



Association of Anglican Musicians

Philadelphia, PA
June 17-22, 2012

BLESSED LIBERTY

Honoring our Past and Imagining our Future

What Kind of Anglican Are You?



Hayes Barton United Methodist Church,
Raleigh, North Carolina. Buzard Opus 39



Rite I - Rite II?

Stanford - Hampton?

Wing Tips - Birkies?

How about...

United Methodist?

The Anglican Musical Tradition is big enough for all of us! John-Paul BUZARD Pipe Organs have the depth of tone and variety of color to do it all - including a recent RSCM summer course at which our new organ at Hayes Barton United Methodist Church accompanied choristers and adults with sensitivity and *éclat*! You'll never want to leave the Swell (unless it's to get to the enclosed Tuba or the Great Diapasons)!

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This conference is dedicated in memory of



Gerre Edward Hancock
1934 - 2012

Requiescat in pace

Gerre Hancock, one of America's most highly acclaimed concert organists and choral directors, passed away peacefully on January 21st, surrounded by his family, in Austin, Texas. The cause was coronary artery disease. A gifted artist, teacher and composer, he was considered by many to be a giant figure in twentieth to twenty-first century American sacred music. He was known not only for his artistry, but also for his energy, optimism and love of the people he taught and for whom he performed.

At the time of his death, Dr. Hancock was Professor of Organ and Sacred Music at The University of Texas at Austin, where he taught along with his wife of fifty years, Dr. Judith Hancock. Prior to this appointment in 2004, he held the position of Organist and Master of the Choristers at Saint Thomas Church Fifth Avenue in New York City, where for over thirty years he set a new standard for church music in America. Previous to his time at Saint Thomas, he held positions as Organist and Choirmaster of Christ Church Cathedral in Cincinnati, where he also served on the Artist Faculty of the College-Conservatory of Music, University of Cincinnati, and as Assistant Organist at St. Bartholomew's Church, New York City.

A native of Lubbock, Texas, Gerre Hancock began to hone his legendary skills as a child, taking piano and organ lessons in Lubbock and playing in a local church. He went on to study at the University of Texas at Austin, where he received his Bachelor of Music degree, and from there to Union Theological Seminary in New York for his Master of Sacred Music degree, from which he received the Unitas Distinguished Alumnus Award. A recipient of a Rotary Foundation Fellowship, he continued his study in Paris during which time he was a finalist at the Munich International Music Competitions. His organ study was with E. William Doty, Robert Baker, Jean Langlais, Nadia Boulanger, and Marie-Claire Alain.

A Fellow of the American Guild of Organists, Dr. Hancock was a member of its National Council, and was a founder and past president of the Association of Anglican Musicians. As a noted teacher, he served on the faculties of The Juilliard School, the Institute of Sacred Music of Yale University, and The Eastman School of Music.

Dr. Hancock was appointed a Fellow of the Royal School of Church Music in 1981 and of the Royal College of Organists in 1995. He received honorary Doctor of Music degrees from Nashotah House Seminary, the University of the South at Sewanee, Tennessee, and from Westminster Choir College in Princeton New Jersey. In 2004 he was awarded the Doctor of Divinity degree (*Honoris causa*) from the General Theological Seminary in New York, and was presented with the Medal of the Cross of St. Augustine by the Archbishop of Canterbury in a ceremony at Lambeth Palace, London. He is listed in *Who's Who in America*. His biography appears in *The New Grove Dictionary of Music and Musicians*, second edition, and the New York City Chapter of the American Guild of Organists named him International Performer of the Year in 2010.

Gerre Hancock's consummate skill was clearly apparent in his concert appearances. Possessing a masterly interpretive style, he was an artist of taste, warmth, perception, and style—and a master of virtuosity in his improvisations. Considered for decades to be the finest organ improviser in America, he was heard in recital in countless cities throughout the United States, Europe, South Africa, Japan, and Great Britain. He also performed on occasion with his wife, Judith, including a recital at Westminster Abbey.

Compositions for organ and chorus by Dr. Hancock are published by Oxford University Press, as is his textbook *Improvising: How to Master the Art*, which is used by musicians throughout the country. He recorded for Decca/Argo, Gothic Records, Koch International, Priory Records and Pro Organo, both as conductor of the Saint Thomas Choir and as a soloist. In addition, the American Guild of Organists produced a DVD about him, volume IV of *The Master Series*.

Gerre Hancock is survived by his wife, Dr. Judith Hancock of Austin, Texas, his daughters Deborah Hancock of Brooklyn, New York and Lisa Hancock of New York City, as well as his brother, the Reverend James Hancock, of Savannah, Texas. A Memorial Service was held on February 4, 2012 at Saint Thomas Church, New York City. The family requests that in lieu of flowers, donations may be sent to the University of Texas at Austin Organ Department with an emphasis on Sacred Music.

Week Overview

Sunday: GATHERING AND LISTENING

Concert by *The Crossing* at Saint Clement's Church
Welcome to Philadelphia Reception honoring Judith Hancock
Organ Recital by Alan Morrison at the Kimmel Center

Monday: THE COLONIAL EPISCOPAL CHURCH

Opening Eucharist at Christ Church
Lunch at City Tavern
Organ Recital by Mark Laubach at Girard College Chapel
Plenary Session I
Opening Banquet
Keynote Address by William Bradley Roberts

Tuesday: WAYNE AND PRINCETON

Morning Prayer at St. David's Episcopal Church, Wayne
Plenary Session II
Concert by *Tenet* at Miller Chapel, Princeton Theological Seminary
Choral Evensong at Princeton University Chapel
Dinner at Prospect House, Princeton University

Wednesday: A DAY FOR CLERGY AND MUSICIANS

Holy Eucharist at Church of the Holy Trinity, Rittenhouse Square
Panel Discussions at First Baptist Church
Solemn Evensong and Benediction at Saint Mark's Church, Locust Street
Organ Recital by Peter Richard Conte on the Wanamaker Organ

Thursday: EDUCATION, WORSHIP, AND FAREWELL

Workshops
Choral Reading Session with Alan Lewis
Closing Eucharist at Church of St. Luke and The Epiphany
Closing Banquet at The Union League of Philadelphia

Friday

The Organ Legacy of the DuPont Family:
Longwood Gardens and Christ Church Christiana Hundred

From the Conference Committee

Welcome to the 2012 Conference of the Association of Anglican Musicians in Philadelphia! There is much to experience and explore this week, and we hope that you will find it to be an exciting week.

The mission of AAM is the elevation, stimulation, and support of music and the allied arts in all their aspects in the Anglican Church. Easier said than done. This week's conference is the result of two years of planning and teamwork, and this process has been both fun and extraordinarily challenging at times. As a committee, we have not only worked and laughed together, but have also dealt with tensions, misunderstandings, and unforeseen obstacles. Someone once jokingly remarked that some conference committees never want to speak with each other again after working together! Our experience of planning a national conference has proven to be quite the opposite. At the end of a long process, we have found ourselves to have grown closer to one another. In fact, maybe we're now having a little too much fun! With each challenge, we have relied on the collective wisdom of the group and have supported one another in our work. In doing so, the larger goal has been accomplished while each individual is energized to keep working.

In a way, the experience of planning a conference really does get to the heart of what AAM is about. We all work towards a common goal - and it is by supporting one another in our work that we achieve the elevation, stimulation, and support of the arts in the church. The phrase "easier said than done" only applies if we do it alone. In our work as a committee, we have each learned so much from one another - we sincerely hope that the result of our learning will benefit and support you in your work as well. Welcome!



3rd row: William Owen, Zach Hemenway*, Michael Smith, Nicholas Lodico*, Tom Whittemore*

2nd row: Eric Plutz, Linda Stowe*, Martha Johnson*, Andrew Long, T.J. Thomas

1st row: William Riley, Philip Shade, Mark Laubach, Diane Caruso*, Clair Rozier, Vernon Williams*

Not pictured: Cindy DeDakis, Parker Kitterman

*Denotes member of the Executive Committee



COMMONWEALTH OF PENNSYLVANIA
OFFICE OF THE GOVERNOR

GREETINGS:

It gives me great pleasure to welcome everyone gathered for the 2011 Association of Anglican Musicians National Convention to Philadelphia and to express my admiration and gratitude for your invaluable contributions to your congregations and communities.

We create music in celebration of freedom and of life and to unite diverse people in a common bond. Through the universal language of music, you have generously shared with others the value of artistic expression and have united communities in the celebration of song. I thank all the members of the Association for your unwavering devotion to musical excellence and to the congregants who have been touched by your work. It is my hope that you look upon your ministry with pride and fulfillment, knowing that you have made a positive difference in the lives of countless citizens.

I am pleased that you have chosen Philadelphia as the location of your National Convention. During your stay, I hope you will take time to enjoy everything this exciting city has to offer -- from its numerous cultural and scenic treasures to its fine dining and gracious hospitality. A short distance from your event, you will find icons of our proud American heritage - the Liberty Bell, Independence Hall, and the new National Constitution Center. There is something for everyone in this great city, and we welcome you to make many new memories here.

On behalf of all Pennsylvanians, I commend the members of the Association of Anglican Musicians for your unwavering faith and service to your fellow citizens. I wish you the best of luck for a productive and memorable convention and for continued success in all of your future endeavors.

A handwritten signature in black ink, reading "Tom Corbett".

TOM CORBETT
Governor
June 17-22, 2012



CITY OF PHILADELPHIA

MICHAEL A. NUTTER
Mayor

June 17, 2012

Greetings!

It is my pleasure to welcome you to the Anglican Musicians National Conference hosted by the Association of Anglican Musicians (AAM) on June 17-22, 2012.

The Association of Anglican Musicians is an organization for professional musicians and clergy who are members of the Anglican Communion or who work in a church or church-related institution of the Anglican tradition. The idea for an organization such as AAM was conceived in 1966 by three outstanding leaders in church music, Raymond Glover, Gerre Hancock and James Litton. By 1968, the idea had become an organization called the American Cathedral Organists and Choirmasters Association. Expanded to include parish musicians and clergy in 1973, the name of the organization was changed to the Association of Anglican Musicians.

In 1984, a permanent fund called the Anglican Musicians Foundation was established to support and further the goals of AAM. Since its inception, the Foundation has funded many projects, including grants and scholarships to the Leadership Program for Musicians Serving Small Congregations.

The Association of Anglican Musicians continues to offer programs and conferences on the regional and national level for the purpose of education, professional growth and spiritual nourishment. They offer musicians and clergies a forum for new ideas and concerns, as well as timely articles, news, and reviews. The association also offers parishes resource materials for musician employment and educational opportunities on a national scale.

On behalf of the City of Philadelphia, I extend my highest regards for your continued outreach to musicians and clergy in The Episcopal Church and Anglican Community. Best wishes for a successful and productive conference. Do enjoy your stay in our city and return to visit soon again.

Sincerely,

A handwritten signature in blue ink, appearing to read "M.A. Nutter".

Michael A. Nutter
Mayor



EPISCOPAL DIOCESE OF PENNSYLVANIA

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The Rt. Rev. Charles E. Bennison, Jr.
Bishop Diocesan

June 17, 2012

Dear Brothers and Sisters in Christ:

On behalf of the clergy and people of the Diocese of Pennsylvania, it is my privilege to welcome you to Philadelphia and to assure you of our prayers throughout the Annual Conference of the Association of Anglican Musicians here.

Brought into association as a diocese only in 1784, sixteen of our congregations actually date from the colonial period of American history. The oldest, Gloria Dei, was originally founded in 1642 as a Swedish Lutheran congregation that came into the Episcopal Church in 1845 out of a need for English-speaking clergy for an immigrant population that no longer spoke Swedish.

The first Anglican parish was Christ Church, Philadelphia, begun in 1692. Its steeple made it the tallest building in the thirteen colonies prior to the War of Independence. Today it is known as “The Nation’s Church” and is visited by hundreds of thousands of tourists annually. In its graveyard are buried numerous figures from our nation’s past, including Benjamin Franklin.

Ours is a Quaker culture conducive to individual freedom and creative expression – scientific and academic research, cuisine, cuisine, and, above all, music and the visual arts.

The Diocese, consequently, is blessed with a large number of churches that are both renowned architectural masterpieces and venues for some of the most vibrant music in the Church.

In one of the largest dioceses numerically, but the smallest geographically, you can find an Episcopal church every few blocks. I invite you to visit many of them.

May God bless you richly during your time in our diocese and your ministries in all the days to come.

Faithfully,

Charles E. Bennison, Jr.



The Diocese of New Jersey

THE RIGHT REVEREND GEORGE EDWARD COUNCELL, D.D.

June 17, 2012

Dear Brothers and Sisters in Christ:

While you are attending the Annual Conference of the Association of Anglican Musicians in Philadelphia, June 17 – 22, 2012, it is my honor and privilege to welcome you to the Diocese of New Jersey on Tuesday, June 19th for a reception at Trinity Church, Princeton; a concert at Miller Chapel at Princeton Seminary; Evensong with the Trinity Choir at the Princeton University Chapel, and a dinner at Prospect House at the University.

F. Pratt Green's lyrics in Hymn 420 convey so well the power of Church music, not only to please God, but to change people:

***"When in our music, God is glorified,
and adoration leaves no room for pride,
it is as though the whole creation cried, Alleluia!"***

I give thanks that our God is glorified and our people are edified through your ministry.

May our Lord continue to bless and uphold you in His service.

Faithfully yours,

The Rt. Rev. George E. Council, D.D.
Bishop of New Jersey

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The Episcopal Church Diocese of Delaware

The Rt. Rev. Wayne P. Wright
Bishop

June 17, 2012

Dear Brothers and Sisters in Christ:

As you honor your past and imagine your future during the 2012 Philadelphia Conference of the Association of Anglican Musicians, it is my privilege to welcome you to the Diocese of Delaware and Christ Church Christiana Hundred on Friday, June 22nd.

The gift of music in our common worship glorifies God. The risen Christ is made known with each song. Voices lifted in praise are evidence of the Holy Spirit moving among us. Your ministry brings the Holy Trinity into our midst.

May your Conference empower you for the work to which God calls you – a ministry of love and service in the worship of our Creator.

Faithfully,

Wayne P. Wright
Bishop of Delaware

2020 North Tatnall Street, Wilmington, Delaware 19802
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Yale INSTITUTE OF SACRED MUSIC

CONGREGATIONS PROJECT

Renewing worship, music, and the arts for the life of the world

THEME FOR 2013

*Hark, the Glad Sound:
Inviting New and Returning Christians to Worship*

JUNE 24–28, 2013

arrive in New Haven the evening of Sunday, June 23; depart Saturday morning June 29.



A weeklong summer seminar in New Haven
for leadership teams from selected congregations to

- learn, create, and make connections
- develop a project to deepen and extend ministries
in the areas of worship, music, and the arts
- serve as future resources to other leaders or communities in their region.

More information and application at www.yale.edu/ism/congregations.

Application deadline is October 15.

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1968-69	James Litton	1984-85	Carol Doran
1969-70	Raymond Glover	1985-86	Geoffrey Butcher
1970-71	Gerre Hancock	1986-87	David Lowry
1971-72	Elwyn Davis	1987-88	Betty Jean Bartholomew
1972-73	Ronald Arnatt	1988-89	Benjamin Hutto
1973-74	Robert Quade	1989-91	Sam Batt Owens
1974-75	David Farr	1991-93	Richard Webster
1975-76	Arthur Rhea	1993-95	Judith (Breneman) Dodge
1976-77	Edgar Billips	1995-97	Thom Robertston
1977-78	Frederick DeHaven	1997-99	John Hooker
1978-79	Donald Wilkins	1999-2001	Carolyn Darr
1979-80	Marilyn Keiser	2001-03	Dale Adelman
1980-81	Frederick Burgomaster	2003-05	Jack Burnam
1981-82	Charles Rigsby	2005-07	Martha Johnson
1982-83	Carol Doran	2007-09	Michael Messina
1983-84	Thomas Foster	2009-11	Bryan Mock

Annual Conference Locations

1966	Indianapolis	1989	Chicago
1967	Washington, D.C.	1990	Charleston-Savannah
1968	Detroit	1991	Minnesota
1969	Spokane	1992	Seattle-Portland
1970	Cincinnati	1993	Princeton, New Jersey
1971	Los Angeles	1994	Hampton Roads, Virginia
1972	St. Louis	1995	San Diego-Los Angeles
1973	New York City	1996	Washington, D.C.
1974	Louisville	1997	London-Oxford (UK)
1975	San Francisco	1998	San Francisco
1976	Washington, D.C.	1999	Boston
1977	Grosse Pointe, Michigan	2000	Palm Beach, Florida
1978	Croydon (UK)	2001	New York City
1979	New York City	2002	Jackson-Natchez, Mississippi
1980	Pittsburgh	2003	Atlanta
1981	Charlotte-Asheville	2004	Cincinnati-Lexington
1982	Memphis	2005	Baltimore
1983	Toronto	2006	Indianapolis
1984	Los Angeles	2007	Durham (UK)
1985	North Texas (Dallas)	2008	Houston
1986	Atlanta	2009	Los Angeles
1987	London (UK)	2010	Hartford
1988	New Haven, Connecticut	2011	Conference of the Carolinas

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Sunday, June 17 *Gathering and Listening*

3:00 - 11:00	Registration Desk open	Loews Hotel, Regency Foyer 2 nd Floor Mezzanine
3:00 - 6:00	Exhibits open	Regency Ballroom
4:30 - 6:00	Dinner on your own	Center City Philadelphia
6:00 - 6:15	Board buses for Saint Clement's Church	Loews Hotel, 12 th Street Entrance
6:15	Buses depart to Saint Clement's Church [map p.21]	20 th & Cherry
7:00 - 8:30	Opening Event: Choral Concert sung by <i>The Crossing</i>	Saint Clement's Church
8:30 - 8:45	Board buses for Loews Hotel	Saint Clement's Church
8:45	Buses depart to Loews Hotel	
9:00 - 10:30	Welcome to Philadelphia Reception	Loews Hotel, 33 rd Floor
10:30 - 11:00	Walk to Kimmel Center [map p.21]	Broad & Spruce
11:00 - 11:15	Introduction: John Panning, Dobson Organs	Verizon Hall, Kimmel Center
11:15 - 12:00	<i>Treasures of Philadelphia</i> : The Kimmel Center Organ, Organ demonstration by Alan Morrison	Verizon Hall, Kimmel Center
12:00	Walk to Loews Hotel	

Monday, June 18 *The Colonial Episcopal Church*

8:00 - 11:00	Registration Desk open	Loews Hotel, Regency Foyer 2 nd Floor Mezzanine
8:15 - 9:00	Walk (10 blocks) or Subway to Christ Church [map p.22]	South Side of 11 th & Market to 2 nd & Market
9:00	Prelude to Opening Eucharist, <i>Phoenix Baroque Ensemble</i>	Christ Church, 2 nd & Market
9:15	Opening Eucharist	Christ Church
10:30	Welcome by Bishop White & Ben Franklin	Christ Church
10:45 - 11:15	<i>Treasures of Philadelphia</i> : Colonial Archives of Christ Church	Neighborhood House
11:15 - 11:30	Walk to City Tavern	2 nd & Walnut
11:30 - 1:00	Lunch at historic City Tavern	Old City/Society Hill
1:00 - 1:15	Board buses for Girard College Chapel	2 nd & Walnut
1:15	Buses depart	
2:00 - 3:00	Organ Recital by Mark Laubach <i>Treasures of Philadelphia</i> : The Organ of Girard College Chapel	Girard College Chapel
3:00 - 3:15	Board buses	Girard College Chapel
3:15	Buses depart to Loews Hotel	
4:00 - 5:00	Plenary Session I	Regency Ballroom
5:00 - 6:30	Exhibits open	Regency Ballroom
6:00 - 7:00	New Members Reception	Regency C1
6:00 - 7:00	Anglican Musicians Foundation (AMF) Reception	Regency C2
6:30 - 7:30	Cash Bar open	Millennium Hall, 2 nd Floor
7:00 - 9:00	Opening Banquet with Keynote Address: William Bradley Roberts	Millennium Hall, 2 nd Floor
9:00 - 11:00	Exhibits & Cash Bar with special entertainment	Regency Ballroom

Tuesday, June 19 *Wayne and Princeton*

7:00 - 7:45	Daily Registration Desk open	Loews Hotel, Regency Foyer 2 nd Floor Mezzanine
7:45 - 8:00	Board buses for St. David's Episcopal Church, Wayne	12 th Street Entrance
8:00	Buses depart	
9:30	Prelude to Morning Prayer	St. David's
9:45	Morning Prayer with the Choir of Saint Paul's Church, Chestnut Hill	St. David's
10:45	Plenary II	St. David's
11:45 - 12:30	<i>Treasures of Philadelphia</i> : Historic St. David's Church and graveyard: pick up boxed lunch and explore grounds	St. David's
12:30 - 12:45	Board buses for Princeton Theological Seminary (PTS)	St. David's
12:45	Buses depart	St. David's
1:45 - 2:45	Light refreshments available	Pierce Hall, Trinity Church
2:40 - 2:50	Walk from Trinity Church to Miller Chapel, PTS	
3:00	Concert by <i>Tenet</i>	Miller Chapel, PTS
4:00 - 4:40	Walk to Princeton University Chapel (PUC) [map p.22]	
4:40	Prelude to Evensong	PUC
5:00	Choral Evensong with the Choir of Trinity Church, Princeton	PUC
5:45 - 6:00	Walk to Prospect House for dinner	
6:00	Dinner	Prospect House
7:30 - 7:45	Load buses for Loews Hotel	Prospect Avenue
7:45	Buses depart	
9:00 - 11:00	Exhibits and Cash Bar	Regency Ballroom

Wednesday, June 20 *A Day for Clergy and Musicians*

8:00 - 9:00	Daily Registration Desk open	Loews Hotel, Regency Foyer 2 nd Floor Mezzanine
8:00 - 8:30	Walk to Curtis Institute of Music	1726 Locust entrance
8:30 - 9:40	<i>Treasures of Philadelphia</i> : Curtis Institute of Music tours	Curtis
9:40 - 10:00	Walk from Curtis to Church of the Holy Trinity, Rittenhouse Square (HTRS) [map p.21]	Rittenhouse Square
9:00 - 10:30	A Day for Clergy and Musicians guest registration	HTRS
10:00	Introduction: William Bradley Roberts and Bishop Neil Alexander	HTRS
10:30	Holy Eucharist	HTRS
11:45 - 12:00	Walk to Lenfest Hall, Curtis Institute of Music [map p.23]	
12:00 - 1:00	Lunch	Lenfest Hall, Curtis
1:00 - 1:15	Walk from Lenfest Hall to First Baptist Church (FBC) [map p.23]	1616 Locust entrance
1:15	Panel I: Clergy and Musicians Working together in Unity	FBC
2:30	Panel II: How Music Fosters Church Growth	FBC
3:45 - 4:00	Walk from First Baptist Church to St. Mark's Church [map p.24]	16 th & Locust
4:00 - 4:45	<i>Treasures of Philadelphia</i> : Organ/Vestments/Jewels	St. Mark's
4:45	Prelude to Solemn Evensong and Benediction	St. Mark's

5:00	Evensong and Benediction	St. Mark's
6:30 - 7:00	Walk to Macy's - Wanamaker Grand Court [map p.24]	Juniper St. & Penn Square
7:00 - 7:45	<i>Treasures of Philadelphia</i> : The Wanamaker Organ at Macy's Department Store: Organ recital by Peter Richard Conte	
7:45	Dinner on your own	Center City Philadelphia
9:00 - 11:00	Exhibits and Cash Bar	Regency Ballroom

Thursday, June 21 *Education, Worship, and Farewell*

8:00 - 9:00	Daily Registration Desk open	Loews Hotel, Regency Foyer 2 nd Floor Mezzanine
8:30 - 9:30	Workshops: I: Youth Choir Recruitment: Panel discussion led by Bruce Neswick II: Working with Instrumental Musicians led by Fran Berge III: Vocal Technique led by Stephanie Tennill	Regency Ballroom Regency C Regency A
9:30 - 9:45	Break	
9:45 - 10:45	Workshops I/II/III repeated as above	
10:45 - 11:00	Break	
11:00 - 12:00	Choral Reading Session including children's choir repertoire with Alan Lewis	Regency Ballroom
12:00 - 12:45	Regional Meetings Region I - Regency A (Share) Region II - Regency A (Share) Region III - Regency C1 Region IV - Regency C2 Region V - Regency B Region VI - Anthony Room, 3 rd Floor Region VII - Regency B Region VIII (N) - Tubman Room, 3 rd Floor Region VIII (S) - Adams Room, 3 rd Floor	Loews Hotel
12:45 - 3:30	Lunch on your own	
12:45 - 3:15	Exhibits	Regency Ballroom
2:00	Conference Choir rehearsal	Choir room, CSL&E
2:00 - 3:00	AMF Meeting	Regency C1
3:30 - 3:45	Walk from Hotel to Church of St. Luke & The Epiphany (CSL&E) [map p.25]	13 th & Pine
3:45	Prelude to Closing Eucharist	CSL&E
4:00	Closing Eucharist	CSL&E
5:45 - 6:00	Walk from CSL&E to Union League [map p.25]	Broad & Sansom
6:00 - 7:00	Open Bar: Library Lounge and Lincoln Memorial Room	2 nd Floor, Union League
7:00 - 9:00	Closing Banquet (jacket, tie, and badge required)	Lincoln Hall, Union League
9:00 - 9:15	Walk back to Hotel	
9:00 - 11:00	Exhibits and Cash Bar	Regency Ballroom

Friday, June 22 *Post Conference Event*

The Organ Legacy of the DuPont Family

Longwood Gardens: See and hear the recently restored Aeolian Organ located in the Grand Ballroom at Longwood Gardens. Hear Ken Cowan in a 45 minute recital. Learn from Jonathan Ambrosino about the planning and detail work that went into the restoration of this historic instrument.

Christ Church Christiana Hundred: Visit this great parish of the Church, hear Director of Music and AAM member, Bill Owen, demonstrate the beautiful Brombaugh Organ. Lunch will be provided in the new parish facilities at Christ Church.

8:15 - 8:30	Board buses	12 th St. entrance, Loews Hotel
8:30	Buses depart to Longwood Gardens	
9:30 - 10:00	Unload buses/walk to Grand Ballroom	Longwood Gardens
10:15	Presentation by Jonathan Ambrosino on Longwood organ	Grand Ballroom, Conservatory
11:00	Recital by Ken Cowan	Grand Ballroom, Conservatory
11:45 - 12:45	Time to enjoy the Conservatory and Gardens	Longwood Gardens
12:45 - 1:--	Board buses	
1:00	Buses depart to Christ Church Christiana Hundred (CCCH)	
1:45 - 2:45	Lunch	Parish Hall, CCCH
2:45 - 3:45	Presentation on the Dupont Family Organ Legacy Demonstration by Bill Owen	CCCH
3:45	Buses depart for Hotel via Philadelphia Airport	



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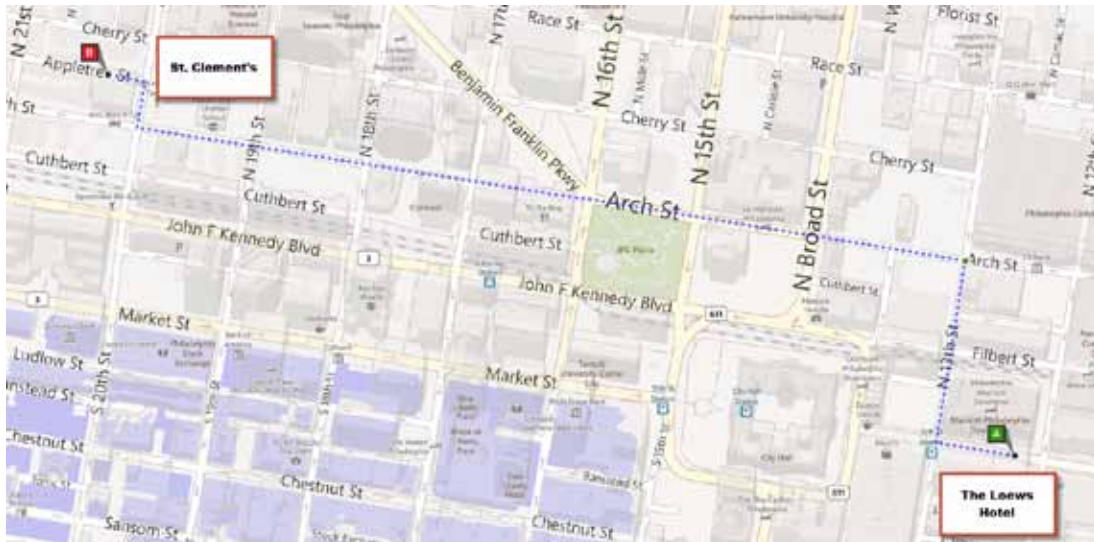
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Sunday: Loews Hotel to St. Clement's

Transportation to St. Clement's is available by bus, but if you wish to walk, the estimated time is 20 minutes (.9 mile). If you wish to have dinner and walk to the concert, dinner in Rittenhouse square area is suggested.

Exit the Loews Hotel at the Market Street doors. Turn left and walk toward City Hall. Turn right on 13th Street and walk north. Turn left on Arch and walk to 20th street. Turn right. St. Clements will be on your left at the corner of 20th and Appletree. The address is: 2013 Appletree St.



Sunday: Loews Hotel to Kimmel Center

Exit the Loews Hotel at the 12th Street doors.

- Turn right and walk south on 12th Street.
- Turn right on Walnut Street.

-At the corner of Walnut and Broad, cross Broad to the other side, and turn left (south) on Broad. The Kimmel Center will be on your right at the corner of Broad and Spruce.



Monday: Loews Hotel to Christ Church

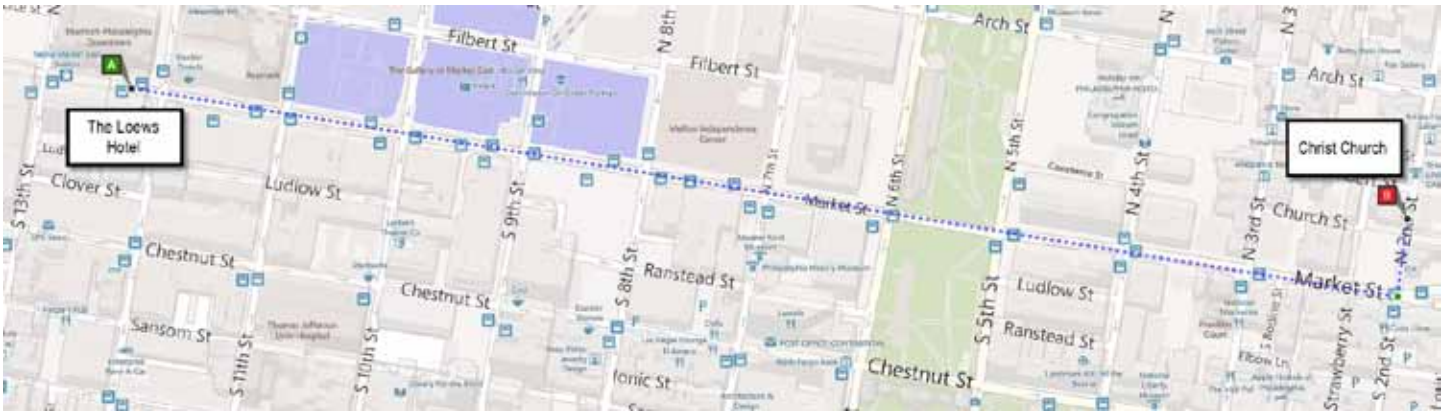
By Subway:

Enter the subway at the corner of 13th and Market. Take the Market-Frankford line to 2nd Street. Upon exiting the subway at 2nd and Market. Walk north on 2nd Street. Christ Church will be on your left.

Walking Directions:

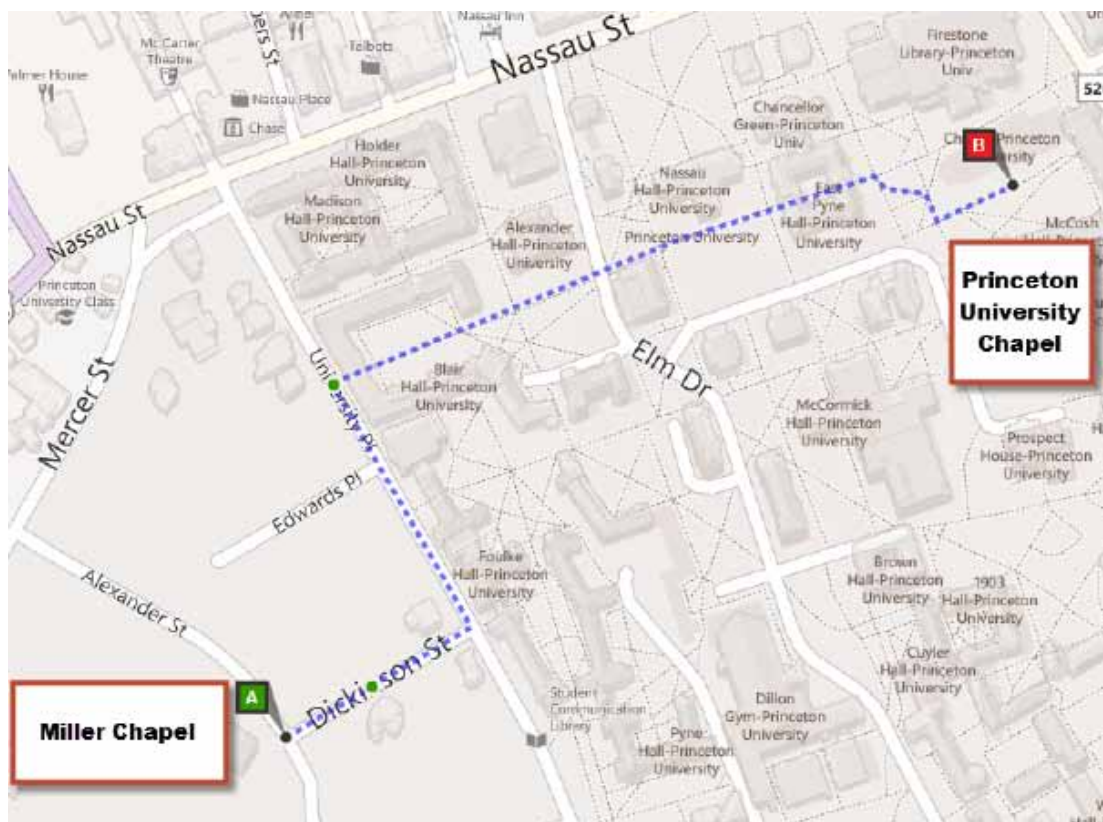
Estimated walking time .8 mile, 16 minutes.

Exit the Loews Hotel at the Market Street doors. Turn right and walk east on Market Street (away from City Hall). Turn left on 2nd Street. Christ Church will be on your left.



Tuesday: Miller Chapel to Princeton University Chapel

As you leave Miller Chapel, make a hard left, walking past Stuart Hall (the large brown building next to the Chapel). Cross Alexander Street, and walk down Dickinson Street. At the end of Dickinson turn left onto University Place. The large yellow house on the corner is Proctor House - the home of the University's Episcopal Chaplaincy, called the Episcopal Church at Princeton (ECP). Walk past the University Store, and go through the next arch. Walk away from University Place, on the path, continuing through the campus until you emerge on Firestone Plaza in front of the Chapel.



Wednesday: Loews Hotel to Rittenhouse Square via Curtis

Exit the Loews Hotel at the 12th Street doors. Turn right and walk south on 12th Street. Turn right on Locust. For the tour, enter Curtis at 1726 Locust Street. For Holy Trinity, continue walking on Locust to Rittenhouse Square. Enter the square and bear diagonally to the right toward 19th and Walnut. Holy Trinity faces the square.

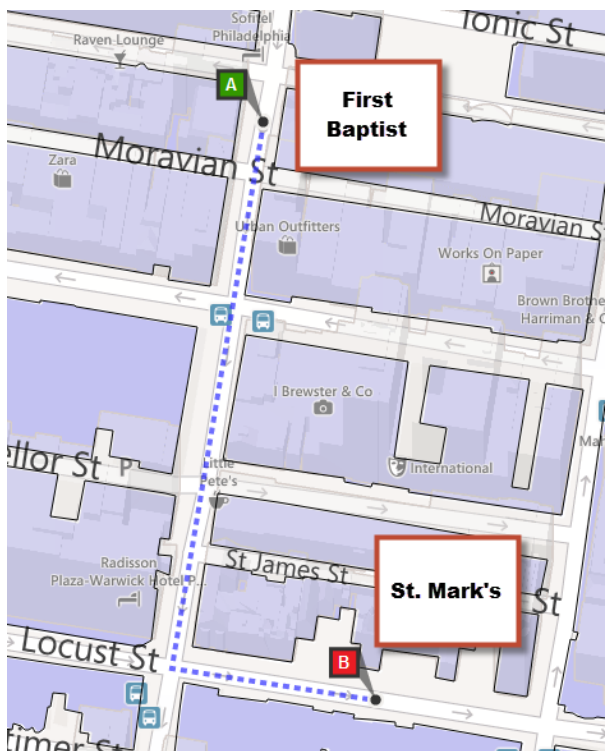


Wednesday: Curtis' Lenfest Hall to First Baptist Church

Exit Lenfest Hall and turn left toward Rittenhouse Square. At the first intersection, turn right on 17th Street. First Baptist will be on your right at the corner of 17th Street and Sansom.



