The Association of Anglican Musicians

AAM 2013 Denver A Still More Excellent Way

Denver Conference June 30–July 4, 2013

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Denver Conference Committee

Now you are the body of Christ and individually members of it. And God has appointed in the church first apostles, second prophets, third teachers; then deeds of power, then gifts of healing, forms of assistance, forms of leadership, various kinds of tongues. Are all apostles? Are all prophets? Are all teachers? Do all work miracles? Do all possess gifts of healing? Do all speak in tongues? Do all interpret? But strive for the greater gifts. And I will show you a still more excellent way. —1 Corinthians 12:27–31

The various gifts we musicians possess have been apportioned as God sees fit. As church musicians, it can be a temptation to think that our gifts are of primary importance, just as the Corinthians saw *glossolalia* as a primary gift to them. But it is the Spirit who works through our individual lives to enrich the common good of the Church. It is our service that is a sign of the Spirit's expression through us. It is *love* that is the greatest gift, as Paul goes on to demonstrate in the following chapter. That is the more excellent way. Love *must* inform our service as we strive for excellence in our musical ministries.

Abigail Chapman, Saint John's Cathedral Coordinator Joseph Galema, Co-Chairman and Treasurer Gerald Holbrook, Anthem Reading Session Coordinator Holly Hoxeng, Exhibits Karen Knowles, Conference Co-Coordinator, Advertising Joyce Shupe Kull, Airport Transportation Cindy Lindeen-Martin, Hymn Competition Bonnie Linder, Colorado Springs Day Lyn Loewi, Christ Church & Saint John's Cathedral Liaison Deke Polifka, Publicity and Colorado Springs Day Liz Raedeke, Secretary, Conference Co-Coordinator, Transportation Gregory Robbins, Liturgies The Rev. Blake Sawicky, Liturgies Tamara Schmiege, Registrar & Region VI Chair Thomas Strickland, Conference Book Stephen Tappe, Co-Chairman Susi Tattershall, Volunteer Coordinator, Denver Ralph Valentine, Pikes Peak Pre-Conference Tour, Hospitality



AAM 2013 Denver A Still More Excellent Way

STATE OF COLORADO

OFFICE OF THE GOVERNOR

136 State Capitol Denver, CO 80203 - 1792 Phone (303) 866-2471



John W. Hickenlooper Governor



Greetings:

On behalf of the State of Colorado, it is my pleasure to welcome the Association of Anglican Musicians to their 2013 Conference in Denver, Colorado Springs and the Front Range.

We believe no place better lends itself to an event than our state. Colorado's outdoors provide a great opportunity to enjoy the scenery and our climate is the envy of the nation. Our Rocky Mountains provide an opportunity to hike, play, and relax with beautiful accommodations across the state. We hope your stay in our state is a pleasurable one.

The Association of Anglican Musicians is an organization that encourages music and musicians serving in the worshiping communities of the Episcopal Church and the larger Anglican tradition. Its membership includes musicians, clergy, and supporters of music in Anglican liturgical life. We would like to acknowledge the work of musicians and teachers and their devotion to excellence and artistic expression and making a difference in the lives of others through their ministry.

We hope your stay in Colorado is a pleasurable experience. You have my best wishes now and in the years to come.

Sincerely,

John W. Hickenlooper Governor

Michael B. Hancock

Mayor



City and County of Denver

OFFICE OF THE MAYOR CITY AND COUNTY BUILDING DENVER, CO 80202-5390 TELEPHONE: (720) 865-9090 • FAX: (720) 865-8787 TTY/ TTD: (720) 865-9010

June 30, 2013

Association of Anglican Musicians Sheraton Hotel 1550 Court Place Denver, CO 80202

Greetings:

It is indeed a pleasure to welcome you to the "Mile High City". We are excited that you chose Denver to host this very important conference.

The next five days will give you an opportunity to come together to share information, discover new talent, and ignite a new spirit of worship. The music of the church is vital to the full and meaningful worship experience of the people. Psalms 100: 1 instructs us to "Make a joyful noise unto the Lord, all ye lands". In today's society where so many things compete for people's time and commitment, the church must continue to spread the hope that is in Christ. Music is the perfect conduit to share that message.

During your time here we hope you will take the time to explore the many amenities the city has to offer. Denver's downtown is one of the nation's most walkable cities and boasts a variety of attractions, including the nation's second largest performing arts complex, three art museums, three sports stadiums, a U.S. Mint, more than 300 restaurants, and one of the largest city park system in the country.

Also, please take advantage of the various transportation options we offer. We've made getting around the Mile High City easy, giving you your choice of 500 rental bikes available at 30 downtown stations, a free hybrid shuttle along the 16th Street pedestrian mall, and FasTracks, the nation's largest light rail initiative with 120 miles of track.

Again, welcome to Denver, have an informative and enjoyable time and please plan to return soon.

Sincerely,

Michael B. Hancock Mayor



THE DIOCESE OF COLORADO

The Right Reverend Robert J. O'Neill (303) 837-1173 / (800) 446-3081 FAX: (303) 837-1311

November 20, 2012

Dear Friends in Christ,

As you look forward to the Annual Conference of the Association of Anglican Musicians in the Diocese of Colorado on June 30 - July 4, 2013, it is a gift and a blessing to be able to welcome you to our beautiful state.

The proposed schedule of activities for the conference has you visiting many parts of Colorado, from the soaring arches of Saint John's Cathedral in Denver, to the classical architecture of Grace and Saint Stephen's Church in Colorado Springs. You will also be visiting numerous other churches and unique places of worship including the Cadet Chapel at the United States Air Force Academy, culminating in a festive 4th of July schedule!

The music of our common worship is a wonderful gift that glorifies God and gives praise to the risen Christ with every voice and note lifted in praise. I pray that your week together will be richly blessed —a time of adventure, joy and deep meaning—as you explore our musical past, present and future.

God's peace and blessing be with you.

Yours faithfully,

The Rt. Rev. Robert J. O'Neill Bishop

> THE DIOCESAN CENTER 1300 Washington Street Denver, Colorado 80203-2008



February 25, 2013



Dear Brothers and Sisters in Christ,

On behalf of the Chapter, Vestry, and People of Saint John's Cathedral, Denver, it is my pleasure to welcome you to the 2013 National Conference of the Association of Anglican Musicians. Our congregation was founded in 1860, and in 2010 we celebrated our sesquicentenary. The following year, we celebrated the centenary of the present cathedral church.

Saint John's Cathedral has long been a dynamic community in the Western States, hosting General Conventions in 1931, 1979, and 2000. The 1979 convention was historic for the ratification of the 1979 Book of Common Prayer.

Saint John's Cathedral has also played a major role in the music of the Church over the year. In our rich musical history here, we are proud that Canon Charles Winfred Douglas contributed to the founding of the Evergreen Music Conferences that continued for nearly a century, thereby assisting in the education of several generations of church musicians. Canon Douglas's former home is now the Hiwan Homestead Museum in Evergreen.

We are delighted that you are here to meet at this great cathedral and in our wonderful city, and I pray God's blessing on your conference.

au.

The Very Reverend Peter Eaton, *Dean* Saint John's Cathedral

1350 Washington Street Denver, Colorado 80203 www.sjcathedral.org info@sjcathedral.org 303.831.7115



AAM 2014 in Washington, DC

June 15-19, 2014

Save the Date! Plan now to join us next summer in Washington, DC and you will discover that this city is about much more than politics.

Highlights include

Anton Armstrong, guest conductor, who will work with conference participants as a choir and with a choir of high school singers & spending a day on the Close of Washington National Cathedral & concerts by professional choirs Washington Bach Consort and Cathedra & an exploration of African-American sacred music with the Ministers of Music & visiting Virginia Theological Seminary and Old Town Alexandria & a closing banquet at The National Press Club with entertainment by the Uptown Jazz Vocal Quartet & services and concerts at The National Gallery of Art, Church of the Epiphany, St. Paul's K Street, St. John's, Lafayette Square, Christ Church, Alexandria, 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. Pre- and post-conference events are in the works.

> Online registration will begin October 1 www.conference.anglicanmusicians.org

Officers of the Association of Anglican Musicians

Executive Board

David Shuler, *President* Alan Lewis, Ph.D., *Vice President* Margaret E. Marshall, *Secretary* George A. Emblom, *Treasurer* Mark Howe, Ph.D., *Director-at-Large* Michael Smith, *Director-at-Large*

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Alan C. Reed, Archivist
William P. Saviers, Jr., Esq., Chancellor
The Rt. Rev. Keith Whitmore, Chaplain
Brian S. Driscoll, D.M.A., Communications Advisor
Paul M. Ellison, Ph.D., Editor, The Journal
Michael S. Burnette, D.M.A., Placement Advisor
David Perry Ouzts, D.S.M., Professional Concerns & Development Chair
Daniel J. Fortune, Publicist

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Region 1	David Fellers
Region 2	The Rev. Clayton L. Morris, Ph.D.
Region 3	Tad Cavuoti
Region 4	John Cummins, D.M.A.
Region 5	Bruce J. Barber II
Region 6	Tamara Schmiege, D.M.A.
Region 7	Joe Causby
Region 8-N	Carol Foster
Region 8-S	Brian S. Driscoll, D.M.A.

