THE JOURNAL of the Association of Anglican Musicians

Serving the Episcopal Church

VOLUME 33, NUMBER 4 † JULY – AUGUST 2024

IN THIS ISSUE

The Priest-Musicians: A Legacy to be Treasured

STANLEY R. McDANIEL

Introduction

The period 1800 to 1850 was a challenging time for church music in the United States across most denominations. There was a palpable desire for energized and engaged worship, but for too many congregants, worship seemed dull and listless. There was near universal agreement among Protestants that a key to achieving more effective worship lay in improving congregational singing, but most efforts to do so failed. The nature of music itself and its appropriate place in worship – if any – was a bone of contention. Calvinism, its influence quite prevalent among early nineteenth-century Episcopalians, saw music as a sensual distraction drawing worshippers away from true devotion and, therefore, to be used with caution. Because of the [Episcopal] Church's isolation from the mother Church in colonial times, its identity had been shaped in part by other, more dominant religious groups. Just as it was in England's parish churches, Calvinism, with its innate conservatism, was a prime influence.

Musical leadership, whatever form it took – singing master, choir director, vocal soloist, organist, or choir – was viewed by some as a necessary evil and by others with outright disdain. Musicians in general, and particularly those with a connection to the theater or opera house, were viewed with suspicion. Church musicians, when employed by a church, nearly always were regarded as hired help, rarely welcomed as communicants, and certainly not as colleagues in ministry. The nineteenth century would become a sort of Janus-faced era in which titans of the pulpit like T. Dewitt Talmadge and Henry Ward Beecher preached that theaters were dens of iniquity and vocal display was evidence of loose morals. Yet Boston's Tremont Temple Baptist Church functioned as a theater during the week, and the Church of St. Francis Xavier in New York City prided itself in having the operatic soprano, Madame Bertucca Maretzek, singing vocal fireworks from its gallery.

George E. DeMille, in his seminal work *The Catholic Movement in the American Episcopal Church*, referred to the state of the Anglican/Protestant Episcopal Church at the turn of the nineteenth century as "a church in ruins." During the British colonial years, Anglicanism consisted of widely scattered parish churches "tied together in the loosest possible way by the common and extremely nominal oversight of the Bishop of London."[1] Following the Revolution, a large percentage of Anglicans fled into exile in Canada. Localized efforts to establish a new American church began almost immediately, but the prospects were dismal. When independence was declared, all public funding of religion ceased. Many chapels and the property on which they stood were confiscated.

Much has been written about the influence of the Oxford Movement in nineteenth-century England on the Protestant Episcopal Church in the United States. Briefly, a

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From the President

Dear Friends and Colleagues,

I am writing this column in mid-May as the academic choir season is winding down. I am grateful for another year of creating community through music with our choirs and instrumentalists. This summer will mark my twenty-second year at the Cathedral of All Souls and thirty-one years total in full-time parish music ministry.

I arrive at this time of year filled with appreciation for my vocation, but also fatigued. If you know the Myers-Briggs Personality Indicator, I am a classic-case introvert working in an extrovert profession. I look forward to the summer months when I can recharge with a little bit of "downtime" and a season away. Speaking for myself and the parish I serve, in addition to the usual stresses of maintaining programming, we are still reeling a bit from the effects of the COVID shutdown, particularly with our young choristers. I find all of us working extra hard to keep that particular aspect of our work vital and active. Sometimes, I have to give myself permission to walk away, breathe, and not think about it for a while. That is not an easy task for me. I can hear my husband laugh and offer a hearty AMEN! However, I find that if I quiet my brain and heart and allow for some Sabbath time, ideas and answers come more freely.

In her book *Keeping the Sabbath Wholly*, Marva Dawn writes, "One of the greatest gifts for my life as one who serves God is observing the Sabbath. Celebrating a holy day and living in God's rhythm for six days of work and one of rest is the best way I know to learn the sense of our call – the way in which God's Kingdom reclaims us, revitalizes us, and renews us so that it can reign through us. Before we can engage in the practice of our call, we need to be captured afresh by grace, carried by it, and cared for."

For those who are engaged in the work of creating liturgy and music most often on Sunday, "Sabbath" in the above passage refers to the day or period of time when we rest, whenever that is. Sabbath can also mean a "sabbatical" or "leave of absence" period, which, obviously, is for a longer span of time.

In his book *Sabbath as Resistance: Saying No to the Culture of Now*, Walter Brueggemann writes, "Sabbath is not simply the pause that refreshes. It is the pause that transforms. Sabbath is an invitation to receptivity, an acknowledgment that what is needed is given and need not be seized."

It is so easy to get caught up in the anxiety of minute details of our work that we miss the opportunity to hear the "still small voice" of inspiration. Walking away for a bit frees us from the bond of overthinking in a moment when we are experiencing stress.

I believe this to be also true of playing the organ. I have had many instances where, in a practice session, I could not play certain passages correctly. Upon returning to those passages later after taking a break, I discovered that I could actually play them! I just needed a period of time away.

Ultimately, it is important for us to hold on to the great sense of joy our work gives to us and, in turn, to others. There is a story that I have told many times that describes what I aspire to in my vocation. Many years ago, I was having lunch with Marilyn Keiser, and she was recalling her years in western North Carolina, particularly her work at All Souls Parish. I said something to the effect that it must've been so incredible to make music week after week with such a magnificent choir. She leaned in, smiled big, and said, "We couldn't wait for Sunday morning." I remind myself of this story from time to time so that in my day-to-day work, in how I approach my rehearsals and interactions with choristers and congregation members, I am inspiring others to experience the joy and excitement that makes Sunday morning a true pinnacle of their week. If we find that we are losing the joy we experience in our work, it might be time to step away for a bit and recharge. This is a wholly human phenomenon.

I encourage all of us, when we begin our new academic season, to be intentional in building into our schedule times away from our work for balance, rest, and rejuvenation. As I stated earlier, I am writing this as much for me as for everyone else. Our vocation is so important for the continued health of our church, and we are at our best when we practice a little self-care. I wish you all a wonderful summer and kickoff to your choir seasons.

Kyle J. Ritter

The Founders' Society

Planned giving to secure AAM's future

The Association of Anglican Musicians Founders' Society was officially established at the Boston Conference in July 2019 to honor the work and legacy of AAM's co-founders and first three presidents, Dr. James Litton, Dr. Raymond Glover, and Dr. Gerre Hancock. Its members ensure AAM's continuation by including the Association in their estate plans. The Founders' Society is recognized annually in the Conference Program Book and is invited to a special reception at each Annual Conference.

We invite you to consider joining the Founders' Society.

https://anglicanmusicians.org/founders

The Priest-Musicians: A Legacy to be Treasured

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pivotal event in both Anglican and Protestant Episcopal history occurred on July 14, 1833. John Keble, an Anglican priest and poet, preached an inflammatory sermon at Oxford University entitled "National Apostasy." The address was in protest of the British Parliament's reorganization of the Church of Ireland, reducing the number of its priests from 22 to 12. "Was the nature of the church to be Christ's church or a church of the state?" Keble asked. His speech led to a crusade and ultimately to establishing autonomy for the Church of England to conduct its own affairs. In truth, the Oxford Movement itself would have little importance to the Protestant Episcopal Church in America, where ties to the Church of England had already been severed. What *would* be of great import, however, would be other reform efforts spawned by the Oxford Movement.

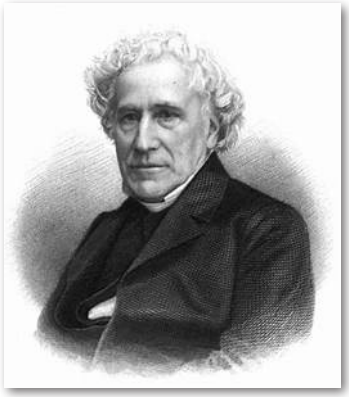
First, there was Tractarianism and the publications from which it got its name, *Tracts for the Times,* a 90-installment series of writings by theologians of the time, including John Henry Newman (1801–1890) and Edward Bouverie Pusey (1800–1882). A common theme running through the tracts was that the heritage of the Anglican Church from the time of its founding, aside from the use of the English language and the papacy, was tied to Roman Catholicism. A second thrust of reform efforts, ritualistic renewal, garnered much attention both in Britain and the United States. While "ritualism" was not a titled theme in *Tracts for the Times*, the tracts on aspects of liturgy and worship forms inspired heated controversy in England and in America. The writings of Anglican priest John Mason Neale went beyond the restoration of ancient liturgies to aesthetics and the spiritual power of music and art. Neale and a small group of other clergy centered at Cambridge (not Oxford) advocated an expansive view of sacramentality which saw art, music, and symbolism as "the providence of God for the purpose of elevating ordinary objects or human actions beyond their common use."[2] The sacramentality Neale spoke of was described by The Rev'd William McVickar, president of the New York Ecclesiastical Society, as follows:

> That Presence is indeed in it, and he everywhere beholds it, sanctifying the Beautiful, consecrating even the very dust of the Temple, inscribing upon its portals "Holiness unto the Lord,"… the Church's Apostolic Faith in speaking symbols, and its penitent love in memorial windows, all going to make good the prophetic picture of what a Christian temple should be, "its walls salvation and its gates praise." This may be termed the Ecclesiology of the heart.[3]

The growing acceptance of Oxford Movement/Tractarian/ritualistic ideals did much to change how worship was perceived in America's Episcopal churches and ultimately across the whole face of American Christianity. The work of Episcopal priests actively and passionately supporting music as an essential component of corporate worship rather than a non-essential ornament should be viewed as one of the most important inheritances received from the Tractarian/Ritualistic Reform era. The fact that there were highly respected clergy, clearly committed to the power of music as a component of worship and using their musical skills within the denomination, did much to challenge commonly held prejudices that demeaned church musicians and questioned the spiritual value of sacred song.

The Priest-Musicians

By 1817, many among Episcopal clergy saw the Church as being in decline, its worship staid and lifeless. It was in that year that a young William Augustus Muhlenberg (1796–1877) graduated from the University of Pennsylvania and was ordained an Episcopal deacon. Among his first acts was to organize a boys' choir after the English tradition at St. James Episcopal Church in in Philadelphia. Muhlenberg would ascend to the priesthood two years later. In 1828, he founded the Flushing Institute for Boys in Flushing, New York. There, starting five years before Keble's speech, he endeavored to expose students to all the symbolism, color, and pageantry of cathedral worship – a true pioneer of ritualistic reform!

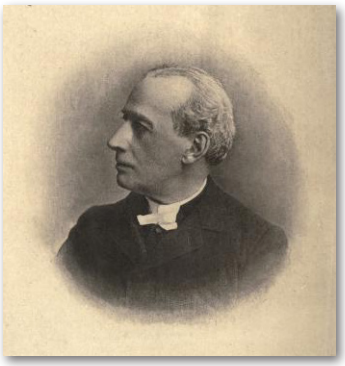


William Augustus Muhlenberg (1796–1877)

> He made the chapel the center of his school… [and] had the imagination and flexibility to make the services of the Church rich, solemn and glowing. He laid great emphasis on the Church Year. Christmas and Easter were both spent at the school with much preparation in which all took part. He felt that if the drama of the Christian Year was a truly corporate undertaking and was not allowed to degenerate into more formalism, there was much to be gained from it.[4]

While W. A. Muhlenberg has often been referred to as the "Father of the American Boy Choir Movement," his pioneering work in ritualistic renewal was an equally important part of his legacy.

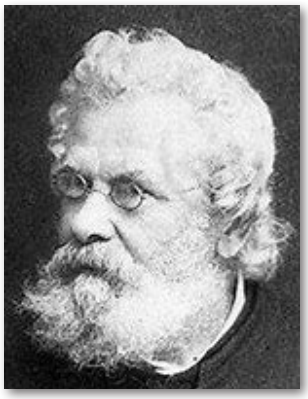
By the mid-1830s, change was in the air. A passion for ritualistic worship was embraced by members of the faculty at the General Theological Seminary (GTS) in New York City. There, The Rev'd Milo Mahan, a prominent exponent of ritualistic practice, was on the faculty, as was Edward Hodges, the immigrant British organist who had become the organist/choirmaster at Trinity Parish. Graduates from GTS included John Ireland Tucker (1819–1895), John Henry Hopkins, Jr. (1820–1891), Morgan Dix (1827–1908), and John Sebastian Bach Hodges (1830–1915). Like Muhlenberg before them, all four were priests passionately committed to the restoration of ritual in the Episcopal Church. They were also highly trained musicians who practiced their art in the very prominent churches where they served.