Wednesday: First Baptist Church to St. Mark's



Exit left out of First Baptist Church and walk on 17th street to Locust.

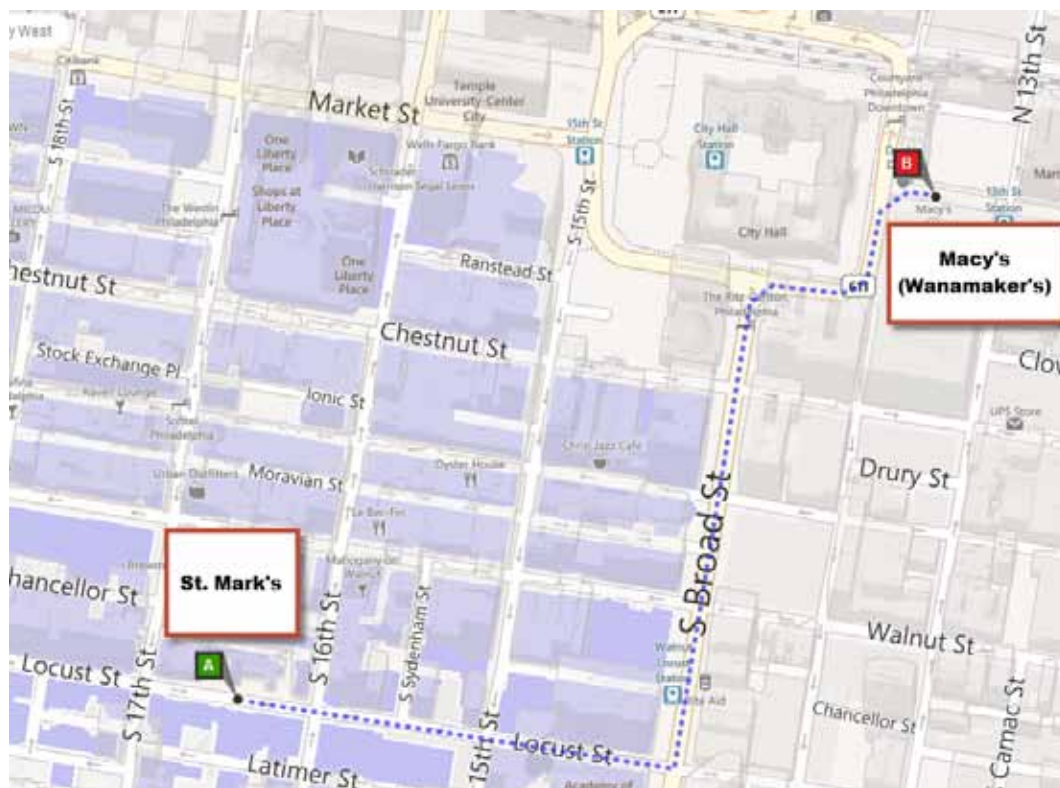
Turn left on Locust. Saint Mark's will be on your left.

Wednesday: Saint Mark's to Macy's (Wanamaker Organ Recital)

- Exit St. Mark's and turn left on Locust.

- Turn left at Broad. At City Hall (Penn Square), turn right.

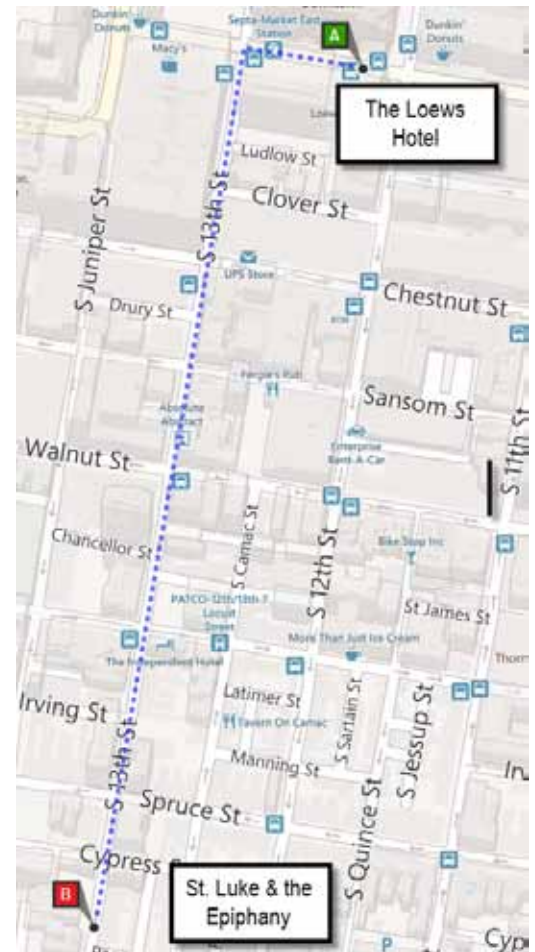
- Macy's entrances are at Penn Square and Juniper or Market Street.



Thursday: Loews Hotel to St. Luke and The Epiphany

Estimated walking time 15 min. (.5 mile)

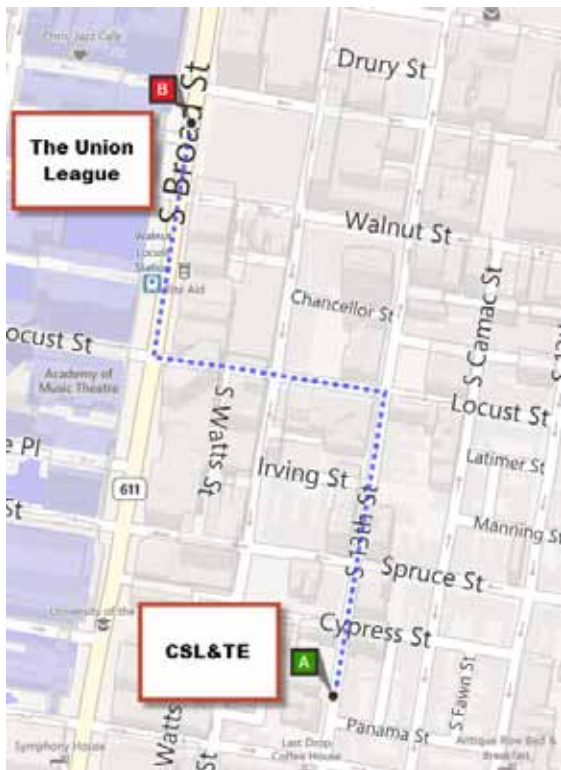
- Exit the Loews Hotel at the Market Street doors and turn left toward City Hall.
- Turn left at 13th Street and walk south. St. Luke and The Epiphany will be on your right between Cypress and Pine Streets.



Thursday: St. Luke and The Epiphany to Union League

Estimated walking time 10 min. (.4 mile).

- Exit St. Luke and The Epiphany and turn left to walk north on 13th Street.
- Turn left at Locust Street. At the Broad Street intersection, cross to the far side, then turn right on Broad.
- Cross Walnut and the Union League will be on your left, just before Sansom. Look for the elegant brownstone building with a double staircase.



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Opening Concert

Sunday

The Crossing

Sunday, June 17, 7:00 P.M.

Saint Clement's Church, Philadelphia

PROGRAM

Rejoice, rejoice, rejoice!

Toivo Tulev

Padre Pio's Prayer

James MacMillan

To every thing there is a season
world premiere

Francis Pott

Summer rain

Tulev

Short pause – 5 minutes

Glorious Hill

Gavin Bryars

My song is love unknown

Francis Pott

Now I have known, O Lord

Gabriel Jackson

*This concert is being recorded for broadcast on June 24 at 3pm on WRTI 90.1 FM,
Philadelphia's Classical and Jazz Public Radio.*

*This performance is the final concert in The Crossing's 2012 Month of Moderns, supported in part by a grant from the
National Endowment for the Arts.*

Read more about and listen to The Crossing at www.crossingchoir.com.

The Crossing

Justine Aronson

Chris Hodges

Kelly Ann Bixby

Leslie Johnson

Karen Blanchard

Zerrin Martin

Steven Bradshaw

Vincent Metallo

Maren Montalbano Brehm

Frank Mitchell

Veronica Chapman-Smith

Rebecca Oehlers

Jennah Delp

Rebecca Siler

Colin Dill

Stephen Spinelli

Micah Dingler

Daniel Spratlan

Jeff Dinsmore

Karen Wapner

Ryan Fleming

Joanna Gates

Scott Dettra, *organ*

Steven Gearhart

John Grecia, *rehearsal accompanist*

Steven Hyder

Donald Nally, *conductor*

Rejoice, rejoice, rejoice!

Toivo Tulev (b. 1958, Estonia)

Written for: the Estonian Philharmonic Chamber Choir to mark the occasion of the State visit to Estonia of Queen Elizabeth II in October of 2006. The work is dedicated to Her Majesty.

The composer: lives in Tallin where he is head of the composition department at the Estonian Academy of Music and conducts the liturgical music ensemble, Scandicus.

The text: is Tulev's compilation of lines and phrases from *Centuries of Meditations*, a collection of short paragraphs reflecting on Christian life, ministry, desire, happiness, and childhood by the English metaphysical poet Thomas Traherne (c.1636-1674). Traherne's magnificent prose poems had languished in manuscript for more than two centuries before they were discovered and published by Bertram Dobell in 1908; Tulev first encountered them through hearing Gerald Finzi's cantata, *Dies Natalis*.

Rejoice!

Rejoice!

Rejoice!

The Sun.... the Sun is but a little spark of His infinite love....

The Sea.... the Sea is but one drop of His goodness...

Rejoice!

But what flames... what flames of love ought that spark

[to kindle your soul.

/ You never enjoy the world aright, till the Sea itself

[floweth in your veins.

Rejoice!

...what seas of affectation ought to flow for that drop in

[your bosom.

/ till you are clothed with the heavens...

The heavens are the canopy and the earth is the footstool

[of your throne: Rejoice!

/ till you are clothed with the heavens, and crowned

[with the stars...

...who reign in communion with God. Rejoice!

[Till you can sing and rejoice and delight in God...

you never enjoy...

Till you remember how lately you were made, and how

wonderful it was when you came to it: Rejoice!

and more rejoice in the palace of your glory, than if it

had been made but today morning.

Rejoice!

Rejoice!

Rejoice!

- *Centuries of Meditations*, Thomas Traherne (c. 1636-1674), excerpted by the composer

Padre Pio's Prayer

James MacMillan (b. 1959, North Ayrshire, Scotland)

Written for: the fiftieth wedding anniversary of the composer's parents.

The composer: lives in Glasgow where he writes major works for the great orchestras and choruses of the world, as well as an ongoing series of motets and anthems suitable for parish choirs. He travels frequently as a conductor.

In this work: MacMillan responds intimately to a well-known prayer in the tradition of Cardinal Newman's *The Dream of Gerontius*. After a childhood of self-imposed asceticism, Padre Pio entered a Franciscan friary at 15 and soon after began having mystic and ecstatic experiences that culminated in the stigmata at 30. The Church was suspect of him and prevented him from celebrating mass for a decade, during which time he began to recite daily this poem (which may or may not be of his authorship) – a practice he maintained throughout his life. MacMillan encountered this prayer as a child when stories of Padre Pio were popular in Scotland; ever-pious yet searching, this favorite Crossing composer responds with remarkable understanding to the struggle in the poem, in which the supplicant wrestles with the fear of coming death, experiencing a journey of anxiety, frailty, confidence and peace. Accordingly, MacMillan indicates in the score a new direction for each phrase: “anxiously, luminoso, playfully, ecstatic, gently.”

Do not leave me, Lord, even though You know how easily I abandon You.
 I am weak, and I need You so that I may not fall.
 You are my light; without You I am in darkness.
 Stay with me, Lord, so that I can hear Your voice.
 Stay with me; I desire to love You and to be with You always.
 Come to my soul, my nest of love.
 Come to me, Jesu, for the day is ending. Eternity approaches. I need You.
 I fear the darkness and the danger. It is getting late.
 Let me see You in the breaking of the bread, the bread and wine that sustain me. Joy of my heart.
 I do not deserve You; but stay with me, Jesu.
 I look for You alone, Your love, Your grace, Your heart. I love You and seek to love You more and more. I seek to love You for ever and ever.

- att. to Padre Pio (Francesco Forgione, 1887-1968)

To every thing there is a season

Francis Pott

Commissioned by the Association of Anglican Musicians with a grant from the Anglican Musicians Foundation and The Crossing, Donald Nally conductor, and premiered at the opening concert of its national conference in Philadelphia, June 17, 2012. Dedicated to the greater glory of God, and in celebration of Zachary Hemenway and the Choirs of St. Paul's Chestnut Hill.

Sponsored by Tour Resource Consultants, Maury Schulte, principal, whose generous gift makes it possible for Francis Pott to join us today. www.tourresource.com

The composer: joins us from his home in Littleton near Winchester. Francis is Chair in Composition at London College, University of West London, and is an active professional pianist.

To every thing there is a season, and a time to every purpose under the heaven.
 A time to be born, and a time to die; ...
 ... a time to keep, ... a time to cast away;
 ... a time of war, and a time of peace.

...There is no new thing under the sun.
 One generation passeth away, ... another ... cometh.
 The wind goeth forward toward the south, and turneth about unto the north ... and ... returneth again ...

... whence the rivers come, thither they return again.

...T here is no good ..., but for a man to rejoice, and ... do good in his life.

For God giveth to a man that is good in his sight wisdom, and knowledge, and joy: ...

... Also he hath set the world in their heart, so that no man can find out the work that God maketh from the beginning to the end.

If thou seest the oppression of the poor, marvel not ... : for he that is higher than the highest regardeth; ...

... and the patient in spirit is better than the proud

Therefore remove sorrow from thy heart, and put away evil from thy flesh: ...

But ... remember the days of darkness; ...

... because man goeth to his long home,

And the doors shall be shut in the streets, ...

All go unto one place; all are of the dust, and all turn to dust again.

Who knoweth the spirit of man that goeth upward ... ?

Remember the days of darkness; ...

... A pleasant thing it is to behold the sun.

- compiled by the composer from Ecclesiastes 1, 2, 3, 5, 7, 11, and 12 (KJV)

Summer Rain

Tulev

Written for: the tenth anniversary of the ensemble Vox Clamantis and premiered on November 24, 2006 in Basel.

The composer notes: The text is a compilation, the main portion of which consists of the Advent hymn *Rorate caeli*. The repeated antiphon of the hymn is sung in Latin, the verses in English. A part of the text was written by myself using a brief quotation from Jesus in St. John's Gospel, who says: "Sitio," "I thirst." The music was conceived and composed contemplating on the words of Jesus tortured by thirst: "Verily I say unto you, inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto me."

Further thoughts: the music explores the passage of time through a static and hovering harmonic language – a timeless effect – out of which occasionally emerge the staccato eruptions of the treble voices; their stark words bring an exacting focus, a clocklike tick, and musically offer the paradox of the heavens dropping from above, not in righteousness, but in the sadly "endless rain" of human history's cruelties, summarized in Christ's two words: "I thirst."

*Rorate caeli desuper
et nubes pluant justum.*

(Drop down ye heavens, from above,
and let the skies pour down righteousness.)

The arithmetic of pain,
calculation of destruction.

*Rorate caeli desuper
et nubes pluant justum.*

The arithmetic of pain,
of death, of children killed,
of endless hatred.

*Rorate caeli desuper
et nubes pluant justum.*

Calculation of destruction,
of buried and of the unburied,
of rain, endless rain,
of death, of destruction,
of pain,
pain of the born and of the unborn.

Be not angry, O Lord,
and remember no longer our iniquity:
behold the city of thy sanctuary /*Sitio*/
is become a desert.
Jerusalem, Jerusalem is desolate.

(I thirst)

*Rorate caeli desuper
et nubes pluant justum /Sitio/*

Be not angry, O Lord,
and remember no longer our iniquity:
behold we have sinned
and we are become as one unclean,
and we have all fallen as a leaf;
and our iniquities, like the wind,
have taken us away.
Thou hast hid thy face from us,
and hast crushed us
by the hand of our iniquity. /et nubes/

Drop down dew, ye heavens, from above,
/*pluant justum*/
and let the clouds rain the Just One.
/*Sitio, sitio, sitio*/
Pain,
pain of the born and of the unborn.

Drop down dew, ye heavens,
drop down dew.

- *Rorate caeli* (paraphrase of Isaiah 45:8), John 19:28, and the composer

Glorious Hill

Gavin Bryars (b. 1943 in East Riding of Yorkshire)

Written for: the Hilliard Ensemble and first performed by them at its summer Festival of Voices in Lewes, Sussex, in August 1988 and revised in 2006.

The composer: lives in England in the winter and on the west coast of Canada in the summer. Known for an individual, stark brand of minimalism, he began as a bassist in jazz trios, turning to composition as one of a growing number of composers to absorb traditional and popular genres into his personal musical language.

The composer notes: The title, *Glorious Hill* comes from the name of the small-town Mississippi setting of Tennessee Williams' *Summer and Smoke*. I wrote the music for the 1987 production of this play at the Leicester Haymarket Theatre, the first time I had written any incidental music for the stage. Williams makes very specific demands in terms of music and there is one particularly powerful scene, the penultimate one, throughout which music and atmospheric sound effects are continuous. The principle character Alma argues passionately about the vital importance of human choice with the man to whom she has, too late, admitted her love. I watched this section every night throughout the four-week run of

the play watching the different ways in which the actress, Frances Barber, played the scene. There is a powerful emotional and philosophical connection between the imagery of this scene and a passage from the Renaissance philosopher Pico della Mirandola's Oration on the Dignity of Man which forms the text of Glorious Hill. This passage has been described as one of the few passages in Renaissance philosophy to treat human freedom in a modern way. The text, which is sung in Latin, is addressed by God to Adam before the fall from grace.

The piece moves between passages for solo voices and sections of highly chromatic homophony, almost as if the music were switching between the 12th century of Perotin and the 16th century of Gesualdo. Each of the four voices is given its own solo passage - sometimes accompanied, sometimes quietly supported by the other voices.

Nec sertam sedem, nec propriam faciem, nec munus ullum peculiare tibi dedimus, O Adam, ut quam sedem, quam faciem, quae munera tute optaveris, ea pro voto, pro tua sententia, habeas et possideas. Definita ceteris natura intra praescriptas a nobis leges coercetur: tu nullis angustiis coercitus, pro tuo arbitrio, in cuius mano te posui, tibi illam praefinies. Medium te mundi posui ut circumspiceres inde commodius quidquid est in mundo. Nec te caelestem neque terrenum neque mortalem neque immortalem fecimus, ut tui ipsius quasi arbitrarius honorariusque plastes et fctor, in quam malueris, tute forniam effingas. Poteris in inferiora quae sunt bruta degenerare; poteris in superiora quae sunt divina, ex tui animi sententia, regenerari.

Neither an established place, nor a form belonging to you alone, nor any special function have We given to you, O Adam, and for this reason, that you may have and possess, according to your desire and judgment, whatever place, whatever form, and whatever functions you shall desire. The nature of other creatures, which has been determined, is confined within the bounds described by Us. You, who are confined by no limits, shall determine for yourself your own nature, in accordance with your own free will, in whose hand I have placed you. I have set you at the centre of the world, so that there you may more easily survey whatever is in the world. We have made you neither heavenly nor earthly, neither mortal nor immortal, so that, more freely and more honorably the molder and maker of yourself, you may fashion yourself in whatever form you shall prefer. You shall be able to descend among the lower forms of being, which are brute beasts; you shall be able to be reborn out of the judgment of your own soul, into the higher beings, which are divine.

- Pico della Mirandola (1463-1494)

My song is love unknown

Francis Pott (b. 1957, Oxfordshire)

Written for: the 2002 Southern Cathedrals Festival (Winchester) in memory of the designer, engraver, and lettering craftsman, Michael Renton (1934-2001), who had been intimately connected with maintenance of the fabric of Winchester Cathedral.

Of this piece, the composer writes: "After a seemingly anxious harmonic distortion of the opening chords, the word 'crucify' arises initially as a mere mutter from the lower voices, so timed as to afford assonance with other words in the upper parts and thus remain barely discernible, as if only imagined. However, cries of 'Hosanna' find themselves on a collision course with a rising tide of 'Crucify', during which the 'Hosanna' faction gradually loses heart. In due course, 'Crucify' recurs as a further angry climax before the opening music returns, this time expanding into an extended polyphonic Epilogue for double choir and soloists. Imitative polyphony is kept to a minimum prior to this point, in order for the Epilogue to convey a kind of contemplative flowering, and for a moral conclusion in the text to be mirrored by the period of greatest textural weight and substance in the span of the music. The idea was informed by a visual metaphor of comparable intent: many cathedral buildings achieve it in the 'counterpoint' of rose window (light) and nave or transept (solid permanence), while the restored Burgundian Basilica of the Madeleine at Vézelay in France memorably vindicates a deliberate parsimony with daylight in its Romanesque nave by positively flooding its Gothic choir and high altar through clear glass."

My song is love unknown;
 my Saviour's love to me;
 Love to the loveless shown,
 that they might lovely be.
 O who am I, that for my sake
 My Lord should take frail flesh and die?

He came from His blest throne,
 salvation to bestow,
 But men made strange,
 and none the longed-for Christ would know.
 But O, my Friend, my Friend indeed,
 Who at my need His life did spend.

Sometimes they strew His way,
 and His sweet praises sing;
 Resounding all the day hosannas to their King.
 Then 'crucify' is all their breath,
 And for His death they thirst and cry.

Why, what hath my Lord done?
 What makes this rage and spite?
 He made the lame to run,
 He gave the blind their sight.
 Sweet injuries! Yet they at these
 Themselves displease, and 'gainst Him rise!

They rise and needs will have my dear Lord made away;
 A murderer they save, the Prince of Life they slay.
 Yet cheerful He to suff'ring goes,
 That He His foes from thence might free.

Here might I stay and sing, no story so divine;
 Never was love, dear King!
 Never was grief like Thine.
 This is my Friend, in whose sweet praise
 I all my days could gladly spend. Amen.

- Samuel Crossman, from *The Young Man's Meditation* (1664)

Now I have known, O Lord

Gabriel Jackson (b. 1962, Bermuda)

Written for: The Vasari Singers – a London sister of The Crossing that commissions many new works.

The composer: lives in London where he is resident composer for the BBC Singers.

The composer notes: "Couched in language that is as erotic as it is spiritual, the text seemed to demand a setting of great inwardness. The piece is largely restrained and intimate; intertwined melismatic tendrils of melody alternate with hushed homophony and self-communing murmurings, rising to a climax of fierce brightness and intensity before sinking back to the meditative calm of the opening." Of his work in general he notes, "I try to write music that is clean and clear in line, texture and structure; my pieces are made of simple melodies, chords, drones and ostinatos. They are not about conflict and resolution; even when animated, they are essentially contemplative."

Now I have known, O Lord,
 What lies within my heart;
 In secret, from the world apart,
 My tongue hath talked with my Adored.
 So in a manner we
 United are, and One;
 Yet otherwise disunion
 Is our estate eternally.
 Though from my gaze profound
 Deep awe hath hid Thy Face,
 In wondrous and ecstatic Grace
 I feel Thee touch my inmost ground.

- Al-Junaid, 10th-century Sufi mystic



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Opening Eucharist

Monday, June 18, 9:15 A.M.
Christ Church, Philadelphia

The Right Rev'd Keith Whitmore, *Celebrant*

The Right Rev'd Paul Marshall, *Preacher*

The Rev'd Timothy Safford, *Rector, Christ Church*

The Rev'd Susan Richardson, *Interim Rector of St. Peter's Episcopal Church, Freehold, NJ*

John Bradford Bohl & Judith Hancock, *Organists*

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Douglas McNames, *Cello*

Richard Stone, *Theorbo*

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HYMN

The God of Abraham praise

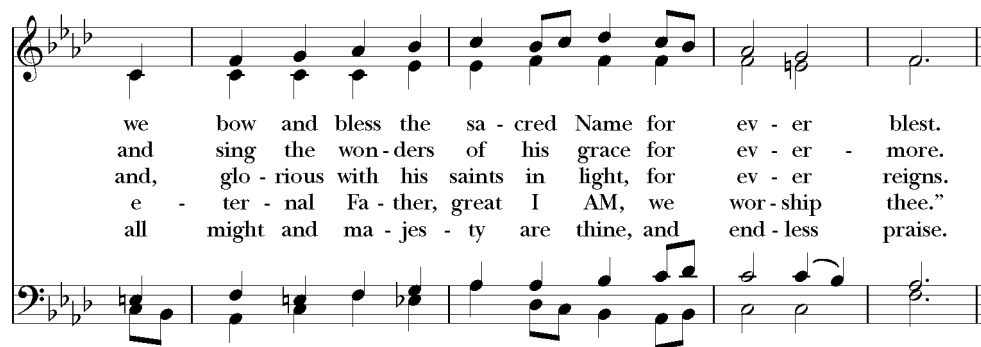
Words: Thomas Olivers (1725-1799)

Music: *Leoni*, Hebrew melody

1 The God of A - braham praise, who reigns en - throned a - bove;
2 He by him - self hath sworn: we on his oath de - pend;
3 There dwells the Lord, our King, the Lord, our Right - eous - ness,
4 The God who reigns on high the great arch - an - gels sing,
5 The whole tri - um - phant host give thanks to God on high;

1 An - cient of ev - er - last - ing days, and God of love;
2 we shall, on ea - gle - wings up - borne, to heaven a - scend;
3 tri - um - phant o'er the world and sin, the Prince of Peace;
4 and "Ho - ly, ho - ly, ho - ly," cry, "Al - might - y King!
5 "Hail, Fa - ther, Son, and Ho - ly Ghost!" they ev - er cry;

1 the Lord, the great I AM, by earth and heaven con - fessed;
2 we shall be - hold his face, we shall his power a - dore,
3 on Zi - on's sa - cred height his king - dom he main - tains,
4 Who was, and is, the same, and ev - er - more shall be;
5 hail, A - braham's Lord di - vine! With heaven our songs we raise;



we bow and bless the sa - cred Name for ev - er blest.
and sing the won - ders of his grace for ev - er - more.
and, glo - rious with his saints in light, for ev - er reigns.
e - ter - nal Fa - ther, great I AM, we wor - ship thee."
all might and ma - jes - ty are thine, and end - less praise.

Bishop
People

Blessed be God: Father, Son, and Holy Spirit.
And blessed be his kingdom, now and for ever. Amen.

COLLECT FOR PURITY

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

GLORIA IN EXCELSIS

The Houston Mass

Gerre Hancock (1934-2012)

Complimentary full scores of The Houston Mass are in your conference packet, courtesy of Selah Publishing.



Glo - ry to God on high, and peace to his
peo - ple on earth. Lord God, heav - en - ly King,
al - might - y God and Fa - ther. We wor - ship you, we give you
thanks, we praise you for your glo - ry. Lord Je - sus
Christ, on - ly Son of the Fa - ther, Lord God, Lamb of God, you
take a - way the sin of the world have mer - cy on us; you are
seat - ed at the right hand of the Fa - ther, re - ceive our prayer.

Bishop
People
Bishop



Music: Gerre Hancock, © 2008 Selah Publishing Co., Inc. www.selahpub.com

The Lord be with you.

And also with you.

Let us pray. Almighty God, you have revealed to your church your eternal Being of glorious majesty and perfect love as one God in Trinity of Persons: Give us grace to continue steadfast in the confession of this faith, and constant in our worship of you, Father, Son, and Holy Spirit; for you live and reign, one God, now and forever. *Amen.*

The People are seated.

FIRST LESSON

Exodus 3:11-15

Reader

A reading from the Book of Exodus.

But Moses said to God, "Who am I that I should go to Pharaoh, and bring the Israelites out of Egypt?" He said, "I will be with you; and this shall be the sign for you that it is I who sent you: when you have brought the people out of Egypt, you shall worship God on this mountain." But Moses said to God, "If I come to the Israelites and say to them, 'The God of your ancestors has sent me to you,' and they ask me, 'What is his name?' what shall I say to them?" God said to Moses, "I am who I am." He said further, "Thus you shall say to the Israelites, 'I am has sent me to you.' " God also said to Moses, "Thus you shall say to the Israelites, 'The Lord, the God of your ancestors, the God of Abraham, the God of Isaac, and the God of Jacob, has sent me to you': This is my name forever, and this my title for all generations."

Reader

The Word of the Lord.

People

Thanks be to God.

The People stand and sing:

GRADUAL

Words: Psalm 27, Sternhold & Hopkins, 1621

Music: Francis Hopkinson (1737-1791), from the Hopkinson Psalter, 1763

The psalm tone is notated in the tenor voice, which should be emphasized. It, along with the treble counter melody, may be sung by both tenor and treble voices at the octave.

All praise and hon - or, might and strength, un - to the liv - ing Lord.
 He doth pre - pare the thun - der - claps, and gov - erns all the seas.
 The ce - dar - trees of Leb - a - non, which are both high and strong;
 It makes the des - ert quake for fear, that Ca - des call - ed is;
 And he like - wise as Lord and King for ev - er - more shall reign.

2 Give glo - ry to his ho - ly Name, and hon - or him a - lone;
 4 The voice of God is of great force, and won - d'rous ex - cel - lent;
 6 And makes them leap like as a calf, or as the u - ni - corn;
 8 It makes the hinds for fear to calve, and co - verts plain ap - pear;
 10 The Lord will give his peo - ple strength, where - by they shall in - crease,

Give wor - ship to his Maj - es - ty, with - in his ho - ly throne.
 It is most might - y in ef - fect, and most mag - nif - i - cent.
 Not on - ly trees, but moun - tains great, where - on the trees are borne.
 And in his tem - ple ev - 'ry man speaks of his glo - ry there.
 And he will bless his cho - sen flock, with ev - er - last - ing peace.

The People are seated.

SECOND LESSON

Romans II:33-36

Reader A reading from the Book of Romans.

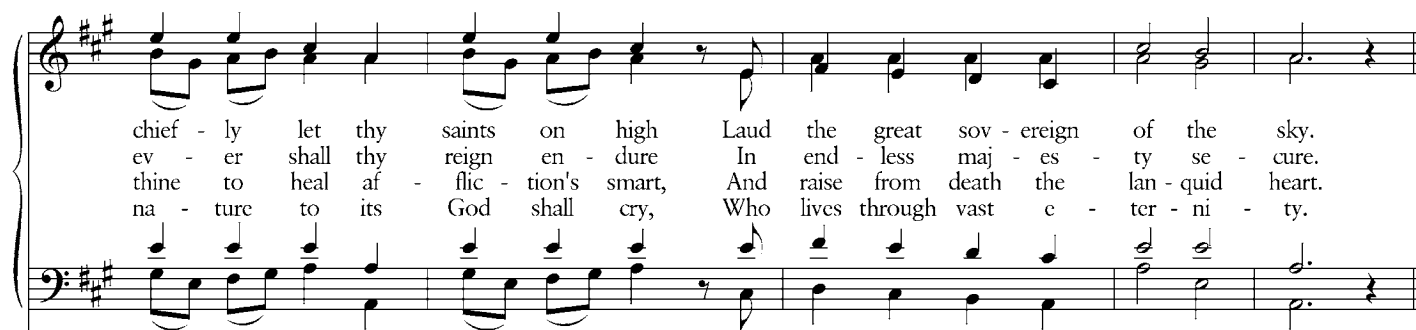
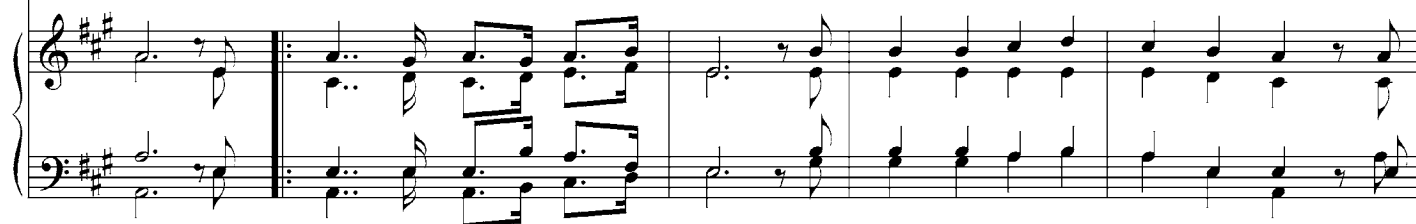
O the depth of the riches and wisdom and knowledge of God! How unsearchable are his judgments and how inscrutable his ways! "For who has known the mind of the Lord? Or who has been his counselor?" "Or who has given a gift to him, to receive a gift in return?" For from him and through him and to him are all things. To him be the glory forever. Amen.

Reader The Word of the Lord.

People Thanks be to God.

The People stand and sing the Sequence Hymn (next page):

Introduction





Benjamin Carr emigrated to America in 1793 and wrote church music for both Christ Church and St. Augustine's Catholic Church. His Collection of Chants and Tunes for the Episcopal Churches of Philadelphia includes this energetic hymn, allowed by the prayerbook "if set forth by competent authority".

GOSPEL

Matthew 28:18-20

Gospeler The Holy Gospel of Our Lord Jesus Christ according to Matthew.
People Glory to you, Lord Christ.

And Jesus came and said to them, "All authority in heaven and on earth has been given to me. Go therefore and make disciples of all nations, baptizing them in the name of the Father and of the Son and of the Holy Spirit, and teaching them to obey everything that I have commanded you. And remember, I am with you always, to the end of the age."

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

The People are seated.

SERMON

The Right Rev'd Paul Marshall

Silence is kept.

The People stand.

PRAYERS OF THE PEOPLE

Written by the The Rev'd Canon Clifford B. Carr

Litanist Called by the voice of God and made joint heirs with Christ through the Holy Spirit, let us pray to the Holy One of heaven who has given us a voice to sing, saying:

People To God be glory and praise for ever.

Litanist For the Church, sent forth to make disciples of all nations, teaching them by word and example all that Jesus has commanded us, let us pray to the Lord.

People To God be glory and praise for ever.

Litanist For this Association of Anglican Musicians who through music and song seeks to express the wonder, the power and the glory of God's creation and with the voice of music offer profound thanks and praise, let us pray to the Lord.

People To God be glory and praise for ever.

- Litanist* For all peoples of the earth created in God's image, that they may find ways to live in peace and harmony and sing the wonders of God's redeeming love, let us pray to the Lord.
- People* To God be glory and praise for ever.
- Litanist* For all who are crushed in spirit: for the poor, the lonely, and the unloved, and for all who are sick or in any need, that they may find healing and hope in God's promises, let us pray to the Lord.
- People* To God be glory and praise for ever.
- Litanist* For all musicians, composers and poets of times past whose music has glorified God, and for those in our own time and in years to come, that God will encourage and inspire them to sing a new song, let us pray to the Lord.
- People* To God be glory and praise for ever.
- Litanist* For all the departed whose lives were sealed with the sign of the Trinity, that having glimpsed God's beauty in worship and music, they may at last sing God's praises for all eternity, let us pray to the Lord.
- People* To God be glory and praise for ever.
- Litanist* Lifting our voices in praise with all creation, with Mary the God-bearer, and all the saints and angels, let us offer ourselves and one another to the living God through Christ.
- People* Glory to God, Source of all being, Incarnate Word, and Holy Spirit; we will praise you and highly exalt you for ever. Amen.
- Celebrant* Blessed are you, Lord our God, who created all things by your Eternal Word. Hear the prayers we offer this day, and breathe upon us with your Spirit. May we bear witness to the power of your love in music and song and rejoice to sing your praises, Father, Son, and Holy Spirit, now and always and unto the ages of ages. *Amen.*

COMMISSIONING AND INSTALLATION OF THE CHAPLAIN OF THE ASSOCIATION OF ANGLICAN MUSICIANS

- President* My Brothers and Sisters in Christ Jesus, we are baptized by the one Spirit into one Body, and given gifts for a variety of ministries in the holy Church of God. Through the ages, music has been a vehicle through which the worship of God has been greatly enriched and King David commanded the chief of the Levites to appoint musicians who would skillfully lead the worship of the People of God. With gratitude and thanksgiving for our holy calling, we now commission this person to the special ministry to which he has been called.
- Presenter* Mr. President, I present The Right Reverend Keith Whitmore to be commissioned and installed as Chaplain of the Association of Anglican Musicians.
- President* Is he prepared to undertake this duty, mindful of the purposes of this Association and of the high calling of church musicians to the ministry of the Church?
- Presenter* He is.
- President* Right Reverend Father in God, you have been called to the office of Chaplain of the Association of Anglican Musicians. As Chaplain, it will be your responsibility to serve as pastor and counselor to the membership of the Association, to represent the Association to the leadership of the Church, and to do other such tasks as may be consistent with your ministry as Chaplain. In discharging these duties, you are to be always mindful of, and faithful to, the vows and promises you made before God and the Church at your ordination to the Diaconate, Priesthood, and Episcopacy. Is it your desire to be installed as Chaplain of the Association of Anglican Musicians?

