

# THE JOURNAL

of the ASSOCIATION OF ANGLICAN MUSICIANS



VOLUME 25, NUMBER 9 † NOVEMBER 2016

AAM: SERVING THE EPISCOPAL CHURCH

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## Wellness in Crisis: A Personal Narrative

SONYA SUBBAYYA SUTTON

On January 7, 2016 I was called into the Rector's office and told that I was being fired for cause. The parish's lawyer didn't want to specify what the cause was, but when I pressed for an explanation the Rector said that I had asked the Bishop to fire her. I knew this wasn't true and the Bishop later acknowledged to the Vestry that this was not true, but the damage had been done. A letter had gone to the parish five minutes after I left that January 7 meeting in deep shock, and there was no turning back by the Wardens without losing, in their minds anyway, all credibility. So began six months, as of this writing, of confusion, anger, sorrow, and valiant attempts at optimism on everyone's part: mine, as well as that of the choir, the congregation, my family, and my friends. It was a manufactured crisis that has affected many, and it has altered my life in the kinds of ways that people sometimes associate with tragedy.

It wasn't a tragedy of course. No one had died. I would not be losing my home, my children were through college and out on their own, my health insurance came through my husband's job. I knew from the first instant that I was more fortunate than many, but that didn't take away the pain of having an institution I had faithfully served for twenty years betray me, turn on me, cast me out. I was treated as if I had done something wrong. Of the ten days before my last Sunday on January 17, the Rector had known I would be out of the country for seven. Three days then to clean out an office of twenty years, to plan and play for two Sundays, and to tie up whatever loose ends I could. There was no possibility to say goodbye in any normal way. Everyone I cared about most was too deeply in shock. I hid in a vestibule during the Peace, because it was the only way to hold myself together, and I kept those final Sunday rehearsals as businesslike as possible. I realized only later that the music I planned for my last Sunday mirrored rather closely the plans I had made for my own funeral. I had jokingly reminded choir members for years about those plans, and the outpouring of grief that final Sunday under some other circumstance might have felt affirming rather than traumatic.

If you think there must be more to a story that would lead to me being fired this way, well of course there is—but nothing, even after months of reflection and analysis, that makes any sense. My story now had to be one of finding health after being freed from an unhealthy environment. Healthy ways to be angry and hurt. Healthy ways to move into a new phase of my life and accept the challenge of being surprised by change. Healthy ways to feed my soul, musically and spiritually.

On January 8, if you can imagine this, I went into the church to practice. One of the Altar Guild members came to me, simply saying that there were no words for what she was feeling. My response was immediate and unplanned. God is good, even when the church is not. I knew that this would not be a crisis of faith, but simply a crisis of church. It became also a crisis of understanding, as I saw in the months to come that people behaved in ways I would never have known were possible. "The banality of evil" isn't too strong a phrase to capture some of what happened. But

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# THE JOURNAL

of the ASSOCIATION OF ANGLICAN MUSICIANS



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*The Journal of the Association of Anglican Musicians* is published monthly, except for May/June and July/August, for members of the Association. Complimentary copies are also sent to bishops, deans, and seminaries of The Episcopal Church. Subscriptions are available to libraries and publishers.

Advertising space is available at the following rates: \$225 for full page; \$115 for half page; \$80 for quarter page; \$50 for eighth page. For information, contact

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# From the President



The dynamics of clergy/musician relationships can be a source of stress and sometimes frustration for pastoral musicians, and probably for clergy, too. The joys of our profession are many: a rich tradition from which to draw, a treasure trove of choral repertoire and wonderful organ pieces, the opportunity to work with dedicated volunteers, the

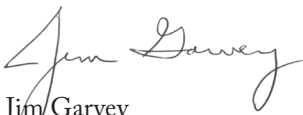
possibility of concerts—the list goes on. Building a music program takes years, or sometimes decades, of concentrated energy and devoted support on the part of many people—an undertaking providing both fulfillment and challenge.

As with any two-sided coin, there is a reverse to this obverse side of our vocation. Programs can be dismantled and/or repurposed relatively quickly; musical tastes can change; musicians must please both their rectors and their congregations. Our ability as church employees to navigate shifts in tone, emphasis, and ethos can be the ultimate test of our mettle, often having more bearing on our success than our ability to, say, play a trio sonata.


In this issue you will find three articles about musicians' vocational wellness. One attests to a respectful and amicable priest-musician relationship, carefully cultivated and nurtured; one is a prescription for balance both professional and personal, complete with a list of resources and programs available to musicians; and one is an illustration of the ending of a clergy/musician relationship, together with insights gained from this rupture. Sonya Sutton's experience is a snapshot in time of such an individual case. It will no doubt resonate for many who have experienced a difficult separation after employment of long standing.

I will include discussion of this matter on the agenda for the fall Board meeting. Our chaplain, Bishop Keith Whitmore, spoke with like-minded Episcopal colleagues at last month's House of Bishops meeting in Detroit about matters of equity in the lay professional workplace, and the Board will examine means at its disposal to further this discussion as well.

Elsewhere in this issue you will see a description of the third American Sarum Conference, hosted by St. Paul's Cathedral in Erie, Pa. While this conference is not an AAM gathering *per se*, it is being organized by members of AAM and will in all likelihood receive financial funding from the AAM endowment. I hope that you will consider attending, as no other mid-winter AAM regionals are scheduled this year. The programming, as you may see, is exceedingly strong, and attendees of this conference are sure to gain additional insight into the history of our tradition in advance of the opportunity to go to Salisbury as part of AAM's 2017 summer Winchester Conference.

  
Jim Garvey

The 2017 Association of Anglican Musicians Conference



# Winchester

*In Quires &  
Places Where  
They Sing*

Tuesday  
11th July  
through  
Sunday  
16th July  
2017

(arrive Monday,  
10th July  
depart Monday,  
17th July)

<http://conference.anglicanmusicians.org/the-winchester-conference/>

## *Do You Need to Find a Conference Roommate for the 2017 Winchester, England Conference?*

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

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**St. John's Church**  
**1623 Carmel Road**  
**Charlotte, NC 28226**  
**(704) 408-7489**  
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## Wellness in Crisis: A Personal Narrative

CONTINUED FROM PAGE 1

I would also experience courage and kindness coming from unexpected quarters and I held on to that for dear life.

### SEEKING JUSTICE IS A CHRISTIAN ACT

I walked into a meeting on January 7 that included an attorney—someone who had known me for twenty years, but friendship was not part of his mission that day. He was there to represent the parish and he strongly encouraged me to get a lawyer and said he would only talk to me through an attorney after that. I live in Washington, D.C., so getting a recommendation for an excellent employment lawyer was not difficult. In fact, a long-time parishioner, the head of a prestigious law firm, found me a wonderful lawyer who immediately seemed to understand the complexities of my story and worked very hard on my behalf. I would never have thought that I would need a lawyer or that a church would act justly only when threatened with a defamation suit. The end result was over four times the original offer in severance. I'm not allowed to discuss the amount, but I think this outcome gives some idea of the culpability the church's leadership, or its insurance company perhaps, knew was possible had an actual suit gone forward. I don't call a financial settlement complete justice, but I have deemed this year a sabbatical and it has given me truly restorative freedom.

### TAKE CARE OF YOURSELF IN BODY, MIND, AND SPIRIT

Don't wait for a crisis to find ways to take care of yourself. These are jobs, as we all know, that are as much a way of life for musicians as for the clergy. The church will let you work 24/7 if you aren't careful about creating other parts to your life. I had begun going to yoga classes a few years ago, and the yoga studio became a new kind of community for me. The practice of yoga is always about meeting you just where you are and then asking you to step perhaps a little beyond that, if you're able. And if I could only stay in Child's Pose for the entire class, that would have been fine. The readings that the teacher brought to share at the end of class have been deeply meaningful—words of Wendell Berry and Thich Nhat Hanh, and even, one day, an essay about the joy of work!

Yoga is meant to be a spiritual experience as well as a physical one, and for this time it has been what I needed. Someone else might go on retreat at a monastery, or sit on the beach. Seeking God, and doubting God, can happen in a lot of different places.

Walking is my true joy, the time when I feel most free and able to empty my mind completely and enjoy exactly where I am in that moment. My friends would set up walking dates with me and we'd walk for hours in the woods or our neighborhoods. Talking is always therapeutic for me. Not talking might be therapeutic for someone else. Therapy and spiritual direction are good for us, whether in crisis or not, and I have sought out both.

As I mentioned earlier, this experience did not cause a crisis of faith for me. Feeling good about the institutional Church has been more of a challenge, but I am finding my way back in, often by going to Evensong where nothing more is expected of me than to listen. Colleagues immediately began calling with requests to sub, and I was soon committed to covering for two different churches while their musicians went on sabbatical. Calls continue to come in, and feeling useful and wanted have been important steps on this healing path. You've heard it said so many times and it's true—we have the most wonderful colleagues imaginable. I haven't quite reached the point of wanting to commit fully to another church, but the freedom of my "sabbatical" year gives me some room to figure that out.

### NURTURE FRIENDSHIPS AND FAMILY

I don't think I really knew what friendship looked like until January 7, but I now aspire to be the kind of friend that doesn't wait to find the right words before reaching out, who just shows up when the going gets tough, who listens and knows when to step in or back off. I experienced that again and again these past six months. The quality of these newly enriched friendships had to make up for an ending to the kinds of encounters with parishioners that had been simply friendly; this demonstrated a level of connection that is at once as deep as it is fleeting and casual. It was difficult to lose dozens, maybe hundreds, of relationships that will never be repaired. Knowing whose mother had died recently, who was dealing with depression, welcoming someone back from five years of an overseas assignment: I had valued those connections, but they aren't sustainable in these new circumstances.