John Ireland Tucker
(1819–1895)

The next of our priest-musicians was a student of Muhlenberg at the Flushing Institute. John Ireland Tucker graduated from the General Theological Seminary and was ordained a Deacon in the Protestant Episcopal Church in 1844. Almost immediately upon graduation, Tucker became rector of the soon-to-be-consecrated Church of the Holy Trinity in Troy, New York.[5] There, he would introduce elements of the Anglican "Choral Service" with both Gregorian and Anglican chant, in the late 1840s. It would be another two decades before the Choral Service became commonplace at Trinity in New York City, the mother church to American Episcopalians. Throughout his tenure, Tucker was intimately involved in the Church's music. After the death of his organist, William Hopkins, in 1866, Tucker initiated a more intensive singing curriculum incorporating solfeggio and Concone vocal exercises. He also sought to improve congregational singing across the Episcopal denomination by editing a musical companion, *The Hymnal with Tunes New and Old,* to the words-only hymnal of 1872. Later, he co-edited a musical edition for *The Hymnal, Revised and Enlarged*, as adopted by the General Convention of the Protestant Episcopal Church in 1892.

John Henry Hopkins, Jr. graduated from GTS in 1850 and was ordained as an Episcopal deacon.[6] He served as rector at churches in Pittsburgh and Williamsport, both in Pennsylvania, and built a storied, multi-faceted career as a preacher, religious journalist, artist, and composer. As a musician, Hopkins is primarily remembered for composing the beloved Christmas Carol, "We Three Kings of Orient Are" in 1857. He returned to the General Theological Seminary and served as its first professor of music from 1855 to 1857. Over the course of his life, Hopkins composed a broad range of music for liturgical use: canticle settings, chants, anthems, and hymns.



John Henry Hopkins, Jr.
(1820–1891)

Morgan Dix, who graduated from GTS in 1852, was without question one of the most prominent Episcopal priests of the late nineteenth century. He became Assistant Rector of Trinity Parish, New York in 1855 and, with the death of William Berrian in 1862, became the church's Rector, remaining in that role until his death in 1908. Dix himself was actively involved musically at Trinity. Throughout his tenure, he worked with the parish school for girls at St. Paul's Chapel, organizing, directing, and accompanying a treble chorus there. He also regularly visited mission schools sponsored by the Parish, reaching out through music. Perhaps most important was Dix's encouragement and support of his organist/choirmasters, Henry Stephen Cutler (1825–1902) and Arthur H. Messiter (1834–1916). It was through those collaborations that Dix was able to bring ritualistic reform to Trinity Parish that would include building one of America's first great choirs, adopting *Hymns, Ancient and Modern*, and, in doing so, making it a model for generations of American hymnals. With his encouragement, some of the first usable collections of Anglican chant published on this side of the Atlantic were published for use at Trinity Parish.

Morgan Dix
(1827–1908)

John Sebastian Bach Hodges, who immigrated from England as a child and was the son of Trinity's organist, Edward Hodges, graduated from GTS in 1854 and was ordained an Episcopal priest that year. One can discern Hodges' high Tractarian leanings from an early sermon he preached in Pittsburgh in 1856:

> The service is not the worship of individuals, nor of an association of individuals who have severally been received into GOD's favor, but it is the worship of a body which, as a body, has had a new principle of divine life imparted to it, and it is designed to sustain and strengthen that life, first, in the body at large, and through it in every several member; to present that life as an offering to GOD; and to celebrate continually the marriage of the Church with her heavenly bridegroom. Thus considered, and thus realized, the public service of the Church becomes the highest, the noblest, and the most solemn act in which a mortal can be engaged.
>
> The prayers which ascend are the prayers of a community sanctified by GOD's truth – called out and separated from the world – seeking, not its own glory, but the glory of GOD – hallowed by the indwelling of the Holy Spirit – and interceding for the guilty world, in the midst of which it lies, and for its own preservation in the faith and in the purity and holiness of GOD. It is the strong crying of His own elect – the pleading of his own chosen people; and the praises which go up are the praises of a body which is travelling home to GOD – which, in the strength of Christ, is fighting its way amidst temptation and dangers – which is witnessing to the world the mercies of redemption, and living by the faith of the Son of GOD – and which is preparing by its united

Johann Sebastian Bach Hodges
(1830–1915)

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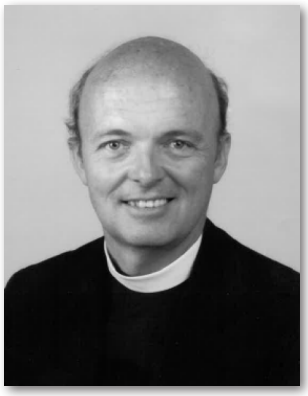
> adoration here to take part in the unfailing and everlasting worship of the innumerable company of angels, and of the Church of the redeemed in glory.[7]

In 1870, John Sebastian Bach Hodges was called to St. Paul's Church, Baltimore where he would serve for thirty-five years. St. Paul's – unlike most churches of the period – had a ready source of choir boys. The St. Paul's Boys' School, incorporated in 1853 and established to serve indigent boys in the neighborhood, already provided instruction in a variety of subjects, including music. The student body had both day and resident students. Once installed as pastor, Hodges took over administration of the school, configuring it after an English choir school model. According to John Ogasapian, the St. Paul's Boys' School would be the first boy choir school in the United States.[8]

The contributions of priest-musicians certainly did not end with the death of J.S.B. Hodges in 1915. One need only look at the work of Canon Charles Winfred Douglas (1867–1968). Born in New York State, Douglas earned a B.Mus. from Syracuse University before entering St. Andrews Divinity School. He was ordained a deacon in 1893 and a priest in 1899. In that capacity, he founded the Evergreen Conference District, a conference center devoted exclusively to the renewal of music in the Protestant Episcopal Church. He was the musical editor of *The Hymnal (1916)* and served on the Joint Commission of the Revision of the Hymnal, which produced *The Hymnal (1940)*. His catalogue of publications as an editor of chant, as a composer, and as an authority on church music is vast.

C. Winfred Douglas (1867–1968)



Herbert Draesel (1940–2023)

A more recent addition to the list would be Herbert Draesel (1940–2023), whose *Rejoice! Music for the Worship of God in the Twentieth Century* (1964) helped to change the face of Episcopal church music. *Rejoice!*, a mass set in the popular folk style of the 1960s, was embraced by a new generation at a time when many were questioning Christianity's relevance in the face of the Vietnam War and the Civil Rights struggle. Draesel was a 1961 graduate of Trinity College in Hartford, Connecticut, followed by studies at General Theological Seminary. He was pastor of the House of Prayer Episcopal Church in Newark, one of the oldest Episcopal congregations in New Jersey, from 1965 to 1972. *Rejoice!* was originally written for performance at GTS but became a favorite on college campuses and Protestant churches of all denominations over the course of the decade.

John Rohde

Now, to the present. Jazz saxophonist John Rohde was ordained into the Episcopal priesthood in 2019. Rohde, who has performed with legends of the pop scene such as Aretha Franklin, The Temptations, Natalie Cole, and Frank Sinatra Jr., received his Master of Divinity degree from Colgate Rochester Crozer Divinity School in 2018. Rohde, reflecting on his musical ethos, said this:

> So, let me do some shameless name-dropping here – I've played for Aretha Franklin a handful of times. We always get a set list which she will deviate from, in some part of the show. The first time we played it, it caught us by surprise. She sits down at the piano and launches into a long Gospel medley. And I remember thinking, "You can do that? You can just go from secular tunes to sacred, just like that? Without a heads up? Or transition?" That's one of the many times I've been reminded that the divide between sacred and secular is a false one. Done the right way, with the right intent – it's all sacred.[9]

Conclusion

The word "ritual" can be problematic. I recall vividly in my youth rebelling against what was called ritual – what seemed to me to be mindless repetition – which had no discernable effect on day-to-day living. The word has different connotations for different people. John Henry Hopkins, Jr. reflected on this in the *Church Journal* in 1867:

> In an 'Independent Bethel,' if the minister begins to wear a black silk gown instead of a dress coat, it is 'Ritualism.' In a Presbyterian congregation, the introduction of chanting is 'Ritualism.' Among the Dutch Reformed, the observance of Lent is a 'Ritualistic abomination.' Among the German Reformed, the new Liturgy which is framed upon the altar idea rather than the pulpit idea, is loudly denounced by its opponents as 'Ritualistic.' In one

> of our own parishes, which heretofore has had the three-decker arrangement, it is 'Ritualism' to build out a distinct and properly arranged chancel … In some parishes it is 'Ritualism' to have candlesticks on the Altar, even if the candles are not lighted. In others it is not 'Ritualism' to have them, but it is 'Ritualism' to light them, unless it be too dark to see to read without them.
>
> In some parishes it is 'Ritualistic' to sing the Amens; in others, even the full Choral Service is not 'Ritualism.' Thus, we might go on, almost *ad infinitum*. But one short summary covers the whole – anything, in any particular parish, no matter how slight, that indicates any movement toward an increase of Churchliness – that is to say, an increase in the beauty, dignity, edification, or attractiveness, of public worship, especially if it tend to show increasing honor to our Blessed Lord or the Sacrament of His precious Body and Blood – is Ritualistic.[10]

Over the years, I have come to a deeper understanding. I think that what Hopkins was alluding to was a broader, more expansive understanding of ritual. In our own time, his words point us toward worship and its music – where everything from the traditional chanted choral service to folk masses to gospel songs can be embraced. It is not the *style* of music, but how it is experienced as a vehicle for the Holy Spirit. Ritual is not some sort of elitist hocus pocus, but a pathway to communion with God. It is not, I believe, something to be viewed as a bystander but as an active participant. When one experiences worship on the deepest, most profound level, all its components – prayer, preaching, the sacraments, *and music* – whatever the style – are ritual. Similarly, the Church's music – so powerful, so capable of doing what the spoken word cannot – must be viewed as *ministry*. That is something we can learn from the example of the priest-musicians. ❖

Dr. Stanley McDaniel holds a Master's Degree in Vocal Performance and Pedagogy from the University of North Carolina at Chapel Hill and the Doctor of Musical Arts degree in Sacred Music from the University of Southern California, where he graduated with honors. His 47-year career as a church musician included service to churches in Ohio, North Carolina, Alabama, California, and Washington State. He is Artistic Director Emeritus of Chorale Coeur d'Alene in Coeur d'Alene, Idaho, and was the founder/director of the Westminster Chamber Orchestra in Spokane. Stan served for seven years as an adjunct professor of sacred music at East Carolina University, teaching courses in sacred music, liturgy, and choral literature.

NOTES

1 George E. DeMille, *The Catholic Movement in the American Episcopal Church*. (Philadelphia: Church Historical Society, 1941), p. 1.

2 S. D. de Hart, "The Influence of John Mason Neale and the Theology of Symbolism" (essay extracted from) Anglo-Catholics and the Vestment Controversy in the 19th Century with Special Reference to the Question of Authority. (Dissertation: Oxford University, 1997), p. 3.

3 *Third Annual Report of the New York Ecclesiological Society, 1851*. (New York: Stanford and Swords, 1851), p. 10.

4 Anne Ayres. *The Life and Work of William Augustus Muhlenberg, Doctor of Divinity.* (New York: T. Whittaker, 1889), p. 200.

5 Note: Tucker was ordained to the priesthood in 1848.

6 Note: Hopkins elected not to enter the priesthood, but I have included him in this discussion because his notable use of music in his ministry.

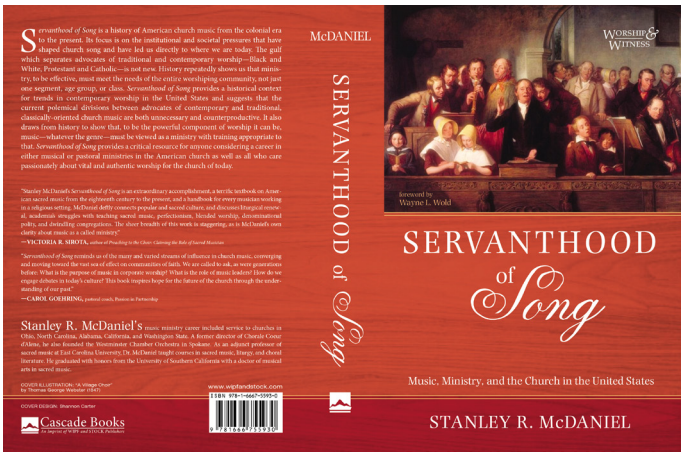
7 "The Nature of Worship" Sermon preached at St. Peter's Church, Pittsburgh, Pennsylvania, August 24, 1856. (London: n.p., 1857) reproduced in Project Canterbury. [anglicanhistory.org/usa/hodges_worship1857.html].