Chaplain-elect It is.

President Will you do all in your power to support the membership of the Association in the fulfillment of their calling as church musicians and to represent the Association in the high counsels of the Church?

Chaplain-elect I will.

President Is it your will that I install +Keith as Chaplain of this Association?

All It is.

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

All The glory of the Lord filled the house of God.

President The Lord be with you.

All And also with you.

President Let us pray. O God, whom saints and angels delight to worship in heaven, be ever present with your servants who seek through music to perfect the praises offered by your people on earth; and grant them even now glimpses of your beauty, and make them worthy at length to behold it unveiled for evermore; through Jesus Christ our Lord. Amen.

President +Keith, by the power vested in me as President of the Association of Anglican Musicians, I install you as Chaplain of the Association. May God grant you wisdom and grace in this ministry, and may you keep us always in your prayers as we will hold you in ours. Amen.

Chaplain The peace of the Lord be always with you.

All And also with you.

All present then greet one another in the name of the Lord.

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

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

"Lord, thy glo - ry fills the hea - ven, eath is with thy full - ness stored;
With his ser - aph train be - fore him, with his ho - ly Church be - low,
Thus thy glo - rious Name con - fess - ing, with thine an - gel hosts we cry

un to thee be glo - ry giv - en, ho - ly, ho - ly, ho - ly Lord."
thus u - nite we to a - dore him, bid we thus our an - them flow:
"Ho ly, ho - ly, ho - ly," bless - ing thee, the Lord of hosts Most High.

THE GREAT THANKSGIVING

Eucharistic Prayer A

Celebrant *People*
The Lord be with you. And al - so with you.

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

Celebrant
Let us give thanks to the Lord our God.

People
It is right to give him thanks and praise.

It is right, and a good and joyful thing, always and everywhere to give thanks to you, Father Almighty, Creator of heaven and earth. For with your co-eternal Son and Holy Spirit, you are one God, one Lord, in Trinity of Persons and in Unity of Being; and we celebrate the one and equal glory of you, O Father, and of the Son, and of the Holy Spirit.

Therefore we praise you, joining our voices with Angels and Archangels and with all the company of heaven, who for ever sing this hymn to proclaim the glory of your Name:

SANCTUS AND BENEDICTUS

The Houston Mass

Gerre Hancock



Music: Gerre Hancock, © 2008 Selah Publishing Co., Inc. www.selahpub.com

The people stand or kneel. Then the Celebrant continues:

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

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

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

Celebrant and People Christ has died. Christ is risen. Christ will come again.

The Celebrant continues:

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

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

People and Celebrant

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

Monday

FRACTION ANTHEM

The Houston Mass

Gerre Hancock



Je - sus, Lamb of God, have mer-cy on— us.

Je - sus, bear-er of our sins, have mer - cy— on us.

Je - sus re - deem - er of the world, give us your peace.

Music: Gerre Hancock, © 2008 Selah Publishing Co., Inc. www.selahpub.com

The people are seated.

*Ushers will direct you to one of the three communion stations.
Gluten free wafers are available at the station in the center aisle.*

1 All who hun - ger gath - er glad - ly; ho - ly man - na is our bread.
 2 (*Fauxbourdon setting below*)
 3 All who hun - ger, sing to - geth - er, Je - sus Christ is liv - ing bread.

Come from wil - der - ness and wand - ring. Here in truth we will be fed.
 Come from lone - li - ness and long - ing. Here, in peace, we have been fed.

You that yearn for days of full - ness, all a - round us is our food.
 Blest are those who from this ta - ble live their days in grat - i - tude.

Taste and see the grace e - ter - nal. Taste and see that God is good.
 Taste and see the grace e - ter - nal. Taste and see that God is good.

2 All who hun - ger, nev - er stran - gers, seek - er, be a wel - come guest.

Come from rest - less - ness and roam - ing. Here, in joy we keep the feast.

We that once were lost and scat - tered in com - mun - ion's love have stood.

Taste and see the grace e - ter - nal. Taste and see that God is good.

The people stand.

POST-COMMUNION PRAYER

Celebrant

Let us pray.

Celebrant and People

Eternal God, heavenly Father, you have graciously accepted us as living members of your Son our Savior Jesus Christ, and you have fed us with spiritual food in the Sacrament of his Body and Blood. Send us now into the world in peace, and grant us strength and courage to love and serve you with gladness and singleness of heart; through Christ our Lord. Amen.

BLESSING

1 Al - le - lu - ia! sing to Je - sus! his the scep - ter, his the throne;
2 Al - le - lu - ia! not as or - phans are we left in sor - row now;
3 Al - le - lu - ia! Bread of Hea - ven, thou on earth our food, our stay!
4 Al - le - lu - ia! King e - ter - nal, thee the Lord of lords we own;
5 Al - le - lu - ia! sing to Je - sus! his the scep - ter, his the throne;

1 Al - le - lu - ia! his the tri - umph, his the vic - to - ry a - lone;
2 Al - le - lu - ia! he is near us, his faith be - lieves, nor ques - tions how;
3 Al - le - lu - ia! here the sin - ful flee to thee from day to day;
4 Al - le - lu - ia! born of Ma - ry, earth thy foot - stool, heav'n thy throne;
5 Al - le - lu - ia! his the tri - umph, his the vic - to - ry a - lone;

1 Hark! the songs of peace - ful Zi - on thun - der like a might - y flood;
2 though the cloud from sight re - ceived him, when the for - ty days were o'er,
3 In - ter - ces - sor, friend of sin - ners, earth's Re - deem - er, plead for me,
4 thou with - in the veil hast en - tered, robed in flesh, our great High Priest;
5 Hark! the songs of peace - ful Zi - on thun - der like a might - y flood;

1 Je - sus out of ev - ery na - tion hath re - deemed us by his blood.
2 shall our hearts for - get his prom - ise, "I am with you ev - er - more?"
3 where the songs of all the sin - less sweep a - cross the crys - tal sea.
4 thou on earth both Priest and Vic - tim in the eu - cha - ris - tic feast.
5 Je - sus out of ev - ery na - tion hath re - deemed us by his blood.

DISMISSAL

VOLUNTARY

Improvisation (1994)

Gerre Hancock
Transcribed by Peter Stolzhus Berton (b.1968)

Organ Recital

Canon Mark Laubach

Monday, June 18, 2:00 P.M.

The Chapel of Girard College, Philadelphia

Academic Festival Overture, Op. 80

Johannes Brahms (1833-1897)
transcribed for organ by Edwin H. Lemare (1866-1934)

Gospel Prelude on "What a Friend We Have in Jesus"

Performed in memory of David Elder Craighead, Jr.

William Bolcom (b. 1938)

Improvisation on *St. Clement* ("The day thou gavest, Lord, is ended")

Gerre Hancock (1934-2012)
transcribed by Peter Stoltzfus Berton (b. 1968)

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From the CD: http://www.gothic-catalog.com/Fanfare_Gerre_Hancock_p/g-49038.htm

Performed in memory of Gerre Edward Hancock.

Sonata on the 94th Psalm

Julius Reubke (1834-1858)

Grave

- 1 O LORD God, to whom vengeance belongeth; *
O God, to whom vengeance belongeth, shew thyself.
- 2 Lift up thyself, thou judge of the earth: *
render a reward to the proud.

Larghetto - Allegro con fuoco

- 3 LORD, how long shall the wicked, *
how long shall the wicked triumph?
- 6 They slay the widow and the stranger, *
and murder the fatherless.
- 7 Yet they say, "The LORD shall not see, *
neither shall the God of Jacob regard it."

Adagio

- 17 Unless the LORD had been my help, *
my soul had almost dwelt in silence.
- 19 In the multitude of my thoughts within me *
thy comforts delight my soul.

Allegro - Allegro assai

- 22 But the LORD is my defense; *
and my God is the rock of my refuge.
- 23 And he shall bring upon them their own iniquity,
and shall cut them off in their own wickedness; *
yea, the LORD our God shall cut them off.

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Highlights include

spending a day on the Close of Washington National Cathedral,
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The National Press Club, services and concerts at The National Gallery of Art, Church of
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Washington National Cathedral, and much more.

We will be staying at the Key Bridge Marriott, within walking distance of Georgetown
and easy Metro access to many conference venues.

Stay tuned...your 2014 planning committee is very excited
about all that this conference will have to offer

Morning Prayer

Adapted from the 1789 *Book of Common Prayer*

Tuesday, June 19, 9:45 A.M.

Saint David's Episcopal Church, Wayne

The Rev'd Hillary Raining, *Officiant*

The Right Rev'd Paul Marshall, *Preacher*

The Rev'd E. Clifford Cutler, *Rector of Saint Paul's Episcopal Church, Chestnut Hill*

The Choir of Saint Paul's Episcopal Church, Chestnut Hill

Zach Hemenway, *Director of Music and Organist*

Caroline Robinson, *Organ Scholar*

VOLUNTARY

Praeludium et Fuga in E, BWV 566

Johann Sebastian Bach (1685-1750)

INTROIT

Locus iste

Michael Sitton (b.1958)

This place was made by God; a priceless holy place, it is without fault. O God, before whom stands the choir of angels, hear the prayers of thy servants. (*sung in Latin*)

Then the minister shall say (all standing):

Tuesday

Dearly beloved brethren, the Scripture moveth us, in sundry places, to acknowledge and confess our manifold sins and wickedness; and that we should not dissemble nor cloak them before the face of Almighty God our heavenly Father; but confess them with an humble, lowly, penitent, and obedient heart; to the end that we may obtain forgiveness of the same, by his infinite goodness and mercy. And although we ought, at all times, humbly to acknowledge our sins before God; yet ought we chiefly so to do, when we assemble and meet together to render thanks for the great benefits that we have received at his hands, to set forth his most worthy praise, to hear his most holy Word, and to ask those things which are requisite and necessary, as well for the body as the soul. Wherefore I pray and beseech you, as many as are here present, to accompany me with a pure heart, and humble voice, unto the throne of the heavenly grace, saying:

To be said by the whole congregation, after the Minister, all kneeling:

Almighty and most merciful Father; * We have erred, and strayed from thy ways like lost sheep. We have followed too much the devices and desires of our own hearts. We have offended against thy holy laws. We have left undone those things which we ought to have done; And we have done those things which we ought not to have done; And there is no health in us. But thou O Lord have mercy upon us, miserable offenders. Spare thou those, O God, who confess their faults. Restore thou those who are penitent; According to thy promises declared unto mankind in Christ Jesus our Lord. And grant, O most merciful Father, for his sake; That we may hereafter live a godly, righteous, and sober life, To the glory of thy holy Name. Amen.

To be said by the Priest alone, standing; the People still kneeling:

Almighty God, * the Father of our Lord Jesus Christ, who desireth not the death of a sinner, but rather that he may turn from his wickedness and live, hath given power, and commandment, to his Ministers, to declare and pronounce to his people, being penitent, the Absolution and Remission of their sins. He pardoneth and absolveth all those who truly repent and unfeignedly believe his holy Gospel. Wherefore let us beseech him to grant us true repentance, and his Holy Spirit, that those things may please him which we do at this present; and that the rest of our life hereafter may be pure and holy; so that at the last we may come to his eternal joy; through Jesus Christ our Lord.

To be said by all:

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

Officiant O Lord, open thou our lips.
People And our mouth shall show forth thy praise.

Here, all standing, the Minister shall say:

Officiant Glory be to the Father, and to the Son, and to the Holy Ghost;
People As it was in the beginning, is now, and ever shall be, world without end. Amen.
Officiant Praise ye the Lord.
People The Lord's Name be praised.

VENITE

O come, loud anthems let us sing

Words: Tate & Brady, 1696

Music: *Herr Jesu Christ*, melody from *Cantionale Germanicum* (1628)

1 O come, loud an - them's let us sing, Loud thanks to our al - might - y King; For we our voi - ces
2 In - to his pres - ence let us haste, To thank him for his fa - vors past; To him ad - dress in
3 The depths of earth are in his hand, Her se - cret wealth at his com - mand; The strength of hills that
4 O let us to his courts re - pair, And bow with ad - o - ra - tion there; Down on our knees, de -
high should raise, When our sal - va - tion's Rock we praise.
joy - ful songs, The praise that to his Name be - longs.
reach the skies, Sub - - - ject - ed to his em - pire lies.
vout - ly all, Be - - - fore the Lord, our Mak - er, fall.

Tuesday

All are seated.

Then shall follow a portion of the Psalms, as they are appointed.

PSALM 96

Chant by Bruce Neswick (b.1956)

- 1 O sing unto the LORD a new song *
sing unto the Lord, all the whole earth.
- 2 Sing unto the LORD, and praise his Name *
be telling of his salvation from day to day.
- 3 Declare his honour unto the heathen *
and his wonders unto all people.
- 4 For the LORD is great, and cannot worthily be praised *
he is more to be feared than all gods.
- 5 As for all the gods of the heathen, they are but idols *
but it is the LORD that made the heavens.

- 6 Glory and worship are before him *
power and honour are in his sanctuary.
- 7 Ascribe unto the LORD, O ye kindreds of the people *
ascribe unto the Lord worship and power.
- 8 Ascribe unto the LORD the honour due unto his Name *
bring presents, and come into his courts.
- 9 O worship the LORD in the beauty of holiness *
let the whole earth stand in awe of him.
- 10 Tell it out among the heathen that the LORD is King *
and that it is he who hath made the round world so fast that it cannot be moved;
and how that he shall judge the people righteously.
- 11 Let the heavens rejoice, and let the earth be glad *
let the sea make a noise, and all that therein is.
- 12 Let the field be joyful, and all that is in it *
then shall all the trees of the wood rejoice before the LORD
- 13 For he cometh, for he cometh to judge the earth *
and with righteousness to judge the world, and the people with his truth.
- Glory be to the Father, and to the Son, and to the Holy Ghost;
as it was in the beginning, is now, and ever shall be: world without end. Amen.

FIRST LESSON

Numbers 11:11-17

Reader A lesson from the Book of Numbers.

And Moses said unto the LORD, Wherefore hast thou afflicted thy servant? and wherefore have I not found favour in thy sight, that thou layest the burden of all this people upon me? Have I conceived all this people? have I begotten them, that thou shouldest say unto me, Carry them in thy bosom, as a nursing father beareth the sucking child, unto the land which thou swarest unto their fathers? Whence should I have flesh to give unto all this people? for they weep unto me, saying, Give us flesh, that we may eat. I am not able to bear all this people alone, because it is too heavy for me. And if thou deal thus with me, kill me, I pray thee, out of hand, if I have found favour in thy sight; and let me not see my wretchedness. And the LORD said unto Moses, Gather unto me seventy men of the elders of Israel, whom thou knowest to be the elders of the people, and officers over them; and bring them unto the tabernacle of the congregation, that they may stand there with thee. And I will come down and talk with thee there: and I will take of the spirit which is upon thee, and will put it upon them; and they shall bear the burden of the people with thee, that thou bear it not thyself alone.

Reader Here endeth the lesson.

We praise thee, O God; we acknowledge thee to be the Lord.
 All the earth doth worship thee, the Father everlasting.
 To thee all Angels cry aloud, the Heavens, and all the Powers therein.
 To thee Cherubim and Seraphim continually do cry,
 Holy, Holy, Holy, Lord God of Sabaoth;
 Heaven and earth are full of the Majesty of thy Glory.
 The glorious company of the Apostles praise thee.
 The goodly fellowship of the Prophets praise thee.
 The noble army of Martyrs praise thee.
 The holy Church throughout all the world doth acknowledge thee,
 the Father, of an infinite Majesty;
 thine honourable, true, and only Son;
 also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ.
 Thou art the everlasting Son of the Father.
 When thou tookest upon thee to deliver man,
 thou didst not abhor the virgin's womb.
 When thou hadst overcome the sharpness of death,
 thou didst open the Kingdom of Heaven to all believers.
 Thou sittest at the right hand of God, in the glory of the Father.
 We believe that thou shalt come to be our Judge.
 We therefore pray thee, help thy servants,
 whom thou hast redeemed with thy precious blood.
 Make them to be numbered with thy Saints, in glory everlasting.

O Lord save thy people and bless thine heritage.
 Govern them and lift them up for ever.
 Day by day we magnify thee;
 And we worship thy Name ever world without end.
 Vouchsafe, O Lord, to keep us this day without sin.
 O Lord, have mercy upon us.
 O Lord let thy mercy be upon us as our trust is in thee.
 O Lord in thee have I trusted let me never be confounded.

SECOND LESSON

Matthew 17: 22-27

Reader A lesson from the Book of Matthew.

And while they abode in Galilee, Jesus said unto them, The Son of man shall be betrayed into the hands of men: And they shall kill him, and the third day he shall be raised again. And they were exceeding sorry. And when they were come to Capernaum, they that received tribute money came to Peter, and said, Doth not your master pay tribute? He saith, Yes. And when he was come into the house, Jesus prevented him, saying, What thinkest thou, Simon? Of whom do the kings of the earth take custom or tribute? Of their own children, or of strangers? Peter saith unto him, of strangers. Jesus saith unto him, Then are the children free. Not withstanding, lest we should offend them, go thou to the sea, and cast an hook, and take up the fish that first cometh up; and when thou hast opened his mouth, thou shalt find a piece of money: that take, and give unto them for me and thee.

Reader Here endeth the lesson.

All stand.

Men 1 Bless-ed be the Lord God of Is-ra-el, for he hath
vi-sited and redeem-ed his peo-ple; Women 2 And hath rais-ed up a mighty
sal-va-tion for us in the house of his ser-vant Da-vid.

Verse 3 (*Choir only*): As he spake by the mouth of his holy Prophets: which have been since the world began.

Men 4 That we should be sa-ved from our en-e-mies, and from the
hands of all that hate us; Women 5 To per-form the mercy promised
to our fore-fa-thers, and to re-mem-ber his ho-ly co-ve-nant;

Verse 6 (*Choir only*): To perform the oath which he sware to our forefather Abraham: that he would give us.

Men 7 That we be-ing delivered out of the hands of our en-e-mies might serve
him with-out fear, Women 8 In ho-li-ness and right-
eous-ness be-fore him, all the days of our life.

Verse 9 (*Choir only*): And thou, Child, shalt be called the Prophet of the Highest: for thou shalt go before the face of the Lord to prepare his ways.

Men 10 To give know-ledge of salvation un-to his peo-ple for the remis-sion
of their sins, Women 11 Through the ten-der mer-cy of our God,
whereby the day-spring from on high hath vi-si-ted us;

Verse 12 (*Choir only*): To give light to them that sit in darkness, and in the shadow of death: and to guide our feet into the way of peace.



All Glo - ry — be — to the Fa - ther, and to — the Son, and to the Ho - ly Ghost:

(*Choir only*): As it was in the beginning, is now, and ever shall be: world without end. Amen.

Then shall be said the Apostles' Creed by the Minister and the People, standing:

I believe in God * the Father Almighty, Maker of heaven and earth: And in Jesus Christ his only Son our Lord; Who was conceived by the Holy Ghost, Born of the Virgin Mary; Suffered under Pontius Pilate, Was crucified, dead, and buried; He went into the place of departed spirits. The third day he rose from the dead; He ascended into heaven, And sitteth on the right hand of God the Father Almighty; From thence he shall come to judge the quick and the dead. I believe in the Holy Ghost; The holy Catholic Church; The Communion of Saints; The Forgiveness of sins; The Resurrection of the body; And the Life everlasting. Amen.

Officiant The Lord be with you.

People And with thy spirit.

Officiant Let us pray. (*All kneel.*)

O Lord show thy mercy upon us.

People And grant us thy salvation.

Officiant O God make clean our hearts within us.

People And take not thy holy Spirit from us.

COLLECT OF THE DAY

Keep, O Lord, we beseech thee, thy household the Church in thy steadfast love, that by the help of thy grace we may proclaim thy truth with boldness, and minister thy justice with compassion; for the sake of our Saviour Jesus Christ, who liveth and reigneth with thee and the Holy Spirit, one God, now and forever. *Amen.*

A COLLECT FOR GRACE

O Lord, our heavenly Father, almighty and everlasting God, who hast safely brought us to the beginning of this day: Defend us in the same with thy mighty power and grant that this day we fall into no sin, neither run into any kind of danger; but that all our doings being ordered by thy governance may be righteous in thy sight; through Jesus Christ our Lord. *Amen.*

A PRAYER FOR THE PRESIDENT OF THE UNITED STATES, AND ALL IN CIVIL AUTHORITY

O Lord, our heavenly Father, the high and mighty Ruler of the universe, who dost from thy throne behold all the dwellers upon earth; Most heartily we beseech thee, with thy favour to behold and bless thy servant the President of the United States, and all others in authority, and so replenish them with the grace of thy Holy Spirit, that they may always incline to thy will, and walk in thy way. Endue them plenteously with heavenly gifts; grant them in health and prosperity long to live; and finally, after this life, to attain everlasting joy and felicity; through Jesus Christ our Lord. *Amen.*

A PRAYER FOR ALL CONDITIONS OF MEN

O God, the Creator and Preserver of all mankind, we humbly beseech thee for all sorts and conditions of men; that thou wouldest be pleased to make thy ways known unto them, thy saving health unto all nations. More especially we pray for thy holy Church universal; that it may be so guided and governed by thy good Spirit that all who profess and call themselves Christians may be led into the way of truth, and hold the faith in unity of spirit in the bond of peace and in righteousness of life. Finally we commend to thy fatherly goodness all those who are any ways afflicted

or distressed in mind body or estate; that it may please thee to comfort and relieve them according to their several necessities giving them patience under their sufferings and a happy issue out of all their afflictions. And this we beg for Jesus Christ's sake. *Amen.*

All sit.

ANTHEM

Faithful Shepherd

Music by Grayston Ives (b.1948)
Text by T. B. Pollock (1836-1896)

*Commissioned by the Choir of Saint Paul's Episcopal Church, Chestnut Hill, Philadelphia,
and first performed on 19 June 2012 conducted by their Organist and Choirmaster, Zach Hemenway,
during the Annual Conference of the Association of Anglican Musicians.*

Faithful Shepherd, lead me
In the pastures green;
Faithful Shepherd, lead me
Where thy steps are seen.

Hold me fast, and guide me
In the narrow way;
So, with thee beside me,
I shall never stray.

Daily bring me nearer
To the heavenly shore;
May my faith grow clearer,
May I love thee more.

Hallow every pleasure,
Every gift and pain;
Be thyself my treasure,
Though none else I gain.

Day by day prepare me
As thou seest best,
Then let angels bear me
To thy promised rest.

The People stand.

A GENERAL THANKSGIVING

Said by all.

Almighty God * Father of all mercies, we, thine unworthy servants do give thee most humble and hearty thanks for all thy goodness and loving kindness to us and to all men. We bless thee for our creation, preservation, and all the blessings of this life, but above all for thine inestimable love in the redemption of the world by our Lord Jesus Christ; for the means of grace and for the hope of glory. And we beseech thee give us that due sense of all thy mercies that our hearts may be unfeignedly thankful and that we show forth thy praise not only with our lips but in our lives; by giving up ourselves to thy service, and by walking before thee in holiness and righteousness all our days; through Jesus Christ our Lord to whom with thee and the Holy Ghost be all honour and glory, world without end. Amen.

A PRAYER OF ST. JOHN CHRYSOSTOM

Almighty God, who hast given us grace at this time, with one accord, to make our common supplications unto thee; and dost promise, that when two three are gathered in thy Name, thou wilt grant their requests; fulfill now, O Lord, the desires and petitions of thy servants, as may be most expedient from them; granting us in this world knowledge of thy truth, and in the to come life everlasting. Amen.

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

All sit.

SERMON

The Right Rev'd Paul Marshall

All Stand and sing the hymn:

HYMN

Praise our great and gracious Lord

Words: Harriet Auber (1773-1862)

Music: Maoz Zur, Hebrew melody; adapt. Eric Werner (1901-1988)

1 Praise our great and gra - cious Lord, call up - on his ho - ly Name;
2 God has giv'n the cloud by day, giv'n the mov - ing fire by night;
rais - ing hymns in glad ac - cord, all his might - y acts pro - claim:
guides his Is - rael on their way from the dark - ness in - to light.
how he leads his cho - sen un - to Ca - naan's prom - ised land,
God it is who grants us sure re - treat and ref - uge — nigh;
how the word we have heard firm and chang - less still shall stand.
light of dawn leads us on: 'tis the Day - spring from on high.

Tuesday

All stand while choir and ministers exit; please remain in the chapel.

Tuesday Concert

TENET

Tuesday, June 19, 3:00 P.M.

Miller Chapel, Princeton Theological Seminary

PROGRAM

Mit Glanz und Gloria : In Grand Style

Gott, hilf mir

Dietrich Buxtehude (c.1637-1707)

Ciaccona from Propitia Sydera

Georg Muffat (1653-1704)

Es steh Gott auf

Heinrich Schütz (1585-1672)

Prelude G major

Nicolaus Bruhns (1665-1697)

O felix jocunditas

Samuel Capricornus (1628-1665)

Wer sich dem Himmel übergeben

Philip Heinrich Erlebach (1657-1714)

Ad Latus from Membra Jesu Nostri

Buxtehude

Tuesday

TENET

Avi Stein, Guest Music Director

Jolle Greenleaf, Artistic Director

Jolle Greenleaf and Molly Quinn, sopranos

Luthien Brackett, mezzo soprano

James Kennerley, tenor

Steven Hrycelak, bass

Robert Mealy and Daniel Lee, violins

Ezra Seltzer, baroque cello

Avi Stein, organ

Gott, hilf mir,
*denn das Wasser geht mir bis an die Seele.
Ich versinke im tiefen Schlamm,
da kein Grund ist,
ich bin im tiefen Wasser
und die Flut will mich ersäufen.*
(Psalm 69, 2-3)

*Fürchte dich nicht,
Denn so du durchs Wasser gehest,
will ich bei dir sein,
dass dich die Ströme nicht sollen ersäufen.
Denn ich bin der Herr, dein Gott,
der Heilige in Israel, dein Heiland.*
(Isaiah 43, 1-3)

Israel, hoffe auf den Herrn!
(Psalm 130)

*Wer hofft in Gott und dem vertraut,
der wird nimmer zuschanden,
denn wer auf diesen Felsen baut,
ob ihm gleich stößt zu handen
viel Unfalls hie, hab ich doch nie
den Menschen sehen fallen,
der sich verlässt auf Gottes Trost
er hilft seinen Gläubigen allen.*
("Durch Adams Fall ist ganz verderbt,"
verse 7) Lazarus Spengler 1524

*Ach ja, mein Gott, ich hoff auf dich,
nur stärke meinen schwachen Glauben
lass nicht, des bitt ich ängstlich,
mich deines Wortes Trost entrauben,
dein Wort ist's, drauf ich einzig trau
und bloß nach deiner Hülfe schau.*

*Hilf mir nach deinem Gnadenwort
und lass mich deiner Hülfe empfinden.
Führ mich zu einem sichern Port
aus meines Unglücksmeers Abgründen,
bestätige mein Heil und Licht,
was mir dein teurer Mund verspricht.*

*So will ich deines Namens Ehr
mit Herz und Seel und Mund erheben,
auch mich bemühen mehr und mehr,
in wahrer Buße dir zu leben.
Ach Herr, mein Gott, erhöre mich,
ich will dich preisen ewiglich.*
(anonymous)

Save me, O God,
for the waters have risen up to my neck.
I am sinking in deep mire,
and there is no firm ground for my feet.
I have come into deep waters,
and the torrent washes over me.

Do not fear,
When you pass through the waters,
I will be with you; and through the rivers,
they shall not overwhelm you;
For I am the Lord your God,
the Holy One of Israel, your Savior.

Israel hopes in the Lord;

Whoever hopes in God and trusts in Him,
will never be put to shame;
for whoever builds on this rock,
although at the moment he be beset
by many misfortunes,
yet I have never seen those people fail
who rely on God's consolation;
He helps all His faithful ones.

O yes, my God, I put my hope in you;
So make my weak faith stronger;
I pray in fear: don't let them
take away the comfort of your word.
The only thing I trust is your word,
and the only help I look for is yours.

Help me according to your word of Grace,
and let me feel your help.
Lead me into a safe harbor
from the abysses of my sea of troubles,
Confirm my salvation and my light,
as have been promised by your precious mouth.

Thus I will praise the honor of your Name
With heart and soul and mouth,
And make every effort
to live dedicated to you in true repentance.
O Lord, my God, hear my plea
And I will praise you eternally.

*Israel, hoffe auf den Herrn!
Denn bei dem Herrn ist die Gnade
und viel Erlösung bei ihm,
und er wird Israel erlösen aus allen seinen Sünden.
(Psalm 130, 7-8)*

Israel hopes in the Lord;
for mercy is with the Lord
and much redemption.
And He will redeem Israel from all its sins.

Es steh Gott auf,
*daß seine Feind zerstreuet werden,
und die ihn hassen für ihm fliehen.
Vertreib sie,
wie der Rauch vertrieben wird,
wie das Wachs zerschmelzt vom Feuer,
so müssen umkommen die Gottlosen für Gott.
Aber die Gerechten müssen sich freuen,
von Herzen freuen, und fröhlich sein für Gott.
(Psalm 68:1-3)*

Let God arise,
and let his enemies be scattered;
let those who hate him flee before him.
Let them vanish
like smoke when the wind drives it away;
as the wax melts at the fire, so let the wicked perish at
the presence of God.
But let the righteous be glad and rejoice before God;
let them also be merry and joyful.

O felix jucunditas et jucunda felicitas
*sanctos videre cum sanctis esse et esse sanctum,
Deum videre et Deum habere in aeternum.
O felix jucunditas et jucunda felicitas.*

Oh happy joy and joyful happiness
to see the saints in company and to be holy,
to see God and to have God for eternity.
Oh happy joy and joyful happiness.

Trocknet euch ihr heissen Zähren,
*Augen sucht euch aufzuklären,
Seufzer steigt nicht mehr empor!
Denn die Sonne bricht hervor.
Was mich bis hieher gedrückt,
Furcht und Pein wird nun überwunden sein,
alles ist vorbei gerückt.
Trocknet euch etc.*

Hot tears, dry yourselves up!
Eyes, try to clear up!
Sighs, rise up no more!
For the sun is breaking through the clouds.
What oppressed me until now,
Fear and hurt will now be overcome,
Everything has passed.
Dry...

*Stillet euch ihr heissen Zähren,
Augen sucht euch aufzuklären:
Seufzer was bewegt euch noch?
Denn der Himmel liebt mich doch.
Dem hab' ich mich überlassen,
dieser wacht,
und so kann bei düster Nacht
sich mein Herz auch mutig fassen.
Stillet euch etc.*

Hot tears, be quiet!
Eyes, try to clear up!
Sighs, why are you still active?
For Heaven loves me.
I have entrusted myself to Heaven,
It is keeping watch,
So even in the dark of night
My heart can be composed and brave.
Be quiet...

Membra Jesu Nostri
IV. Ad latus

*Surge, amica mea,
speciosa mea, et veni,
columba mea inforaminibus petrae,
in caverna maceriae.*
(Song of Songs 2:13-14)

*Salve latus salvatoris,
in quo latet mel dulcoris,
in quo patet vis amoris,
ex quo scatet fons cruoris,
qui corda lavat sordida.*

*Ecce tibi appropinquo,
parce, Jesu, si delinquo,
verecunda quidem fronte,
ad te tamen veni sponte
scrutari tua vulnera.*

*Hora mortis meus flatus
intret Jesu, tuum latus,
hinc expirans in te vadat,
ne hunc leo trux invadat,
sed apud te permaneat.*

Arise, my love,
my beautiful one, and come,
my dove in the clefts of the rock,
in the hollow of the cliff.

Hail, side of the savior,
in which the honey of sweetness is hidden,
in which the power of love is exposed,
from which gushes the spring of blood
that cleans the dirty hearts.

Lo I approach you,
Pardon, Jesus, if I sin,
With reverent countenance
freely I come to you
to behold your wounds.

In the hour of death, may my soul
Enter, Jesus, your side
Hence dying may it go into you,
Lest the cruel lion seize it,
But let it dwell with you.

Choral Evensong

Tuesday, June 19, 5:00 P.M.
Princeton University Chapel

The Rev'd Paul Jeanes III, *Officiant*
The Right Rev'd George Edward Councill, *Officiant*
The Choir of Trinity Church, Princeton
Tom Whittemore, *Director*
Eric Plutz, *Prelude Organist*
Daniel Stipe, *Senior Organ Scholar*
William Gotmer, *Junior Organ Scholar*

This service is being recorded for broadcast.

PRELUDE

Benedictus, Op. 59, No. 9	Max Reger (1873-1916)
Prelude and Fugue in f minor, Op. 7, No. 2	Marcel Dupré (1886-1971)
Psalm-Prelude, Set 1, No. 1	Herbert Howells (1892-1983)
<i>(based on Psalm 34, v. 6; This poor soul cried, and was heard by the Lord, and was saved from every trouble.)</i>	

Tuesday

INTROIT

Eternity

Text by Robert Herrick (1591-1634)
Music by Matthew Glandorf (b. 1972)

O years! and age! farewell:
Behold I go,
Where I do know
Infinity to dwell.

And these mine eyes shall see
All times, how they
Are lost i' th' sea
Of vast eternity:--

Where never moon shall sway
The stars; but she,
And night, shall be
Drown'd in one endless day.

*Commissioned in memory of Stephen John DeDakis by
The Philadelphia AAM 2012 Conference Planning Committee.*

OPENING SENTENCES

CONFESSION OF SIN

The Officiant says to the people:

Dear friends in Christ, here in the presence of Almighty God,
let us kneel in silence, and with penitent and obedient hearts
confess our sins, so that we may obtain forgiveness by his
infinite goodness and mercy.

Officiant and People together, all kneeling:

Almighty and most merciful Father,
we have erred and strayed from thy ways like lost sheep,
we have followed too much the devices and desires of our own hearts,
we have offended against thy holy laws,
we have left undone those things which we ought to have done,
and we have done those things which we ought not to have done.
But thou, O Lord, have mercy upon us,
spare thou those who confess their faults,
restore thou those who are penitent,
according to thy promises declared unto mankind
in Christ Jesus our Lord;
and grant, O most merciful Father, for his sake,
that we may hereafter live a godly, righteous, and sober life,
to the glory of thy holy Name. Amen.

The Officiant alone stands and says:

The Almighty and merciful Lord grant you absolution and remission of all your sins, true repentance, amendment of life, and the grace and consolation of his Holy Spirit. *Amen.*

All stand.

THE INVITATORY AND PSALTER

<i>Officiant</i>	O Lord, open thou our lips.	David Hogan (1949-1996)
<i>Choir</i>	And our mouth shall show forth thy praise.	
<i>Officiant</i>	O God, make speed to save us.	
<i>Choir</i>	O Lord, make haste to help us.	
<i>Officiant</i>	Glory be to the Father, and to the Son, and to the Holy Ghost;	
<i>Choir</i>	As it was in the beginning, is now, and ever shall be, world without end. Amen.	
<i>Officiant</i>	Praise ye the Lord.	
<i>Choir</i>	The Lord's Name be praised.	

PHOS HILARON

O Gracious Light

Robert W. Lehman (b.1960)

O gracious Light, pure brightness of the ever-living Father in heaven, O Jesus Christ, holy and blessed. Now as we come to the setting of the sun, and our eyes behold the vesper light, we sing thy praises, O God: Father, Son and Holy Spirit. Thou art worthy at all times to be praised by happy voices, O Son of God, O Giver of life, and to be glorified through all the worlds.

Please sit.

- 40 How often the people disobeyed him in the wilderness *
and offended him in the desert!
- 41 Again and again they tempted God *
and provoked the Holy One of Israel.
- 42 They did not remember his power *
in the day when he ransomed them from the enemy;
- 43 How he wrought his signs in Egypt *
and his omens in the field of Zoan.
- 44 He turned their rivers into blood, *
so that they could not drink of their streams.
- 45 He sent swarms of flies among them, which ate them up, *
and frogs, which destroyed them.
- 46 He gave their crops to the caterpillar, *
the fruit of their toil to the locust.
- 47 He killed their vines with hail *
and their sycamores with frost.
- 48 He delivered their cattle to hailstones *
and their livestock to hot thunderbolts.
- 49 He poured out upon them his blazing anger: *
fury, indignation, and distress, a troop of destroying angels.
- 50 He gave full rein to his anger; he did not spare their souls from death; *
but delivered their lives to the plague.
- 51 He struck down all the firstborn of Egypt, *
the flower of manhood in the dwellings of Ham.
- 52 He led out his people like sheep *
and guided them in the wilderness like a flock.
- 53 He led them to safety, and they were not afraid; *
but the sea overwhelmed their enemies.
- 54 He brought them to his holy land, *
the mountain his right hand had won.
- 55 He drove out the Canaanites before them and apportioned an inheritance to them by lot; *
he made the tribes of Israel to dwell in their tents.
- 56 But they tested the Most High God, and defied him, *
and did not keep his commandments.

