.

Then I looked, and I heard the voice of many angels surrounding the throne and the living creatures and the elders; they numbered myriads of myriads and thousands of thousands, singing with full voice, "Worthy is the Lamb that was slaughtered to receive power and wealth and wisdom and might and honor and glory and blessing!"

Then I heard every creature in heaven and on earth and under the earth and in the sea and all that is in them, singing, "To the one seated on the throne and to the Lamb be blessing and honor and glory and might forever and ever!" And the four living creatures said, "Amen!" And the elders fell down and worshiped.

Lector The Word of the Lord.

People Thanks be to God.

All stand to sing the

SEQUENCE

Hymn 367

1 Round the Lord in glo - ry seat - ed cher - u - bim and ser - a - phim
 2 Heaven is still with glo - ry ring - ing, earth takes up the an - gels' cry,
 3 "Lord, thy glo - ry fills the hea - ven, earth is with thy full - ness stored;

filled his tem - ple, and re - peat - ed each to each the al - ter - nate hymn;
 “Ho - ly, ho - ly, ho - ly,” sing - ing, “Lord of hosts, the Lord Most High.”
 un - to thee be glo - ry giv - en, ho - ly, ho - ly, ho - ly Lord.”

(Music hidden for copyright compliance)

Sopranos and tenors may sing

3 Ah Ah

(Music hidden for copyright compliance)

Text: Richard Mant (1776–1848)

Music: *Rustington*, Charles Hubert Hastings Parry (1848–1918); Descant: Arlan Sunnarborg (b. 1958)

All remain standing for the reading of

THE HOLY GOSPEL

John 1:1–14

Gospeler The Holy Gospel of our Lord Jesus Christ according to John.
People Glory to you, Lord Christ.

In the beginning was the Word, and the Word was with God, and the Word was God. He was in the beginning with God. All things came into being through him, and without him not one thing came into being. What has come into being in him was life, and the life was the light of all people. The light shines in the darkness, and the darkness did not overcome it. There was a man sent from God, whose name was John. He came as a witness to testify to the light, so that all might believe through him. He himself was not the light, but he came to testify to the light. The true light, which enlightens

everyone, was coming into the world. He was in the world, and the world came into being through him; yet the world did not know him. He came to what was his own, and his own people did not accept him. But to all who received him, who believed in his name, he gave power to become children of God, who were born, not of blood or of the will of the flesh or of the will of man, but of God. And the Word became flesh and lived among us, and we have seen his glory, the glory as of a father's only son, full of grace and truth.

Gospeler The Gospel of the Lord.
People Praise to you, Lord Christ.

SERMON

The Rt. Rev. Brian Cole
Chaplain to the Association of Anglican Musicians

After a period of silence, all stand to say the

NICENE CREED

All We believe in one God,
the Father, the Almighty,
maker of heaven and earth,
of all that is, seen and unseen.
We believe in one Lord, Jesus Christ,
the only Son of God,
eternally begotten of the Father,
God from God, Light from Light,
true God from true God,
begotten, not made,
of one Being with the Father.
Through him all things were made.
For us and for our salvation
he came down from heaven:
by the power of the Holy Spirit
he became incarnate from the Virgin Mary,
and was made man.
For our sake he was crucified under Pontius Pilate;
he suffered death and was buried.
On the third day he rose again
in accordance with the Scriptures;
he ascended into heaven
and is seated at the right hand of the Father.

He will come again in glory to judge the living and the dead,
and his kingdom will have no end.
We believe in the Holy Spirit, the Lord, the giver of life,
who proceeds from the Father and the Son.
With the Father and the Son he is worshiped and glorified.
He has spoken through the Prophets.
We believe in one holy catholic and apostolic Church.
We acknowledge one baptism for the forgiveness of sins.
We look for the resurrection of the dead,
and the life of the world to come. Amen.

THE PRAYERS OF THE PEOPLE

Form IV

Intercessor Let us pray for the Church and for the world.

Grant, Almighty God, that all who confess your Name may be united in your truth, live together in your love, and reveal your glory in the world.

Guide the people of this land, and of all the nations, in the ways of justice and peace;
that we may honor one another and serve the common good. Lord, in your mercy, **hear our prayer.**

Give us all a reverence for the earth as your own creation, that we may use its resources rightly
in the service of others and to your honor and glory. Lord, in your mercy, **hear our prayer.**

Bless all whose lives are closely linked with ours, and grant that we may serve Christ in them,
and love one another as he loves us. Lord, in your mercy, **hear our prayer.**

Comfort and heal all those who suffer in body, mind, or spirit; give them courage and hope
in their troubles, and bring them the joy of your salvation. Lord, in your mercy, **hear our prayer.**

We commend to your mercy all who have died, that your will for them may be fulfilled; and we pray that
we may share with all your saints in your eternal kingdom. Lord, in your mercy, **hear our prayer.**

Celebrant Almighty and eternal God, ruler of all things in heaven and earth: Mercifully accept the prayers of your people, and strengthen us to do your will; through Jesus Christ our Lord. **Amen.**

CONFESSION OF SIN AND ABSOLUTION

Celebrant Let us confess our sins against God and our neighbor.

All kneel.

All Most merciful God, we confess that we have sinned against you
in thought, word, and deed,
by what we have done, and by what we have left undone.
We have not loved you with our whole heart;
we have not loved our neighbors as ourselves.
We are truly sorry and we humbly repent.
For the sake of your Son Jesus Christ,
have mercy on us and forgive us;
that we may delight in your will, and walk in your ways,
to the glory of your Name. Amen.

Celebrant Almighty God have mercy on you, forgive you all your sins through our Lord Jesus Christ,
strengthen you in all goodness, and by the power of the Holy Spirit keep you in eternal life. **Amen.**

THE PEACE

Celebrant The peace of the Lord be always with you.
People And also with you.

All greet one another in the name of the Lord.

GREETING

THE OFFERTORY ANTHEM

Gerald Finzi (1901–1956)

Welcome sweet and sacred feast; welcome life!
Dead I was, and deep in trouble;
But grace, and blessings came with thee so rife,
That they have quicken'd even dry stubble;
Thus souls their bodies animate,
And thus, at first, when things were rude,
Dark, void, and crude
They, by thy Word, their beauty had, and date;
All were by thee,
And still must be,
Nothing that is, or lives,
But hath his quick'nings, and reprieves
As thy hand opes, or shuts;
Healings, and cuts,
Darkness, and day-light, life, and death
Are but mere leaves turn'd by thy breath.

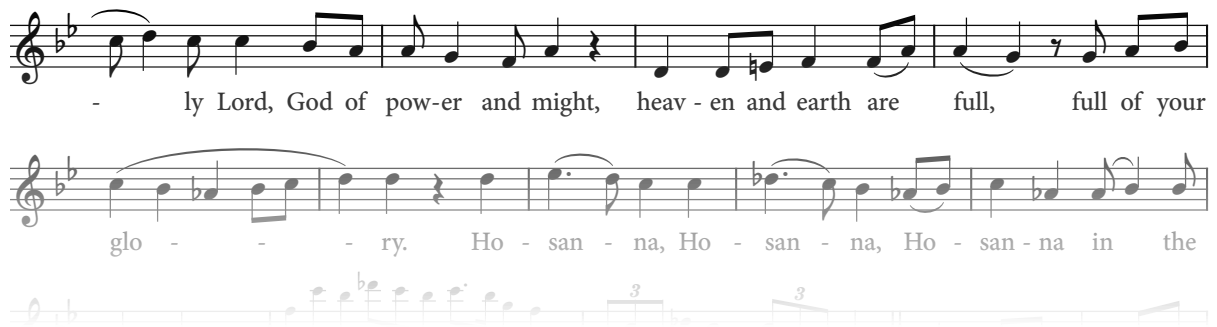
But that great darkness at thy death
When the veil broke with thy last breath,
Did make us see
The way to thee.

Was't not enough that thou hadst paid the price
And given us eyes
When we had none, but thou must also take
Us by the hand
And keep us still awake,
When we would sleep,
Or from thee creep,
Who without thee cannot stand?

Was't not enough to lose thy breath
And blood by an accursed death,
But thou must also leave
To us that did bereave
Thee of them both, these seals the means
That should both cleanse
And keep us so,
Who wrought thy woe?
O rose of Sharon! O the Lilly
Of the valley!
How art thou now, thy flock to keep,
Become both food, and shepherd to thy sheep.

Text: Henry Vaughan (1621–1695), from *The Holy Communion*

All stand.



(Music hidden for copyright compliance)

The Celebrant continues

We give thanks to you, O God, for the goodness and love which you have made known to us in creation; in the calling of Israel to be your people; in your Word spoken through the prophets; and above all in the Word made flesh, Jesus, your Son. For in these last days you sent him to be incarnate from the Virgin Mary, to be the Savior and Redeemer of the world. In him, you have delivered us from evil, and made us worthy to stand before you. In him, you have brought us out of error into truth, out of sin into righteousness, out of death into life.

On the night before he died for us, our Lord Jesus Christ took bread; and when he had given thanks to you, he broke it, and gave it to his disciples, and said, “Take, eat: This is my Body, which is given for you. Do this for the remembrance of me.”

After supper he took the cup of wine; and when he had given thanks, he gave it to them, and said, “Drink this, all of you: This is my Blood of the new Covenant, which is shed for you and for many for the forgiveness of sins. Whenever you drink it, do this for the remembrance of me.”

Therefore, according to his command, O Father,

All **We remember his death,
We proclaim his resurrection,
We await his coming in glory;**

Celebrant And we offer our sacrifice of praise and thanksgiving to you, O Lord of all; presenting to you, from your creation, this bread and this wine.

We pray you, gracious God, to send your Holy Spirit upon these gifts that they may be the Sacrament of the Body of Christ and his Blood of the new Covenant. Unite us to your Son in his sacrifice, that we may be acceptable through him, being sanctified by the Holy Spirit. In the fullness of time, put all things in subjection under your Christ, and bring us to that heavenly country where, with Luke, and all your

saints, we may enter the everlasting heritage of your sons and daughters; through Jesus Christ our Lord, the firstborn of all creation, the head of the Church, and the author of our salvation. By him, and with him, and in him, in the unity of the Holy Spirit all honor and glory is yours, Almighty Father, now and for ever.

People A - men.

THE LORD'S PRAYER

Celebrant And now, as our Savior Christ has taught us, we are bold to say,

All Our Father, who art in heaven,
hallowed be thy Name,
thy kingdom come,
thy will be done,

on earth as it is in heaven.

Give us this day our daily bread.

And forgive us our trespasses,
as we forgive those

who trespass against us.

And lead us not into temptation,
but deliver us from evil.

For thine is the kingdom,
and the power, and the glory,
for ever and ever. Amen.

THE FRACTION

Celebrant Alleluia. Christ our Passover is sacrificed for us;

People Therefore let us keep the feast. Alleluia.

Celebrant The Gifts of God for the People of God. Take them in remembrance that Christ died for you, and feed on him in your hearts by faith, with thanksgiving.

AGNUS DEI

Mass for St. Luke's

Jessica French

Lamb of God, you take a - way the

(Music hidden for copyright compliance)



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THE COMMUNION

All may receive the consecrated bread and wine of the Eucharist. Stand or kneel and receive the bread (a wafer) in the palm of your hand. Gluten-free wafers are available upon request. Receive the wine either by drinking from the cup (guiding it to your lips) or by touching the wafer lightly to the wine. If you desire to receive a blessing, cross your arms across your chest.

ANTHEM

Stephanie Martin (b. 1962)

Ave verum corpus, natum de Maria Virgine,
 vere passum, immolatum in cruce pro homine
 cuius latus perforatum unda fluxit sanguine:
 esto nobis prægustatum
 in mortis examine.
 O dulcis, O pie, O Jesu, fili Mariae.
 Miserere nobis. Amen.

*Hail, true Body, born of the Virgin Mary, who has
 truly suffered, sacrificed on the cross for mankind,
 from whose pierced side blood flowed:
 Be for us a foretaste [of the Heavenly banquet] in
 the trial of death!
 O sweet, O holy, O Jesus, son of Mary,
 have mercy on us. Amen.*

Text: attr. Pope Innocent VI (d. 1342)

ANTHEM

Richard DeLong (1951–1994)

Just as I am, without one plea,
 But that thy blood was shed for me,
 And that thou bidd'st me come to thee,
 O Lamb of God, I come, I come.

Just as I am, Thy love unknown
 Has broken every barrier down;
 Now, to be Thine, yea, Thine alone,
 O Lamb of God, I come, I come.

Just as I am, though tossed about
 with many a conflict, many a doubt,
 Fightings and fears within, without,
 O Lamb of God, I come, I come.

Just as I am of thy great love
 The breadth, length, depth, and height to prove,
 Here for a season, then above,
 O Lamb of God, I come, I come.

Text: Charlotte Elliott (1789–1871)

1 Let us break bread to - geth - er on our knees (on our knees);
2 Let us drink wine to - geth - er on our knees (on our knees);

Let us break bread to - geth - er on our knees (on our knees).
Let us drink wine to - geth - er on our knees (on our knees).

(Music hidden for copyright compliance)

When I fall on my knees, with my face to the rising sun,

(Music hidden for copyright compliance)

Text & Music: *Let us break bread*, African American Spiritual; arr. Carl Haywood (b. 1949).
 Harmonization: © 1992 Carl Haywood Music. OneLicense #E-805015.

HYMN

Hymn 698

1 E - ter - nal Spi - rit of the liv - ing Christ,
 2 Come, pray in me the prayer I need this day;
 3 Come with the vi - sion and the strength I need

I do not know how to ask or what to say

(Music hidden for copyright compliance)

Text: Frank von Christierson (1900–1996) © 1974 The Hymn Society (admin. Hope Publishing Company).
 Music: *Flentge*, Carl Flentge Schalk (1929–2021) © 1979 GIA Publications, Inc. OneLicense #E-805015.

1 Judge e - ter - nal, throned in splen - dor, Lord of lords and
 2 Still the wea - ry folk are pin - ing for the hour that
 3 Crown, O God, thine own en - deav - or; cleave our dark - ness

King of kings, with thy liv - ing fire of judg - ment
 brings re - lease, and the ci - ty's crowd - ed clang - or

(Music hidden for copyright compliance)

Text: Henry Scott Holland (1847–1918), alt. Music: *Komm, o komm, du Geist des Lebens*.
 Melody from *Neu-vermehrtes und zu Übung Christl. Gottseligkeit eingerichtetes Meiningisches Gesangbuch*, 1693.

POSTCOMMUNION PRAYER

Celebrant Let us pray.

All Almighty and everliving God,
we thank you for feeding us with the spiritual food
of the most precious Body and Blood
of your Son our Savior Jesus Christ;
and for assuring us in these holy mysteries
that we are living members of the Body of your Son,
and heirs of your eternal Kingdom.
And now, Father, send us out to do the work you have given us to do,
to love and serve you as faithful witnesses of Christ our Lord,
To him, to you, and to the Holy Spirit,
be honor and glory, now and for ever. Amen.

THE BLESSING AND DISMISSAL

Deacon Go in peace to love and serve the Lord.

People Thanks be to God.

CLOSING HYMN

Hymn 535

1 Ye ser - vants of God, your Mas - ter pro - claim,
2 God rul - eth on high, al - might - y to save;
3 Sal - va - tion to God who sits on the throne!
4 Then let us a - dore, and give him his right:

(Music hidden for copyright compliance)

the Name all - vic - to - rious of Je - sus ex - tol:
 The great con - gre - ga - tion his tri - umph shall sing,
 The prais - es of Je - sus the an - gels pro - claim,
 and hon - or and bless - ing, with an - gels a - bove,

(Music hidden for copyright compliance)

Text: Charles Wesley (1707–1788), alt. Music: *Paderborn*, melody from *Catolisch-Paderbornisches Gesangbuch*, 1765.
 Harm. Sydney Hugo Nicholson (1875–1947)

Sopranos and tenors may sing

4 Then let us a - - dore and give right:

(Music hidden for copyright compliance)

Descant: Jefferson McConnaughey (b. 1952) © 2016, used with permission.

VOLUNTARY

Improvisation on *Paderborn*

Matthew Michael Brown (b. 1982)

A champagne brunch for registered AAM conference goers will be held immediately following Eucharist in the Memorial Garden. It is made possible through the generosity of St. Luke's Episcopal Church.



Matthew Michael Brown is Director of Music at St. Luke's Episcopal Church in Atlanta, GA where he leads a vibrant and diverse sacred music program affiliated with the Royal School of Church Music in America. He holds degrees in organ performance from the North Carolina School of the Arts and the Eastman School of Music. As a grant recipient from the Kenan Institute for the Arts and The Carwithen Foundation, he pursued two years of post-graduate organ studies with Dame Gillian Weir.



Other major organ teachers included David Higgs, Jack Mitchener, and Wayne Leupold.

He has presented recitals in Westminster Abbey and St. Paul's Cathedral, London; Barcelona Cathedral, Spain; Église Saint-Marceau, Orléans, France; Spivey Hall at Clayton State University; Grace Cathedral, San Francisco; Washington National Cathedral; Saint Thomas Church Fifth Avenue, New York; Princeton University Chapel; Mormon Tabernacle's Assembly Hall, Salt Lake City; Church of the Incarnation, Dallas; Church of the Advent and Trinity Church, Boston; and the Episcopal Cathedrals of Atlanta, Birmingham, Charleston, and Nashville. Several performances have been heard in radio broadcasts of American Public Media's *Pipe Dreams* and the nationally syndicated program, *With Heart and Voice*.

Between 2015–2024, he managed the RSCM Carolina Residency at Duke University and recently served as faculty for the Mississippi Conference on Liturgy and Music. He was honored to host and mentor the 2024–25 AAM Gerre Hancock Intern in Church Music. He is currently on advisory committees for the Taylor National Organ Playing Competition and the Elizabeth B. Stephens International Organ Competition at Peachtree Road United Methodist Church.

In 2023, he was made an Honorary Member of the Royal School of Church Music during a ceremony in Chester Cathedral for his significant work to the cause and advancement of church music.

The Rt. Rev. Brian Lee Cole was ordained and consecrated fifth bishop of the Diocese of East Tennessee on December 2, 2017.

A southeast Missouri native, Bishop Cole graduated from Murray State University in Murray, Kentucky, with a Bachelor of Science degree in Business Administration in 1989. In 1992, he earned a Master of Divinity at the Southern Baptist Theological Seminary, with additional studies in Anglican Church History at The University of the South School of Theology, Sewanee, in 2001.

Ordained a priest in 2002, Cole served as vicar at Church of the Advocate, a worshipping community of the Diocese of Western North Carolina for homeless persons in downtown Asheville, North Carolina. From 2005 to 2012, Cole was sub-dean at The Cathedral of All Souls in Asheville. He served as rector at The Church of the Good Shepherd in Lexington, Kentucky, from 2012 until his election as bishop.

Prior to his ordination as a priest, he served for seven years on the staff of the Appalachian Ministries Education Resource Center (AMERC) in Berea, Kentucky. Much of his work then involved teaching seminarians, listening to Appalachian leaders, both in and out of the Church, and learning how to read and appreciate the culture of the region.

He served on the Executive Council of The Episcopal Church 2006–2012 and on the Executive Committee of the Executive Council 2009–2012. He has also served as the Chair of the Planning Committee for the House of Bish-



ops. He is an associate of the Order of the Holy Cross.

Cole is an avid reader, aspires to be an avid hiker, and loves listening to good jazz music. He is always in the process of trying to give away books, while also purchasing books. While mostly a reader of poetry, Bishop Cole has also written a few, too.

Jonathan Easter is celebrated for his moving expressivity and musical artistry across multiple instruments and as a conductor. He performs regularly with Emory's Concert Choir and Atlanta Master Chorale, serving as both accompanist and assistant conductor. His expertise has also been



showcased in performances with Atlanta Master Chorale at American Choral Directors Association and American Guild of Organists conventions at regional and national levels.

Throughout his career, Jon has held significant positions as organist and choir director. He is currently Associate Organist at St. Luke's Episcopal Church in Atlanta. He enjoys life as a sought-after substitute organist and is in high demand for his versatility and reliability. His commitment to musical excellence extends to solo and collaborative organ recitals across the Southeast, where he consistently demonstrates both technical mastery and artistic expression.

His collaborations with renowned singers, including multiple recitals with Jamie Barton—featuring a recording of Lee Hoiby's *Bon Appétit!* and participation in the Metropolitan Opera virtual gala—further highlight his distinguished career. Jon's recordings include several Atlanta Master Chorale CDs, the University of North Florida Chamber Singers, and Crossroads Trumpets: Masterworks

for Trumpet Ensemble. These contributions solidify his reputation as a dynamic and versatile musician, making significant impacts across various musical landscapes.

Jon holds an undergraduate degree in organ performance from Shorter College, where he studied with Peter Dewitt. He earned double master's degrees in choral conducting and organ performance from Emory University under Eric Nelson and Timothy Albrecht. He also pursued additional conducting studies with Donald Nally and Martha Shaw and organ studies with Bill Evans and Alan Morrison.

Jessica French is an award-winning composer whose choral, orchestral, and organ works have been widely celebrated for their "deeply impassioned, shimmering harmonies." Her music has been commissioned and performed across the United States and abroad by ensembles including the St. Olaf Cantorei and Orchestra, the BBC Singers, the Choir of Trinity Church Wall Street and the St. Thomas Choir of Men and Boys (NYC), Downtown Voices and Novus NY, Choral Arts Northwest (Seattle), and the Savannah Philharmonic Chorus and Orchestra. Her works have been featured at national conventions of the American Guild of Organists and the Anglican Association of Musicians, on broadcasts including the St. Olaf Christmas Festival, *Pipedreams*, and *With Heart and Voice*, and performed in major cathedrals throughout Europe and the United States, including St. Peter's Basilica in Rome, several prominent U.K. cathedrals, and American cathedrals such as the Cathedral of St. John the Divine (NYC), St. James Cathedral (Seattle), and Grace Cathedral (San Francisco).



French's recent projects include the Vatican premiere of her *Ave Maria* for SATB Choir and Organ—now included in John Romeri's Cathedral Choral Series through ECS Publishing—as well as the Cincinnati premiere of *Receiving*, her newest multi-movement work for Choir and String Orchestra, commissioned by Musica Sacra of Cincinnati. She is the 2023 winner of The American Prize for Shorter Choral Works and recipient of multiple honors including the 2022 AGO/ECS Publishing Award in Choral Composition, as well as multiple ASCAP Plus Awards and an Honorable Mention for the 2023 ACDA Focus Prize.

Her compositions are self-published through The French Press as well as through ECS Publishing Group, and her carol *The Oxen* appears in the most recent *Carols for Choirs 6* (Oxford University Press). A native of Salt Lake City, French received her formal musical training at the Madeleine Choir School and later earned degrees in Organ Performance from Indiana University and Yale University.



The Rev. Dr. Gabrielle Thomas is Theologian-in-Community at St. Luke’s Episcopal Church, Atlanta. On July 1st 2026, she will be the fifteenth Dean and President of Berkeley Divinity School at Yale. Currently, she is Professor of Early Christianity and Anglican Studies at Candler School of Theology of Emory University. She was ordained in the Diocese of London, UK and served her curacy while completing doctoral studies in historical theology. Following graduation, she worked as a post-doctoral research associate in Durham University,



UK and served as a Minor Canon in Durham Cathedral. She then moved to the United States to take up a position at Yale University before moving to Emory. Her books include *The Image of God in the Theology of Gregory of Nazianzus* (Cambridge University Press, 2019), the edited collection on *Women and Ordination in the Orthodox Church – Explorations in Theology and Practice* (2020), and *For the Good of the Church: Unity, Theology, and Women* (London: SCM Press, 2021). In addition to books and academic articles, she has also written for the popular Christian press. As a scholar-priest, her work aims to bring the academy and the church into conversation.