8 John Ogasapian, *Church Music in America, 1620–2000*. (Macon, GA: Mercer University Press, 2007), p. 215.

9 From "Meet the Ordinand: John Rohde", https://cnyepiscopal.org/2019/12/11/meet-the-ordinand-john-rohde/.

10 Charles F. Sweet, *A Champion of the Cross, being the Life of John Henry Hopkins, S.T.D. including selections from his Writings*. (New York: James Pott & Company, 1894), pp. 121-22.

Dr. McDaniel's book, *Servanthood of Song: Music, Ministry, and the Church in the United States* is published by Wipf and Stock/Cascade Books.
For more information, go to www.stan-mcdaniel.com.



Rubrics

A period of silence is kept.

— The Book of Common Prayer, page 364

From the Chaplain

I RECENTLY ATTENDED I recently the ordination and consecration of the new Bishop Coadjutor in the Diocese of California. The liturgy was held at Grace Cathedral in San Francisco, and prayers, readings, and musical offerings included four languages – English, Spanish, Mandarin, and Tongan.

Our gathering that day was a kind of re-enactment of the Day of Pentecost from the Acts of the Apostles. Some of us present were fluent in the various languages spoken and could understand the words uttered without having to follow along in the bulletin where all the words from each tongue were printed. For most of us, though, there were moments where some kind of translation was necessary.

Except for the music. Musical offerings were shared in numerous languages, including Latin. Still, the musical instruments that surrounded the voices offered in praise were able to translate the meaning to all present. In the multicultural context at Grace, the musical moments were places where barriers to understanding disappeared, and a spiritual knowing emerged. An assembly made up of people with great difference became a congregation of great connection through music. Music translates meaning.

Not all of us serve in local contexts with as many diverse cultures as San Francisco. It would be wise in 2024, however, to realize that all of us who lead in Episcopal/Anglican liturgy need to be mindful that not all we proclaim is easily understood. Along with differing languages, many people gather with us with varied understanding of Biblical narratives. How do we create places in our liturgies where all who gather can be equally grounded in understanding?

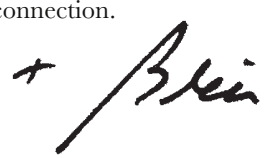
I believe music can be such a place. Your work as a church musician offers an opportunity to translate across cultures and differences. As a church musician, you can teach – to broaden the hearts and minds of those present for worship and inspiration. Where the spoken word can be an obstacle to immediate understanding, the offering of musical instruments and sung words can convey the universal message of the love of God through Christ Jesus in each moment and each setting.

In 2024, the Episcopal Church is giving thanks for the remarkable ministry of The Most Reverend Michael Curry as his term as our Presiding Bishop comes to an end. During his season of leadership, he has been consistent in proclaiming the Way of Love. It is a message that has captured the imagination of persons who never knew of the Episcopal Church. His has been a message that translated.

A new Presiding Bishop will also, no doubt, be led by a guiding theme or consistent message that shapes their work. How might we prepare ourselves to help translate that new message to the communities where we serve?

Again, your work and ministry as a church musician is an essential place for beginning anew for the Church. Music is a place of hospitality and blessing to those who gather for worship and inspiration. Music is also a place from which to welcome all, to reach out beyond our walls to educate, and to connect our neighborhoods to art and beauty.

Ordinations and consecrations are moments for something new. Presiding Bishop elections are moments for something new, for what is next. In 2024, remember that your work as a church musician is a place where past meets present, where persons from diverse backgrounds can find common understanding and connection.



The Rt. Rev'd Brian Cole

AAM Publications Available for Purchase

Since its founding in 1966, members of the Association of Anglican Musicians have produced helpful resources for musicians and clergy working in the Anglican Communion. While some documents are provided free of charge, some are available for purchase to support the work of AAM. All publications are available only as a PDF and are typically delivered via email within 24 hours of purchase.

A Catalogue of Anthems and Motets

$45.00

A Catalogue of Anthems and Motets for the Sundays of Lectionary Years A, B, and C. Complete Revised Edition, 2009, with Addendum, incorporates the Revised Common Lectionary and the Roman Catholic Lectionary for Mass by William Wunsch, D.M.A. The Addendum to the Catalogue is a continuation of the original catalogue based on the Prayer Book Lectionary. The Roman Catholic Lectionary for Mass has been included because non-Episcopal church musicians have used this resource so extensively. Proceeds from the sale of this publication go to the AAM Endowment Fund.

Servant Leadership for Musicians

$15.00

Servant Leadership for Musicians: *A Vocational Handbook for Ministry*. This publication includes educational information and resources for musicians in ministry leadership. It is also intended to help church musicians identify problems in an employment relationship, providing practical recommendations for dealing with conflicts when they occur.

A History of Music in the Episcopal Church

$20.00

A History of Music in the Episcopal Church by Carol Doran and William H. Petersen This is the 2nd edition of AAM's continuing education project and includes a separate Study Guide.

https://anglicanmusicians.org/resources/documents-to-purchase

AAM @ Work

PATRICK FENNIG

By the time this issue of *The Journal* is published, our gathering in Minnesota will have come and gone. It is shocking to think that so much planning went into such a short period of time. The Conference, however, is the cornerstone of our work and is well worth the effort involved. **Congratulations to the Minnesota Conference Committee** and Chairperson, Nils Halker, on what I know will be a wonderful week together. Mark your calendars for **AAM Cincinnati 2025** (June 15-19) as well as **AAM Atlanta 2026**, most likely in early June.

The AAM board will take a break after the Conference before traveling to the **Rosemont Community Retreat Center** in Bryn Mawr, PA, for our annual board retreat in October. Thank you to Kyle Babin and the Church of the Good Shepherd for hosting us once again.

At the June meeting of the Board, the group will spend a significant amount of time discussing larger issues we hope to tackle in the upcoming year. Our **Power Dynamics and Workplace Abuse Task Force** issued their report to the House of Bishops last year. But what is next for this group? We hope to find ways to integrate their important work with the Professional Concerns and Development Committee (PCDC) and the Lay Professional Advocacy Committee (LPAC). The Board will also review the first year of our **Publishing Partnerships** with MorningStar Music and Church Publishing Incorporated. MorningStar has published over a dozen new pieces within the series, and the AAM Series on RiteSong is now live (and growing). Importantly, our President, Kyle Ritter, is interested in finding more ways in which our membership can offer **mentorship opportunities** within our ranks. The knowledge and experience within our membership is AAM's greatest resource. How might we share that knowledge in an efficient and meaningful way?

We will also welcome new leadership this fall. **Frank Boles** will begin a two-year term as the Chairperson of the PCDC, following the careful work of **Janet Yieh** this past year. **Mario Buchanan** will succeed the inimitable **Ellen Johnston** as the Chair of LPAC. **Matthew Brown** will take over the efforts of the Fundraising Committee, succeeding **Joseph Arndt**, whose efforts saw the Founders' Society (AAM's Planned Giving group) grow to 35 members. Lastly, the legendary **Jefferson McConnaughey**, Esq. will step down as our Chancellor this December. **Trevor Carolan** will act as Co-Chancellor with Jeff through December and continue in 2025. Trevor is an appellate attorney at Bowman and Brooke LLP, representing Fortune 500 companies in the nationwide automotive, medical device, and pharmaceutical industries in state and federal jurisdictions. He is also an organist and baritone staff singer at the Church of the Incarnation in Dallas, TX. An AAM member since 2019, he served as Hotel Liaison for the 2023 Dallas Convention. We are extremely thankful for Jeff's work as Chancellor and Trevor's willingness to take over his good work for the good of the Association.

More soon!

Patrick

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If Only They Had Been Taught That In Seminary!

A Personal Reflection on Musical Formation in a Residential Seminary

THOMAS ALEXANDER

Introduction

"If only they had been taught that in seminary!"

Many of you, my dear readers, have heard this before. I certainly have – and I must admit, I've said it myself! What's going on when we say these words about the clergy with whom we work?

But first, I want to say a word about where I come from. Before matriculating at the Virginia Theological Seminary (VTS) in August 2021, I served as a parish musician for congregations in central Arkansas and western North Carolina. I'm not at all a "second career clergy person" because, after all, I entered seminary at 25 years old. My three years as a part-time and three years as a full-time organist hardly feel like a first full "career." But I did earnestly *begin* a career – a vocation – as a parish musician. It was in that first step towards a life as a church musician that I recognized a call not to musicianship but to the pastorate. Now, I do not mean for this to be a "confession of an organist-turned-priest" – although, as many generations of faithful teachers of sacred music have taught us, the intersection between musicianship and priesthood is a rich one, very well worth pursuing. (We'll leave that for another issue of the *Journal*.) What I mean to say here is that, in an authentic way, my vocation in the church – including my vocation now as an ordained person – began in the world of church music with the busy life of music-making, the noble and demanding standards of musicianship, and the many musicians, some professional and many volunteer, who have been examples to me of faithfulness and holiness. These early days of my Christian vocation included working relationships with clergy colleagues, and I must be quick to say that I have been deeply blessed by the clergy with whom I have worked. There are so many examples of the opposite – I need not remind you of this. But when we *have* been blessed by these ministerial partnerships, we should be sure to say so. There is something profoundly generative about this partnership between priest and musician, and I've been blessed by it.

And yet! And yet, even in the best of relationships, I have sometimes found myself saying those words: "If only they had been taught that in seminary!" How do we arrive at moments when we say such things? It's only natural for musicians to find themselves here because, after all, there is so much overlap between the work of a priest and the work of a parish musician: liturgical leadership, pastoral care, education, and so forth. By sharing so much work, there is a demand for shared expertise. Clergy develop such expertise, in large part, during seminary. But musicians also know all too well this demand: there is much with which we musicians must become familiar – about liturgy, pastoral care, education, and the like – to do our jobs well alongside clergy, even though we do not benefit from the same formation opportunities. Undergraduate and graduate programs in sacred music attempt to compensate for this gap, but many of us must develop such expertise independently. In short, the shared ministry of priest and musician demands both parties have some shared expertise for this shared work, with musicians having far fewer formal resources and opportunities to gain this expertise. And so, when a priest falls short of that demand, it leaves musicians curious: "Why didn't seminary teach you that?" The frustrations vary in specificity and weight. Why didn't they teach you the value of Anglican Chant or of chanting in general? Why didn't they teach you about the importance of choirs? Why didn't they teach you about the demands of a church musician's vocation? Why didn't they teach you how to work well with lay staff members? The questions are too numerous to name, but we find ourselves asking such questions. And so, it's worth asking: "Well, just what do they teach them in seminary, anyway?" That's our question for this essay.

One last bit of throat-clearing: why should I, of all people, respond to this question? As I write this, I am in the week-long wait between submitting final assignments and the seminary's commencement day on May 9, 2024. All I have experienced is fresh on my mind, and I hope it will offer fresh insight into the question we musicians have asked. But I must reiterate that I can only speak from my own experience. I studied at just one seminary. It *is* the largest and most well-resourced seminary in the Episcopal Church, which is not a statement about my seminary's superiority but only about, for better or worse, my seminary's influence on the "clergy workforce" in the church today. And yet, still, this is just one seminary. Some would rightly argue that, despite VTS's resources, Berkley Divinity School at Yale, the School of Theology at Sewanee, or Nashotah House, because of their individual resources and cultures, provide more robust musical formation than VTS. But I'm not concerned with that debate here. I simply hope these reflections offer the perspective of just this one seminary and this one seminarian, however limited.

I hope, too, that these reflections offer several other things.

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First, I hope they clarify in some small way what kind of musical formation occurs in seminary. And relatedly, I hope to demystify the often unrealistic demands placed upon theological education. Many people in the Episcopal Church – including, but by no means limited to, musicians – rightly have expectations for what takes place in seminary. But of course, seminary cannot do everything – I'll have more to say on this by the end. Third, I hope that I can, in some way, make the case for residential theological education, especially in these days of radical change in how we form our clergy. At the very least, I hope these Reflections remind us that if we have high demands for clergy formation, we must invest in clergy formation accordingly.

The Virginia Theological Seminary Class of 2024. *Used by permission of Virginia Theological Seminary.*

And now, with all that out of the way, let me tell you about what seminary has taught me. I'll first describe what I experienced, and then, at the end – for those who stick around – I'll draw some conclusions about how I have been formed.