The important lesson for me, and one that did not come naturally, was learning to say yes to being taken care of. To one who is normally in charge, showing vulnerability and allowing oneself to be helped can be wonderful gifts, not just to oneself, but to friends and family who want to show their love in real ways.

Anyone who knows me well is aware that my family has always come first in my life, and I know that my family in turn sacrificed a lot for me—every Christmas... the rarity of free weekends... evening rehearsals. I have been telling my children for twenty years that I couldn't do my work without them—even when that meant dinners around the microwave in my office. I found out in January that I couldn't leave my work without them either. They were there that final Sunday, they cried with me, they were also casualties of this decision, and they have listened and worried and shown their love for me in a thousand different ways since. Never take those relationships of family and true friendship for granted.

### DO THINGS THAT FEED YOUR SOUL

I am one of those people who always needs a plan and I probably began planning acts of redemption as soon as I left the Rector's office on January 7. As it happens, I was beginning rehearsals for the Brahms *Requiem* on January 19 with a chorus of employees at the World Bank, and in the first minutes of that first rehearsal I knew that living with Brahms for the next four and a half months would be the greatest

healing balm of all. God was still good, and music was, more than ever, proof of that.

The concert series I had started at church couldn't continue without having had more time for me to hand it over, but some of the programs could still go on. I found new venues for performances of Debussy's one-act opera *L'enfant prodigue* that had been planned. By sheer coincidence—and we know what that really means—I inherited a magnificent nine-foot Steinway and it had been delivered to my house on January 5, joining my old work-horse Kawai. The opportunity to do some of the two-piano repertoire with my daughter was irresistible. ("Let's put on a show!" And we did, with a houseful of people around us on February 19.)

One part of my old life had been writing a weekly contribution to the church's blog, and I had always received a lot of positive feedback on my postings. Why not continue to write by starting a new blog ([www.NotesforaNewDay.wordpress.org](http://www.NotesforaNewDay.wordpress.org))? A now-cancelled residency in Durham Cathedral, long-planned for 2017, has transformed into a collaboration with a colleague, putting together an *ad hoc* group, the Carya Ensemble, that will sing at Lichfield and St. David's Cathedrals next summer. Redemption can come in many different packages, I found.

The most important advice, which I should have taken myself, is to avoid defining ourselves solely by our job title. Living in Washington, D.C., where the first question is always "What do you do?" doesn't make this any easier. Going from "Music Director at XYZ prestigious church" to "freelance musician" involves some humbling and a lot of explaining. I still have to come up with an explanation, but that doesn't mean I need to define myself internally only in that way.

### TRY TO LET GO OF THOSE THINGS YOU CANNOT CONTROL

My natural curiosity, coupled with people's desire to keep me in the loop (even when it might not have been the healthiest thing for me to be in that loop), allowed me to know a lot of what continued to unfold at the church. I learned that there were constant cries to "move on," and it became clear that the leadership was trying to effect a reconstruction rather than reconciliation. History shows us the flaws of reconstruction versus the potential for healing in reconciliation, but I couldn't control how the parish chose to act. (Let me be clear: reconciliation between factions within the parish, not necessarily with me). It might be obvious to me that "moving on" does not equal healing; but again, I had no control over whether that message became part of the church's thinking. "Not my problem" was often my observation on the latest news.

It is humiliating to be fired, especially in such a public way. The Rector preached about me, calling me toxic, in front of the congregation. Twice. With me sitting on the organ bench. No matter what the Bishop may have said publicly, there were and are plenty of people who assume I must have done something very wrong. That's embarrassing, and any explanations come off sounding defensive. The only part of all this that I can control is my ability to stand proud and look people in the eye, knowing inside that I hadn't done anything wrong.

There was some sense within me that I had actually been punished for being good at my job. I had built pastoral relationships that led to a music program, which contributed in a powerful way to the parish. It connected people to the church, and some who thought they had only come to sing soon found themselves involved in a myriad of other ways. I had built a "constituency," the Associate Rector said, and that was deemed a threat to the Rector. I couldn't control the Rector's reaction, though, to what I knew was good and done in service to the parish.

This is all still new to me. I don't have the perspective yet of being able to look back and feel empowered by the things I have learned from this experience. The less-than-positive lessons I can list now don't seem particularly useful, including the fact that it takes a lot longer to build something than to destroy it, and the realization that I don't really know very much about human nature after all. It would be unfair to expect that I could just move on, not looking back, ignoring the hurt and anger without understanding it. I'm guessing that this is a pilgrimage of sorts—a pilgrimage towards healing, which will make me stronger in the ways that people assure me will happen eventually. If I think about what pilgrimage means to me, it is a journey that takes you out of your comfort zone into new places where you just might encounter God. Nothing has been very comfortable so far on this pilgrimage, and I will keep listening and looking for God. I've had some glimpses, and hope there will be many more on this journey towards healing.

*Postscript: The Rector of St. Alban's announced her resignation, effective November 13, 2016, after the Bishop of Washington agreed that there was merit to the complaints made by a group of parishioners in a Title IV process.*

Sonya Subbayya Sutton is an organist, pianist, conductor, and blogger. She has served as Music Director at several Episcopal churches, including most recently for twenty years at St. Alban's in Washington, D.C., where she led professional and volunteer musicians in five ensembles, wrote a weekly blog on music and faith, and founded a performing arts series which attracted audiences with its innovative programming. She currently serves as an interim and sabbatical substitute while freelancing in the D.C. area and continuing her work as Music Director of the World Bank/IMF Chorus. She has taken choirs on tours of Italy, France, Czech Republic, Austria, and in residence at Wells Cathedral, as well as serving as organist for choirs during residencies at Durham and Canterbury Cathedrals. Her blog can be found at [NotesforaNewDay@wordpress.com](mailto:NotesforaNewDay@wordpress.com). She is married to the Bishop of Maryland, the Rt. Rev'd Eugene Sutton, and they have four children in their blended family.



# Wellness Before A Crisis

LINDA PATTERSON

As a companion to Sonya's very personal article, I would like to explore ways to cultivate wellness and balance before a personal or professional crisis. What is wellness? It encompasses well-being in our whole life, rather than in unrelated, compartmentalized pieces. By keeping ourselves physically, spiritually, emotionally, and vocationally healthy, we can be more resilient when the unexpected crisis occurs. How do we balance a drive for excellence in our music with taking care of ourselves? Many of our colleagues are adversely affected by financial struggles, illnesses, and workplace challenges. Can we build a network that cares for them?

At General Convention last year, I learned that the Task Force for Reimagining the Episcopal Church (TREC) focused on the need for networking within the church. We are blessed to be members of AAM, a strong professional network. The AAM Professional Concerns and Development Committee (PCDC) stands ready to support us at times of professional conflict. For other lay professionals within the Episcopal Church, or among musicians who are not AAM members, there is no such network or support structure. Could we help our colleagues and co-workers by establishing such a network? We are the largest group of lay professionals in the Episcopal Church.

Many of us were able to attend Lay CREDO, an intensive week-long wellness retreat. As we discussed at the AAM Conference plenary in Stamford, Lay CREDO is no longer being funded by Church Pension Group. The last Lay CREDO was held in 2012, with no new program to take its place. For many, CREDO was our first time being coached on health, vocation, spirituality, and finances. As part of the retreat, we had a health assessment with lab tests, a financial assessment of our retirement goals and our personal finances, a vocational coaching session that gave us feedback on résumés and career management, and an opportunity for spiritual direction, while being taken away from our work and family responsibilities for a week. It was a life-changing experience for those who attended, and then left empowered to make positive changes in their lives. The small groups formed at the retreat are a key part of its success—an accountability group that helps us to keep working toward written goals. The personal, one-on-one coaching is invaluable; it is the difference between attending a Conference session on retirement and having a financial planner's consultation based on your own bank statements.

A component of mental health and wellness covered in CREDO that was helpful for me was learning about "emotional labor," which happens when employees have a disconnect between visible public actions and appearance on the one hand, and the reality of what they are feeling and thinking on the other hand. As lay professionals, we often serve and lead without being able to show our own frustration, grief, and sadness. Emotional labor can take a huge toll on our wellness. Finding employment that is challenging as well as nourishing

helps us develop emotional resilience for those times when difficulties arise. As Sonya suggests, when emotional labor or workplace challenges are present, we need other ways to develop our spirituality and self-care—Evensong or midweek services, personal retreats, spiritual direction, reading, Bible study, or meditation. Other ideas that support our well-being include taking a regular day off, charting hours worked to see if they are in balance, and maintaining friendships with those outside the church.

I learned about Scott and Holly Stoner's ministry, Living Compass, at General Convention last year. Their resources, available at nominal or no cost, follow a model similar to that of CREDO—loving God with heart, soul, mind, and strength; an initial assessment; and, often, continuing with a small-group model as goals are set and achieved. Living Compass teaches that when one area of your life is in crisis, the other components of your life are affected. A life of balance is when all areas are nurtured and cared for. Why work on wellness in congregations and ministries? Among the Living Compass core beliefs is that "the soul longs for wholeness and will reveal the path to wellness and wholeness when we are truly willing to slow down, become centered, and listen to ourselves and to each other."<sup>1</sup> The Living Compass name comes from the belief that separate compasses pull us in our work and personal lives, so finding direction from God will enhance our own wellness and wholeness. I strongly recommend doing your own work on their website, to have a "snapshot" of the strengths and weaknesses in your life today. The assessment is free. If you would rather work on your wellness as a self-guided retreat, Scott Stoner's book, *Your Living Compass*,<sup>2</sup> will guide you through a path similar to CREDO, though without small-group accountability.