- 57 They turned away and were disloyal like their fathers; *
they were undependable like a warped bow.
- 58 They grieved him with their hill-altars *
and provoked his displeasure with their idols.
- 59 When God heard this, he was angry *
and utterly rejected Israel.
- 60 He forsook the shrine at Shiloh, *
the tabernacle where he had lived among his people.
- 61 He delivered the ark into captivity, *
his glory into the adversary's hand.
- 62 He gave his people to the sword *
and was angered against his inheritance.
- 63 The fire consumed their young men; *
there were no wedding songs for their maidens.
- 64 Their priests fell by the sword, *
and their widows made no lamentation.
- 65 Then the Lord woke as though from sleep, *
like a warrior refreshed with wine.
- 66 He struck his enemies on the backside *
and put them to perpetual shame.
- 67 He rejected the tent of Joseph *
and did not choose the tribe of Ephraim;
- 68 He chose instead the tribe of Judah *
and Mount Zion, which he loved.
- 69 He built his sanctuary like the heights of heaven, *
like the earth which he founded for ever.
- 70 He chose David his servant, *
and took him away from the sheepfolds.
- 71 He brought him from following the ewes, *
to be a shepherd over Jacob his people and over Israel his inheritance.
- 72 So he shepherded them with a faithful and true heart *
and guided them with the skillfulness of his hands.

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

Reader

A reading from the Book of First Samuel.

The man Elkanah and all his household went up to offer to the Lord the yearly sacrifice, and to pay his vow. But Hannah did not go up, for she said to her husband, "As soon as the child is weaned, I will bring him, that he may appear in the presence of the Lord, and remain there forever; I will offer him as a nazirite for all time." Her husband Elkanah said to her, "Do what seems best to you, wait until you have weaned him; only—may the Lord establish his word." So the woman remained and nursed her son, until she weaned him. When she had weaned him, she took him up with her, along with a three-year-old bull, an ephah of flour, and a skin of wine. She brought him to the house of the Lord at Shiloh; and the child was young. Then they slaughtered the bull, and they brought the child to Eli. And she said, "Oh, my lord! As you live, my lord, I am the woman who was standing here in your presence, praying to the Lord. For this child I prayed; and the Lord has granted me the petition that I made to him. Therefore I have lent him to the Lord; as long as he lives, he is given to the Lord." She left him there for the Lord. Hannah prayed and said, "My heart exults in the Lord; my strength is exalted in my God. My mouth derides my enemies, because I rejoice in my victory. "There is no Holy One like the Lord, no one besides you; there is no Rock like our God. Talk no more so very proudly, let not arrogance come from your mouth; for the Lord is a God of knowledge, and by him actions are weighed. The bows of the mighty are broken, but the feeble gird on strength. Those who were full have hired themselves out for bread, but those who were hungry are fat with spoil. The barren has borne seven, but she who has many children is forlorn. The Lord kills and brings to life; he brings down to Sheol and raises up. The Lord makes poor and makes rich; he brings low, he also exalts. He raises up the poor from the dust; he lifts the needy from the ash heap, to make them sit with princes and inherit a seat of honor. For the pillars of the earth are the Lord's, and on them he has set the world. "He will guard the feet of his faithful ones, but the wicked shall be cut off in darkness; for not by might does one prevail. The Lord! His adversaries shall be shattered; the Most High will thunder in heaven. The Lord will judge the ends of the earth; he will give strength to his king, and exalt the power of his anointed." Then Elkanah went home to Ramah, while the boy remained to minister to the Lord, in the presence of the priest Eli.

Reader

The Word of the Lord.

People

Thanks be to God.

Please stand and join in the singing of the Office Hymn.

OFFICE HYMN

Judge eternal, throned in splendor

Words: Henry Scott Holland (1847-1918)
Music: *Forgiveness*, Tom Whittemore (b.1958)

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

kings, with thy liv - ing fire of judg - ment purge this land of bit - ter
lease, and the ci - ty's crowd - ed clang - or cries a - loud for sin to
sword; feed all those who do not know thee with the rich - ness of thy

things; sol - ace all its wide do - min - ion with the heal - ing of thy wings.
cease; and the home - steads and the wood - lands plead in si - lence for their peace.
word; cleanse the bo - dy of this na - tion through the glo - ry of the Lord.

The congregation sits for the Magnificat and Nunc dimittis; stands for the Gloria Patri.

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

Please stand.

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

Please sit.

SECOND LESSON

Luke 20:19-26

Reader A reading from the Gospel of Luke.

When the scribes and chief priests realized that he had told this parable against them, they wanted to lay hands on him at that very hour, but they feared the people. So they watched him and sent spies who pretended to be honest, in order to trap him by what he said, so as to hand him over to the jurisdiction and authority of the governor. So they asked him, "Teacher, we know that you are right in what you say and teach, and you show deference to no one, but teach the way of God in accordance with truth. Is it lawful for us to pay taxes to the emperor, or not?" But he perceived their craftiness and said to them, "Show me a denarius. Whose head and whose title does it bear?" They said, "The emperor's." He said to them, "Then give to the emperor the things that are the emperor's, and to God the things that are God's." And they were not able in the presence of the people to trap him by what he said; and being amazed by his answer, they became silent.

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

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

Please stand.

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

Congregation remains standing and joins in the singing of the Apostles' Creed and Lord's Prayer.

THE APOSTLES' CREED

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

THE PRAYERS

David Hogan

Officiant The Lord be with you.
Choir And with thy spirit.
Officiant Let us pray.
Choir Lord, have mercy upon us.
 Christ, have mercy upon us.
 Lord, have mercy upon us.

Sung by all.

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

SUFFRAGES

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

EVENING COLLECTS

A Collect for Peace

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

Choir Amen.

A Collect for Aid against Perils

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

Choir Amen.

A Collect for Mission

Keep watch, dear Lord, with those who work, or watch, or weep this night, and give thine angels charge over those who sleep. Tend the sick, Lord Christ; give rest to the weary, bless the dying, soothe the suffering, pity the afflicted, shield the joyous; and all for thy love's sake.

Choir Amen.

The congregation is seated.

Blessed City, heavenly Salem,
vision of peace and love,
who with living stones art builded
in the height of heaven above,
and by angel hands appareled,
as a bride doth earthward move.

Out of heaven from God descending,
new and ready to be wed to thy Lord,
whose love espoused thee,
fair adorned shalt thou be led;
all thy gates and all thy bulwarks
of pure gold are fashioned.

Bright thy gates of pearl are shining,
they are open evermore;
and their well earned rest attaining
thither faithful souls do soar.
Who for Christ's dear Name
this world pain and tribulation bore.

Many a blow and biting sculpture polished
well those stones elect,
in their places now compacted
by the heavenly architect
never more to leave the Temple
which with them the Lord hath decked.

To this temple, where we call Thee,
come, O Lord of Hosts, today;
with Thy wonted loving kindness
hear Thy servants as they pray;
and Thy fullest benediction
shed within its walls away.

Tuesday

WELCOME

The Rt. Rev. George Councill, *Bishop of New Jersey*

THE GENERAL THANKSGIVING

Said in unison.

Almighty God, Father of all mercies,
we thine unworthy servants
do give thee most humble and hearty thanks
for all thy goodness and loving-kindness
to us and to all men.

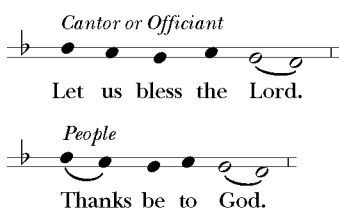
We bless thee for our creation, preservation,
and all the blessings of this life;
but above all for thine inestimable love
in the redemption of the world by our Lord Jesus Christ,
for the means of grace, and for the hope of glory.
And, we beseech thee,
give us that due sense of all thy mercies,
that our hearts may be unfeignedly thankful;
and that we show forth thy praise,
not only with our lips, but in our lives,
by giving up our selves to thy service,
and by walking before thee
in holiness and righteousness all our days;
through Jesus Christ our Lord,
to whom, with thee and the Holy Ghost,
be all honor and glory, world without end. *Amen.*

The Officiant continues:

A PRAYER OF ST. CHRYSOSTOM

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

DISMISSAL



THE GRACE

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

Stanzas 1 and 2 are sung in harmony; stanza 3 is sung in unison.

1 God is Love, let heaven a - dore him; God is Love, let
 2 God is Love; and love en - folds us, all the world in
 3 God is Love; and though with blind - ness sin af - flicts all

earth re - joice; let cre - a - tion sing be - fore him and ex -
 one em - brace; with un - fail - ing grasp God holds us, ev - cry
 hu - man life, God's e - ter - nal lov - ing kind - ness guides us

alt him with one voice. God who laid the earth's foun -
 child of ev - ery race. And when hu - man hearts are
 through our earth - ly strife. Sin and death and hell shall

da - tion, God who spread the heavens a - bove, God who
 break - ing un - der sor - row's i - ron rod, then we
 nev - er o'er us fi - nal tri - umph gain; God is

breathes through all cre - a - tion: God is Love, e - ter - nal Love.
 find that self - same ach - ing deep with - in the heart of God.
 Love, so Love for ev - er o'er the u - ni - verse must reign.

Wednesday Holy Eucharist

Wednesday, June 20, 10:30 A.M.

Church of the Holy Trinity, Rittenhouse Square, Philadelphia

The Right Rev'd Neil Alexander, *Celebrant*

The Right Rev'd Paul Marshall, *Preacher*

The Rev'd Alan Neale, *Rector of Holy Trinity*

Ana Hernandez, *Worship Leader*

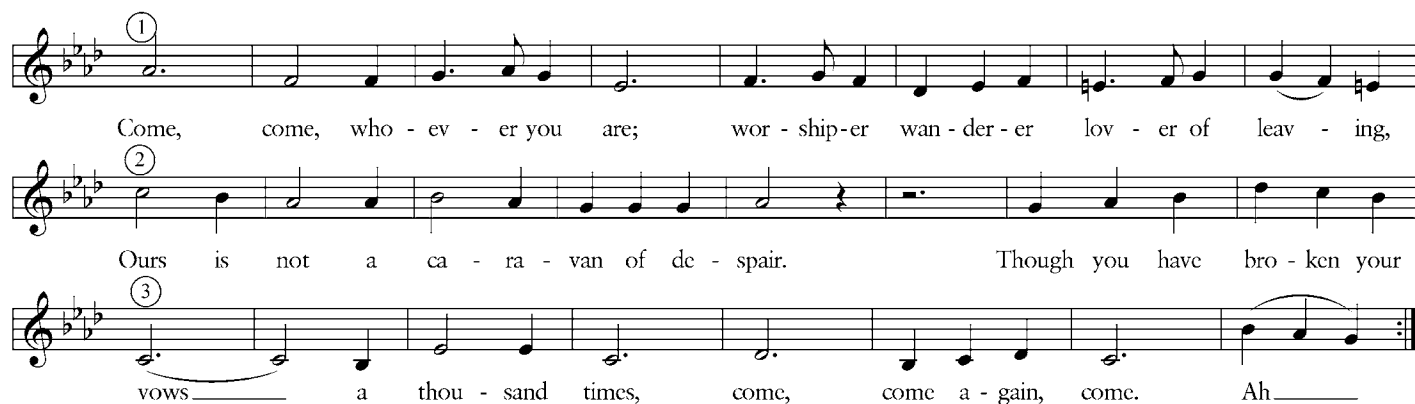
Sonya Sutton, *Organist*

All join in singing as directed.

CENTERING TUNE

Come, come, whoever you are

Dale Zola



① Come, come, who - ev - er you are; wor - ship - er wan - der - er lov - er of leav - ing,
② Ours is not a ca - ra - van of de - spair. Though you have bro - ken your
③ vows a thou - sand times, come, come a - gain, come. Ah

HYMN

As newborn stars were stirred to song

Words: Carl P. Daw, Jr. (b.1944)
Music: *Alexandra*, John Karl Hirten (b.1956)
Source: *Wonder, Love, and Praise* #788



Verse 4 Descant
Ah

1 As new - born stars were stirred to
2 In psalms that raise the sing - er's
3 When God's re - deem - ing Word took
4 But si - lence won no vic - t'ry

song when all things came to be, as Mir - i - am and Mos - es
 sense to un - i - vers - al truths, in pro - phet's dark - toned o - ra -
 flesh to make sal - va - tion sure, un - heed - ing hearts at - tuned to
 there; a rest was all it scored be - fore glad al - le - lu - ias

Ah

sang when Is - ra - el was set free, so mu - sic bursts un - bid - den
 cle or hymn of three brave youths: the song of faith and praise en -
 strife re - fused love's o - ver - ture. Yet to the end the song went
 rose to greet the ris - en Lord. The church still keeps that song a -

Ah

forth when God - filled hearts re - joice, to wak - en awe and grat - i -
 dured through those God called to be a cho - sen peo - ple bear - ing
 on: a sup - per's part - ing hymn, a psalm in - toned on dy - ing
 live, for death has lost its sting, and with the gift of life re -

1, 2, 3.

1, 2, 3. 4.

tude and give mute faith a voice.
 light for all the world to see.
 lips when sun and hope grew dim.
 newed the heart will ev - er sing.

OPENING ACCLAMATION

Presider Blessed be the one, holy, and living God.
People Glory to God for ever and ever.

Ho - ly God, Ho - ly and Might - y, Ho - ly Im - mor - tal One, Have

mer - cy up - on us. Ho - ly God, Ho - ly and Might - y, Ho - ly Im - mor - tal

One, Have mer - cy up - on us. Ho - ly God, Ho - ly and Might - y,

Ho - ly Im - mor - tal One, Have mer - cy up - on us. up - on us.

COLLECT

Presider God be with you.
People And also with you.
Presider Let us pray.

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

All sit.

FIRST LESSON

Exodus 19:3-8

Reader A reading from the Book of Exodus.

Then Moses went up to God; the Lord called to him from the mountain, saying, "Thus you shall say to the house of Jacob, and tell the Israelites: You have seen what I did to the Egyptians, and how I bore you on eagles' wings and brought you to myself. Now therefore, if you obey my voice and keep my covenant, you shall be my treasured possession out of all the peoples. Indeed, the whole earth is mine, but you shall be for me a priestly kingdom and a holy nation. These are the words that you shall speak to the Israelites." So Moses came, summoned the elders of the people, and set before them all these words that the Lord had commanded him. The people all answered as one: "Everything that the Lord has spoken we will do." Moses reported the words of the people to the Lord.

Reader Hear what the Spirit is saying to God's people.
People Thanks be to God.

PSALM 15

All join in singing as directed.

- 1 LORD, who may dwell in your tabernacle? *
who may abide upon your holy hill?
- 2 Whoever leads a blameless life and does what is right, *
who speaks the truth from his heart.
- 3 There is no guile upon his tongue;
he does no evil to his friend; *
he does not heap contempt upon his neighbor.
- 4 In his sight the wicked is rejected, *
but he honors those who fear the LORD.
- 5 He has sworn to do no wrong *
and does not take back his word.
- 6 He does not give his money in hope of gain, *
nor does he take a bribe against the innocent.
- 7 Whoever does these things *
shall never be overthrown.

Reader A reading from the Book of First Peter.

The end of all things is near; therefore be serious and discipline yourselves for the sake of your prayers. Above all, maintain constant love for one another, for love covers a multitude of sins. Be hospitable to one another without complaining. Like good stewards of the manifold grace of God, serve one another with whatever gift each of you has received. Whoever speaks must do so as one speaking the very words of God; whoever serves must do so with the strength that God supplies, so that God may be glorified in all things through Jesus Christ. To him belong the glory and the power forever and ever. Amen.

Reader Hear what the Spirit is saying to God's people.
People Thanks be to God.

All stand.

SEQUENCE

Yesuve Saranam
 ("Jesus is refuge")

Words & Music: Traditional

First Time: Cantor
Repeat: All

Ye - su - ve sa - ra - nam, sa - ra - nam Ye - su - ve. Ye - su - ve
 sa - ra - nam, sa - ra - nam Ye - su - ve. Ye - su - ve sa - ra - nam, sa - ra - nam Ye -
 su - ve. Ye - su - ve sa - ra - nam, sa - ra - nam Ye - su - ve.

GOSPEL

Matthew 16:24-27

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

Then Jesus told his disciples, "If any want to become my followers, let them deny themselves and take up their cross and follow me. For those who want to save their life will lose it, and those who lose their life for my sake will find it. For what will it profit them if they gain the whole world but forfeit their life? Or what will they give in return for their life? "For the Son of Man is to come with his angels in the glory of his Father, and then he will repay everyone for what has been done.

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

The People are seated.

SERMON

The Right Rev'd Paul Marshall

Silence is kept.

INTERCESSIONS

All repeat ostinato while prayers are offered:
 Holy my hope, hold my trembling, hold my heart, teach me to be love.

Ana Hernandez

THE PEACE

I can do all things through Christ who strength - ens me.

I can do all things through Christ who strength - ens me.

I can do all things through Christ, I can do all things through

Christ, I can do all things through Christ who strength - ens

me, strength - ens me.

THE GREAT THANKSGIVING

Eucharistic Prayer 3

Celebrant *People*

The Lord be with you. And al - so with you.

Celebrant *People*

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

Celebrant

Let us give thanks to the Lord our God.

People

It is right to give our thanks and praise.

Setting: David Hurd, from **Music for the Eucharist**, © 1995 Augsburg Fortress.
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All thanks and praise are yours at all times and in all places, our true and loving God; through Jesus Christ, your eternal Word, the Wisdom from on high by whom you created all things. You laid the foundations of the world and enclosed the sea when it burst out from the womb; You brought forth all creatures of the earth and gave breath to humankind.

Wondrous are you, Holy One of Blessing, all you create is a sign of hope for our journey; And so as the morning stars sing your praises we join the heavenly beings and all creation as we shout with joy:

SANCTUS

Missa Appalachia

Music: Jonathan Dimmock (b.1957)
Source: *Wonder, Love, and Praise* #850

Ho - ly, — ho - ly, — ho - ly — Lord, God of — pow - er and — might, —

hea - ven and earth are — full of your glo - ry. Ho - san - na — in — the high - est. —

Bless - ed is the one who comes in the name of the Lord. — Ho - san - na, Ho -

san - na, Ho - san - na — in — the high - est. the high - est. —

Glory and honor are yours, Creator of all, your Word has never been silent; you called a people to yourself, as a light to the nations, you delivered them from bondage and led them to a land of promise. Of your grace, you gave Jesus to be human, to share our life, to proclaim the coming of your holy reign and give himself for us, a fragrant offering. Through Jesus Christ our Redeemer, you have freed us from sin, brought us into your life, reconciled us to you, and restored us to the glory you intend for us.

We thank you that on the night before he died for us Jesus took bread, and when he had given thanks to you, he broke it, gave it to his friends and said: "Take, eat, this is my Body, broken for you. Do this for the remembrance of me." After supper Jesus took the cup of wine, said the blessing, gave it to his friends and said: "Drink this, all of you: this cup is the new Covenant in my Blood, poured out for you and for all for the forgiveness of sin. Do this for the remembrance of me."

And so, remembering all that was done for us: the cross, the tomb, the resurrection and ascension, longing for Christ's coming in glory, and presenting to you these gifts your earth has formed and human hands have made, we acclaim you, O Christ:

Presider and People Dying, you destroyed our death. Rising, you restored our life. Christ Jesus, come in glory!

The Presider continues

Send your Holy Spirit upon us and upon these gifts of bread and wine that they may be to us the Body and Blood of your Christ. Grant that we, burning with your Spirit's power, may be a people of hope, justice and love. Giver of Life, draw us together in the Body of Christ, and in the fullness of time gather us with all your people into the joy of our true eternal home.

Through Christ and with Christ and in Christ, by the inspiration of your Holy Spirit, we worship you our God and Creator in voices of unending praise.

Presider and People Blessed are you now and for ever. *Amen.*

THE LORD'S PRAYER

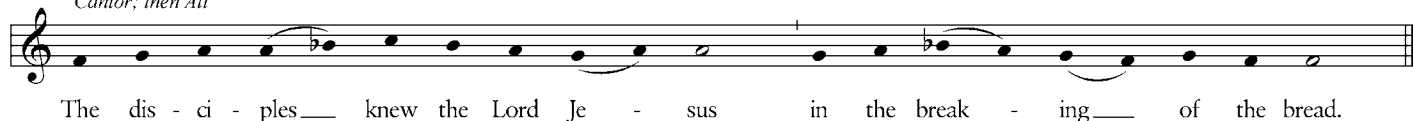
All sing any version, any language, to any pitch from 1-6 as desired.

FRACTION ANTHEM

The disciples knew the Lord Jesus

Mode 6; adapt. Mason Martens (b.1933)
Source: *The Hymnal* 1982, S167

Antiphon
Cantor; then All



Cantor



Cantor



Gluten free wafers are available at the central station; please indicate this by extending your hands palms down.

Be still and know

Ana Hernandez
Source: *Voices Found* #92

I Be still and know

that I am God.

Be still and know

that I am God.

O - - - pen my heart, o - - - pen my heart.
A - - - bre mi co - ra - zon, a - - - bre mi co - ra - zon.

O - - - pen my heart, o - - - pen my heart.
A - - - bre mi co - ra - zon, a - - - bre mi co - ra - zon.

O - - - pen my heart, o - - - pen my heart.
A - - - bre mi co - ra - zon, a - - - bre mi co - ra - zon.

POST COMMUNION PRAYER

Presider Let us pray.

Presider and People

Loving God,
we give you thanks
for restoring us in your image
and nourishing us with spiritual food
in the Sacrament of Christ's Body and Blood.
Now send us forth
a people, forgiven, healed, renewed;
that we may proclaim your love to the world
and continue in the risen life of Christ our Savior. Amen.

BLESSING

Descant

4 Praise to the Lord! O let all that is in me a - dore — him! All that hath

1 Praise to the Lord, the Al - might - y, the King of cre - a - - - tion; O my soul,
 2 Praise to the Lord, o - ver all things he glo - rious - ly reign - - - eth: borne as on
 3 Praise to the Lord, who doth pros - per thy way and de - fend thee; sure - ly his
 4 Praise to the Lord! O let all that is in me a - dore him! All that hath

life and breath come now with prais - es be - fore — him! Let the a - men sound

praise him, for he is thy health and sal - va - - - tion: join the great throng,
 ea - gle - wings, safe - ly his saints he sus - tain - - - eth. Hast thou not seen
 good - ness and mer - cy shall ev - er at - tend thee; pon - der a - new
 life and breath come now with prais - es be - fore him! Let the a - men

— from his peo - ple a - gain; glad - ly for ev - er a - dore — him.

psal - ter - y, or - gan, and song, sound - ing in glad ad - o - ra - - - - tion.
 how all thou need - est hath been grant - ed in what he or - dain - - - - eth?
 what the Al - might - y can do, who with his love doth be - friend thee.
 sound from his peo - ple a - gain; glad - ly for ev - er a - dore him.

DISMISSAL

CLOSING VOLUNTARY

Rubrics: 5. "The people respond - Amen!"

Dan Locklair (b.1949)

- 1 Sing we merrily unto God our strength *
make a cheerful noise unto the God of Jacob.
 - 2 Take the psalm, bring hither the tabret *
the merry harp with the lute.
 - 3 Blow up the trumpet in the new-moon *
even in the time appointed, and upon our solemn feast-day.
 - 4 For this was made a statute for Israel *
and a law of the God of Jacob.
 - 5 This he ordained in Joseph for a testimony *
when he came out of the land of Egypt, and had heard a strange language.
 - 6 I eased his shoulder from the burden *
and his hands were delivered from making the pots.
 - 7 Thou calledst upon me in troubles, and I delivered thee *
and heard thee what time as the storm fell upon thee.
 - 8 I proved thee also *
at the waters of strife.
 - 9 Hear, O my people, and I will assure thee, O Israel *
if thou wilt hearken unto me,
 - 10 There shall no strange god be in thee *
neither shalt thou worship any other god.
 - 11 I am the LORD thy God, who brought thee out of the land of Egypt *
open thy mouth wide, and I shall fill it.
 - 12 But my people would not hear my voice *
and Israel would not obey me.
 - 13 So I gave them up unto their own hearts' lusts *
and let them follow their own imaginations.
 - 14 O that my people would have hearkened unto me *
for if Israel had walked in my ways,
 - 15 I should soon have put down their enemies *
and turned my hand against their adversaries.
 - 16 The haters of the LORD should have been found liars *
but their time should have endured for ever.
 - 17 He should have fed them also with the finest wheat-flour *
and with honey out of the stony rock should I have satisfied thee.
- Glory be to the Father, and to the Son, and to the Holy Ghost *
as it was in the beginning, is now, and ever shall be, world without end. Amen.

- 1 God standeth in the congregation of princes *
he is a Judge among gods.
- 2 How long will ye give wrong judgement *
and accept the persons of the ungodly?
- 3 Defend the poor and fatherless *
see that such as are in need and necessity have right.
- 4 Deliver the outcast and poor *
save them from the hand of the ungodly.
- 5 They will not be learned nor understand, but walk on still in darkness *
all the foundations of the earth are out of course.
- 6 I have said, Ye are gods *
and ye are all the children of the most Highest.
- 7 But ye shall die like men *
and fall like one of the princes.
- 8 Arise, O God, and judge thou the earth *
for thou shalt take all heathen to thine inheritance.

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

FIRST LESSON

Numbers 11:24-33

Reader A reading from the Book of Numbers.

And Moses went out, and told the people the words of the Lord, and gathered the seventy men of the elders of the people, and set them round about the tabernacle. And the Lord came down in a cloud, and spake unto him, and took of the spirit that was upon him, and gave it unto the seventy elders: and it came to pass, that, when the spirit rested upon them, they prophesied, and did not cease. But there remained two of the men in the camp, the name of the one was Eldad, and the name of the other Medad: and the spirit rested upon them; and they were of them that were written, but went not out unto the tabernacle: and they prophesied in the camp. And there ran a young man, and told Moses, and said, Eldad and Medad do prophesy in the camp. And Joshua the son of Nun, the servant of Moses, one of his young men, answered and said, My lord Moses, forbid them. And Moses said unto him, Enviest thou for my sake? would God that all the Lord's people were prophets, and that the Lord would put his spirit upon them! And Moses gat him into the camp, he and the elders of Israel. And there went forth a wind from the Lord, and brought quails from the sea, and let them fall by the camp, as it were a day's journey on this side, and as it were a day's journey on the other side, round about the camp, and as it were two cubits high upon the face of the earth. And the people stood up all that day, and all that night, and all the next day, and they gathered the quails: he that gathered least gathered ten homers: and they spread them all abroad for themselves round about the camp. And while the flesh was yet between their teeth, ere it was chewed, the wrath of the Lord was kindled against the people, and the Lord smote the people with a very great plague.

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

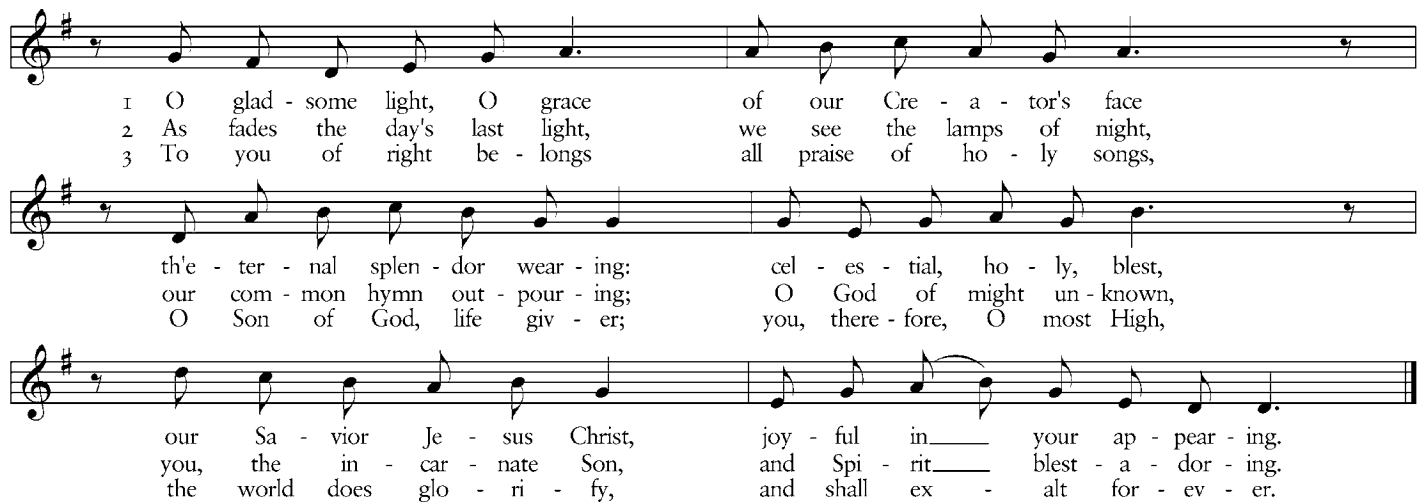
Please stand and join in the singing of the Office Hymn. The choir sings verse 2.

OFFICE HYMN

O gladsome light

Words: *Phos hilaron*, tr. Robert Bridges (1844-1930)

Music: Hess, Matthew Glandorf (b.1972)



The musical score is written on three staves in G major (one sharp). The lyrics are as follows:

1 O glad - some light, O grace of our Cre - a - tor's face
 2 As fades the day's last light, we see the lamps of night,
 3 To you of right be - longs all praise of ho - ly songs,

th'e - ter - nal splen - dor wear - ing; cel - es - tial, ho - ly, blest,
 our com - mon hymn out - pour - ing; O God of might un - known,
 O Son of God, life giv - er; you, there - fore, O most High,

our Sa - vior Je - sus Christ, joy - ful in your ap - pear - ing.
 you, the in - car - nate Son, and Spi - rit blest - a - dor - ing.
 the world does glo - ri - fy, and shall ex - alt for - ev - er.

All remain standing.

MAGNIFICAT

Roxanna Panufnik (b.1968)

My soul doth magnify the Lord *

Ave Maria, (Hail Mary) and my spirit hath rejoiced in God my Saviour.

For he hath regarded *gratia plena (the Lord is with thee)* *

the lowliness of his handmaiden. *Dominus tecum (the Lord is with Thee)*

For behold, from henceforth *Benedicta tu in mulieribus (blessed art thou among women)* *

all generations shall call me blessed.

For he that is mighty hath magnified me *Sancta Maria (Holy Mary)* *

and holy is his Name. *Mater Dei (Mother of God)*

And his mercy is on them that fear him *Ora pro nobis peccatoribus (Pray for us sinners)**

throughout all generations. *Nunc et in hora, mortis nostrae (and at the hour of our Death)*

He hath shewed strength with his arm *

he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat *

and hath exalted the humble and meek.

He hath filled the hungry with good things *

and the rich he hath sent empty away.

He remembering his mercy hath holpen his servant Israel *

as he promised to our forefathers, Abraham and his seed for ever.

Glory be to the Father, and to the Son, and to the Holy Ghost *

as it was in the beginning, is now, and ever shall be, world without end. Amen.

All are seated.

SECOND LESSON

Matthew 18:1-9

Reader A reading from the Gospel of Matthew.

At the same time came the disciples unto Jesus, saying, Who is the greatest in the kingdom of heaven? And Jesus called a little child unto him, and set him in the midst of them, And said, Verily I say unto you, Except ye be converted, and become as little children, ye shall not enter into the kingdom of heaven. Whosoever therefore shall humble himself as this little child, the same is greatest in the kingdom of heaven. And whoso shall receive one such little child in my name receiveth me. But whoso shall offend one of these little ones which believe in me, it were better for him that a millstone were hanged about his neck, and that he were drowned in the depth of the sea. Woe unto the world because of offences! for it must needs be that offences come; but woe to that man by whom the offence cometh! Wherefore if thy hand or thy foot offend thee, cut them off, and cast them from thee: it is better for thee to enter into life halt or maimed, rather than having two hands or two feet to be cast into everlasting fire. And if thine eye offend thee, pluck it out, and cast it from thee: it is better for thee to enter into life with one eye, rather than having two eyes to be cast into hell fire.

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

All stand.

NUNC DIMITTIS

Roxanna Panufnik

Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace.

Lord, now lettest thou thy servant depart in peace *
according to thy word.

For mine eyes have seen *
thy salvation,

Which thou hast prepared *
before the face of all people;

To be a light to lighten the Gentiles *
and to be the glory of thy people Israel.

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

Wednesday

THE APOSTLES' CREED

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

THE PRAYERS

Gerre Hancock

Officiant The Lord be with you.
Choir And with thy spirit.
Officiant Let us pray.
Choir Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

THE LORD'S PRAYER

Sung by the choir.

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

SUFFRAGES

Officiant O Lord, show thy mercy upon us.
Choir And grant us thy salvation.
Officiant O Lord, save the state.

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

EVENING COLLECTS

ANTHEM

O Bone Jesu a 19

Robert Carver (ca.1485 - ca.1570)

*O bone Jesu, O piissime Jesu, O dulcissime Jesu,
 O Jesu fili virginis Mariae plenus pietate
 O dulcis Jesu
 secundum magnam misericordiam tuam
 miserere mei.
 O clementissime Jesu
 deprecor te per illum sanguinem pretiosum
 quem pro peccatoribus effundere voluisti
 ut ablvas iniquitatem meam
 et in me respicias
 miserum et indignum peccatorem
 et hoc nomen Jesum invocantem.
 O nomen Jesu, nomen dulce, nomen Jesu,
 nomen dilectabile, nomen Jesu, nomen suave,
 quid enim est Jesus nisi salvator?
 Ergo bone Jesu propter nomen tuum
 salva me ne peream
 et ne permittas me damnari
 quem tu ex nihilo creasti.
 O bone Jesu ne perdat me iniquitas mea.
 Rogo te, piissime Jesu,
 ne perdas me quem fecit tua bonitas.
 O dulcis Jesu, recognosce quod tuum est
 et absterge quod alienum est.
 O amantissime Jesu, O desideratissime Jesu,
 O mitissime Jesu, O Jesu,
 admitte me intrare regnum tuum, dulcis Jesu.*

O good Jesus, O most holy Jesus, O most sweet Jesus,
 O Jesus, son of the Virgin Mary, full of piety,
 O sweet Jesus,
 according to your great mercy
 have mercy upon me.
 O most compassionate Jesus
 I beseech you by that precious blood
 which you willingly shed for sinners
 that you might wash away my wickedness
 and look upon me
 miserable and unworthy sinner
 imploring this name of Jesus.
 O name of Jesus, sweet name, name of Jesus,
 beloved name, name of Jesus, sweet name,
 for what is Jesus if not our saviour?
 Therefore good Jesus through your name
 save me that I shall not perish
 and suffer me not to be damned
 whom you created out of nothing.
 O good Jesus, let not my sin destroy me.
 I beg you, most holy Jesus,
 forsake not me whom your love has made.
 O sweet Jesus, accept what is yours
 and reject that which offends you.
 O most beloved Jesus, O most longed for Jesus,
 O most gentle Jesus, O Jesus,
 permit me to enter into your kingdom, sweet Jesus.

The congregation kneels in silent prayer with the sacred ministers.

*O salutaris Hostia,
Quae caeli pandis ostium:
Bella premunt hostilia,
Da robur, fer auxilium.*

*Uni trinoque Domino
Sit sempiterna gloria,
Qui vitam sine termino
Nobis donet in patria.
Amen.*

O saving Victim,
opening wide The gate of Heaven to us below;
Our foes press hard on every side;
Your aid supply; Your strength bestow.

To your great name be endless praise,
Immortal Godhead, One in Three.
O grant us endless length of days,
In our true native land with thee.
Amen.

All sing the hymn, kneeling.

HYMN

Therefore we, before him bending

Words: Att. Thomas Aquinas (c.1225-1274)

Music: *St. Thomas*, mel. att. John Francis Wade (1711-1786)

1 There - fore we, be - fore him bend - ing, this great Sa - cra - ment re - vere;
2 Glo - ry let us give and bless - ing to the Fa - ther and the Son,
types and sha - dows have their end - ing for the new - er rite is here;
hon - or, thanks and praise add - ress - ing, while e - ter - nal a - ges run;
faith, our out - ward sense be - friend - ing, makes our in - ward vi - sion clear.
ev - er too his love con - fess - ing who from both with both is One.

*Priest
People
Priest*

Thou gavest them bread from heaven;
Containing within itself all sweetness.
Let us pray. O God, who under a wonderful sacrament hast left unto us a memorial of thy Passion;
grant us, we beseech thee, so to venerate the sacred mysteries of thy Body and Blood, that we may ever
perceive within ourselves the fruit of thy redemption; who livest and reignest world without end. *Amen.*

*Following the Collect, the Priest takes up the Monstrance and blesses the People.
Then the People repeat each phrase, after the Priest, of:*

THE DIVINE PRAISES

Blessed be God.
Blessed be his Holy Name.
Blessed be Jesus Christ, true God and true Man.
Blessed be the Name of Jesus.
Blessed be his Most Sacred Heart.
Blessed be Jesus
 in the Most Holy Sacrament of the Altar.
Blessed be the Holy Spirit, the Paraclete.
Blessed be the Mother of God, Mary most holy.
Blessed be the name of Mary, Virgin and Mother.
Blessed be Saint Joseph, her most chaste Spouse.
Blessed be God in his angels and in his saints.