Formation in the Classroom

For generations of Episcopal seminarians,[1] the most recognizable place for musical formation is the class on church music. These classes go by many names. At VTS, it's simply called "Liturgical Music," currently taught by our Associate Professor of Church Music and Director of Chapel Music, Marty Wheeler Burnett (who is no stranger to you all, my fellow AAM members, for she served as our President from 2019–2021). This is the class that takes up the history of church music as we have inherited it as Episcopalians, with particular attention given to the historical origins of our own music-making today. In my experience, Professor Burnett's approach was to teach alongside *The Hymnal 1982* and its supplements: as we read about the origins of Plainsong, we would sing "Creator of the stars of night" (Hymn 60); as we studied the Reformers, we would sing *Ein feste Burg* (Hymns 687 and 688 – yes, both versions); as we learned from contemporary hymn-writers, we would sing tunes by David Hurd and texts by Rae Whitney. We would learn about various approaches to Psalm-singing, again considering contemporary practices in their historical context: as we learned about Plainsong, we would sing from the *Plainsong Psalter*; as we studied the metrical Psalm-singing of seventeenth-century Protestantism, we would sing extant examples in *The Hymnal 1982*; and of course, we lifted up Anglicanism's particular gift to music-making, Anglican Chant. Many students also learn basic musicianship skills, including musical notation and terminology. We practice *listening* to music – multiple pieces from all periods – to learn how to appreciate what each piece is trying to do and how such pieces might enrich our worshipping life as Christians. And we learn musical leadership, too. Each student participates in a small group of seminarians who have each similarly self-identified as having particular musical ability and confidence: a group for those who want to practice the most difficult of liturgical chanting and a group for those who want to learn the basics, and several other groups somewhere in between the two. We learn basic chants for the Office and the Eucharist and are exposed to – and for many of us, we attempt – liturgical chants for specific occasions, such as the *Exsultet* or the Great Litany. Alongside all of this learning, the class includes conversations about various topics, such as clergy and musician partnerships and guiding principles for choosing liturgical music. *All* of this is attempted in just one semester.

Alongside this course on church music, at VTS, we take two related courses: one in liturgical history and theology and another in liturgical leadership and planning. The latter is especially worthy of note here. One of the pillars of this course on liturgical leadership and planning at VTS is the so-called "Liturgical Design Project." It's a rather weighty assignment for those new to liturgical planning. A pair of students work together to plan Sunday liturgies for 10+ particular Sundays, including liturgically complicated liturgies, like Palm Sunday, and simpler ones, like a random Sunday after Pentecost. Each pair makes every liturgical choice possible, navigating all of the authorized liturgical and musical resources available: choosing Eucharistic prayers and Prayers of the People, deciding when to sing the Great Litany and when to recite the Decalogue – and, yes, what service music to use and which hymns to sing.

Each choice, including the musical decisions, is accompanied by a rationale. Now, the real force of the assignment is not the decision-making process – although this is deeply formative, especially because many students will find themselves in congregations that will require the priest, not the very part-time (or volunteer) musician, to make decisions about music. But the *real* force of the assignment, I think, is making these decisions *with another person*. Even though the parish in mind for the assignment and the actual choices are not necessarily real, the commitments and opinions that emerge between the pair of students are quite real. It's a substantial exercise in conversation and negotiation, in humility and charity. And this is an important lesson for clergy to learn, is it not? More on this soon.

But music does not come up simply in the liturgically focused classes! At least at VTS, church music will appear in a variety of other kinds of courses. In the first-year course on early church history, we read works by Ephrem the Syrian, including "From God Christ's deity came forth" (Hymn 443). In a New Testament course, we read various Holy Week Hymns alongside our study of the Passion narratives as a way of seeing how different hymns reflect the various Gospels' theologies. This is to say that musical formation in the classroom is not fixated on one area in the curriculum; rather, like all seminary disciplines, it is far more integrated.

The Virginia Theological Seminary Dean and Faculty. *Used by permission of Virginia Theological Seminary.*

Now, there is so much to say about what these courses achieve, far more than can be said here. Again, at the end of this essay, I will make some specific observations about how seminary, including these courses, *form* a seminarian. However, it is crucial to remember that while these courses may be the most recognizable places for musical formation, there is far more formative work taking place outside of the classroom. Such is the nature – and the great benefit – of residential formation; coursework is only one part of the equation.

Formation outside the Classroom

The *real* heart of musical formation in a seminary is the chapel – without a doubt. This is especially, but not exclusively, true at VTS. In seminary, we sing. It's really as simple as that. We sing across the pages of *The Hymnal 1982*, and we sing across the supplemental hymnals approved for use in the Episcopal Church. We sing hymns we know well and some that are brand new. We sing hymns we love and hymns that seem hard to love. We sing the Psalter, and we sing the service music. We sing with the organ and with the piano – and sometimes with something completely different or with nothing at all. Often, the presider chants, and the congregation chants in return. Now, none of this may sound noteworthy. After all, many of our congregations make music in just these ways. But what makes such music-making in Immanuel Chapel the real heart of a seminarian's musical formation, I think, is that it is *daily* – and this *forms* you, but more on this soon.

In chapel, seminarians have the chance to sing in a choir. At VTS, we have a seminary choir and then a more demanding "schola" – not unlike other residential seminaries. Now, I cannot speak to the experience of singing in the choir; early on, I decided *not* to sing in the choir so that I might relearn how to be a *supporter* of the musicians from the pews rather than *one of* the musicians. But one need not sing in a choir to be *formed* by choral music – of course not! With chapel music led by the choir, one is formed to appreciate the musical gifts and offerings of others in the church. Seminarians are formed not simply to *appreciate* choral music but more so to be *ministered to* by choral music – to have their prayers and praises vocalized by the voices of others. The ministry of choral music is not only inspiring, but humbling – allowing others to help carry the weight of our worshipping life. You, my readers, know this gift very well, I'm sure.

The chapel is also a place where seminarians learn from their teachers. Now, in a way, chapel worship should be only that – *worship.* Chapel worship is not the place of reading, writing, and grading. And yet, one of the indispensable components of a residential seminary is the *learning* that takes place in daily chapel worship. I learned a great deal about how to preach from my homiletics courses, but I have learned far more by hearing my professors and my peers preach each and every day. So it is with music, as well. I learned much about how to chant from the course in liturgical music, but I learned far more by listening to my professors and peers chant. For a couple of

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years, we would use Eucharistic Prayer D during the Easter season, and on Wednesdays, the faculty person presiding at the Eucharist would chant the famous (or infamous?) "Mozarabic Chant." I learned a lot about how to chant this prayer in my liturgical music class, but I learned far more by listening to a handful of different professors chant this prayer themselves. Such is the gift of residential formation.

At VTS, students participate in what we call "Chapel Planning Teams." These teams include a handful of students and a single faculty person who convenes the group. Some teams plan a season of the liturgical year, such as services for Advent or in Lent. Some teams are denominationally focused: the so-called "Lutheran Team," for example, plans monthly services within the Evangelical Lutheran Church in America's (ELCA) Worshipping tradition, giving students a sense of what's possible under our "Full-Communion Agreement" with the ELCA. Some focus on a particular style of music, such as our so-called "Praise and Worship Team," which occasionally leads the campus in contemporary praise music in the liturgical context of the Book of Common Prayer. Each of these teams, as well as the others I have not named, has its role in musically forming each seminarian: by exposing them to a breadth of musical and liturgical expression, yes, but affording them the chance to partake in liturgical planning alongside others.

Professor Marty Wheeler Burnett directing the choir at the Virginia Theological Seminary Commencement, May 9, 2024. *Used by permission of Virginia Theological Seminary.*

Beyond the classroom and the chapel, much musical formation still occurs on campus. At VTS, many students are musically gifted. For one, I am only one among several seminarians who served as church musicians prior to matriculation – indeed, there are three organists in my class! But there are far more musical and artistic gifts than vocations in church music and aptitudes for the pipe organ, wonderful as those are. I have classmates with opera and theater backgrounds. I have classmates with extensive instrumental backgrounds, including positions in major orchestras. One dear classmate leads an award-winning Irish band, local to Alexandria but regionally acclaimed. While none of this is directly related to church music, these classmates have helped me grow as a musician simply by journeying through seminary alongside them. Seminary is filled with days alongside your classmates: studying together, praying together, eating meals together, and living on campus together. With that sort of proximity, their lives – including their musicality and artistry – begin to rub off on you.

Some would argue that the heart of any seminary formation, particularly for those students pursuing a Master of Divinity degree in preparation for ordination, is not the classroom nor chapel worship but "field education" – what VTS calls "contextual ministry." Contextual ministry is that portion of the curriculum designated for students to work in a ministerial site, most often a congregation. Essentially, we serve as "seminarian interns." It is difficult to overstate the quality of learning that can take place in these contextual ministry sites. Seminarians learn what congregational music-making looks like in practice, not simply in the congregation, but "behind the scenes," too: learning from clergy-musician relationships, witnessing how musicians live out a vocation in a congregational setting, experiencing how musicians participate on a staff and in the parish's life, and so on. In contextual ministry, all the pieces come together. Typically, a seminarian is on site for two years, often one congregation across two years, but sometimes two different congregations. That was the case for me: for one year, I served at St. Paul's Parish, K Street, in Washington, DC, and the following year, I served at St. Paul's Church in Old Town, Alexandria, Virginia. Those familiar with these two parishes will know just how different they are: one being an historic parish in the history of American Anglo-Catholicism, and one being a lasting example of the "low church" piety for which Virginia is known. In both places I worked alongside some of the finest church musicians I have ever known – each one excellent at their work, suited for their congregation, and, above all, a genuine *parish* musician with a faithfulness to God's people. On my more arrogant days, I assumed that I did not have much to learn when it came to music-making in the parish – but *these* exemplary parish musicians proved me wrong and taught me.

Some Conclusions

So, what do we make all of this? Just how is someone musically formed in seminary? It's often difficult to tell while you're *being* formed. Formation is a subtle experience. You don't really realize you've been formed until after it's over – sometimes not until some years later. Frankly, I haven't noticed much of what I have described above as "formation" until now, in these few days before my departure from the seminary. And I'm sure I will notice other ways I've been formed in the years to come. But here, I want to draw just three big-picture conclusions from what I've narrated above.

1. **Seminarians are formed to support music-making.** This probably goes without saying, but we must say it here. For decades, seminaries have become increasingly committed to training clergy to support music-making. Ideally, seminarians are formed to place great value on the role of music. In coursework and outside of coursework, seminarians spend a great deal of time thinking about the role of music in the Christian life and in the context of a congregation, discerning ways to support music ministries for the sake of the Gospel. And frankly, music just becomes a part of our life. For a seminarian, a day without church music is rare.
2. **Seminarians are formed to support the ministry of all persons, including church musicians.** In the ordination rite, the bishop says to the priest-to-be, "In all that you do, you are to nourish Christ's people from the riches of his grace, and strengthen them to glorify God in this life and in the life to come."[2] Ideally, seminarians are formed to build up the body of Christ, not tear it down or make it all about any individual. We are formed to do just this with church musicians, especially by learning the weight of their labors and the seriousness of their ministries, by building relationships with other musicians, and by thinking deeply about the power of music-making in the Christian life. All of this forms seminarians to take up the work of building up others and supporting their particular ministries.
3. **Seminarians are formed to be humble.** Once, when the North African bishop, Augustine of Hippo, was asked to name the three most important virtues, he memorably responded, "humility, humility, humility."[3] Humility is the central virtue in seminary musical formation, I think, because it is only by humility that we can be open to the gifts of others, yes, but also – and particular to our interests here – to the many ways in which music is expressed and is used to worship God. Ideally, seminarians are formed *not* to project their own opinions onto a congregation but, alongside others, to discern what God is doing in that congregation, to identify it, and to thank God for it – and this is especially true with liturgy and music. But central to all of this is a steady cultivation of the virtue of humility: of being open to what God is up to.

To conclude, I want to offer one last thought. Remember that, at the beginning of this essay, I mentioned something about the impossible expectations placed upon seminaries by the Episcopal Church. Part of the impossibility of such expectations is that there is just not enough time for seminarians to learn all they need to know. Some other religious traditions and denominations that train their ordained leaders through higher education require longer than three years – which makes perfect sense, given how much there is to learn! – but three years is the norm for the Episcopal Church, as well as most mainline Protestants. And even in three years, not every seminarian can be formed by what we *do* have time for. Some things take, and some don't – that's how learning works. There is just too much to learn, and we're not always capable of being formed by what *do* have time for. So, we need to be honest about what we can expect.