Working with our diocese's Ministry of Wellness and Care,<sup>3</sup> I was able to attend the Living Compass Wellness Training at the Nicholas Center in Chicago. In my diocese, Clergy Wellness and Congregational Wellness programs are in place. We have established a Lay Professional Wellness Council to institute options for lay professionals, not limited to full-time or even stipendiary employees. We have set up a Facebook group and are planning our first event at Diocesan Council. We are working to develop networks of small groups of lay professionals (youth workers, musicians, parish administrators) that can meet regularly online as well as occasionally in person. Building "a culture of mutual care" will afford ways to develop our own balance and resilience. The Living Compass training taught me skills to lead small groups, coaching members as they work on personal goals. My first wellness small group is working through a variety of goals, after completing an initial assessment. One member is working to be organized and to cultivate rest and play, while another is working on relationship skills.

What changes can we work for in our workplaces? It became apparent to me at General Convention that when two-thirds of all parishes are without full-time clergy, across-the-board health or disability benefits for lay employees are not going to be easily legislated. We work for "justice, freedom and peace"; can we help the Church to care for its skilled employees by caring about their health, spirituality, finances, and emotions? I hope so.



## RESOURCES:

*Your Living Compass: Living Well in Thought, Word and Deed*, by Scott Stoner. Morehouse Publishing, 2014.

Our Diocese recently held a “Daring Way” Conference for clergy, using the books of Brené Brown. I recommend especially *The Gifts of Imperfection*, by Brené Brown (Hazelden, 2010) and *Rising Strong*, by Brené Brown (Spiegel & Grau, 2015).

## WEBSITES:

www.cpg.org for Church Pension Fund’s Resources on Wellness (log in with your email address);  
 www.livingcompass.org for Living Compass;  
 www.courageworks.com for Brené Brown;  
 www.hinescenter.org: a new ministry of Christ Church Cathedral, Houston, offering a variety of classes and events.

## ENDNOTES:

<sup>1</sup> Living Compass Congregational Wellness Training Materials.

<sup>2</sup> *Your Living Compass: Living Well in Thought, Word and Deed* by Scott Stoner (Morehouse Publishing, 2014).

<sup>3</sup> The mission statement is: “The Wellness and Care Ministry exists to establish and nurture a culture of health, safety, and mutual care within the Episcopal Diocese of Texas.”



*Linda Patterson holds Bachelor's and Master's degrees in Organ Performance from the University of Houston. She received Belgian fellowships for Flor Peeters' International Masterclass and his Memorial Masterclass and Competition. She earned her D.M.A. in Organ Performance, with an emphasis in Sacred Music, from the University of Texas, studying with Gerre and Judith Hancock.*

*Dr. Patterson has served as Organist/Music Director of St. Peter's Episcopal Church, Brenham, Texas since 1994, where she leads the youth and adult choirs and administers a recital series. She has chaired the Music Commission of the Diocese of Texas since 2003, and she is a member of the AAM PCDC Committee. The mother of three, she lives in Round Top, Texas with her husband and youngest daughter.*

# Getting Along With Your Priest: A Conversation With Mark Childers

ELIZABETH A. HARRISON

I often hear stories of horrendous situations between church musicians and their clergy. These situations seem to monopolize our conversations to the point where we often forget about the many musicians serving in meaningful positions and working with very supportive clergy and staff. Why don't we talk about them? Why not focus on discussions that help us improve our working relationships and our careers? Are we missing something by focusing too much on unsuccessful relationships?

I was relieved to hear that at one of the sessions for Professional Concerns and Development at the AAM Conference last June in Stamford, Conn., one of the PCDC committee members challenged the *Journal* to take a part in promoting good clergy-musician relationships by publishing articles on the subject. She asked if there was anyone in the room who served in a particularly good situation, whereupon Mark Childers shot up his hand and spoke confidently and convincingly about the positive experience he has had as Director of Music and Parish Administrator at the Church of the Holy Faith in Santa Fe, N.M. Later Mark volunteered to sit for an interview for *The Journal*. What follow are highlights of our conversation and Mark's excellent descriptions of his successful working partnership with Fr. Ken Semon.

*How would you briefly describe the parish at Holy Faith?*

We are an Anglo-Catholic parish and we are very traditional. Music is very much a part of our tradition and we understand it to be part of the sacramental life of the church. Like many churches we have had some difficult times. For the last nine years the parish has grown immensely under the leadership and spiritual guidance of Fr. Ken Semon. Now we are financially and spiritually healthy and we are a very active parish; something is going on every day. We have become the largest parish in the Episcopal Diocese of the Rio Grande.

Under Fr. Ken's leadership we have grown immensely in diversity. It works because we know that we don't all agree about politics or lifestyle or other issues, but everybody understands what unconditional Christian love means and nobody wants to see a Sunday without each one of us gathered around Christ's table.

*I noticed from the website that you have a hybrid position at Holy Faith. You serve as Parish Administrator and Director of Music and Liturgy. Tell me about your position.*

I became a parishioner at Holy Faith in 2001, but I didn't become organist until 2006. At this time there were two positions, one for the organist and the other for the choir director.

In 2007, Fr. Ken Semon was called as interim priest for the parish. The church at this time was broken in many ways, including financially, and Fr. Ken immediately began making changes so that the church could live within its means and stop spending the endowment. A couple of years into his tenure here he called me into his office and said, "Mark, I know you can play the organ and I know you can play a service, but I don't know anything about your choir skills." I replied, "I have none." He answered, "I don't believe that." I told him, "That's not what I studied and none of my education focused on choral directing. It's just not my skill set." Fr. Ken then said, "I just don't believe that. For budget reasons we really need to combine these positions right now."

I told Fr. Ken that I would do anything the church needed to help in transitioning as we combined the two positions. I would even serve as interim choir director and organist until we found someone to fill the position. But this wasn't what Fr. Ken had in mind. He emphatically stated, "I'm not losing you as our organist! Just think and pray about it. We will pay for any continuing education you need and we will send you to work with any conductor."

I promised to think about the new position. I went back to my office at my full-time position and wrote myself a reminder in my calendar to talk to my friend, Dennis Shrock. Dennis is a great conductor and at the time he was teaching at Yale. He had formerly lived in Santa Fe and had been the Artistic Director of the Santa Fe Desert Chorale, one of the country's top fully professional choral organizations.

Thirty minutes later there was a knock at my office door. I looked up and it was Dennis. Almost in shock I said, "What are you doing here?" He replied, "I'm just in town visiting. I still have my townhouse here and I'm meeting friends for the weekend before I return to Yale." I showed him my calendar with the reminder to call him. "What's this about?" I explained the situation at Holy Faith and Fr. Ken's confidence in my ability to learn to direct choirs. I knew Dennis would be very honest and I was prepared to hear that it would be best for me to remain solely an organist. I explained to Dennis that I had never conducted a choir. Dennis looked at me and replied, "Mark, we all have never done it before." This was not the response I expected and before I could think of anything to say, Dennis said, "Mark, here's what you need to do. You need to learn all about the grammar of conducting. Make time to come see me at Yale and I will teach you what you need to know to get started."

After work I went back to the church for Evening Prayer. I saw Fr. Ken and I told him about talking to Dennis. I told Fr. Ken that I wanted to talk more about the combined position. Fr. Ken asked, "Mark, what do you need right now?" I said, "What I need right now is the budget to hire a professional quartet. I need a soprano, alto, tenor, and bass who can carry the sections and can help me know what I don't know." Since this conversation the church's budget has always included a budget line for continuing education money and another for professional section leaders.

I accepted the position of Organist and Choirmaster at Holy Faith in 2009. The position was still part-time and I kept my full-time position as coordinator of a local museum. In 2011 Fr. Ken was scheduled to have double knee replacement surgery. We were between Associate Rectors and the

temporary lack of an Associate Rector along with Fr. Ken's surgery meant that Holy Faith would be without day-to-day pastoral and administrative care for a month. The Vestry met to address the situation.

I saw Fr. Ken at Evening Prayer shortly after the Vestry meeting. He greeted me and said, "Mark, your ears must have been burning today." Of course that piqued my interest. He then explained that the parish needed a Parish Administrator. He and the Vestry would love to have me be that person. "You know everybody," he said "and everybody loves and respects you. You have the skill set for the position. We want to offer you a full-time position with benefits."

My first thought was, "I could have one desk!" I accepted the position and with Fr. Ken's overwhelming support and care I've been working full-time as Parish Administrator and Director of Music for the past five years at Holy Faith.

*I can tell by your comments that you and Fr. Ken have a very positive working relationship. What do you think is the key to the healthy working relationship you have with him?*

The key to our working relationship and to the strong working relationships among the entire staff is communication. When Fr. Ken arrived at Holy Faith in 2007, he immediately initiated weekly meetings. He had learned through years of experience how important it is to meet with your staff on a regular basis, and to have a common prayer life, such as the Daily Office. On Wednesday mornings the staff meets. We begin with prayer. Then we review the weekly calendar, discuss upcoming special events, and make decisions as a staff. Our decisions drive the activities of the parish.

Fr. Ken also meets every week with each staff member individually. I have a standing appointment with him every Tuesday at 11:00. We meet and talk about my job as Parish Administrator and as musician. I tell him things he needs to know; I talk about the music I'm working on; I tell him about choir issues that come up; I tell him what he needs to know about the volunteers in the parish. I let him know what I'm dealing with and in return he guides me and counsels me. We work out solutions together and we discuss them until we're both happy with the path ahead.

Eventually these meetings matured into more than just a talk about the mechanics of my job. While they remain very professional, they also have become very personal. I know some people don't want that, but for me it is a positive by-product. We can talk about anything. Sometimes he talks to me about things he's dealing with. I also talk to him about personal aspects of my life. As our relationship has matured we have become very close and our relationship has transcended that of employer/employee. We are each other's brothers. He is my brother and my father. We are very close.