Anglican Musicians Foundation

Marc L. Liberman, Ph.D., *President* G. Ernest Plunkett, *Treasurer* Jack Warren Burnam, *Secretary* Dale Adelmann, Ph.D. Michael E. Hunter Martha N. Johnson, D.M. Linda Pittman Kelly Sonya N. Kennedy Myron Patterson, D.S.M. The Rev. Thomas McCart, Ph.D., *Investment Committee Chair* William P. Saviers, Jr., Esq., *Chancellor*

The Journal

Paul M. Ellison, Ph.D., Editor David Shuler, Consulting Editor Brian P. Harlow, D.M.A. Marilvn Haskel Victor Hill, Ph.D. **Kevin Jones** Kevin Kwan Alan Lewis, Ph.D. David M. Lowry, D.M.A. The Rev. Thomas McCart, Ph.D. Iain Quinn, Ph.D. Jonathan E. Dimmock, Reviews of Recordings Erik W. Goldstrom, Ph.D., Reviews of Books Brian P. Harlow, D.M.A., Instrumental Music Reviews Jason Overall, Choral Music Reviews



Past Presidents

1967–1968	James Litton
1968–1969	Raymond Glover
1969–1970	Gerre Hancock
1971–1972	Elwyn Davies
1972–1973	Ronald Arnatt
1973–1974	Robert Quade
1974–1975	David Farr
1975–1976	Arthur Rhea
1976–1977	Edgar Billups
1977–1978	Frederic DeHaven
1978–1979	Donald Wilkins
1979–1980	Marilyn Keiser
1980–1981	Frederick Burgomaster
1981–1982	Charles Rigsby
1982–1983	Carol Doran
1983–1984	Tom Foster
1984–1985	Carol Doran
1985–1986	Geoffrey Butcher
1986–1987	David Lowry
1987–1988	Betty Jean Bartholomew
1988–1989	W. Benjamin Hutto
1989–1991	Sam Batt Owens
1991–1993	Richard R. Webster
1993–1995	Judith Cecilia Dodge
1995–1997	Thom Robertson
1997–1999	John L. Hooker
1999–2001	Sister Carolyn Darr
2001-2003	Dale Adelmann
2003-2005	Jack Warren Burnam
2005-2007	Martha N. Johnson
2007-2009	Michael T. Messina
2009–2011	Bryan K. Mock
2011-2013	David Shuler

Conference Locations

- 1966 Indianapolis 1967 Washington, D.C. 1968 Detroit 1969 Spokane 1970 Cincinnati 1971 Los Angeles 1972 St. Louis 1973 New York City 1974 Louisville 1975 San Francisco 1976 Washington, D.C. 1977 Grosse Pointe, Michigan 1978 Croydon (UK) 1979 New York City 1980 Pittsburgh Charlotte and Asheville 1981 1982 Memphis 1983 Toronto 1984 Los Angeles 1985 North Texas (Dallas) 1986 Atlanta 1987 London (UK) 1988 New Haven, Connecticut 1989 Chicago 1990 Charleston and Savannah 1991 Minnesota 1992 Seattle and Portland 1993 Princeton, New Jersey 1994 Hampton Roads, Virginia 1995 San Diego and Los Angeles 1996 Washington, D.C. London and Oxford (UK) 1997 1998 San Francisco 1999 Boston 2000 Palm Beach, Florida 2001 New York City 2002 Jackson and Natchez, Mississippi 2003 Atlanta 2004 Cincinnati and Lexington 2005 Baltimore
- 2005 Indianapolis
- 2007 Durham (UK)
- 2007 Dumani (
- 2008 Houston
- 2009 Los Angeles
- 2010 Hartford
- 2011 Conference of the Carolinas
- 2012 Philadelphia

Candidates for Office Director-at-Large

Brett Patterson: I am honored to stand for the position of director-at-large on the AAM Board. I have been active in AAM since becoming a member in 2008. I earned a bachelor's degree in organ performance from Pacific Lutheran University, and a master's degree in organ performance and sacred music from the University of Texas at Austin, where I was a student of Drs. Gerre and Judith Hancock. I was head chorister at the Cathedral of the Madeleine in Salt Lake City and a paid singer at St. Mary's Episcopal Church in Lakewood, Washington. I served as organist-choirmaster at Grace Episcopal Church in Georgetown, Texas, and I have been director of music and organist at Holy Family Roman Catholic Church in Ogden, Utah, since 2009.

As a member of the Board I will strive to further the high level of support that AAM accords its members. As a younger member of the Association, I believe that excellence in liturgy and music is critical. I have worked in a smaller church with a limited budget and in a larger church with more resources, and I understand the challenges of both. I have benefited greatly from the experience and support of AAM colleagues and I will work hard to further the ideals of this unique organization.

Greetings! My name is **Linda Morgan Stowe** and I am delighted to be nominated for the director-at-large position on the AAM board. I am chair of Fine Arts and organist/choir director at Saint James School in Maryland, an Episcopal boarding school with daily chapel services. Other schools I have worked at include St. Marks, Dallas, and St. Paul's, New Hampshire.

I have also worked in small parishes in Madison, Wisconsin, with limited resources and fledgling choirs. Being in "Luther-land," I was active in ALCM and chaired a regional convention in Madison. I also was an instructor for the Leadership for Parish Musicians certification program.

I have been a member of AAM since 1995, but found myself always wishing I could be more involved. That opportunity jumped in my lap when I was in the Philadelphia area last year and was able to serve on the Executive Committee for last summer's conference. It was a joy to work with my wonderful colleagues and, I can honestly say, a pleasure to coordinate the meals for the week. Having just been through this experience, I am pleased to be working with a small committee on a newly revised conference customary, which we hope will help make the task of planning a conference seem less daunting.





Schedule

- Wear your badge for all events; it is sometimes your entrance ticket to a venue or concert
- Any changes to the schedule will be given in daily announcements
- Please be prompt for coach departure times
- ✤ All breakfasts are on your own
- You are on Mountain Daylight Time during the entire conference
- Remember to drink plenty of water throughout the week

P.M.			
1:00-4:00	Registration Desk open	Sheraton Hotel, Tower Building,	
		Second Level, South Convention Lobby	
4:00	Walk to Saint John's Cathedral, 20 min. walk	14th Ave. & Washington St.	
		(map p. 19)	
4:45	Prelude to Choral Evensong Saint John's Cathedral, Nave		
5:00	Choral Evensong	Saint John's Cathedral, Nave	
6:00	Welcome to Denver Reception	r Reception Saint John's Cathedral, Dagwell Hall	
6:00	The Wilderness (optional)	Saint John's Cathedral, Saint Francis	
		Chapel, Roberts Building, 2nd Floor	
7:00	Dinner on your own		
7:00-9:00	Registration Desk open	Sheraton Hotel, Tower Building,	
		Second Level, South Convention Lobby	

Sunday, June 30

A.M.		
7:30	Choral Matins (optional) 20 min. walk	St. Andrew's Episcopal Church
		20th & Glenarm Place (map p. 20)
8:00-9:30	Registration Desk open	Sheraton Hotel, Tower Building,
		Second Level, South Convention Lobby
9:00	Walk to Saint John's Cathedral, 20 min. walk	14th Ave. and Washington St.
		(map p. 19)
9:45	Prelude to Opening Eucharist	Saint John's Cathedral, Nave
10:00	Opening Eucharist	Saint John's Cathedral, Nave
11:30	Lunch	Saint John's Cathedral, Dagwell Hall
P.M.		
12:30	Walk to Sheraton Hotel, 20 min. walk	16th St. & Court Place (map p. 19)
1:15	Plenary Session I	Sheraton Hotel, Tower Building,
		Second Level, Grand Ballroom I
2:45	Break	Sheraton Hotel
3:00	Panel Discussion: Music, Liturgy, and Church Growth	Sheraton Hotel, Tower Building,
	in the Culture of the 21st Century	Second Level, Grand Ballroom I
	(Victor Hill, Moderator & Panelists: Diane Caruso,	
	Mark Howe, Peggy Haas Howell and Robert Lehman)	
4:15	Break	Sheraton Hotel
4:30	Reception: New Members and Anglican Musicians	Sheraton Hotel, Tower Building,
	Foundation (AMF) Donors	Second Level, Windows Meeting Room
4:30-7:00	Cash Bar open (cash and credit cards accepted for	Sheraton Hotel, Tower Building,
	payment. Cannot charge drinks to room)	Second Level, South Convention Lobby
5:30	Seating for Opening Banquet	Sheraton Hotel, Tower Building,
		Second Level, Grand Ballroom I
5:45	Opening Banquet	Sheraton Hotel, Tower Building,
		Second Level, Grand Ballroom I
7:00	Walk to St. Paul Lutheran, 15 min. walk	16th Ave. & Grant St. (map p. 21)
7:30	Choral Concert: St. Martin's Chamber Choir	St. Paul Lutheran Church
8:45	Concert ends. Walk to Sheraton Hotel	16th St. & Court Place (map p. 21)
9:00-11:30	Exhibits & Cash Bar open	Sheraton Hotel, Tower Building,
		Second Level, Grand Ballroom I

Monday, July 1

A.M.		
7:30	Choral Matins (optional) 20 min. walk	St. Andrew's Episcopal Church
		20th & Glenarm Place (map p. 20)
8:00-8:30	Registration Desk open	Sheraton Hotel, Tower Building,
		Second Level, South Convention Lobby
8:30	Board Coaches to Colorado Springs	Sheraton Hotel, 16th St. & Court Place
8:45	Last Coach departs to Colorado Springs	
9:30	Coffee, rolls and break	United States Air Force Academy
		(USAFA)
		Arnold Hall Lobby
10:45	Walk to Cadet Chapel	USAFA
11:00	Organ Recital: Dongho Lee	USAFA Cadet Chapel
11:50	Break	USAFA Cadet Chapel
P.M.		
12:00	Noon Prayer	USAFA Cadet Chapel
12:45	Walk to Arnold Hall for Lunch	USAFA
1:00	Lunch	Arnold Hall, Ballroom
2:15	Board Coaches	
2:30	Last Coach departs to Grace & St. Stephen's	
	Episcopal Church	
3:30	Regional Meetings	Grace & St. Stephen's (GSS)
	(room assignments subject to change)	Tejon & Monument, Colorado Springs
	Region 1	Room 111
		(Main Level, Education Wing)
	Region 2	Blaik Library (Main Level)
	Region 3	Room 215 Faith Seeking Journey
		(Upstairs, Education Wing)
	Region 4	Room 211 Adult Education
		(Upstairs, Education Wing)
	Region 5	Weir Conference Room (Upstairs)
	Region 6	Choir House (Across the alley)
	Region 7	The Mezzanine (Upstairs)
	Region 8N	Children's Chapel
		(Basement, Education Wing)
	Region 8S	Children's Choir Room
		(Basement, Education Wing)
4:30	Break and Free Time	
5:00	Wine and Beer in the Garden	GSS
5:30	Dinner	GSS, Parish Hall and Taft Hall
6:30	Doors open for concert	GSS
7:00	Choral Concert: Colorado Vocal Arts Ensemble	GSS, Nave
8:00	Board Coaches to return to Denver Sheraton Hotel	GSS, loading zone on Monument
8:15	Last Coach departs to Denver Sheraton Hotel	
9:30-11:30	Exhibits and Cash Bar open	Sheraton Hotel, Tower Building,
	-	Second Level, Grand Ballroom I