So, the most critical thing for clergy and musicians to do, then, is to commit to learning with one another and from one another. Seminarians are formed to be lifelong learners because, at the end of the day, there is far more to learn than what is possible to take in in three years. A newly ordained clergyperson's expertise is a humble commitment to continued learning as they support the ministry of others in the assembly of the faithful. Often, clergy fall short of this – and we ought to repent and give it another go. I pray that my classmates and I find God's grace in the new relationships formed with musicians in our parishes and that you, wonderful church musicians, might help us as we continue to listen and learn. And may all of this move us to glorify God, both in this day and in the day to come. ❖

The Rev'd Thomas Alexander serves as a curate at Trinity Episcopal Cathedral in Little Rock, Arkansas. A graduate of Hendrix College and the Virginia Theological Seminary, Thomas served as a parish musician for congregations in central Arkansas and western North Carolina before training for ordination. He is a past member of the Standing Commission on Liturgy and Music (2015-2022), the General Convention's Legislative Committee on Prayer Book, Liturgy, and Music (2015, 2018, and 2022), and the Task Force on Indigenous Liturgy (2022- 2024). Thomas has been a member of AAM since 2018.

NOTES

1 For the purpose of this essay, I use the term "seminarian" to mean those preparing for ordination to the priesthood in a seminary context. By no means are all seminarians pursuing ordination! Increasingly, seminaries are places of all members of Christ's body, those called to lay ministry and those called to ordained ministry alike.

2 The Book of Common Prayer 1979, 531.

3 Augustine of Hippo, Letter 118, 3.22.

Living Stones

A Sermon Preached at the Cathedral Church of St. Paul, Detroit

JOHN ABDENOUR

This sermon was preached on April 28, 2024, at the service of Choral Evensong sung at the Cathedral Church of Saint Paul in Detroit, Michigan, in memory of David Bartlett, Organist and Choirmaster of the Cathedral (1982–1996), who died in December 2023.

I HAVE LOVED THIS GREAT CATHEDRAL since I sang here as a chorister half a century ago. In those days, the building was not as carefully locked and secured as it is today, and with a little ingenuity, my brothers and I (and other friends in the choir) managed to explore many regions of the building that were NOT on the post-Sunday-morning-service tour, from the depths of the unimproved crawl space beneath the nave, the fascinating timber-framed void between the roof and the nave ceiling, the catwalk overlooking Woodward Avenue high on the west front of the building, and, of course, the great central tower with the big bell. Looking back as a grown-up, it was a fabulous adventure – and a really great argument for locking the building as tight as a drum! As an organ student of Elwyn Davies and later his assistant, and even later as David Bartlett's assistant, I was also familiar with the organ chambers, including the one now sealed and empty to your right.

But there were two spots we boys tended to hold sacred: We were intimidated by the sheer sanctity of the high altar and never ventured beyond the altar rail. Neither did we horse around in the pulpit, despite its commanding view.

So now, despite the hundreds of hours I spent at the organ console just a few steps from here, I realize that the pulpit offers me an unfamiliar vantage point and demands a very unfamiliar task.

So, I caution you not to expect any exegetical miracles – I'm going to stick, for the most part, to what I know, which is hymns. But first, a little back story on our reading from Hebrews. So the author of the Letter to the Hebrews lives in the second half of the first century, in a world where Judaism is an approved – or at least tolerated – religion in the Roman Empire and where Christianity as a *Jewish* sect is similarly tolerated – but where free-standing Christianity is not. The author is writing to a community of Christian Jews who live in growing and justifiable fear of severe persecution to remind them of the superiority of the sacrifice of Jesus and the salvation he offers, and to encourage them to endure what they must for the sake of their faith and its promised rewards.

As soon as I began to read today's passage from the Letter to the Hebrews, in my mind up popped hymn 545:

> Lo, what a cloud of witnesses
> encompass us around!
> They once, like us with suffering tried,
> are now with glory crowned.

A very compact, obvious paraphrase of the beginning of our Hebrews passage. A nice hymn. But then another hymn crowded into my mind, more insistently:

> Blessed city, heavenly Salem,
> vision dear of peace and love,
> who of *living stones* art builded
> in the height of heaven above,
> and by angel hosts encircled,
> as a bride doth earthward move. *(Hymn 519)*

A lot of theology is packed into that little verse, but for now, hold onto that idea of living stones. Now let's return to the crux of the Hebrews passage:

> My child, do not regard lightly the discipline of the Lord, or lose heart when you are punished by him; for the Lord disciplines those whom he loves, and chastises every child whom he accepts. *(Hebrews 12:5-6)*

Now, here's the hymn's version of the same idea:

> Many a blow and biting sculpture
> polished well those stones elect,
> in their places now compacted
> by the heavenly Architect,
> never more to leave the temple
> which with them the Lord hath decked. *(Hymn 519)*

Heady stuff. The English composer Edward Cuthbert Bairstow thought so too; he penned a powerful and dramatic setting of these words. David Bartlett knew it from memory. Generations of choirboys and girls in this cathedral choir have experienced the sheer thrill of singing "Blessed City." And generations of organists – myself and Mister Tarrant *definitely* included! – have toiled to master the organ interlude which Bairstow set at the heart of the piece, in which the organ has to go from screaming and thundering to purring in a whisper, all in about seven maddeningly seamless measures.

"Blessed City" is a seventh-century Latin hymn, grounded upon several scriptural buttresses most likely including our Hebrews passage, and speaking to the issue of faithfully enduring tribulation for the sake of the Kingdom of God. We all face challenges and perplexity each day – frailty or sickness in ourselves or loved ones, living with not enough money, worrying about the kids, watching the nightly news. Many of us are blessed to confront these challenges in more or less manageable measure, but this cathedral receives and ministers

to many who bear burdens not unlike those faced by those first-century Christian Jews – physical danger and insecurity, hunger, rampant discrimination, the menace of a hostile and uncaring society. In the face of all these tribulations, large and small, we join together in seeking refuge in this place.

O how amiable are thy dwellings,
thou Lord of Hosts;
my soul hath a desire and longing
to enter into the courts of the Lord.
My heart and my flesh
rejoice in the living God. *(Psalm 84:1-2)*

We gather in God's dwelling – in this great cathedral church, Ralph Adams Cram's timeless Sermon in Stone, bedecked by a dazzling array of religious art and craft: Mary Chase Perry's tile, Pieter van Aelst and Raphael's tapestries, spectacular stained glass from England, Germany, Spain, and, yes, Michigan. And the glorious figures carved, through many a blow and biting sculpture, by John Kirchmayer. All of it reverently dedicated to the Greater Glory of God. A great cathedral church indeed, made by human hands but erected to shelter and inspire the *living* church, the one made of living stones. That's you and me, by the way, surrounded by that great cloud of witnesses, on whose venerated shoulders we stand for a little while, before handing off the Lord's work to those who will follow us.

During his time here, David Bartlett was one of those living stones, polished well by the blows and biting sculpture of serving in this hurly, burly City of Detroit, directing a Cathedral Choir of men and boys at a time when recruiting boys for the choir had passed from the realm of the challenging to the desert of the impossible, pursuing a public-facing and prominent ministry ill-suited to his shy and retiring demeanor. Leaning against it all, David spent his days practicing the organ, teaching and training choristers, and rehearsing the choirs. Under his guidance, the cathedral built a new organ and re-inaugurated a choir of women and girls. He planned and chose music for the choir and displayed an under-appreciated gift for composition, leaving us with a small but excellent body of sacred music that will enrich the worship of this cathedral and, hopefully, the wider church for many years to come. In his own very quiet way, he relentlessly pursued this ministry, brilliantly making the music, that essential element, the thing that animates and dignifies, the glue that binds together all the other works of genius – of Cram, Raphael, Kirchmayer, Connick, Swanson-Taylor, and all the others – that make up this glorious space, moving one and all to exclaim, "How awesome is this place. This is none other than the house of God, and this is the gate of heaven." *(Genesis 28:17)*

So there was David, wrestling with adversity, overcoming every challenge to make God's music. There *is* David; he and all the other living stones met and locked together by Christ, the sure Foundation, the Head and Cornerstone, formed into a spiritual house, offering spiritual sacrifices acceptable to God, becoming a chosen generation, a royal priesthood, a holy nation, God's own people,

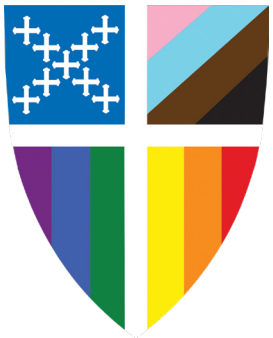
That [they] should show forth the praises of him
who has called [them] out of darkness into his
marvelous light.

May we all give thanks for the great gift to this cathedral church that was the life, witness, and ministry of David John Bartlett.

To this temple where we call thee,
Come, O Lord of Hosts, today,
With thy wonted loving-kindness,
Hear thy servants as they pray.
And thy fullest benediction
Shed within these walls alway. Amen. *(Hymn 519)* ❖

John Abdenour, J.D., B.A., B.Mus., has been Director of Music at St. Paul's Episcopal Church in Fairfield, Connecticut since 2000, where he directs the St. Paul's Choir. He has led the choir on five international tours; a sixth is planned for July 2025. The choir was featured at the 2016 Fairfield/Westchester AAM Conference. His music is published by Novello and St. James Music Press. He is a founding director of the Sing Praises Choir Festival, which will be in its twenty-eighth year next February. He has studied organ with Haskell Thomson and past AAM President Elwyn S. Davies. His journey as an Anglican musician began as a chorister in the Men and Boys Choir of the Cathedral Church of St. Paul, Detroit, in the 1970s.

THE *Episcopal* CHURCH



In affirmation and celebration of The Episcopal Church's LGBTQ+ members, the Office of Communication of The Episcopal Church has unveiled a new Pride shield for churchwide use.

The design retains the upper-left blue corner of The Episcopal Church's shield logo and incorporates elements of the traditional Pride flag as well as the Progress Pride flag and Philadelphia Pride flag. In their use of black, brown, pink, and light-blue diagonal lines, the latter two flags represent intersectional progress in acknowledging people who are often overlooked by the mainstream LGBTQ+ movement: communities of color; the transgender community; and the many thousands harmed by anti-LGBTQ+ policy – from those who lost their lives in the AIDS crisis of the 1980s and 1990s, to those still disproportionately impacted today.

Seeking Assistance from the PCDC – A Guide

The Professional Concerns and Development Committee welcomes engagement with AAM members at anytime when assistance is needed. We encourage a proactive approach in dealing with working relationships and conflict in parish ministry. The earlier one contacts the PCDC, the more of a chance there is that concrete help can be offered. The following chart is intended to identify possible steps in the work between PCDC and AAM members, based on when AAM members first contact the PCDC.

While the PCDC and Chancellor do not represent either AAM or its individual members as counsel, the PCDC and Chancellor aid members with resources and insight to potential legal and professional ethical issues confronting the organization in pursuit of excellence in art, music and liturgy in the Episcopal Church. Any conversation with the Chancellor does not create an attorney/client privilege, but confidentiality will be maintained.

Track 1: Before an Initial Conversation with Employer/Employee	
1	AAM member contacts a member of the PCDC. If necessary, schedule a second conversation with PCDC member or the entire committee. PCDC listens to the situation at hand and suggests resources and a possible plan of action for AAM member based on the particular situation.
2	AAM member schedules a meeting with employer/employee to address concerns, using anything that is helpful from meeting(s) with PCDC and additional resources.
3	AAM member schedules follow-up meeting with PCDC member/committee to evaluate meeting with employer/employee.
4	Working relationship is resolved and conversations end.
	OR
5	Additional conversation is scheduled with employee/employer because of ongoing lack of resolution.
6	PCDC member is asked to facilitate a conversation between employer and employee.
	If no resolution is achieved, please see Track 3.
7	If issues are resolved, PCDC chair follows up with AAM member in a month to check in.

Track 2: After an Initial Conversation with Employer/Employee	
1	AAM member contacts a member of the PCDC. If needed, a meeting of the entire committee may be called. PCDC listens to the situation at hand and suggests resources and a possible plan of action for employer/employee based on the particular situation.
2	AAM member schedules a meeting with employer/employee to address concerns, using anything that is helpful from meeting(s) with PCDC and additional resources.
3	Working relationship is resolved and conversations end.
	OR
4	Additional conversation is scheduled with employee/employer because of ongoing lack of resolution.
5	PCDC member is asked to facilitate a conversation between employer and employee.
	If no resolution is achieved, please see Track 3.
6	If issues are resolved, PCDC chair follows up with AAM member in a month to check in.