The Blessed Sacrament is returned to the Aumbry and the People stand.

PSALM 117 *Sung by the choir.*

Let us forever adore the most Holy Sacrament.

O praise the Lord all ye heathen *
 praise him all ye nations.

For his merciful kindness is ever more and more towards us *
 and the truth of the Lord endureth for ever, Praise the Lord.

Glory be to the Father and to the Son, *
 and to the Holy Ghost.

As it was in the beginning is now and ever shall be *
 world without end. Amen.

Let us forever adore the most Holy Sacrament.

The people remain standing as the choir and clergy exit.

ORGAN IMPROVISATION

Thursday, June 21, 4:00 P.M.
The Church of St. Luke and The Epiphany, Philadelphia
Feast of Saint Cecilia (transferred)

The Right Rev'd Charles Bennison, *Celebrant*
 The Right Rev'd Paul Marshall, *Preacher*
 The Right Rev'd Keith Whitmore, *Chaplain to the Association of Anglican Musicians*
 The Rev'd Rodger C. Broadley, *Rector, Church of St. Luke and The Epiphany*
 Michael Stairs, *Service Organist*
 Bruce Neswick, *Concluding Improvisation Organist*

OPENING VOLUNTARY

Fantasia on “St. Anne”

Charles H.H. Parry (1848-1918)

All stand and sing:

PROCESSIONAL HYMN

O praise ye the Lord!

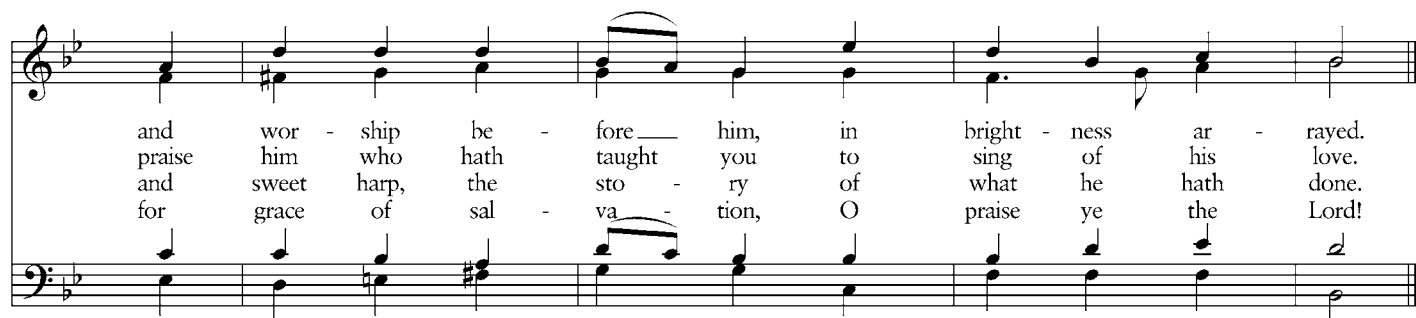
Words: Henry Williams Baker (1821-1877)
Music: *Laudate Dominum*, Charles H.H. Parry

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

re in each to
 joyce tune - ju - bi - him
 in ful bi - be
 his ac - out
 word, cord, chord poured
 ye all re all
 an - ye ech a - ges
 gels of new a - long!
 of light; birth; round; long!

ye praise loud For
 hea - him or Love
 - vens, who - gans, in
 a - hath his cre -
 dore brought glo - a -
 him you ry - tion,
 by his forth for
 whom grace tell hea -
 ye from in deep re -
 were a - tone, stored,
 made, bove, tone, stored,

The hymn continues on the next page.



and praise wor - ship be - fore him, in bright - ness ar - rayed.
sing him who hath taught you to of his love.
and for sweet harp, the sto - ry of he hath done.
grace of sal - va - tion, O praise ye the Lord!

Bishop Blessed be God: Father, Son, and Holy Spirit.
People And blessed be his kingdom, now and for ever. Amen.

COLLECT FOR PURITY

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

GLORIA IN EXCELSIS

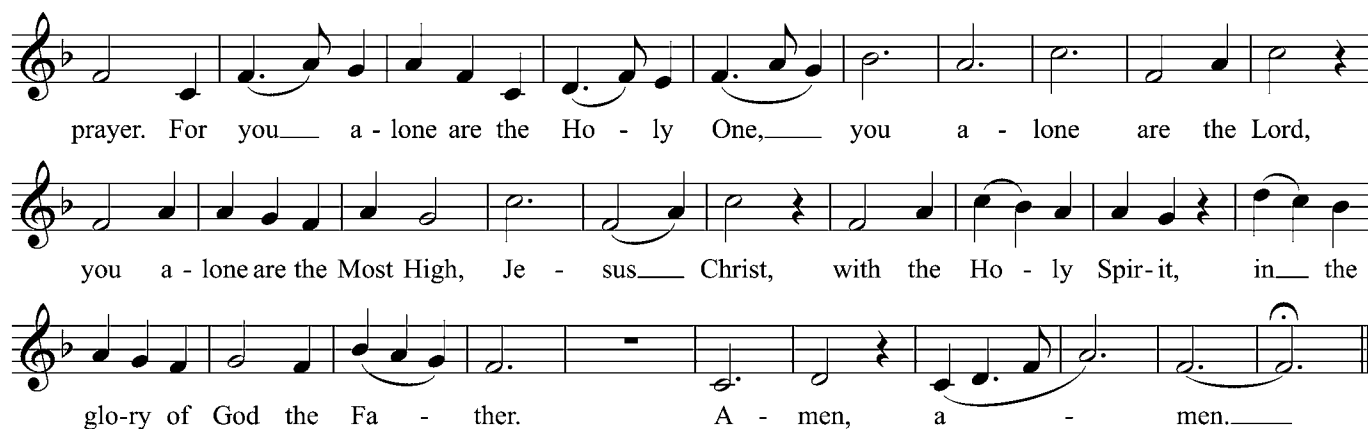
Mass for Philadelphia

Kile Smith (b.1956)

Commissioned by Phillip and Heather Shade, Barbara Herndon Commer, Richard and Carol McConnell and members and friends of the choir of All Saints', Norristown, PA, for the Closing Eucharist of the Philadelphia 2012 National Conference of the Association of Anglican Musicians and as a gift to the wider Church community.



Cantor *All*
Glo - ry to God, glo - ry to God,
glo - ry to God in the high - est, and peace to his peo - ple on earth..
Lord God, heav - en - ly King, al - might - y God and Fa - ther, we wor - ship
you, we give you thanks, we praise you for your glo - ry. Lord Je - sus Christ,
on - ly Son of the Fa - ther, Lord God, Lamb of God, you
take a - way the sin of the world: have mer - cy on us;
you are seat - ed at the right hand of the Fa - ther: re - ceive our



Bishop
People
Bishop

The Lord be with you.

And also with you.

Let us pray. Most gracious God, whose blessed martyr Cecilia sang in her heart to strengthen her witness to you: We give you thanks for the makers of music whom you have gifted with Pentecostal fire; and we pray that we may join with them in creation's song of praise until at the last, with Cecilia and all your saints, we come to share in the song of those redeemed by our Savior Jesus Christ; who with you and the Holy Spirit lives and reigns, one God, in glory everlasting. *Amen.*

The People are seated.

FIRST LESSON

Azariah 1:28-34; 52-59; 68

Reader

A reading from the book of Azariah (an addition to the book of Daniel).

Then the three, as with one mouth, praised and glorified and blessed God in the furnace, saying: "Blessed art thou, O Lord, God of our fathers, and to be praised and highly exalted for ever; And blessed is thy glorious, holy name and to be highly praised and highly exalted for ever; Blessed art thou in the temple of thy holy glory and to be extolled and highly glorified for ever. Blessed art thou, who sittest upon cherubim and lookest upon the deeps, and to be praised and highly exalted for ever. Blessed art thou upon the throne of thy kingdom and to be extolled and highly exalted for ever. Blessed art thou in the firmament of heaven and to be sung and glorified for ever. Let the earth bless the Lord; let it sing praise to him and highly exalt him for ever. Bless the Lord, mountains and hills, sing praise to him and highly exalt him for ever. Bless the Lord, all things that grow on the earth, sing praise to him and highly exalt him for ever. Bless the Lord, you springs, sing praise to him and highly exalt him for ever. Bless the Lord, seas and rivers, sing praise to him and highly exalt him for ever. Bless the Lord, you whales and all creatures that move in the waters, sing praise to him and highly exalt him for ever. Bless the Lord, all birds of the air, sing praise to him and highly exalt him for ever. Bless the Lord, all beasts and cattle, sing praise to him and highly exalt him for ever. Bless him, all who worship the Lord, the God of gods, sing praise to him and give thanks to him, for his mercy endures for ever."

Reader
People

The Word of the Lord.

Thanks be to God.

Sung by the choir.

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

SECOND LESSON

Revelation 15:1-4

Reader A reading from the Revelation of John.

Then I saw another portent in heaven, great and amazing: seven angels with seven plagues, which are the last, for with them the wrath of God is ended. And I saw what appeared to be a sea of glass mixed with fire, and those who had conquered the beast and its image and the number of its name, standing beside the sea of glass with harps of God in their hands. And they sing the song of Moses, the servant of God, and the song of the Lamb: "Great and amazing are your deeds, Lord God the Almighty! Just and true are your ways, King of the nations! Lord, who will not fear and glorify your name? For you alone are holy. All nations will come and worship before you, for your judgments have been revealed."

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

The People stand and sing the Sequence Hymn.

Descant

3 Sev'n whole days, not one in sev'n, I will praise thee;

1 King of glo - - - ry, King of peace, I will love thee;
 2 Where - fore with my ut - most art, I will sing thee;
 3 Sev'n whole days, not one in sev'n, I will praise thee;

in my heart, though not in heav'n, I can raise thee.

and that love may nev - er cease, I will move thee.
 and the cream of all my heart, I will bring thee.
 in my heart, though not in heav'n, I can raise thee.

Small it is in this poor sort to en - roll thee;

Thou hast grant - ed my re - quest, thou hast heard me;
 Though my sins a - gainst me cried, thou didst clear me;
 Small it is in this poor sort to en - roll thee;

e'en e - ter - ni - ty's too short to ex - toll thee.

thou didst note my work - ing breast, thou hast spared me.
 and a - lone, when they re - plied, thou didst hear me.
 e'en e - ter - ni - ty's too short to ex - tol thee.

GOSPEL

Luke 10:38-42

Gospeler
People

The Holy Gospel of Our Lord Jesus Christ according to Luke.
 Glory to you, Lord Christ.

Now as they went on their way, he entered a certain village, where a woman named Martha welcomed him into her home. She had a sister named Mary, who sat at the Lord's feet and listened to what he was saying. But Martha was distracted by her many tasks; so she came to him and asked, "Lord, do you not care that my sister has left me to do all the work by myself? Tell her then to help me." But the Lord answered her, "Martha, Martha, you are worried and distracted by many things; there is need of only one thing. Mary has chosen the better part, which will not be taken away from her."

Gospeler
People

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

The People are seated at the invitation of the Preacher.

SERMON

The Right Rev'd Paul Marshall

Silence is kept.

INTERCESSIONS

Litanist Father, we pray for your holy Catholic Church;
People That we all may be one.

Litanist Grant that every member of the Church may truly and humbly serve you;
People That your Name may be glorified by all people.

Litanist We pray for all bishops, priests, and deacons;
People That they may be faithful ministers of your Word and Sacraments.

Litanist We pray for all who govern and hold authority in the nations of the world;
People That there may be justice and peace on the earth.

Litanist Give us grace to do your will in all that we undertake;
People That our works may find favor in your sight.

Litanist Have compassion on those who suffer from any grief or trouble;
People That they may be delivered from their distress.

Litanist Give to the departed eternal rest;
People Let light perpetual shine upon them.

Litanist We praise you for your saints who have entered into joy;
People May we also come to share in your heavenly kingdom.

Litanist Let us pray for our own needs and those of others.

Silence is kept.

A Past President addresses the Membership:

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

The President then addresses the Chaplain:

Right Reverend Father in God, I present to you these persons to be admitted to the ministry of Officers of the Association of Anglican Musicians.

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

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

Membership The glory of the Lord filled the house of God.

The Chaplain addresses the Membership:

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

Membership We do.

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

Membership We will.

The Chaplain addresses the Officers:

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

Officers We will.

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

Officers We will.

Chaplain Let us pray.

Silence

O Lord Jesus Christ, whose glory the cherubim and seraphim and all the hosts of heaven with ceaseless voice proclaim; Hear and accept, we pray, the praises of your Church below, and pour down upon your ministers in choir and sanctuary such a spirit of faith, reverence, and joy as shall lift both their hymns and their lives to you. Grant to these officers of the Association of Anglican Musicians the faith to seek your will for their task of guiding this Association in its work, and the wisdom to seek and recognize your call in the life of it. Strengthen also, we pray, those who form the membership of this Association that they

may be steadfast in support of their chosen leaders. Dedicate us all anew this day, and grant us to know you that we may truly love you, and to love you that we may fully serve you, whom to serve is perfect freedom; who lives and reigns with the Father and the Holy Spirit, now and for ever. *Amen.*

The Chaplain then addresses each of the newly-elected Officers in turn, saying N., I commission you as _____ in the Association of Anglican Musicians, in the name of the Father, + and of the Son, and of the Holy Spirit. *Amen.*

All stand.

THE PEACE

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

The People are seated.

ANTHEM AT THE OFFERTORY

Let all the world in every corner sing

Words: George Herbert
Music: C.S. Lang (1891-1971)

Let all the world in every corner sing, my God and King!
The heavens are not too high, his praise may thither fly,
the earth is not too low, his praises there may grow.
Let all the world in every corner sing, my God and King!
The church with psalms must shout, no door can keep them out;
but, above all, the heart must bear the longest part.
Let all the world in every corner sing, my God and King!

THE GREAT THANKSGIVING

Eucharistic Prayer D

Celebrant The Lord be with you.
People And also with you.
Celebrant Lift up your hearts.
People We lift them to the Lord.
Celebrant Let us give thanks to the Lord our God.
People It is right to give him thanks and praise.

It is truly right to glorify you, Father, and to give you thanks; for you alone are God, living and true, dwelling in light inaccessible from before time and for ever.

Fountain of life and source of all goodness, you made all things and fill them with your blessing; you created them to rejoice in the splendor of your radiance.

Countless throngs of angels stand before you to serve you night and day; and, beholding the glory of your presence, they offer you unceasing praise. Joining with them, and giving voice to every creature under heaven, we acclaim you, and glorify your Name, as we sing,

SANCTUS AND BENEDICTUS

Mass for Philadelphia

Kile Smith

Ho - ly, ho - ly, ho - ly Lord, God of
power and might, heaven and earth are full of your glo - ry. Ho -
san - na, ho - san - na, ho - san - na in the high - est.
Blessed is he who comes in the name of the Lord. Ho -
san - na, ho - san - na, ho - san - na in the high - est.

The people stand or kneel. Then the Celebrant continues:

We acclaim you, holy Lord, glorious in power. Your mighty works reveal your wisdom and love. You formed us in your own image, giving the whole world into our care, so that, in obedience to you, our Creator, we might rule and serve all your creatures. When our disobedience took us far from you, you did not abandon us to the power of death. In your mercy you came to our help, so that in seeking you we might find you. Again and again you called us into covenant with you, and through the prophets you taught us to hope for salvation.

Father, you loved the world so much that in the fullness of time you sent your only Son to be our Savior. Incarnate by the Holy Spirit, born of the Virgin Mary, he lived as one of us, yet without sin. To the poor he proclaimed the good news of salvation; to prisoners, freedom; to the sorrowful, joy. To fulfill your purpose he gave himself up to death; and, rising from the grave, destroyed death, and made the whole creation new.

And, that we might live no longer for ourselves, but for him who died and rose for us, he sent the Holy Spirit, his own first gift for those who believe, to complete his work in the world, and to bring to fulfillment the sanctification of all.

When the hour had come for him to be glorified by you, his heavenly Father, having loved his own who were in the world, he loved them to the end; at supper with them he took bread, and when he had given thanks to you, he broke it, and gave it to his disciples, and said, "Take, eat: This is my Body, which is given for you. Do this for the remembrance of me."

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

Father, we now celebrate this memorial of our redemption. Recalling Christ’s death and his descent among the dead, proclaiming his resurrection and ascension to your right hand, awaiting his coming in glory; and offering to you, from the gifts you have given us, this bread and this cup, we praise you and we bless you.

Celebrant and People

We praise you, we bless you,
we give thanks to you,
and we pray to you, Lord our God.

The Celebrant continues:

Lord, we pray that in your goodness and mercy your Holy Spirit may descend upon us, and upon these gifts, sanctifying them and showing them to be holy gifts for your holy people, the bread of life and the cup of salvation, the Body and Blood of your Son Jesus Christ.

Grant that all who share this bread and cup may become one body and one spirit, a living sacrifice in Christ, to the praise of your Name.

Remember, Lord, your one holy catholic and apostolic Church, redeemed by the blood of your Christ. Reveal its unity, guard its faith, and preserve it in peace.

Remember all who have died in the peace of Christ, and those whose faith is known to you alone; bring them into the place of eternal joy and light.

And grant that we may find our inheritance with [the Blessed Virgin Mary, with patriarchs, prophets, apostles, and martyrs, with Cecilia, Luke, and all the saints who have found favor with you in ages past. We praise you in union with them and give you glory through your Son Jesus Christ our Lord.

Through Christ, and with Christ, and in Christ, all honor and glory are yours, Almighty God and Father, in the unity of the Holy Spirit, for ever and ever. *Amen.*

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

People and Celebrant

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

omit Alleluias during Lent

Al - le - lu - ia. Christ our Pass - ov - er is

sac-ri-ficed for us; There-fore let us keep_____ the feast._ Al - le - lu - ia.

Celebrant The Gifts of God for the People of God.

Gluten free wafers are available for those who ask; please tell the usher if you wish to receive communion at your pew.

COMMUNION HYMN

Jerusalem, my happy home

Words: F.B.P. (ca. 16th cent.)
Music: *Land of Rest*, American folk hymn

1 Je - ru - sa - lem, my hap - py home, when
2 Thy saints are crowned with glo - ry great; they
3 There Da - vid stands with harp in hand as
4 Our La - dy sings Mag - ni - fi - cat with
5 Je - ru - sa - lem, Je - ru - sa - lem, God

1 shall I come to thee? When shall my sor - rows
2 see God face to face; they tri - umph still, they
3 mas - ter of the choir: ten thou - sand times would
4 tune sur - pass - ing sweet, and bless - ed mar - tyr's
5 grant that I may see thine end - less joy, and

1 have an end? Thy joys when shall I see?
2 still re - joice in that most hap - py place.
3 one be blest who might this mu - sic hear.
4 har - mo - ny doth ring in ev - ery street.
5 of the same par - ta - ker ev - er be!

Bless the Lord, all created things,
Sing his praise and exalt him forever.
Bless the Lord you heavens,
Sing his praise and exalt him forever.

All men and women bless the Lord,
Bless the Lord, you priests of the Lord,
Bless the Lord, you servants of the Lord,
Sing his praise and exalt him forever.

Bless the Lord, you angels of the Lord,
Bless the Lord, all you his hosts,
Bless the Lord, all people on earth,
Sing his praise and exalt him forever!

After Communion all stand, the Celebrant says:

Let us pray.

Celebrant and People

Eternal God, heavenly Father, you have graciously accepted us as living members of your Son our Savior Jesus Christ, and you have fed us with spiritual food in the Sacrament of his Body and Blood. Send us now into the world in peace, and grant us strength and courage to love and serve you with gladness and singleness of heart; through Christ our Lord. Amen.

ANTHEM

Judge eternal

Words: Henry Scott Holland (1847-1918)
Music: Gerre Hancock (1934-2012)


Sung by gathered members of AAM. Scores are included in conference packets courtesy of Oxford University Publishing.

The Bishop may bless the people:

<i>Bishop</i>	Our help is in the Name of the Lord;
<i>People</i>	The maker of heaven and earth.
<i>Bishop</i>	Blessed be the name of the Lord;
<i>People</i>	From this time forth for evermore.
<i>Bishop</i>	The blessing, mercy, and grace of God Almighty, the Father, the Son, and the Holy Spirit, be upon you, and remain with you for ever. <i>Amen.</i>

The Deacon, or the Celebrant, dismisses them with these words

	Let us go forth into the world, rejoicing in the power of the Spirit.
<i>People</i>	Thanks be to God.



1 Come, la - bor on, Who dares stand i - dle on the har - vest plain,
 2 Come, la - bor on. The en - e - my is watch - ing night and day,
 3 Come, la - bor on. A - way with gloom - y doubts and faith - less fear!
 4 Come, la - bor on. Claim the high call - ing an - gels can - not share
 5 Come, la - bor on. No time for rest, till glows the west - ern sky,

while all a - round us waves the gold - en grain? And to each ser - vant
 to sow the tares, to snatch the seed a - way; while we in sleep our
 No arm so weak but may do ser - vice here: by feeb - lest a - gents
 to young and old the Gos - pel glad - ness bear: re - deem the time; its
 till the long sha - dows o'er our path - way lie, and a glad sound comes

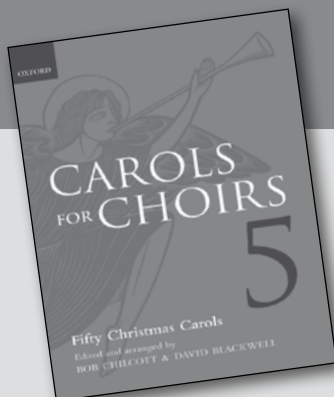
does the Mas - ter say, "Go work to - - - day."
 du - ty have for - got, he slum - - - bered not.
 may our God ful - fill his right - - - eous will.
 hours too swift - ly fly. The night draws nigh.
 with the set - ting sun, "Ser - - - vants, well done."

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8'	Diapason	61 pipes
8'	Claribel Flute	61 pipes
4'	Octave	61 pipes
4'	Flute	61 notes (Swell)
8'	Cornopean	61 notes (Swell)
	Blank knob for addition	

Swell

16'	Bourdon	73 pipes
8'	Diapason	73 pipes
8'	Gedeckt	73 pipes
8'	Salicional	73 pipes
8'	Voix Celeste	73 pipes
8'	Flauto Dolce	73 pipes
8'	Flute Celeste (tc)	61 pipes
4'	Triangle Flute	73 pipes
V	Mixture	305 pipes
8'	Cornopean	73 pipes
8'	Flügel Horn	73 pipes
8'	Vox Humana	73 pipes
	Tremolo	

Choir

8'	Concert Flute	73 pipes
8'	Dulciana	73 pipes
4'	Flute	73 pipes
8'	English Horn	73 pipes (flat top style)
	Tremolo	

Pedal

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16'	Bourdon	61 pipes
16'	Echo Bourdon	32 notes (Swell)
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8'	Still Gedeckt	32 notes (Swell)
	Blank knob for addition	

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Biographies

SUNDAY, JUNE 17

THE CROSSING: OPENING CONCERT

The Crossing is a professional chamber choir of twenty-four voices, conducted by Donald Nally. Formed by a group of friends in 2005 who sang with Nally in Philadelphia and Italy,



The Crossing has grown to become a vital part of Philadelphia's cultural scene, presenting innovative programs, establishing a summer new music festival, and making two acclaimed recordings. *The Philadelphia Inquirer* has named *The Crossing* "Philadelphia's best chorus" (David Patrick Stearns, January 2008) and has listed their concerts in each of the past two years as among the "Best Classical Events of the Year."

Winner of both the 2009 and 2011 ASCAP Award for Adventurous Programming from Chorus America, *The Crossing* is one of the only professional choirs in the world dedicated to singing exclusively new and recently composed works. Frequently invited to collaborate, *The Crossing* has recorded Kile Smith's *Vespers with Piffaro*, the Renaissance Band, and is collaborating on projects with *Lyric Fest* and *Network for New Music*, as well as commissioned premieres by Kile Smith, Francis Pott, and Lewis Spratlan. Recent world premieres have included David Lang, Eriks Eöenvalds, Gabriel Jackson, Kamran Ince, Benjamin C.S. Boyle, Paul Fowler, Lansing McLoskey, and David Shapiro.

DONALD NALLY: CONDUCTOR, THE CROSSING

Donald Nally lives in Philadelphia where he concentrates on *The Crossing*'s commissioning projects, collaborations, future programming, and current concerts. Donald is also music director of Cincinnati's Vocal Arts Ensemble, the region's only professional choir, and chorus master for



The Chicago Bach Project – annual performances of Bach's masterworks presented by Soli Deo Gloria. In 2011-2012 coming season he will guest conduct the Latvian State Choir for the opening concert of the International Festival of Sacred Music in Riga and will be Visiting Professor in Choral Music at the University of Illinois.

Donald just completed a distinguished tenure as chorus master at Lyric Opera of Chicago where he collaborated with the world's major opera singers, conductors, and directors. He has served many summers as Chorus Master

of Il festival dei due mondi in Spoleto, Italy and was, for a number of years, Chorus Master of Welsh National Opera, where he conducted the WNO chorus and orchestra in major cities throughout England, Wales, Scotland, and Northern Ireland. While in the UK, Donald often guest-conducted London's Philharmonia Chorus and collaborated with the BBC Symphony Orchestra and Sinfonia Cymru. Prior to his work in Wales, Donald lived in Philadelphia where he was chorus master at the Opera Company of Philadelphia, director of music at Saint Mark's Church, and artistic director of the Choral Arts Society of Philadelphia, which was awarded the 2002 Chorus America Margaret Hillis National Award for Excellence in Choral Music. His book *Conversations with Joseph Flummerfelt: thoughts on conducting, music and musicians* was published in 2010 by Scarecrow Press. He holds the distinction that in the last two years he has conducted concerts named to the Top Classical Events of the Year by the major newspapers of three major American cities: Chicago, Philadelphia, and Cincinnati.

Donald holds degrees from Westminster Choir College, the College-Conservatory at the University of Cincinnati, and a doctorate from the University of Illinois.

SCOTT DETTRA: ORGANIST, THE CROSSING

Scott Dettra is Organist and Associate Director of Music at Washington National Cathedral, where he is the principal organist and assists with the direction of the Cathedral choirs. One of the finest concert organists of his generation, his performances are known for their clarity, rhythmic intensity, and musical elegance. In addition to



his work at Washington National Cathedral, Mr. Dettra is also Keyboard Artist of the Washington Bach Consort and organist of *The Crossing*, Philadelphia's new music choir. Mr. Dettra performs extensively throughout the United States and Canada under the management of Karen McFarlane Artists. He has performed at national conventions of the American Guild of Organists, the Association of Anglican Musicians, and the Association of Lutheran Church Musicians. Festival appearances include the Lincoln Center Festival, the Carmel Bach Festival, the Arizona Bach Festival, the Bermuda Music Festival, and the Piccolo Spoleto Festival.

His debut recording, *Tongues of Fire*, features French music performed on the 325-rank organ of

the Cadet Chapel at West Point, and may be found on the Pro Organo label. Majestus, on the Loft label, features large-scale organ favorites performed on the Great Organ of Washington National Cathedral.

A native of Wilmington, Delaware, Mr. Dettra holds two degrees from Westminster Choir College and has also studied jazz piano at Manhattan School of Music. His principal organ teachers have been Joan Lipincott, Dennis Keene, and his father, Lee Dettra

ALAN MORRISON: VERIZON HALL ORGAN DEMO

Alan Morrison is recognized as one of America's premier concert organists. His concert appearances in some of the most prestigious organ concert venues in North America emphasize his achievements as a performer and the respect Mr. Morrison has gained in the concert organ world.

Mr. Morrison's performance during the inaugural festival of the Dobson organ in Verizon Hall drew laudatory reviews from numerous national publications. He is a regular performer at The Kimmel Center, where he also serves as an artistic adviser. Also in Philadelphia, he has appeared in concert with The Philadelphia Singers, Mendelssohn Club, Singing City, and Choral Arts Society.

In addition to extensive solo and orchestral performances throughout the United States, Mr. Morrison has performed in festivals in Canada, Europe, and South America. He has also performed with The United States Army Chorus.

Mr. Morrison has the distinct honor of being chosen by his peers to perform for four national conventions of the American Guild of Organists (Atlanta '92, NYC '96, Philadelphia '02, Chicago '06). He won top prizes in numerous competitions, among them the Calgary International Organ Festival (silver medal) and the Mader and Poister National Organ Competitions (first prizes). He regularly conducts master classes sponsored by the AGO throughout the United States and in Canada.

Mr. Morrison has recorded ten critically acclaimed CDs for Gothic Records, ACA Digital Recording, and DTR. These and other concert performances are regularly featured on American Public Media's Pipedreams and Performance Today, and on radio stations throughout many countries. On television he has been featured on two episodes of Mister Rogers' Neighborhood and on Georgia Public Television, in a performance of the Shostakovich Piano Concerto No. 1. In 2003, Mr. Morrison appeared with Itzhak Perlman and Yo-Yo Ma for the Fred Rogers Memorial Service, which was telecast live from Pittsburgh's Heinz Hall.

A champion of twentieth and twenty-first century



American composers, Mr. Morrison has premiered important works by William Bolcom, Dan Locklair, Eric Sessler, Brent Weaver, Emily Maxson Porter, Mary Beth Bennett, Jon Spong and Luis Prado. He also gave the American premier of Dances for Organ and Orchestra by British composer Bob Chilcott. Mr. Morrison's most recent premieres were of an organ concerto by Eric Sessler in Verizon Hall (Kimmel Center) with the Curtis Symphony Orchestra (David Hayes, cond.) and, in the closing recital for the 2009 AGO Region III Convention in Norfolk, VA, Variations on a Theme by Ludwig Diehn by Mary Beth Bennett.

At the age of 33, Mr. Morrison was appointed Head of the Organ Department at the world renowned conservatory The Curtis Institute of Music (Philadelphia). He is honored to hold the Haas Charitable Trust Chair in Organ Studies at Curtis. Since 1995, he has been the College Organist at Ursinus College (Collegeville, PA), and he is Adjunct Assistant Professor of Organ at Westminster Choir College of Rider University.

Mr. Morrison is a graduate of both The Curtis Institute of Music and The Juilliard School of Music, receiving degrees in both organ and piano accompanying/chamber music. His teachers include John Weaver, Cherry Rhodes, and Sarah Martin (organ); and Robert Harvey, Vladimir Sokoloff, and Susan Starr (piano). He is a founding member of The Orlando Chamber Soloists.

Alan Morrison is under the exclusive management of Karen McFarlane Artists, Inc. (Cleveland).

Monday, June 18

THE RT. REV'D PAUL MARSHALL:

CONFERENCE HOMILIST; LEADER, CLERGY/MUSICIAN DAY

The Rt. Rev'd Paul Marshall is Bishop of the Episcopal Diocese of Bethlehem, Pennsylvania, and one of the Church's experts on the 1789 *Book of Common Prayer*. Bishop Marshall was called to Bethlehem from Yale, where he was an Associate



Professor and Acting Director of the Yale Institute of Sacred Music. He is the author of numerous books and articles written for scholars, clergy, and for the general public, including *One, Catholic, and Apostolic: Samuel Seabury and the Early Episcopal Church*. He serves on the Standing Commission on Music and Liturgy for the national Episcopal Church.

JOHN BRADFORD BOHL:

SERVICE ORGANIST, OPENING EUCHARIST

John Bradford Bohl, is Assistant Director of Music at St. Paul's, K Street in Washington, DC, where he serves as principal organist for all liturgies, and assists with the

administration and training of the Boy's, Girl's, Youth and Parish Choirs. John is also the Associate Conductor of the 200-voice Grammy award winning Washington Chorus, and has prepared the chorus for Christoph Eschenbach, Emil de Cou, Marin Alsop, Julian Wachner and Steven Reineke. John can frequently be found accompanying the Choir of the National Cathedral, the choirs of George Washington University and Georgetown University.

A native of Flint, Michigan, John studied organ with Dr. Marilyn Keiser and voice with tenor Paul Elliott at Indiana University, Bloomington, Indiana. He previously held the



position of Assistant Organist and Choirmaster at Old Saint Paul's Church in Baltimore, Maryland. Mr. Bohl is an active countertenor in the Washington, DC, area, and abroad, singing regularly with the Washington Bach Consort, with whom he has appeared several times as soloist; the Choirs of the

Washington National Cathedral, Ensemble VIII in Austin, TX, and the Choir of Trinity Wall Street, New York City. Solo work includes singing Bernstein's *Missa Brevis* and Chichester Psalms, Bach's B-minor Mass, St. John Passion, St. Matthew Passion, Handel's *Messiah*, *Dixit Dominus*, Haydn's *Nicholai Mass*, and numerous Bach cantatas with the Washington Bach Consort. Mr. Bohl can also be heard as a soloist on a recently released recording of Handel's *Israel in Egypt* with the choir of Trinity Wall Street, NYC.

JUDITH HANCOCK:

VOLUNTARY ORGANIST, OPENING EUCHARIST

Judith Hancock, Senior Lecturer in Organ and Sacred Music, was the Associate Organist of Saint Thomas Church Fifth Avenue in New York, where she assisted in training and conducting the Saint Thomas Choir. Formerly Organist and Director of Music at Saint James's Church Madison Avenue, New York, and the Church of Saint James the Less in Scarsdale, New York, she directed the music programs in both locations, introducing many new ideas, both musical and liturgical. She has also held positions of Organist and Choirmaster at the Episcopal Church of the Redeemer, Cincinnati, and at churches in Bronxville, New York, and in Durham, North Carolina.

A graduate of Syracuse University, Dr. Hancock studied organ with the legendary teacher Arthur Poister. From there she went on to Union Theological Seminary in New York City, where she earned the Sacred Music Master's degree, and from which she received the *Unitas Distinguished Alumnus Award*. Her organ studies in New York with Charlotte Garden and Jack Ossewaarde. She has more recently studied with David Craighead and David Higgs at the Eastman School of Music.

Dr. Hancock has played many recitals throughout the

United States, including several appearances at conventions of The American Guild of Organists. When the Choir of St. Thomas Church performed at the AGO National Convention 1982, in Washington DC, and in New York City 1996, Ms. Hancock accompanied and performed solo organ works. At the Third International Congress of Organists 1977 in Philadelphia, Dr. Hancock



directed the Saint Thomas Choir in concert, performing as organ soloist as well. At the Fourth International Congress 1987, in Cambridge, England, she played solo organ works during the Choir's performance at King's College Chapel. She also performed at King's Lynn and the Aldeburgh Festivals 1987, at Saint John's College, Cambridge, Westminster Abbey 1987 and 2009, and at Saint Paul's Cathedral, 2003. Dr. Hancock has appeared with the Saint Thomas Choir on subsequent concert tours of Italy and Austria, performing at the Cathedrals of Venice, Trieste, Vienna, Salzburg, and Copenhagen. She performed on tour in Japan in 1988. Dr. Hancock established an on-going series of solo organ recitals at St. Thomas Church, performing organ works of various composers. Recent series have included music for trumpet and organ, music for viola and organ, music for cello and organ, "Two Organists at One Keyboard" (performed with Gerre Hancock), "The Great German Tradition," emphasizing works of Bach, Mendelssohn, Hindemith and Reger, and "The Great French Tradition" featuring works of Tournemire, Vierne and Duruflé and Dupré. She has performed the works of Bach in retrospective, as well as the Antiphons of Dupré, Opus 59 of Reger, Sunday Music by Petr Eben, and the Duruflé transcriptions of improvisations by Tournemire.

Ms. Hancock performed concerted works of Buxi, Handel, Haydn, Mozart, Rheinberger, Piston, and Poulenc with orchestra. She has recorded on discs produced at Decca/Argo, and Koch International, Priory Records and Gothic Records.

In 2004, Judith Hancock was awarded the degree of Doctor of Sacred Music by St. Dunstan's College of Sacred Music, Providence, Rhode Island. Also in 2004, the Doctors Hancock were appointed to the faculty of The Sarah and Ernest Butler School of Music of The University of Texas at Austin, where they are building a program of studies in and the practice of sacred music. Here Dr. Judith Hancock has performed two Faculty Recitals on the Bates Recital Hall organ, as well as annual Holiday concerts in collaboration with other faculty. She frequently accompanies the Choral Arts Society and instrumental ensembles connected with the University.

MARK LAUBACH: RECITAL, GIRARD COLLEGE

Since January 1986 Mark Laubach has served as Organist and Choirmaster of St. Stephen's Episcopal Church in Wilkes-Barre, where he administers an active liturgical and choral music program, concert series, and Music from St. Stephen's, a radio broadcast heard weekly on WVIA 89.9 FM Public Radio. In 2008 Bishop Paul Marshall made Mark Honorary Canon Precentor of the Diocese in recognition of his accomplishments and contributions to the musical and liturgical life of the Diocese of Bethlehem. Mark received a Bachelor's Degree in Church Music from Westminster Choir College, a Master's Degree in Organ Performance and Literature from the Eastman School of Music of the University of Rochester, and served for one year as Fellow in Church Music at Washington National Cathedral. His organ teachers have included Clinton Miller, George Markey, Donald McDonald, and David Craighead.