The Adult Choir at St. Luke’s Episcopal Church is one of the largest parish choirs in the Diocese of Atlanta with 40 singers (28 volunteer and 12 professional staff singers). Repertoire spans six centuries with a particular focus on British and American choral music in the broad Anglican tradition. Recent offerings include the southeastern premiere of Dominick DiOriò’s *Our Wildest Imagining* in honor of The Rt. Rev. V. Gene Robinson and Nicholas White’s *Lamplight* commissioned in honor of The Very Rev. Winnie Varghese, 23rd Rector of St. Luke’s and now Dean of the Cathedral of St. John the Divine. In addition to providing a robust schedule of musical leadership for weekly Choral Eucharists, the Adult Choir sings monthly Choral Evensong, annual services of Advent and Christmas Lessons and Carols, and has enjoyed recent collaborations with The Temple and the Choristers of Canterbury Court. In 2023, Music at St. Luke’s established a commitment to annually commission music by under-represented composers for traditional liturgies of The Episcopal Church. This initiative has enabled the choirs of St. Luke’s to recently premiere new music by Marty Wheeler Burnett, David Hurd, Texu Kim, and Dorothy Papadakos. The Adult Choir of St. Luke’s is honored to premiere a new congregational setting of the Eucharist by Jessica French for this summer’s Conference.

St. Luke’s story is one of vision, rebirth and service. The church was founded in the 19th century as a refuge for those fleeing the ravages of war. P. Thornton Marye, a parish member and architect of such landmarks as the Fox Theatre and Terminal Station, created the modified late English Gothic building in which St. Luke’s has worshipped since its consecration in 1906.

The stained-glass windows are the work of Franz Mayer and Co. of Germany, Heaton, Butler and Bayne Co. of England, and Willet Stained Glass Co. of Philadelphia. The mural above the altar, known as “Christ as the Good Shepherd,” was created by noted muralist Edwin Howland Blashfield and installed in 1913.

It was under the leadership of Dr. Cary B. Wilmer, Rector from 1900 to 1924, that St. Luke’s began to earn its reputation for being a voice in Atlanta for moral and social justice. Additions to the campus over the years have been made to accommodate church growth. The first was in 1924 and another in 1959. A green space of some 4 acres south of the church constituting “The Park at St. Luke’s” was created in the late 1980s in a joint venture with the Georgia Department of Transportation. A memorial garden was also created on the north side of the church. A \$10 million renovation of the nave was completed in 1999. A new bell tower was dedicated in 2000, which includes 10 change ringing bells. A columbarium is in the lower level of the bell tower. The Alston Memorial Organ

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Book covers shown include:
 - *N'ranenah L'Adonai (To God Be the Glory)*
 - *Jesus, the Very Thought of Thee*
 - *The Table*
 - *Summons to Praise*
 - *Come to the Manger (With Go, Tell It on the Mountain)*
 - *Guide Me, O Th Great Jehovah*
 - *Good Christian Friends, Rejoice*
 - *Trisagion*
 - *Glorify to God in the Highest*

was installed in 1963. The music ministry has a long and influential history in the city.

St. Luke's is known as a place which encourages members to live out their baptismal covenant through a variety of outreach ministries. In 1949 the Atlanta Cerebral Palsy School was begun in the Parish House. It is now The Frazer Center, located in the Cator Woolford Gardens on Ponce de Leon Avenue. A soup kitchen begun in 1973 has grown to include daily meals, a job assistance program, health referral services, and a mailroom. Known now as Crossroads Community Ministries, it operates from the church campus. Bill Bolling started the Atlanta Community Food Bank in the church basement in 1979. Currently it distributes food to the needy through a network across

the country with an independent annual budget in excess of \$40 million. The Training and Counseling Center provides pastoral training and mental health services to the community and operates from the historic Edward Gay home on the campus, with several satellite locations around town. The church provides support for the Boyce L. Ansley School, providing a formal school atmosphere for children experiencing homelessness. It is named for a long-time parishioner who shared its vision, and is managed by parishioners and others through an independent board.

With about 2,000 members, St. Luke's sees itself as a dynamic community of faith, striving to live out the Gospel in the heart of Atlanta.

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|-------------------------|-------------------------|--------------------------|-------------------------|
| GREAT | 16' English Horn * | CHOIR | 8' Tuba |
| 32' Bourdon * | 8' French Horn * | 16' Flauto Dolce | 8' Trompette Harmonique |
| 16' Double Open Diap. | 8' Orchestral Oboe * | 8' Violin Diapason | 8' Trompette-en-Chamade |
| 16' Quintaten * | Tremulant | 8' Gedeckt | |
| 8' Diapason | 8' Tuba | 8' Viola * | PEDAL |
| 8' Flûte Harmonique | 8' Trompette Harmonique | 8' Viola Celeste * | 32' Double Open * |
| 8' Gemshorn | 8' Trompette-en-Chamade | 8' Flauto Dolce | 32' Contra Violone * |
| 8' Bourdon | | 8' Dolce Celeste | 32' Contra Bourdon * |
| 8' Violoncello | ECHO (Floating) | 4' Fugara | 16' Contra Bass |
| 4' Octave | 8' English Diapason | 4' Wald Flute | 16' Bourdon |
| 4' Nachthorn | 8' Cor de Nuit | 2 2/3' Nazard | 16' Violone |
| 3 1/2' Gross Tierce * | 8' Viol Aetheria | 4' Block Flute | 16' Quintaten |
| 2 2/3' Twelfth | 8' Vox Angelica | 1 3/5' Tierce | 16' Gedeckt |
| 2' Fifteenth | 8' Vox Humana | 1 1/2' Mixture III | 16' Open Wood * |
| 2' Fourniture V | Tremulant | 16' Corno di Bassetto * | 8' Principal |
| 8' Cornet IV | | 8' Cromorne | 8' Spitz Flute |
| 16' Double Trumpet * | SWELL | 8' Oboe | 8' Cello |
| 8' Trumpet | 16' Lieblich Gedeckt | 8' Clarinet | 8' Gedeckt |
| 8' Cromorne | 8' Geigen Diapason | 4' Rohr Schalmei | 4' Choral Bass |
| 4' Clarion | 8' Stopt Diapason | 16' Tuba | 4' Spitz Flute |
| 8' Tuba | 8' Gambe * | 8' Tuba | 2' Spitz Flute |
| 8' Trompette Harmonique | 8' Voix Céleste * | 16' Trompette Harmonique | 2' Mixture III |
| 8' Trompette-en-Chamade | 8' Flute Celeste II * | 8' Trompette Harmonique | 32' Double Ophicleide * |
| Chimes | 8' Salicional | 16' Trompette-en-Chamade | 32' Contra Fagott * |
| | 8' Vox Celeste | 8' Trompette-en-Chamade | 16' Posaune |
| POSITIV | 4' Geigen Octave | Chimes * | 16' Double Trumpet * |
| 8' Holz Gedeckt | 4' Flûte Traversière | Harp * | 16' Petite Bombarde |
| 4' Koppel Flute | 2' Octavin | Celesta * | 8' Posaune |
| 2' Octave | 2' Plein Jeu V | Tremulant | 8' Trumpet |
| 1 1/2' Quinte | 16' Petite Bombarde | | 8' Cromorne |
| 1' Siff flute | 8' Trompette | GALLERY | 4' Clarion |
| Sesquialtera II | 8' Hautbois | 8' Principal | 4' Rohr Schalmei |
| 2/3' Acuta III | 8' Voix Humaine * | 8' Erzähler | 8' Tuba |
| | 8' Voix Humaine PP * | 8' Erzähler Celeste | 8' Trompette Harmonique |
| SOLO (Floating) | 4' Clairon | 4' Octave | 8' Trompette-en-Chamade |
| 8' Gamba * | 8' Tuba | 2 2/3' Quartane II | Chimes * |
| 8' Gamba Celeste * | 8' Trompette Harmonique | 1 1/2' Mixture II | |
| 8' Flauto Mirabilis * | 8' Trompette-en-Chamade | 8' Cornopean | |

* Digital

Recital

June 8, 2026 • 7:30 PM

Peachtree Road United Methodist Church
3180 Peachtree Road NE
Atlanta, Georgia 30305

Caroline Robinson

organist

Sinfonia *from* Cantata “Wir danken dir, Gott,” BWV 29

Johann Sebastian Bach (1685–1750)
transcr. Marcel Dupré (1886–1971)

Symphonie-Passion, OP. 23

Marcel Dupré

- I. Le Monde dans l'attente du Sauveur
- II. Nativité
- III. Crucifixion
- IV. Résurrection

— *Brief pause* —

St. Bride, assisted by angels

Judith Bingham (b. 1952)

Prélude, Adagio and Choral varié sur le thème du *Veni Creator*, OP. 4

Maurice Duruflé (1902–1986)

Following the recital, Conferees are invited to meet the artist at a reception in the Peachtree Ballroom at Georgian Terrace Hotel. The reception is made possible through the generosity of Rees Taylor Roberts in memory of R. Craig Chotard, a beloved Charter member of our Association.

The presence of Caroline Robinson is made possible through the generosity of Karen & Tim Jones, members of Peachtree Road United Methodist Church, and the Atlanta Chapter of the American Guild of Organists.

PROGRAM NOTES

Johann Sebastian Bach composed the cantata “Wir danken dir, Gott, wir danken dir” BWV 29 in 1731 for *Ratswechsel*, the annual inauguration of a new town council, and first performed it in a festive service at the Leipzig Nikolaikirche on August 27 of that year. The opening sinfonia of BWV 29 stands out because of Bach’s inclusion of a virtuosic organ obbligato part, which itself is an arrangement of the prelude from the composer’s earlier violin partita, BWV 1006. Twentieth-century French composer Marcel Dupré published editions of Bach’s organ works that reflected the legato aesthetic predominant in organ practice at the time and provided instructions on registration and ornaments. The twelfth volume of Dupré’s collection includes two virtuosic transcriptions of sinfonias from cantatas, including the joyful *Sinfonia* from BWV 29. Today’s performance is presented in gratitude to the thorough and selfless work of the 2026 AAM conference committee, whose tireless efforts have made this gathering possible.

Parisian organist Marcel Dupré (1886–1974) led a storied career as a church musician (titular organist of St. Sulpice), pedagogue (Paris Conservatoire), composer, and performer. During his first American tour in 1921, he was engaged to take part in an inaugural recital for the famous Wanamaker Organ in Philadelphia. As part of this concert, Dupré improvised upon melodies suggested by audience members in a four-movement work that became his *Symphony-Passion*, which he transcribed and published three years later. The movements set the Christian liturgical year in chronological order: Advent, Christmas, Lent (specifically Good Friday), and Easter. Dupré incorporated the melodies in recognizable ways, typically in slow note values in the upper or lower voices, or in canon. In the parts of the symphony when no chant is present, Dupré depicts the given moment in liturgical time through musical imagery.

The first movement, *Le Monde dans l’attente du Sauveur*, catapults the listener into a busy and chaotic scene. World War One ended only three years prior to Dupré’s improvisation, and the jagged rhythms and insistent repeated eighth-note chords suggest fervent prayer for salvation. The sixth-century Latin chant *Christe, Redemptor omnium* (Christ, Redeemer of all) emerges out of the commotion on a plaintive solo oboe, framed in a regular metrical space accompanied by longing syncopated figures. The first section transforms into major key with the chant theme reprised, first in canon and finally in triumphant chords.

The second movement, *Nativité*, is a series of vignettes depicting the Nativity. Shepherds play on their pipes in

a lilting pastorale underneath sparkling stars that will soon set them in motion to Bethlehem. The duple-meter clapping of camels’ hooves accompanies a majestic second theme: the procession of the Magi following the North Star. The procession fades and gives way to undulating celestes cradling the chant for this movement, *Adeste fidelis* (O come, all ye faithful), first in the pedal and then in canon with the right hand. A berceuse and two distant horn calls bring the movement to a close.

The third movement, *Crucifixion*, unfolds as a theme and variations on an unrelenting and menacing march in triple meter, ceaselessly propelling the music into the next successive phrase. A counter-theme characterized by off-beats and Lombard rhythms accompanies the primary melody through a vast crescendo. At the point of full organ, the texture breaks suddenly, cataclysmic chords punctuating the silence as a musical slogan for “*It is finished.*” The movement ends with the thirteenth-century Marian devotional hymn *Stabat Mater* (At the cross her station keeping...). The hypnotic setting in slow note values against a lamenting descending-second figure give the allusion that time itself has stopped.

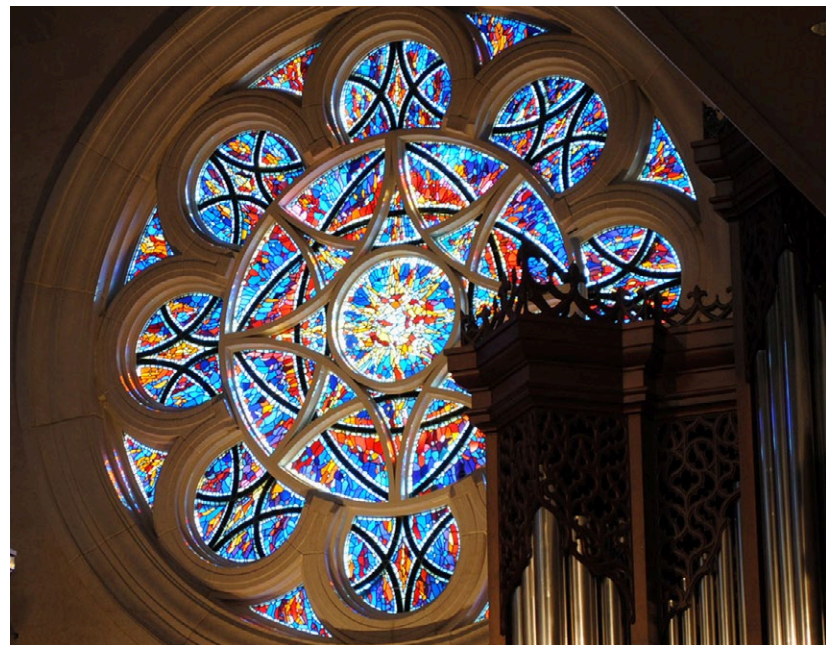
The fourth movement opens with a rush of warmth and quiet energy, like the first glimpse of sunlight at dawn. The Christian liturgical year does not end with Easter, but Dupré chose to conclude his improvised symphony with *Résurrection*, a rhetorical resolution to the first movement. Dupré sets the chant *Adoro te devote* (Humbly, I adore thee) in the opening and closing sections. Perhaps surprisingly, much of the movement tends toward dissonance, particularly in the middle section when rising figures seem to gasp and grasp for the next rung in an interminable ladder. In the closing toccata, chant soars both above the embattled figures from the previous section and in canon with the pedal. Large chords based on the opening triad of *Adoro te* end the symphony, fireworks in common time, sending the listener forth into the world.

British composer Judith Bingham (b. 1952) is the recipient of numerous British Composer Awards and holds the Office of the Order of the British Empire (OBE). Her works have been premiered by major choral groups including the BBC Singers (of which she is a former member), the BBC Symphony Chorus, and the Choir of King’s College, Cambridge, and she has received countless prestigious commissions. While primarily a composer of choral music, Bingham has written for a variety of instrumentations, including a substantial body of organ music. Her music is shaped by extra-musical sources of inspiration, among them nature and sacred subjects.

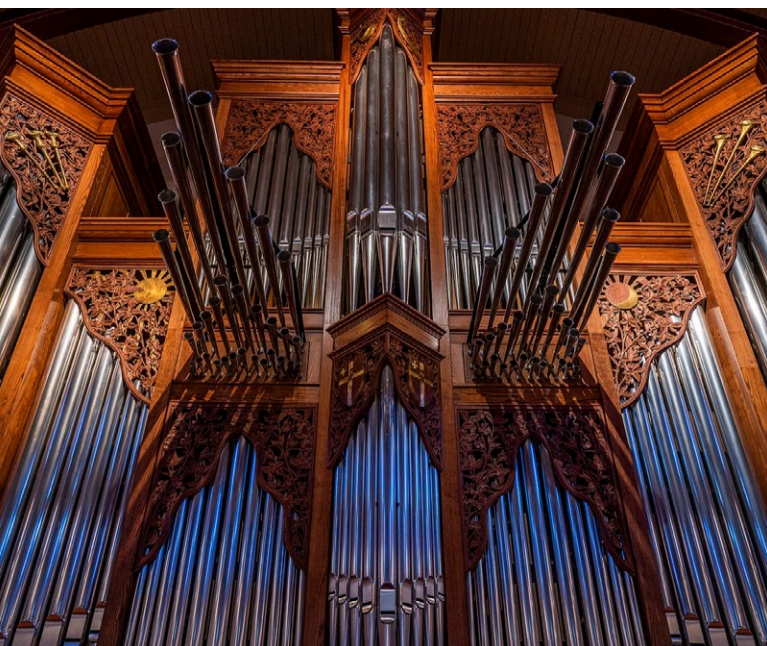
In *St. Bride, assisted by angels* (2000), Bingham alludes to the legend of the beloved fifth-century Irish figure Saint Bride, who is said to have been miraculously transported through time, accompanied by two angels, to be present at the Nativity of Our Lord. Judith Bingham took this scene and developed it into a dreamy meditation whose outer sections evoke a sense of timelessness through mysterious rising figures traveling across the extremities of the keyboard range. Fluttering figures activate a frenetic crescendo to full organ before winding back down to the opening texture. In the score, Bingham inscribed lines from a self-penned poem illuminating the story of St. Bride. Bingham remarks that these lines – not meant for the eyes of the audience – take the place of expression marks, acting instead as a conversation between performer and composer, affording the organist a degree of flexibility in interpretation, particularly in registration.

In a path akin to his elder colleague Dupré, Maurice Duruflé (1902–1986) transitioned swiftly from his studies at the Paris Conservatoire into a lifetime of teaching at his alma mater and serving as titular organist at Saint-Étienne-du-Mont, concurrent with concert tours across Europe and the United States. As members of a hallowed circle of performer-composers in the Parisian organ scene, Dupré and Duruflé knew and admired each other with an almost familial affection; Dupré presented the younger composer with his first teaching opportunity at the Conservatoire when he asked Duruflé to fill in for him during a six-month tour.

Published ten years after Dupré improvised the *Symphonie-Passion*, Duruflé's *Prélude, Adagio and Choral varié sur le thème du 'Veni Creator'* fulfills a complete liturgical cycle within the context of tonight's program. Based on



the well-known Gregorian plainsong hymn appointed for second vespers on Pentecost, the work unfolds in an impressionistic triptych, which the composer dedicated to Vierne with *affectueux hommage*. The variations predate the first two movements, likely originating as part of an examination played at the Paris Conservatoire. The rest of the composition followed as an entry to a competition hosted by Les Amis de l'Orgue in 1930. Lithe scalar figures and delicate arpeggios formed from the third phrase of the *Veni Creator* hymn generate the effervescent, murmuring foundation of the *Prélude*. Duruflé's exclusive use of flutes for the rapid figurations suggest the tireless flight of the Holy Spirit. Haunting melodies reminiscent of the chant arise from the gossamer texture in longer tones, occasionally in canon between two voices. The incessant motion of the *Prélude* comes to rest in a pensive transition marked *Lento, quasi recitativo*, in which a solo trumpet line ushers in the plaintive opening of the *Adagio*. The chorale-like setting that follows contains the first marked quotation of *Veni Creator*, albeit only the first six notes. The *Adagio* alternates between this texture and material that is restless and searching, gradually increasing in energy and volume until an ecstatic climax that winds down as swiftly as it built up. The *Choral varié* join the lineage of plainsong variations in the tradition of Titelouze and de Grigny, both of whose *Veni Creator* sets were known and performed by Duruflé. The first four of the five variations each treat the chant exactly once through, using compositional techniques like choral setting, canon, and compound melody, with similarly varied registrations. The final variation brings the image of the Holy Spirit to fruition, transforming the peaceful soaring dove from the *Prélude* into the passionate fire that inflames the hearts of the faithful through an ebullient toccata.



Organist and church musician **Dr. Caroline Robinson** has been featured as a solo recitalist across the United States, in venues including New York City churches St. Thomas Fifth Avenue, St. John the Divine, Trinity Church Wall Street, and St. Patrick's Cathedral; in Boston: Church of the Advent, Harvard Memorial Church, Cambridge, Methuen Memorial Music Hall; St. James in



the City, Los Angeles; and Kansas City's the Kauffman Center. She has also performed in England, France, Germany, and China. Her playing has been broadcast multiple times on American Public Media's *Pipedreams*, *Pipedreams LIVE!*, and Philadelphia-based public radio station 90.1 WRTI's *Wanamaker Organ Hour*. She has been a featured performer at conventions of the Organ Historical Society, the East Texas Pipe Organ Festival, and the American Guild of Organists, for which she performed on the closing concert at the 2022 National AGO Convention in Seattle, collaborating with Seattle Pro Musica on choral and organ works including James MacMillan's *Cantos Sagrados*.

Dr. Robinson is a laureate of the National Young Artists Competition in Organ Performance (NYACOP), held as part of the 2018 AGO Convention in Kansas City. She

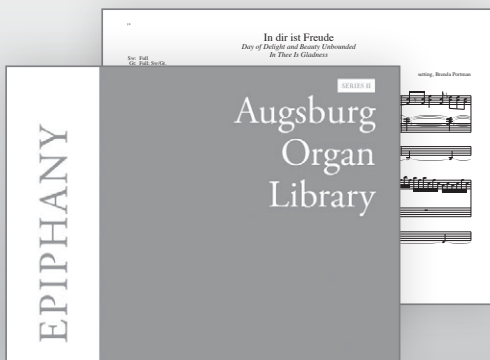
holds First Prize from the 11th annual Albert Schweitzer Organ Festival (2008) and from the 10th annual West Chester University Organ Competition (2010). She was a semifinalist in the 2014 Dublin International Organ Competition. In 2016, she was chosen as one of the Diapason's "20 Under 30" promising young organists in the United States.

Caroline Robinson is Assistant Professor of Organ at the University of Michigan. Previously she served as Organist and Associate Choirmaster at the Cathedral of St. Philip in Atlanta. There, under the direction of Canon Dale Adelman, she shared organ playing and accompanying responsibilities and led the cathedral's RSCM-based Chorister program. She is an active continuo player with early music ensembles, having performed at the Rochester Early Music Festival, San Francisco's American Bach Soloists Academy, and now regularly with the Atlanta Baroque Orchestra.

Dr. Robinson completed her undergraduate work at the Curtis Institute of Music, where she studied with Alan Morrison. Aided by a grant from the J. William Fulbright fellowship fund, Caroline studied at the Conservatoire à Rayonnement Régional de Toulouse with Michel Bouvard and Jan Willem Jansen (organ) and Yasuko Bouvard (harpsichord). Caroline holds the Doctor of Musical Arts and the Master of Music in Organ Performance and

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Literature from the Eastman School of Music, where she studied with David Higgs. Dr. Robinson also received from Eastman the Performer's Certificate and the Advanced Teaching Certificate in Theory Pedagogy.