Track 3: After Termination of a Working Relationship	
1	AAM member contacts a member of the PCDC. There is acknowledgment that PCDC cannot change the outcome of the terminated working relationship but can be supportive. PCDC suggests resources for moving forward and healing.
2	AAM member schedules follow-up meeting with PCDC member or committee.
3	PCDC checks in with AAM member a month after final conversation to evaluate progress.
4	If needed, further conversation takes place or additional resources are suggested.

anglicanmusicians.org/members-area/pcdc

The AAM Endowment Grant Program

I. Purpose

The AAM Endowment has a grant program providing financial assistance for projects or programs supporting the mission of AAM: to "elevate, stimulate, and support music and the allied arts in the liturgy of the Episcopal Church and throughout the Anglican Communion."

II. Eligibility

While grant applicants are not required to be members of AAM, **all proposals must support the mission of AAM and its role in the Episcopal Church.** In keeping with that mission, applications for the sole benefit of other denominations, and churches in those denominations, **will not be considered.**

Only projects with a discernible benefit **beyond** a local parish or church community will be considered. Ongoing operating expenses will not be funded—including, but not limited to, staff singers, instrumentalists, sheet music, and instrument purchase or maintenance. Successful applications will be for projects with long-term or lasting benefits.

III. Amount of Grant & Stipulations

Monies available for grant requests may vary in amount from year to year. In most cases, grants will be in the range of $500 to $2,000. A written report is required upon completion of the project.

IV. Application Deadlines

February 1 – General Grant Applications
May 1 – The James Litton Grant for Choral Training
September 1 – General Grant Applications
November 1 – The Raymond Glover Grant for Episcopal Liturgical Music

Processing the Application

The Chair of the Grants Committee reviews each application. If no additional information is needed for processing, the applicant is sent confirmation of receipt of the application, which is then submitted to each of the committee members for evaluation. If additional information is required, the applicant will be contacted regarding the specific data necessary to complete the application.

Presentation of Grant

The check is mailed directly to the applicant's sponsoring agency when a grant is approved.

https://anglicanmusicians.org/grants

From the AAM Archives

Alan Reed

The 1977 Conference

In 1977, AAM boasted a total of 135 members; 64 of them attended the annual conference at Christ Church, Grosse Point, Michigan. The conference began on Friday with Evensong sung by the Three Choirs Festival, followed by cocktails and dinner, and the twelfth-century drama, The Play of Daniel, at St. Paul's Cathedral in Detroit.

Saturday, the conference continued with a lecture at Christ Church by Dr. Karl Haas, "Whither Church and Culture: Is it a Feasible Marriage?" After lunch came a horse and buggy tour of historic structures collected by Henry Ford, dinner on your own, and a Detroit Symphony Orchestra concert featuring the Boy Choir of the Three Choir Festival in Mahler's Third Symphony.

Sunday, the Three Choirs Festival offered Mozart's Credo Mass at a solemn sung Eucharist, followed by sherry and luncheon. A business meeting after luncheon was followed by a forum on new copyright laws led by George Hopkins, an organ recital by Marilyn Mason, and a supper party in honor of Paul Callaway in a private home. (Dr. Callaway retired later that year, and the AAM Board decided to give him a celebratory Festschrift, which now resides in the AAM archives. All AAM members were invited to contribute.)

Monday began with a business meeting: a discussion of the upcoming 1978 conference in England. Luncheon and adjournment followed.

A survey of the membership was undertaken in April, with 42.6% responding. The survey ascertained where members served, the size of their congregations, their ages, and how long they had served as church musicians. Twelve had a contract, and 44 did not. One question asked how much of their budget came from pledges or en-dowments. The range was from 100% pledges to 75% from endowment. Music budgets ranged from $4.5k to $54k, and choirmaster/organists' salaries ranged from two members earning $3-5k to two members earning over $21k per year. The median salary was $11k. Wedding fees reported ranged from $25 to $85, and funeral fees ranged from $0 to $50.

Publications still included the note, "Formerly the American Cathedral Organists and Choirmasters Association." ❖

The Venerable Bede
(673–735)

PERCY DEARMER

Far up in the north of England, near where is now the town of Sunderland, Bede was born, in the days when the Northumbrians had been lately brought under the sway of Christ. The peaceful monks had settled in the country, to live a Christian life in the midst of the people, and to teach the little children all the knowledge they had gathered in the long quiet hours of study. Luckily for Bede, there had come to live in those parts, just about the time when he was born, a great and wise man called Benedict Biscop, who built two abbeys, Jarrow and Wearmouth, which he filled with such beautiful things as had never before been seen in England.

When he was only seven years old, the little Bede was taken to Jarrow monastery to be taught. And there he lived all the rest of his life. He was, it seems, of lowly birth; for nothing is told us of his parents. He did not travel, or fight, or govern; and his life would have been soon forgotten, like the lives of thousands of good men like him, had it not been for Benedict Biscop, who had filled the two sister abbeys with famous books, and taught the boy how to read and understand them. In no other place could Bede have found so many books, and nowhere else was there such a learned and enthusiastic teacher as Abbot Benedict.

So the gentle, studious lad worked early and late among the great volumes till he became cleverer than all the rest, and was thought so much of that he was ordained a deacon when he was only nineteen years old.

He remained a deacon for eleven years, working in the abbey-farm, in the garden and the kitchen, winnowing the corn, tending the lambs, baking the bread, teaching the little boys in the school, and in every spare moment reading his beloved vellum manuscripts. Though it was a quiet life, and one day went by much like another, there was not much rest for his busy brain. But he always found time for the long services in the chapel. "When the angels come to see the brethren as they sing in the congregation," he said, "What if they should not find me among the rest? They would say, 'Where is Bede? why does he not come with his brothers to the prayers?'"

At thirty-one he was ordained priest, and then he began to make use of all the knowledge he had gained. I suppose his abbot let him off a good deal of the ordinary work at this time; for before he was an old man he had written about a hundred and fifty books, more than any Englishman had ever written before. It was a huge task; for he had no secretary, as he tells us, and no librarian, but made all his own notes, and then wrote them out slowly and carefully. There were no printers, either, in those days to make a neat book out of untidy writing; but what the author wrote down was what others had to read.

Most of all he gave himself to the study of the holy Scriptures, and so most of the books he wrote were commentaries on the Bible. These, however, are lost, and what has made Bede famous wherever the English language is spoken is his account of the beginnings of our nation. He wrote the first great English history book.

To this history we owe nearly all we know of Christian England, its saints and rulers, up to Bede's death. To it he gave the greatest labours of his life. For he spared no pains to make it interesting, and he sent messengers to the bishops and abbots all over England, so that he might leave out nothing that was important, and might be certain of the truth of all that he wrote.

What poor creatures we should be, if, like the animals, we

knew nothing about the things that happened before we were born! How dull and foolish we should be if all the past were hidden to us! Yet, if it were not for Bede, and those who came after him, we should not know how our nation grew up and became great; we should not understand the religion that has made us what we are; and we should never have heard about the noble lives that show us what we ought to be.

The six hundred monks of Jarrow and Wearmouth looked up to the Venerable Bede as the pride of their abbeys, and loved him as their father, though he always remained a simple monk like themselves. But when he was only a little over sixty, he fell ill, one Passiontide, and they saw that he must soon die. How fondly they watched over him!

One of them has left us an account of these last happy days.

For five weeks, he tells us, our father and master grew weaker and weaker, and had great difficulty in breathing, though he suffered little pain, and was cheerful and happy, giving thanks to Almighty God, day and night, and every hour. He read us our lessons, just as if he were well, and spent the rest of

the day singing psalms. Each night he lay awake in joy and thanksgiving; and sometimes he would have a short sleep, and then wake up again and give thanks to God with outstretched hands.

Never had I ever seen a man so earnest in thanking God. He chanted for them passages from Holy Writ, warning us to think of our own last hour, and he said also some things to us in poetry: –

Before the journey
Which all must take,
Nothing is wiser
Than to consider,
Ere the soul goes,
What it hath done
Of good or evil,
And how after death
It judged will be.

He also sang anthems for us. One of which is: –

O King of glory, Lord of all power,
Who, triumphing this day,
Didst ascend above all heavens;
Leave us not orphans,
But send upon us the Spirit of Truth,
The promise of the Father. Alleluiah.

But when he came to that word, "leave us not orphans," he burst into tears, and we mourned with him. By turns we read, and by turns we wept; nay, we wept always whilst we read.

In such joy we passed the days of Lent. And all the time he laboured hard to finish two works which he had begun. For he said, "I will not have my pupils read what is untrue, and work to no purpose when I am gone."

One of these was a translation of the Gospel of St. John. On the Tuesday before Ascension Day he became much worse, but all that day he dictated cheerfully, saying every now and then, "Go on quickly, for I do not know how long I shall hold out, nor how soon my Maker will take me away."

Next morning, the eve of Ascension Day, he ordered us to go on writing with all speed. And, while the rest had gone to walk in the Rogation procession, one of us said, "Dearest master, there is still one chapter wanting. Will it trouble thee to answer any more questions?" He answered, "It is no trouble. Take thy pen and make ready, and write fast."

At three o'clock he said to me, "I have some little articles of value in my desk, such as peppercorns, napkins, and incense. Run quickly and bring the priests of the monastery to me, that I may distribute among them the gifts which God has bestowed on me. The rich in this world give gold and silver and precious things; but I with joy give my brothers what God has given me." He spoke to each of them, and asked them to pray and say Masses for him, which they promised; but they all mourned and wept, especially when he said they should see his face no more in this world. "It is time," he said, "that I return to Him who formed me. I have lived long; the time of my dissolution draws nigh, and I desire to be dissolved and be with Christ."

He passed the day joyfully, till the shadows of the evening began to fall, and then the boy who was writing down his translation of St. John said, "Dear master, there is yet one sentence to be written."

He answered, "Write it quickly." Soon after the boy said, "The sentence is finished now."

"Thou hast well said, it is finished! Raise my head in thy hands; for I want to be facing the holy place where I was wont to pray, and as I lie to call upon my Father."

And so he lay on the pavement of his little cell, singing, "Glory be to the Father, and to the Son, and to the Holy Ghost." And when he named the Holy Ghost, he breathed his last, and so departed to the heavenly kingdom.

There is a story (which you won't understand unless like Bede, you have learnt Latin) that soon after his death, one of his pupils sat down to compose an epitaph for his tomb. He had written as far as this –

Hac sunt in fossa
Bedae ossa

Here are in this tomb
Bede's bones

but he could not think of a word that would fit into the line, for a word like *sancti* (saint) would have spoilt the metre. And so, much troubled, he got him to bed. Next morning he went to his task again, and found that an angel had put in the word that was wanted –

Hac sunt in fossa
Bedae Venerabilis ossa.

Here are in this tomb
Bede the Venerable's bones.

So this saint has ever since been known as the Venerable Bede. ❖

Reprinted from The Little Lives of the Saints as told by Percy Dearmer. Illustrated by Charles Robinson. London: Wells Gardner, Darton & Co., 1904. Available at Project Canterbury: http://anglicanhistory.org/dearmer/lives

Percy Dearmer (1867–1936)

A Collect for Musicians

Eternal God, who sang creation into being: Grant that we, who serve your church through the incarnational gift of music, might magnify the song of the morning stars and, through the holiness of beauty, inspire all to love and care for your creation; To the glory of the Holy One who, with you and your life-giving Spirit, lives unto the ages of ages. Amen.

Books

ALAN LEWIS

Orme, Nicholas. ***Going to Church in Medieval England***. New Haven & London: Yale University Press, 2021 (paperback ed. 2022; xi + 483 pp.), paperback or ebook $25.

ANY CHURCH-ORIENTED traveler to the United Kingdom has probably had occasion to be dazzled, or even mystified, by the number and variety of its church buildings, many of remarkable antiquity. Particularly in rural areas, where successive waves of urban expansion and renewal have not left their mark, sacred structures dating from the centuries around the Norman Conquest survive in what may seem, to us New World-ers, astonishing profusion.

These buildings form part of the primary source material for Nicholas Orme's book. Along with details gleaned from a wide range of written records – conciliar decrees, diocesan records, liturgical documents, parish histories, and church histories going back to Bede in the eighth century – these buildings and their furnishings and decorations feed into a narrative imaging what actual engagement with the Church in England (and, perhaps, by extension, in other parts of the "Old World") might have looked like. Conjectural, in some cases, or at least influenced by projection outward from the surviving shreds of data to what might have been a general landscape, the account is compelling and engaging, if, inevitably, tantalizingly vague about the sorts of details musicians, in particular, might like most to know.