Tuesday, July 2

A.M.		
7:30	Choral Matins (optional) 20 min. walk	St. Andrew's Episcopal Church
		20th & Glenarm Place (map p. 20)
8:00-10:00	Registration Desk open	Sheraton Hotel, Tower Building,
		Second Level, South Convention Lobby
8:30-10:00	Exhibits open	Sheraton Hotel, Tower Building,
		Second Level, Grand Ballroom I
10:00	Plenary Session II	Sheraton Hotel, Tower Building,
		Second Level, Grand Ballroom I
11:30	Break	Sheraton Hotel
11:45	Board Coaches to University of Denver (DU)	Sheraton Hotel, 16th St. & Court Place
12:00 Noon	Last Coach departs to DU, Ritchie Center	
P.M.		
12:20	Carillon Concert: Carol Jickling Lens	Outdoors, Ritchie Center
12:30	Lunch: Pick up boxed selections of sandwich or salad	Ritchie Center, North Entrance,
		2240 E. Buchtel Blvd.,
		4th Level via elevators,
		Gottesfeld Room and Gold Club
1:30	Board Coaches to Lamont School of Music (DU)	DU Ritchie Center
1:45	Last Coach departs to Lamont School of Music	
2:00	Concert: The Denver Brass & Organ	Lamont School of Music, Hamilton Hall
	Joseph Galema, organist	University of Denver, 2344 E. Iliff Ave.
3:00	Board Coaches to Christ Church	Lamont School of Music
3:15	Last Coach departs to Christ Church	
3:30	Office of None	Christ Church, 2950 S. University Blvd.
4:30	Board Coaches	Christ Church Parking Lot
4:45	Last Coach departs to Sheraton Hotel	
5:15-7:15	Exhibits open	Sheraton Hotel, Tower Building,
		Second Level, Grand Ballroom I
7:15	Dinner on your own	

Wednesday, July 3

Thursday, July 4

A.M.			
7:30	Choral Matins (optional) 20 min. walk	St. Andrew's Episcopal Church	
		20th & Glenarm Place (map p. 20)	
8:00-9:00	Registration Desk open	Sheraton Hotel, Tower Building,	
		Second Level, South Convention Lobby	
8:00-9:00	Exhibits open	Sheraton Hotel, Tower Building,	
		Second Level, Grand Ballroom I	
9:00	Anthem Reading Session	Sheraton Hotel, Tower Building,	
	led by Gerald Holbrook	Second Level, Grand Ballroom I	
9:45	Break	Sheraton Hotel	

10.00	De Contra l Contra de De calemente	
10:00	Professional Concerns & Development	Sheraton Hotel, Tower Building,
	Choose one of three. All three are repeated at 11:15	Second Level
	Workshop I: Engaging Technology: A Survey of	Sheraton Hotel, Tower Building,
	Tools and Techniques that Help Church Musicians	Second Level, Grand Ballroom I
	Work Smarter, led by Brian Driscoll	Sharatan Hatal Towar Puilding
	Workshop II: <i>Alternative Worship by Mishkhah</i> , led by Kate Eaton	Sheraton Hotel, Tower Building,
	Workshop III: Bringing Your Choir to England,	Second Level, Windows Meeting Room Sheraton Hotel, Tower Building,
	led by Simon Baldwin	Second Level, Tower Room D
11:00	Break	Second Level, Tower Room D Sheraton Hotel
11:15	Professional Concerns & Development	Sheraton Hotel, Tower Building,
11.15	(Choose one of three, repeated from earlier session)	Sicraton Hotel, Tower Building, Second Level
	Workshop I: Engaging Technology: A Survey of	Sheraton Hotel, Tower Building,
	Tools and Techniques that Help Church Musicians	Second Level, Grand Ballroom I
	Work Smarter, led by Brian Driscoll	becond Level, Grand Damooni I
	Workshop II: Alternative Worship by Mishkhah,	Sheraton Hotel, Tower Building,
	led by Kate Eaton	Second Level, Windows Meeting Room
	Workshop III: Bringing Your Choir to England,	Sheraton Hotel, Tower Building,
	led by Simon Baldwin	Second Level, Tower Room D
P.M.		
	Lunch en anna	
12:15	Lunch on your own	Chamten Hatal Taman Dailding
12:15-2:30	Exhibits open for final purchases	Sheraton Hotel, Tower Building,
2:00	Analizan Musiciana Foundation Masting	Second Level, Grand Ballroom I
2.00	Anglican Musicians Foundation Meeting	Sheraton Hotel, Tower Building, Second Level, Tower Room A
3:00	Walk to Saint John's Cathedral, 20 min. walk.	14th Ave. & Washington St.
5.00	Take dinner entrée selection card. We will go straight	(map p. 19)
	to the banquet venue from Saint John's.	(indp p. 17)
3:45	Prelude to Closing Eucharist	Saint John's Cathedral, Nave
4:00	Closing Eucharist	Saint John's Cathedral, Nave
5:30	Board Coaches to Denver Museum of Nature &	14th Ave.,
5.50	Science (DMNS) for Closing Banquet	exit through Cathedral Narthex
5:45	Last Coach departs to DMNS for Closing Banquet	
6:00	Cocktails: two prepaid drink tickets will be provided	Anschutz Family Sky Terrace, Level 4,
0.00	upon arrival at the museum. Additional drink service	Denver Museum of Nature & Science
	available on a cash basis	2001 Colorado Blvd. in City Park
7:00	Seating for Closing Banquet	South Atrium, Level 1, DMNS
7:15	Closing Banquet: wine with dinner sponsored by	South Atrium, Level 1, DMNS
,110	John-Paul Buzard Pipe Organs and Cliff Hill Music.	
	Cash Bar will remain open during dinner.	
8:30	Return to Sky Terrace for drinks (cash bar) and to	Anschutz Family Sky Terrace,
	enjoy the view	Level 4, DMNS
8:30	Gems and Minerals exhibit open for viewing	Coors Mineral Hall, Level 1, DMNS,
	(no food or drink allowed)	adjacent to South Atrium
8:30	Space Odyssey exhibit open for viewing	Level 1, through the tunnel to/from the
		South Atrium and Sky Terrace elevators
9:00	Board Coaches for Early Return to Sheraton Hotel	DMNS
9:15	Early Return Coaches depart for Sheraton Hotel	
10:30	Board Coaches for Last Return to Sheraton Hotel	DMNS
10:45	Last Return Coaches depart for Sheraton Hotel	

Workshops

Panel Discussion Music, Liturgy, and Church Growth in the Culture of the 21st Century Monday, July 1, 3:00 P.M. Sheraton Hotel, Tower Building Second Level, Grand Ballroom I

Many aspects of twenty-first-century American culture work against the church. Sunday mornings, which fifty or sixty years ago were assumed to be worship time, are now taken up by sporting events, family brunch, and other activities. Mass media, video games, and other diversions diminish enthusiasm for corporate gatherings. Yet some parishes and cathedrals are growing and thriving, even under these adverse circumstances. The panelists will describe how music and liturgy are working positively and effectively in their own situations, or in others with which they are familiar, to foster genuine church growth and enthusiasm. They may also respond to one another's comments. Panelists are Diane Caruso, Mark Howe, Peggy Haas Howell, Robert Lehman, and Victor Hill, moderator.

Anthem Reading Session Thursday, July 4, 9:00 A.M. Sheraton Hotel, Tower Building Second Level, Grand Ballroom I

A fifty-minute sing-through of selected newly-published anthems, from easy to challenging, with a focus on AAM composers, led by Gerald Holbrook, organist at First United Methodist Church in Boulder and chorus master of Opera Fort Collins.

Workshop I Engaging Technology: A Survey of Tools and Techniques that Help Church Musicians Work Smarter Thursday, July 4, 10:00 A.M. and 11:15 A.M. Sheraton Hotel, Tower Building Second Level, Grand Ballroom I

Is there anything more frustrating than troubleshooting a computer or network problem, or trying to navigate software or a webpage that doesn't make intuitive sense to you? Sorry—this workshop will NOT help alleviate these frustrations, but it will reassure you that technology, even with all its challenges, can make our extra-musical work as church musicians more efficient and more effective. The less time and energy that our administrative chores take, the more we can direct those precious resources toward making music. With something for both novice and advanced users, this survey will inspire and help you to find the right

tool for the job and to learn how to use technology wisely. Solutions in a variety of task-areas will be discussed, including "best practices" for common computer tasks; choral library cataloging; service planning, histories, and simplifying the addition of musical information to printed bulletins; the use of the Internet and social media for promoting programs, fostering community, and rallying volunteers; document sharing and collaboration; and more. Moderated by Brian Driscoll.

Workshop II Alternative Worship by Mishkhah Thursday, July 4, 10:00 A.M. and 11:15 A.M. Sheraton Hotel, Tower Building Second Level, Windows Meeting Room

Amidst a sea of alternative and emerging worship styles in the Church, Mishkhah is working to help those who have lost their faith, or are finding faith for the first time, to experience the beauty and mystery of the tradition, sacraments, and architecture of Anglicanism.

Join Kate Eaton, founder of Mishkhah, for a lively and interactive workshop where she will share her vision for, and experience of, bringing a new group of people into the Church. She has created more than 300 liturgies and prayer services across the US and abroad. She has recorded a CD, *ARISE, New Music for Worship*, with hymn and prayer arrangements and original compositions. This promises to be a refreshing presentation with a new look into ways in which such worship can complement our classical liturgies. Visit www.mishkhah.com to learn more about the work of Mishkhah.