Since winning first prize in the 1984 American Guild of Organists (AGO) National Competition, Mark has performed in many of the most prominent churches and concert halls in the USA, and in Great Britain and Germany. Notable UK recitals have included appearances at Westminster Abbey and St. Paul's Cathedral in London, King's College Chapel in Cambridge, and cathedrals in Bristol, Chichester, Gloucester, Lincoln, Norwich, and Wells.

He is a frequent recitalist, clinician, and competition adjudicator for national and regional conventions of the AGO (American Guild of Organists) and the AAM (Association of Anglican Musicians). He has recorded three critically acclaimed compact discs on the Pro Organo label Teutonic Titanics, French Fest, and Mosaics in Sound. Mark teaches organ students privately and at Marywood University in Scranton, where he is also accompanist for the University's Campus Choir and Chamber Singers.

THE REV. DR. WILLIAM BRADLEY ROBERTS:

KEYNOTE SPEAKER; LEADER, CLERGY/MUSICIAN DAY

William Bradley Roberts will gather our thoughts for the week with a keynote address at the Conference Hotel. William Bradley Roberts is currently Professor of Church Music and Director of Chapel Music at Virginia Theological Seminary.

He received the Bachelor of Arts degree from Houston Baptist University with double majors in Voice and Music Education. He received the degrees Master of Church Music and Doctor of Musical Arts from Southern Seminary (Louisville, Ky.) with an emphasis in Conducting and Voice. His doctoral dissertation is entitled Darius Milhaud, His Life and Choral Works with Biblical Texts: A Conductor's Study.

Roberts was ordained in the Baptist Church in 1971. Prior to his coming to Virginia Seminary, he was an Episcopal church musician for thirty-three years, the most recent position being St. John's, Lafayette Square, Washington, D.C. Before coming to St. John's, he held similar posts in Tucson, Arizona; Newport Beach, California; Louisville, Kentucky; and Houston, Texas. He has taught on the music faculties of Indiana University Southeast, Southern Seminary, Mars Hills College and Louisville Presbyterian Seminary.

Roberts is a composer with works published by Augsburg-Fortress, G.I.A., Hope, Paraclete, St. James Music Press, and Selah. His hymns and other music for worship appear in several volumes including the hymnals of the Evangelical Lutheran Church and the Lutheran Church, Missouri Synod and various collections of Church Publishing Inc. He has composed on commissions from a number of schools, churches and individuals.

Dr. Roberts has had articles published in the Journal of the Association of Anglican Musicians (AAM), the Journal of the Association of Diocesan Liturgy and Music Commissions, (ADLMC) and The Living Church. A book, Music and Vital Congregations: A Practical Guide for Clergy, is available from Church Publishing Inc., New York. Roberts was chair of the Episcopal Church's Standing Commission on Church Music and a founding board member and chair of the Leadership Program for Musicians. Currently he is a member of the boards of the Anglican Musicians' Mentoring Project, and Melodious Accord, a non-profit organization that promotes the work of composer Alice Parker. He was on the New Music Commissions Committee for the 2010 national convention of the American Guild of Organists.



Active as a leader at conferences and workshops, Roberts has made presentations in the dioceses of Washington, Dallas, East Carolina, Los Angeles, Maryland, Massachusetts, Mississippi, Nebraska, Southern Virginia, Texas, Utah, Vermont, Virginia and Western New York.

TUESDAY, JUNE 19

CHOIR OF ST. PAUL'S, CHESTNUT HILL: MORNING PRAYER

The Choir of St. Paul's Church, Chestnut Hill (Zachary Hemenway, Director of Music) is comprised of approximately fifty singers, both professional and volunteer, who come from a variety of musical backgrounds. The primary duty of the choir is to provide choral music at the Parish Eucharist each week, in addition to Evensong once a month.

ZACH HEMENWAY: DIRECTOR, MORNING PRAYER

Zach Hemenway is Director of Music and Organist at



Saint Paul's Episcopal Church in Chestnut Hill, Philadelphia, a position he has held since 2008. Zach holds a Bachelor of Music in Organ Performance degree from the Eastman School of Music, where he studied with David Higgs, and a Master of Music degree from Yale University, studying under Thomas Murray. Other teachers have included Marie Kremer and Joel Speerstra. In addition, he has studied Organ Improvisation extensively with Jeffrey Brillhart and William Porter.

An active church musician, Mr. Hemenway currently oversees all aspects of the Music Program Saint Paul's Church, where he serves as principal organist and manages a comprehensive choral program for children and adults. Prior to coming to Philadelphia, Zach was Director of Music and Organist at Christ Episcopal Church in Guilford, CT, and also at the Episcopal Church at Yale. He has also held organ scholar positions at Christ Church, Rochester, NY, the Cathedral Basilica of St. Louis, MO, and at St. Peter's Episcopal Church in Ladue, MO. As a recitalist, Zach has performed across the United States and abroad, with notable performances in Sweden, Italy, Atlanta, Memphis, and St. Louis.



CAROLINE ROBINSON: ORGANIST, MORNING PRAYER

Caroline Judith Robinson, originally from Greenville, SC, began her organ studies at the age of twelve under the tutelage of Adam Pajan. Other notable teachers include Dr. Charles Tompkins (Furman University), Mr. Thomas Bara (Interlochen Center for the Arts), and Dr. Wilma Jensen (Nashville, TN). Her playing has been broadcast on NPR's "Pipedreams", "Pipedreams LIVE!", and Philadelphia-based WRTI's Wanamaker Organ Hour. Caroline is the First Prize winner of the 11th Annual Albert Schweitzer Organ Competition (2008) and the First Prize winner of the Tenth Annual West Chester University Organ



Competition (2010). In the fall of 2011, she traveled England to play four recitals awarded to her during the 2010 Oundle for Organists course in Oundle, England. Caroline is a third-year student at the Curtis Institute of Music in Philadelphia, PA, where she studies under full scholarship with Alan Morrison. She currently serves as Organ Scholar at St. Paul's Episcopal Church in Chestnut Hill, Philadelphia, PA.

TENET: CONCERT IN MILLER CHAPEL

TENET is one of New York's preeminent vocal ensembles. Under artistic director Jolle Greenleaf, *TENET* is winning acclaim for its innovative programming, virtuosic singing, and command of repertoire that spans the Middle Ages to the present. *TENET* features distinguished soloists who shine in one-voice-to-a-part singing and as joined voices in small ensembles.

TENET is ensemble in residence at the historic St. Ignatius of Antioch Episcopal Church on New York City's Upper West Side. During the 2009-2010 season, *TENET* presented critically acclaimed performances from Claudio Monteverdi's dazzling collection of sacred music, *Selva Morale e Spirituale*, and an eclectic program featuring music by the Renaissance master Nicolas Gombert and twentieth-century ground-breaker Francis Poulenc. *TENET* celebrated the Christmas season with a free program that is becoming a New York City holiday favorite and was featured in Rockefeller University's elite concert series.



JOLLE GREENLEAF: DIRECTOR, TENET

Hailed as a "golden soprano" and called "a major force in the New York early music-scene" by the New York Times, Jolle Greenleaf is one of the leading voices in the field. She is a much sought-after soloist in music by Bach, Handel, Haydn, Purcell, Mozart and, most notably, Claudio Monteverdi. Her performances have earned raves from the Oregonian, "[Greenleaf] sang with purity an beguiling naturalness," and the New York Times, who called her "An exciting soprano soloist... beautifully accurate and stylish..."

Ms. Greenleaf is also the artistic director of the virtuosic one-voice-per-part ensemble *TENET*, where she creates programs, directs and sings in performances of repertoire spanning the middle ages to the present day. *TENET*'s programming has been lauded by the New York Times as "smart, varied and not entirely early."

Ms. Greenleaf has balanced a career as a top soloist and innovative impressaria. In January of 2010 she spearheaded a performance of Monteverdi's *Vespers of 1610*,

(the first performance of the work to celebrate its 400th anniversary), by creating the Green Mountain Project (a special TENET initiative). For the Green Mountain Project she engaged singers and instrumentalists as well as managed all



the logistics of mounting a major musical production. A live CD recording was made of the performance and the program has become an annual event that plays to overflow audiences and earns rave reviews. Greenleaf frequently invites top-notch musicians from the New York-based early music community to guest direct TENET projects and strives

to combine forces with other ensembles to share ideas.

AVI STEIN: ORGANIST, TENET

Avi Stein teaches harpsichord, vocal repertoire, and chamber music at Yale University and continuo at the Juilliard School. He is the organist and music director at St. Matthew & St. Timothy Episcopal Church in Manhattan. The New York Times described Avi as “a brilliant organ soloist” in his Carnegie Hall debut, and he was recently featured in *Early Music America* magazine in an article on the new generation of leaders in the field. Avi plays regularly with the Boston Early Music Festival, Trinity Church Wall Street, and the Clarion Music Society. Avi has also conducted a variety of ensembles, including the 4x4 Festival, OperaOmnia, the Opera Français de New York, and the young artists’ program at the Carmel Bach Festival. Avi is currently finishing his doctoral studies at Indiana University and holds degrees from the Eastman School of Music and the University of Southern California, as well as being a recipient of a Fulbright Scholarship for study in Toulouse.



ERIC PLUTZ: VOLUNTARY ORGANIST, EVENSONG

Eric Plutz is University Organist at Princeton University. His responsibilities include playing weekly services at the chapel, academic ceremonies, solo concerts, and accompanying the chapel choir in services and concerts. He also coordinates the weekly *After Noon Concert Series* in the chapel. In addition, Mr. Plutz is rehearsal accompanist for the Westminster Symphonic Choir at Westminster Choir College of Rider University in Princeton, NJ. Acclaimed as “an intrepid player” by James Hildreth (*The American Organist*), Plutz has made two solo organ recordings on the E. M. Skinner/Mander organ at Princeton University Chapel. He is joined on the first, entitled *Musique Héroïque*, by the Washington Symphonic Brass.

The second recording, entitled *Carnival*, contains organ transcriptions of orchestral works, including *Carnival of the Animals* by Camille Saint-Saëns. Princeton University Professor Emeritus John V. Fleming joins Mr. Plutz on this recording, reading the texts by Ogden Nash. Both recordings are available through the Pro Organo web site, ProOrgano.com.



Recent performances include a Verizon Hall appearance under the baton of Helmuth Rilling, and both a tape-delay solo concert and a live broadcast of an all-Bach concert on WWFM, the Classical Network. In addition, his playing has been broadcast on NPR’s “Pipedreams” and Philadelphia-based public radio station WRTI’s Wanamaker Organ Hour.

Originally from Rock Island, Illinois, Mr. Plutz earned a Bachelor of Music degree, magna cum laude, from Westminster Choir College of Rider University in 1989 and a Master of Music degree from the Eastman School of Music in 1991. In 2004, while on sabbatical, he studied in Rochester, NY, with David Higgs, chair of Eastman’s organ department, and in Paris, France, with Marie-Louise Langlais, researching the major organ works of César Franck.

CHOIR OF TRINITY, PRINCETON: EVENSONG

The choral program at Trinity Church, Princeton is part of a relatively small network of intergenerational Anglican church music programs across the country. It comprises some 120 choristers of all ages divided into three groups. An Adult Choir of forty members alternates with the Choir of Boys, Girls, and separate Adult ATB section (sixty-five members) at the weekly 9 a.m. and 11 a.m. Eucharist services. The choirs sing each Sunday morning from early September through Trinity Sunday, as well as at Evensong and Compline, each once a month. The youth in the program sing the treble line alone and are treated as young professionals. The ABC Choir, a third group of younger children, rehearses once a week and joins the older choristers for choir supper on Thursdays. Holly Scovell, a sacred music intern from Westminster Choir College and member of the Trinity Choir, works with this ensemble.

In recent years, the choir has performed at St. Thomas Church and the Cathedral of St. John the Divine, New York City; Washington National Cathedral; St. Paul’s Cathedral, London; Eton College Chapel; Blackburn Cathedral; Princeton University



Chapel; and St. John's College Chapel, Cambridge. In August of 2013, the choir will sing daily services for two week-long residencies in England, at Lincoln Cathedral and St. Paul's Cathedral in London. The Trinity Choir is very grateful for the recent opportunities to collaborate with Maestro Thomas Crawford and the American Classical Orchestra of New York City—one of the top period instrument orchestras in the U.S. today—and is looking forward to future performances with the ACO through 2015. These include Handel's *Solomon*, Bach's *Magnificat*, Bach's *Mass in B Minor*, and Haydn's *Creation*. On each occasion, it is honored to be joined by the Choir of Trinity Church, New Haven (Walden Moore, Director of Music; Andrew Katylo, Associate; Stephen Buzard, Organ Scholar).

A long-standing tradition at Trinity, Princeton is the use of organ scholars as an integral part of the music ministry. The parish believes strongly that it is part of its mission to train young musicians in the musical and liturgical traditions of the church and to send them forth to do likewise or better! Daniel Stipe is currently the Senior Organ Scholar; Will Gotmer is the Junior Organ Scholar. They will both be completing their tenure at Westminster and Trinity in June, having secured their master's and bachelor's degrees respectively at that time.

TOM WHITTEMORE: DIRECTOR, EVENSONG

Tom Whittemore has been Director of Music at Trinity Church, Princeton since August of 2004. A native of Guilford, Connecticut, Tom began his music career at a young age as a treble in the choir of Trinity Church New Haven under G. Huntington Byles and Stephen Loher. After numerous roles in operas at Yale, Tom was the treble soloist in the European Premiere of Bernstein's *MASS*, at the request of the composer, at the great Konzerthaus in Vienna. He is the treble soloist on the BBC television performance of the same work. Facing voice change, Tom took up keyboard studies. He



studied organ first at Choate Rosemary Hall 1973-1977 with Duncan Phyfe and then with Donald Sutherland as an Organ Performance Major at Peabody Conservatory of Johns Hopkins University from 1977-1981. From 1981 - 1984 Tom was Director of Music at All Saint's Church

in Wynnewood, PA, on Philadelphia's Mainline, before becoming Organist and Choirmaster at Old St. Peter's Church in Society Hill in Philadelphia from 1984 - 2004. Tom has been active as guest conductor with the Royal School of Church Music for over 30 years, having co-founded what is now the Wilkes Barre RSCM Course, and is a former member of the Training Courses Committee of the RSCM in America. He is frequent choral clinician

for intergenerational sacred music programs for Episcopal Dioceses and parishes around the country and had also run master classes in hymn playing and hymn reharmonization at Yale's Institute of Sacred Music. He has also done workshops for the AGO on Improvisation. In February of 2008, Tom was made an Associate of the Royal School of Church Music for his work in church music in the United States in a ceremony at Washington National Cathedral. Tom is also Music Director at Congregation Rodeph Shalom in Philadelphia. He is an avid skier and World War II history buff.

WILLIAM GOTMER: JUNIOR ORGAN SCHOLAR, EVENSONG

Will Gotmer is from Rochester, Minnesota, and is now a senior at Westminster Choir College in Princeton, NJ. He is pursuing a double major in Organ Performance and Sacred Music where he is a student of Ken Cowan. Will works with Tom Whittemore as the Junior Organ Scholar at Trinity Episcopal Church in Princeton, NJ, and also is the Assistant Director of Music for the Episcopal Church at Princeton University.



DANIEL STIPE: SENIOR ORGAN SCHOLAR, EVENSONG

Daniel Stipe's combination of abilities as solo recitalist and collaborator on both the piano and the organ lends a rare excitement and emotional depth to his performances. In 2006 he was featured in recital on the Rising Stars series at the National Convention of the American Guild of Organists. His original organ transcription of Richard Strauss' *Four Last Songs*, which he premiered with soprano Lindsey McKee, was received with great enthusiasm at the 2007 Texoma regional convention of the National Association of Teachers of Singing. Since then he has completed a number of transcriptions for the organ, including Elgar's *Enigma Variations*, Ravel's *Mother Goose Suite*, and Brahms' *Fourth Symphony*. As a soloist and collaborator, he maintains an active concert schedule, with recent performances in Nashville, Chattanooga, Knoxville, New Orleans, Princeton, New York City, Dallas, Huntsville, Worcester (MA), Denver, and Atlanta.

Daniel, a native of Tulsa, finished bachelor's degrees in piano and organ performance with honors at the University of North Texas in 2006. He studied organ with Casey Cantwell and Jess Eschbach, and piano with Elwyn Ratliff and Adam Wodnicki. He is a prize-winner in the William Hall Pipe Organ Competition in San Antonio, the Tulsa Crescendo Music Awards, the Fort Wayne National Organ Playing Competition, and the AGO/Quimby



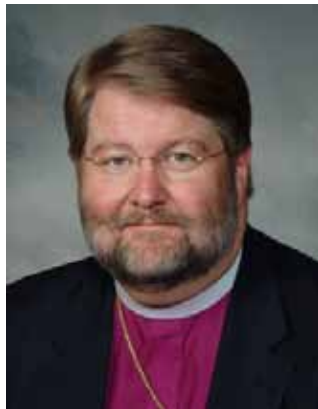
Region VII Competition for Young Organists. Daniel is currently pursuing a master's degree in organ performance with Ken Cowan at Westminster Choir College, while serving as Senior Organ Scholar to Tom Whittemore at Trinity Parish in Princeton, NJ. In his spare time he enjoys road cycling, hiking, role-playing games, and good literature.

WEDNESDAY, JUNE 20

THE RT. REV'D NEIL ALEXANDER: LEADER, CLERGY/MUSICIAN DAY

Bishop J. Neil Alexander was elected the ninth bishop of the Diocese of Atlanta on March 31, 2001, and was consecrated and installed on July 7, 2001, at the Cathedral of St. Philip in Atlanta, GA.

Bishop Alexander is a graduate of the University of North Carolina School of the Arts, Moravian College, and the University of South Carolina. He earned a Master of Divinity degree from Lutheran Theological Southern Seminary and a Doctor of Theology in liturgics from The General Theological Seminary. He is the recipient of two honorary doctorates.



In October 2009, he was elected the twenty-third Chancellor of Sewanee: The University of the South by the university's board of trustees. The chancellor is elected from the bishops of the university's owning dioceses for a term of six years. In February 2011, he announced he will leave the office of diocesan bishop in October 2012 to become a Professor of Liturgics and direct the Department of Anglican Studies at Candler School of Theology at Emory University.

Bishop Alexander is the author of *This Far by Grace: A Bishop's Journey Through Questions About Homosexuality*, as well as a number of publications in the fields of liturgics, homiletics, sacramental theology, and pastoral practice. He has led a number of pilgrimages and mission trips to dioceses in Africa and South America and is placing a special focus on relationships with global-south dioceses.

ANA HERNÁNDEZ: MUSICIAN, CLERGY/MUSICIAN DAY EUCHARIST

Ana Hernández is a composer/arranger, writer, and workshop and retreat leader. She has produced seven CDs, and is author of *The Sacred Art of Chant: Preparing to Practice*, about the use of chanting as a spiritual discipline. Her passion is using sound to transform prayer and build open-hearted, engaged communities.



Her most recent recording is *An Unexpected Christmas*, with the Virginia Girls Choir and director Dan Moriarty. She edited the upcoming hymnal, *One Heart, One Song*, from the All Saints Company. Her music has been published by Church Publishing, Inc. in the *Voices Found* hymnal and *Music by Heart: Paperless Songs for Evening Worship*, among others.

SONYA SUTTON: ORGANIST, CLERGY/MUSICIAN DAY EUCHARIST

Sonya Subbayya Sutton is Director of Music (Organist and Choir Director) for St. Alban's. She received her education at the College-Conservatory of Music in Cincinnati, earning Bachelor and Master degrees in Piano Performance, and a second Masters in Arts Administration. For the past 25 years Sonya has served as organist and choirmaster at several churches. She was on the music faculty of the College of Southern Maryland where she taught piano and music history and directed the Prince George's Community Chorus for 7 years. As an organ recitalist she has played at St. Thomas, Fifth Avenue, St. Albans Abbey, and Washington National Cathedral among many venues. Sonya has served on the boards of the Association of Anglican Musicians and the Royal School of Church Music. She was invited to participate in ecumenical panels at the Louisville Seminary and the Calvin Institute that discussed ways to enliven worship, and writes a weekly contribution to the Daily Cup, a St. Alban's blog. Her husband Eugene is the Episcopal Bishop of Maryland, and their blended family has four children.



PARKER KITTERMAN: PANELIST, MUSIC AND CHURCH GROWTH

Parker Kitterman is Director of Music and Organist at Christ Church Philadelphia, where he oversees a vibrant music program featuring weekly choral services and



monthly concerts. He holds degrees from the Yale Institute of Sacred Music (M.M., 2008), Duke University (B.A., 2001), and the Brussels Royal Conservatory (Premier Prix, 2002), where he studied organ on a Fulbright grant. Parker is

former Organist and Choir Director at the Church of the Good Shepherd (Episcopal) in New York City, and, prior to that, Associate Organist & Choirmaster at the Cathedral of the Incarnation in Garden City, New York. He was a finalist in the Musashino-Tokyo International Organ Competition in 2008, and a semifinalist in the Toulouse International Organ Competition in 2002, among other distinc-

tions. In addition to his work as a church musician and recitalist, Parker is an active composer and has had works published in Church Publishing Inc.'s web-based MusiCRiteAway series. He is passionate about congregational song from various traditions, and enjoys working with singers, musicians, and music lovers of all ages and abilities.

THE REV. DR. SUSAN RICHARDSON, PANELIST, MUSIC AND CHURCH GROWTH

The Rev. Dr. Susan Richardson served as Assistant Minister at Christ Church Philadelphia from 2006 until November 2010, when she became rector of Grace-St. Paul's Church in Mercerville, New Jersey.

Her ministry has included development of the Bridge ("the ministry formerly known as the 20s and 30s") and especially small-group spiritual formation, LGBT support, and expansive worship. She also worked with the Christian education programs for children, youth, and parents and published the book *Child by Child: Integrating Children with Learning Differences into Faith Communities* (Morehouse Press, October 2011).

An Associate of Holy Cross Monastery in West Park, New York, Susan is also a 2008-'10 Transformational Ministry fellow of the Episcopal Church Foundation for her work



with children with learning differences and their families, as well as a member of the ECF Fellows Advisory Committee to help network past and present fellows and make their work more available to each

other and to the Episcopal Church. At Christ Church, she was director of a project exploring and expanding liturgical and musical resources for worship at Christ Church, funded by a grant from the Calvin Institute of Christian Worship. She is a national speaker on flexibly opening up the rich wisdom of the prayer book and, under the Rev. Tom Brackett, missionary for the national Episcopal Church, helps facilitate a national network of Episcopal musicians and liturgists exploring expansive liturgical possibilities, where distinctions between "traditional," "emergent," and "global" become limiting and where the greatest power lies in bringing all those possibilities together with excellence in ways that are connective, powerful, and intentional.

THE CHOIR OF ST. MARK'S CHURCH, LOCUST STREET: CHORAL EVENSONG AND BENEDICTION

Saint Mark's Church is known for its distinguished music program that graces our services, and lifts the spirits of parishioners and visitors alike. A core of eight professional singers and approximately fifteen talented volunteers comprise the Saint Mark's Choir, which sings the services for Solemn Mass (11:00 a.m. Sundays), Feast Days, and special services such as Evensong and Lessons & Carols, from the

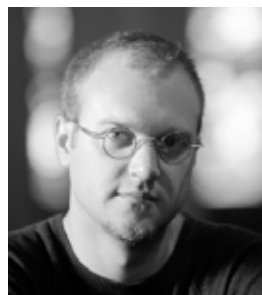


beginning of October to the Feast of Corpus Christi in June. The organ is an historic and beautiful Aeolian-Skinner instrument built in 1937, which incor-

porates earlier pipe-work by Austin/Carleton Michell, the Wanamaker Shop (string organ), and recent additions by Cornel Zimmer. The St. Mark's Choir is led by Organist/Choirmaster Matthew Glandorf, who is also on the faculty of the Curtis Institute and who leads the Philadelphia Choral Arts Society. Its wide-ranging repertoire includes early motets and masses along with new works, some newly commissioned. The canticles that will be sung at Evensong on Wednesday are newly commissioned from English composer Roxanna Panufnik whose many vocal, instrumental and operatic works are performed all over the world.

MATTHEW GLANDORF: DIRECTOR, CHORAL EVENSONG & BENEDICTION

Matthew Glandorf, Director of Music at St. Mark's Church, Locust Street, in Philadelphia, has an active career as a conductor, composer, church musician, and educator. He was raised in Germany, where he received early instruction at the organ at the Bremen Cathedral with Wolfgang Baumgratz. At age sixteen he entered the Curtis Institute of Music as a student of John Weaver and Ford Lallerstedt. He pursued graduate studies with McNeil Robinson at the Manhattan School of Music.



In 2004 he was appointed as Artistic Director of the Choral Arts Society of Philadelphia, and in 2008 he became the artistic director of the Bach Festival of Philadelphia. He has served

as Director of Music for many Philadelphia churches, including Old St. Joseph's, Old Pine Street Presbyterian, and Lutheran Church of the Holy Communion. As an organist, he is noted for his skill in improvisation and has played recitals throughout the United States and in England and Germany, including Rochester Cathedral, Ulm Munster, the Cathedral of Bremen, the Wanamaker Grand Court organ, and the new organ in Verizon Hall. He has made several recordings as an organist and an accompanist. Mr. Glandorf has served on the faculties of Swarthmore College and Westminster Choir College and joined the faculty of the Curtis Institute of Music in 1995.

THOMAS SHEEHAN: ORGANIST, CHORAL EVENSONG

Thomas Sheehan currently serves as Assistant Organist and Choirmaster at St. Mark's Church, Philadelphia, and is in his first year as a student of Alan Morrison at the Curtis Institute of Music in Philadelphia. He received a Master of Music degree in Organ Performance with distinction from Westminster Choir College in 2011, studying with Ken Cowan. In 2010, he graduated summa cum laude from Westminster with a Bachelor of Music degree in Organ Performance. In 2009 he was awarded first prize in both the Arthur Poister National Competition in Organ Playing, and the AGO/Quimby Regional Competition for the Mid-Atlantic Region (Region III). In July, 2010 he was a featured "Rising Star" performer at the National Convention of the American Guild of Organists in Washington, DC, and 2011 performed at the Region III AGO Convention in Harrisburg, PA. From 2006-2010, Mr. Sheehan was Organ Scholar at Trinity Church Princeton, NJ. In 2007, Mr. Sheehan accompanied the Choirs of Trinity Church on their tour of England and performed in venues including St. Paul's Cathedral, London; Blackburn Cathedral; Eton College Chapel and St. John's Chapel, Cambridge, under the direction of Tom Whittemore.



PETER RICHARD CONTE: RECITALIST, WANAMAKER ORGAN

Peter Richard Conte was appointed Wanamaker Grand Court Organist in 1989, the fourth person to hold that title since the organ first played in 1911. He performs twice daily in the Grand Court and on his monthly radio show, *The Wanamaker Organ Hour*, which airs on WRTI-FM. He also plays for the weekly internet radio broadcast, *Live from the Grand Court*, on the Yesterday USA network. Conte has been featured several times on *Pipedreams*, ABC television's *Good Morning America* and *World News Tonight*, and has performed with the Philadelphia Orchestra and with Peter Nero and the Philly Pops. Mr. Conte is also Choirmaster and Organist at St. Clement's Church, Philadelphia, where he directs an all-professional choir in an ambitious music program in the Anglo-Catholic tradition. On each Sunday and feast day, the choir sings a full setting of the ordinary (including the composed Credo), one or two motets, and the Gregorian Propers, in Latin. Mr.



vision's *Good Morning America* and *World News Tonight*, and has performed with the Philadelphia Orchestra and with Peter Nero and the Philly Pops. Mr. Conte is also Choirmaster and Organist at St. Clement's Church, Philadelphia, where he directs an all-professional choir in an ambitious music program in the Anglo-Catholic tradition. On each Sunday and feast day, the choir sings a full setting of the ordinary (including the composed Credo), one or two motets, and the Gregorian Propers, in Latin. Mr.

Conte is the 2008 recipient of the Distinguished Alumni Award from the Indiana University School of Music, Bloomington. In June 2011, he was inducted into the Philadelphia Music Alliances Walk of Fame, with a bronze plaque on Broad Street's Avenue of the Arts. He has numerous solo organ and choral recordings to his credit.

THURSDAY, JUNE 21

**VINCENT EDWARDS: PANELIST:
RECRUITING FOR CHILDREN'S
CHOIRS**

Vince Edwards has been Director of Music at St. Paul's on the Green since September 2003. During his time at St. Paul's, the choirs have grown from 12 members to over 80 active members from ages 7 to 80 and beyond! In 2004, Vince founded the St. Paul's Choristers, a highly-respected choral program for boys and girls from the greater Norwalk community. Vince holds degrees from Bethel College and Yale University. In addition to his work at St. Paul's, Vince is active as a consultant with churches who want to grow and develop their music programs.



**BRUCE NESWICK: WORKSHOP
MODERATOR, RECRUITING
FOR CHILDREN'S CHOIRS**



Mr. Neswick is a member of the church music and organ faculty at Indiana University and was previously Director of Music at the Cathedral Church of St. John the Divine in New York City and

Organist and Choirmaster of St. Philip's Cathedral in Atlanta. Prior to his appointment in Atlanta, he was the Assistant Organist and Choirmaster and Director of the Cathedral Girls' Choir at the Washington National Cathedral, as well as the Director of Music at St. Alban's School for Boys and the National Cathedral School for Girls. These appointments followed tenures at Christ Church Cathedral in Lexington, KY, Holy Trinity Anglican Church in Geneva, Switzerland, and St. Paul's Cathedral in Buffalo, NY. He is very active in the field of church music and is in great demand as a choral clinician with the Royal School of Church Music, for whom he has conducted several courses for boy and girl choristers. He has served on the faculties of several church music conferences, and in the summer of 2012 will teach at the Master Schola in Massachusetts, the Westminster Choir College Summer Session,

the Montreat Conference, and the regional convention of the American Guild of Organists held in Birmingham, AL.

**WALDEN MOORE: PANELIST,
RECRUITING FOR CHILDREN'S
CHOIRS**

R. Walden Moore graduated from the ISM/School of Music in 1980, after organ studies with Robert Baker and Gerre Hancock. He has been organist and choirmaster of Trinity Church, New Haven, since 1984, where he works with the renowned Choir of Men and Boys, the Choir of Men and Girls, and the parish mixed-adult choir in a regular schedule of parish services and outside appearances. He has served as clinician, guest conductor, and organist for choir festivals across the nation. He is past chair of the Music Commission of the Episcopal Diocese of Connecticut, and has served on the Executive Board of the Connecticut Chapter of the American Choral Directors Association. He has also served as consultant in organ design for several churches in Connecticut. Since January 2007 he has been team-teaching a course in service playing with fellow Baker student Mark Miller. B.M. University of Kentucky; M.M. Yale University.



entire professional career working with choirs of children and currently directs two youth choirs: The Angel Choir age 4-7 and the St. Cecilia Choir age 8 – 16. These two choirs participate fully in the worship schedule of the parish.



**DARRYL ROLAND: PANELIST, RE-
CRUITING FOR CHILDREN'S CHOIRS**

Dr. Roland came to St. Peter's Church, Morristown, New Jersey in August of 2011 from the Episcopal Cathedral Church of Saint John in Wilmington, Delaware, where he was canon precentor as well as school artistic director. Before that, he worked in Evansville, Ind. During his 16-year tenure in Delaware, Dr. Roland founded the Cathedral Choir School of Delaware and achieved notable success. The school's students, aged 7 to 18, drawn from all over Wilmington and from all socio-economic backgrounds, were offered piano and voice training, mentoring from adult volunteers, summer camp, and help with tutoring and homework after school. Remarkably, 100% of Dr. Roland's students ultimately applied to and were accepted at college. The school kids joined the adult choir to lead worship at the Cathedral on Sundays as well. Dr. Roland's Choir School program received the Coming up Taller Award for outstanding after-school programs for children and youth from the President's Committee on the Arts and Humanities and its partner agencies. The choir performed at the awards ceremony at the White House, where then-First Lady Laura Bush served as honorary chair of the committee. In January of 2012, Dr. Roland will travel to England to receive an Honorary Fellowship Diploma from the international Guild of Church Musicians for his work at the choir school.



**PRISCILLA RIGG: PANELIST,
RECRUITING FOR CHILDREN'S
CHOIRS**

Priscilla Adams Rigg has served as: Director of Music for the Navy Chapel at Quonset Point NAS, Rhode Island, Organist and Choir Director of Temple Beth-el, Providence, RI, Music Director for St. Luke's Episcopal Church, East Greenwich, RI., since 1964. Priscilla has served on the boards of

the: Association of Anglican Musicians (AAM), Anglican Musicians Foundation, Association of the Diocesan Liturgy and Music Commissions (ADLMC), Music Commission for the Episcopal Diocese of RI, – Chairperson, American Guild of Organists, – former Dean Music-On-The-Hill, – founder and past director of a community concert series, Community Music School, – and past director. In 2010, Priscilla established the first Royal School of Church (RSCM) Music Chorister Summer Training Course in Newport, RI and is currently publishing a new curriculum Christian Choristers Education: Linking Music and Liturgy that can be used as a companion to the RSCM Voice for Life program with youth choirs. She has spent her

**FRAN BERGE: WORKSHOP, WORKING
WITH INSTRUMENTAL MUSICIANS**

Fran Berge, baroque and modern violin, will give duplicate workshops on developing good relationships with instrumentalists. In the Delaware Valley, she plays Baroque and Classical concerts with *Tempesta di Mare*, *Ensemble Aurelio*, and *Melomanie*. Playing modern violin, she



performs frequently with the Fairmount String Quartet, The Chamber Orchestra of Philadelphia, The Opera Company of Philadelphia, The Pennsylvania Ballet, and Orchestra 2001. Outside this area, she has enjoyed being part of the Washington Bach Consort and the Carmel Bach Festival and numerous chamber concerts in Spain, Italy, and Greece. In New York, Ms. Berge has taught actors how to use early music in

Commedia del'Arte and in Philadelphia, she teaches violin, ensemble techniques, and Baroque performance practice.

STEPHANIE TENNILL: WORKSHOP, VOCAL TECHNIQUE

Soprano Stephanie Tennill has performed to great acclaim in diverse venues across the U.S., ranging from the opera stage to cabaret. Since earning her Master of Music in vocal performance at the Manhattan School of Music, she has gone on to pursue a career equally fueled by performing and teaching. She has sung with the Aspen Opera Theater Center, Encompass New Opera Theatre, the Manhattan School of Music Opera Theater, and has performed extensively with Union Avenue Opera. Favorite roles with UAO include Kitty Hart in their recent and critically acclaimed production of *Dead Man Walking*, Valencienne in *The Merry Widow*, Berta in *Il barbiere di Siviglia*, Clorinda in *La Cenerentola*, and the venomous Mrs. McLean in *Susannah*.

She recently made her solo debut with the St. Thomas Choir of Men and Boys and the Orchestra of St. Luke's



in the Vaughan Williams' cantata *Dona Nobis Pacem*. Ms. Tennill has made appearances at Alice Tully Hall, the Metropolitan Room, and has

been featured on Trinity Wall Street's Concerts at One series, as well as at Lincoln Center as the goddess in *Johnny Johnson* with the Kurt Weill Foundation, with whom she was a finalist in the 2002 and 2003 Lotte Lenya Competitions. Ms. Tennill is a founding member of *THE HYREUS DUO*, a soprano-piano team performing recitals throughout the U.S. and dedicated to exploring, presenting, and premiering innovative vocal repertoire as well as collaborating with living composers and guest artists. She travels the country presenting seminars on vocal health and technique, specializing in the training the young singer and chorister.

Throughout the year she maintains a private voice studio in New York City, and each summer joins the faculty of the Manhattan School of Music to instruct voice, acting, ear training, and musical theatre with the MSM Summer Camp. Other institutions where she has taught include Highbridge Voices (Outstanding Teacher Award) and Stagecoach Theatre Arts School. Ms. Tennill is currently Private Vocal Instructor at the world-renowned St. Thomas Choir School, where she provides each chorister with private as well as group vocal instruction.

ALAN LEWIS: CHORAL READING SESSION

Alan Lewis joined the staff of Calvary Church, Pittsburgh, as Director of Music in August, 1997. A native

both of the Episcopal Church and of Southern California, he holds degrees in organ performance and music history from Oberlin College and Conservatory of Music in Ohio, where he studied with William Porter (organ), Lisa Crawford (harpsichord), and Steven Plank (musicology). He returned to California for graduate work as a Mellon Fellow in the Humanities at the University of California, Berkeley, where his doctoral research into the sacred vocal music of the Renaissance resulted in a dissertation on the motets of Nicolas Gombert, one of the pre-eminent Flemish composers of the mid-sixteenth century.



While completing his doctoral studies, Alan Lewis joined the faculty of the (Episcopal) Church Divinity School of the Pacific in Berkeley, CA, lecturing in church music and directing the chapel music for six years. He also served as the Music Director for three Episcopal congregations in the greater San Francisco region: All Souls' Parish, Berkeley, All Saints' Parish, San Francisco, and the Church of St. Martin, Davis. He is a passionate advocate for excellence in the church's musical offerings, old and new. Under his leadership, the Calvary Choirs sing a wide variety of sacred music, both as part of the parish's weekly Sunday morning worship and in Evensong and concert settings.