If you engaged with the American Sarum Conference on Holy Week rites a couple of years ago, you will be familiar with how deeply imaginative scholars have to be to construct any sort of coherence out of the fragmentary evidence of liturgical practices in much of medieval Christianity, especially outside the hegemonic uniformity of the Roman Rite. Orme is skilled in this exercise of drawing plausible inferences from the meager facts and weaving them into a legible tapestry of impressions of at least *some* of what our English forebears in faith might have experienced a thousand (or even just six or seven hundred) years ago.

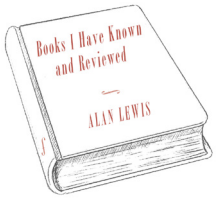
The book falls into eight chapters of about fifty pages apiece, followed by a brief summation. These trace the origin of the parish church (from isolated monastic establishments – minsters – and later cathedrals into local institutions that became part of the social and political fabric of the emerging nation) and the nature of the people who staffed churches (clergy of various ranks, clerks, sextons, and even occasionally choirs, or at least singers); the varied shapes and configurations of church-buildings (not, thankfully, another disquisition on the fine distinctions between Early English and Decorated Gothic, but an interpretation of some of the varieties of floor-plans that inform an understanding of how the buildings were used); the make-up, location, posture, and behavior of congregations; the ways in which church-life affected the human experience of the passage of time (three chapters, considering the cycle of each week, the broader cycle through the seasons of the year, and, more broadly still, the cyclical span of human lives). The tumultuous impact of the Reformation occupies the final large chapter.

The introductory paragraph to Orme's concluding "Reflections" could also serve as an introduction to the book as a whole:

> Who went to church in medieval England, and what happened when they went? Reviewing these questions at the end of this study, it must be admitted that there are difficulties in providing answers. The kingdom of England contained some 9,500 parish churches by about 1300, and many more chapels. These were not uniform but differed in their locations, buildings, staffing, congregations, furnishings, and probably certain local customs. Parishes and churches, over the six hundred years from King Edgar to Elizabeth I, varied in size and wealth and underwent changes in their populations, economies, buildings, and worship. The evidence for churchgoing is widely scattered in sources that include archaeology, architecture and furnishings, iconography, liturgy, music, treatises, documents, and imaginative literature. No one writer can easily collect and evaluate the evidence according to the best standards of each of these disciplines. As much may remain to be found as is known already, and it is dangerous to assume the absence of anything from an absence of records about it (p. 400).

While that level of uncertainty may make the central questions unanswerable in any final way, it does not make them less worthy of asking. And Orme's answers, provisional and contingent though they inevitably are, are also thought-provoking, not least for us in a time when the question of "who goes to church in postmodern America" is increasing in urgency.

A very fine glossary of specialized church terms follows the Reflection, as do sixty pages of very fine-toothed Endnotes (most of which simply furnish source citations rather than advancing the narrative in speculative or contrary directions). ❖



ANALYSIS

The Franck Symphony is not a hilarious work . . . charcoal would make a white mark upon the Cimmerian darkness of its first movement. One hears the creaking of the machinery, one watches the development with no greater emotion than would be evoked by a mathematical demonstrator at the blackboard.

— Louis Elson,
Boston Daily Advertiser,
December 25, 1899

Choral Music

JASON OVERALL

David M. Cherwien. ***Abide in Us, O Bread of Life***, SATB, fl, org. (Augsburg Fortress, 978-1-5064-9522-4, 2023), 8 pp., $2.50.
TEXT: Susan Palo Cherwien.
TECHNICAL LEVEL: Moderately easy.
MUSICAL STYLE: Functional diatonic harmony.
COMMENTS: A very attractive original hymn tune, *Feast of Life*, serves as the basis for this gentle, straightforward anthem. The choir sings only the melody in the first half of the piece, mostly in unison, with some alternation between treble and bass providing variety. A four-part homophonic verse includes some modulatory passages assisted by pedal points in the absence of true organ accompaniment. The flute continues throughout, adding subtle commentary on the choral music below. The final verse gives the melody to unison lower voices with a graceful soprano descant largely doubled by the flute. The Eucharistic text speaks of community and service enabled by the nourishment of the Spirit. This charming anthem would work well for choirs of all sizes, and the accompaniment accommodates the dual roles of an organist-choirmaster. An extracted flute part is available on the publisher's website.

David M. Cherwien. ***The Church of Christ, in Every Age***, SATB, c-inst, org. (Augsburg Fortress, 978-1-5064-9539-2, 2023), 12 pp., $3.00.
TEXT: Fred Pratt Green.
TECHNICAL LEVEL: Moderately easy.
MUSICAL STYLE: Functional diatonic harmony.
COMMENTS: Cherwien pairs the familiar hymn with the tune *Wareham* in this conventional hymn-anthem. The congregation is invited to sing four of the five verses, and a reproducible bulletin graphic is included on the last page. The C instrument extracted part is also included in the publication. The range indicates an oboe, although the tessitura in the middle section might require a professional player. Flute and violin would work well, yet much of the writing is in a weaker range for these instruments. Verse one is for full choir (and optional congregation) in unison, verse two is for treble voices melody with soprano descant, verse three is for unaccompanied choir in homophony that suggests rather than follows the melody, verse four is for lower voices melody with tenor descant, and the final verse is cast for alto, bass, and congregation on the melody with sopranos and tenors singing a descant. The descant is the same each time save for the third measure, which alters to accommodate the harmonization of each verse. The writing does not place heavy demands on the choir nor require large numbers. Cherwien's excellent concertato would serve large gatherings, such as diocesan conventions, well.

David M. Friel. ***Come, Holy Ghost***, 2-part, vln, org. (CanticaNOVA Publications, 5237, 2023), 6 pp., $1.90.
TEXT: Traditional.
TECHNICAL LEVEL: Easy.
MUSICAL STYLE: Functional diatonic harmony.
COMMENTS: The traditional Catholic prayer is divided into antiphon, interlude, Psalm verse (104:31), and a repeat of the antiphon with a more conclusive final cadence. The music is nearly sight-readable and somewhat innocuous in its conservative tonality. Writing for both voices and instruments is very idiomatic, and the combination makes for a rewarding anthem requiring little rehearsal.

Zebulon M. Highben. ***God Is Our Refuge***, SATB, vln, org. (Augsburg Fortress, 978-1-5064-9526-2, 2023), 15 pp., $3.00.
TEXT: Psalm 46, adapt. Zebulon Highben.
TECHNICAL LEVEL: Moderate.
MUSICAL STYLE: Functional diatonic harmony.
COMMENTS: This through-composed Psalm setting gains structure from an antiphon sung at the beginning, midpoint, and end with the optional inclusion of the congregation singing with the sopranos. The violin part is well conceived for the instrument, although a flute could also be used. The choral parts are characterized by text painting and immediacy of effect. With an avoidance of any recurring melodies or motifs, the length of the composition is the main challenge in the writing. Diatonic harmonies and comfortable ranges pose no undue difficulty. Highben has a skillful sense of drama, finding musical gestures that emphasize the words of the Psalm without crossing the line to banality or predictability. Parts for the violin and congregation bulletin are available at the publisher's website.

Thomas Keesecker. ***O Jesus, I Have Promised***, SATB, pno. (Augsburg Fortress, 978-1-5064-9532-3, 2023), 11 pp., $2.75.
TEXT: John Bode.
TECHNICAL LEVEL: Moderately easy.
MUSICAL STYLE: Functional diatonic harmony.
COMMENTS: Keesecker uses the English folksong *Sally Gardens* for this whimsical setting of the familiar hymn. The piano part plays up the folk style with some grace notes and trills in idiomatic manner while also favoring warm ninth-chord tonality. Treble voices sing verse one, beginning and ending in unison and with some alto harmony in the middle. Lower voices repeat this model for verse two; the third verse is for unaccompanied four-part choir. The final verse modulates up a semitone and includes a soprano descant above the lower voice melody. This charming anthem would serve choirs well with limited rehearsal time and covers familiar territory with an attractive simplicity.

Thomas Keesecker. ***Let There Be Light***, SATB, pno. (MorningStar Music Publishers, MSM-50-1158, 2023), 8 pp., $2.65.
TEXT: John Marriott.
TECHNICAL LEVEL: Moderately easy.
MUSICAL STYLE: Functional diatonic harmony.
COMMENTS: An original melody appears in a four-verse standard arrangement. Accommodations are given in the score for choirs with baritones rather than tenors and basses, making this accessible to smaller ensembles. The trinitarian text includes a few alterations in verse two to respect contemporary sensibilities; otherwise, the words are the same as found in *The Hymnal 1982*. With touches of popular harmonic

operations, Keesecker's musical idiom brings a tenderness to the hymn, offering a refreshing alternative to *Moscow*. The active piano accompaniment is idiomatic, and adaptation to the organ would likely lose some of its allure.

Robert E. Kreutz. ***Scapulis suis***, SATB, unacc. (MorningStar Music Publishers, MSM-50-5225, 2023), 5 pp., $2.25.
TEXT: Psalm 91: 4–5.
TECHNICAL LEVEL: Moderate.
MUSICAL STYLE: Functional diatonic harmony.
COMMENTS: The Mode III Communion antiphon from the *Graduale Romanum* appears at the beginning in modern chant notation (stemless notes on a five-line staff) and is given as an option for singing before the choral setting. The largely homophonic motet with both Latin and English underlay makes few obvious references to the chant, favoring instead a confident reading of the text used on the first Sunday in Lent. Sopranos and basses divide in a few places, and in general, the piece would benefit from a full choir. While largely diatonic, the writing places some demands on the ensemble, not least in tuning chords that plane up and down in parallel motion.

Priscilla Lamparter Landis. ***We Are Waiting***, SAB, pno. (Augsburg Fortress, 978-1-5064-9540-8, 2023), 6 pp., $2.50.
TEXT: John Helgen.
TECHNICAL LEVEL: Easy.
MUSICAL STYLE: Functional diatonic harmony.
COMMENTS: John Helgen's hymn text and tune, *Jesus Brings Peace*, appear in a simple setting marked by a serene piano accompaniment and flowing lines. The melody, somewhat reminiscent of minor mode English folksong, has a haunting quality that matches the yearning in the text. All voices sing the tune in unison in the first verse, then altos and baritones provide harmony for the second. Choral writing is simple and direct, making this a very accessible work for even small choirs in the space of a rehearsal or two.

Undine Smith Moore. ***Lord, Have Mercy***, SATB, unacc. (Ausburg Fortress, 978-1-5064-9529-3, 2023), 7 pp., $2.50.
TEXT: Traditional.
TECHNICAL LEVEL: Moderately easy.
MUSICAL STYLE: Functional diatonic harmony.
COMMENTS: Anton Armstrong edited this original work by Moore, which was written in the spiritual style. The musical rhetoric grows organically from a few gestures, gaining intensity with repetition and elaboration. Sopranos and tenors divide in the closing section, and the texture is otherwise in four parts throughout. The anthem creates a striking musical presence from only a handful of musical ideas, enhancing the naturalness and authenticity of expression.

Walter L. Pelz. ***O Come, Let Us Sing***, SAB, org. (Augsburg Fortress, 978-1-5064-3036-8, 2023), 6 pp., $2.50.
TEXT: Psalm 95.
TECHNICAL LEVEL: Moderately easy.
MUSICAL STYLE: Functional diatonic harmony.
COMMENTS: An interesting introductory note explains the genesis of this piece, which began in concept as an exercise for the composer to mark his ninety-fifth birthday. The Psalm setting is fittingly joyful and even exuberant. An opening section with stately motion in both organ and choir establishes this tone before transitioning, by way of a general decrescendo, to a short middle section where the choir sings without accompaniment. A brief interlude regains the spirit of the opening for the final few verses of the Psalm. The anthem is very straightforward and manageable by any choir, yet it offers musical rewards for any festive service.

Brenda Portman. ***O Word of God Incarnate***, U, org. (Augsburg Fortress, 978-1-5064-9535-4, 2023), 7 pp., $2.50.
TEXT: William W. How.
TECHNICAL LEVEL: Easy.
MUSICAL STYLE: Functional diatonic harmony.
COMMENTS: Portman adorns the three verses of the hymn paired with the tune *Munich* with a lovely piano accompaniment that favors the relative minor, shedding a tender light on a melody that is introspective in its own right. No indication is given for voices; it would work well for treble choirs, soloists, or full choirs. The third verse modulates down a third, an interesting aural effect by shifting to the parallel major of the relative minor that colors the accompaniment. This verse is paired with an optional descant, and the piece ends with conviction and a cheerfulness that answers the contemplative quiet of the first two verses.