Our conversations are not limited to formal meetings. Sometimes meetings happen informally as needed. I know him well enough to be able to discern from his body language what kind of conversation he needs. If I hear "Mark, you got a minute?" as I walk by his office, I know he just needs to ask me a simple question. If he takes the time to get up and walk to my office next door, he probably needs me to do something. His tone of voice might say that he, as Rector, is about to say something that he feels is important. If he walks into my office and sits down in the chair, then I know he needs a deeper



conversation. As our friendship has deepened, he occasionally will walk into my office, sit in the chair, throw his legs out in front of him as he stoops toward the front of the seat and says, "My brother, I need your counsel." I can also initiate similar conversations with him. I might have a question about the liturgy or the bulletin or I might want to seek his counsel about something very personal.

*How did you and Fr. Ken get to the place where you could be so open with each other?*

That's an easy question! We know that it's about developing a trust relationship. I have to trust the Rector and he needs to trust me. I approach this by thinking about what I bring to the church and to the altar. I need the priest to understand that I am called to my ministry and I need his help to realize my call to the best of my ability. That opens up the conversation.

Conversation is a two-way street. Not everybody wants or needs the personal level that I have in my working relationship with Fr. Ken. Each parish is different and each musician is different and each priest is different. My recipe will not work for everybody and it won't work in every parish, but I do think that open lines of communication are essential for a good working relationship.

*Have you ever had any conflicts with Fr. Ken or among any staff members? How were they resolved?*

Professionally I have never had a problem. On a personal level I can only recall one time when there was a real conflict. In the wake of the last General Convention it was not a surprise that a diverse parish like ours would have varying positions regarding the subject of marriage. Even the staff was not in total agreement and Fr. Ken unintentionally made a comment that I found very hurtful. Not wanting my emotions to cloud my ability to have an honest, open, and respectful conversation with the Rector, I cancelled our usual Tuesday morning meeting. I left my office, picked up a friend, and spent the rest of the day driving in the mountains to clear my head. When I returned home that evening I had a phone message and a couple of e-mails from Fr. Ken expressing his desire to meet and talk. I arrived early on Wednesday before staff meeting and Fr. Ken and I sat for an hour and a half until we had worked out our differences. Then we sat together as a staff and began a difficult dialogue. I hadn't realized that the rest of the staff was also experiencing some of the same anxiety. We knew we had to work it out because if the clergy and lay leadership are not in unison with one another, then the parish cannot be in unison with itself.

We came out of that meeting much closer and much wiser. We resolved our conflicts and in doing so we set an example for the parish.

*What would you recommend to any colleagues who are having problems getting along with their clergy?*

Our jobs are a ministry. If you tell your priest that you are called to this ministry and that you need his or her help and spiritual guidance to fulfill this call, it is his or her job to help you. Set up a standing appointment to meet and just talk about what you're doing, always reminding your rector of your call. Keep the lines of communication open. Talk about problems among choir members. Keep him or her informed about

achievements. Seek his or her counsel when you need help. You won't need to worry about annual reviews or contracts if you and your rector talk frequently and communicate well.

I have spoken with some colleagues who sense that their rectors feel threatened. I think in these cases the rector is experiencing some fear. Maybe the musician needs to check his or her ego and help the rector feel more comfortable and understand that we want to work together to realize a common ministry. The rector is the boss and I've never had a problem being "second," but that's my nature.

*Is there anything else you would like to add?*

I have a wonderful statement on my desk attributed to Pope Gregory the Great: "Servant of the Servants of God." That is how I want to see my ministry and that is how I think all church musicians should see their ministries.

*Postscript: On July 28, 2016, Fr. Ken Semon, Rector of Holy Faith since 2007, died tragically as the result of serious injuries from a freak bicycling accident. Fr. Ken had planned to retire from Holy Faith in October, and he and his wife were planning to move to England to be close to their youngest daughter. His wisdom, counsel and spirituality will be greatly missed.*



*Elizabeth Harrison serves as Coordinator of the Music Program and Professor of Music at Pfeiffer University in Misenheimer, N.C. She received bachelor's degrees from Duke University and Southern College, a Master of Music degree from New England Conservatory, and a Doctorate of Musical Arts from Stanford University. In addition to her other activities, she is Director of Music at Christ Church in Albemarle, N.C.*



*Mark Childers has served in various musical and administrative capacities at the Church of the Holy Faith in Santa Fe, N.M. since 2006. He studied organ with Frances Wellmon Anderson, Thomas Matthews, and Thomas Richner; his choral conducting study has been with Dennis Shrock.*

# Reclaiming the Office: The Sarum Office of Compline in Lent

ROBERT W. LEHMAN

The American Sarum movement is an ongoing liturgical and musical laboratory examining Anglican liturgy and music that has been bequeathed to us from the medieval liturgies of Salisbury Cathedral. In an age when it is increasingly difficult to define what it means to be Anglican, our conferences examine the origins of our liturgical and musical Anglican heritage. Discussions and recreations of early liturgical practices provide liturgical and musical insights that are intrinsically Anglican and completely relevant to the liturgies of the twenty-first century. Our conferences are for everyone who loves and respects our common Anglican heritage, regardless of one's own "high" or "low" churchmanship. We view these conferences as opportunities for clergy and musicians to come together to explore more deeply their common calling as liturgists, musicians, and leaders of worship. Our previous conferences have drawn from a global constituency with equal clergy and musician representation.

Our 2017 conference, *Reclaiming the Office: The Sarum Office of Compline in Lent*, will be held February 19 through

21 at the Cathedral of St. Paul in Erie, Pa. We deliberately have chosen a pre-Lenten time for this conference—harking back to the old calendar of pre-Lenten preparation—to look at the surprising complexities of the Lenten night office and the emerging interest in the singing of the offices in contemporary Anglicanism and, indeed, Christianity. We have again assembled our distinguished faculty: Dr. John Harper, the Rev'd Canon Jeremy Davies, the Rt. Rev'd Keith Whitmore, and Dr. Mark Ardrey-Graves.

The Office of Compline appeared in Prayer Books of the Anglican Communion churches, for the first time since the Reformation, only in the twentieth century (the Church of England's Proposed Book of 1928; the Scottish Episcopal Church, 1929; the Anglican Church of Canada, 1959; the Episcopal Church, 1979). Since its appearance in the 1979 Book of Common Prayer of the (American) Episcopal Church, Compline has attained something of a cult status among many. The rising popularity of sung services of Compline, most famously at such places as St. Mark's Cathedral, Seattle, and Christ Church, New Haven, but observed in countless churches across Christianity, echoes the esteem this particular Office held in the fifteenth and sixteenth centuries as well. While we often think of the daily cycle of Prayer Hours ("the Office") as a monastic enterprise—something that monks and nuns do—it is perhaps more beneficial, more accurate, and more engaging for us to consider that the Office is something that we the Church—all of us—do. The legacy of the pre-Reformation Sarum Use hints at a robust observance of the cycle of Offices (including, if not especially, Compline) in non-monastic communities, whether cathedrals, collegiate churches, or even local parish churches. The forms these liturgies took were somewhat different from their monastic contemporaries, and can provide rich insight for us today as the church has renewed interest in enriching our liturgical expressions.

This installment of the ongoing American Sarum project will offer:

- The opportunity to explore liturgy and music that can strengthen your ministry as a leader of worship or music, and enrich the worshipping and spiritual life of your home church;
- The specific opportunity to consider the liturgical and musical roots of the Episcopal Church that—even if at a background level—have fundamentally shaped our church's ethos, spirituality, worship, and music;
- The opportunity to experience at first hand, and to take part in, old liturgies that enable us to connect directly to our past and connect to the roots of our present-day liturgies;
- The opportunity to engage with new liturgies that draw on the past but are molded to be usable in our own churches (whatever their size and resources) and can deepen engagement in worship and nurture spiritual growth;
- The opportunity to share, reflect on, and discuss experiences of, and opportunities for, enrichment of the worship and spiritual life of our own churches.

This gathering is focused on non-Eucharistic liturgy, on Lenten observance, and on Compline in particular. After

## Scattered leaves ... from our Scrapbook

From a review of Thomas Murray's  
*Symphonic Masterworks* (Delos DE 3525)

"I've gone on at such length about the symphony (Franck D Minor) because I find Murray's performance of it on organ absolutely thrilling. It's amazing how closely his choice of stops and registrations simulates the instruments in the orchestral version. There are moments when you can't be 100-percent sure you're not listening to an orchestral performance. But most of all, I think, Murray's playing of the piece made me appreciate its beauty in a way I don't think I ever have hearing the orchestral version. Murray has convinced me more than ever that the roots of this symphony lie deep in the French Romantic organ tradition. This is a recording you must hear. A magnificent organ played by an extraordinary organist and complemented by a fantastic recording. This is a must-have, and not just for organ fanciers."

Jerry Dubins  
*Fanfare Magazine*

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decades when the Eucharist has dominated public worship on Sunday, there is recognition that the non-Eucharistic services offer important and distinctive sacramental opportunities of their own. Choral Evensong in the Anglican tradition is a wonderful resource for prayer with music in churches with the resources to undertake it, but there are also other forms and idioms of non-Eucharistic worship within the formal Anglican tradition that can be explored in churches, including those with limited resources.

There will be three principal elements in this gathering:

- A series of non-Eucharistic liturgies rooted in the Sarum and post-Sarum Anglican tradition, including choral Evensong, traditional plainsong Compline in English, Latin Compline as it might have been sung ca. 1555, the Office of Prime as in the (English) Proposed Book of Common Prayer, 1928, and three “new” Offices intended for sung or spoken use drawing on the Sarum tradition but shaped to the present time;
- A series of formal presentations on the Benedictine tradition and practice of the Office; the medieval Sarum Office with specific reference to Compline and its enriched form in Lent with elaborate polyphonic music; implications of space, light, and posture in the Office today; and a consideration of the opportunities for using the Office with your congregation, your choir, or a specific group, perhaps in a day of reflection in Lent.
- Opportunities for shared reflection, discussion, and working together.