Workshop III Bringing Your Choir to England Thursday, July 4, 10:00 A.M. and 11:15 A.M. Sheraton Hotel, Tower Building Second Level, Tower Room D

In his workshop about American Choir residencies in the UK, Simon Baldwin will put forth the details of conceiving, planning, and executing such an educational and rewarding venture. He will dispel myths and fire imaginations for those who have never taken a choir to Great Britain. Simon will define a residency, elucidate the aspects of deciding where to sing, and encourage those who feel that their choirs are not good enough for such a venture. When should we start planning? How much work do I have to do? Where do we start? Baldwin has a plan and you will want to hear it.

Maps and Directions Sheraton Denver Downtown Hotel



The Sheraton Denver Downtown Hotel is located in two buildings: the Plaza and the Tower. Court Place runs between the two buildings and is where you'll board coaches (outside Katie Mullen's) for all excursions. The lobby of the Tower building is at street level and opens onto Court Place. The main hotel reception is in the Plaza building and opens onto both Court Place and the 16th Street pedestrian mall, which is serviced by a free east-west shuttle bus. You may be housed in either of the two buildings.

Conference Registration and events are in the South Convention Lobby, where the Grand Ballroom can be found and in the North Convention Lobby, where there are a number of meeting rooms. To get to the 2nd level, Tower Building, if your room is in the Tower Building, take one of any number of elevators to the 2nd level. If your room is in the Plaza Building, take one of the elevators to the 2nd floor and walk across the

Sky Bridge to the Tower Building. From the Tower Building lobby you can take an escalator, elevators or walk up the stairs to the 2nd level.

You can also get between the two buildings by way of the Plaza Building Concourse. There will be local AAM Volunteers in the hotel to answer any questions and help you find your way.

There are a number of restaurants, bars, and a coffee house situated in the hotel and 16th Street and surrounds provide you with a wealth of dining choices.

Sheraton Denver Downtown Hotel to Saint John's Cathedral Sunday, Monday, Thursday

From the Plaza Building main doors (adjacent to the Registration Desk with the large revolving door), turn right as you exit the building and walk to the sidewalk at the corner of the building on Court Place. Turn right and head southwest on Court Place toward 15th Street (1 block).

From the Tower Building Court Place doors turn left and head southwest on Court Place toward 15th Street (1/2 block).

Turn left onto 15th Street, staying on the same side of the street as the hotel and the 7 Eleven, and walk southeast on 15th Street to the intersection of Colfax and Broadway (2 ½ blocks, approx. 479 ft.).

Landmark: On your left at the intersection of Colfax and Broadway is the *Pioneer Monument*; a fountain topped by a bronze equestrian figure of Kit Carson. This intersection is considered the "center of Denver." Diagonal across the intersection is the Colorado State Capitol Building. The Capitol Dome is undergoing an extensive renovation, including gold leaf rolled from gold mined right here in Colorado. Learn more at shareinthecarecolorado.org.

Cross over Broadway, then Colfax (or Colfax, then Broadway) toward the Capitol Building and the Capitol Green (the southeast corner). Bearing right, walk along Broadway (south), or diagonally across the Capitol Green (southeast), toward 14th Avenue (1 block).

At 14th Avenue turn left. Walk east along 14th Avenue, passing the Capitol Building on your left, and continue on toward Washington Street (four blocks after passing the Capitol). Saint John's Cathedral will be on the right (south) side of 14th Avenue, at the corner of 14th Avenue and Washington Street, on the southeast corner. Enter through the Narthex doors, at the top of the stairs on the 14th Avenue side. Accessible ramps are located at both sides of the stairs.



Sheraton Denver Downtown Hotel to St. Andrew's Church Monday-Thursday



From the Plaza Building main doors (adjacent to the Registration Desk with the large revolving door), turn left as you exit the building and walk around the circle drive to Court Place. Turn left (northeast) on Court Place and walk a few steps toward 16th Street (the Pedestrian Mall).

From the Tower Building Court Place doors turn right and walk northeast along Court Place toward 16th Street.

Cross 16th Street (the Pedestrian Mall). Use caution and watch for the Mall Shuttle Buses before crossing; the buses are very quiet! Continue straight (northeast) along Court Place (Noodles and the Delectable Egg will be on your left). Walk one block to the intersection of Broadway and 17th Avenue. Cross Broadway to the east to continue on 17th Street. Walk east on 17th Street two blocks to Sherman Street. Turn left onto Sherman Street. Walk north along Sherman Street three blocks (0.1 mi.) to East 20th Avenue. Cross 20th Ave. to the north side of the street. Turn left on East 20th Avenue and walk a short distance (36 ft.). Bear slight right at the Bella Vista Mexican restaurant (on the right) and proceed a short distance (northwest) to Glenarm Place. St. Andrew's will be on the right on the northwest side of Glenarm Place. Enter through the Narthex doors on the Glenarm Place side.

Sheraton Denver Downtown Hotel to St. Paul Lutheran Church Monday

From the Plaza Building main doors (adjacent to the Registration Desk with the large revolving door), turn left as you exit the building and walk around the circle drive to Court Place. Turn left (northeast) on Court Place and walk a few steps toward 16th Street (the Pedestrian Mall).

From the Tower Building Court Place doors turn right and walk northeast along Court Place toward 16th Street.

Turn right onto 16th Street, cross Court Place (Katie Mullen's Irish Pub will be on your right), and continue toward Broadway (1 ½ blocks, 0.1 mi.). At Broadway, cross over to the east side of the street and make a sharp left on Broadway, headed north. Walk north along Broadway a short distance (79 ft.) to 16th Avenue. Turn right (east) on 16th Avenue and continue three blocks (0.2 mi.) along 16th Avenue to Grant Street. Saint Paul Lutheran Church will be on your left on the northeast corner of 16th Avenue and Grant Street. Enter through the Narthex doors, at the top of the stairs on the Grant Street side. An accessible ramp is located a few steps to the east on the 16th Avenue side.



University of Denver, Ritchie Center Wednesday



Lunch today is in the Gold Club and Gottesfeld Room, located on the 4th level of the Ritchie Center, on the University of Denver (DU) Campus. The Ritchie Center is primarily a sports event center, so don't be surprised by all the sporting references. Your coach will drive into the circular drive and drop you off at the main (north) entrance of the Ritchie Center. As you disembark you will hear the Carillon playing faintly in the distance. If you would like to hear the Carillon more clearly, follow the path around the building to your right, which takes you to the west side of the Ritchie Center and the Williams Tower Carillon. Here, you can either stand and listen, or make your way to the stadium seating where you can rest and enjoy the sounds of the Carillon.

For those of you who would rather go straight up to the lunch room, you can climb the steps to the 2nd level of the Ritchie Center, walk along the concourse, past the "Hall of Fame," turn right at the Hamilton Gymnasium and head towards the glass doors, to the west elevators, which you'll find on the right, through the arch labeled DU Gold Club. Elevators 3A & 3B will take you to the 4th level. (Please note: the 4th level is only

accessible by these elevators.) When you get off the elevator there is a small reception area. Once through the reception area you will find the Gold Club, to your left, and the Gottesfeld Room, to your right. Both areas are set up for lunch. Pick up your box lunch and drinks and find seating at one of the tables. Off the Gottesfeld Room there is a small outside patio, where you can also hear the Carillon, but it may be rather loud as you are immediately below the bell tower! Restrooms are located through the Gold Club, either far left, past the hockey display, or far right, past the basketball display.

For those of you who find the steps to the 2nd level a little daunting, there is a 1st level entrance, with a ramp, to the left of the steps. Once inside the building, take the north entrance elevators to the 2nd level. Get off the elevators, turn diagonally right, walk along the concourse past the "Hall of Fame" and follow the directions given in the paragraph above.

For those of you who linger by the Williams Tower to hear the Carillon, when you are ready, you can climb the steps by the Tower to the 2nd level. Go through the glass doors and look to your left. You will see an arch with the heading DU Gold Room—elevators 3A & 3B will take you to the 4th level.

Unfortunately, access to the 1st level on the west side is locked for security reasons, so if you don't want to climb the steps, make your way back to the north entrance and enter on level 1 and follow the directions given in the third paragraph above. There will be volunteers to help you find your way.

After lunch, please make your way back to the 1st level, north entrance, where your coach will be waiting in the circular drive to take you to the Lamont School of Music, just a few blocks away on the DU Campus.

University of Denver



Denver Museum of Nature and Science Thursday Closing Banquet

The main entrance to the Denver Museum of Nature and Science (DMNS) is located on the north side of the building. Coaches will drop you slightly to the west of the main entrance. When you alight the coach, walk to the right and follow the path around to the west side of the building. Enjoy the fountain, rose gardens and view of the mountains as you stroll to the west entrance.

On entering the DMNS by the west entrance, you will find a water station beyond which are two elevators to transport you to the Sky Terrace, where you'll be treated to panoramic views to the west of the mountains while enjoying pre-dinner drinks. You will receive two tickets for two complimentary drinks from the cash bar which can be used either on the Sky Terrace or in the South Atrium.

For dinner, take the elevator down to the entry level, and journey through the Space Odyssey to the South Atrium for the Closing Banquet. The Gems and Minerals Exhibit is also open for you to explore, but no food or drink are allowed inside.

After dinner, you may take your coffee or drink up to the Sky Terrace, where, for your further enjoyment, there will be a cash bar (unused drink tickets can still be used here) and, weather permitting, views of the downtown Denver skyline, sunset over the mountains, and, after dark, *ad hoc* July 4th firework displays across the Front Range.

There is an early or later departure for the Sheraton Hotel. At the appropriate time, make your way down to the ground level, through the west doors and round to the right, where your coach will be waiting in the same place they dropped you off earlier in the evening—at the north, main entrance.