Dr. Robinson is represented in North America by Karen McFarlane Artists, Inc.

The Music and Arts program at **Peachtree Road** has a long tradition and history of providing excellent music in liturgical contexts and as a concert venue. The church has been blessed with exquisite spaces, marvelous instruments, and dedicated volunteers. Its campus is home to six

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| GREAT | 8' Voix Celeste |
| 16' Double Open Diap. | 8' Flauto Dolce |
| 8' Open Diapason I | 8' Unda Maris |
| 8' Open Diapason II | 4' Principal |
| 8' Stopped Diapason | 4' Wald Flute |
| 8' Harmonic Flute | 2' Fifteenth |
| 8' Cone Gamba | 2' Flageolet |
| 4' Principal | Sesquialtera III |
| 4' Octave | Plein Jeu V |
| 4' Open Flute | 16' Contra Fagotto |
| 2 3/4' Twelfth | 8' Harmonic Trumpet |
| 2' Fifteenth | 8' Hautbois |
| 1 3/4' Seventeenth | 8' Vox Humana |
| Mounted Cornet III | 4' Harmonic Clarion |
| Furniture V | Tremulant |
| Cymbal IV | |
| 16' Trombone | SOLO |
| 8' Trumpet | 16' Bombarde |
| 4' Clarion | 8' Bombarde |
| Tremulant | 4' Clarion |
| | 8' Tuba |
| | 8' Trompette Royale |
| | Chimes |
| CHOIR | |
| 8' Open Diapason | |
| 8' Chimney Flute | |
| 8' Viola Pomposa | |
| 8' Viola Celeste | PEDAL |
| 4' Principal | 32' Double Open Diap. |
| 4' Koppel Flute | 32' Subbass |
| 2 3/4' Nazard | 16' Open Diapason |
| 2' Fifteenth | 16' Open Wood |
| 2' Recorder | 16' Bourdon |
| 1 3/4' Tierce | 16' Lieblich Bourdon |
| 1 1/4' Larigot | 8' Principal |
| Sharp Mixture IV | 8' Bass Flute |
| 16' Cor Anglais | 4' Fifteenth |
| 8' Cremona | 4' Open Flute |
| Tremulant | Mixture V |
| | 32' Contra Bombarde |
| | 16' Bombarde |
| SWELL | 16' Bassoon |
| 16' Bourdon | 8' Trumpet |
| 8' Open Diapason | 4' Clarion |
| 8' Gedackt | 4' Schalmey |
| 8' Salicional | |

organs, seven choirs, and an ensemble in residence all of whom enhance its worship through musical offerings and leadership. Through the concert series, Peachtree Road hosts nationally and internationally-acclaimed artists and ensembles and has become a destination venue for the Atlanta community.

The Great Organ, installed by Mander Organs of London, England, is the largest mechanical action organ ever built by a British organ builder. The Chancel instrument is divided among twin 40-foot cases towering over the High Altar and Chancel.

A 42-rank instrument built by the Mander firm rises above the West End Gallery. French in "flavor," the instrument greatly enhances the English accents coming from the Chancel. The crowning glory is the Trompette Royale, an en chamade stop that is used for heraldic fanfares and as a solo against the full organ. The intricately carved cases include dogwood branches, the instruments mentioned in Psalm 150, as well as the seal of Peachtree Road United Methodist Church.

In 2022, Peachtree Road celebrated the 20th Anniversary of the Great Organ. The formal inauguration of The Great Organ took place on November 10, 2002 featuring the Peachtree Road Chancel Choir, the Cathedral Choir of the Cathedral of St. Philip, and The Atlanta Symphony Orchestra led by conductor Robert Spano.

Peachtree Road is fortunate to have these magnificent instruments continue to lead its congregation in praise during weekly worship and celebrate the gift of music with people throughout our community and from around the world.

GALLERY WEST END DIVISIONS (2008)

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| GRAND ORGUE | 2' Doublette |
| 16' Bourdon | 2' Quarte de Nazard |
| 8' Montre | 1 3/4' Tierce |
| 8' Flûte à Cheminée | Mixture IV |
| 8' Gamba | 16' Basson |
| 4' Prestant | 8' Trompette |
| 4' Cor de Nuit | 8' Hautbois |
| 2' Octavin | 8' Trompette Royale |
| Cornet III | Tremulant |
| Furniture V | |
| 8' Trompette | PÉDALE |
| 8' Cromorne | 16' Montre |
| 4' Clarion | 16' Bourdon |
| Tremulant | 10 2/3' Quint |
| RÉCIT EXPRESSIF | 8' Principal |
| 8' Salicional | 8' Flûte |
| 8' Céleste | 4' Octave |
| 8' Bourdon | 16' Bombarde |
| 4' Principal | 8' Trompette |
| 4' Flûte à Fuseau | 4' Chalmeau |
| 2 3/4' Nazard | |

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Gerre Hancock Intern Recital

June 9, 2026 • 9:00 AM

All Saints' Episcopal Church
634 West Peachtree Street NW
Atlanta, Georgia 30308

Grace Jackson *organist*

In Festo Corporis Christi

Anton Heiller (1923–1979)

Fantasy on *St. Denio*

Gerre Hancock (1934–2012)

Fantasie über *Vater unser im Himmelreich*, OP. 116

Margaretha Christina de Jong (b. 1961)

Dialogue sur les Mixtures *from* Suite Brève

Jean Langlais (1907–1991)

Introduction & Passacaglia *from* Sonata NO. 8 in E Minor, OP. 132

Joseph Rheinberger (1839–1901)

*The presence of Grace Jackson is made possible through the generosity of
The Church of St. John the Divine in Houston, Texas.*

Grace Jackson is a doctoral candidate in organ and sacred music at the University of Michigan. She currently serves as the 2025–2026 Gerre Hancock Intern with the



Association of Anglican Musicians at The Church of St. John the Divine in Houston, Texas. Grace holds a Master of Sacred Music from the University of Notre Dame and a Bachelor of Music from Oklahoma City University. She served as a graduate assistant at both Notre Dame and Michigan, and has held various positions as an organ scholar, organist, and director of music in churches across Christian denominations.

All Saints' parish dates from 1901, when Mary Jane Peters donated a small parcel of land at the corner of West Peachtree Street and North Avenue to the Diocese of Georgia to be used for "church purposes." Two years later, on June 7, 1903, All Saints' Church was founded as the third Episcopal parish in Atlanta, in what was then the northern outskirts of the city.

Harriett Dozier, one of the few female architects of the time, designed the original wood and stucco chapel. It was built on a corner lot in a residential subdivision called Peters Park, in memory of Mrs. Peters' husband, Richard, who had developed the land. The original chapel was torn down to make way for a new church building. Architects Thomas H. Morgan and John R. Dillon generously donated their services to design the present church building, which was dedicated on Palm Sunday 1906. The All Saints' seal, stenciled in gold on the vibrant red walls of the chancel and apse, carries reminders of the day—the cross and the crown symbolizing the feast of All Saints, a phoenix representing both the resurrection and the city of Atlanta, and crossed palms indicating Palm Sunday.

Over the century since that Palm Sunday, All Saints' has grown to a parish of around 3,000 members. What was once a suburban parish now can be described as an urban church centered in worship, focused on right relationship with God and one another, and continually transformed through urban and global ministries.

As our city continues to grow and change, All Saints' ministries and challenges will, also. However, some aspects of the parish will remain the same—the determination to stay put and offer witness and ministry to our urban neighbors, a heritage of outstanding preaching and music, innovative programs, a climate of openness, and the willingness to take risks.

BUZARD ORGANS

Opus 29 • 2003

4 manuals, 63 stops, 87 ranks

GREAT

16' Double Open Diapason
8' First Open Diapason
8' Second Open Diapason
8' Viola da Gamba
8' Harmonic Flute
8' Bourdon
4' Principal
4' Spire Flute
2 2/3' Twelfth
2' Fifteenth
1 1/3' Fourniture IV
2' Harmonic Mixture IV
16' Double Trumpet
8' Tromba (Ped.)
4' Clarion (Ped.)
Tremulant
8' Major Tuba
8' Tuba Solo
8' Fanfare Trumpets (Ant.)
Chimes

SWELL

8' Open Diapason
8' Stopped Diapason
8' Salicional
8' Voix Celeste
4' Principal
4' Harmonic Flute
2 2/3' Nazard
2' Flageolet
2 2/3' Full Mixture V
16' Bassoon
8' Trompette
8' Oboe
8' Vox Humana
4' Clarion
Tremulant
8' Major Tuba (Gt.)
8' Fanfare Trumpets (Ant.)

CHOIR

16' Leiblich Gedeckt
8' English Diapason
8' Flûte à Bibéron
8' Gedeckt Flute
8' Dulciana
8' Unda Maris
4' Principal
4' Koppel Flute
2' Recorder
2' Mixture III-IV
1 1/3' Fourniture IV
2 2/3' Sesquialtera
16' English Horn
8' Cornopean

8' Clarinet
Tremulant
8' Major Tuba (Gt.)
8' Fanfare Trumpets (Ant.)
Cymbalstern
Harp
Celesta

ANTIPHONAL SOLO

8' Open Diapason
8' Viola da Gamba
8' Gamba Celeste
8' Melodia
8' Flute Coelestis II
4' Principal
4' Flûte d'Amour
2' Doublette
1 1/3' Mixture IV
8' Fanfare Trumpets
8' Flügel Horn
8' Corno di Bassetto
Tremulant
8' Major Tuba (Gt.)
Cymbalstern
Harp
Celesta
Chimes (Gt.)

CHAPEL (Floating)

8' Open Diapason
8' Aeoline
8' Vox Angelica
4' Principal

PEDAL

32' Double Open Diapason
32' Subbass
32' Lieblich Gedeckt
16' First Open Diapason
16' Second Open Diap. (Gt.)
16' Bourdon
16' Lieblich Gedeckt (Ch.)
8' Principal
8' Bass Flute
8' Gedeckt Flute (Ch.)
4' Choral Bass
4' Open Flute
2 2/3' Mixture IV
32' Contra Trombone
16' Trombone
16' Double Trumpet (Gt.)
16' Bassoon (Sw.)
8' Trumpet
4' Clarion (Sw.)
8' Major Tuba (Gt.)
8' Fanfare Trumpets (Ant.)

Morning Prayer

A Service of Readings & Prayers for Justice & Human Rights

June 9, 2026 • 9:45 AM

All Saints' Episcopal Church
634 West Peachtree Street NW
Atlanta, Georgia 30308

The Rev. Natosha Reid Rice, *Officiant*
Dr. Carl Haywood, *Organist*
Ms. Arietha Lockhart, *Soprano*

All stand to sing.

HYMN

Hymn 607

1 O God of ev - ery na - tion, of ev - ery race and land,
2 From search for wealth and pow - er and scorn of truth and right,
3 Lord, strength - en all who la - bor that we may find re - lease
4 Keep bright in us the vi - sion of days when war shall cease,

(Music hidden for copyright compliance)



(Music hidden for copyright compliance)

Text: William Watkins Reid Jr. (1923–2007) alt. © 1958, 1986 The Hymn Society (admin. Hope Publishing Company).
Music: *Llangloffan*, 1865; harm. The English Hymnal, 1906. OneLicense #E-805015.

Officiant Send out your light and your truth, that they may lead me,
and bring me to your holy hill and to your dwelling.

Let us confess our sins against God and our neighbor.

All kneel or sit.

A LITANY OF CONFESSION

from Archbishop Desmond Tutu, *An African Prayer Book*

Officiant Lord, we confess our day-to-day failure to be human.

People Lord, we confess to you.

Officiant Lord, we confess that we often fail to love with all we have and are,
often because we do not fully understand what loving means,
often because we are afraid of risking ourselves.

People Lord, we confess to you.

Officiant Lord, we cut ourselves off from each other and erect barriers of division.

People Lord, we confess to you.

Officiant Lord, we confess that by silence and ill-considered word
we have built up walls of prejudice.

People Lord, we confess that by selfishness and lack of sympathy
we have stifled generosity and left little time for others.

Officiant Holy Spirit, speak to us. Help us to listen to your word of forgiveness, for we are very deaf.
Come fill this moment and free us from our sin.

People Amen.

Still kneeling, all pray quietly in harmony, repeating the first part once as indicated.

HYMN

LEVAS 163

No harm have I done you on my knees, (on my knees,) No
harm have I done you on my knees, (on my knees,) When you see me

(Music hidden for copyright compliance)

Text & Music: Roland Carter (b. 1942) © 1978 Walton Music Corp. OneLicense #E-805015.

Officiant Almighty God have mercy on you, forgive you all your sins through our Lord Jesus Christ, strengthen you in all goodness, and by the power of the Holy Spirit keep you in eternal life.
People Amen.

All stand.

Officiant
People

Lord, open our lips.
And our mouth shall proclaim your praise.

Glory to the Father, and to the Son, and to the Holy Spirit:
as it was in the beginning, is now, and will be for ever. Amen.

Remain standing to sing.

PSALM 15

LEVAS 273



(Music hidden for copyright compliance)

- 1 Lord, who may dwell in your / tabernacle?
Who may abide upon your holy / hill.
- 2 Whoever leads a blameless life and does what is / right,
Who speaks the truth from his / heart. *All repeat the Antiphon*
- 3 There is no guile upon his tongue; he does no evil to his / friend;
He does not heap contempt upon his / neighbor.
- 4 In his sight the wicked is re-/jected,
But he honors those who fear the / Lord. *All repeat the Antiphon*
- 5 He has sworn to do no / wrong,
And does not take back his / word.
- 6 He does not give his money in hope of / gain,
Nor does he take a bribe against the / innocent.

2nd half of chant

- 7 Whoever does these / things
shall never be over-/thrown. *All repeat the Antiphon*

Antiphon: Leon Roberts (1950–1999) © 1987 GIA Publications; tr. © 1969 ICEL.
Simplified Anglican Chant in G: Carl Haywood (b. 1949), from *Mass for Grace* © Carl Haywood Music 1992. OneLicense #E-805015.

A READING FROM MAHATMA GANDHI

An excerpt from an address to the All India Congress Committee, Bombay, August 8, 1942

I believe that in the history of the world, there has not been a more genuinely democratic struggle for freedom than ours. I read Carlyle's French Revolution while I was in prison, and Pandit Jawaharlal has told me something about the Russian Revolution. But it is my conviction that inasmuch as these struggles were fought with the weapon of violence, they failed to realize the democratic ideal. In the democracy which I have envisaged, a democracy established by nonviolence, there will be equal freedom for all. Everybody will be his own master. I have noticed that there is hatred towards the British among the people. The people make no distinction between British imperialism and the British people. To them, the two are one. It is most dangerous. It means that they will exchange one slavery for another. Our quarrel is not with the British people; we fight their imperialism. I know the British Government will not be able to withhold freedom from us, when we have made enough self-sacrifice. We must, therefore, purge ourselves of hatred. People may laugh, nevertheless that is my claim. At a time when I may have

to launch the biggest struggle of my life, I may not harbor hatred against anybody.

With all this background, I want to declare to the world, although I may have forfeited the regard of many friends in the West and I must bow my head low; but even for their friendship or love I must not suppress the voice of conscience — promoting of my inner basic nature today. There is something within me impelling me to cry out my agony. I have known humanity. I have studied something of psychology. Such a man knows exactly what it is. I do not mind how you describe it. That voice within tells me, "You have to stand against the whole world although you may have to stand alone. You have to stare in the face the whole world although the world may look at you with bloodshot eyes. Do not fear. Trust the little voice residing within your heart." It says: "Forsake friends, wife and all; but testify to that for which you have lived and for which you have to die. I want to live my full span of life. And for me I put my span of life at 120 years. By that time India will be free, the world will be free.

Reader And the people say,
People Amen. Hallelujah!

Remain seated to sing.

SPIRITUAL

LEVAS 182

Refrain

Did - n't my Lord de - liv - er Dan - iel, de - liv - er Dan - iel, de - liv - er Dan - iel,

(Music hidden for copyright compliance)

TUESDAY

1 He de - livered Daniel from the li - on's den, an' Jonah from the bel-ly of the whale;

An' the Hebrew chil-dren from the fie - ry fur - nace, An' why not ev - e - ry man.

to Refrain

(Music hidden for copyright compliance)

Text & Music: African American Spiritual, arr. Carl Haywood. © Carl Haywood Music. OneLicense #E-805015.

See, the Lord's arm is not too short to save, nor his ear too dull to hear. Rather, your iniquities have been barriers between you and your God, and your sins have hidden his face from you so that he does not hear. For your hands are defiled with blood and your fingers with iniquity; your lips have spoken lies; your tongue mutters wickedness. No one brings suit justly; no one goes to law honestly; they rely on empty pleas; they speak lies, conceiving mischief and bearing iniquity. The way of peace they do not know, and there is no justice in their ways. Their roads they have made crooked; no one who walks in them knows peace. Therefore justice is far from us, and deliverance does not reach us; we wait for light, but there is only darkness; and for brightness, but we walk in gloom. For our transgressions before you are many, and our sins testify against us. Our transgressions indeed are with us, and we know our iniquities; transgressing and denying the Lord and turning away from following

our God, talking oppression and revolt, conceiving lying words and uttering them from the heart. Justice is turned back, and deliverance stands at a distance, for truth stumbles in the public square, and uprightness cannot enter. Truth is lacking, and whoever turns from evil is despoiled. The Lord saw it, and it displeased him that there was no justice. He saw that there was no one and was appalled that there was no one to intervene, so his own arm brought him victory, and his righteousness upheld him. He put on righteousness like a breastplate and a helmet of salvation on his head; he put on garments of vengeance for clothing and wrapped himself in fury as in a mantle. According to their deeds, so will he repay wrath to his adversaries, requital to his enemies; to the coastlands he will render requital. So those in the west shall fear the name of the Lord, and those in the east, his glory, for he will come like a pent-up stream that the wind of the Lord drives on.

Reader And the people say,
People Amen. Hallelujah!

Remain seated to sing.

HYMN

VF 96

1 Heal - ing riv - er of the Spi - rit, bathe the wounds that liv - ing brings.
2 Well - spring of the heal - ing Spi - rit, stream that flows to bring re - lease,
3 Liv - ing stream that heals the na - tions, make us chan - nels of your pow'r.
Plunge our pain, our sin, our sad - ness deep be - neath your sa - cred springs.

(Music hidden for copyright compliance)

Text: Ruth C. Duck, from *Circles of Care: Hymns and Song*. © 1996 The Pilgrim Press.
Music: *Beach Spring*, from *The Sacred Harp*, Philadelphia 1844. OneLicense #E-805015.

A READING FROM SUSAN B. ANTHONY

An excerpt from her trial on June 17, 1873, for voting illegally, standing before Judge Ward Hunt

May it please your honor, I am not arguing the question, but simply stating the reasons why sentence cannot, in justice, be pronounced against me. Your denial of my citizen's right to vote, is the denial of my right of consent as one of the governed, the denial of my right of representation as one of the taxed, the denial of my right to a trial by a jury of my peers as an offender against law. All of my prosecutors, from the 8th ward corner grocery politician, who entered the complaint, to the United States Marshal, Commissioner, District Attorney, District Judge, your honor on the bench, not one is my peer, but each and all are my political sovereigns; and had your honor

submitted my case to the jury, as was clearly your duty, even then I should have had just cause of protest, for not one of those men was my peer; but, native or foreign born, white or black, rich or poor, educated or ignorant, awake or asleep, sober or drunk, each and every man of them was my political superior; hence, in no sense, my peer. Precisely as no disfranchised person is entitled to sit upon a jury, and no woman is entitled to the franchise, so, none but a regularly admitted lawyer is allowed to practice in the courts, and no woman can gain admission to the bar – hence, jury, judge, counsel, must all be of the superior class.

*When Judge Hunt insisted that she has been tried according to the established forms of law,
Ms. Anthony responded,*

Yes, your honor, but by forms of law all made by men, interpreted by men, administered by men, in favor of men, and against women; and hence, your honor's ordered verdict of guilty; against a United States citizen for the exercise of "that citizen's right to vote," simply because that citizen was a woman and not a man. But, yesterday, the same man made forms of law, declared it a crime punishable with \$1,000 fine and six months imprisonment, for you, or me, or you of us, to give a cup of cold water, a crust of bread, or a night's shelter to a panting

fugitive as he was tracking his way to Canada. And every man or woman in whose veins coursed a drop of human sympathy violated that wicked law, reckless of consequences, and was justified in so doing. As then, the slaves who got their freedom must take it over, or under, or through the unjust forms of law, precisely so, now, must women, to get their right to a voice in this government, take it; and I have taken mine, and mean to take it at every possible opportunity.

Reader And the people say,
People Amen. Hallelujah!

SOLO

He's got the whole world in his hand.
He's got the whole world in his hand.
He's got the whole world in his hand.

He's got the wood and the waters in his hand,
He's got the sun and the moon right in his hand,
He's got the whole world in his hand.

He's got the birds and the bees right in his hand,
He's got the beasts of the field right in his hand,
He's got the whole world in his hand.

He's got you and me right in his hand,
He's got everybody in his hand,
He's got the whole world in his hand.

Text & Music: African American Spiritual, arr. Margaret Bonds (1913–1972)

When Jesus saw the crowds, he went up the mountain; and after he sat down, his disciples came to him. Then he began to speak, and taught them, saying:

- Blessed are the poor in spirit, for theirs is the kingdom of heaven.
- Blessed are those who mourn, for they will be comforted.
- Blessed are the meek, for they will inherit the earth.
- Blessed are those who hunger and thirst for righteousness, for they will be filled.
- Blessed are the merciful, for they will receive mercy.
- Blessed are the pure in heart, for they will see God.
- Blessed are the peacemakers, for they will be called children of God.
- Blessed are those who are persecuted for righteousness' sake, for theirs is the kingdom of heaven.
- Blessed are you when people revile you and persecute you and utter all kinds of evil against you falsely on my account.

Rejoice and be glad, for your reward is great in heaven, for in the same way they persecuted the prophets who were before you.

Reader And the people say,
People Amen. Hallelujah!

All stand to sing.

HYMN

VF 93

harmony
SA (unison)
TB (unison)
unison

1 God, cre - a - tor, source of heal - ing here we pray for
 2 Je - sus, known to friend and seek - er ex - er - cis - ing
 3 Ho - ly Spi - rit, bring us whole - ness, come with your trans -
 4 Tri - ni - ty of awe and won - der yours the glo - ry,

(Music hidden for copyright compliance)

shar - ing of our wealth. Give dis - cern - ment in our de - ci - sions,
 love with head and heart; give fresh en - er - gy and pur - pose
 eyes to see from a - bove; shape our sys - tems, in - sti - tu - tions,
 ate our cramp - ing ways. May our lives re - flect your splend - or,

(Music hidden for copyright compliance)

Text: Brigid Pailthorpe © 1970 Church Publishing, Inc. OneLicense #E-805015.
 Music: *Abbot's Leigh*, Cyril Vincent Taylor (1907–1991), © 1942, 1970 Hope Publishing Company.

All sit.