Registration for this conference is open to everyone and details can be found on the American Sarum website, [www.AmericanSarum.org](http://www.AmericanSarum.org). We hope to see you in Erie in February!



*Robert W. Lehman holds degrees in organ from Carnegie-Mellon University and in church music from Westminster Choir College. He has also studied at the Graduate Theological Foundation, where he focused on pre-Reformation English liturgy, with emphasis on the Sarum Use and the ecclesiastical music of the English Middle Ages.*

*He has served as musician at Washington National Cathedral (of which he is a Fellow), Princeton University Chapel, St. Bartholomew's in New York City, and Christ Church in New Haven, Connecticut. Lehman has been Organist and Choirmaster at the Church of St. Michael & St. George in St. Louis since 2008.*

# The Theology of Hymns: A Musician-Clergy Collaboration

## An Adult Forum Series at Trinity-by-the-Cove, Naples, Florida

THE REV'D WENDEL MEYER AND JOHN FENSTERMAKER

Despite its somewhat daunting title, this adult forum series of twelve weeks elicited a tremendous response from our congregation. The idea came from the Rev'd Ann Stevenson; the series was produced and directed by her husband, the Rev'd Wendel “Tad” Meyer, who gave the majority of the presentations. It was held last spring at Trinity-by-the-Cove between the Sunday morning 9:00 and 11:00 services, in a meeting room.

We were sure that the forum presentations would be enriched by Organist-Choirmaster John Fenstermaker's perspective and expertise, but it was not clear how best to involve him. As with the Sunday schedules of many parishes, the time of the Adult Forum is scheduled between services—at the same time as choir rehearsal. In our early discussions, Rector Edward Gleason suggested an electronic solution. Fortunately, we have a newly-minted member of the staff, the Rev'd Daniel Moore, who is technologically competent, so we were able to film the organist's brief lecture-demonstrations of the hymns chosen for each segment. These films were then burned onto DVDs and shown at the beginning of each session.

At each forum, we discussed two hymns, the first a personal favorite of the presenter, the second chosen from the hymns sung on that particular Sunday.

### SCHEDULE

#### *Five Minutes*

The parish musician's video, demonstrating on the organ or piano the musical aspects of the two hymns, with comments about the composer, tune name, and any interesting or unusual circumstances surrounding the origin or composition of the hymn-tune.

#### *Twenty to Twenty-Five Minutes*

The presenter's verbal presentation of the historical, emotional, spiritual, and theological implications of the texts.

#### *Ten Minutes*

Questions and comments from the audience.

Several in the audience remarked that they had never given much thought to hymn texts or tunes, even though they



felt their power and attraction. The presentations and ensuing discussions enabled them to identify and better appreciate the impact of text and tune—how the wedding of words to music can make such a powerful impression. Others confessed that they had never really thought about hymns at all, but had developed a new level of interest and engagement. There were two unanticipated collateral benefits: many people had never had a conversation with our organist, and these twelve video vignettes provided a positive introduction to him; second, the older parishioners were mightily impressed by the technology of the event—a locally-produced video! For visual and sonic variety, the videos were filmed at different instruments: the choir room piano; the parish hall piano; the harpsichord in the church; the three-manual Casavant organ; the four-stop tracker chamber organ in the parish hall; and, for the last session, the forty-three whistle calliope (played outdoors).

Anyone interested in these videos may view them on our church YouTube page at [www.bit.ly/trinitycovevideos](http://www.bit.ly/trinitycovevideos).

## Report from the Standing Commission on Liturgy and Music

JESSICA NELSON

The Standing Commission on Liturgy and Music gathered in Chaska, Minnesota, October 5 – 8, for a full meeting. Fruitful and collegial, the meeting was centered on developing processes for each subcommittee to complete work for the remainder of this Triennium, beginning with each subcommittee meeting with professional project managers to help design their work.

To remove some of the mystery surrounding the SCLM and its work, it may be helpful for AAM members to read the mandate (found at [www.generalconvention.org/ccab/roster?id=632](http://www.generalconvention.org/ccab/roster?id=632)), which reads in part:

- Discharge such duties as shall be assigned to it by the General Convention as to policies and strategies concerning the common worship of this Church.
- Collect, collate, and catalogue material bearing upon possible future revisions of the Book of Common Prayer.
- Cause to be prepared and to present to the General Convention recommendations concerning the Lectionary, Psalter, and offices for special occasions as authorized or directed by the General Convention or Convocation of Bishops.

- Recommend to the General Convention authorized translations of the Holy Scripture from which the Lessons prescribed in the Book of Common Prayer are to be read.
- Receive and evaluate requests for consideration of individuals or groups to be included in the Calendar of the Church year and make recommendations thereon to the General Convention for acceptance or rejection.
- Collect, collate, and catalogue material bearing upon possible future revisions of *The Hymnal 1982* and other musical publications regularly in use in this Church, and encourage the composition of new musical materials.
- Cause to be prepared and present to the General Convention recommendations concerning the musical settings of liturgical texts and rubrics, and norms as to liturgical music and the manner of its rendition.
- At the direction of the General Convention, to serve the Church in matters pertaining to policies and strategies concerning Church music.

The General Convention resolutions passed in 2015 that were referred to the SCLM ask us to design a *process* for the possible revision of the Prayer Book and Hymnal. (N.B.: We have not been instructed to revise the Prayer Book and Hymnal.) The resolution passed along to the Subcommittee on Congregational Song, A060, asks us to “further the mission of The Episcopal Church by enlivening and invigorating congregational song through the development of a variety of musical resources; and... develop and expand the work begun in the World Music Project....” (The World Music Project is geared towards gathering resources for congregational song, especially for parishes in Province IX of the Episcopal Church, comprised of the seven dioceses of the Episcopal Church in the Caribbean and Latin America.) The subcommittee on Congregational Song is exploring ideas for a project that will both respond to A060 and be consistent with the SCLM mandate.

AAM members are encouraged to stay abreast of SCLM activities by reaching out to the members of AAM who serve on the SCLM (Martha Burford, Ellen Johnston, Shannon Johnston, Jessica Nelson, and Steven Plank), and especially by reading the published minutes of the SCLM, which can be found at the link above.



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# AAM@50: From the Archives

At the annual Conference of the American Cathedral Organists' and Choirmasters' Association (ACOCA) in 1972, the membership proposed a revision of the Canon on Church Music and sent it to the Joint Commission on Church Music. The Commission proposed the revision to the General Convention of 1973, and the canonical change was adopted. The text of that canon is found on the back of the title page of *The Hymnal 1982* today.

In 1973 in New York City, those assembled amended the Constitution to change the name of ACOCA to "Association of Anglican Musicians." The membership still included cathedral musicians and one non-cathedral musician from each diocese, appointed by the Bishop or the Diocesan Music Committee. Moreover, "additional persons elected by the voting membership at an Annual Conference by a simple majority" were included. The membership who had paid dues totaled 83, and the dues were raised to \$15.

At the 1974 conference, Membership Chairman Edgar Billups outlined the procedure for the admission of new members to the Association. It was basically the same system AAM uses now; a proposed requirement of a prospective member's applying with a "tape of a recent, average Sunday service" was not adopted by the Executive Committee or proposed to the full membership. The Membership Committee accepted applications and voted upon them, but a single negative vote could keep someone from joining unless two-thirds of the Executive Committee overrode the negative vote. An announcement was made that Alec Wyton would head the new Standing Commission on Church Music, and the Executive Committee decided to try to begin publishing a newsletter, with President David Farr handling the first few issues. The first newsletter was published in June, but the earliest copy of a newsletter in the Archives is from September 10, 1974.

The 1975 conference was held at Grace Cathedral, San Francisco, with John Fenstermaker serving as host. Honorary membership was awarded to David McK. Williams. A formal resolution was passed to ask the Standing Commission on Church Music not to issue a new hymnal until the revision of the Book of Common Prayer was completed. The dates for a Washington Conference were set for June 17 to 20, 1976, the first time the annual Conference would not be held in May. Gerald Knight of the Royal School of Church Music sent an invitation for the Association to hold its Conference in England in 1977, but since a commitment already had been made to have the 1977 conference in Grosse Pointe, Michigan, the decision was made to visit England in 1978. Discussions about membership included concerns about getting seconding letters, but the consensus was that the process should remain as it was, "not [so much] to keep people out as to avoid a geometric increase." Edgar Billups, Chairman of the Membership Committee, mentioned that

the Association had had 273 different members over the past ten years, but too many failed to pay their dues. At the time of the Conference there were 103 members in good standing. Dues were raised to \$25 per year.

The 1976 Conference was held in Washington, Thursday to Sunday, June 17 to 20. Sixty-four members joined in tours of the Cathedral, the première of a Menotti opera in the Cathedral, Evensong sung by the membership, and the dedication of the Sowerby Memorial Division of the Great Organ. "Sherry and Lunch" were a part of the schedule each day. Arthur Rhea called on the Association to set standards for contracts, professional compensation, benefits, and pensions. The Standing Commission on Church Music expressed support of this idea in its report to the General Convention that year. Alec Wyton offered this definition of full-time employment: not as a number of hours, but as "always available."

— Alan Reed, Archivist



## A CONCISE HISTORY OF THE ASSOCIATION OF ANGLICAN MUSICIANS

1966–2016

BY VICTOR HILL

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## Book Review

ERIK W. GOLDSTROM

John Henderson and Trevor Jarvis.  
*The Royal School of Church Music: The Addington Years* (RSCM, 2016; ISBN: 978-0-85402-250-2), paperback, £25.00.