In addition to his work at Calvary, Alan is the choral music reviewer for *The AAM Journal*, serves as Sub-dean of the Pittsburgh Chapter of the American Guild of Organists, and sits on the steering committee for the Organ Artists Series of Pittsburgh. He and his family live in Shadyside.

DIANE CARUSO: DIRECTOR, CHOIR OF CHORISTERS AT THE CLOSING EUCHARIST; WORKSHOP PANELIST, RECRUITING FOR CHILDREN'S CHOIRS

Diane Caruso received her Bachelor of Music from Kentucky Wesleyan College, and her Master of Music from Westminster Choir College. She has been the Director of Music for Trinity Church, Asbury Park, NJ since July 2005. At Trinity, Diane has expanded the music program substantially. She rebuilt the Adult Choir and founded the Trinity Choristers, an after-school outreach initiative, which provides homework help, free piano lessons, and mentoring for children from ages five to seventeen. Trinity Choristers are also an active choir of the parish, regularly singing Eucharistic services and Evensong, both on their own and with the Adult Choir. They now number over thirty children. The program is affiliat-



ed with and active in the Royal School of Church Music.



MICHAEL STAIRS: SERVICE ORGANIST, CLOSING EUCHARIST

Michael Stairs is organist for the Philadelphia Orchestra and has held the Buck Chair in Music at The Haverford School in Haverford, PA. He is also Director of Music and Organist at the Church of the Redeemer in Bryn Mawr-PA.

Mr. Stairs earned his Bachelor of Music degree from Westminster Choir College in Princeton, NJ, and holds and Artist's Diploma from the Curtis Institute of Music.

For many years he was assistant organist at the Wanamaker Grand Court Organ and now serves on the Executive Board of Friends of the Wanamaker Organ. Michael is also a member of the Philadelphia Organ Quartet, which recently performed on four Allen Organs at the national convention of the American Guild of Organists in Philadelphia. A much sought-after recitalist and educational consultant, Mr. Stairs has made numerous recordings, including several on the famed Longwood Gardens Organ.

FRIDAY, JUNE 22 (OPTIONAL)

JONATHAN AMBROSINO: LECTURER

Jonathan Ambrosino is an organ technician, consultant, and journalist living in Boston. He maintains some of that city's best-known instruments, including Old South Church and Church of the Advent.

Mr. Ambrosino has carried out tonal restoration projects on important pre-war twentieth-century American organs, including the Aeolian-Skinners at Groton School, Church of the Advent, and Gordon Chapel (Old South Church, 1933). In collaboration with several firms, he has been involved as tonal finisher of such notable early twentieth-century organs as the 146-rank, 1930 Aeolian at Longwood Gardens; the 96-rank, 1938 Kimball at St. John's Cathedral in Denver; the 68-rank, 1927 Skinner at St. Paul's in Rochester; and the 44-rank, 1926 Skinner at First Methodist, Oak Park, IL. He has acted as consultant to more than 100 churches, schools, and civic institutions regarding pipe organ projects.



KEN COWAN: RECITALIST, LONGWOOD GARDENS ORGAN

Ken Cowan is one of North America's finest concert organists. Praised for his dazzling artistry, impeccable technique, and imaginative programming by audiences and critics alike, he maintains a rigorous performing schedule that

takes him to major concert venues in America, Canada, Europe, and Asia. Recent feature performances have included appearances at Segerstrom Center for the Arts in Costa Mesa, CA; Philadelphia's Verizon Hall, Spivey Hall, and Walt Disney Concert Hall; as well as concerts in Germany and Korea. In addition, Mr. Cowan has been a featured artist in recent years at the national conventions of the American Guild of Organists held in Los Angeles and Minneapolis, has performed at many regional conventions of the AGO, and has been featured at several conventions of the Organ Historical Society and the Royal Canadian College of Organists.

A native of Thorold, Ontario, Canada, Mr. Cowan received the Master's degree and Artist Diploma from the Yale Institute of Sacred Music, studying organ with Thomas Murray. Prior to attending Yale, he graduated with a Bachelor of Music degree from the Curtis Institute of Music in Philadelphia, where he studied with John Weaver.

Mr. Cowan is Associate Professor of Organ at Westminster Choir College of Rider University in Princeton, NJ, where he was awarded the 2008 Rider University Distinguished Teaching Award. He has recently been appointed to the faculty of Rice University.



WILLIAM OWEN: HOST, PRESENTER, AND ORGANIST, CHRIST CHURCH CHRISTIANA HUNDRED

William Owen has been organist and Director of Music at Christ Church Christiana since 1983. He studied organ with John Ferris at Harvard University and Charles Krigbaum at Yale University. As a Fulbright Scholar, Bill studied organ with Anton Heiller at the Vienna State Academy of Music. While at Yale, he worked closely with Vivian Perlis, Director of Oral History American Music on two projects, one devoted to Charles

Ives and another about Aaron Copland which resulted in his two-volume autobiography. Most recently, he has completed an oral history biography of the esteemed British organist, conductor, and composer, Sir David Willcocks. Sir David has been a close friend and mentor to Bill for many years. Inspired by the relationship, Bill began working on an oral history project about Sir David. Much of this work was accomplished during a sabbatical leave from Christ Church in 2003.

risters, choral scholars, students, colleagues, and family.



Venues

ST. CLEMENT'S: SUNDAY OPENING CONCERT



St. Clement's is the site of our opening concert by *The Crossing*. An historic Anglo-Catholic parish, it is one of three Philadelphia churches

designed by architect John Notman; the two others are Holy Trinity, Rittenhouse Square, and St. Mark's, Locust Street, both of which we will visit on Wednesday. St. Clement's was chartered in 1855 and completed in 1859.

In accordance with the architectural wisdom of the time, Notman maintained that the Gothic Revival style was best suited towards the liturgical worship of high church congregations, while Romanesque Revival architecture was better suited for the conventional low church worship of mainstream Episcopal congregations. Unlike St. Mark's Church, which was erected for a high church congregation and built in the Gothic Revival style, St. Clement's Church was originally designed for a typical low church Episcopal congregation, and like the Church of the Holy Trinity, was designed in the Romanesque Revival style. Like both St. Mark's Church and the Church of the Holy Trinity, St. Clement's Church is constructed entirely of brownstone.

As a traditional Anglo-Catholic parish, St. Clement's primarily makes use of the English Missal, an English language translation of the Tridentine Mass as it existed prior to the 1955 liturgical reforms of Pope Pius XII. The liturgical calendar in use is the General Roman Calendar of 1954.

CHRIST CHURCH: MONDAY OPENING EUCHARIST

Christ Church in Old City is the location of our Opening Eucharist. This parish is the birthplace of the Episcopal Church in America and is located a half block from the oldest residential street in the country. A walk-through presentation of Colonial church artifacts will be available to all AAM members on the first floor of the parish's Neighborhood House immediately following the opening Eucharist. This display will include many items dating from the beginning of the Episcopal Church, including the Prayer Book belonging



to Bishop White, with the prayers for the king crossed out!

Founded in 1695, Christ Church was home to many revolutionary-era American leaders, including Benjamin Franklin, Betsy Ross, and George Washington. Bishop William White, Jacob Duché (famous for the treasonous act of crossing out prayers for King George III in his *Book of Common Prayer*), and Absalom Jones (the first African-American Episcopal priest) are among the notable clergy associated with Christ Church. Francis Hopkinson, Duché's brother-in-law and a noted statesman, was also the first organist at Christ Church, America's first known songwriter, and one of seven signers of the Declaration of Independence buried on the grounds. Hopkinson's original 1763 Psalter, written for use at Christ Church and its sister parish, St. Peter's, can be currently viewed on display in Neighborhood House across the street.

The current building dates from 1744, and its seven-story steeple, which made it for many years the tallest building in North America, was finished in 1754. That same year, Christ Church's bells were cast in Whitechapel, England, and they continue to be played today. A wonderfully ornate drawing of the 1766 Philip Feyring organ (also on display) tempts one to imagine just what it would have looked and sounded like. The current organ case is from an 1837 Henry Erben instrument of three manuals and thirty-two stops, built around the same time that the church interior was redesigned by Thomas Walter, later architect of the U.S. Capitol.

Christ Church's organ, like much of its interior, has undergone various changes over the last century. The pipework can be traced back to no fewer than seven builders, with major work being done in 1935 by Aeolian-Skinner and in 1972 by the Austin Company. A project is underway to replace it with a new instrument of a more compact size and historical character than its twentieth-century predecessors.

Despite receiving over 250,000 tourists annually, Christ Church is not a museum, but a living church with an active congregational and musical life, still doing today what it began doing 317 years ago, without having missed a single service along the way.

GIRARD COLLEGE CHAPEL: TUESDAY RECITAL

BY MARK LAUBACH

Born in 1750 and raised in Bordeaux, France, Stephen Girard came to the United States in 1776. From construction, shipping and banking, Girard eventually became the country's wealthiest citizen. He is perhaps best known for an \$8 million loan to the United States treasury that enabled the nation to continue fighting the War of 1812.

Upon his death in 1831, Girard left an estate worth \$7 million, \$5 million of which went to founding Girard College, a private, tuition-free school for fatherless boys, as Girard himself had been. While a religious man, Girard expressly decreed that nowhere on campus should be found any representation of sectarianism.

When the College opened in 1843, the Chapel was located within Founders Hall, a splendid Greek Temple. A later, Victorian Gothic chapel was erected, and fitted with a Jardine organ built in 1878. An Austin organ replaced the Jardine in 1924, but the building was removed to make way for a new structure completed in 1933. The architects, Thomas, Martin & Kirkpatrick of Philadelphia, interpreted Girard's views in the brief to: erect a Chapel which should conform in style with the other buildings on the Campus, which are chiefly of the Greek Revival, and yet be in no sense reminiscent of an architectural style associated with any existing faith, a Chapel nonsectarian throughout, welcoming all creeds and giving offense to none, a Chapel that without benefit of reredos, baldachin, altar, pulpit or other outstanding expression of any sect should devise its own dramatic climax.

The E.M. Skinner Organ Company of Boston was contracted in late 1930 for a comprehensive four-manual instru-



ment. Space for the organ was gradually worked out with the architects, who initially proposed matching side chambers near the front. These would not accommodate the contracted organ, however, and a ceiling location was ultimately chosen.

When the Girard contract was signed, artistic direction at the Skinner Organ Company was in an uneasy state of transition. Ernest Skinner, the author of the high orchestral organ in America, was beginning to be overshadowed by G. Donald Harrison, the English-born and -trained builder who had joined Skinner in 1927. Younger organists were moving away from orchestral effects and towards earlier organ music; some were beginning to request Harrison's supervision in writing. With each such contract, Skinner grew more irate.

At Girard, however, Skinner was on safe ground, thanks to two loyal supporters: Skinner's Philadelphia salesman Cliff White and Girard's organist Harry Banks. Although initial engineering consultations were with G. Donald Harrison, control of the job landed squarely with Skinner, who supervised construction details and tonal design. It seemed to have everything: a magisterial Great, from 32' Violone through two mixtures and four chorus reeds; a luxurious

Swell, again with four chorus reeds; a Choir abounding in coloristic effects; a Solo in which the usual orchestral colors were paired to a choir of Tubas, large mixture and heraldic Tuba Mirabilis; and a Pedal with four 32-foot registers. Skinner was not deaf to the reforms Harrison advocated, but he set about creating a new, more brilliant organ in his own way, from the 18-rank Great chorus to a more melodic approach to treble finishing. - *Jonathan Ambrosino*

ST. DAVID'S: TUESDAY MORNING PRAYER

Tuesday morning finds the conference heading out the Main Line to St. David's, Wayne, a parish that treasures its past, but is growing and building for the future. Morning Prayer will be led by the Choir of St. Paul's, Chestnut Hill, under the direction of Zachary Hemenway.

Now the largest parish in the Diocese of Pennsylvania, with 950 families, St. David's will celebrate its 300th anniversary in 2015. The annual country fair and auction, ongoing for 160 years, draws thousands of visitors and raises over \$70,000 for outreach ministries of the church. The new chapel, seating 600, was designed in collaboration with acoustical expert Dana Kirkegaard and is home to Dobson organ Opus 84, completed in 2007. Still used for three services each Sunday, the charming old church dates from

1715 and remains lit only by candles. Welsh settlers in the Radnor area began worshipping together under the leadership



of a circuit missionary from Christ Church, Philadelphia, in 1700. Named after the patron saint of Wales, the cornerstone of St. David's Church was laid on May 9, 1715, and the first service of worship took place on Christmas Eve, 1715.

With the coming of the American Revolution in the colonies, a wave of resentment against the Church of England (which professed loyalty to the king) arose among the congregation. A leader of this opposition was Anthony Wayne, a lifelong member of St. David's, who was later appointed major-general of the American forces. The Rector, the Rev'd William Currie, bound by his oath of duty to the king, resigned his position, which remained officially vacant for twelve years (he performed marriages, baptisms, and the like privately until at least 1783).

During the war, the church building provided shelter for soldiers of both sides. St. David's was represented at the first General Convention of the Protestant Episcopal Church of the United States in 1784, after the peace treaty

was signed. Much needed new life was breathed into the parish in 1820 with the organization of the first church school and first confirmation services, conducted by Bishop William White, who was to become the first Presiding Bishop.

MILLER CHAPEL, PRINCETON THEOLOGICAL SEMINARY: TENET CONCERT

The venue for Tuesday's concert by *TENET*, Miller Chapel was named for Princeton Seminary's second professor, Samuel Miller, and is the spiritual center of the campus. It has been in continuous use for worship by the seminary community since it was completed in 1834. The original building was designed by local architect Charles Steadman and



has been renovated four times—in 1874, 1933, 1964, and most recently, 2000. It encompasses a one-room worship space, uniting celebrants, choir, and con-

gregation. The position of the pulpit emphasizes the centrality of the proclaimed word of God in the Reformed tradition. It is home to the Joe R. Engle Organ, built by Paul Fritts in 2000.

PRINCETON UNIVERSITY CHAPEL: TUESDAY EVENSONG

The current Princeton University Chapel is the fifth building to serve in that capacity in the university's 256-year history. Construction began in 1925, and wasn't completed until 1928, when the E. M. Skinner Organ, Opus 656, was installed. The chapel is one of the largest collegiate worship spaces in the world, and seats nearly 2,000 people. Daily attendance at chapel was abolished in 1915, due to growing student unrest. With this chapel, university architect Ralph Adams Cram set out to fulfill the wishes of the president of the university: to build a chapel so beautiful that students would be compelled to enter voluntarily.

The oak pews in the nave are made from wood originally intended for civil war gun carriages; the wood in the chancel is from Sherwood Forest and took a year for one hundred men to carve. The pulpit is from mid-sixteenth-century France and was painted bright red prior to its installation.

The acoustics of the chapel were modified in



1986, and the organ renovated in 1991. Containing 137 ranks and 7,897 pipes, it boasts the first thirty-two-foot Contra Fagotto stop that E. M. Skinner ever built. The pipes of the Tuba Mirabilis were, at one point, unceremoniously placed in a pile in the basement and over time they became as flat as if they had been steamrolled. The Mander Company was able to resurrect them, however, and they speak again (with authority!) under twenty-five inches of wind pressure. In the renovation, many new ranks of pipes replaced lost ranks, and all existing ranks were renovated. Today the instrument speaks into a room that is more conducive to its sound, with pipes both old and new, paying homage to its past, while engaging its future.

PROSPECT HOUSE: TUESDAY DINNER

Conferees will be treated to dinner at Prospect House on the Princeton campus. In the mid-eighteenth century, Princeton University (then called the College of New Jersey) was in its infancy, and had only one building, Nassau Hall. Nearby, Colonel George Morgan owned a stone farmhouse with an exemplary eastern view, so he named it "Prospect." It was in these two buildings that the Continental Congress met from June 30 to November 4, 1783, making Princeton the country's capital for four months. Nassau Hall still remains (although redesigned), but a subsequent owner replaced the original Prospect House with the current structure in 1850.

The house and land changed hands again, and the new owners gave the house and the land to the College of New Jersey in 1878. Eighteen years later, in 1896,



the College of New Jersey became Princeton University.

Prospect House is one of the few university buildings not originally part of the campus. The house immediately began serving as the home of the university's presidents. Six presidents used the structure as a residence, from 1879 through 1968. The mansion was then converted for use as a private dining club for faculty and staff. The Garden Room is a glass addition that allows diners to enjoy the grounds surrounding the house. The current design of the garden has not changed much from the time when Mrs. Woodrow Wilson (wife of Princeton's thirteenth president) laid out plans so that, when viewed from above, the pathways outline the university shield.

CURTIS INSTITUTE: WEDNESDAY TOURS AND LUNCH

The conference will tour the Curtis Institute of Mu-

sic on Wednesday morning and will eat lunch in the new Lenfest Building as part of our “Day for Musicians and Clergy.” The Institute educates and trains exceptionally gifted young musicians for careers as performing artists of the highest professional level.

One of the world’s leading music schools, Curtis is highly selective, with an enrollment of about 165. In this nurturing environment, students receive personalized attention from a celebrated faculty. A busy schedule of performances is at the heart of Curtis’s distinctive “learn by doing” approach, which has produced an impressive number of notable artists, from such legends as Leonard Bernstein and Samuel Barber to current stars Juan Diego Flórez, Alan Gilbert, Hilary Hahn, Jennifer Higdon, Leila Josefowicz, and Lang Lang.

Curtis is located on Philadelphia’s Rittenhouse Square, occupying several stately mansions that pair nineteenth-century charm

with twenty-first-century amenities. Student recitals take place several evenings each week throughout the school year in Field



Concert Hall, a 240-seat auditorium in the school’s main building at 1726 Locust Street, where the 125-seat opera studio is also located. Curtis opened Lenfest Hall in August, 2011, the first major expansion of its campus in more than twenty years. To relieve scheduling pressures on the school’s historic buildings, which remain in active use, Curtis charged Philadelphia architects Venturi, Scott Brown and Associates to design a living and learning space that perpetuates the school’s eighty-seven-year-old educational mission, while preparing students for the challenges of musical careers in the twenty-first century.

CHURCH OF THE HOLY TRINITY, RITTENHOUSE SQUARE: WEDNESDAY EUCHARIST

On Wednesday morning we will begin our “Day for Musicians and Clergy” at the Church of the Holy Trinity, Rittenhouse Square, with a service of Holy Eucharist. The Church has always been closely linked with the life of its neighborhood in the heart of Center City Philadelphia. It was founded at a time when urban development, which had moved westward from the Delaware River, reached the southwestern of the four squares laid out in William Penn’s original plan. A group of prosperous merchants and professional men first met in 1855 to plan the formation of a new Episcopal parish near the square.

In the midst of contention within the Episcopal Church over appropriate approaches to worship, the founders also intended to ensure a place in the neighbor-



hood for a “low church” parish, one following simpler liturgies and emphasizing preaching. In fact, many leading members, such as merchant Lemuel Coffin who had been raised as a Quaker, had moved to the Episcopal Church from other Protestant denominations. In keeping with this vision, they chose Philadelphia architect John Notman’s design for a building of sandstone in the Norman or neo-Romanesque style often favored by low church congregations. Although the original plan for the building featured a grand steeple that would dominate the square’s landscape, its interior was in effect an expansive lecture hall seating 1,500 with large galleries on the sides.

In the 1850s and 1860s, political and social turmoil surrounding slavery and civil war touched Philadelphia deeply. Like many New Englanders, Phillips Brooks, Holy Trinity’s rector from 1862 to 1869, strongly opposed slavery and advocated active prosecution of the war against the seceding states. His convictions were not shared by all members of the congregation. Brooks’ eloquent sermons and lectures on the subject brought him to national attention, but also sparked the resignations of several prominent members. In particular, his powerful eulogy to Abraham Lincoln, preached on April 23, 1865, was reprinted and widely read.

Taking a sabbatical year after the war’s end, Brooks traveled to Europe and the Holy Land. He later wrote a poem for his Sunday school children, inspired by the memory of his visit to Bethlehem. For Christmas season in 1868, he asked the church’s organist, Louis Redner, to set it to music. The result, “O Little Town of Bethlehem,” soon took its place as one of the most beloved of all Christmas carols.

Church of the Holy Trinity continually seeks to strengthen its ties and its usefulness to the wider community of Rittenhouse Square and Center City Philadelphia. In 2008, the church undertook an ambitious plan to reconfigure the chancel, to make the space more accessible for worship and more flexible as a performance space. As a result, use of the church by Philadelphia’s many performance groups has continued to grow. The church has also become known for its regularly scheduled art shows, where local artists display their work in a convivial atmosphere.

ST. MARK’S: WEDNESDAY SOLEMN
EVENSONG AND BENEDICTION

On Wednesday afternoon we will hear Choral Evensong & Benediction sung by the St. Mark's Choir under the direction of Matt Glandorf. Tom Sheehan will be the organist. St. Mark's Episcopal Church was founded in 1847 and actually built between 1848 and 1849 according to designs by John Notman, the architect who later designed nearby St. Clement's Church and the Church of the Holy Trinity. The space boasts incredible stone and woodwork, as well as a notable Aeolian-Skinner organ, important to the history of organ building in America.

St. Mark's Church was specifically founded to reflect the theology of the Oxford Movement, a group whose purpose within the Anglican Church was to reclaim its Catholic heritage. The architect's designs were approved in advance by the Ecclesiological Society in London. The building's architecture is in the Decorated Gothic style of the late thirteenth and fourteenth centuries, of which it is regarded as one of the best examples.

In the latter part of the nineteenth century, what had been the rather plain interior of the church became more highly decorated as the ritual movement within the Catholic branch of the Anglican Church began to exert more influence.



Much of the embellishment stems from the period between about 1890 and 1923. St. Mark's Church is known for the distinguished music program

that graces its services, lifting the spirits of parishioners and visitors alike. A core of eight professional singers and approximately fifteen talented volunteers comprise the St. Mark's Choir, which sings at Solemn Mass, feast days, and special services such as Evensong and Lessons & Carols, from September to the Feast of Corpus Christi in June. The organ is an historic and beautiful Aeolian-Skinner instrument built in 1937, which incorporates earlier pipe-work by Austin/Carleton Michell, the Wanamaker Shop (string organ), and recent additions by Cornel Zimmer.

WANAMAKER ORGAN: WEDNESDAY NIGHT CONCERT

Built by the Los Angeles Art Organ Company for the 1904 St. Louis World's Fair, the Wanamaker Organ was designed by renowned organ architect George Ashdown Audsley, author of *The Art of Organ-Building*. This heroic instrument had more than 10,000 pipes, and its construction was on such a lavish scale that costs soared to \$105,000, bankrupting the builder.

In 1909, Philadelphia merchant-prince John Wanamaker bought the instrument for his new Philadelphia

emporium. Thirteen freight cars were required to ship the entire organ from St. Louis, and installation took two years. The Grand Organ was first heard in the store's seven-story atrium on June 22, 1911, at the exact moment when England's King George V was crowned at Westminster Abbey. Later that year, it was prominently featured when President William Howard Taft dedicated the store.

Despite its immense size, the tone was judged inadequate to fill the huge court. Wanamaker's opened a private pipe-organ factory in the store attic, employing up to forty full-time employees to enlarge the instrument. William Boone Fleming, the original factory supervisor, was hired to direct the work.

Lavish construction and elegant workmanship made the Wanamaker Organ both a tonal wonder and a monument to superb craftsmanship. The largest pipe is made of flawless Oregon sugar pine, three inches thick and more than 32 feet long—so large that a Shetland Pony was once posed inside for publicity photos. The smallest pipe



is only a quarter-inch in length. More than 18,000 pipes were added to the organ between 1911 and 1930, bringing the total number of pipes today to 28,500.

Commanding these huge resources is a massive console with six ivory keyboards and 729 color-coded stop tablets. There are 168 piston buttons under the keyboards and forty-two foot controls. The console alone weighs two-and-a-half tons; the entire instrument weighs 287 tons.

During the lifetimes of John Wanamaker and his son Rodman, the world's finest musicians were brought to the store for brilliant after-business-hours concerts, among them France's Marcel Dupré, Louis Vierne, and Nadia Boulanger; Italy's Fernando Germani and Marco Enrico Bossi; and England's Alfred Hollins.

At a 1919 Musicians Assembly, virtuoso Charles M. Courboin, in association with Leopold Stokowski and the Philadelphia Orchestra, performed before a standing-room-only crowd of 15,000. Since then, great organists continue to make special pilgrimages to perform at the store.

In 1986, the evening concert tradition was continued as the Grand Organ marked its seventy-fifth anniversary with a recital by Keith Chapman that attracted a huge audience. More recently, elaborate music events have regularly been

sponsored by the Friends of the Wanamaker Organ, attracting visitors to Macy's from all parts of the U.S. In 2008, Macy's celebrated its 150th anniversary with a Philadelphia Orchestra concert under Maestro Rossen Milanov. At the Wanamaker Organ, Peter Richard Conte performed Joseph Jongen's *Symphonie Concertante* (1925) for the first time with the organ and orchestra for which it had been written.

Now a National Historic Landmark and valued in excess of \$57 million, the Wanamaker Organ is of the American Symphonic design, which can play the great organ masterworks as well as the entire range of orchestral literature. The pipework encompasses the resources of three symphony orchestras; its string organ alone has 7,000 pipes.

ST. LUKE AND THE EPIPHANY: CLOSING EUCHARIST

Our Closing Eucharist will be held at the Church of St. Luke and the Epiphany. The church was formed in 1898 as a result of the merger of St. Luke's Church



(1839) and Church of the Epiphany (1834), and has become a beacon of welcome and inclusion in the city.

The current church building at 13th and Spruce Streets (originally St. Luke's) was designed by Philadelphia architect Thomas S. Stewart, and it is acclaimed as one of the finest examples of Greek Revival architecture surviving in the city. The church is listed on the Philadelphia Register of Historic Places and in the Historic American Buildings Survey of the Library of Congress.

St. Luke's Church was the first in Philadelphia to employ a professional, vested choir. At its height before World War One, the choir was well regarded in the city as one of the best, counting approximately forty choristers among its ranks. In various times in the past the choir has been accompanied by the Philadelphia Orchestra. The church continues this tradition of choral excellence. In 2008, a handbell choir was established. The "Epiphany Bells" play a couple of times each month as well as for major feast days. The church is affiliated with the Royal School of Church Music in Amer-

ica. Jonathan Bowen is the Organist and Choirmaster.

UNION LEAGUE: CLOSING BANQUET

AAM's Philadelphia 2012 conference will come to a close with an elegant evening at the Union League of Philadelphia, a shining jewel of history in the heart of the cultural and commercial district of Philadelphia, a city defined by such treasures. Founded in 1862 as a patriotic society to support the Union and the policies of President Abraham Lincoln, it laid the philosophical foundation for other Union Leagues across a nation torn by Civil War. The Union League has hosted U.S.

presidents, heads of state, industrialists, entertainers, and visiting dignitaries from around the globe.

It has also given loyal support to the American military in each conflict since the Civil War, and continues to be driven by its founding motto, "Love of Country Leads." The classic French Renaissance-styled building, with its brick and brownstone facade and dramatic twin circular staircases leading to the main entrance on Broad Street, dates from 1865. Additions to the building in the Beaux Arts style, designed by Philadelphia architects Horace Trumbauer and Julian Abele and completed in 1910 and 1911, expanded the building to occupy an entire city block. It was listed on the National Register of Historic Places in 1979.



LONGWOOD GARDENS: FRIDAY POST-CONFERENCE

Our Post-Conference event begins with a visit to the extraordinary Longwood Gardens, where we will stroll the grounds, hear a lecture by Jonathan Ambrosino, and listen to a recital by Ken Cowan on the newly restored Aeolian Organ.

Exquisite flowers, majestic trees, dazzling fountains, extravagant conserva-

tory, starlit theatre, thunderous organ—all describe Longwood Gardens, a horticultural show-

stopper, where the gardening arts are encased in classic forms and enhanced by modern technology. Many generations helped create Longwood Gardens, but



one individual, Pierre S. du Pont (1870-1954)—industrialist, conservationist, farmer, designer, impresario, and philanthropist—made the most enduring contribution.

Pierre du Pont was the great-grandson of Éleuthère Irénée du Pont (1771-1834), who arrived from France in 1800 and founded the E. I. du Pont de Nemours and Company gunpowder works. Pierre turned the family business into a corporate empire in the early twentieth century and used his resulting fortune to develop the Longwood property.

More than 200 years earlier, the land had been inhabited by the native Lenni Lenape tribe, who hunted, fished, and farmed the productive wilderness. In 1700, a Quaker family named Peirce purchased the property from William Penn and soon established a working farm. Joshua and Samuel Peirce began planting an arboretum on the farm in 1798. The farm was purchased in 1906 by Pierre du Pont so he could preserve the trees, and from 1907 until the 1930s Mr. du Pont created most of what is enjoyed today.

**CHRIST CHURCH
CHRISTIANA HUNDRED:
FRIDAY POST-CONFERENCE**

Following our visit to Longwood Gardens, we will go to Christ Church Christiana Hundred for lunch, hosted by the church, after which we will see and hear the Brombaugh Organ, demonstrated by Organist and Choirmaster William Owen.

Christ Church
Christiana Hundred

emanated from the Brandywine Manufacturers' Sunday School, begun in 1815 in a building now part of the Hagley Museum. In 1817, with land and funds donated by Éleuthère Irénée du Pont, a larger school building was erected. The space was shared by several faith communities, with the school offering both religious and secular education.

Between 1841 and 1854, four Christian congregations were formed from the school: St. Joseph's on the Brandywine Roman Catholic, Mount Salem Methodist, Green Hill Presbyterian, and Christ Church, cornerstone dated 1848. The present church, in Gothic Revival style, was completed in 1856, with its first service on May 4. For many years the congregation was small, comprised largely of du Pont family members, staff, and mill workers.

The church program consisted of Sunday worship, church school, and pastoral care, with special emphasis given to choirs, music, and missionary outreach work. Christ Church's relationship with the du Ponts has con-

tinued through the years, and ultimately they were responsible for the installation of the organ. Under the leadership of the Rev'd Adam Lewis (rector from 1983-1994), the church was completely restored, and a new Brombaugh tracker organ was given in memory of Éleuthère Irénée du Pont and his daughters, Victorine du Pont Bauduy (founder and superintendant of the Brandywine Sunday School), Evelina Gabrielle, and Sophie Madeleine.





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Episcopal Priest

Saint Clement's Church

Austin Organ Company, 1914

Renovated 1997



GREAT

16	Double Diapason
8	First Diapason
8	Second Diapason
8	Harmonic Flute
8	Violincello*
8	Cello Celeste (cc)
4	Octave
2	Fifteenth
IV	Mixture
8	French Horn*
8	Trumpet*
8	Trumpet En Chamade
* enclosed in Choir Box	

CHOIR (enclosed)

16	Double Dulciana
8	Geigen Diapason
8	Concert Flute
8	Violin
8	Dulciana
8	Unda Maris (tc)
8	Dulcets (2 rks.)
4	Forest Flute 4
4	Gambette
8	Clarinet
8	English Horn
	English Horn Tremolo
	Tremolo
	Harp
8	Trumpet En Chamade

SOLO (enclosed)

8	Grand Diapason
8	Major Flute
8	Grand Gamba
8	Gamba Celeste (cc)
8	Orchestral Oboe
8	Tuba
	Tremolo
8	Trumpet En Chamade

SWELL (enclosed)

16	Bourdon
8	Open Diapason
8	Stopped Diapason
8	Melodia
8	Bois Celeste (tc)
8	Viola
8	Viola Celeste (cc)
8	Orchestral Celeste 8 (2 rks.)
4	Octave
4	Harmonic Flute
2	Flautino
III	Mixture
16	Double Oboe
8	Cornocean
8	Oboe
8	Vox Humana
4	Oboe Clarion
8	Trumpet En Chamade
	Tremolo

PEDAL

32	Contra Violone
32	Contra Bourdon
16	First Diapason
16	Second Diapason
16	Metal Diapason (Gt.)
16	First Violone
16	Second Violone
16	Bourdon
16	Soft Bourdon (Sw.)
16	Dulciana (Ch.)
8	Octave (ext.)
8	Geigen Diapason
8	Flute
8	Soft Flute (Sw.)
8	Viola (Sw.)
4	Octave Flute (Gt.)
32	Ophicleide
16	trombone (So.)
16	Double Oboe (Sw.)
8	Tuba (So.)
8	Oboe (Sw.)
8	Trumpet En Chamade

ECHO ORGAN

(Walker Electronic Voices in Gallery)

8	Diapason
8	Muted Violes
8	Orchestral Flute
4	Traverse Flute
8	Capped Oboe
8	Vox Humana
	Tremolo
	Chimes
16	Echo Pedal Violone

Kimmel Center for the Performing Arts, Verizon Hall

Dobson Pipe Organ Builders, Ltd.

Opus 76, 2006

GREAT

32	Prestant (ext.)
16	Prestant
16	Violone
16	Bourdon
8	Open Diapason
8	Principal
8	Gamba
8	Harmonic Flute
8	Chimney Flute
5 1/3	Quint
4	Octave
4	Spire Flute
3 1/5	Tierce
2 2/3	Octave Quint
2	Super Octave
1 3/5	Octave Tierce
II	Grande Fourniture (2 2/3)
IV-VIII	Mixture (2)
IV	Fourniture (1 1/3)
III	Cymbal (2/3)
VI	Cornet (8 - mounted)
16	Posaune
8	Trumpet
4	Clarion
8	Horizontal Trumpet

SWELL (*enclosed*)

16	Bourdon
8	Diapason
8	Flute traversiere
8	Bourdon
8	Viole de gambe
8	Voix celeste
8	Voix eolienne II
4	Prestant
4	Flute octaviante
4	Viole d'amour
2 2/3	Nasard
2	Octavin
1 3/5	Tierce
III-V	Plein Jeu Harmonique (2 2/3)
16	Bombarde
8	Trompette Harmonique
8	Hautbois
8	Voix Humaine
4	Clairon Harmonique
	Tremulant

POSITIVE (*enclosed*)

16	Quintaton
8	Principal
8	Bourdon
8	Salicional
8	Unda maris

Positive, *continued*

4	Octave
4	Chimney Flute
2 2/3	Nasard
2	Doublet
2	Recorder
1 3/5	Tierce
1 1/3	Larigot
1 1/7	Sept
1	Piccolo
8/9	None
IV	Mixture (1 1/3)
III	Sharp Mixture (1)
16	Bassoon
16	Aeoline
8	Trumpet
8	Cor anglais
8	Cromorne
	Tremulant
16	Trombone (solo)
8	Tuba (solo)
8	Ophicleide (solo)
4	Clairon (solo)
8	Horizontal Trumpet

SOLO (*enclosed*)

8	Principal
8	Major Flute
8	Gamba
8	Gamba Celeste
4	Octave
4	Orchestral Flute
V	Full Mixture (2 2/3)
8	French Horn
8	Clarinet
	Tremulant
16	Trombone
8	Tuba Magna
4	Ophicleide
4	Tuba Clarion



PEDAL

32	Double Open Wood
32	Prestant
32	Bourdon
16	Open Wood
16	Octave
16	Violone (Great)
16	Subbass
16	Bourdon (Swell)
10 2/3	Quint
8	Octave
8	Bass Flute
8	Bourdong
8	Violoncello
4	Choralbass
4	Flute
III	Cornet
IV	Mixture
64	Contre Bombarde Ravalement
32	Contre Bombarde
16	Bombarde
16	Posaune
16	Trombone (solo)
8	Trumpet
8	Posaune
4	Clarion
8	Horizontal Trumpet
8	Ophicleide (solo)

Old Christ Church (Episcopal)

Curtis Memorial Organ, 1935 Ernest Skinner,
Renovated 1972 by Brantley Dudley, Inc.