A READING FROM NELSON MANDELA

An excerpt from his Inaugural Speech as President of the Democratic Republic of South Africa, May 10, 1994

We, the people of South Africa, feel fulfilled that humanity has taken us back into its bosom, that we, who were outlaws not so long ago, have today been given the rare privilege to be host to the nations of the world on our own soil. We thank all our distinguished international guests for having come to take possession with the people of our country of what is, after all, a common victory for justice, for peace, for human dignity. We trust that you will continue to stand by us as we tackle the challenges of building peace, prosperity, non-sexism, non-racialism and democracy. The time for the healing of the wounds has come. The moment to bridge the chasms that divide us has come. The time to build is upon us. We have, at last, achieved our political emancipation. We pledge ourselves to liberate all our people from the continuing bondage of poverty, deprivation, suffering, gender and other discrimination. We enter into a covenant that we shall build the society in which all South Afri-

cans, both black and white, will be able to walk tall, without any fear in their hearts, assured of their inalienable right to human dignity — a rainbow nation at peace with itself and the world. We dedicate this day to all the heroes and heroines in this country and the rest of the world who sacrificed in many ways and surrendered their lives so that we could be free. Their dreams have become reality. Freedom is their reward. We understand it still that there is no easy road to freedom. We know it well that none of us acting alone can achieve success. We must therefore act together as a united people, for national reconciliation, for nation building, for the birth of a new world. Let there be justice for all. Let there be peace for all. Let there be work, bread, water and salt for all. Let each know that for each the body, the mind and the soul have been freed to fulfill themselves. Let freedom reign. The sun shall never set on so glorious a human achievement! God bless Africa! Thank you.

Reader And the people say,
People Amen. Hallelujah!

Remain seated to pray quietly in harmony.

SPIRITUAL

Arranged by Uzee Brown (b. 1950)

Slow and prayerful
mp

Come by here, my Lord, come by here, _____
 Some - one needs you, Lord, come by here, _____
 Some - one's pray - in', Lord, come by here, _____

O Lord, _____ come by here. _____ 1, 2
 O Lord, _____ come by here. _____ 2 Some - one
 O Lord, _____ come by here. _____ 3 Some - one's

3

(Music hidden for copyright compliance)

A READING FROM DR. MARTIN LUTHER KING JR.

An excerpt from "I've Been to the Mountaintop," delivered in Memphis, Tennessee, April 3, 1968, the day before his assassination, answering the Almighty's hypothetical question, "What age would you like to live in."

Strangely enough, I would turn to the Almighty, and say, "If you allow me to live just a few years in the second half of the 20th century, I will be happy." Now that's a strange statement to make, because the world is all messed up. The nation is sick. Trouble is in the land; confusion all around. That's a strange statement. But I know, somehow, that only when it is dark enough can you see the stars. And I see God working in this period of the twentieth century in a way that men, in some strange way, are responding. Something is happening in our world. The masses of people are rising up. And wherever they are assembled today, whether they are in Johannesburg, South Africa; Nairobi, Kenya; Accra, Ghana; New York City; Atlanta, Georgia; Jackson, Mississippi; or Memphis, Tennessee — the cry is always the same: "We want to be free." And also in the human rights revolution, if something isn't done, and done in a hurry, to bring the colored peoples of the world out of their long years of poverty, their long years of hurt and neglect, the whole world is doomed. Now, I'm just happy that God has allowed me to live in this period to see what is unfolding. And I'm happy that He's allowed me to be in Memphis. It really doesn't matter what happens now. I left Atlanta this morning, and as we got started on the

plane, there were six of us. The pilot said over the public address system, "We are sorry for the delay, but we have Dr. Martin Luther King on the plane. And to be sure that all of the bags were checked, and to be sure that nothing would be wrong with on the plane, we had to check out everything carefully." Let us rise up tonight with a greater readiness. Let us stand with a greater determination. And let us move on in these powerful days, these days of challenge to make America what it ought to be. We have an opportunity to make America a better nation. And I want to thank God, once more, for allowing me to be here with you. Well, I don't know what will happen now. We've got some difficult days ahead. But it really doesn't matter with me now, because I've been to the mountaintop. And I don't mind. Like anybody, I would like to live a long life. Longevity has its place. But I'm not concerned about that now. I just want to do God's will. And He's allowed me to go up to the mountain. And I've looked over. And I've seen the Promised Land. I may not get there with you. But I want you to know tonight, that we, as a people, will get to the promised land! And so I'm happy, tonight. I'm not worried about anything. I'm not fearing any man! Mine eyes have seen the glory of the coming of the Lord!

Reader And the people say,
People Amen. Hallelujah!

All stand to sing.

HYMN

WLP 792

1 Ho - ly God, you raise up proph - ets; praise and hon - or do we sing,
2 Mo - ral con - science of his na - tion, re - con - cil - ing black and white,
3 Teach - er of Christ - like non - vio - lence to the out - cast, poor and meek;
4 So, when felled by snip - er bul - let un - der heav - ens o - ver - cast,

Be - come faith - ful - know - Ma - jor - vant - Day - the Mar - tin - Talk - the - Flow

(Music hidden for copyright compliance)

Text: Harold T. Lewis (1947–2021). OneLicense #E-805015.
Music: *Martin's Song*, Carl Haywood © 1992 Carl Haywood Music. OneLicense #E-805015.

APOSTLES' CREED AND PRAYER

Officiant With Christians across time and around the world, we say together:
All I believe in God, the Father almighty, creator of heaven and earth.
I believe in Jesus Christ, his only Son, our Lord.
He was conceived by the power of the Holy Spirit and born of the Virgin Mary.
He suffered under Pontius Pilate, was crucified, died, and was buried.
He descended to the dead.
On the third day he rose again.
He ascended into heaven, and is seated at the right hand of the Father.
He will come again to judge the living and the dead.
I believe in the Holy Spirit, the holy catholic Church,
the communion of saints, the forgiveness of sins,
the resurrection of the body, and the life everlasting. Amen.

Officiant The Lord be with you.
People And also with you.

Officiant Let us pray.
All Our Father in heaven, hallowed be your Name,
your kingdom come, your will be done, on earth as it is in heaven.
Give us today our daily bread.
Forgive us our sins, as we forgive those who sin against us.
Save us from the time of trial, and deliver us from evil.
For the kingdom, the power, and the glory are yours,
now and for ever. Amen

Officiant Show us your mercy, O Lord;
People And grant us your salvation.

Officiant Clothe your ministers with righteousness;
People Let your people sing with joy,

Officiant Give peace, O Lord, in all the world;
People For only in you can we live in safety.

Officiant Lord, keep this nation under your care;
People And guide us in the way of justice and truth.

Officiant Let your way be known upon earth;
People Your saving health among all nations.

Officiant Let not the needy, O Lord, be forgotten;
People Nor the hope of the poor be taken away.

Officiant Create in us clean hearts, O God;
People And sustain us with your Holy Spirit.

Officiant O God, we thank you for the lives of great saints and prophets in the past, who have revealed to us that we can stand up amid the problems and difficulties and trials of life and not give in. We thank you for our foreparents, who have given us something in the midst of the darkness of exploitation and oppression to keep going. **Amen.**

Grant, O God, that your holy and life-giving Spirit may so move every human heart, that barriers which divide us may crumble, suspicions disappear, and hatreds cease; that our divisions being healed, we may live in justice and peace; through Jesus Christ our Lord. **Amen.**

Look with pity, O heavenly Father, upon the people in this land who live with injustice, terror, disease, and death as their constant companions. Have mercy upon us. Help us to eliminate our cruelty to these our neighbors. Strengthen those who spend their lives establishing equal protection of the law and equal opportunities for all. And grant that every one of us may enjoy a fair portion of the riches of this land; through Jesus Christ our Lord. **Amen.**

Officiant Let us bless the Lord.
People **Thanks be to God.**

Officiant Glory to God whose power, working in us, can do infinitely more than we can ask or imagine:
Glory to God from generation to generation in the Church, and in Christ Jesus for ever and ever. **Amen.**

Remain standing to sing.

1 Lift ev - ery voice and sing till earth and hea - ven ring, ring with the
2 Ston - y the road we trod, bit - ter the chas - tening rod, felt in the
3 God of our wea - ry years, God of our si - lent tears, thou who hast

har - mon - ies of lib - er - ty. Let our re - joic - ing rise
days when hope un - born had died; yet, with a stead - y beat,
brought us thus far on the way; thou who hast by thy might

(Music hidden for copyright compliance)

brought us; fac - ing the ris - ing sun of our new
 slaugh - - tered, out from the gloom - y past, till now we
 get thee; sha - dowed be - neath thy hand may we for -

(Music hidden for copyright compliance)

Text: James Weldon Johnson (1871–1938). Music: *Lift Every Voice*, J. Rosamond Johnson (1873–1954).

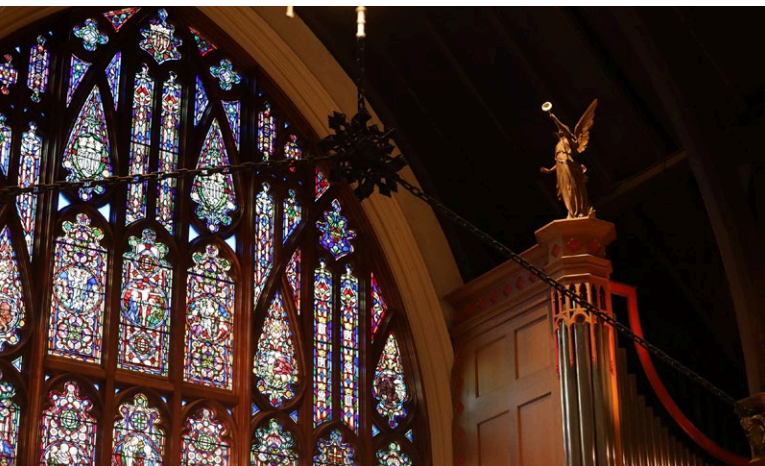
POSTLUDE

Improvisation on *We Shall Overcome*

Carl Haywood (b. 1949)

AAM conference members are kindly asked to remain seated for announcements.

The presence of Dr. Carl Haywood is made possible through the generosity of LaFawn Gilliam, parishioner of St. Luke's Episcopal Church.



Carl Haywood is a *cum laude* graduate of Norfolk State University (NSU) and a recipient of the Master of Sacred Music (organ) and Master of Music (choral conducting) degrees from Southern Methodist University (SMU). His matriculation at SMU afforded him further opportunities to study composition, arranging, and conducting with Lloyd Pfautsch while serving as associate conductor-organist for the SMU Chapel under Dr. Pfautsch and Dr. Robert Anderson, his graduate organ teacher. Dr. Haywood, who received a Doctor of Musical Arts degree from the University of Southern



California (USC), is recognized as a superb choral conductor/organist with superior musical acumen. As the Chair of Visual and Performing Arts and Director of Choral Activities at NSU for many years, he has served as a national clinician, adjudicator, guest conductor, and organ recitalist. His choirs have performed in cathedrals,

churches, and performance halls throughout the country, and twice at the White House at the invitation of President Obama and the First Lady. A past member of the Standing Commission on Liturgy and Music in the Episcopal Church, Dr. Haywood also served as Organist and Choirmaster at Grace Episcopal Church of Norfolk, Virginia, for twenty-five years and Conductor of the I. Sherman Greene Chorale for an equal period. His hymns, spirituals, and service music are featured in over twenty hymnals, notably LEVAS II and *Wonder, Love, and Praise*. Moreover, his choral and organ compositions, especially his *Improvisation on "We Shall Overcome,"* are performed in schools and churches worldwide. Dr. Haywood's forty-four-year tenure as a conductor, composer, organist, educator, administrator, church musician, and promoter of student success has secured him a place of distinction in the annals of Norfolk State University. He has been honored by NSU, The Union of Black Episcopalians, NAFEO, SMU, USC, The Hampton Minister's Conference, and the NAACP.

Though she has appeared as soloist with the Atlanta Symphony Orchestra Chamber Chorus in Carnegie Hall, the *Christmas with Robert Shaw* concerts of the Atlanta Symphony Orchestra and Chorus, the Robert Shaw Chamber Singers and Festival singers, the Alabama Symphony Orchestra, the Atlanta Bach Choir, the Augusta Choral Society, the American Institute of Musical Studies Festival Orchestra in Graz, Austria, and the Aspen Opera Theatre, as well as performing in recital at Spivey Hall, various churches and civic organizations throughout the south-east, **Arietha Lockhart's** largest audience never saw her, for it was she who provided the haunting ethereal voice of the battered white butterfly in the worldwide broadcast of the 1996 Olympic Games Opening Ceremony.

As an active recitalist and concert singer, she frequently performs Oratorio masterworks and new works by contemporary American Composers and has premiered Michael Kurth's *From Isaiah 40*, Mary Boyle's *Little Lamb*, James Cockerham's *Hold On*, and sang the New York and World premieres of pieces by Mary Badarak, Sharon Willis, Mary Boyle, Adrienne Albert, Lera Auerbach, and Carol Worthey. Recently, she sang solo roles in Handel's



Israel in Egypt; Bach's *B minor Mass*, *Cantate 51: Jauchzet Gott in Allen Landen*, *Magnificat in D*; Beethoven's *Mass in C op. 86*; Mozart's *Exsultate Jubilate*, *Requiem*, and *Coronation Mass*, Queen of the Night in Opera Panama's *Magic Flute*; and the role of Mama King in the new contemporary rhythm and blues opera *I*

Dream based on the life of Dr. Martin Luther King Jr. by composer Douglas Tappin. Ms. Lockhart appeared in the New York premier of the song cycle *The Laughing Monkeys of Gravity* by Curtis Bryant and poet Stephen Bluestone at the Cornelia Café.



Civil and Human Rights Panel Discussion

June 9, 2026 • 11:15 AM

All Saints' Episcopal Church
634 West Peachtree Street NW
Atlanta, Georgia 30308

The Rev. Natosha Reid Rice, *Moderator*
The Rev. Ed Bacon
Dr. Joyce Johnson

Mr. Bryan Sells, Esq.
The Rt. Rev. Robert Wright

The presence of the Rev. Ed Bacon, Dr. Joyce Johnson, the Rev. Natosha Reid Rice, Bryan Sells, and the Rt. Rev. Robert Wright is made possible through the generosity of Dr. Robert Poovey.

The Rev. Ed Bacon is an Episcopal priest and author of *8 Habits of Love; Overcome Fear and Transform Your Life*. For twenty-one years he was the rector of the largest Episcopal congregation in the western United States, All Saints Church, located in Pasadena, California. After retiring from leading churches as rector in 2016, he has been called as interim rector to three churches: St. Luke's, Atlanta (where he was ordained in 1983); St. Paul's, Chattanooga, and All Saints', Birmingham. Ed is a vocal advocate for rearticulating a Christianity for the 21st century which includes trusting God's Divinity in all creation instead of



worshipping the god of fear, separateness, and white male heterosexual Christian supremacy. He also works to dismantle all forms of systemic bigotry. A leader in interfaith circles and an advocate of science-friendly theology and leadership in anxious times, he teaches contemplative practices, how our Oneness in Love overcomes our

separateness and fear. He also works to help save the Pando Forest in southern Utah, the largest organism on the planet which he considers symbolic of the interconnectedness of all creation. He has appeared on a variety of radio and TV shows interviewed by Oprah Winfrey. Ms. Winfrey named him a "Soul Teacher" on her *SuperSoul 100* list, a collection of "100 awakened leaders who are using their voices to elevate humanity." His website is edbacon.com

Dr. Joyce Finch Johnson, D.Mus., AAGO, is Professor Emerita of Music and currently College Organist at Spelman College. From 1989–1994 and 1995–2001, she served as Chair of the Department of Music. She has had an active career as a college teacher and as a performing artist, giving solo recitals, accompanying a variety of

distinguished artists, playing chamber music concerts, and performing piano concertos with various symphony orchestras. She is on the International Roster of Steinway Artists.

While pursuing graduate degrees in piano performance at Northwestern University, her primary teachers were Gui Mombaerts and Louis Crowder. She also studied organ with Richard Enright, Karel Paukert, and David Craighead.

She has concertized in Bermuda, France, Haiti, the West Indies, and Brazil. She has been a workshop presenter and featured recitalist for the Sigma Alpha Iota National Convention in Atlanta, GA and The Colour of Music Festival in Charleston, SC. Additionally, she has performed for numerous colleges and universities, and as an organist for national conventions and nationally televised church services.

She served on the United Church of Christ (UCC) Hymnal Committee resulting in the publication of *The*



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New Century Hymnal. For decades she has been the organist for the annual Martin Luther King Jr. Commemorative Ecumenical Service at the historic Ebenezer Baptist Church in Atlanta. A member of Pi Kappa Lambda National Music Honor Society and a Member Laureate of Sigma Alpha Iota, she received a Career Achievement Award from the Professional Fraternity Association at its national convention. Her professional involvements include participation in the American Guild of Organists (including POE faculty and certification examiner), the College Music Society, numerous board appointments, and review panels. She is a member of The Links, Inc., Delta Sigma Theta Sorority, and is a Lexus Leader of the Arts.

Dr. Johnson is married to Aaron Johnson, a retired health care executive, and they have one daughter who is a corporate chief legal officer.

The Rev. Natosha Reid Rice is a highly recognized transformational leader, global equity and inclusion strategist, attorney and impactful preacher.

She is currently Habitat for Humanity International's Vice President of Housing Opportunities and Mission Engagement (HOME) and is leading the development and execution of Habitat's global HOME strategy. Previously, as Associate General Counsel at Habitat, Natosha initiated and managed financing programs and strategies to generate sources of capital to enable Habitat affiliates to build affordable housing with families throughout the U.S.

In addition to her work at Habitat, Natosha served as an Associate Pastor at the historic Ebenezer Baptist Church in Atlanta, GA for 11 years before now serving as the Minister for Public Life at All Saints' Episcopal Church in Atlanta.

Natosha puts her passion into action by serving on the following boards: the Executive Committee of the global Harvard Alumni Association, International Women's Forum (GA chapter), Goodwill of North Georgia, the Community Foundation of Greater Atlanta, The Redress Movement (Board Co-Chair), the Atlanta Neighborhood Development Partnership Inc. (ANDP), and Out of Hand Theater (Advisory).



She is also a highly regarded keynote speaker, presider and workshop facilitator for global corporations and non-profit organizations covering topics such as the power of authentic leadership, effective equity and inclusion strategies and the intersection of faith and justice. Natosha has presided over the annual National Martin Luther King Jr. Annual Commemorative Service for the past eight years and delivered her TEDx talk "*If We Are More Alike Than Unalike, Then...*" for TEDx Centennial Park Women.

Natosha has received recognition and awards for her

work and leadership including: the Georgia Association of Black Women Attorneys' Barbara A. Harris Award for Service to the Community, the International Service Award from Henry County Rotary Club, the Atlanta Business Chronicles' Top Diversity and Inclusion Officer, the Atlanta Tribune's 50 Women of Excellence, one of Atlanta's 100 Most Influential Women by the Atlanta Business League for multiple consecutive years and the YWCA Academy of Women Achievers.

Natosha received her J.D. from Harvard Law School and her B.A. in Government with honors from Harvard/Radcliffe College where she was a Harvard/Radcliffe Class Marshall and awarded the Captain Jonathan Fay Prize (Radcliffe's Highest Honor) and the E.P. Saltonstall Prize.

In her free time, Natosha enjoys cooking, hiking, traveling and spending time with her husband, Corey and their adult children Kayla, Malachi and Caleb.

Bryan L. Sells is an experienced civil rights lawyer specializing in voting rights, election law, and redistricting. For over 25 years, Bryan has represented individual voters, civil rights organizations, political parties, and candidates in complex voting rights litigation across the country.

In addition to running his own solo law practice, Bryan also serves as an adjunct professor of law at Georgia State University College of Law, where he teaches the Law of Democracy. Before launching his practice in 2016, Bryan served as Special Litigation Counsel in the Voting Section of the Civil Rights Division of the United States Department of Justice and as a staff attorney in the Voting Rights Project of the American Civil Liberties Union. Bryan began his legal career as a law clerk to the Honorable Myron H. Thompson of the United States District Court in Montgomery, Alabama. He holds degrees from Harvard University and Columbia Law School. Bryan lives in Atlanta with his wife, Dr. Deneta Howland Sells, and their daughter.



The Rt. Rev. Robert Wright became the 10th bishop of the Episcopal Diocese of Atlanta in 2012. Since his election, he has been a vocal and active leader in the community, addressing the Georgia legislature about gun control, advocating against the death penalty, and supporting programs for underprivileged youth. He teaches about the importance of love and of justice and continues to lead the diocese to be one of service and faith and always on the mission for the Kingdom of God.



Concert

June 9, 2026 • 8:00 PM

Glenn Memorial United Methodist Church
1660 N Decatur Road
Atlanta, Georgia 30307

Atlanta Master Chorale

Eric Nelson, *Artistic Director*

Jon Easter, *Piano & Organ*

| | |
|---|---|
| The World is Filled with Awe: An Anthem of Thanksgiving | Mark Sirett (b. 1952) |
| Te Deum (Collegium Regale) | Herbert Howells (1892–1983) |
| Geistliches Lied | Johannes Brahms (1833–1897) |
| Mitten wir im Leben sind | Felix Mendelssohn Bartholdy (1809–1847) |
| Beati quorum via | Charles Villiers Stanford (1852–1924) |
| Benedictio | Urmas Sisask (1960–2022) |
| The Road Home | adapt. Stephen Paulus (1949–2014) |
| Down in the River to Pray | arr. Eric Nelson (b. 1959) |
| Precious Lord | arr. Arnold Sevier (b. 1949) |
| Leaning on the Everlasting Arms | arr. Eric Nelson |
| Sweet Rivers | Shawn Kirchner (b. 1970) |

The presence of the Atlanta Master Chorale is made possible through the generosity of Christ School, Asheville, NC, in honor of Mr. Joseph Took Massey Jr., Class of 1965, and Friends of Music at St. Luke's Episcopal Church.

Atlanta Master Chorale

Eric Nelson, *Artistic Director*

| <i>Soprano</i> | <i>Alto</i> | <i>Tenor</i> | <i>Bass</i> |
|----------------------|-------------------|----------------------|------------------------|
| Amy Arnold | Claire Berger | Ben Barkley | Nick Almand |
| Michelle Augsten | Holly Botella | Jon Easter | Jacob Augsten |
| Casey Bagby | Calissa Dauterman | Mark King | Mark Bost |
| Hayley Conroy | Stephanie Gilbert | Bronson Lee | Stven Carlberg |
| Samantha Frischling | Jean Goffaux | Paul McClung | David Champion |
| Meg Granum Gurtcheff | Amelia Gregory | Andy McLeod | Andre Darvasan-Stanciu |
| Lisa Hayes | Kathryn Hagler | Ryan Nation | James Jones |
| Perry Houck | Joy Ortega | Garrett Pace | Mark Lamback |
| Audriana Johnson | Ivy Overcash | Sam Potts | Thomas McKean |
| Amy Kuhn | Mary Grace Roark | James Ranson | Joseph Ripley |
| Elizabeth Lamback | Kira St. Pierre | Denny Shin | Wade Thomas |
| Caitlin Norton | Meredith Starks | James Rashaad Turner | David Walters |
| Claire Pappas | June Webb | | Spence Whitehead |
| Megan Schuitema | | | Ross Wilcox |

TEXTS & TRANSLATIONS

The World is Filled with Awe: An Anthem of Thanksgiving

Mark Sirett (b. 1952)

The whole world is filled with awe,
is filled with awe at your wonder.
Where morning dawns, where evening fades,
you call forth your songs of joy and praise.