Choral Evensong

Sunday, June 30, 5:00 P.M. Saint John's Episcopal Cathedral, Denver

The Very Rev. Peter Eaton, *Dean, Officiant* Gregory A. Robbins, *Honorary Canon Theologian of Saint John's Cathedral, Reader* The Choir of Saint John's Cathedral Stephen Tappe, *Choir Director* Richard Robertson, *Voluntary Organist* Lyn Loewi, *Service Organist*

This service of Evening Prayer commemorates the publication of the 1662 *Book of Common Prayer*. Normal calculation would suggest we are a year late. However, had AAM members celebrated the 150th anniversary last summer, it would have been a tad early. The Act of Uniformity did not order exclusive use of the 1662 *BCP* until after St. Bartholomew's Day, August 24, 1662. This afternoon, we have respected the language and rubrics of the 1662 edition insofar as possible. The musical settings are decidedly *not* 17th-century; they are modern foils that set off the singular qualities and beauty of the 1662's cadences. Worshipers in 1662 would have had a similarly jarring experience. Hearing the words of the Epistles and Gospels read from the Authorized Version of 1611 (the King James Bible) would have struck them as equally "new" given the conservative nature of the 1662 *BCP*, which retained more of the 1559 book than many had expected.

Voluntary

Chaconne in D Minor

Johann Sebastian Bach (1685–1750)

[As the procession enters, the People stand.]

Officiant

If we say that we have no sin, we deceive ourselves, and the truth is not in us; but if we confess our sins, God is faithful and just to forgive us our sins, and to cleanse us from all unrighteousness. *1 St. John i. 8, 9.*

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 after me;

A general Confession to be said of 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 them, O God, who confess their faults. Restore thou them that are penitent; According to thy promises declared unto mankind in Christ Jesu 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 Absolution or Remission of sins to be pronounced 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; and 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 them that 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.

Then the Minister shall kneel, and say the Lord's Prayer: the people also kneeling, and repeating it with him.

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

Preces

Stephen Tappe (b. 1954)

Here, all standing up, the Priest shall say, O Lord, open thou our lips.
Answer And our mouth shall show forth thy praise.
Priest O God, make speed to save us.
Answer O Lord, make haste to help us.
Priest Glory be to the Father, and to the Son, and to the Holy Ghost;
Answer As it was in the beginning, is now, and ever shall be, world without end. Amen.
Priest Praise ye the Lord.

Answer The Lord's Name be praised.

Then shall be said or sung the Psalms in order as they be appointed. [The people sit for the psalms and stand for the concluding Gloria Patri.]

Psalm 147		Laudate Dominum	Charles Villiers Stanford (1852–1924)
1	O praise the Lord, for it is a good yea, a joyful and pleasant thin	e e.	ur God:
2	The Lord doth build up Jerusaler and gather together the out-ca		
3	He healeth those that are broken and giveth medicine to heal th		
4	He telleth the number of the star and calleth them all by their r		
5	Great is our Lord, and great is hi yea, and his wisdom is infinit	•	
6	The Lord setteth up the meek: and bringeth the ungodly dow	vn to the ground.	
7	O sing unto the Lord with thanks sing praises upon the harp un	6 6	
8	Who covereth the heaven with c and maketh the grass to grow		
9	Who giveth fodder unto the cattl and feedeth the young ravens		
10	He hath no pleasure in the streng neither delighteth he in any m	f	
11	But the Lord's delight is in them and put their trust in his merc		
12	Praise the Lord, O Jerusalem: praise thy God, O Sion.		
13	For he hath made fast the bars of and hath blessed thy children		
14	He maketh peace in thy borders: and filleth thee with the flour		
15	He sendeth forth his commandm and his word runneth very sw	-	
16	He giveth snow like wool: and scattereth the hoar-frost l	ike ashes.	
17	He casteth forth his ice like more who is able to abide his frost?		
18	He sendeth out his word, and me he bloweth with his wind, and		
19	He sheweth his word unto Jacob his statutes and ordinances ur		
20	He hath not dealt so with any na neither have the heathen know		
salm 148		Laudate Dominum	David Willcocks (b. 1919
1	O praise the Lord of heaven: praise him in the height.		
2	Praise him, all ye angels of his: praise him, all his host.		
3	Praise him, sun and moon:		

- 4 Praise him, all ye heavens: and ye waters that are above the heavens.
- 5 Let them praise the Name of the Lord: for he spake the word, and they were made; he commanded, and they were created.
- 6 He hath made them fast for ever and ever: he hath given them a law which shall not be broken.
- 7 Praise the Lord upon earth: ye dragons, and all deeps;
- 8 Fire and hail, snow and vapours: wind and storm, fulfilling his word;
- 9 Mountains and all hills: fruitful trees and all cedars;
- 10 Beasts and all cattle: worms and feathered fowls;
- 11 Kings of the earth and all people: princes and all judges of the world;
- 12 Young men and maidens, old men and children, praise the Name of the Lord: for his Name only is excellent, and his praise above heaven and earth.
- 13 He shall exalt the horn of his people; all his saints shall praise him: even the children of Israel, even the people that serveth him.

Psalm 149

Cantate Domino

Charles Villiers Stanford

- 1 O sing unto the Lord a new song: let the congregation of saints praise him.
- 2 Let Israel rejoice in him that made him: and let the children of Sion be joyful in their King.
- 3 Let them praise his Name in the dance: let them sing praises unto him with tabret and harp.
- 4 For the Lord hath pleasure in his people: and helpeth the meek-hearted.
- 5 Let the saints be joyful with glory: let them rejoice in their beds.
- 6 Let the praises of God be in their mouth: and a two-edged sword in their hands;
- 7 To be avenged of the heathen: and to rebuke the people;
- 8 To bind their kings in chains: and their nobles with links of iron.
- 9 That they may be avenged of them, as it is written: Such honour have all his saints.

Psalm 150

Laudate Dominum

- 1 O praise God in his sanctuary: praise him in the firmament of his power.
- 2 Praise him in his noble acts: praise him according to his excellent greatness.
- 3 Praise him in the sound of the trumpet: praise him upon the lute and harp.

Charles Villiers Stanford

- 4 Praise him in the cymbals and dances: praise him upon the strings and pipe.
- 5 Praise him upon the well-tuned cymbals: praise him upon the loud cymbals.
- 6 Let every thing that hath breath: 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.

Then a Lesson of the Old Testament, as is appointed. And after that Magnificat (or the Song of the blessed Virgin Mary) in English, as followeth.

[The People may sit for the Canticles and stand for each Gloria Patri.]

First Lesson

1 Samuel 10:1-16

Then Samuel took a vial of oil, and poured it upon Saul's head, and kissed him, and said, Is it not because the Lord hath anointed thee to be captain over his inheritance? When thou art departed from me to day, then thou shalt find two men by Rachel's sepulchre in the border of Benjamin at Zelzah; and they will say unto thee, The asses which thou wentest to seek are found: and, lo, thy father hath left the care of the asses, and sorroweth for you, saying, What shall I do for my son? Then shalt thou go on forward from thence, and thou shalt come to the plain of Tabor, and there shall meet thee three men going up to God to Bethel, one carrying three kids, and another carrying three loaves of bread, and another carrying a bottle of wine: And they will salute thee, and give thee two loaves of bread; which thou shalt receive of their hands. After that thou shalt come to the hill of God, where is the garrison of the Philistines: and it shall come to pass, when thou art come thither to the city, that thou shalt meet a company of prophets coming down from the high place with a psaltery, and a tabret, and a pipe, and a harp, before them; and they shall prophesy: And the Spirit of the Lord will come upon thee, and thou shalt prophesy with them, and shalt be turned into another man. And let it be, when these signs are come unto thee, that thou do as occasion serve thee; for God is with thee. And thou shalt go down before me to Gilgal; and, behold, I will come down unto thee, to offer burnt offerings, and to sacrifice sacrifices of peace offerings: seven days shalt thou tarry, till I come to thee, and shew thee what thou shalt do. And it was so, that when he had turned his back to go from Samuel, God gave him another heart: and all those signs came to pass that day. And when they came thither to the hill, behold, a company of prophets met him; and the Spirit of God came upon him, and he prophesied among them. And it came to pass, when all that knew him beforetime saw that, behold, he prophesied among the prophets, then the people said one to another, What is this that is come unto the son of Kish? Is Saul also among the prophets? And one of the same place answered and said, But who is their father? Therefore it became a proverb, Is Saul also among the prophets? And when he had made an end of prophesying, he came to the high place. And Saul's uncle said unto him and to his servant, Whither went ye? And he said, To seek the asses: and when we saw that they were no where, we came to Samuel. And Saul's uncle said, Tell me, I pray thee, what Samuel said unto you. And Saul said unto his uncle, He told us plainly that the asses were found. But of the matter of the kingdom, whereof Samuel spake, he told him not.

Magnificat

St. Luke 1

Gloucester Service Herbert Howells (1892–1983)

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.
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.

Then a Lesson of the New Testament, as it is appointed. And after that Nunc dimittis (or the Song of Simeon) in English, as followeth.

Second Lesson

Matthew 21:23-32

When Jesus was come into the temple, the chief priests and the elders of the people came unto him as he was teaching, and said, By what authority doest thou these things? and who gave thee this authority? And Jesus answered and said unto them, I also will ask you one thing, which if ye tell me, I in like wise will tell you by what authority I do these things. The baptism of John, whence was it? from heaven, or of men? And they reasoned with themselves, saying, If we shall say, From heaven; he will say unto us, Why did ye not then believe him? But if we shall say, Of men; we fear the people; for all hold John as a prophet. And they answered Jesus, and said. We cannot tell. And he said unto them, Neither tell I you by what authority I do these things. But what think ye? A certain man had two sons; and he came to the first, and said, Son, go work to day in my vineyard. He answered and said, I will not: but afterward he repented, and went. And he came to the second, and said likewise. And he answered and said, I go, sir: and went not. Whether of them twain did the will of his father? They say unto him, The first. Jesus saith unto them, Verily I say unto you, That the publicans and the harlots go into the kingdom of God before you. For John came unto you in the way of righteousness, and ye believed him not: but the publicans and the harlots believed him: and ye, when ye had seen it, repented not afterward, that ye might believe him.