GREAT I

16 Quintaton
8 Printipal
8 Rohr Bourdon
4 Oktav
2 Fifteenth
IV Fourniture
III Sharf

GREAT II

8 Diapason I
8 Diapason II
4 Bourdon
4 Flute Couvert
2 2/3 Nazard
2 Super
2 Gedeckt Flute
II Sesquialtera
Unison, Sub, Super

POSITIV

8 Holz Gedeckt
4 Principal
4 Koppel Flute
2 Principal
1 1/3 Larigot
III Cymbal
8 Kromhorn

SOLO

8 Gamba Celeste II
4 Doppel Flute
IV Mixture
8 French Horn
8 English Horn
16 Tuba
8 Tuba
4 Clarion
Unison, Sub, Super
Tremulant

SWELL

16 Gedeckt
8 Diapason
8 Stopped Diapason
8 Flute Celeste
8 Viole
8 Viole Celeste II
4 Octave
4 Harmonic Flute
4 Unda Maris
2 2/3 Nazard
2 Doublette
1 3/5 Tierce
1 Siff flute

Swell, continued

III-IV Plein Jeu
III Mixtur
16 Fagotto
8 Trumpet
8 Oboe
4 Clarion
8 Vox Humana
Unison, Sub, Super
Tremulant

ANTIPHONAL

16 Bourdon
8 Diapason
8 Stopped Diapason
4 Octave
4 Hohl Flute
2 2/3 Nazard
2 Flageolette
1 3/5 Tierce
III Mixture
8 Dulciana
8 Dulciana Celeste
8 Aeoline
8 Erzähler
8 Erzähler Celeste
8 Viol
8 Dolce
8 Flute Celeste (prepared)
8 Vox Humana
4 Rohr Shalmal (prepared)
8 Trumpet en Cbamade
Zimbelstern
Chimes
Unison, Sub, Super
Tremulant

PEDAL

32 Double Diapason
16 Diapason
16 Principal
16 Wood Bourdon
16 Metal Bourdon
16 Violone
16 Soft Bourdon (Ant.)
16 Gedeckt (Swell)
10 2/3 Bourdon Quint
8 Principal
8 Metal Bourdon
8 Soft Bourdon (Ant.)
4 Principal
4 Bourdon
2 Bourdon
2 Principal
II Mixture
II Mixture
IV Harmonics
32 Bombarde
16 Bombarde
16 Tuba
8 Tuba
4 Clarion

Console designed by John Binsfeld, built by Austin Organs in 1967, containing 7 divisions, 4 manuals, 126 drawknobs, 33 couplers, and 110 controls.

Girard College Chapel

Æolian-Skinner – Opus 872, 1931

GREAT (*unenclosed*)

32	Violone
16	Diapason
8	First Diapason
8	Second Diapason
8	Principal Flute
5 1/3	Quint
4	Octave
4	Principal
2 2/3	Twelfth
2	Fifteenth
IV	Chorus Mixture
IV	Harmonics
16	Trumpet
8	Tromba
4	Clarion
	Harp
	Celesta
	Chimes

Enclosed with Choir

8	Third Diapason
8	Cello
8	Stopped Diapason
8	Erzähler
8	Erzähler Celeste (CC)
8	Trumpet

CHOIR

16	Dulciana
8	Geigen Diapason
8	Viol d'Orchestre
8	Viol Celeste
8	Concert Flute
8	Dulciana
8	Unda Maris (t.c)
8	Spitz Flute
4	Octave Dulciana
4	Flute d'Amore
2 2/3	Dulciana Twelfth (ext. 4)
2	Dulciana Fifteenth (ext. 4)
2	Piccolo
III	Carillon
16	Bassoon
8	Clarinet
8	Orchestral Oboe
	Tremolo
	Harp
	Celesta
	Chimes

SWELL

16	Bourdon
8	Diapason
8	Geigen
8	Salicional
8	Voix Celeste
8	Viol d'Orchestre
8	Viol Celeste
8	Gedeckt
8	Flauto Dolce
8	Flute Celeste (t.c)
4	Octave
4	Flute Triangulaire
2 2/3	Nazard
2	Flautino
IV	Cornet
V	Chorus Mixture
16	Posaune
8	Cornocean
8	French Trumpet
8	Oboe d'Amore
8	Vox Humana
4	Clarion
	Tremolo
	Harp
	Celesta
	Chimes

ECHO

8	Diapason
8	Wald Flute
8	Echo Gamba
8	Dulcet
4	Flute Triangulaire
8	Vox Humana
	Tremolo
	Echo on Choir
	Echo on Solo

SOLO

8	Gamba
8	Gamba Celeste
8	Flauto Mirabilis
4	Flute
VII	Grand Fourniture
16	Corno di Bassetto (ext.)
8	Corno di Bassetto
8	English Horn
	Tremolo
8	French Horn
16	Contra Tuba
8	Harmonic Tuba
4	Clarion
	Chimes
8	Tuba Mirabilis (unenc.)

PEDAL

32	Resulant
32	Open Diapason (ext.)
32	Violone (Great)
16	Diapason
16	Metal Diapason (Great)
16	Contra Bass (Great)
16	Bourdon
16	Echo Lieblich (Swell)
16	Dulciana (Choir)
8	Octave (ext.)
8	Principal (Great Violone)
8	Gedeckt (ext.)
8	Still Gedeckt (Swell)
4	Flute (ext.)
V	Mixture
32	Bombarde (ext.)
32	Fagotto (ext.)
16	Trombone
16	Fagotto
16	Bassoon (Choir)
8	Tromba (ext.)



Saint David's Episcopal Church, Wayne

Dobson Pipe Organ Builders
Opus 84, 2007



GREAT

16 Principal
8 Principal
8 Hohl Flute
8 Gamba
4 Octave
4 Spire Flute
2-2/3 Twelfth
2 Fifteenth
1-3/5 Seventeenth
IV Mixture
8 Trumpet
4 Clarion
Swell to Great
Choir to Great

CHOIR *(expressive)*

16 Bourdon
8 Salicional
8 Gemshorn
8 Unda Maris (GG)
8 Lieblich Gedeckt
4 Fugara
4 Recorder
2 Flageolet
8 Trumpet
8 Clarinet
8 Vox Humana
Tremulant
Swell to Choir

SWELL *(expressive)*

8 Diapason
8 Bourdon
8 Viola
8 Voix Celeste (CC)
4 Octave
4 Harmonic Flute
2-2/3 Nasard
2 Piccolo
1-3/5 Tierce
III Mixture
16 Bassoon
8 Trumpet
8 Oboe
4 Clarion
Tremulant

PEDAL

32 Contra Bourdon
16 Principal (Great)
16 Violone
16 Subbass (ext.)
16 Bourdon (Choir)
8 Octave
8 Violoncello (ext. Violone)
8 Gedeckt (ext.)
4 Choralbass
16 Trombone
8 Trumpet (Great)
4 Clarion (Great)
Great to Pedal
Swell to Pedal
Choir to Pedal

Princeton Theological Seminary: Miller Chapel

Paul Fritts & Company, 2000
Opus 20 - 2 manuals, 39 ranks



GREAT

16 Bourdon
8 Principal
8 Rohrflote
8 Quintadena
4 Octave
4 Spitzflote
2 2/3 Quint
2 Octav
1 2/5 Tierce
IV-VI Mixture
VI Scharff
8 Trompet
8 Baarpfeife
4 Trompete

SWELL

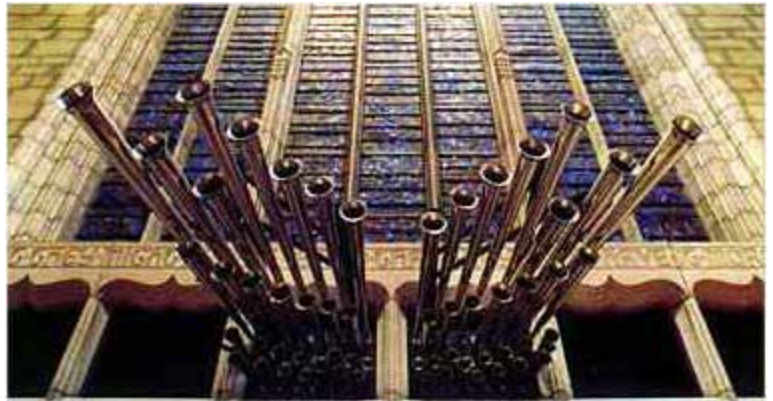
8 Principal
8 Gedackt
8 Viol di gamba
8 Voix celeste
4 Octave
4 Koppelflote
2 2/3 Nasat
2 Octav
2 Gemshorn
1 3/5 Terz
V-VII Mixtur
16 Dulcian
8 Trompet
8 Hautbois

PEDAL

16 Principal
16 Subbass
8 Octave
8 Bourdon
4 Octave
2 Nachthorn
VI-VIII Mixtur
16 Pausane
8 Trompet
4 Trompet
2 Cornet

Princeton University Chapel

E.M. Skinner, 1928; Æolian-Skinner, 1954-1956;
M. P. Mander Ltd., 1991 - 4 manuals, 137 ranks



GREAT

16	Double Diapason
16	Bourdon
8	First Diapason
8	Second Diapason
8	Concert Flute
8	Stopped Diapason
4	Octave
4	Principal
4	Flute Harmonique
4	Stopped Flute
2 2/3	Twelfth
2	Fifteenth
2	Piccolo
III	Cornet
III-IV	Full Mixture
IV	Sharp Mixture
16	Trombone
8	Tromba
4	Clarion

CHOIR

8	Open Diapason
8	Violoncello
8	Chimney Flute
4	Principal
4	Spitzflute
2 2/3	Nazard
2	Fifteenth
2	Flageolet
1 3/5	Tierce
1 1/3	Larigot
III	Mixture
8	Trumpet
8	Cremona

SOLO

16	Contra Gamba
8	Hohl Flute
8	Doppelflote
8	Viola
8	Viola Celeste
8	Echo Dulciana
8	Dulciana Celeste
4	Flute Ouverte
2	Harmonic Piccolo
16	Cor Anglais
8	French Horn
8	Bassetto
8	Orchestral Oboe
VII	Chorus Mixture
16	Contra Tuba
8	Tuba
4	Tuba Clarion
8	Tuba Mirabilis (unenclosed)

SWELL

16	Bourdon
8	Diapason
8	Rohr Flute
8	Flauto Dolce
8	Flute Celeste
8	Gamba
8	Gamba Celeste
8	Salicional
8	Voix Celeste
4	Octave
4	Flute Triangulaire
4	Unda Maris II
2	Flautino
II	Sesquialtera
IV	Plein Jeu
16	Posaune
8	French Trumpet
8	Cornocean
8	Oboe
8	Vox Humana
4	Clarion

NAVE

8	Diapason
8	Cor-de-Nuit
8	Cor-de-Nuit Celeste
4	Octave
2	Superoctave
III	Fourniture
III	Cymbal
8	Trumpet

WEST GALLERY (on choir)

8	Fanfare Trumpet
---	-----------------

PEDAL

32	Double Diapason
16	Diapason Wood
16	Diapason Metal (Great)
16	Violone
16	Gamba (Solo)
16	Bourdon
8	Principal
8	Cello
8	Gedackt
4	Fifteenth
4	Open Flute
IV	Grave Mixture
IV	Mixture
32	Contra Bombarde (ext.)
32	Contra Fagotto (ext.)
16	Bombarde
16	Trombone (Great)
16	Fagotto
8	Trumpet
8	Bassoon
4	Clarion
4	Hautboy

NAVE PEDAL

16	Contra Bass
8	Principal
4	Superoctave
III	Cornet

Church of the Holy Trinity, Rittenhouse Square

M.P. Moller, Opus 9453, 1959

GREAT *(Gallery)*

16 Quintaton
8 Principal
8 Clarabella
4 Octave
2 2/3 Octave Quint
2 Super Octave
IV Fourniture
8 Harmonic Trumpet

GREAT ORGAN *(Chancel)*

8 Bourdon
8 Dulciana
4 Principal
II Mixture
Tremulant

SWELL ORGAN *(Gallery)*

16 Gedeckt
8 Stopped Flute
8 Viole de Gambe
8 Viole Celeste
4 Principal
4 Harmonic Flute
III Plein Jeu
16 Bassoon
8 Trompette
4 Bassoon
Tremulant

SWELL ORGAN *(Chancel)*

8 Rohrflöte
8 Salicional
8 Voix Celeste
4 Nachthorn
II Cymbal
8 Hautbois
Tremulant

CHOIR ORGAN *(Gallery)*

8 Concert Flute
8 Erzähler
8 Erzähler Celeste
4 Rohrflöte
2 Principal
1 1/3 Larigot
II Cymbale
8 Clarinet
8 Harmonic Trumpet
Chimes
Tremulant

PEDAL ORGAN *(Gallery)*

16 Diapason
16 Bourdon
16 Quintaton
16 Gedackt
8 Principal
8 Bourdon
8 Stopped Flute
5 1/3 Quint
4 Octave
4 Bourdon
2 2/3 Quint
2 Octavin
16 Trumpet
16 Bassoon
8 Trumpet
4 Trumpet

PEDAL ORGAN *(Chancel)*

16 Violone
16 Rohrgedeckt
8 Violone
8 Rohrflöte
4 Rohrflöte



Saint Mark's, Locust Street

Aeolian-Skinner, 1937, Opus 948 – 104 Ranks, 4 Manuals

Cornell Zimmer 2002, Opus 58 – New Console and Grand Choeur Division – 162 Ranks Total



GREAT

16	Principal
8	Principal
8	Diapason
8	Gemshorn
8	Bourdon
8	Flute Harmonique
4	Octave
4	Diapason
4	Gemshorn
2 2/3	Quint
2	Superoctave
III-IV	Mixture
IV	Fourniture
III	Cymbal
16	Posaune (Bombard)
8	Trumpet (Bombard)
4	Clarion (Bombard)
8	Trompette en Chamade

SWELL

16	Flute Conique
8	Geigen
8	Viole-de-Gambe
8	Viole Celeste
8	Rohrflöte
4	Octave Geigen
4	Fugara
4	Flute Triangulaire
2 2/3	Nasard
2	Fifteenth
1 3/5	Tierce
III	Mixture
III	Cymbal
16	Bombarde
8	Trompette
8	Trumpet
4	Clarion
	Tremulant

POSITIV

8	Singend Gedackt
4	Prinzipal
4	Koppelflöte
2 2/3	Nasat
2	Blockflöte
1 3/5	Terz
1 1/3	Larigot
I	Sifflöte
IV	Scharf
III	Zimbel
	Tremulant
	Zimbelstern

CHOIR

16	Contra Viola
8	Viola
8	Dolcan
8	Dolcan Celeste
8	Nachthorn
4	Viola
4	Zauberflöte
16	Krummhorn
8	Trompette
8	Tuba (String)
8	Trompette en Chamade
4	Clarion en Chamade

BOMBARDE/SOLO

16	Posaune
8	Trumpet
4	Clarion
16	Tuba (String)
8	Tuba (String)
8	French Horn (String)
8	English Horn (String)
4	Tuba (String)
8	Trompette en Chamade
4	Clarion en Chamade

STRING

16	Viole
8	Dulciana
8	Flute
8	Dulcet Celeste II
8	Muted Strings II
8	Orchestral Strings Celeste II
4	Salicet
16	Vox Humana (ext.)
8	Vox Humana
	Tremolo

SCREEN

8	Diapason
8	Dulciana
4	Gemshorn
2 2/3	Nasard
2	Flautino

PEDAL

32	Principal*
32	Bourdon*
16	Principal
16	Contrebasse
16	Violone
16	Viole (String)
16	Subbass
16	Flute Conique (Sw.)
16	Viola (Choir)
8	Principal
8	Nachthorn
8	Flute Conique (Sw.)
8	Viola (Choir)
5 1/3	Quint
4	Principal
4	Flute Harmonique
2	Blockflöte
III	Mixture
II	Cymbal
32	Contra Bombarde
16	Bombarde
16	Posaune (Bomb.)
8	Trompette
4	Clairon
8	Trompette en Chamade
4	Clarion en Chamade
	Chimes

GRAND CHOEUR

16	Prestant Etroit*
8	Prestant
8	Bourdon a Deuz Bouchees
8	Flauto Mirabilis
8	Flute Celeste II*
8	Salicional
8	Voix Celeste
8	Gambe Celeste II*
4	Octave
4	Flute Harmonique
IV	Cor de Violes
2	Doublette
2	Flute a Bec
V-VII	Grand Cornet*
IV-VI	Plein Jeu
III	Cymbale*
16	Trompette*
8	Cornopean
8	Hautbois*
8	Flugel Horn
8	Trompette Harmonique*
8	Voix Humaine*
4	Clarion Harmonique*
	Tremblant
8	Harp*
4	Clochette*

GRAND CHOEUR PEDALE

32	Contre Basse*
32	Contre Viol*
16	Montre*
16	Soubasse*
16	Bourdon a Deux Bouchees
16	Viole Basse*
8	Prestant
8	Bourdon a Deux Bouches
4	Octave
4	Flute Ouverte*
III	Mixture*
32	Contre Bombarde*
16	Bombarde*
8	Trompette*
4	Clarion*
4	Hautbois*

**digital*

Christ Church Christiana Hundred

John Brombaugh, Opus 32, 1990



GREAT

16	Principal (discant)
16	Bourdon 16 *
8	Præstant
8	Spire Flute *
8	Viola *
8	Harmonic Flute
4	Octave
4	Flute *
2 2/3	Nasard
2	Octave
2	Flute
1 3/5	Tierce
V	Cornet (discant)
IV-VI	Mixture
16	Bombarde *
8	Trompette *
4	Clairon *

PEDAL

32	Subbass
16	Subbass
16	Præstant
16	Bourdon
16	Contra Gamba
8	Octave
8	Spire Flute
8	Viola
4	Octave
4	Flute
V	Mixture V
32	Bombardon
16	Posaune
16	Bombarde
8	Trompette
8	Trumpet
4	Clairon

CHOIR

8	Stopped Diapason
8	Flute Douce
8	Flute Celeste
4	Præstant
4	Rohrflöte
4	Traverse Flute (tc)
2 2/3	Nasard (tc)
2	Octave
1 3/5	Tierce (tc)
1 1/3	Larigot
1	Flageolet
III	Scharff
8	Clarinet
8	English Horn

SWELL

16	Contra Gamba 16
8	Principal
8	Bourdon
8	Viola da Gamba
8	Vox Celeste (tc)
4	Octave
4	Spitzflöte
2	Octave
1 1/7	Seventh
III	Mixture
III	Willis Cornet
16	Contra Oboe (after Fa. Willis)
8	Trumpet (after Fa. Willis)
8	Oboe (after Fa. Willis)
4	Clarion (after Fa. Willis)

The Wanamaker Grand Court Organ

Los Angeles Art Organ Company, 1904 - 6 manuals, 462 ranks



CHOIR

16 Double Dulciana
8 Dulciana
8 Open Diapason
8 Violin Diapason
8 Stopped Diapason
8 Concert Flute
8 Salicional
8 Quintadena
8 Vox Angelica
8 Vox Celeste
8 Keraulophone
4 Forest Flute
4 Salicet
2 Piccolo
VI Soft Cornet
16 Saxophone
8 Saxophone
8 English Horn
8 Clarinet

GREAT

Unenclosed Great

32 Sub Principal
16 Contra Gamba
16 Double Diapason
10 2/3 Sub Quint
8 Diapason Phonor
8 Diapason Major
8 First Diapason
8 Second Diapason
8 Third Diapason
8 Fourth Diapason

8 Gamba (2 ranks)
Unenclosed Great, continued
8 Major Tibia
8 Mezzo Tibia
8 Minor Tibia
8 Double Flute
8 Nazard Flute (2 ranks)
4 Octave
VIII Mixture
8 Harmonic Trumpet

Enclosed Great

8 Covered Tibia
8 Harmonic Flute
5 1/3 Quint
4 Harmonic Flute
4 Principal
3 1/5 Tierce
2 Octave Quint
2 Super Octave
VII Mixture
16 Double Trumpet
8 Tuba
8 Trumpet
4 Harmonic Clarion

Great Chorus

8 Chorus Diapason Magna
8 Chorus Stentorphone
8 Chorus First Diapason
8 Chorus Second Diapason
8 Chorus Third Diapason
8 Chorus Major Flute

8 Chorus Double Flute
8 Chorus Gamba
Great Chorus, continued
4 Chorus Flute
4 Chorus Octave
2 2/3 Chorus Nazard

SWELL

16 Double Diapason
16 Soft Bourdon
8 Stentorphone
8 Horn Diapason
8 Violin Diapason
8 Bell Flute
8 Orchestral Flute
8 Harmonic Flute
8 Grand Flute (2 ranks)
8 Double Flute
8 Tibia Dura
8 Clarabella
8 Melodia
8 Soft Dulciana
8 Gamba Celeste (2 ranks)
8 Gamba
5 1/3 Quint Bourdon
4 Harmonic Flute (2 ranks)
4 First Octave
4 Second Octave
2 2/3 Nazard (from Mixture V)
2 Harmonic Piccolo
V String Mixture
VI Mixture
16 Bass Tuba
16 Bass Trombone
16 Contra Fagotto
16 Double Oboe Horn
8 Trombone
8 Tuba
8 Fagotto
8 Oboe
8 Trumpet
8 Horn
8 Bassett Horn
8 Clarinet
8 Clarinet (2 ranks)
8 Vox Humana (2 ranks)
4 Harmonic Clarion
4 Musette

Original String Division

16 Contra Bass
8 Violoncello
8 Viol
8 Viol
8 Viola
5 1/3 Quint Viol
4 Octave Viol
4 Violina
3 1/5 Tierce

V Corroborating Mixture
IV Viol Cornet

SOLO

16 Double Open Diapason
16 Grand Viol
8 First Diapason
8 Second Diapason
8 Third Diapason
8 Violin Diapason
8 Viol
8 Viol
8 Harmonic Flute
8 Tierce Flute (2 ranks)
8 Chimney Flute
8 Clarabella
8 Gemshorn
8 Nazard Gamba (2 ranks)
8 Grand Gamba
8 Grand Gamba
8 Quintaphone
5 1/3 Quint Diapason
4 Octave
4 Harmonic Flute
3 1/5 Harmonic Tierce
2 2/3 Twelfth Harmonic
2 Piccolo Harmonic
16 Double Trumpet
16 Tuba
8 Trumpet
8 Soft Tuba
8 Cornopean
8 Ophicleide
8 Musette
4 Ophicleide
4 Soft Tuba
VI Grand Mixture
V Mixture
VI Mixture

ETHEREAL

16 Bourdon
8 First Open Diapason
8 Second Open Diapason
8 Clear Flute
8 Harmonic Flute
8 Double Flute
8 Quint Flute
8 Grand Gamba
8 Grand Gamba
4 Octavo
4 Harmonic Flute
2 2/3 Twelfth Harmonic
2 Harmonic Piccolo
IV Mixture
16 Tuba Profunda
8 Tuba Mirabilis
8 French Trumpet
8 Grand Clarinet
8 Post Horn

4 Tuba Clarion

STENTOR

16 Tuba Magna
8 Tuba Magna

The Stentor division was never installed but at present contains one unenclosed Tuba rank (25"). The manual is also capable of playing the Great Diapason Magna, Orchestral French Horns, Ethereal Clear Flute, String Nazard Gambas and String Celli independently from other stops in their home divisions. This arrangement allows these voices to be used as solo stops or for special effects while the remainder of the home division is employed for other purposes.

ECHO (Floating)

16 Bourdon
8 Open Diapason
8 Violin Diapason
8 Stopped Diapason
8 Night Horn
8 Clarabella
8 Melodia
8 Orchestral Viol
8 Soft Viol
8 Soft Viol
8 Unda Maris (2 ranks)
5 1/3 Open Quint
4 Octave
4 Harmonic Flute
4 Mellow Flute
V Cornet Mixture
VI Mixture
16 Double Trumpet
8 Trumpet
8 Capped Oboe
8 Euphone
8 Vox Humana

ORCHESTRAL (Floating)

16 Contra Quintadena
8 Duophone
8 Tibia
8 Covered Tibia
8 Concert Flute
8 Harmonic Flute
8 Mellow Flute
8 String Flute
8 Double Flute
8 Hollow Flute
4 Harmonic Flute
4 Orchestral Flute
4 Covered Flute
4 Octave
2 Harmonic Piccolo
16 English Horn
16 Bass Clarinet
16 Bassoon

Orchestral, continued

8 English Horn
8 Orchestral Clarinet
8 Saxophone
8 Orchestral Bassoon
8 Bassett Horn
8 Oboe
8 Orchestral Oboe
8 Orchestral Trumpet
8 First French Horn
8 Second French Horn
8 Third French Horn
8 Kinura
8 Muted Cornet

VOX HUMANA CHORUS

(Floating)

16 Vox Humana
8 First Vox Humana
8 Second Vox Humana
8 Third Vox Humana
8 Fourth Vox Humana
8 Fifth Vox Humana
8 Sixth Vox Humana
8 Seventh Vox Humana

STRING (Floating)

16 Violone
16 First Contra Gamba
16 Second Contra Gamba
16 First Contra Viol
16 Second Contra Viol
16 First Viol
16 Second Viol
8 Violin Diapason
8 Gamba
8 Nazard Gamba (2 ranks)
8 Nazard Gamba (2 ranks)
8 First 'Cello
8 First 'Cello
8 First 'Cello
8 Second 'Cello
8 Second 'Cello
8 Second 'Cello
8 First Orchestral Violin
8 First Orchestral Violin
8 First Orchestral Violin
8 Second Orchestral Violin
8 Second Orchestral Violin
8 Second Orchestral Violin
8 Third Orchestral Violin
8 Third Orchestral Violin
8 Third Orchestral Violin
8 Fourth Orchestral Violin
8 Fourth Orchestral Violin
8 Fourth Orchestral Violin
8 Fifth Orchestral Violin
8 Fifth Orchestral Violin
8 Fifth Orchestral Violin
8 Sixth Orchestral Violin

8	Sixth Orchestral Violin	Crescendo Cymbal	STRING PEDAL
8	Sixth Orchestral Violin	Cymbalstar	32 Contra Diaphone
8	First Muted Violin		32 Contra Gamba
8	First Muted Violin	MAIN PEDAL	16 Diaphone
8	First Muted Violin	64 Gravissima	16 Gamba
8	Second Muted Violin	32 Contra Diaphone	16 First Violone
8	Second Muted Violin	32 First Contra Open Diapason	16 Second Violone
8	Second Muted Violin	32 Sec. Contra Open Diapason	16 Viol
8	Third Muted Violin	32 Contra Bourdon	16 Viol
8	Third Muted Violin	16 Diaphone	16 Mutation Diaphone
8	Third Muted Violin	16 First Open Diapason	16 Mutation Viol
8	Fourth Muted Violin	16 Second Open Diapason	10 2/3 Mutation Viol
8	Fourth Muted Violin	16 Third Open Diapason	8 Diaphone
8	Fourth Muted Violin	16 Bourdon	8 Gamba
8	Fourth Muted Violin	16 Soft Bourdon	8 First Violone
8	Fifth Muted Violin	16 Open Flute	8 Second Violone
8	Fifth Muted Violin	16 Violone	8 Viol
8	Sixth Muted Violin	16 Gamba	8 Viol
8	Sixth Muted Violin	16 Dulciana	8 Mutation Viol
8	Sixth Muted Violin	10 2/3 Open Quint	5 1/3 Mutation Viol
4	First Orchestral Violina	10 2/3 Stopped Quint	4 Violone
4	First Orchestral Violina	8 Stentor	4 Mutation Viol
4	Second Orchestral Violina	8 Octave	2 2/3 Mutation Viol
4	Second Orchestral Violina	8 Open Diapason	2 Mutation Viol
5 1/3	Quint Viol	8 First Tibia	1 3/5 Mutation Viol
5 1/3	Quint Viol	8 Second Tibia	1 1/3 Mutation Viol
3 1/5	Tierce Viol	8 Octave Soft Bourdon	4/5 Mutation Viol
3 1/5	Tierce Viol	8 Soft Flute	XII Grand String Pedal Mixture
2 2/3	Nazard Violina	8 Soft Dulciana	
2 2/3	Nazard Violina	8 First 'Cello	VOX HUMANA CHORUS PEDAL
2	Super Violina	8 Second 'Cello	16 First Vox Humana
2	Super Violina	4 Principal	16 Second Vox Humana
8	First Dulciana	4 Octave	
8	First Dulciana	4 Flute	
8	Second Dulciana	4 First Tibia	
8	Second Dulciana	4 Second Tibia	
8	Third Dulciana	VII Mixture	
8	Third Dulciana	VIII Mixture	
8	Fourth Dulciana	VIII Mixture	
8	Fourth Dulciana	X Grand Mutation	
8	Fifth Dulciana	32 Contra Bombarde	
8	Fifth Dulciana	16 Bombarde	
8	Sixth Dulciana	16 Trombone	
8	Sixth Dulciana	16 Tuba	
4	First Octave Dulciana	16 Euphonium	
4	First Octave Dulciana	16 Contra Fagotto	
4	Second Octave Dulciana	8 Bombarde	
4	Second Octave Dulciana	8 Octave Fagotto	
V	Dulciana Mutation	8 Tromba	
		4 Clarion	
PERCUSSION (<i>Floating</i>)		ETHEREAL PEDAL	
	Major Chimes	32 Acoustic Bass	
	Minor Chimes	16 Diapason	
	Metalophone	16 Bombarde	
	Celeste	8 Bombarde	
	Piano I		
	Piano II		
	Harp I	ECHO PEDAL	
	Harp II	16 Open Diapason	
	Gongs	16 Stopped Diapason	

The Church of St. Luke & The Epiphany

E.M. Skinner/Austin - 4 manuals, 147 ranks

GREAT

16	Double Diapason
8	Open Diapason
8	Second Diapason
8	Flute Harmonique
8	Chimney Flute
8	Erzahler
4	Octave
4	Harmonic Flute
2 2/3	Quint
2	Super Octave
1 3/5	Tierce
IV	Furniture
III	Cymbal
16	Trombone
8	Tromba
4	Clarion

SWELL

16	Bourdon
16	Gamba
8	Open Diapason
8	Second Diapason
8	Clarabella
8	Gedeckt
8	Spitz Flute
8	Gamba Celeste II
8	Salicional
8	Voix Celeste
8	Flauto Dolce Celeste II
8	Unda Maris II
4	Octave
4	Flauto Traverso
2 2/3	Nazard
2	Harmonic Piccolo
1 3/5	Tierce
IV	Mixture
16	Double Trumpet
8	Cornopean
8	Oboe
8	Vox Humana
4	Clarion
	Tremolo

ECHO

8	Open Diapason
8	Melodia
8	Unda Maris
8	Doppel Flute
8	Echo Salicional
8	Voix Celeste
4	Fugara
4	Flute d' Amour
2	Flautino
16	Orchestral Bassoon
8	English Horn 8

CHOIR

8	Open Diapason
8	Concert Flute
8	Lieblich Gedeckt
8	Kleine Erzahler II
8	Dulciana
8	Unda Maris
4	Principal
4	Flute d' Amour
2 2/3	Nazard
2	Fifteenth
III	Mixture
16	Bassoon
8	Flugel Horn
8	Clarinet
	Tremolo
8	Fanfare Trumpet (gallery)

SOLO

8	Diapason Major
8	Flauto Mirabilis
8	Claribel Flute
8	Gamba
8	Gamba Celeste
4	Octave
4	Orchestral Flute
4	Gamba
4	Gamba Celeste
V	Mixture
16	Tuba
16	Heckelphone
8	Tuba
8	French Horn
8	English Horn
8	Orchestral Oboe
8	Musette
8	Vox Humana
4	Tuba
	Harp
	Tremolo
8	Tuba Mirabilis
8	Fanfare Trumpet

PEDAL

32	Double Diapason
32	Violone
32	Bourdon
32	Gamba
16	Open Wood
16	Open Diapason
16	Second Diapason
16	Violone
16	Bourdon
16	Gedeckt
16	Echo Lieblich
16	Gamba



Pedal, continued

16	Dulciana
8	Principal
8	Flute
8	Cello
8	Dulciana
4	Principal
4	Open Flute
III	Mixture
32	Double Ophicleide
32	Trombone
16	Ophicleide
16	Tuba
16	Trombone
16	Second Trombone
16	Double Trumpet
8	Tuba
8	Trumpet
4	Clarion

ANTIPHONAL

8	Open Diapason
8	Gedeckt
8	Gamba Celeste II
8	Viole d' Orchestre II
8	Erzahler Celeste II
4	Orchestral Flute
4	Octave
2	Fifteenth
III	Mixture
16	Clarinet
8	Trumpet
8	Oboe
8	Vox Humana
	Tremolo

ANTIPHONAL PEDAL

32	Bourdon
16	Open Diapason
16	Bourdon
16	Gamba
16	Erzahler
8	Principal
32	Posaune
16	Posaune

The Longwood Gardens Organ

Aeolian, 1930 – 4 manuals, 146 ranks



GREAT

16	Double Diapason
16	Bourdon
8	First Diapason
8	Second Diapason
8	Third Diapason
8	Fourth Diapason
8	Tibia Clausa
8	Gamba
8	Gemshorn
8	Major Flute
8	Melodia
4	First Octave
4	Second Octave
4	Flute Harmonique
3 1/5	Tenth
2 2/3	Twelfth
2	Fifteenth
V	Mixture
16	Double Trumpet
8	Trumpet Harmonique
4	Clarion
	Tremolo

CHOIR

16	Contra Gamba
8	Open Diapason
8	English Diapason
8	Geigen Diapason
8	Viola
8	Dulciana
8	Hohlflöte
8	Spitzflöte

Choir, continued

8	Nachthorn
8	Quintadena
4	Principal
4	Flute Triangular
III	Mixture
2 2/3	Nazard (III)
2	Piccolo (III)
1 3/5	Tierce (III)
1 1/7	Septieme
16	Fagotto
8	Orchestral Trumpet
8	Musette
8	Saxophone
8	Clarinet
8	Corno d'Amore
8	Oboe d'Amore
	Tremolo

SWELL

16	Viola Diapason
16	Melodia
8	Open Diapason
8	Phonon Diapason
8	Horn Diapason
8	Geigen Diapason
8	Viola di Gamba
8	Viole d'Orchestre
8	Gamba Celeste
8	Viole Celeste
8	Salicional
8	Voix Celeste
8	Claribel Flute

Swell, continue

8	Rohr Flute
8	Flauto Dolce
8	Flute Celeste
4	Octave
4	Transverse Flute
4	Violina
2	Flautino
V	Grand Mixture
4	Octave (V)
2 2/3	Twelfth (V)
2	Fifteenth (V)
1 1/3	Nineteenth (V)
1	Twenty-second (V)
	Dolce Cornet IV
16	Posaune
16	Vox Humana
8	Vox Humana (P)
8	Vox Humana (F)
8	Corno di Bassetto
8	Cornopean
8	French Trumpet
8	Oboe
4	Clarion
	Tremolo

SOLO

8	Open Diapason
8	Stentorphone
8	Tibia Plena
8	Doppel Flute
8	Philomela
8	Gross Gamba
8	Gamba Celeste
4	Orchestral Flute
4	Octave
V	Mixture
2 2/3	Twelfth (V)
2	Fifteenth (V)
1 1/3	Nineteenth (V)
1	Twenty-second (V)
2/3	Twenty-sixth (V)
16	Tuba Profunda
8	Tuba Mirabilis
8	Tuba Sonora
8	French Horn
8	English Horn
8	Bell Clarinet
8	Orchestral Oboe
8	Kinura
8	Solo Vox Humana
4	Tuba Clarion
	Tremolo

STRING (floating)

16	Contrabasse
16	Contra Salicional
8	Viole d'Orchestre
8	Viole Celeste
8	Violoncello

String, continued

8 Violoncello Celeste
 8 Viola d'Amore
 8 Viola Celeste
 8 Violino Sordo
 8 Violino Celeste
 8 Salicional
 8 Voix Celeste
 8 Viola di Gamba
 8 Viola Celeste
 8 Viola Sorda
 8 Viola Celeste
 4 Violina
 4 Salicet
 4 Gambetta
 8 Vox Humana
 16 Piano
 8 Piano
 4 Piano
 Tremolo

FANFARE (*floating*)

8 Trumpet Harmonique
 8 Trumpet Militaire
 8 Post Horn
 4 Trumpet
 Tremolo

PERCUSSION (*floating*)

8 Harp I (unenclosed)
 8 Harp II (unenclosed)
 4 Harp I (unenclosed)
 4 Harp II (unenclosed)
 8 Xylophone
 4 Xylophone
 8 Celestial Harp
 8 Harp Vibrato
 8 Glockenspiel (single)
 8 Glockenspiel (repeat)
 Chimes
 Celesta
 Triangle
 Tambourine
 Castanets
 Tom Tom
 Snare Drum (tap)
 Snare Drum (roll)
 Cymbals
 Tympany (tap)
 Tympany (roll)
 Bass Drum
 Oriental Gong (crash or roll)
 Zimbelstern (unenclosed)
 Glockenstein (unenclosed)
 Nightingale
 Tuned Sleighbells (single)
 Tuned Sleighbells (repeat)
 (sleighbells unenclosed)

PEDAL (*unenclosed*)

64 Gravissima (resultant)
 32 Double Diapason
 32 Contra Bourdon
 32 Contra Violone
 16 First Diapason
 16 Second Diapason
 16 Phonon Diapason
 16 First Bourdon
 16 Second Bourdon
 16 Violone
 16 Diapason (Great)
 16 Viola Diapason (Swell)
 16 Contrabasse (String)
 16 Melodia (Swell)
 16 Gamba (Choir)
 16 Salicional (String)
 10 2/3 Quint
 8 Octave
 8 Flute
 8 Gedeckt
 8 Cello
 4 Super Octave
 V Mixture
 32 Contra Bombarde
 32 Contra Fagotto (Choir)
 16 Bombarde
 16 Tuba Profunda (Solo)
 16 Double Trumpet (Great)
 16 Posaune (Swell)
 16 Fagotto (Choir)
 8 Tromba
 4 Clarion

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*Check out our
Summer residency
programme
for Church choirs singing
in British Cathedrals*



■ Centenary Choir, Shreveport, Louisiana at Canterbury Cathedral



■ Christ Church Choir, Winnetka, Illinois at Lincoln Cathedral

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