You care for the land and water it. The streams of God are full.
You drench its furrows, level its ridges, soften with showers and bless its crops.
You crown the year with bounty, the grasslands overflow.
The hills are clothed with gladness.

The whole world is filled with awe,
is filled with awe at your wonder.
Fields filled with flocks, valleys mantled in grain.
They shout for joy, they sing your praise.

Text: Psalm 65 (adapted by composer)
© 2024 Augsburg Fortress. OneLicense #E-805015.

Te Deum (Collegium Regale)

Herbert Howells (1892–1983)

We praise thee, O God: we acknowledge thee to be the Lord.
All the earth doth worship thee: the Father everlasting.
To thee all angels cry aloud: the Heavens and all the powers therein.
To thee Cherubim and Seraphim continually do cry,
Holy, Holy, Holy: Lord God of Sabaoth;
Heaven and earth are full of the Majesty of thy glory.

The glorious company of the Apostles praise thee.
 The goodly fellowship of the Prophets praise thee.
 The noble army of Martyrs praise thee.
 The holy Church throughout all the world doth acknowledge thee;
 The Father of an infinite Majesty;
 Thing honorable, true and only Son;
 Also the Holy Ghost: the Comforter.
 Thou art the King of Glory: O Christ.
 Thou art the everlasting Son of the Father.

When thou took'st upon thee to deliver man:
 thou didst not abhor the Virgin's womb.
 When thou had'st overcome the sharpness of death:
 thou didst open the Kingdom of Heaven to all believers.
 Thou sittest at the right hand of God: in the Glory of the Father.

We believe that thou shalt come to be our Judge.
 We therefore pray thee, help thy servants:
 whom thou hast redeemed with thy precious blood.
 Make them to be numbered with thy Saints: in glory everlasting.
 O Lord, save thy people: and bless thine heritage.
 Govern them: and lift them up forever.
 Day by day we magnify thee;
 And we worship thy Name ever world without end.

Vouchsafe, O Lord: to keep us this day without sin.
 O Lord, have mercy upon us.
 O Lord, let thy mercy lighten upon us: as our trust is in thee.
 O Lord, in thee have I trusted: let me never be confounded.

Text: traditional 4th-century Latin Christian hymn attrib. to Nicetas, Bishop of Remesiana
 English transl. *Book of Common Prayer* (1549)
 © 1950, 1978 Novello & Company, Ltd.

Geistliches Lied

Johannes Brahms (1833–1897)

Laß dich nur nichts nicht dauren mit Trauren,
 sei stille, wie Gott es fügt,
 so sei vergnügt mein Wille!

*Do not be sorrowful or full of regret;
 Be calm, as God ordains,
 and thus my will shall be contented.*

Was willst du heute sorgen auf morgen?
 Der Eine steht allem für,
 der gibt auch dir das Deine.

*What do you want to worry about from day to day?
 There is One who stands above all
 who gives you, too, what is yours.*

Sei nur in allem Handel ohn Wandel,
 steh feste, was Gott beschleußt,
 das ist und heißt das Beste. Amen.

*Only be steadfast in all you do,
 stand firm; what God has decided,
 is best, and thus it is acknowledged. Amen.*

Text: Paul Flemming (1609–1640)
 © 1996 Oxford University Press. Composed 1856, originally published 1864.

Mitten wir im Leben sind
mit dem Tod umfängen.
Wen such'n wir, der Hilfe tu
daß wir Gnad erlangen?
Das bist du, Herr, alleine.
Uns reuet uns're Missetat,
die dich, Herr, erzürnet hat.

*In midst of life
we are surrounded by death.
Whom shall we seek to help us
attain grace?
Thou alone, O Lord.
We regret our misdeeds
that have angered Thee, O Lord.*

Heiliger Herre Gott,
heiliger starker Gott,
heiliger barmherziger Heiland,
du ewiger Gott,
laß uns nicht versinken
in des bittern Todes Not.
Kyrie eleison.

*Holy Lord God,
Holy and mighty God,
Holy, merciful Savior,
eternal God,
let us not sink
and suffer bitter death.
Lord, have mercy.*

Mitten in dem Tod anficht
uns der Höllen Rachen.
Wer will uns aus solcher Not
frei und ledig machen?
Das tust du, Herr, alleine.
Es jammert dein Barmherzigkeit
uns're Sünd und großes Leid.

*In the midst of death
the jaws of Hell assail us.
Who shall save us from such extremity,
who shall free us from such a fate?
Thou alone, O Lord.
Thy mercy takes pity on
our sins and great suffering.*

Heiliger Herre Gott,
heiliger starker Gott,
heiliger barmherziger Heiland,
du ewiger Gott,
laß uns nicht verzagen
vor der tiefen Höllen Glut.
Kyrie eleison.

*Holy Lord God,
holy, mighty God,
holy, merciful Savior,
eternal God,
let us not lose heart
when faced with the fires of deep Hell.
Lord, have mercy.*

Mitten in der Höllen Angst
uns're Sünd uns treiben.
Wo soll'n wir denn fliehen hin,
da wir mögen bleiben?
Zu dir, Herr Christ, alleine.
Vergossen ist dein teures Blut,
das genug für die Sünde tut.

*In the midst of fearful Hell
we are driven by our sins.
Where shall we flee
in our wish to survive?
To Thee, dear Christ, alone.
The dear blood Thou hast shed
has done enough for our sins.*

Heiliger Herre Gott,
heiliger starker Gott,
heiliger barmherziger Heiland,
du ewiger Gott,
laß uns nicht entfallen
von des rechten Glaubens Trost.
Kyrie eleison.

*Holy Lord God,
holy, mighty God,
holy, merciful Savior,
eternal God,
let us not be deprived
of the solace that true belief brings.
Lord, have mercy.*

Text: Martin Luther (1483–1546), based on the Latin antiphon *Media vita in morte sumus*
© 1977 Carus-Verlag, Stuttgart. Composed in 1830; edited by Günter Graulich.

TUESDAY

Beati Quorum Via *from* Three Motets, OP. 38, NO. 3

Charles Villiers Stanford (1852–1924)

Beati quorum via integra est
Qui ambulat in lege Domini

*Blessed are the undefiled in the way
who walk in the law of the Lord.*

Text: Psalm 119:1
© 1905, 1933 Boosey & Co. Ltd.

Benedictio

Urmas Sisask (1960–2022)

Benedicat vos omnipotens Deus,
Pater et Filius et Spiritus Sanctus. Amen.

*May Almighty God bless you,
The Father, and Son, and Holy Spirit. Amen.*

Text: Traditional
© 1996 Edition Fazer, Helsinki. Composed in 1991.

The Road Home

Adapted by Stephen Paulus (1949–2014)

Tell me where is the road I can call my own
That I left, that I lost, so long ago?
All these years I have wandered, oh, when will I know,
There's a way, there's a road that will lead me home.

Rise up, follow me, come away is the call,
With love in your heart as the only song;
There is no such beauty as where you belong.
Rise up, follow me, I will lead you home.

After wind, after rain when the dark is done,
As I wake from a dream in the gold of day.
Through the air there's a calling from far away.
There's a voice I can hear that will lead me home.

Text: Michael Dennis Browne (1940–2026). Tune: *Prospect* from *Southern Harmony* 1835.
© 2005 Stephen Paulus. OneLicense #E-805015.

Down in the River to Pray (2025)

Arranged by Eric Nelson (b. 1959)

As I went down in the river to pray,
studying about that good old way,
and who shall wear the starry crown,
good Lord, show me the way.

Deep river, my home is over Jordan,
Deep river Lord, cross over to campground.

*O sisters let's go down,
let's go down, come on down.
O sisters let's go down,
down in the river to pray.*

O don't you want to go to that gospel feast,
that promised land where all is peace?

*O brothers let's go down,
let's go down, come on down.
O brothers let's go down,
down in the river to pray.*

O deep river, Lord,
I want to cross over into campground.

Music & Text: Traditional folk song and African American Spiritual
© 2023 Birnamwood Publications (ASCAP), a division of MorningStar Music Publishers, Inc.

Precious Lord

Arranged by Arnold Sevier (b. 1949)

Precious Lord, take my hand,
Lead me on, let me stand,
I am tired, I am weak, I am worn;
Through the storm, through the night,
Lead me on to the light.
Take my hand, Lord, and lead me home.

When my way grows drear,
Precious Lord, linger near,
When my life is almost gone,
At the river, Lord, I stand,
Guide my feet and hold my hand
Take my hand, Lord, and lead me home.

Music & Text: Thomas A. Dorsey (1899–1993) from the hymn tune *Maitland* by George Nelson Allen (1812–1877)
© 1996 Unichappell Music, Inc. Abingdon Press sole selling agent. OneLicense #E-805015.

Leaning on the Everlasting Arms (2025)

Arranged by Eric Nelson (b. 1959)

What a fellowship, what a joy divine,
leaning on the everlasting arms;
What a blessedness, what a peace is mine,
leaning on the everlasting arms.

*Leaning, leaning,
safe and secure from all alarms;
leaning, leaning,
leaning on the everlasting arms.*

Through many dangers, toils, and snares,
I have already come.

What have I to dread, what have I to fear,
leaning on the everlasting arms?
I have blessed peace with my Lord so near,
leaning on the everlasting arms.

O how sweet to walk in this pilgrim way,
leaning on the everlasting arms;
Oh, how bright the path grows from day to day,
leaning on the everlasting arms.

Text: E. A. Hoffman (1839–1929); Music: Anthony J. Showalter (1858–1924)
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Sweet Rivers

Shawn Kirchner (b. 1970)

Commissioned by Atlanta Master Chorale and Artistic Director Dr. Eric Nelson for the 2017 National ACDA Convention. Premiere performance: March 9, 2017 at Orchestra Hall in Minneapolis.

Sweet rivers of redeeming love lie just before mine eyes;
Had I the pinions of a dove, I'd to those rivers fly.
I'd rise superior to my pain, with joy outstrip the wind:
I'd cross o'er Jordan's stormy waves and leave the world behind.

A few more days, or years at most, my troubles will be o'er:
I hope to join the heav'nly host on Canaan's happy shore.
My rapt'rous soul shall drink and feast in love's unbounded sea,
The glorious hope of endless rest is ravishing to me.

O! come, my Savior, come away, and bear me through the sky,
Nor let thy chariot wheels delay, but quickly draw thou nigh.
Then I shall join the angel throng and circle 'round thy throne,
I'll sing through all the ages long, and joy to be thine own.

Text: John Adam Granade (1763–1807), adapted by SLK.
© 2018 Boosey & Hawkes, Inc.

A biography for Jonathan Easter can be found on p. 43.

Eric Nelson is artistic director of Atlanta Master Chorale and professor of music and director of choral studies at Emory University. Dr. Nelson's choirs have performed throughout the world, including London, Rome, Berlin, Moscow, Seoul, Carnegie Hall, Lincoln Center, and Sydney Opera House. He has conducted choirs at eight American Choral Directors Association conferences, including three



national conferences: Atlanta Master Chorale's performance at Orchestra Hall in Minneapolis and the Emory Concert Choir's performances at Chicago's Orchestra Hall and at Lincoln Center in NYC.

Dr. Nelson's ensembles are characterized by their variety of repertoire and for their ability to fuse technical precision with warmth of musical expression. He often appears as clinician, lecturer, and guest conductor for honor choirs, conventions, symposiums, workshops, and all-state festivals.

Dr. Nelson's choral compositions and arrangements are sung regularly by ensembles throughout the United States. He is the editor of the *Atlanta Master Chorale Choral Series*, published by MorningStar Music/ECS Publishing Group. His compositions are also published by Colla Voce and Augsburg Fortress. He holds degrees in voice and conducting from Houghton College, Westminster Choir College, and Indiana University.

Atlanta Master Chorale has touched people's hearts and spirits with the transformative power of choral music for more than 40 years. Renowned for our transcendent choral sound, we infuse each performance with emotional



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depth and expressiveness. Our exquisite blend of pitch, rhythm, text, and voice reaches beyond the stage, drawing listeners into a shared space "where music touches spirit". Atlanta Master Chorale's concert programs include music from nearly every period and genre including newly commissioned works. Our choral series, published by MorningStar Music/ECS Publishing Group, captures new repertoire premiered by the ensemble, helping to add vibrant original music to the choral field.

On January 11, 1920, 57 people met to express their desire to become a Methodist congregation on the new Druid Hills campus of Emory University. The preacher that day was Bishop Warren A. Candler, brother of Asa G. Candler, the founder of the Coca-Cola Company. On February 15, 1920, the Emory University Methodist Church was formally organized.

The chapel in the university's Candler School of Theology was the congregation's first home. In 1930, a decision was made to build a beautiful sanctuary on the campus. As plans unfolded, the members learned that the new building would be a memorial to the Rev. Wilbur Fisk Glenn, an Emory alumnus who for fifty years had been a Methodist minister and a leader of the church in the South. On October 4, 1931, the congregation held its first service in the new building, **Glenn Memorial** sanctuary. A university publication reported, "At last the campus



TUESDAY

and the community have a real church edifice in which to worship, and for a few years, at least, Emory will have an auditorium large enough to accommodate its graduation exercises, musical concerts, and lectures.”

More than 90 years later, Glenn and Emory still share this space, which has been the basis of a strong and ever-growing relationship, hosting Commencement events, special academic services, as well as guest speakers, concerts, and memorial services — most notably in recent years, partnering with The Carter Center for memorial services for President Jimmy Carter and First Lady Rosalynn Carter.

Glenn is, has been and will continue to be a place of openness and welcome as we strive to make disciples of Jesus Christ for the transformation of the world. May God guide us into the future as we seek to be a community of Christian faith dedicated to loving God and loving neighbor.



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- Tremblant

PÉDALE

- 32' Basse Acoustique
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- 16' Soubasse
- 16' Violon (GO)
- 16' Bourdon Doux (Réc.)
- 8' Octavebasse
- 8' Bourdon
- 4' Octave
- 4' Flûte
- Mixture IV
- 32' Contre Bombarde
- 16' Bombarde
- 16' Bombarde (GO)
- 16' Basson (Réc.)
- 8' Trompette
- 4' Chalumeau

POSITIF

- 8' Principal
- 8' Bourdon
- 8' Dulciane
- 8' Unda Maris
- 4' Octave
- 4' Flûte à Fuseau
- 2 2/3' Nazard
- 2' Quarte de Nasard
- 1 3/5' Tierce
- 1 1/5' Larigot
- Cymbale V
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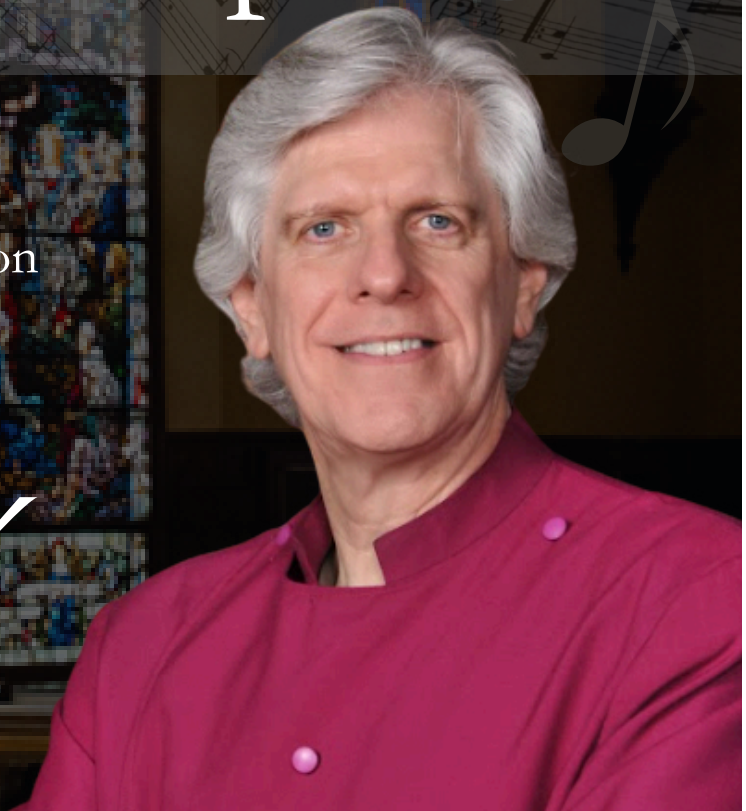
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Final Round Recitals

June 27, 2026: 10am–1pm; 3pm – 6pm

Andoni Andrada, Spain | Songyeon Im, South Korea

Yeseul Jo, South Korea | Mio Kuriyama, Japan

Grant Smith, USA | Julianne Zhu, China

JEREMY FILSELL

Chair of Adjudication & Opening Recitalist

June 24, 2026, 7:30 p.m.

Peachtree Road United Methodist Church

3180 Peachtree Road NE Atlanta, Georgia 30305



Final Round Jury

Jeremy Filsell | Chelsea Chen | Nicole Keller | Thomas Ospital | Wm. Fred Scott

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GREAT

- 16 Bourdon (Ped)
- 8 Diapason
- 8 Harmonic Flute
- 8 Lieblich Gedeckt (Sw)
- 8 Salicional (Sw)
- 8 Salicional Celeste (Sw)
- 4 Octave
- 2 ²/₃ Twelfth
- 16 Oboe (Sw)
- 8 Trumpet (Sw)
- Tremolo

SWELL

- 16 Lieblich Bourdon
- 8 Geigen
- 8 Lieblich Gedeckt
- 8 Salicional
- 8 Salicional Celeste
- 4 Gemshorn
- 4 Flute
- 2 Flautino
- III Mixture
- 16 Oboe
- 8 Trumpet
- 8 Oboe
- 4 Clarion

PEDAL

- 16 Contra Bass
- 16 Bourdon
- 8 Cello
- 8 Bourdon
- 8 Lieblich Gedeckt (Sw)
- 16 Waldhorn (Sw)
- 8 Trumpet (Gt)
- 4 Oboe (Sw)



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Mr. Robert McCormick, *Organist*

*All may sing harmony on inner stanzas unless otherwise indicated.
Please follow the dynamic levels suggested by the organ accompaniment.*

VOLUNTARY

Air for Organ

Gerre Hancock (1934–2012)

All stand.

Officiant

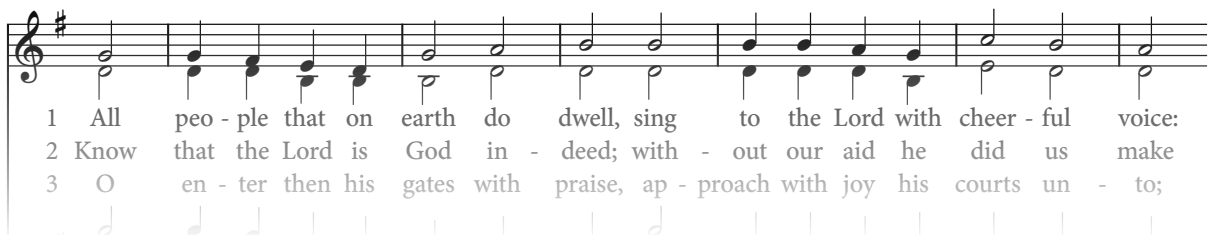
Like morning dew afresh upon the mount,
And precious oil so fragrant on the face,
How good it is, how pleasant unto God
When holy friendship dwells within a place:
And on this mount, a feast, rich feast, for all.

Grant us, O God of Hosts, your loving will,
New hearts and eyes to see you in each face,
That in procession up your holy hill,
All peoples may ascend and sing your praise:
And on this mount, your feast, O God, for all.

St. 1 & 4 of a hymn text: © 2011 Susan Palo Cherwien (1953–2021), admin. Augsburg Fortress. OneLicense #E-805015.

HYMN

Hymn 377



1 All peo - ple that on earth do dwell, sing to the Lord with cheer - ful voice:
2 Know that the Lord is God in - deed; with - out our aid he did us make
3 O en - ter then his gates with praise, ap - proach with joy his courts un - to;

(Music hidden for copyright compliance)

(hymn continues with stanza four overleaf)

4 For why? the Lord our God is good, his mer - cy is for ev - er

sure; his truth at all times firm - ly stood, and shall from age to

(Music hidden for copyright compliance)

Text: William Kethe (d. 1608?); metrical paraphrase of Psalm 100. Music: *Old 100th*, melody from *Pseaumes octante trois de David*, 1551, alt.; arr. Ralph Vaughan Williams (1872–1958) © 1953 Oxford University Press. St. 4 fauxbourdon & harmonization by John Dowland (1563–1626) alt. OneLicense #E-805015.

All remain standing.

A LITANY

Brian Wren (b. 1936)

At the end of each stanza, the People join the Officiant in saying "Alleluia!"

Officiant When all is ended, time and troubles past,
 shall all be mended, sin and death out-cast?
 In hope we sing, and hope to sing at last: **Alleluia!**

As in the night, when lightning flickers free,
and gives a glimpse of distant hill and tree,
each flash of good discloses what will be: **Alleluia!**

Against all hope, our weary times have known
wars ended, peace declared, compassion shown,
great days of freedom, tyrants overthrown: **Alleluia!**

Then do not cheat the poor, who long for bread,
with dream-worlds in the sky or in the head,
but sing of slaves set free, and children fed: **Alleluia!**

With earthy faith we sing a song of heaven:
all life fulfilled, all loved, all wrong forgiven.
Christ is our sign of hope, for Christ is risen: **Alleluia!**

With all creation, pain and anger past,
evil exhausted, love supreme at last,
alive in God, we'll sing an unsurpassed **Alleluia!**

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HYMN

Hymn 381

Sopranos and tenors may sing the descant during the fourth stanza (overleaf)

1 Thy strong word did cleave the dark-ness; at thy speak-ing it was done;
2 Lo, on those who dwelt in dark-ness; dark as night and deep as death,
3 Thy strong word be - speaks us right-eous; bright with thine own ho - li - ness,
4 God the Fa - ther, Light - Cre - a - tor, to thee laud and hon - or be;

for cre - at - ed light we thank thee, while thine or - dered sea - sons run:

(Music hidden for copyright compliance)

Text: Martin H. Franzman (1907–1976). Music: *Ton-y-Botel*, Thomas John Williams (1869–1944). OneLicense #E-805015.

Descant

4 God, Cre - a - - tor, laud and hon - or be;

(Music hidden for copyright compliance)

Descant by Craig Phillips (b. 1961) © Selah Publishing Co., Inc. OneLicense #E-805015.

COLLECT

Officiant Let us pray.

Everliving God of all mercies, unto whom saints, angels, and all creation sing eternal praise; with hearts, minds, and voices we now join that blessed company to sound the glory of your grace; through Jesus Christ our Lord. **Amen.**

All sit.

HYMN

LEVAS 64

1 I love to tell the sto - ry of un - seen things a - bove,
 2 I love to tell the sto - ry; 'tis pleas - ant to re - peat
 3 I love to tell the sto - ry, for those who know it best

(Music hidden for copyright compliance)

WEDNESDAY

I love to tell the sto - ry, be - cause I know it's true.
 I love to tell the sto - ry; more won - der - ful it seems
 And when, in scenes of glo - ry, I sing the new, new song,
 It sat - is - fies my long - ings as noth - ing else would do.

(Music hidden for copyright compliance)

Text: Arabella Katherine Hankey (1831–1911). Music: Hankey, William G. Fischer (1835–1912).

READING

Go Down, Death (A Funeral Sermon), from *God's Trombones*

James Weldon Johnson (1871–1938)

Weep not, weep not,
 She is not dead;
 She's resting in the bosom of Jesus.
 Heart-broken husband—weep no more;
 Grief-stricken son—weep no more;
 Left-lonesome daughter—weep no more;
 She only just gone home.