Herbert Howells

Nunc dimittis

St. Luke 2

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.

Then shall be sung or 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 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 Catholick Church; The Communion of Saints: The Forgiveness of sins: The Resurrection of the body, And the Life everlasting. Amen.

And after that, these Prayers following, all devoutly kneeling: the Minister first pronouncing with a loud voice,

The Lord be with you.AnswerAnd with thy spirit.MinisterLet us pray.AnswerLord, have mercy upon us.Christ, have mercy upon us.Lord, have mercy upon us.

Then the Minister, Clerks, and people shall say the Lord's Prayer with a loud voice.

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

Then the Priest standing up shall say,

O Lord, shew thy mercy upon us. Answer And grant us thy salvation. Priest O Lord, save the State. Answer And mercifully hear us when we call upon thee. Priest Endue thy Ministers with righteousness. Answer And make thy chosen people joyful. Priest O Lord, save thy people. Answer And bless thine inheritance. Priest Give peace in our time, O Lord. Answer Because there is none other that fighteth for us, but only thou, O God. Priest O God, make clean our hearts within us.

Answer And take not thy Holy Spirit from us.

Then shall follow three Collects; the first of the day; The second for Peace; The third for Aid against all Perils, as hereafter followeth: which two last Collects shall be daily said at Evening Prayer without alteration.

Grant, O Lord, we beseech thee, that the course of this world may be so peaceably ordered by thy governance, that thy Church may joyfully serve thee in all godly quietness; through Jesus Christ our Lord. Amen.

The Second Collect at Evening Prayer.

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 both 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 Saviour. Amen.

The Third Collect, for Aid against all 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 Saviour, Jesus Christ. Amen.

In Quires and Places where they sing, here followeth the Anthem.

Anthem	Blest Pair of Sirens	C. Hubert H. Parry (1848–1918)
	Blest pair of Sirens, pledges of Heav'ns joy,	
	Sphear-born harmonious Sisters, Voice, and Vers,	
	Wed your divine sounds, and mixt power employ	
	Dead things with inbreath'd sense able to pierce,	
	And to our high-rais'd phantasie present	
	That undisturbed Song of pure concent,	
	Ay sung before the saphire-colour'd throne	
	To him that sits theron	
	With Saintly shout, and solemn Jubily,	
	Where the bright Seraphim in burning row	
	Their loud up-lifted Angel trumpets blow,	
	And the Cherubick host in thousand quires	
	Touch their immortal Harps of golden wires,	
	With those just Spirits that wear victorious Palms,	

Hymns devout and holy Psalms Singing everlastingly; That we on Earth with undiscording voice May rightly answer that melodious noise; As once we did, till disproportion'd sin Jarr'd against natures chime, and with harsh din Broke the fair musick that all creatures made To their great Lord, whose love their motion sway'd In perfect Diapason, whilst they stood In first obedience, and their state of good. O may we soon again renew that Song, And keep in tune with Heav'n, till God ere long To his celestial consort us unite, To live with him, and sing in endles morn of light. --- "At a Solemn Music" John Milton (1608–1674)

[The People kneel. Here would follow prayers for the Monarch and Royal Family, omitted. We substitute prayers from the order of Evening Prayer proposed in 1786 for the American revision of the 1662 Book of Common Prayer.]

A Prayer for the Congress.

Most gracious God, we humbly beseech thee, as for these United States in general, so especially for their Delegates in Congress: that thou wouldest be pleased to direct and prosper all their consultations to the advancement of thy Glory, the good of thy Church, the safety, honour, and welfare of thy people; that all things may be so ordered and settled by their endeavours, upon the best and surest foundations, that peace and happiness; truth and justice, religion and piety may be established among us for all generations. These and all other necessaries for them, for us, and thy whole Church, we humbly beg in the Name and mediation of Jesus Christ our most blessed Lord and Saviour. *Amen*.

A Prayer for our Civil Rulers.

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 all in authority, legislative, judicial and executive, in these United States; 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 wealth long to live; and finally, after this life, to attain everlasting joy and felicity, through Jesus Christ our Lord. *Amen*.

A Prayer of St. 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 or three are gathered together in thy Name thou wilt grant their requests; Fulfill now, O Lord, the desires and petitions of thy servants, as may be most expedient for them; granting us in this world knowledge of thy truth, and in the world 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. *2 Corinthians xiii. xiii*,

Here endeth the Order of Evening Prayer throughout the Year.



Voluntary

"Dieu parmi nous" from *La Nativité du Seigneur* Olivier Messiaen (1908–1992)

[Those attending the AAM Conference are asked to remain seated after the Voluntary for announcements.]

Altar flowers for this service are given by Liz Raedeke in loving memory of her mother Winifred Lowry, a great lover of music.

Music Desks for Choristers



Woodworking for Music Mark Edward Nelson

508.932.1303 Mark.Edward.Nelson@gmail.com



At times our own light goes out and is rekindled by a spark from another person. Each of us has cause to think with deep gratitude of those who have lighted the flame within us. -Albert Schweitzer



Thank you to all those who helped me with the website and registration before and during this conference. From the bottom of my heart, Thank you. Tamara Schmiege

HEN we sing, through our emotions the door of our understanding is opened to things far beyond the meaning of words. We sing ourselves into the grace of believing: too often we talk ourselves into doubt. So then, let us once in a while be filled with the freedom and the ecstasy of singing. The reward will be great. It will be that we are numbered among the immortals who sing the neverbeginning, the never-ending, the ever old, the always new song to the praise of God. 🍬 🔌 David McK. Williams

THOMAS STRICKLAND Music and Hymnal Editor

World Library Publications, Franklin Park, Illinois Music Director St. Luke's Episcopal Church, Denver, Colorado

Choral Matins, Rite I

Monday, July 1, 7:30 A.M. St. Peter and St. Paul, Apostles (transferred) St. Andrew's Episcopal Church, Denver

St. Andrew's Summer Choir Timothy J. Krueger, *Choirmaster* Ralph B. Valentine, *Organist*

Voluntary	Elegy	George Thalben-Ball (1896–1987)
Preces & Responses		John Repulski (b. 1962)
Invitatory	Venite chant, T	homas Attwood Walmisley (1814–1856)
Psalm 87		Plainchant
Canticle	Te Deum laudamus	Service in B-flat, Op. 10 Charles Villiers Stanford (1852–1924)
Office Hymn 274	Two stalwart trees both rooted	DIE EERSTEN ZIJN DE LAATSTEN
Voluntary	Gaudeamus	Sidney Campbell (1909–1974)



AAM 2013 Denver A Still More Excellent Way
The Holy Eucharist Enriching Our Worship

Monday, July 1, 10:00 A.M. Harriet Beecher Stowe, Writer and Prophetic Witness Saint John's Episcopal Cathedral, Denver

The Very Rev. Peter Eaton, *Dean, Celebrant* The Rev. Barbara Cawthorne Crafton, *Conference Preacher* Martha N. Johnson, *Past President of AAM, Reader* Dale Adelmann, *Past President of AAM, Reader* The Rev. J. Nixon McMillan, *Gospeller* Myron Patterson, *Intercessor* Alison Luedecke, *Voluntary Organist* James Garvey, *Service Organist*

The 2012 General Convention of the Episcopal Church in Indianapolis authorized continued use of and revisions to *Holy Women, Holy Men: Celebrating the Saints,* the volume that replaces *Lesser Feasts and Fasts.* Today's celebration of the Holy Eucharist provides AAM the opportunity to acknowledge the importance of that compilation to the Church's daily worship by commemorating the life and work of Harriett Beecher Stowe (d. 1896). The collect for the day is particularly beautiful, drawing attention to her indebtedness to the language of *The Book of Common Prayer* and to the prophetic witness of her fiction. This service also provides an opportunity to mine the riches of other supplemental resources that complement the themes sounded in the aforementioned collect, *HWHM*'s appointed lections and the brief biography of Stowe, namely, *Wonder, Love, and Praise* and *Enriching Our Worship*. We also seek to address what seems a rather glaring omission. The accolades of *Holy Women, Holy Men* notwithstanding, none of Harriett Beecher Stowe's texts is included in *Hymnal 1982*. Therefore, we shall be singing a beloved hymn, "Still, Still with Thee," still found in many American hymnals, and set to a lovely tune drawn from Felix Mendelssohn's "Songs without Words."

Voluntary

Variations on "Outbursts of Spring Triumphant" (A Theme of Ludwig Diehn)

Mary Beth Bennett (b. 1954)

THE WORD OF GOD

The people stand to sing the processional hymn.

Hymn

King of glory, King of peace



Words: George Herbert (1593–1633) Music: GENERAL SEMINARY, David Charles Walker (b. 1938) Music © 1976, David Charles Walker.

CelebrantBlessed be the one, holy, and living God.PeopleGlory to God for ever and ever.

The Celebrant says

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*.



Glory to God

William Mathias (1934–1992)

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The Celebrant says to the people

God be with you.PeopleAnd also with you.CelebrantLet us pray.

Gracious God, we thank you for the witness of Harriett Beecher Stowe, whose fiction inspired thousands with compassion for the shame and sufferings of enslaved peoples, and who enriched her writings with the cadences of The Book of Common Prayer. Help us, like her, to strive for your justice, that our eyes may see the glory of your Son, Jesus Christ, when he comes to reign with you and the Holy Spirit in reconciliation and peace, one God, now and always. *Amen*.

The people sit.

First Lesson

Isaiah 26:7–13

The way of the righteous is level; O Just One, you make smooth the path of the righteous.

In the path of your judgments,

O LORD, we wait for you;

your name and your renown

are the soul's desire.

My soul yearns for you in the night,

my spirit within me earnestly seeks you.

For when your judgments are in the earth,

the inhabitants of the world learn righteousness.

If favor is shown to the wicked, they do not learn righteousness;

in the land of uprightness they deal perversely

and do not see the majesty of the Lord. O LORD, your hand is lifted up,

but they do not see it.

Let them see your zeal for your people, and be ashamed.

Let the fire for your adversaries consume them.