Brenda Portman. ***O Splendor of God's Glory Bright***, U, org. (Augsburg Fortress, 978-1-5064-9534-7, 2023), 7 pp., $2.50.
TEXT: Ambrose of Milan, tr. Martin A. Seltz.
TECHNICAL LEVEL: Easy.
MUSICAL STYLE: Functional diatonic harmony.
COMMENTS: Similar to *O Word of God Incarnate*, this piece is an accompanied setting of the familiar evening invitatory hymn with *Tallis' Canon*. The organ part contains interesting ideas without obscuring the tune. Portman calls for a two-part canon in verse two and up to a four-part round in verse four. No part ranges are indicated, and all vocal lines are notated in treble clef. Tenor and bass voices could easily be incorporated, and this setting could even be used in congregational settings. ❖

Instrumental Music

BRIAN HARLOW

The warmer weather inspires me to seek out compositions with a certain grace and lightness of touch, which by no means implies that they are inferior to compositions of a self-consciously 'serious' character. Here are some recent compositions that I commend to you if you are looking for organ music that is fresh and bright.

David Bednall, ***Walton's Paean*** (2019 Oxford University Press ISBN 978-0-19-353105-5) 8 pp., $13.99.

An invigorating and joyful postlude in the vein of Howells but with a cleaner, less perfumed harmonic language. Dedicated to English organist Paul Walton, this work features near-constant dynamic shadings in the English manner and brief opportunities for a solo tuba. The slowly building phrases of the middle section provide appropriate contrast to the fanfare motifs and short snippets of melody in the outer sections. Allusions to the ceremonial music of William Walton provide a musical pun on the name of the dedicatee. Only moderately difficult, this piece is four and a half minutes of Anglican joy.

Bob Chilcott, ***Sun Dance*** (1997 Oxford University Press ISBN 978-0-19-353291-5) 11 pp., $13.99.

This vigorous three-and-a-half-minute long postlude in mixed meter is a slightly modified version of the fifth movement of Chilcott's *Organ Dances* for organ, strings, and percussion. The music is pervaded by staccato eighth notes in regular metrical groupings of 5, 7, and 11. These are combined with pedal points and a second subject of a disjointed melody played on a solo reed. A gentle middle section provides contrast through its long legato lines as well as a darker harmonic language. In the recapitulation, the second subject is transposed to the tonic, followed by a short coda enhanced by a double pedal. This arrangement was previously published in the *Oxford Book of Ceremonial Music for Organ, Book 1*, and is now available as a separate item as part of the Oxford Organ Library. An exciting piece, *Sun Dance* makes a big impact without any unusual technical challenges.

David Lasky, ***The Beauty of Holiness*** (2019 CanticaNOVA Publications #6066) 12 pp., $5.95.

This volume contains three gentle pieces inspired by verses of scripture: Blessed are those who seek peace (Matthew 5:9), Merciful and kind is our gracious Lord (Psalm 103:8), and Your dwelling place is lovely, O Lord (Psalm 84:1). They are imbued with an improvisatory spirit, unified by motives and musical line. The first piece changes key several times, perhaps depicting the Psalmist seeking peace, and ends with an open fifth on A, where it began, possibly leaving the question of peace open. The second piece pairs a lyrical melody with contrasting secondary sections in an ABAC form and employs a richer harmonic language. The third piece, in G minor, moves to D major for the middle section, unified by a lilting 6/8 meter. Overall, these gentle and charming works would be ideal summer preludes; each is only a few minutes in length and could be paired or played as a set of three. Moderately easy.

Craig Phillips, ***Impromptu*** (2022 Selah Publishing Co., Inc. 160-831) 8 pp., $12.00.

The word impromptu implies something spontaneous or in a free form. Appropriately, the mood of this composition is a bit enigmatic, and the form is diffuse, changing texture and meter frequently. The performance directions are "Moderato, with an air of mystery." Despite the slightly unsettled character, the musical construction is tight. The primary melody is built out of a descending step followed by a descending third; two longer, *cantabile* melodies also start with these intervals, unifying the thematic material. Rocking chords and a bell effect act as signposts between sections of the piece. The work might perhaps depict a walk in the countryside, given the pastoral character of the main melody in 6/8 time and the different, yet related, melodies and textures encountered along the way. The *Impromptu* also gives the organist the opportunity to showcase a variety of mezzo-forte registrations, enhanced by the fact that the melody line appears in different registers at various times. The work requires facility with manual and registration changes and a secure pedal technique but is not overly difficult.

Craig Phillips, ***Musette*** (2023 Selah Publishing Co., Inc. 160-832) 7 pp., $12.00.

This graceful and melodic work was written in honor of David Higgs' twenty-fifth anniversary of teaching at the Eastman School of Music. The opening tune in the Lydian mode and its answering phrase with an upward leap of a sixth are each developed separately in the middle section, after which the opening material returns in a modified form. It is a strongly unified piece in the manner of Louis Vierne's *24 Pièces en Style Libre*. Colorful solo registrations with reeds and mutations add to the piquant charm before a peaceful coda concludes this pastoral scene. The natural elegance of Phillips' phrasing and musical language is showcased to great effect. This would be an excellent palate cleanser on a recital program but would also work as a prelude. ❖

EVALUATION

Alas for the music of Mahler!
What a fuss about nothing!
What a to-do about a few
commonplace musical thoughts,
hardly worthy of being called
ideas. Never was the poverty
of his invention more apparent
than in these songs, in which
triviality is the dominant quality.

— L. A. Sloper,
Christian Science Monitor, Boston,
January 20, 1924

Recordings

MARJORIE JOHNSTON

THE SACRED VEIL
Eric Whitacre
The Choir of Trinity College, Melbourne
Polyphonic Voices
Rosanne Hunt, cello
Rhodri Clarke, piano
Christopher Watson, Conductor

(Acis Productions LLC, APL54490; Geoffrey Silver, Executive Producer & Design; Michael Fulcher, Producer; Mark Edwards, Engineer; Released 2023; Download available through Acis, Apple Music, Spotify, and other streaming services.)

ALMOST ALL CHURCH MUSICIANS are keenly aware of the healing power of music, and the healing doesn't necessarily come in the form of getting better and back to one's old self. It may well be the healing that comes from passing from this world into the next. It may be the healing that is so desperately sought by those left behind, or that which is needed by the medical workers who carry regrets, sadness, and guilt on their shoulders every day. Healing through music is a strong interest of Eric Whitacre, and this major work was made possible by helping a friend grieve the death of his young wife and by a commission from Monash University, Clayton, Victoria, Australia, in partnership with the Los Angeles Master Chorale. This exquisite recording was made in the university's Robert Blackwood Hall in November 2022.

Gifted poet and lyricist Charles Anthony (Tony) Silvestri is the friend with whom Mr. Whitacre walked this journey. Years after his wife's death, Tony wrote and shared a poem: *The Sacred Veil.* Though he had not been asked to set it to music, Mr. Whitacre immediately did and hoped they could follow a mutual calling to build on the overwhelming subject matter for a larger work. Tony found solace through the cathartic act of writing, and he hoped that his work would resonate with others experiencing profound grief.

The recording (or any live performance) demands invested listeners, and following along with the poetry makes all the difference. The idea of the veil – the fragile place experienced between life and death – is set forth in the opening movement, now titled *i. The Veil Opens*. In the very first line, Tony notes that the veil is present not only at death, but also at birth. His wife Julie was 28 and in her third trimester of pregnancy when she was diagnosed with ovarian cancer; she died at 36, leaving behind Tony and

their two children. *ii. In a Dark and Distant Year* takes the listener back to the couple's first meeting at the seashore. It is largely homophonic, opening with the men of the choir; what a gorgeous atmosphere they create. In this chapter of the couple's story, the text makes the first of several references in the work to the ocean and water. *iii. Home* is primarily instrumental along with the voices humming until the text, "You feel like home" is articulated at the end; as those words close movement *ii*, this is an opportunity to let the previous poem and its lovely musical setting sink in. *iv. Magnetic Poetry* is one of three poems in this set written by Julie herself, this one penned before cancer was on the horizon. She writes of "Egg-ache" as she hopes for a baby and the next movement, *v. Wherever There is Birth*, offers a comforting sonority with instruments and vocal sound without words. Movement *vi* is painful to take in; *I'm Afraid* interjects the doctor's words, "I'm afraid we found something," with clinical, dictated medical notes starting with, "Fifteen-centimeter retroperitoneal cystic mass with complex internal septation…" The choir handles this expertly, and each repetition of "I'm afraid we've found something" takes on a different character – anxiety, fear, chaos. At the end, Mr. Whitacre sets the repeated word "metastasis" in an aggressive, interrupting, probing way, and the movement ends with, "I'm afraid." *vii. I Am Here* is for piano and cello; it seems to depict loneliness along with fear and made me think of the people who experience loss with no artistic outlet: music, art, poetry, or without therapy.

viii. Delicious Times is an excerpt from Julie's journal, and it opens with, "My hair started to fall out at precisely 1:00 on my birthday." An interlude moves the listener toward lighter moments with Julie and her children in this new reality where she is bald or wearing a wig. She allows childlike wonder and a sense of fun to take the lead as a comfort for the children. "The kids have been amazing, and we've had some really delicious times together," Julie wrote. One has to marvel at how cancer patients find such grace and humor. (My newly bald friend Deb threatened to wear one of those baseball caps with fake hair coming out the back for a performance at Carnegie Hall.) Julie is also more concerned with how her children will handle the awful side effects of chemo than how she will. Grace. At this point in *The Sacred Veil*, the listener has grown to love Tony, Julie, and their family and hurts alongside them. This is where Eric Whitacre provides both the perfect music and the perfect poem: *ix. One Last Breath*, recalling some of Tony's words from the second movement:

> In a dark and distant year
> The wand'rer weary, full of fear,
> Confronts a fated force more
> powerful than life –
> A carriage made of sea
> Has come to take his wife …

The poem continues; for this listener, it was a pivotal and heartbreaking moment in the piece. Next, in *x. Dear Friends*, we hear a letter Julie shared with those closest to her after she'd been given about two months to live. She is not ready to go. She writes: "Please don't pray that I will have a peaceful death … Pray that I will

be healed in a miraculous, supernatural way." The penultimate movement was actually written by Mr. Whitacre and Tony just after the first: *xi. You Rise, I Fall.* It is a ten-plus minute masterpiece depicting the moment of death in just nine lines of text. I wondered how long the two choral ensembles had rehearsed together to achieve some of the striking effects here. Sighing on the vowel "Oh" is deftly incorporated, as are *glissandi* that magically fall into place in the next chord, which is most often dissonant. Those who have lost a soulmate to an illness that took its time will understand Tony's first few lines: "Listening to your labored breath, Your struggle ends as mine begins. You rise; I fall."

Another of Mr. Whitacre's poems is set in the final movement, *xii. Child of Wonder*, to see Julie through to the other side. There is no punctuation, and the ocean comes into play again; no need for any fluttering arpeggios to depict the water references, which I appreciated. His final two quatrains are:

> Child of iridescence
> Child of dream
> Stars and moons will guide you
> Down the stream
> Stretched on ocean waves
> Of endless foam
> Welcome home my child
> Welcome home.

I strongly encourage my AAM colleagues to hear this recording, and I hope more conductors with capable resources will program *The Sacred Veil*. The combined forces of Christopher Watson's Choir of Trinity College, Melbourne, and Polyphonic Voices, a chamber choir based in Melbourne led by Michael Fulcher, produced impeccable diction and sound. Even as a long-time fan of Eric Whitacre, I have to admit that when I read his comments on compositional techniques, such as repeating some texts three times for meditative aid, and using middle C – the E-flat above – and back to C as a recurring theme, I panicked a bit. Will this be tedious? How much harmonic movement can there be? This was foolish, and I should have trusted in what I already knew of this composer's incredible talents. The structure feels almost inevitable – like nothing else could have possibly worked for this project. Rhodri Clarke provides an enveloping symphonic base from the piano, and cellist Rosanne Hunt skillfully weaves her part in and out of solo features and warm, supportive accompaniment. ❖

ATTITUDE

There was one deadly number, a clamorous and incoherent piece entitled *Cumberland Concerto* by Roy Harris. Harris had the gall to come out afterwards and take a bow.

— New York Daily News, November 18, 1951