Day before yesterday morning,
 God was looking down from his great,
 high heaven,
 Looking down on all his children,

And his eye fell on Sister Caroline,
 Tossing on her bed of pain.
 And God's big heart was touched with pity,
 With the everlasting pity.

And God sat back on his throne,
 And he commanded that tall, bright angel
 standing at his right hand:
 Call me Death!
 And that tall, bright angel cried in a voice
 That broke like a clap of thunder:
 Call Death!—Call Death!

And the echo sounded down the streets of heaven
Till it reached away back to that shadowy place,
Where Death waits with his pale, white horses.

And Death heard the summons,
And he leaped on his fastest horse,
Pale as a sheet in the moonlight.
Up the golden street Death galloped,
And the hooves of his horses struck fire
from the gold,
But they didn't make no sound.
Up Death rode to the Great White Throne,
And waited for God's command.

And God said: Go down, Death, go down,
Go down to Savannah, Georgia,
Down in Yamacraw,
And find Sister Caroline.
She's borne the burden and heat of the day,
She's labored long in my vineyard,
And she's tired—
She's weary—
Go down, Death, and bring her to me.

And Death didn't say a word,
But he loosed the reins on his pale, white horse,
And he clamped the spurs to his bloodless sides,
And out and down he rode,
Through heaven's pearly gates,
Past suns and moons and stars;
On Death rode,
Leaving the lightning's flash behind;
Straight down he came.

While we were watching round her bed,
She turned her eyes and looked away,
She saw what we couldn't see;
She saw Old Death. She saw Old Death
Coming like a falling star.
But Death didn't frighten Sister Caroline;
He looked to her like a welcome friend.
And she whispered to us: I'm going home,
And she smiled and closed her eyes.

And Death took her up like a baby,
And she lay in his icy arms,
But she didn't feel no chill.
And death began to ride again—
Up beyond the evening star,
Into the glittering light of glory,
On to the Great White Throne.
And there he laid Sister Caroline
On the loving breast of Jesus.

And Jesus took his own hand and
wiped away her tears,
And he smoothed the furrows from her face,
And the angels sang a little song,
And Jesus rocked her in his arms,
And kept a-saying: Take your rest,
Take your rest.

Weep not—weep not,
She is not dead;
She's resting in the bosom of Jesus.

All stand to sing.

HYMN

SA (unison)
TB (unison)
harmony
unison

1 In our day of thanks - giv - ing one psalm let us of - fer
2 In the mor - ning of life, and at noon, and at ev - en,
3 These stones that have ech - oed their prais - es are ho - ly,
4 Sing praise then for all who here sought and here found him,

for the saints who be - fore us have found their re - ward;
 He called them a - way from our wor - ship be - low;
 and dear is the ground where their feet have once trod;
 whose jour - ney is end - ed, whose per - ils are past;

(Music hidden for copyright compliance)

Text: William H. Draper (1855–1933), for the reopening of Shrewsbury Abbey.
 Music: *St. Catherine's Court*, Richard Strutt (1886–1915), for the Girls' Friendly Society (1925).

All sit.

READING

Thomas Bisse (1675–1731)

And they that are redeemed [...] have nothing to do in heaven but to sing praises to their Redeemer; which they do before the throne, as we read, resting *not day and night*. Perpetual hallelujahs are represented to be the employment of the heavenly choir; these are the chief ingredients, interwoven through every song, which they sing unto the Lamb, and which employ their golden harps, wherewith they are said to play before the throne.

So that we may measure the excellency of praise above prayers and supplications with the same argument as St. Paul doth the excellency of charity above faith and hope, not only from its properties, but from its duration – because it *never faileth*. Praise ceaseth not with this state of mortality like the other, but will accompany the saints into heaven even as charity will.

The Beauty of Holiness in the Common Prayer, to which is added, A Rationale of Cathedral Worship
 New edition by E.P. Pocock, Cambridge, 1842, p. 219.

All stand to sing.

HYMN

Hymn 362

1 Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!
2 Ho - ly, ho - ly, ho - ly! All the saints a - dore thee,
3 Ho - ly, ho - ly, ho - ly! Though the dark - ness hide thee,
4 Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!

Ear - ly in the morn - ing our song shall rise to thee:
cast - ing down their gold - en crowns a - round the glass - y sea;
though the sin - ful hu - man eye thy glo - ry may not see,

(Music hidden for copyright compliance)

Text: Reginald Heber (1783–1826), alt. Music: *Nicaea*, John Bacchus Dykes (1823–1876).

All sit.

READING

Mary Louise Bringle (b. 1953)

See the city, gold and glorious, shining bright on Zion’s hill,
where the Godhead reigns victorious with one just and holy will:
while below, the earthly city waits with watchful, yearning eyes,
till the day of consummation when the dead in Christ shall rise!

See the Lamb, enthroned in splendor, clothed in wisdom, strength, and might—
Judge and Shepherd, fierce and tender, crowned with rays of dazzling light.
Rank on rank the hosts of angels gather ’round with rushing wings,
while the groaning new creation with a voice of rapture sings.

See the gates with jasper gleaming, rich with precious jewels strewn.
See the crystal rivers streaming from the Rock that nails have hewn.
Here the saints who thirst for goodness drink the drink beyond all price,
and our hearts, redeemed and joyous, learn the taste of paradise!

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Remain seated to sing.

HYMN

Take Up The Song #197

1 On an - gels' and arch - an - gels' wings our hymns as -
 2 Since God, the Lord of love - li - ness, knew mu - sic
 3 Let cym - bals, strings and trum - pets sound God's right - eous -
 4 To hear our mu - sic God de - lights, and so, in

(Music hidden for copyright compliance)

Text: Rae Whitney (1927–2023) © Selah Publishing Co., Inc. OneLicense #E-805015.
 Music: *Summercourt*, English melody, harm. David N. Johnson (1922–1987) © Selah Publishing Co., Inc. OneLicense #E-805015.

READING

Revelation 7:9-17

After this I looked, and there was a great multitude that no one could count, from every nation, from all tribes and peoples and languages, standing before the throne and before the Lamb, robed in white, with palm branches in their hands. They cried out in a loud voice, saying, 'Salvation belongs to our God who is seated on the throne, and to the Lamb!' And all the angels stood around the throne and around the elders and the four living creatures, and they fell on their faces before the throne and worshiped God, singing, 'Amen! Blessing and glory and wisdom and thanksgiving and honor and power and might be to our God for ever and ever! Amen.' Then one of the elders addressed me,

saying, 'Who are these, robed in white, and where have they come from?' I said to him, 'Sir, you are the one that knows.' Then he said to me, 'These are they who have come out of the great ordeal; they have washed their robes and made them white in the blood of the Lamb. For this reason they are before the throne of God, and worship him day and night within his temple, and the one who is seated on the throne will shelter them. They will hunger no more, and thirst no more; the sun will not strike them, nor any scorching heat; for the Lamb at the center of the throne will be their shepherd, and he will guide them to springs of the water of life, and God will wipe away every tear from their eyes.'

All stand to sing.

HYMN

Hymn 286

harmony
TB (unison)
a cappella
SA (unison)
unison

1 Who are these like stars ap - pear - ing, these, be - fore God's throne who stand?
2 Who are these of daz - zling bright - ness, these in God's own truth ar - rayed,
3 These are they who have con - tend - ed for their Sa - vior's hon - or long,
4 These are they whose hearts were riv - en, sore with woe and an - guish tried,
5 These, like priests, have watched and wait - ed, of - fering up to Christ their will,

(Music hidden for copyright compliance)

Text: Theobald Heinrich Schenck (1656-1727), transl. Frances Elizabeth Cox (1812-1897), alt.
Music: *Zeuch mich, zeuch mich*, melody from *Geistreiches Gesang-buch*, 1698; harm. William Henry Monk (1823-1889), alt.

All sit.

READING

Revelation 21:1-7

Then I saw a new heaven and a new earth, for the first heaven and the first earth had passed away, and the sea was no more. And I saw the holy city, the new Jerusalem, coming down out of heaven from God, prepared as a bride adorned for her husband. And I heard a loud voice from the throne saying, "See, the home of God is among mortals. He will dwell with them; they will be his peoples, and God himself will be with them and be their God; he will wipe every tear from their eyes. Death will be no more; mourning and crying and pain

will be no more, for the first things have passed away." And the one who was seated on the throne said, "See, I am making all things new." Also he said, "Write this, for these words are trustworthy and true." Then he said to me, "It is done! I am the Alpha and the Omega, the Beginning and the End. To the thirsty I will give water as a gift from the spring of the water of life. Those who conquer will inherit these things, and I will be their God, and they will be my children.

Remain seated to sing.

HYMN

Hymn 620

Sopranos and tenors may sing the descant during the fourth stanza (overleaf)

all
TB (unison)
SA (unison)
all + descant
all

1 Je - ru - sa - lem, my hap - py home, when shall I come to thee?
2 Thy saints are crowned with glo - ry great; they see God face to face;
3 There Da - vid stands with harp in hand as mas - ter of the choir:
4 Our La - dy sings Mag - ni - fi - cat with tune sur - pass - ing sweet,
5 Je - ru - sa - lem, Je - ru - sa - lem, God grant that I may see

(Music hidden for copyright compliance)

Text: F.B.P. (c. 16th century), alt. OneLicense #E-805015.

Music: Land of Rest, American folk hymn; adapt. ♪ harm. Annabel Morris Buchanan (1889-1983). OneLicense #E-805015.



(Music hidden for copyright compliance)

Descant by Robert McCormick, © Selah Publishing Co., Inc. OneLicense #E-805015.

READING

Edmund Spenser (c. 1522–1599)

Faire is the heaven where happy soules have place
In full enjoyment of felicitie;
Whence they doe still behold the glorious face
Of the Divine, Eternall Majestie;
Yet farre more faire be those bright Cherubins
Which all with golden wings are overdight.
And those eternal burning Seraphins
Which from their faces dart out fiery light,
Yet fairer than they both, and much more bright,
Be th'Angels and Archangels which attend
On God's owne person without rest or end.
These then in faire each other farre excelling
As to the Highest they approach more neare.
Yet is that Highest farre beyond all telling
Fairer than all the rest which there appeare.
Though all their beauties joynd together were;
How then can mortall tongue hope to expresse
The image of such endlesse perfectnesse?

All stand to sing.

Sopranos and tenors may sing

4 My soul, bear thou thy part, tri - umph in God a - bove: and

1 Ye ho - ly an - gels bright, who wait at God's right hand, or

2 Ye bless - ed souls at rest, who ran this earth - ly race and

3 Ye saints, who toil be - low, a - dore your heaven - ly King, and

4 My soul, bear thou thy part, tri - umph in God a - bove: and

(Music hidden for copyright compliance)

Text: Richard Baxter (1615–1691); rev. John Hampden Gurney (1802–1862).
 Music: *Darwall's 148th*, melody and bass John Darwall (1731–1789), harm. William Henry Monk (1823–1889) alt.
 Descant: Sydney Hugo Nicholson (1875–1947).

All sit.

READING

St. Augustine (354–430)

All shall be Amen and Alleluia.
We shall rest and we shall see,
We shall see and we shall know,

We shall know and we shall love,
We shall love and we shall praise.
Behold our end which is no end.

All stand to sing.

HYMN

Take up the Song #135

1 Heav'n - ly hosts in cease - less wor - ship "Ho - ly, ho - ly, ho - ly" cry;
2 All cre - a - tion, all re - demp - tion, join to sing the Sav - ior's worth;

(Music hidden for copyright compliance)

Text: Timothy Dudley-Smith, based on Revelation 4, 5 © 1975 Hope Publishing Co. OneLicense #E-805015.
Music: *Love's Light*, Amanda Husberg (1940–2021), © Selah Publishing Co., Inc. OneLicense #E-805015.

Remain standing to pray.

COLLECT

John Donne (1572–1631)

Officiant

Let us pray.

Bring us, O Lord God, at our last awakening into the house and gate of heaven to enter into that gate and dwell in that house, where there shall be no darkness nor dazzling, but one equal light; no noise nor silence, but one equal music; no fears nor hopes, but one equal possession; no ends nor beginnings, but one equal eternity; in the habitation of thy glory and dominion, world without end. **Amen.**

HYMN

Hymn 618

Sopranos and tenors may sing the descant on page 108 during the fourth stanza.

Unison

1 Ye watch - ers and ye ho - ly ones, bright ser - aphs, cher - u -
2 O high - er than the cher - u - bim, more glo - rious than the
3 Re - spond, ye souls in end - less rest, ye pa - tri - archs and
4 O friends, in glad - ness let us sing, su - per - nal an - thems

Harmony *Unison*

bim, and thrones, raise the glad strain, Al - le - lu - ia! Cry
 ser - a phim, lead their prais - es, Al - le - lu - ia! Thou
 pro - phets blest, Al - le - lu - ia, al - le - lu - ia! Ye
 ech - o - ing, Al - le - lu - ia, al - le - lu - ia! To

out, do - min - ions, prince - doms, powers, vir - tues, arch - an - gels, an - gels'
 bear - er of the e - ter - nal Word, most gra - cious, mag - ni - fy the
 ho - ly twelve, ye mar - tyrs strong, all saints tri - um - phant, raise the

(Music hidden for copyright compliance)

Text: John Athelstan Laurie Riley (1858–1945). OneLicense #E-805015.
 Music: *Lasst uns erfreuen*, melody from *Auserlesene Catholische Geistliche Kirchengeseng*, 1623.
 Adapt. and harm. Ralph Vaughan Williams (1872–1958).

Descant

4 O friends, in glad-ness let us sing, su - per - nal an-thems ech - o - ing, Al - le -

(Music hidden for copyright compliance)

Descant by Patrick Scott (b. 1986) © Selah Publishing. OneLicense #E-805015.

All sit.

IMPROVISATION

Robert McCormick

AAM conference members are kindly asked to remain seated for announcements.

The presence of Robert McCormick is made possible through the generosity of St. Stephen's Episcopal Church, Richmond, Virginia, in thanksgiving for his appointment as Director of Music.

Robert McCormick is under the exclusive management of Phillip Truckenbrod Concert Artists.

The presence of the Rev. Barbara Day Miller and the Rev. Dr. Don Saliers is made possible through the generosity of Ernest Plunkett.

WEDNESDAY

Described by *Choir & Organ* as “indomitable and immensely gifted” and by *The Macon Telegraph* as “an artist of rare sensitivity and passion,” **Robert McCormick** is widely heralded by his colleagues as one of the finest concert and church musicians and improvisors of this era. Concert appearances across the United States include Grace Cathedral in San Francisco, the Summer Organ Festival at the Riverside Church (New York), the Pittsburgh Organ Artists Series, the East Texas Organ Festival, Basically Bach Festival at St. Peter’s Lutheran (New York), the Great Organists series at St. John’s Cathedral in Albuquerque (New Mexico), the Atlanta Summer Organ Festival, concerto performances of works by Barber, Saint-Saëns, and Jongen, and recitals and workshops for numerous American Guild of Organists chapters. He has been a featured artist and clinician at the Association of Anglican Musicians, and the Royal School of Church Music in America.



His recording from St. Paul’s, K Street, *We Sing of God*, was released on the Pro Organo label. *Choir & Organ’s* review of the disc describes the choir as “one of the most responsive and adaptable choirs on the Eastern seaboard” and that “[McCormick] also shines at the organ.”

Mr. McCormick is the newly-appointed Organist and Director of Music at St. Stephen’s Episcopal Church in Richmond, Virginia. This follows tenures at Church of the Good Shepherd, Rosemont, Pennsylvania, St. Mark’s Episcopal Church in Philadelphia, St. Paul’s Parish, K Street, Washington, D.C., and Church of St. Mary the Virgin, New York City.

He holds the Bachelor of Music degree in organ performance from Westminster Choir College. During his time at Westminster he was also Assistant Organist at Trinity Church, Princeton. His teachers include McNeil Robinson and Robert Carwithen.

Robert McCormick is represented in North America exclusively by Phillip Truckenbrod Concert Artists, LLC.

The Rev. Barbara Day Miller is associate professor emerita at Candler School of Theology, Emory University, where from 1997–2016, she oversaw the planning, coordination, and facilitation of Candler’s worship and ceremonial life; taught courses in Liturgical Practices and Worship Planning; and directed the Candler Singers. She has served as worship coordinator for many national United Methodist and ecumenical events. Barbara is author of two books on worship planning



and leadership: *Encounters with the Holy: A Conversational Model for Worship Planning* (Roman and Littlefield, 2010) and *The New Pastor’s Guide to Leading Worship* (Abingdon Press, 2005); and the recently published *Amen. Alleluia! A Resource for Praying Farewell* (GIA, 2022) and is editor of the memoirs of Carlton R. Young, *I’ll Sing On: My First 96 Years* (GIA, 2022). In retirement she is engaged in travel, gardening, writing, non-profit community leadership, and as an active participant at the Cathedral of St. Philip in Atlanta.

Dr. Don E. Saliers returned to Candler School of Theology in 2014 as theologian-in-residence after retiring in 2007 as the William R. Cannon Distinguished Professor of Theology and Worship. For many years he directed the Master of Sacred Music program at Emory, and was an organist and choirmaster at Cannon Chapel for 35 years. Before joining the Candler faculty in 1974, Saliers taught at Yale Divinity School, and has taught in summer programs at Notre Dame, Boston College, Vancouver School of Theology, St. John’s University, and Boston University School of Theology.



An accomplished musician, theologian and scholar of liturgics, Saliers is the author of 15 books on the relationship between theology and worship practices, as well as more than 150 articles, essays, chapters in books and book reviews. He co-authored *A Song to Sing, a Life to Live* with his daughter Emily Saliers, a member of the Indigo Girls.

Founded in 1848, **First Presbyterian Church** of Atlanta is located at the corner of Peachtree and 16th Streets, next to the Woodruff Arts Center. First Presbyterian is an urban church known for being a leader in worship, spiritual formation, service, community relationships, and the arts. Many families who have helped build Atlanta have been and are members and the church has celebrated some

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Magnificat, Nunc Dimittis, Preces/Responses
for Christ Presbyterian Church, Canton, OH



notable milestones. First Presbyterian Church of Atlanta was listed in the National Register of Historic Places on May 29, 2020. First Presbyterian Church is home to the longest continually-running preschool in the southeast, founded 70 years ago. Among its numerous local mission efforts, First Presbyterian Church has a thirty-five-year tradition of feeding 250 homeless guests breakfast every Sunday and offering up to 12 women safe housing and support through the Women's Transformation Center on campus. First Presbyterian Church has strong relation-

ships with the surrounding arts community, including the High Museum of Art, Museum of Design Atlanta, Alliance Theater, Atlanta Symphony, Atlanta Opera, and others. The church regularly hosts concerts and events through these partnerships. The ten windows around the floor of the sanctuary tell the story of the bible from Abraham to the spread of Christianity by the apostles after the crucifixion and resurrection. There are a total of twenty windows in four locations. Seven windows are by Tiffany, four by D'Ascenzo, and nine by Willet.

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CHOIR

- 8' Principal
- 8' Hohlflöte
- 8' Flauto Dolce
- 8' Flûte céleste
- 8' Cello
- 4' Octave
- 4' Koppelflöte
- 2' Flachflöte
- Mixture III
- 16' Posaune
- 8' Posaune
- 8' Schalmel
- 8' Trompette en chamade
- Tremolo

CROWN POSITIVE

- 8' Principal
- 4' Prestant
- 4' Spillflöte
- 2 3/4' Nasat
- 2' Hohlpipeife
- 1 1/2' Septime
- Sesquialtera II
- Scharf III
- 16' Dulzian
- 8' Clarinette
- Tremolo

GREAT

- 32' Contra Bourdon
- 16' Principal
- 10 3/4' Quinte
- 8' Principal
- 8' Flûte harmonique
- 8' Gambe
- 8' Holzbouillon
- 5 1/2' Quinte
- 4' Octave
- 4' Spitzflöte
- Cornet II-III

- 2' Superoctave
- Mixture IV
- 8' Trompete

SWELL

- 16' Rohrgedackt
- 8' Geigenprincipal
- 8' Rohrgedackt
- 8' Salicional
- 8' Vox céleste
- 4' Principal
- 4' Nachthorn
- 2 3/4' Nazard
- 2' Piccolo
- 1 3/4' Tierce
- 1 1/2' Larigot
- Progressio II-III
- 16' Trompette
- 8' Trompette
- 8' Hautbois
- 8' Vox Humana
- 4' Clairon

SOLO

- 8' Doppelflöte
- 8' Viola pomposa
- 8' Viola pomposa céleste
- 4' Flûte octaviante
- Grand Cornet V
- 16' Posaune
- 8' English Tuba
- 4' Tuba Clairon
- 8' Trompette en chamade

ORCHESTRAL (Floating)

- 16' Principal
- 16' Rohrgedackt
- 16' Gemshorn
- 8' Rohrgedackt
- 8' Flûte harmonique
- 8' Cello

8' Streicherschwebung

- 5 1/2' Quinte
- 4' Flûte octaviante
- 16' Posaune
- 16' Trompette
- 8' Posaune
- 8' Trompette
- 8' Clarinette
- 8' Vox Humana
- 8' Trompette en chamade
- Chimes

PEDAL

- 32' Contra Bourdon
- 16' Principal
- 16' Violon
- 16' Rohrgedackt
- 16' Bourdon
- 10 3/4' Quinte
- 8' Octave
- 8' Spitzflöte
- 8' Cello
- 8' Bourdon
- 8' Rohrgedackt
- 6 3/4' Terz
- 5 1/2' Quinte
- 4' Bourdon
- 4 1/2' Septime
- 4' Choralbass
- 4' Spitzflöte
- 3 5/8' None
- 2' Spitzflöte
- 32' Bombarde
- 16' Holzposaune
- 16' Posaune
- 16' Trompette
- 8' Trompette
- 4' Clairon
- 8' Trompette en chamade
- 4' Trompette en chamade

GALLERY GREAT

- 8' Principal
- 8' Gedackt
- 4' Octave
- 2' Fifteenth
- 1' Sifflet
- Mixture II-IV

GALLERY SWELL

- 8' Gemshorn céleste
- 8' Gemshorn
- 4' Hohlflöte
- 2 3/4' Rohrnasat
- 2' Principal
- 2' Blockflöte
- Scharf III
- 8' Trompette
- Tremolo

GALLERY ECHO

- 16' Gemshorn
- 8' Gedackt
- 8' Aeoline
- 8' Gamba
- 8' Gamba céleste
- 4' Fugara
- 16' Krummhorn
- 8' Orchestral Oboe
- 4' Musette
- Tremolo

GALLERY PEDAL

- 16' Subbass
- 16' Bourdon
- 8' Bourdon
- 8' Gedackt
- 4' Rohrflöte
- 16' Fagott
- 8' Trompette

WEDNESDAY

Reading Session and Conducting Masterclasses

June 10, 2026 • 11:00 AM (reading session) & 11:45 AM (masterclass)

First Presbyterian Church
1328 Peachtree Street NE
Atlanta, Georgia 30309

Dr. Daniel Bara & Dr. Deanna Joseph, *Clinicians*
Eric Plutz, *Piano (Reading Session)*

Thomas Heidenreich &
Marjorie Johnston, *Piano (Masterclasses)*

The presence of Drs. Deanna Joseph and Daniel Bara is made possible through the generosity of William Fred Scott.