O LORD, you will ordain peace for us,

for indeed, all that we have done, you have done for us.

O LORD our God,

other lords besides you have ruled over us,

but we acknowledge your name alone.

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

The people stand.

Psalm

O bless the Lord, my soul!



Words: James Montgomery (1771–1854), paraphrase of Psalm 103:1–5 Music: ST. THOMAS (WILLIAMS), melody by Aaron Williams (1731–1776), harmonized by Lowell Mason (1792–1872)

The people sit.

Second Lesson

1 Corinthians 12:1-12

Now concerning spiritual gifts, brothers and sisters, I do not want you to be uninformed. You know that when you were pagans, you were enticed and led astray to idols that could not speak. Therefore I want you to understand that no one speaking by the Spirit of God ever says "Let Jesus be cursed!" and no one can say "Jesus is Lord" except by the Holy Spirit.

Now there are varieties of gifts, but the same Spirit; and there are varieties of services, but the same Lord; and there are varieties of activities, but it is the same God who activates all of them in everyone. To each is given the manifestation of the Spirit for the common good. To one is given through the Spirit the utterance of wisdom, and to another the utterance of knowledge according to the same Spirit, to another faith by the same Spirit, to another gifts of healing by the one Spirit, to another the working of miracles, to another prophecy, to another the discernment of spirits, to another various kinds of tongues, to another the interpretation of tongues. All these are activated by one and the same Spirit, who allots to each one individually just as the Spirit chooses.

For just as the body is one and has many members, and all the members of the body, though many, are one body, so it is with Christ.

ReaderHear what the Spirit is saying to God's people.PeopleThanks be to God.

The people stand.



Isaiah the prophet has written of old



Words: Joy F. Patterson (b. 1931)

Music: SAMANTHRA, Supplement to Kentucky Harmony, 1820

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Gospel

Matthew 23:1–12

Then the Deacon or a Priest reads the Gospel, first saying

The Holy Gospel of our Savior Jesus Christ according to Matthew.PeopleGlory to you, O Christ.

Then Jesus said to the crowds and to his disciples, "The scribes and the Pharisees sit on Moses' seat; therefore, do whatever they teach you and follow it; but do not do as they do, for they do not practice what they teach. They tie up heavy burdens, hard to bear, and lay them on the shoulders of others; but they themselves are unwilling to lift a finger to move them. They do all their deeds to be seen by others; for they make their phylacteries broad and their fringes long. They love to have the place of honor at banquets and the best seats in the synagogues, and to be greeted with respect in the marketplaces, and to have people call them rabbi. But you are not to be called rabbi, for you have one teacher, and you are all students. And call no one your father on earth, for you have one Father—the one in heaven. Nor are you to be called instructors, for you have one instructor, the Messiah. The greatest among you will be your servant. All who exalt themselves will be humbled, and all who humble themselves will be exalted.

ReaderThe Gospel of Christ.PeoplePraise to you, O Christ.

The Sermon

The Nicene Creed

We believe in one God, the Father, the Almighty, maker of heaven and earth, of all that is, seen and unseen. We believe in one Lord, Jesus Christ, the only Son of God, eternally begotten of the Father, God from God, Light from Light, true God from true God, begotten, not made, of one Being with the Father. Through him all things were made. For us and for our salvation he came down from heaven. by the power of the Holy Spirit was incarnate of the Holy Spirit and the Virgin Mary and became truly human. For our sake he was crucified under Pontius Pilate; he suffered death and was buried. On the third day he rose again in accordance with the Scriptures; he ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and his kingdom will have no end. We believe in the Holy Spirit, the Lord, the giver of life,

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

The Prayers of the People: Form III

The Leader and People pray responsively

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

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

We pray for all bishops, priests, and deacons; That they may be faithful ministers of your Word and Sacraments. We pray for all who govern and hold authority in the nations of the world; *That there may be justice and peace on the earth.*

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

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

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

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

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

Silence

The People may add their own petitions.

The Celebrant adds a concluding Collect.

Confession of Sin and Absolution

The Deacon or Celebrant says

Let us confess our sins to God.

Silence may be kept.

Minister and People

God of all mercy,
we confess that we have sinned against you,
opposing your will in our lives.
We have denied your goodness in each other,
in ourselves, and in the world you have created.
We repent of the evil that enslaves us,
the evil we have done,
and the evil done on our behalf.
Forgive, restore, and strengthen us
through our Savior Jesus Christ,
that we may abide in your love
and serve only your will. Amen.

The Celebrant says

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

The Peace

The Celebrant says to the people

The peace of Christ be always with you.

People And also with you.

THE HOLY COMMUNION

The people stand to sing

Hymn

I heard the voice of Jesus say



Words: Horatius Bonar (1808–1889), alt.

Music: KINGSFOLD, English melody, adapted by Ralph Vaughan Williams (1872–1958)

The Great Thanksgiving

Eucharistic Prayer 3



The Presider continues

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:

Holy, holy, holy

William Mathias



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The Presider continues

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 the Blessed Virgin Mary, Saint John the Evangelist, patron of this Cathedral Church, and 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 Celebrant says

As our Savior Christ has taught us, we now pray,

People and Celebrant

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

The Breaking of the Bread

The Celebrant breaks the consecrated Bread.

A period of silence is kept.

The Celebrant then says

God of promise, you have prepared a banquet for us. *Happy are those who are called to the Supper of the Lamb.*

Facing the people, the Celebrant says the following Invitation

The Gifts of God for the People of God.

Hymn

There is a balm in Gilead





Words: Traditional

Music: BALM IN GILEAD, Negro Spiritual, arranged by Carl Haywood (b. 1949) Music arrangement © 1992, Carl Haywood, from *The Haywood Collection of Negro Spirituals*. All rights reserved. Reprinted under OneLicense.net E-802754.

After the hymn, the Celebrant says

Let us pray.

Celebrant and People

God of abundance, you have fed us with the bread of life and cup of salvation; you have united us with Christ and one another; and you have made us one with all your people in heaven and on earth. Now send us forth in the power of your Spirit, that we may proclaim your redeeming love to the world and continue for ever in the risen life of Christ our Savior. Amen.

The Celebrant blesses the people, first saying

God be with you.PeopleAnd also with you.

Live without fear: your Creator has made you holy, has always protected you, and loves you as a mother. Go in peace to follow the good road and may God's blessing be with you always. *Amen*.

A Minister dismisses them with these words

Let us go forth in the name of Christ.PeopleThanks be to God.



Still, still with thee



Words: Harriett Beecher Stowe (1812–1898)

Music: CONSOLATION or BERLIN, Felix Mendelssohn (1809–1847), adapted by John Goss (1800–1880), alt.

Voluntary

Toccata on HYFRYDOL

Craig Phillips (b. 1961)

Those attending the AAM Conference are asked to remain seated after the Voluntary for announcements

Altar flowers for this service are given by Liz Raedeke in loving memory of her mother Winifred Lowry, a great lover of music.

Concert St. Martin's Chamber Choir Timothy J. Krueger, conductor Daniel Stipe, organist

Monday, July 1, 7:30 P.M. St. Paul Lutheran Church, Denver

Crucifixus pro nobis

Kenneth Leighton (1929–1988) Daniel Hutchings, tenor solo 1. Christ in the Cradle Look, how he shakes for cold! How pale his lips are grown! Wherein his limbs to fold Yet mantle has he none. His pretty feet and hands (Of late, more pure and white Than is the snow That pains them so) Have lost their candour quite. His lips are blue (Where roses grew), He's frozen everywhere: All the heat he has Joseph, alas, Gives in a groan; or Mary in a tear. 2. Christ in the Garden Look, how he glows for heat! What flames come from his eyes! 'Tis blood that he does sweat, Blood his bright forehead dyes: See, see! it trickles down: Look, how it showers amain! Through every pore His blood runs o'er, And empty leaves each vein. His very heart Burns in each part; A fire his breath doth sear: For all this flame, To cool the same He only breathes a sigh, and weeps a tear.

3. Christ in his Passion What bruises do I see! What hideous stripes are those! Could any cruel be Enough, to give such blows? Look, how they bind his arms And vex his soul with scorns, Upon his hair They make him wear A crown of piercing thorns. Through hands and feet Sharp nails they beat: And now the cross they rear: Many look on; But only John Stands nigh to sigh, Mary to shed a tear. Why did he shake for cold? Why did he glow for heat? Dissolve that frost he could, He could call back that sweat. Those bruises, stripes, bonds, taunts, Those thorns, which thou dost see, Those nails, that cross, His own life's loss, Why, oh, why suffered he? 'Twas for thy sake. Thou, thou didst make Him all those torments bear: If then his love Do thy soul move, Sigh out a groan, weep down a melting tear. -Patrick Cary (c. 1624-1658)

4. Hymn

Drop, drop, slow tears, And bathe those beauteous feet Which brought from Heaven The news and Prince of Peace: Cease not, wet eyes, His mercy to entreat; To cry for vengeance Sin doth never cease. In your deep floods Drown all my faults and fears; Nor let his eye See sin, but through my tears. —*Phineas Fletcher (1582–1650)*

Alexander Gretchaninov (1864–1956)

Missa Festiva

- 1. Kyrie *Moderato*
- 2. Gloria Allegro
- 3. Credo *Moderato*
- 4. Sanctus Maestoso: Allegro Moderato
- 5. Benedictus *Lento, ma non troppo*
- 6. Agnus Dei Adagio

St. Martin's Chamber Choir

Sopranos	Altos	Tenors	Basses
Erica Brandon	Marjorie Bunday	Matthew Bentley	Robert Avrett
Abigail Chapman	Leila Heil	Brock Erickson	Joel Bejot
Cynthia Henning	MB Krueger	Daniel Hutchings	Miles Canaday
Ashley Hoffman	Micaëla Larsen Brown	Devin Nordson	Chris Maunu
Julia Melady	Sue Langley	Raymond Ortiz	Nathan Payant
Allison Wagner	Donna Wickham	Rick Wheeler	Tom Vanden Bosch