Librarians John Henderson and Trevor Jarvis continue their documentation of the RSCM in *The Royal School of Church Music: The Addington Years*. Viewed as a “Golden Age” by many, this period saw great development and progress in Sir Sydney’s vision, and the argument can be made that it was the peak of RSCM activity. Major contributions from Harry Bramma, Roy Massey, and Martin How populate the narrative, and a bevy of private remembrances round out what can be considered a “formal history” of the RSCM during these post-war years.

The era is 1953–2003, the fifty-year period when the RSCM was housed in Addington Palace, a former country residence of the Archbishop of Canterbury (after 1807). The book moves at first chronologically, giving back-history on the immediate post-war years at Canterbury, followed by details of the RSCM’s move to Addington Palace in 1953. The first project that had to be faced was the Coronation of Elizabeth II, and a full chapter is given to the preparation for this milestone event. By contrast, the official opening of Addington (by Elizabeth, the Queen Mother) receives less fanfare and the authors quickly move into the daily work and outreach of RSCM.

A central chapter, “The Palace in Action,” is the heart of the book and the amount of information Henderson and Jarvis have culled is truly amazing. Details such as rehearsal schedules, chorister rosters, and literature are duly

noted and a short section examines the popular Carols at Addington—concerts that began in 1955 and evolved into a half-day course for visiting singers under Lionel Dakers. Additionally, the authors offer an extensive listing of RSCM broadcasts that detail the recording work done by Addington choirs from 1955 until 1993. A section on Student Life is particularly informative (as well as enjoyable) and sheds light on some daily routines at Addington during its most fruitful days:

At 7:30 in the morning [a bell would ring], soon after which several young people would stroll towards a door marked “Dining Room” for breakfast (that is excepting Wednesdays and Fridays when there was an early service). At nine o’clock another bell would sound signifying the beginning of the choir training class...a student [would explain] to the class his interpretation of an anthem which he will be responsible for conducting later in the week. The student’s idea as to how the music should be played and sung is examined by the other students and commented upon by them, as well as by the choirmaster, who is present to lead the discussion and correct errors in interpretation. This anthem will be presented later to the chapel choir, consisting of men (the other students) and either trebles or women. (p. 69)

Resident dinner was a formal affair that aped Oxbridge (with academic gowns and candlelight the norm), at least until Lionel Dakers came on the scene. Tea was faithfully observed at 4 p.m. every day and everyone remembers Gerald Knight’s explicit instructions for preparation: “tea, milk, water my dear”. (p. 70) On Wednesdays, Tea included the BBC broadcast of Evensong, followed by Gerald Knight’s rush to post his note to the choirmaster of said broadcast. It all has a somewhat precious, if not slightly dated, air about it, but the authors are quick to point out that all was not work and musty formality. Anecdotes abound concerning palace pranks, one of the best from Dame Gillian Weir:

Just after the release of the film *Cleopatra* the students thought one night it would be fun to hoist me onto an improvised bier, a candelabra in each hand and parade me around the carpark. This was going fine until other students were spied on the roof, carrying hoses; as my increasingly frantic cries were ignored the slaves at the front ran one way and those at the back the other and I fell on my head with a thump on the concrete. (p. 81)

Much of the book is taken up with lists of personages, containing brief biographical descriptions and (sometimes) personal stories. The authors include lists of Resident staff, Headquarters Choirmasters, Council Members, and Students of the College of St. Nicolas. Longer exposés appear for Commissioners Crook, Spence, and How and, of course, the Directors: Gerald Knight, Lionel Dakers, and Harry Bramma. However, of all the amazing people who passed through the doors of Addington Palace, perhaps the most interesting is Mrs. (Chloe) Gordon, the housekeeper from 1959 on. An apparently formidable woman, Mrs. Gordon (no one referred to her as Chloe) saw to it that the Palace’s life ran without incident. One student remembered that she was a “wonderfully kind hearted housekeeper... she was a grand Victorian lady with an insatiable appetite for sherry, who had somehow strayed out of her era.” (p. 327)

Courses and educational outreach filled the life of Addington Palace during these fruitful years. External RSCM courses (both residential and non-residential) began in 1954 (almost immediately after the move to Addington) and were held in community areas such as Fleetwood and Taunton as well as cathedral locales such as Lincoln, Rochester, and Norwich. The first Girls’ Course did not appear until 1966. International courses eventually filled out Addington’s mission in such diverse places as Toronto and Johannesburg.

The authors explain in great detail the Chorister Training Scheme—perhaps the crux of the RSCM; the work of Martin How, the CTS was launched in December of 1965 and



revised as *Sing Aloud* in 1989, and again in 1999 as *Voice for Life*. It was a method to organize, motivate, and recruit “a lively set of choirboys” relying on psychology as well as the physiology of singing. How’s method concentrates on three areas of need: Individual, Team, and Group, and the scheme works to develop each in turn. Less about a grading system and colored ribbons, the ultimate goal of the scheme was to produce an effective and responsive group of choristers.

There are, of course, the commercial and publishing aspects of RSCM and these began in earnest during the Addington years. Most of us are well acquainted with the publishing ventures of RSCM — be it the materials for the choristers, the communication journals (such as *Church Music Quarterly*), anthem series, organ music, or various recordings. What you may not know is that there was a substantial category of other RSCM paraphernalia, such as key rings, lapel pins, a cookbook, and yes, wine. In 1977 you were able to purchase either the RSCM Cantoris Claret or the RSCM Decani Riesling. Unfortunately no value judgment is offered on the quality of either vintage. (p. 208)

An enclosed CD rounds out Henderson and Jarvis’ comprehensive history and this may be the most interesting aspect of their fascinating survey. Its ten tracks include a wide range of audio material: Sir Sydney’s dulcet tones in a fragment of his speech rhythm lecture, a 220-voice choral performance of Stanford in B-flat (Mag) in 1948 (Gerald Hocken Knight directing), and a fifteen-minute improvisation by Martin How on the ten-rank Harrison in Addington Chapel are but a few choice examples. The CD proves to be a great time capsule of RSCM work and musical documentation.

*The Royal School of Church Music: The Addington Years* is an excellent historical survey of perhaps the most productive era of the Royal School of Church Music. The book is deeply researched and copiously annotated, and features a plethora of anecdotes, personal remembrances, and photographs. Henderson and Jarvis have combined detailed scholarship

with an amazingly readable text, so that the result is both digestible and informative. This is an excellent addition to their other volumes in the RSCM series (*Sydney Nicholson and The College of St. Nicolas: The Chislehurst Years* and *Sydney Nicholson and his “Musings of a Musician”*) and no doubt a precursor for more RSCM histories to come. **Recommended.**

## Choral Music Reviews

JASON OVERALL

The season of last-minute Christmas shopping is close at hand, and here are some ideas for your choir wish list. These pieces won’t consume substantial amount of rehearsal time, yet they’ll fill out programs or liturgies with solid repertoire.

Malcolm Archer. *A sound of singing fills the air*, SATB, org. (Oxford University Press / C. F. Peters, 9780193413887, 2016), 11 pp., \$3.10.

St. Paul’s Church in Winston-Salem, North Carolina, under the direction of AAM member John Cummins, commissioned Malcolm Archer to compose this carol using a characteristically strong text by Timothy Dudley-Smith. The graceful melody appears without variation in standard voicings: unison sopranos, soprano melody above wordless ATB harmony, TB verse, and four-part

homophonic verse. Each is capped by a refrain of “Gloria in excelsis Deo,” and the final iteration is extended as the music recedes into a quiet conclusion. The text, a paean to the incarnate God, is well mated with Archer’s keen melodic sense and capable voice leading. This anthem is an excellent addition to the carol repertoire.

Craig Carnahan. *And the Angels Sang*, SATB, unacc. (E. C. Schirmer, 8243, 2016), 10 pp., \$2.25.

Carnahan composed both the text and music of this motet, staying well within common conventions for both. The poem has a few clunky turns of phrase, yet on the whole it is an interesting reflection on the interplay between splendor and meekness of the Nativity. The piece opens with a little fanfare figure on “And the angels sang,” followed by sustained notes of a descending scale to create a tone cluster for “Gloria in excelsis Deo.” This introduces the essentially pandiatonic language of the piece, although Carnahan does incorporate conventional chromaticism by flattening seventh scale degree and tonicizing the submediant. The opening statement recurs a couple of times, operating like a refrain. The part-writing is logical, with only a few accented leaps into dissonances posing some challenges. Sopranos and altos divide through much of the piece, particularly in the “refrain.” The anthem would work well in liturgy or concert, supplying warmly emotive music that will please most listeners.

Craig Courtney. *Cold December Flies Away*, SATB, pno. duet (Beckenhorst Press, Inc., BP2083, 2016), 15 pp., \$2.25.

Courtney uses the tune *Lo Desembre Congelat*, a Catalan carol very similar to one of the tunes used by Balbastre and Daquin in their noëls. He supplies a lighthearted, amusing piano duet to accompany the voices, and the flattened seventh scale degrees at cadence points lends a rustic feel. The choir divides into six parts without explicit voicing to allow flexibility in assigning parts, yet neither choral nor accompaniment parts are particularly challenging. This is light fare, probably

most useful for prelude or concert, and it fills the niche extremely well.

Donald Livingston. *I Sing the Birth*, SATB, harp or pno., vla. (Augsburg Choral Library, 978-1-5064-1391-4, 2016), 12 pp., \$1.95.