Daniel Bara is the Interim Director of the Hugh Hodgson School of Music, Director of Choral Activities, and Professor of Music at the University of Georgia, Athens, where he oversees seven university choral ensembles and the graduate choral conducting program. His university choirs have performed for state, regional, and national conventions of ACDA (most recently in Louisville, 2024), MENC, and IMC.



Under his direction the UGA Hodgson Singers won the *Grand Prix* at the International Choral Competition *Ave Verum* in Baden, Austria in 2014. In 2023 the UGA Hodgson Singers won

2nd prize at the prestigious *Marktoberdorf International Chamber Choir Competition* in Germany with performances categorized as “Excellent on an International Level.” Their recording *Grace Immaculate* is available from Gothic Records. Recent collaborations by the UGA Hodgson Singers have included performances with Kathleen Battle, Andrea Bocelli, The Knights Chamber Orchestra, The King’s Singers (with whom they premiered a jointly commissioned piece by Nico Muhly), Tenebrae, and the Atlanta Baroque Orchestra. Prior to his appointment at UGA, Dr. Bara was the Director of Choral Activities at East Carolina University, where he received multiple awards for teaching excellence and recorded two discs for Gothic Records, *Greater Love* and *Eternal Light*.

Dr. Bara is in regular demand as a guest conductor and clinician, having conducted all-state and honor choirs in 20 states and Carnegie Hall, and has served as clinician for conferences sponsored by NAFME, ACDA, and AGO among others. He is a past-president of NC-ACDA, held the Artistic Directorship of the New York State Summer School of the Arts – School of Choral Studies (2007–2009), and conducted the World Youth Honor Choir at Interlochen Arts Camp (2004–2006).

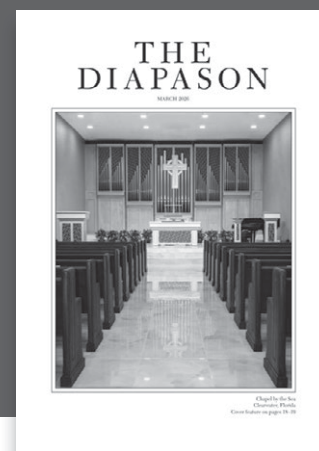
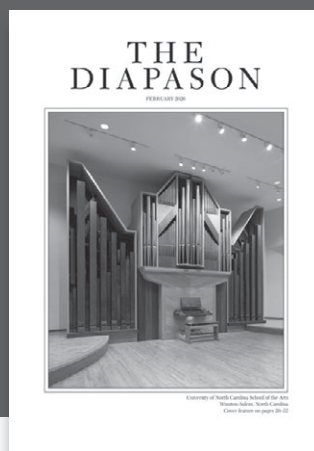
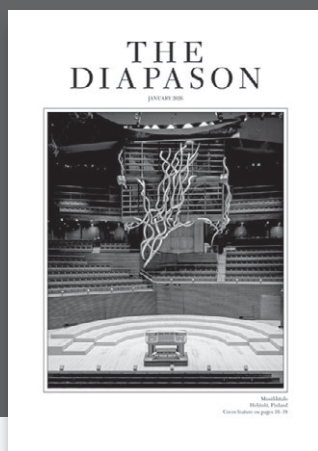
Deanna Joseph is Professor of Music and Director of Choral Activities at the Georgia State University School of Music, Atlanta, where she conducts the University Singers and leads the master’s program in choral conducting. She is a recipient of the GSU College of the Arts Outstanding Faculty Achievement Award and the GSU Alumni Distinguished Professor Award, a university-wide award given to one who is “a model of the teacher-scholar ideal.” In 2015 she was selected from over 800 faculty members to receive the College of Arts and Sciences’ Outstanding Teacher Award.



Under Dr. Joseph’s direction, the Georgia State University Singers performed at ACDA conferences (2021 and 2025). In 2023 they sang two concerts at the World Symposium on Choral Music in Istanbul, Turkey, and in 2017 won first place in the renowned *Marktoberdorf International Chamber Choir Competition* while on tour of Austria and Bavaria. In 2013 they placed second overall in the mixed choir category at *La Florilège Vocal de Tours*, and Dr. Joseph was honored with the *Prix du chef de choer*. They have collaborated with the Atlanta Ballet, Atlanta Symphony Orchestra, Atlanta Opera, Atlanta Baroque Orchestra, and Andrea Bocelli, and recorded three discs for Gothic Records, *Evening Hymn*, *Heavenly Display: Songs Inspired by Shaker Tunes*, and *Requiem*.

Dr. Joseph is an active guest conductor and headline clinician and has conducted all-state and honor choirs in more than 25 states. She frequently conducts major choral-orchestral repertoire and has presented her research on 19th-century choral-orchestral performance-practice at ACDA conferences and the NCCO. She is founder and artistic director of the Atlanta Summer Conducting Institute, a weeklong conducting masterclass that draws conductors from across the country.

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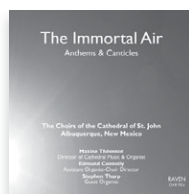
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Inspiration Session

June 11, 2026 • 11:00 AM

All Saints' Episcopal Church
634 West Peachtree Street NW
Atlanta, Georgia 30308

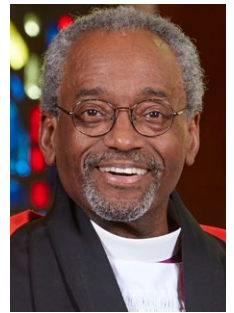
The Rt. Rev. Michael Curry, *Speaker*

The presence of the Rt. Rev. Michael Curry is made possible through the generosity of a grant from the Association of Anglican Musicians Endowment.

The Rt. Rev. Michael Bruce Curry served as the 27th presiding bishop and primate of The Episcopal Church. At the church's 78th General Convention in June 2015, he was elected to a nine-year term in this role and installed in November of that year.

Throughout his ministry, Bishop Curry has been a prophetic leader, particularly in the areas of racial reconciliation, climate change, evangelism, immigration policy, and marriage equality. The animating vision and message of his ministry is Jesus of Nazareth and his way of radical, sacrificial love, and he regularly reminds Episcopalians they are “the Episcopal branch of the Jesus Movement.”

Bishop Curry was ordained a priest in 1978 and served parishes in North Carolina, Ohio, and Maryland until his 2000 election as bishop of the Episcopal Diocese of North Carolina. He graduated with high honors from Hobart and William Smith Colleges and earned his Master of Divinity degree from Yale University. Bishop Curry is the author of five books and a regular guest on national and international media outlets. He retired in 2024.



Recital

A Program of Organ Duets

June 11, 2026 • 3:00 PM

The Cathedral of St. Philip
2744 Peachtree Road NW
Atlanta, Georgia 30305

Elizabeth & Raymond Chenault

organists

*The organ duets played in this concert were commissioned by
Mr. and Mrs. Chenault and have been widely performed by them.*

Allegro for Organ Duet (1993)
(Chenault Library Collection, Vol. II)

Philip Moore (b. 1943)

Eclogue (1991)
(Chenault Library Collection, Vol. II)

Richard Shephard (1949–2021)

Cantabile à Deux, OP. 99 (2020)
(Morningstar Publishers; Chenault Organ Duet Series)

Rachel Laurin (1961–2023)

Variations on *Urbs Beata Jerusalem* (2026)

Raymond Chenault (b. 1950)

In Memoriam (2024)
(Morningstar Publishers; Chenault Organ Duet Series)

Nicholas White (b. 1967)

Sortie on *Ton-y-Botel* (2026)

Chase Loomer (b. 1996)

*The presence of The Chenaults is made possible through the generosity of Kathy & Richard Lee,
and Michael Burel & Dr. Michael Crowe.*

*The Chenaults are under the management of Phillip Truckenbrod Concert Artists
and record for Gothic Records. The Chenault Organ Duet Library Collections are available
from the Chenaults (rchenaultduo@gmail.com).*

Please visit the Chenaults' web page at chenaultduo.com.

Audio and video recordings of this performance in any capacity are strictly prohibited.

PROGRAM NOTES

Allegro for Organ Duet

(premiered at Trinity College Chapel, Hartford, CT, February 7, 1993)

Completed in the summer of 1992, this movement is in sonata form. The first theme is a vigorous one in 12/8, though there are occasional excursions into 6/4. The second theme is more lyrical, in 4/4 time, and is presented by the lower of the two players to a flowing quaver accompaniment.

The development is reflective in mood, and there is much dialogue between the two players. The return of the opening theme is very much as at the beginning of the work, but the presentation of the second theme is, by contrast, loud and triumphant, presented on full pedal. There is a short coda, which brings the work to a triumphant conclusion. The Chenaults played the premiere performance on February 7, 1993, at Trinity College Chapel, Hartford, Connecticut.

—Philip Moore

Ecologue

(premiered at York Minster Cathedral, England, July 13, 1991)

Eclogue was written in response to a commission from Raymond and Elizabeth Chenault. When writing it I had in mind to construct a piece which would be reflective rather than full of display and instrumental fireworks. The listener will be able to discern fairly simply what the principle influences were on this piece: the English composers of the earlier part of this century certainly loomed large in my mind when writing this. The work is based on a number of themes which are heard in different guises throughout.

—Richard Shephard

Cantabile à Deux, OP. 99

(premiered at the Cathedral of St. Philip; Atlanta, GA, October 11, 2020)

Composed in February 2020, the Cantabile à Deux was commissioned by the well-known Chenault Organ Duo. They requested a cantabile piece that while perhaps prayerful in character, could develop into a larger more dramatic piece if so desired. When I sent the piece to Elizabeth and Raymond Chenault, I wrote:

“...You will find many contrasting characters in this music, but it remains in essence a lyrical Cantabile piece. The opening Misterioso section, that evolves throughout the whole work, provides, I believe, the prayerful element, which parallels the tender, expressive and spontaneous

quality of the main Cantabile theme. Then appears a more ‘anxious’ motive that leads to a full crescendo, after which follows a return to the peaceful beginning: this contrasting middle section evokes the anxiety of someone who fears the loss of happiness of his/her life. The quiet Cantabile theme and the prayerful episodes act as a reminder to the worried one to fully take in, with simple and fresh contentment, the beauty of these wonderful moments as they occur...”

I sincerely hope that this piece reflects the peaceful joy I felt while composing it for these superb musicians, the Chenault Organ Duo, who have supported the creativity of so many of their contemporaries by commissioning new music to enrich the organ duo repertoire!

—Rachel Laurin

Variations on *Urbs Beata Jerusalem*

(premiered at the Cathedral of St. Philip, Atlanta, GA, May 17, 2026)

When first introduced to this 13th century plainsong chant, I was the Organ Scholar at Washington National Cathedral in 1974. That same year I performed Richard Wayne Dirksen’s wonderful organ composition based on the same tune. This Gregorian chant has always been a favorite of mine, and thus I decided to write an organ duet—*Variations on “Urbs Beata Jerusalem”*—which Beth and I premiered on the lovely Aeolian Skinner organ at the Cathedral of St. Philip, Atlanta. The work consists of the chant, followed by seven contrasting variations, the first five being about 1 minute in length. This duet is dedicated to my wife, Beth, who has been my duet partner in life from the moment we met at age 18.

THEME

The Gregorian Cantus Firmus is played in the pedals by Player 1 featuring several 4’ flutes and foundations. Player 2 accompanies the chant on a rich bed of Foundations and Undulants.

VARIATION 1

This variation is an ornamented dialog between the players, with Player 2 using flutes 8’ & 4’, and Player 1 answering with flute 8’ plus mutations and double pedal accompaniment on a soft 16’ flute.

VARIATION 2

A soft rich harmonic Adagio with both players using double pedals. Player 1 showcases the chant on a soft 8’ reed, with tremulant, weaving a bluesy rubato fabric.

VARIATION 3

A much louder variation giving Player 2 the chant stated in forte octaves. Player 1 answers with double forte parallel dissonant chords played on full fanfare reeds.

VARIATION 4

Largo—Using all of the Foundation 8's coupled to the pedal, this duet for four feet is in a minor key, but ends on a six-note major chord.

VARIATION 5

The chant theme, played by Player 1, is heard clearly on the 8' solo reeds, and accompanied by rich marcato chords with full manual registrations coupled, and double pedals punctuating the ends of each phase. The players unite in the final measure with parallel chords ending in A major with added dissonance.

VARIATION 6

A short Scherzo section quickly states the chant in triplets, dialoguing between the players with flutes and mutations over a soft 16' pedal point. Following a brief transition, a beautiful Cantabile in canon form develops between the players, showcasing the chant on a Diapason 8' answered in canon by an Oboe 8'. The rich harmonic accompaniment employs several 8' flutes, concluding with rich strings and celestes, and fluttering 8' & 4' flutes. How very French of me!

VARIATION 7

The Finale is a driving Toccata-like variation with triplets by Player 2 which leads to Player 1 showcasing the solo 8' reed (Tuba etc.). After a full statement of the chant, Player 1 answers with a sweeping symphonic-like counter theme in octaves, accompanied by rich French-styled harmonies. After further developmental material the two themes intertwine in dialogue which builds to an exciting crescendo with both organists playing the chant in pedal octaves. The Toccata concludes with a parallel pedal cadenza for both players, with massive full organ chords in F major to F sharp major, and a surprise arpeggio into a forceful final chord back to F major!

—Raymond Chenault

In Memoriam

(premiered at the Cathedral of St. Philip, Atlanta, GA, April 26, 2024)

Nicholas White's *In Memoriam* was commissioned by The Chenaults for the 2024 American Guild of Organists Gala, honoring The Chenault Duo with the Distinguished Artist Award. The piece is dedicated to the memory of Charles Callahan and Rachel Laurin. *In Memoriam* is the fourth commission White has completed for the Chenaults, and is based upon another of his compositions from *Songs Of Innocence*, a cycle of eighteen songs that

sets William Blake's poetry. The musical material in this organ duet comes from the seventh song in the cycle entitled "The Chimney Sweeper." The poem is filled with poignancy, beginning with the lines, "When my mother died, I was very young," and White's music heightens the emotional impact upon the listener. The organ duet begins with a gently undulating figure in E flat major, against which a rich melody in the tenor register sounds forth on thick eight-foot diapason tone. Melodies and countermelodies pervade the rich harmony from both players, with busy triplet figures on flutes and mutations in the middle section adding questioning and answering motifs which intrude upon the unceasing harmonic undertow. This resolves into a final statement of the main melody, interwoven with countermelodies from both players, taking the piece to its calm conclusion.

—Nicholas White

Sortie on Ton-Y-Botel

(premiered at the Cathedral of St. Philip, Atlanta, GA, May 17, 2026)

The idea for *Sortie on "Ton-y-Botel"* began as an improvisation for a closing voluntary at the Cathedral of St. Philip, Atlanta, in the fall of 2024. This improvisation included the basic form of the piece: a quick, mixed-meter ostinato incorporating jagged elements from the first line of the tune contrasted with more lyrical, flowing sections with elements of the third line of the tune, ending with a wild, spinning toccata and brief touch of the opening figuration. Ray and Beth Chenault were in attendance for this service and seemed to enjoy the ideas in this improvisation, so when they asked to have a duet written for them, it felt natural for all of us to use this as the impetus for the composition. *Ton-y-Botel* literally translates to "Tune in a Bottle," and was composed by Thomas John Williams (Welsh, 1869–1944) as the second movement of his anthem *Goleu Yn Y Glyn* (Light in the Valley). There have been many text pairings with this tune throughout history, with some traditions referring to it by the name Ebenezer due to the fact that Williams attended Ebenezer Chapel in Rhos near Pontardawe, South Wales while composing this tune. In the Hymnal 1982, *Ton-y-Botel* appears twice: "Thy strong word did cleave the darkness" and "Singing songs of expectation." It is a strong, dark and dramatic tune, but not without hope that builds throughout, the essence of which is meant to be captured in the contrasting moods alternated and explored throughout the *Sortie*. This piece was written for and dedicated to Ray and Beth Chenault, whom I feel lucky to call friends and mentors, and who have commissioned more organ duets than any other duo throughout the history of the instrument! It is an honor to add to this collection of repertoire.

—Chase Loomer



Exclusively performing works written for four hands—four feet—one pipe organ console, duo organists **Elizabeth and Raymond Chenault** have commissioned, premiered, and recorded over seventy organ duets. For their renowned artistry they have indisputably earned “The World’s Premiere Duo-Organ Team” title given by the *Atlanta Journal & Constitution*. The Chenault’s duet career began in 1979 when Arthur Wills of England’s Ely Cathedral composed “Toccata for Two” for them. The Chenaults subsequently commissioned duets from over 25 U.S. and European composers and have themselves arranged several pieces for organ duet. The Chenault duo’s most recent duet premiere was “Cantabile à Deux” by Rachel Laurin at the Cathedral of St. Philip in Atlanta.

The duo has been featured at numerous conventions of the American Guild of Organists, the Association of Anglican Musicians, the East Texas Pipe Organ Festival, the Atlanta Summer Organ Festival, the Virginia Arts Festival, and at venues such as the Washington National Cathedral, St. Paul’s Cathedral (London), York Minster Cathedral (England), Kauffman Center (Kansas City), and the Mormon Tabernacle, among hundreds of others. They have been heard on the radio shows *Pipedreams* and *Performance Today*. Their four organ duet recordings are on the Gothic label. The duo’s fifth CD, recorded at the Cathedral of St. Philip, Atlanta, GA, was released in 2021. Several volumes of *The Chenault Organ Duet Library Collection* have been published by Warner Brothers Publications and are also available for purchase through the Chenaults’ website (chenaultduo.com). MorningStar Publishers released *The Chenault Organ Duet Series* in 2015.



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Ray and Beth, natives of Virginia, received their Bachelor of Music degrees from Virginia Commonwealth University. Ray received his Master of Music degree in organ performance from the Cincinnati College-Conservatory of Music where he and Beth studied organ with Wayne Fisher. Ray became a Fellow in Church Music at Washington Cathedral studying with Dr. Paul Callaway. Other teachers include Lawrence Robinson, Harold Abmyer, John Fenstermaker, and Arthur Poister.

The Chenaults are Organists and Choirmasters Emeriti of All Saints’ Episcopal Church, Atlanta, where for 43 years, from 1975–2018, they directed an extensive music program, and upon their retirement were named Organists and Choirmasters Emeriti by the church. They also taught choral music at The Lovett School in Atlanta for 31 years.

The American Guild of Organists named the Chenaults their Distinguished Artists for 2024 and featured them at a performance and gala benefit reception at The Cathedral of St. Philip in Atlanta in April 2024.

The Chenaults are represented in North America exclusively by Phillip Truckenbrod Concert Artists, LLC.



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Closing Eucharist

June 11, 2026 • 4:00 PM • The Feast of St. Barnabas

The Cathedral of St. Philip
2744 Peachtree Road NW
Atlanta, Georgia 30305


The Rt. Rev. Michael Curry, *Celebrant*
The Very Rev. Winnie Varghese, *Preacher*
The Rev. Canon Julia Mitchener, *Deacon of the Word*
The Rev. Canon Salmoon Bashir, *Deacon of the Table*

The Cathedral Choir
Dr. Dale Adelman, *Conductor*
Mr. Chase Loomer, *Organist*


All stand to sing.

PROCESSION

Hymn 504



1 Come Ho - ly Ghost, our souls in - spire, and light - en with ce -
3 Thy bless - ed unc - tion from a - bove is com - fort, life, and
5 A - noint and cheer our soil - ed face with the a - bun - dance



les - tial fire 2 Thou the a - noint - ing Spi - rit art,
fire of love. 4 En - a - ble with per - pet - ual light
of thy grace. 6 Keep far our foes, give peace at home:

(Music hidden for copyright compliance)



(Music hidden for copyright compliance)

Text & Music: *Veni Creator Spiritus*, 9th century, attrib. Rabanus Maurus (c.776–856).
 Transl. paraphrase of *Veni Creator Spiritus* by John Cosin (1594–1672).

OPENING ACCLAMATION

Celebrant Blessed be God: Father, Son, and Holy Spirit.
People And blessed be God's kingdom, now and forever. Amen.

COLLECT FOR PURITY

Almighty God, to you all hearts are open, all desires known, and from you no secrets are hid:
 Cleanse the thoughts of our hearts by the inspiration of thy Holy Spirit, that we may perfectly love you,
 and worthily magnify your holy Name; through Christ our Lord. **Amen.**

All kneel or sit as the Choir sings

KYRIE ELEISON

Kyrie eleison.
 Christe eleison.
 Kyrie eleison.

Messe Solennelle

*Lord, have mercy.
 Christ, have mercy.
 Lord, have mercy.*

Kerensa Briggs (b. 1991)

All stand as the Choir sings

GLORIA IN EXCELSIS

Gloria in excelsis Deo,
 Et in terra pax
 hominibus bonae voluntatis.
 Laudamus te. Benedicimus te.
 Adoramus te. Glorificamus te.
 Gratias agimus tibi
 propter magnam gloriam tuam,
 Domine Deus, Rex coelestis,
 Deus Pater omnipotens.
 Domine Fili unigenite, Jesu Christe;
 Domine Deus, Agnus Dei,
 Filius Patris,
 qui tollis peccata mundi,
 miserere nobis.
 Qui tollis peccata mundi,
 suscipe deprecationem nostram.
 Qui sedes ad dexteram Patris,
 miserere nobis.

Messe Solennelle

*Glory be to God on high,
 and in earth peace,
 good will toward humankind.
 We praise thee. We bless thee.
 we worship thee. We glorify thee.
 We give thanks to thee
 for thy great glory,
 O Lord God, heavenly King,
 God the Father Almighty.
 O Lord, the only-begotten Son, Jesus Christ;
 O Lord God, Lamb of God,
 Son of the Father,
 Thou that takest away the sins of the world,
 have mercy upon us.
 Thou that takes away the sins of the world,
 receive our prayer.
 Thou that sittest at the right hand of the Father,
 have mercy upon us.*

Kerensa Briggs

Quoniam to solus sanctus.
Tu solus Dominus;
Tu solus Altissimus, Jesu Christe.
cum Sancto Spiritu
in gloria Dei Patris. Amen.

*For thou only art holy;
thou only art the Lord;
thou only art the Most High, Jesus Christ,
with the Holy Spirit,
in the glory of God the Father. Amen.*

COLLECT OF THE DAY

Celebrant The Lord be with you.
People **And also with you.**
Celebrant Let us pray.

Grant, O God, that we may follow the example of your faithful servant Barnabas, who, seeking not his own renown but the wellbeing of your Church, gave generously of his life and substance for the relief of the poor and the spread of the Gospel; through Jesus Christ our Lord, who lives and reigns with you and the Holy Spirit, one God, for ever and ever. **Amen.**

All sit.

FIRST LESSON

Isaiah 42:5–12

Lector A reading from the book of Isaiah.

Thus says God, the Lord, who created the heavens and stretched them out, who spread out the earth and what comes from it, who gives breath to the people upon it and spirit to those who walk in it: I am the Lord, I have called you in righteousness, I have taken you by the hand and kept you; I have given you as a covenant to the people, a light to the nations, to open the eyes that are blind, to bring out the prisoners from the dungeon, from the prison those who sit in darkness. I am the Lord, that is my name; my glory I give to no other,

nor my praise to idols. See, the former things have come to pass, and new things I now declare; before they spring forth, I tell you of them. Sing to the Lord a new song, his praise from the end of the earth! Let the sea roar and all that fills it, the coastlands and their inhabitants. Let the desert and its towns lift up their voice, the villages that Kedar inhabits; let the inhabitants of Sela sing for joy, let them shout from the tops of the mountains. Let them give glory to the Lord, and declare his praise in the coastlands.