Ben Jonson's masterful poetry is cast as a gentle carol in a gently rocking compound meter. The accompaniment seems designed for harp, although a sensitive touch on the piano will work nearly as well. The viola part would enhance the texture, yet it only doubles notes in the harp/piano. Thus it adds to the texture but is not essential. The comfortable, conservative tonality elevates the general appeal of this setting in that the music is interesting without competing unduly with the words. Livingston varies the melody in the second half of the piece, breaking out of the format of a simple carol setting, and the expansive effect is striking. He builds intelligently upon musical gestures, creating a teleological sense of development. While not sight-readable for most choirs, this fine anthem will require limited rehearsal while providing a rewarding experience for singers and congregations.

Trevor Manor. *Unto Us a Son Is Born*, SATB, fl, pno. (Beckenhorst Press, BP2089, 2016), 14 pp., \$2.25.

This anthem, employing the tune PUER NOBIS NASCITUR, paints on a very large canvas. The broad accompaniment feels a bit like an orchestral reduction, and Manor provides an optional score for flute, brass quintet, and percussion. With a little imagination, the piano part could be adapted to organ in a semi-orchestral fashion, increasing its effectiveness. Large gestures and bold aural landscapes give the feel of a film score, and Manor provides plenty of drama. Consistent with music of this sort, the choral parts divide freely, building to passages of six parts. The divisions are not consistently used as a planned organization of the choral forces; rather, they are liberally used to heighten the climactic impact of the musical rhetoric. Some might feel this piece crosses over to spectacle, but in the right context, its earnest investment in text and tune could prove highly successful.

William Allen Pasch. *Miracle in Mystery*, SATB, org., ob. (Augsburg Choral Library, 978-1-5064-1394-5, 2016), 6 pp., \$1.80.

Pasch, who provides words and music for this anthem, offers many options for performance including string quartet substituting for the organ (with parts available for free download), omission of the oboe line by having sopranos sing some passages in a wordless descant, allowing other instruments to play the oboe line, and limiting the choir to a two-part mixed ensemble. The wide variety of possibilities creates a slightly crowded score replete with many asterisks and comments in margins and cued notes. Yet for all that, the score isn't hard to navigate. The text may strike some as a bit theologically severe with a focus on fallen human nature before the appearance of an agent of salvation. Most would easily overlook this aspect of the text, for it isn't overly accented. Further, the poetry is identifiably contemporary with its many gerunds and creative euphemism. The spacious 3/2 melody is very attractive, and it would make an excellent congregational hymn tune. The fully diatonic tonal landscape, devoid of a single chromatic alteration, eases the learning curve as does the conventional organization. Verse one calls for full unison voices, verse two has tenor-bass melody with treble counterpoint, verse three has the only four-part harmony, and the final verse is in unison with descant. With the emphasis on the redemption implicit in the Nativity, this simple anthem would comment well on one of the prophetic readings in a Lessons and Carols service.

Russell Robinson. *The Virgin Mary Had a Baby Boy*, TTB, pno., perc. (Carl Fischer, CM9443, 2016), 16 pp., \$2.50.

This West-Indian calypso carol appears in a stylistic arrangement with syncopated piano, voices moving mainly in block chords, and conga drum enhancement. Robinson deftly varies the texture in each verse to avoid predictability, and some of the rhythmic differences between parts require careful rehearsal. On the whole, though, the piece is moderately easy.

The final refrain modulates up a half step for climactic effect, and the whole piece is a joyful, lighthearted setting. Both percussion and piano parts invite liberties and elaborations, serving more as an outline for performance. This is an enjoyable infusion of world music into the holiday repertoire, especially useful in concert setting or for carol sing-alongs.

Carl F. Schalk. *Lullaby for Christmas*, SATB, fl., ob., org. (Concordia Publishing House, 98-4226, 2016), 12 pp., \$2.30.

Schalk's long career of composing useful, attractive church music bears fruit here in a conventional yet superlative carol. The flute and oboe parts are essential to the effect, creating a bucolic atmosphere. Schalk provides his own words for verse one and uses an inner verse of *Vom Himmel hoch* (in Catherine Winkworth's familiar translation) for verse two. The last verse is a doxology adapted from the fifth-century poet Caelius Sedulius. Optional string quartet parts are available for purchase to substitute for the organ. As with many carol settings, the architecture follows the template: unison verse, four-part harmony verse, unison with descant final verse. However, Schalk brings some innovation to the formula by having the descant begin in the bass voices with trebles singing the melody. They switch to the more typical arrangement in the second phrase, then he inserts a caesura before the final phrase to switch into four-part harmony again as he slows the rhythm in a peaceful dénouement. While the carol breaks no new ground, the composer's talent, honed by a long and productive career, shines throughout.

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# Instrumental Music Reviews

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BRIAN P. HARLOW

## NEW RELEASES FROM WAYNE LEUPOLD

Organists should be grateful to publisher Wayne Leupold for at least two reasons. First, he continues to publish new compositions for the organ from some of the instrument's finest North American composers, such as Carson Cooman, Rachel Laurin, and Pamela Decker. Second, he publishes scholarly editions of music from the Renaissance through the early modern era. For some time, these editions have included late Romantic repertoire that is often out of print. For example, years ago he published all of Edwin Lemare's organ music, both original compositions and transcriptions. Leupold's editions always contain a biography of the composer and some information about the piece—it is amazing how many publishers do not include this information! The scholarly editions often include much more, such as notes on performance practice, stoplists of relevant organs, and images of musicians and manuscripts or original editions. This month's reviews give a glimpse of some of Leupold's new publications in both categories.

Rachel Laurin. *Douze Courtes Pièces pour orgue, Op. 68* (2015 Wayne Leupold Editions, WL600297), 60 pp., \$49.00.

Rachel Laurin. *Étude-Caprice pour orgue "Le rire de Belzébuth," Op. 66* (2015 Wayne Leupold Editions, WL600301), 16 pp., \$40.00.

Rachel Laurin. *Étude Symphonique pour pédale solo: Variations sur "That Good Old Baylor Line," Op. 72* (2015 Wayne Leupold Editions WL600302), 30 pp., \$45.00.

Ever since I heard Laurin's *Fantasia for Organ and Harp* performed live by Marilyn Keiser and Merynda Adams at the AGO Regional Convention in Morristown, N.J., I have been interested in this composer who speaks with an assured voice. Her music is always beautifully crafted and never rambles. Many of her compositions are difficult, such as the fiery *Etudes* composed for virtuoso concert organists. In contrast, the four books of *Douze Courtes Pièces* are within the reach of most well-trained organists, though they are not suitable for beginners. They are also a good introduction to her music because of their variety of style and relatively brief length. The *Douze Courtes Pièces* are not conceived as one set, but as a collection of commissions, as with the three previous volumes of *Douze Courtes Pièces*. There are two groups of three pieces: Three Short Studies: Monologue, The Flight of the Hummingbird, and Dialogue of the Mockingbirds; and Three Chromatic Fugues. Notable for church organists are the *Three Improvisations on Old Hundred* and *Epilogue on Genevan Psalm 42*. The latter piece is an especially fine postlude showing German Romantic influence. The two *in memoriam* pieces are of the modern French school and would make gorgeous preludes.

Turning to the virtuosic works, the *Étude-Caprice*, Op. 66 was commissioned by Ken Cowan, desiring more pieces in the organ repertoire that "bring out the cantabile and orchestral side of the organ, pieces with impressive journeys but soft beginnings/endings that can be delightful for programs." This work certainly fulfills his request, as it creates a contest between a sarcastic laugh dominated by repeated notes and a second *cantabile* theme. The development features a fughetta (a third theme) and a pedal cadenza, but the piece returns to the opening material at the end. The *Étude Symphonique*, Op. 72 is a set of variations on the Baylor fight song, commissioned by Isabelle Demers as a concert piece, as well as a set of pedal exercises for her students. This music is enjoyable, creative, exciting, and extremely difficult! Although for pedal solo, the fourth and the final variations both employ the manuals as well. Rachel Laurin is a sensitive

and versatile composer with a deep love for the organ. While she is very much steeped in the French Romantic tradition, some of the pieces reviewed here demonstrate her knowledge of German and American traditions of organ music as well. I would love to see her compose some pieces for the beginning or less-experienced organist, if she has not already. I believe she is one of the most gifted composers writing organ music today.

René L. Becker. *Organ Music, Volume 1: Sonatas* (2016 Wayne Leupold Editions, WL600307), 81 pp., \$48.00.

James H. Rogers. *Organ Music, Volume 1: Sonatas* (2016 Wayne Leupold Editions, WL600306), 95 pp., \$49.00.

AAM members may be interested in two new reprints of early twentieth-century organ sonatas by René L. Becker and James H. Rogers. The sonatas of both composers are firmly rooted in the classical tradition of Mendelssohn, Rheinberger, and others, with the addition of some of the coloristic harmonies and textures popular in the first decades of the twentieth century. Both Becker and Rogers trained in Europe and subsequently lived in the Midwest as active teachers and church musicians in the first half of the twentieth century. These two volumes each contain a full biography of the composer, photographs, stoplists of organs known to the composer, and an interesting essay, "A Survey of Performing Practices: America and England 1890's-1940's" by Charles Echols. Topics covered in this excellent essay include downward release of chords (such as used by Virgil Fox), true legato touch, repeated notes, thumbing down, use of the swell pedal, and registration.

René L. Becker (1882-1956) was a native of the Alsace region but traveled to the United States at age 21 to join his two older brothers in St. Louis, Mo. He opened a music conservatory and remained active as a teacher and liturgical musician in Missouri, Illinois, and in Michigan. His organ works were published in the first half of his career, between 1908 and 1928, and three sonatas come from the early period, between 1912



and 1913. Unfortunately, there are no dates on Becker's manuscripts, so it is not certain precisely when they were composed. Becker's lineage can be traced back to Liszt and Rheinberger, though the sonatas show more clearly the influence of Guilmant. All three of them are well wrought and free of the excess that was common in the first two decades of the twentieth century. Becker demonstrates his exceptional contrapuntal skills in the first movement of the First and Second Sonatas. The individual movements of these sonatas are not excessively long and thus potentially useful as voluntaries.

The First Sonata in five movements contains a classical *Praeludium* with a central fugue, a *Dialogue* featuring a singing Widor-like melody, a chromatic *Scherzo*, a serene *Prayer*, and a *Toccata* that sounds something like a minor version of the Dubois *Toccata* with echoes of Boëllmann's *Toccata*. The Second Sonata in three movements features the previously mentioned fugue in the first movement, a flowing *Pastorale* (one of the gems of these sonata movements) with a middle section on

the Vox Humana, and a strong *Finale* in F minor. The Third Sonata is also in three movements and is most notable for the extremely effective *Finale: Toccata*, perhaps the finest piece in all of the Sonatas. Because of a judicious use of textures, it is also less difficult than it sounds. These works are edited by Damin Spritzer, who wrote her doctoral dissertation on Becker in 2012 for the University of North Texas and is the expert on his music and career. A recording of her playing the *Toccata* from the Third Sonata can be found on YouTube if you would like a sense of this music. I highly recommend this volume if you enjoy the Romantic era and are looking for some fresh pieces to learn.

James H. Rogers spent his career in Cleveland. His three Organ Sonatas were composed in 1910, 1921, and 1923. The latter two display greater maturity, especially in the formal structure, which is somewhat loose in the First Sonata. Rogers studied for two years in Germany with August Haupt, teacher of Americans John Knowles Paine, Eugene Thayer, Wilhelm Middelschulte, Edward

Everett Truette, and Clarence Eddy. Following that, he studied in Paris with Alexandre Guilmant (organ) and Charles-Marie Widor (theory).

Sonata in E minor (No. 1) is built out of strong thematic material, in particular the opening of the first movement, the lithe *Scherzo*, and a nicely delineated fugue subject in the final fifth movement. It is dedicated to Guilmant and shows some of his influence. Rheinberger's influence is also evident in the use of a fourth movement, *Interludio*, which ends on a half cadence to bridge the gap between the *Scherzo* and the *Fuga*. As fine as the themes are in Sonata No. 1, the Sonata No. 2 in D minor and the *Third Sonata in B flat* are more disciplined compositions and are more likely to be successful as complete sonatas. I'm especially drawn to the first movement of the Sonata No. 2, a chorale with variations that looks back to Mendelssohn's Sixth Sonata. The Third Sonata contains a delightful *Capriccio* and a lovely, improvisatory *Cantabile* as the inner movements. The final *Passacaglia* is innovative in the way the theme is handled, passing through

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different rhythmic permutations, voices, and keys. While the first two sonatas are reprints of old G. Schirmer engravings, the editorial report notes differences with the manuscripts. The Third Sonata is newly engraved. Rogers' compositions sound somewhat more dated than those of Becker and the modern organist is most likely to enjoy playing the scherzos and slow movements as character pieces in a recital, with the exception being the first movement of Sonata No. 2. I recommend this new publication to lovers of Romanticism.

## Recording Review

MARJORIE JOHNSTON

***Viri Galilaei: Favourite Anthems from Merton.*** Choir of Merton College, Oxford; Benjamin Nicholas & Peter Phillips, conductors; Charles Warren & Peter Shepherd, organ; Paul Baxter, Producer/Engineer (Delphian, DCD34174), Amazon \$22.04, iTunes \$9.99.

I was drawn to this particular CD among the many in my tall stack of "recordings to consider for review" for a very basic reason. It's the same reason I'm drawn to Patti Labelle's recipe for macaroni and cheese: I know it's going to be good. The title of the CD clearly states that this is a themed collection of favorites, but for some reason I started to feel defensive about my choice and wondered if I should write about that. Then I read Michael Emery's fabulous liner notes which lay out several non-

defensive reasons for such a recording, which I will paraphrase here.

1. This shows the secular world what it's like to live a life of sacred music, and perhaps more will want to follow suit after hearing this.

2. Many sacred choral classics don't make it into the liturgy simply because of their length (such as Parry's *Blest Pair of Sirens*). In J.S. Bach's day, a three-hour service was the norm, but now a "good" piece of sacred music is defined by how it matches the character of the liturgy and not by how long it is.

3. The recording such as this is an "aural souvenir" of a fine choir.

4. "...a well-drilled group of singers create a musical entity greater than the individual voices from which it's constituted." Here Mr. Emery perfectly articulates one of the mysteries of choral music. As singers we can enhance one another, cover for each other, encourage a better sound in a way that simply isn't possible for instrumental ensembles.

5. Hearing these favorite anthems helps one to recall the sense of awe one feels in a religious space.

6. History supports our need to return to the familiar—even part-books from the sixteenth and seventeenth centuries show well-worn pages of favorite anthems!

So yes, there are a lot of golden oldies here, but it's still an interesting and well-considered collection, which both opens and closes with new pieces—favorites of future generations. Jonathan Dove's opening *Tu Deum* was commissioned by Merton College for its "Merton Choirbook" project, and I *really* like this piece. The organ accompaniment is a full partner here, and the use of text painting on "infinite majesty" is so effective with cascading and repetitive phrases. Patrick Gowers' anthem, *Viri Galilaei*, both closes and titles the disc, employing a text for Feast of the Ascension. It calls for two organs, although two organists on one instrument do nicely here on the college's new Dobson organ in Merton Chapel.

Another thing about a collection of favorites: most American church choirs don't have the performing forces or the quality of singers to offer many of these works. William Byrd's *Diliges Dominum* lasts only three minutes, but it has some intricate writing for

double choir, and even though the piece mirrors itself halfway through, it does not sound like a compositional exercise. It is a nice contrast with the beloved *Ave verum corpus* from Byrd's 1605 collection, *Gradualia*.

Sometimes we are reminded of old favorites that have fallen out of a church musician's rotation. That was the case for me with Thomas Morley's *Nolo mortem peccatoris*. Only a few sacred pieces have survived by the composer best known for madrigals such as *My Bonny Lass She Smileth* and *Now is the Month of Maying*. This is a John Redford text in English, with the Latin refrain translated, "I do not desire the death of a sinner: these are the words of our Saviour." I was thankful to be reminded of this useful anthem.

I don't know that I've heard a better recording of Gerald Finzi's *Lo, the full, final sacrifice* or of Sir Edward Elgar's *Give unto the Lord*. These are two big pieces that would be worthy projects, either in concert or for congregations who might indulge an occasional anthem of more breadth. The Elgar is very grand—he himself marked the score *nobilmente*, and I can't imagine not wanting to contribute an offering after hearing this. This is mature Elgar from 1914 (the *Enigma Variations* and *Dream of Gerontius* are from 1899-1900) and is something different for both choir and organist to sink their teeth into.

It goes without saying that the thirty undergraduates and postgraduates that make up the Choir of Merton College are simply stunning, and they aren't exactly slumming with Benjamin Nicholas and Peter Phillips as their conductors. The organ scholars on this recording, Charles Warren and Peter Shepherd, are also first class players, and the expertise of Delphian's Paul Baxter has produced yet another stellar CD. I strongly recommend it to my AAM colleagues.



## News of Members

### APPOINTED



**Kevin Davis** has been appointed Music Director and Organist-Choirmaster of Calvary Episcopal Church, Summit, N.J., effective August 15. With twenty-four years of having led adult, handbell, and children's choir programs, Mr. Davis will also lead the Calvary Chorale, which performs public concerts of sacred music throughout the year, often with orchestral accompaniment.

Davis holds a Bachelor of Fine Arts from Louisiana Tech and a Masters in Music from Westminster Choir College. Since earning his Masters at Westminster in 1992, he has held organist/music director positions in three churches in Vermont and Alabama. In addition to his AAM membership, he is a member of the American Guild of Organists and the Royal School of Church Music.

### PERFORMED

**Graham Schultz**, Assistant Organist at Church of the Incarnation, Dallas, presented works ranging from Buxtehude to Mendelssohn to Dupré at 11 a.m. Saturday, September 17, as



part of the nineteenth Philip Edgcombe Hughes Lecture Series at The Chapel of the Cross in Uptown Dallas. This year's lecture and workshop topic was "Music and Silence, Harmony and Contemplation in a Noisy World" with Ken Myers, host and producer of Mars Hill Audio Journal, as speaker. The questions, "Does music have inherent meaning? What role does beauty play in Christian worship?" were discussed throughout the series, and the program Mr. Schultz selected complemented the lectures.

Mr. Schultz holds the Bachelor of Music degree in organ performance from the Cleveland Institute of Music. He has been heard on American Public Media's *Pipedreams* and on national broadcasts of *With Heart and Voice*.

In 2015, Mr. Schultz was awarded the Associateship Certificate by the American Guild of Organists. His teachers have included Thomas Bara, **Charles Riggsby**, and **Todd Wilson**. Mr. Schultz currently serves as Regional VII Chair for AAM.

### HONORED

On May 13, 2016, **Eric Plutz** received the Alumni Merit Award from Westminster Choir College of Rider University. This award is "presented to a graduate who has distinguished him/herself in the greater musical community, building upon the foundation established at Westminster." Mr. Plutz has begun his second decade as University Organist at Princeton University, and continues as rehearsal accompanist for the Westminster Symphonic Choir at Westminster Choir College and Princeton Pro Musica, both in Princeton, N.J. He is also Lecturer in Music and Instructor of Organ at Princeton University, maintains a private studio of organ students, and is Dean of the Central New Jersey Chapter of the American Guild of Organists.



Left to right: **Matthew Shaftel**, Dean of Westminster College of the Arts; **Eric Plutz**; and **Constance Fee**, President of the Alumni Council.