Lector The Word of the Lord.
People **Thanks be to God.**

The Choir sings the

GRADUAL PSALM 112

Chant by Kenneth Miller (b. 1989)

Hallelujah!
Happy are they who fear the Lord *
and have great delight in his commandments!
Their descendants will be mighty in the land; *
the generation of the upright will be blessed.
Wealth and riches will be in their house, *
and their righteousness will last for ever.
Light shines in the darkness for the upright; *
the righteous are merciful and full of compassion.

It is good for them to be generous in lending *
 and to manage their affairs with justice.
 For they will never be shaken; *
 the righteous will be kept in everlasting remembrance.
 They will not be afraid of any evil rumors; *
 their heart is right;
 they put their trust in the Lord.
 Their heart is established and will not shrink, *
 until they see their desire upon their enemies.
 They have given freely to the poor, *
 and their righteousness stands fast for ever;
 they will hold up their head with honor.
 The wicked will see it and be angry;
 they will gnash their teeth and pine away; *
 the desires of the wicked will perish.

SECOND LESSON

Acts 11:19–30; 13:1–3

Lector A reading from the book of Acts.

Those who were scattered because of the persecution that took place over Stephen traveled as far as Phoenicia, Cyprus, and Antioch, and they spoke the word to no one except Jews. But among them were some men of Cyprus and Cyrene who, on coming to Antioch, spoke to the Hellenists also, proclaiming the Lord Jesus. The hand of the Lord was with them, and a great number became believers and turned to the Lord. News of this came to the ears of the church in Jerusalem, and they sent Barnabas to Antioch. When he came and saw the grace of God, he rejoiced, and he exhorted them all to remain faithful to the Lord with steadfast devotion; for he was a good man, full of the Holy Spirit and of faith. And a great many people were brought to the Lord. Then Barnabas went to Tarsus to look for Saul, and when he had found him, he brought him to Antioch. So it was that for an entire year they met with the church and taught a

great many people, and it was in Antioch that the disciples were first called “Christians.” At that time prophets came down from Jerusalem to Antioch. One of them named Agabus stood up and predicted by the Spirit that there would be a severe famine over all the world; and this took place during the reign of Claudius. The disciples determined that according to their ability, each would send relief to the believers living in Judea; this they did, sending it to the elders by Barnabas and Saul. Now in the church at Antioch there were prophets and teachers: Barnabas, Simeon who was called Niger, Lucius of Cyrene, Manaen a member of the court of Herod the ruler, and Saul. While they were worshiping the Lord and fasting, the Holy Spirit said, “Set apart for me Barnabas and Saul for the work to which I have called them.” Then after fasting and praying they laid their hands on them and sent them off.

Lector The Word of the Lord.

People Thanks be to God.

SEQUENCE

Hymn 516

harmony
harmony
unison

1 Come down, O Love di - vine, seek thou this soul of mine,
 2 O let it free - ly burn, till earth - ly pas - sions turn
 3 And so the yearn - ing strong, with which the soul will long,
 and vis - it it with thine own ar - dor glow - - ing;
 to dust and ash - es in its heat con - sum - - ing;
 shall for - get more the power of hu - man tall

(Music hidden for copyright compliance)

Text: Bianco da Siena (died c.1434), transl. Richard Frederick Littledale (1833–1890), alt.
Music: *Down Ampney*, Ralph Vaughan Williams (1872–1958) © Oxford University Press. Descant: Bruce Neswick (b. 1956). OneLicense #E-805015.

Remain standing for the

HOLY GOSPEL

Matthew 10:7-16

Deacon The Holy Gospel of our Lord Jesus Christ according to Matthew.
People Glory to you, Lord Christ.

Jesus said to the twelve, "As you go, proclaim the good news, 'The kingdom of heaven has come near.' Cure the sick, raise the dead, cleanse the lepers, cast out demons. You received without payment; give without payment. Take no gold, or silver, or copper in your belts, no bag for your journey, or two tunics, or sandals, or a staff; for laborers deserve their food. Whatever town or village you enter, find out who in it is worthy, and stay there until you leave. As you enter the house,

greet it. If the house is worthy, let your peace come upon it; but if it is not worthy, let your peace return to you. If anyone will not welcome you or listen to your words, shake off the dust from your feet as you leave that house or town. Truly I tell you, it will be more tolerable for the land of Sodom and Gomorrah on the day of judgment than for that town. See, I am sending you out like sheep into the midst of wolves; so be wise as serpents and innocent as doves."

Deacon The Gospel of the Lord.
People Praise to you, Lord Christ.

SERMON

The Very Rev. Winnie Varghese

After a period of silence, all stand to say the

NICENE CREED

Celebrant With Christians across time and around the world, we say together the Nicene Creed.

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

We believe in one Lord, Jesus Christ,
the only Son of God,
eternally begotten of the Father,
God from God, Light from Light,
true God from true God,
begotten, not made,
of one Being with the Father.
Through him all things were made.
For us and for our salvation
he came down from heaven:
by the power of the Holy Spirit
he became incarnate from the Virgin Mary,
and was made man.

For our sake he was crucified under Pontius Pilate;
he suffered death and was buried.
On the third day he rose again
in accordance with the Scriptures;
he ascended into heaven
and is seated at the right hand of the Father.
He will come again in glory to judge the living and the dead,
and his kingdom will have no end.

We believe in the Holy Spirit, the Lord, the giver of life,
 who proceeds from the Father.
 With the Father and the Son he is worshiped and glorified.
 He has spoken through the Prophets.
 We believe in one holy catholic and apostolic Church.
 We acknowledge one baptism for the forgiveness of sins.
 We look for the resurrection of the dead,
 and the life of the world to come. Amen.

PRAYERS OF THE PEOPLE

Celebrant Let us stand or kneel to pray.
 In peace, we pray to you, Lord God.

Intercessor For all people in their daily life and work;
People **For our families, friends, and neighbors, and for those who are alone.**

Intercessor For this community, the nation, and the world;
People **For all who work for justice, freedom, and peace.**

Intercessor For the just and proper use of your creation;
People **For the victims of hunger, fear, injustice, and oppression.**

Intercessor For all who are in danger, sorrow, or any kind of trouble;
People **For those who minister to the sick, the friendless, and the needy.**

Intercessor For the peace and unity of the Church of God;
People **For all who proclaim the Gospel, and all who seek the Truth.**

Intercessor For Sean our Presiding Bishop, for all bishops and ministers;
People **For all who serve God in the Church.**

Intercessor For the special needs and concerns of this congregation.

Silence. The People may add their own petitions.

Intercessor Hear us, Lord;
People **For your mercy is great.**

Intercessor We thank you, Lord, for all the blessings of this life.

Silence. The People may add their own thanksgivings.

Intercessor We will exalt you, O God our King;
People **And praise your Name for ever and ever.**

Intercessor We pray for all who have died, that they may have a place in your eternal kingdom.
 We remember especially the members of the Association of Anglican Musicians who have died since the last Conference: *N.N.*

Silence. The People may add their own petitions.

Intercessor Lord, let your loving-kindness be upon them;
People **Who put their trust in you.**

CONFESSION OF SIN AND ABSOLUTION

Celebrant Let us confess our sins against God and our neighbor.

All kneel.

All Most merciful God, we confess that we have sinned against you
in thought, word, and deed,
by what we have done, and by what we have left undone.
We have not loved you with our whole heart;
we have not loved our neighbors as ourselves.
We are truly sorry and we humbly repent.
For the sake of your Son Jesus Christ,
have mercy on us and forgive us;
that we may delight in your will,
and walk in your ways,
to the glory of your Name. Amen.

Celebrant Almighty God have mercy on you, forgive you all your sins through our Lord Jesus Christ,
strengthen you in all goodness, and by the power of the Holy Spirit keep you in eternal life. Amen.

All sit as the Officers and Past Presidents of the Association gather at the chancel steps.

INSTALLATION OF OFFICERS OF THE ASSOCIATION OF ANGLICAN MUSICIANS

A Past President addresses the Membership.

Sisters and Brothers in Christ Jesus, we are baptized by the one Spirit into one Body and given gifts for a variety of ministries for the common good. Our purpose here is to commission these persons as the Board of the Association of Anglican Musicians.

The Past President then addresses the Chaplain.

Bishop Cole, I present to you these persons to be admitted to the ministry of Officers of the Association of Anglican Musicians.

Officers David commanded the chief of the Levites to appoint musicians who should play loudly on musical instruments, on harps and lyres and cymbals, to raise sounds of joy.

Past President When the song was raised in the praise of the Lord:

People **The glory of the Lord filled the house of God.**

The Chaplain addresses AAM members.

You have elected those who stand before you to serve as the Board of the Association of Anglican Musicians. Do you believe them to be prepared by a commitment to Jesus Christ, by regular attendance at worship, by a commitment to strengthen the worship of this Communion through liturgy and music, and by a willing heart to serve this Association in this ministry?

AAM members **We do.**

Chaplain Will you support them in this ministry and uphold them in your prayers?

AAM members **We will.**

The Chaplain addresses the Officers.

Chaplain You have been called to serve in this ministry. Will you perform it with diligence?

Officers **We will.**

Chaplain Will you faithfully execute your duties to the honor of God and the benefit of this Association?
Officers We will.

Chaplain Let us pray.

Silence is observed.

Chaplain O Lord Jesus Christ, whose glory the cherubim and seraphim and all the hosts of heaven with ceaseless voice proclaim; Hear and accept, we pray, the praises of your Church below, and pour down upon your ministers in choir and sanctuary such a spirit of faith, reverence, and joy as shall lift both their hymns and their lives to you. Grant to these officers of the Association of Anglican Musicians the faith to seek your will for their task of guiding this Association in its work, and the wisdom to seek and recognize your call in the life of it. Strengthen also, we pray, those who form the membership of this Association that they may be steadfast in support of their chosen leaders. Dedicate us all anew this day, and grant us to know you that we may truly love you, and to love you that we may fully serve you, whom to serve is perfect freedom; who lives and reigns with the Father and the Holy Spirit, now and for ever. **Amen.**

The Chaplain then addresses each of the Officers in turn, saying

N., I commission you as _____ in the Association of Anglican Musicians, in the name of the Father, and of the Son, and of the Holy Spirit. **Amen.**

Please stand.

THE PEACE

Celebrant The peace of the Lord be always with you.
People **And also with you.**

All greet one another in the name of the Lord.

GREETING

THE OFFERTORY

Blest pair of sirens, pledges of heav'ns joy,
speare-borne, harmonious sisters,
Voice and Verse,
wed your divine sounds, and mixt power employ
dead things with inbreathed sense able to peirce,
and to our high-rai'sd phantasie present
that undisturbed Song of pure concent,
ay sung before the sapphire-coulour'd throne
to Him that sits thereon
with saintly shout and sollemne jubilie;
where the bright Seraphim, in burning row
their loud, up-lifted angell-trumpetts blow,
and the Cherubick hoast in thousand quires
touch thire immortal harps of golden wires
with those just spirits that wear victorious palms,

Text: John Milton (1608–1674), *At a Solemn Musick*

Charles Hubert Hastings Parry (1848–1918)

hymns devout and holy psalms
singing everlastingly.
That wee on earth with undiscording voice
may rightly answer that melodious noise
as once wee did till disproportion'd sin
jarr'd against nature's chime, and with harsh din
broke the fair musick that all creatures made
to thire great Lord, whose love thire motion sway'd
in perfect diapason whilst they stood
in first obedience, and thire state of good.
Oh may wee soone againe renew that song,
and keepe in tune with heav'n, till God e're long
to his celestiall consort us unite
To live and sing with him in endlesse
morne of Light.

All stand to sing for

THE PRESENTATION

Hymn 432

1 O praise ye the Lord! Praise him in the height;
2 O praise ye the Lord! Praise him up - on earth,
3 O praise ye the Lord! All things that give sound;
4 O praise ye the Lord! Thanks - giv - ing and song

re - jice in his word, ye an - gels of light;
in tune - ful ac - cord, all ye of new birth;
each ju - bi - lant chord re - ech - o a - round;

(Music hidden for copyright compliance)

Text: Henry Williams Baker (1821–1877), alt.; based on Psalms 148 & 150.

Music: *Laudate Dominum*, Charles Hubert Hastings Parry (1848–1918); Descant: Daniel Fortune (b. 1966).

Celebrant The Lord be with you.
People And also with you.

Celebrant Lift up your hearts.
People We lift them to the Lord.

Celebrant Let us give thanks to the Lord our God.
People It is right to give God thanks and praise.

Celebrant It is right, and a good and joyful thing, always and everywhere to give thanks to you, Father Almighty, Creator of heaven and earth. Because you are greatly glorified in the assembly of your saints. All your creatures praise you, and your faithful servants bless you, confessing before the rulers of this world the great Name of your only Son. Therefore we praise you, joining our voices with Angels and Archangels and with all the company of heaven, who for ever sing this hymn to proclaim the glory of your Name:

SANCTUS

Messe Solennelle

Kerensa Briggs

| | |
|---|---|
| <p>Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.</p> | <p><i>Holy, Holy, Holy, Lord God of Hosts. Heaven and earth are full of thy glory. Hosanna in the highest.</i></p> |
|---|---|

All stand or kneel.

Celebrant Holy and gracious Father: In your infinite love you made us for yourself; and, when we had fallen into sin and become subject to evil and death, you, in your mercy, sent Jesus Christ, your only and eternal Son, to share our human nature, to live and die as one of us, to reconcile us to you, the God and Father of all. He stretched out his arms upon the cross, and offered himself in obedience to your will, a perfect sacrifice for the whole world.

On the night he was handed over to suffering and death, our Lord Jesus Christ took bread; and when he had given thanks to you, he broke it, and gave it to his disciples, and said, "Take, eat: This is my Body, which is given for you. Do this for the remembrance of me."

After supper he took the cup of wine; and when he had given thanks, he gave it to them, and said, "Drink this, all of you: This is my Blood of the new Covenant, which is shed for you and for many for the forgiveness of sins. Whenever you drink it, do this for the remembrance of me."

Therefore we proclaim the mystery of faith:

All Christ has died.
 Christ is risen.
 Christ will come again.

Celebrant We celebrate the memorial of our redemption, O Father, in this sacrifice of praise and thanksgiving. Recalling his death, resurrection, and ascension, we offer you these gifts. Sanctify them by your Holy Spirit to be for your people the Body and Blood of your Son, the holy food and drink of new and unending life in him. Sanctify us also that we may faithfully receive this holy Sacrament, and serve you in unity, constancy, and peace; and at the last day bring us with all your saints into the joy of your eternal kingdom. All this we ask through your Son Jesus Christ. By him, and with him, and in him, in the unity of the Holy Spirit all honor and glory is yours, Almighty Father, now and for ever. AMEN.

THE LORD'S PRAYER

Celebrant And now, as our Savior Christ has taught us, we are bold to say,

All Our Father, who art in heaven,
hallowed be thy Name,
thy kingdom come,
thy will be done,
on earth as it is in heaven.
Give us this day our daily bread.
And forgive us our trespasses,
as we forgive those
who trespass against us.
And lead us not into temptation,
but deliver us from evil.
For thine is the kingdom,
and the power, and the glory,
for ever and ever. Amen.

BREAKING OF THE BREAD

Messe Solennelle

Kerensa Briggs

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

*Blessed is the one who comes
in the name of the Lord.
Hosanna in the highest.*

Celebrant The Gifts of God for the People of God. Take them in remembrance that Christ died for you, and feed on him in your hearts by faith, with thanksgiving.

COMMUNION

All may receive the consecrated bread and wine of the Eucharist. You may receive at the altar or at floor-level stations. Stand or kneel and receive the bread (a wafer) in the palm of your hand. Gluten-free wafers are available at all communion stations upon request. Receive the wine either by drinking from the cup (guiding it to your lips) or by touching the wafer lightly to the wine. If you desire to receive a blessing, cross your arms across your chest.

The Choir sings

AGNUS DEI

Messe Solennelle

Kerensa Briggs

Agnus Dei, qui tollis peccata mundi:
miserere nobis.
Agnus Dei, qui tollis peccata mundi:
miserere nobis.
Agnus Dei, qui tollis peccata mundi:
dona nobis pacem.

*Lamb of God, that takest away the sins of the world,
have mercy upon us.
Lamb of God, that takest away the sins of the world,
have mercy upon us.
Lamb of God, that takest away the sins of the world,
grant us peace.*

3 Gra - cious Spi - rit, help us sum - mon oth - er

- 1 As we gath - er at your Ta - ble, as we
- 2 Turn our wor - ship in - to wit - ness in the
- 3 Gra - cious Spi - rit, help us sum - mon oth - er

guests to share that Feast where tri - um - phant Love will wel - come those who

lis - ten to your Word, help us know, O God, your pres - ence; let our
 sac - ra - ment of life; send us forth to love and serve you, bring - ing
 guests to share that Feast where tri - um - phant Love will wel - come those who

(Music hidden for copyright compliance)



1 Sing - ing songs of ex - pec - ta - tion, on - ward goes the pil - grim band,
 2 One the light of God's own pres - ence, o'er his ran - somed peo - ple shed,
 3 One the strain the lips of thou - sands lift as from the heart of one;



through the night of doubt and sor - row march - ing to the prom - ised land

(Music hidden for copyright compliance)

Text: Bernhard Severin Ingeman, 1825; transl. Sabine Baring-Gould, 1867, alt.
 Music: Leonard, McNeil Robinson (1943–2015), © 2023 Selah Publishing Co., Inc. OneLicense #E-805015.

All stand.

POSTCOMMUNION PRAYER

Celebrant Let us pray.

All Almighty and everliving God,
 we thank you for feeding us with the spiritual food
 of the most precious Body and Blood
 of your Son our Savior Jesus Christ;
 and for assuring us in these holy mysteries
 that we are living members of the Body of your Son,
 and heirs of your eternal Kingdom.
 And now, Father, send us out to do the work you have given us to do,
 to love and serve you as faithful witnesses of Christ our Lord,
 To him, to you, and to the Holy Spirit,
 be honor and glory, now and for ever. Amen.

THE BLESSING

HYMN

Sopranos and tenors may sing the descant during the third stanza

1 Love di - vine, all loves ex - cell - ing, joy of heav'n to
2 Come, al - might - y to de - liv - er, let us all thy
3 Fi - nish then thy new cre - a - tion; pure and spot - less

earth come down, fix in us thy hum - ble dwell - ing, all thy
life re - ceive; sud - den - ly re - turn, and nev - er, nev - er
let us be; let us see thy great sal - va - tion per - fect -

(Music hidden for copyright compliance)

Text: Charles Wesley (1707–1788). Music: *Blaenwern*, William Penfro Rowlands (1860–1937).



A biography for Dale Adelman can be found on p. 20.

Kerensa Briggs is an award-winning composer specializing in choral music. Described as “poignant, ambivalent, quietly devastating music” in the *New York Times*, her works have been performed internationally at venues including St. Paul’s Cathedral and the Sistine Chapel.



Her music is regularly performed or broadcast with groups such as Voces 8 and The Sixteen. Her portrait disc *Requiem* (2023) on Delphian Records placed in the top 30 classical charts and was described as “alluring and heartfelt music” by BBC music magazine. Kerensa was winner of the National Centre for Early Music

Young Composers Award 2014 and is an alumni of the TheoArtistry Composers scheme at St. Andrews’ Institute for Theology and the Arts. She was Composer in Residence for St. Louis Chamber Chorus between 2023–2025. Her love of choral music emanates from her choral background in the Gloucester Cathedral Youth Choir; the choir of King’s College London, where she held a Choral Scholarship and undertook an MMus in Composition; and at Trinity College, Cambridge.

A biography for Bishop Curry can be found on p. 113.

A biography for Chase Loomer can be found on p. 20.

The Very Rev. Winnie Varghese is the 12th Dean of the Cathedral of St. John the Divine in New York City, the world’s largest Gothic cathedral. A national leader

in The Episcopal Church, Rev. Varghese is known for her inspired writing, teaching, and preaching. Prior to joining the Cathedral, she was the 23rd Rector of St. Luke’s Atlanta, GA. Before that, Rev. Varghese served as Priest for Ministry and Program Coordination at Trinity Church Wall Street in New York City. Prior to Trinity, she served as Rector and Priest-in-Charge at St. Mark’s in the Bowery in New York and was also Chaplain at both Columbia University and University of California Los Angeles. Rev. Varghese serves on the Board of Trustees of Union Theological Seminary. She chaired the General Convention’s Committee on the State of the Church from 2015 to 2018, and she served on the Board of Trustees of the Episcopal Divinity School from 2013 to 2016. She is also a published author, editor, and podcaster.



The Rev. Varghese is the daughter of Indian immigrants and spent part of her early childhood years in Kerala, India. She attended Agnes Scott College in Decatur, GA and earned her bachelor’s degree from Southern Methodist University in Dallas, TX. She then graduated from Union Theological Seminary with her Master of Divinity degree in 1999. She was ordained to the diaconate in Los Angeles in 1999 and to the priesthood six months later in 2000.

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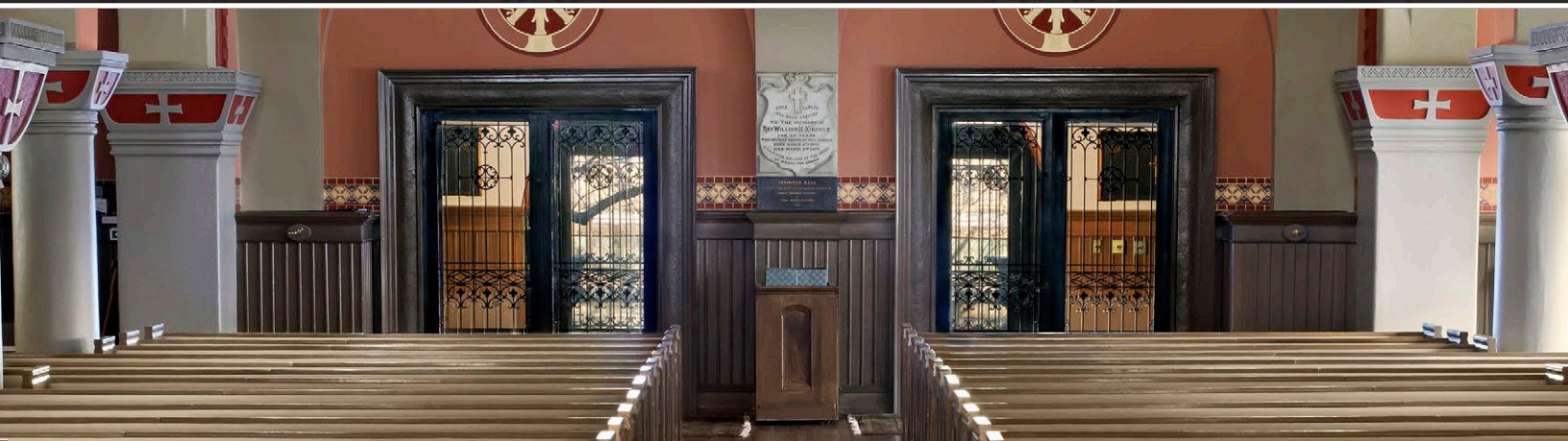
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