Taylor Martin, Mark Sheldon Conducting Intern Jessica Sweet, Metropolitan State University of Denver Singer Intern

St. Martin's Chamber Choir, Colorado's first year-round, professional choral ensemble of its size, was founded in 1993 by current Artistic Director Timothy J. Krueger, holding its first concert in St. Martin's Chapel of St. John's Episcopal Cathedral in Denver. The debut site lent the ensemble its name, although their current rehearsal and performance home, as well as administrative offices, are at St. Andrew's Episcopal Church, Denver, where Krueger is Choirmaster. The ensemble has released 12 recordings in its nearly 20-year history, the most popular remaining A Marian Christmas (1998), and is broadcast frequently on Colorado Public Radio and other radio stations. On September 11, 2011, St. Martin's was selected by Colorado Public Radio to be featured in a live broadcast to mark the 10th anniversary of the 9/11 terrorist attacks, representing the first live broadcast of an *a cappella* choir in Colorado. Varying in size and composition based on the repertoire of a particular concert, St. Martin's has appeared in concerts with as few as 4 voices, and as many as 32, with 12-24 being the typical range. St. Martin's gives about 20-30 concerts a year, and has been featured at the General Convention of the Episcopal Church, the National Performing Arts Conference, Chorus America conferences, ACDA conferences, the Colorado Music Festival (Boulder), the Ft. Collins Bach Festival, and many local and regional concert series. St. Martin's has collaborated with the Colorado Music Festival Orchestra, the Baroque Chamber Orchestra of Colorado, the Boulder Philharmonic, and many other instrumental ensembles and soloists in Colorado.

Notes

Kenneth Leighton (1929–1988), whose musical training included time as a chorister at Wakefield Cathedral (Yorkshire), the Royal College of Music, and Queen's College, Oxford, continued in the academic field for his entire career, including stints at the University of Leeds, Oxford, and finally as the Reid Professor of Music at Edinburgh University. His early compositional style was highly influenced by such composers as Vaughan Williams, Britten, and Walton, and did not move far from the English cathedral tradition of his childhood; but an increasing interest in serialism led to a more dissonant and avant-garde path, though he always retained a strong penchant for melody. *Crucifixus pro nobis* comes from the

middlish portion of his career (1961), and was written for David Lumsden and the choir of New College, Oxford. The text is a four-verse poem by the 17th century mystical poet Patrick Cary, contrasting the wintry cold of Christ's nativity with the scorching heat of his suffering in the Garden of Gethsemane and on the cross. Each "verse" of the poem parallels the other three in its imagery, and each ends with a sigh and a tear. The latter imagery gives rise to the Epilogue of the set, which is Phineas Fletcher's hymn "Drop, drop slow tears." The latter movement, which is *a cappella*, is frequently excerpted.

Alexander Gretchaninov (1864–1956) studied in Moscow with Tanayev and Arensky, and also in St. Petersburg with Rimsky-Korsakov. The latter recognized his great talent and, as his studies were not being funded by his family, who had discouraged his musical pursuits, gave him monetary support, which led to a life-long friendship. Gretchaninov wrote for all major forms—chamber, orchestral, and choral—and had experienced marked success up to the time of the Russian Revolution. His association with the Tsars, however (Nicolas II had awarded him a life pension), prompted his emigration to France, and later, in 1939 at the age of 75, to the United States. When in France he was commissioned to write a Roman Catholic Mass setting for organ and choir (1936–7). The result, the *Missa Festiva*, is an unusual but captivating hybrid of styles, exhibiting the block sonorities and harmonic parallelism of Russian Orthodox music, alongside the more lyrical, western-style melodies and lush harmonies of French Roman Catholic sacred music. He is buried in Ocean County, Jackson Township, New Jersey.

Notes by Timothy J. Krueger; his biography and that for Daniel Stipe are found in the Convention Personalities section.



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Choral Matins, Rite II

Tuesday, July 2, 7:30 A.M. St. Andrew's Episcopal Church, Denver

St. Andrew's Summer Choir Timothy J. Krueger, *Choirmaster* Ralph B. Valentine, *Organist*

Voluntary	Psalm Prelude, Second	,	Herbert Howells (1892–1983)
	De profundis clamavi ad te, Don	nine. —Psalm 130:1	
Preces & Responses			Timothy Krueger (b. 1964)
Invitatory	Venite	chant, Thomas A	Attwood Walmisley (1814–1856)
Psalm 121			H. Walford Davies (1869–1941)
Canticle	Jubilate		Collegium Regale Service Howells
Office Hymn	I cannot ope min	e eyes	DELZELL
Voluntary	Processional in E-fl	at Major	David N. Johnson (1922–1987)



AAM 2013 Denver A Still More Excellent Way

Concert Dongho Lee, organ

Tuesday, July 2, 11:00 A.M. Cadet Chapel United States Air Force Academy

Prélude et Fugue in B Major, Op. 7, No. 1

Marcel Dupré (1886–1971)

Fantasie in F Minor, K. 594

Wolfgang Amadeus Mozart (1756–1791)

Elegy

Sonata No. 8, Op. 132

- I. Introduction-Fugue
- II. Intermezzo
- III. Scherzoso
- IV. Passacaglia

Sir George Thalben-Ball (1896–1987)

Josef Rheinberger (1839–1901)

Notes

In 1920 Marcel Dupré published his set of three Préludes et fugues, Op. 7, and like many pinnacles of virtuosity, these pieces were originally declared unplayable. Such declarations, however, rarely survive the test of time, and these masterpieces have entered the repertoire of the most skilled performers. With these pieces Dupré confirmed his artistic and technical lineage within the tradition of Jacques Lemmens and Charles-Marie Widor who placed great emphasis on the technical aspects of organ playing in addition to the intangibles of musicality. The Prelude and Fugue in B Major is the first of the set and is marked by unflagging exuberance. The Prelude combines two French keyboard genres, the toccata and the carillon, with a perpetual patter of sixteenth notes accompanying a solemn and majestic melody which passes between the pedals and manuals. The Fugue begins with a reduced volume but maintains the energy and virtuosity of the preceding movement with a subject that is reminiscent of the Prelude's figurations. The Fugue displays Dupré's famed mastery of counterpoint and arrives at a triumphant conclusion.

Much to the dismay of organ enthusiasts, **Mozart** left behind no large-scale works for the organ. Indeed, the end of the eighteenth century was a dry time for organ composition among the greatest composers of the time, Haydn, Mozart, and Beethoven. Even though all three were known to be accomplished organists, their fame as organists lies not in their compositions, but rather in their skill as improvisers. However, organists can take comfort in a small amount of works composed by all three, originally intended for a musical curiosity of the day: the *Flötenuhr*, a mechanical organ set within the workings of a clock. The *Flötenuhr* could range in size from a few octaves of pipes at 4' pitch (such as originally intended for Mozart's Andante in F, K. 616) up to a full-sized instrument complete with 16' ranks and reeds. Wolfgang Plath points out that the notes of such pieces for mechanical organs "are not meant to be played. Instead, they serve the instrument builder or mechanic as a guide for creating an organ barrel with the requisite pins, thereby converting the notes of the music into a pseudo-notation suitable for a reproduction on a clockwork instrument." Much like a modern-day music box, pins placed on the exterior of a barrel serve as the impulse necessary to set the inner workings in motion to operate the organ mechanically. In their original form, these pieces are unplayable by one performer. In a certain sense, you might call these pieces 'transcriptions' when heard performed live. There are a few frequently-used publications available for these pieces, but many performers decide to create their own transcriptions based on the original manuscripts, in Mozart's case written on four staves without indication of manual versus pedal. Today's performance is from a published version from Bärenreiter-Verlag, Christoph Albrecht, editor.

Sir **George Thalben-Ball** was organist and choirmaster at the Temple Church in London where he and his choir earned national fame for their choral recordings in the 1920s. In addition to his church work, he served as Birmingham City Organist and director of the BBC Singers as well as curator of the organ at Royal Albert Hall. Despite his more conservative style, his music remains popular with audiences for its direct appeal and solid artistry. His *Elegy* presents a single sustained melody in a dynamic arch that begins softly, builds to a climax and concludes at rest once again, similar to many of the works of his contemporaries Herbert Howells and Frank Bridge. The *Elegy* was originally an improvisation that Thalben-Ball played at the end of a choral evensong radio broadcast around 1930, which he later notated and published.

In general musical history, **Josef Rheinberger** is known primarily as an influential teacher; within the organ world, however, he is famous for his twenty organ sonatas. His original plan was to complete one sonata in all twenty-four keys, much like Bach's *Well Tempered Clavier*, but he passed away before his project was completed. Firmly rooted in the Classical tradition, Rheinberger disliked the music of Liszt and Wagner. His vast corpus of organ music all reflects his affinity more to the music of Bach, Mozart, and earlier nineteenth-century composers such as Mendelssohn and Schubert. *Sonata No. 8* is one of Rheinberger's better-known works, largely due to the popularity of its exquisite final movement, the Passacaglia. The first movement is a delicate intermezzo much like the organ works of Mendelssohn and his famous *Songs without Words* for piano. The third movement, a fiery scherzo, elides into the concluding Passacaglia. This final movement is perhaps Rheinberger's most famous work and is often coupled with the introduction from the first movement and played on its own in recitals.

A biography of Dongho Lee is found in the Conference Personalities section.

An Order of Service for Noonday

Tuesday, July 2, 12:00 NOON Cadet Chapel United States Air Force Academy

Chaplain, Captain Heather Bodwell, USAF, *Officiant* The Rev. Barbara Cawthorne Crafton, *Conference Preacher* Ben Hutto, *Past President of AAM*, *Reader* Deke Polifka, *Organist*

Twenty years ago, the Iliff School of Theology joined with the Episcopal Diocese of Colorado to provide a concentration in Anglican Studies for students in the Master of Divinity degree program. More recently, a certificate in Anglican Studies has also been made available. The Order for Noonday we are using reflects a slight adaptation of a service offered regularly under the auspices of the Anglican Studies Program at Iliff. The course schedule at Iliff is delivered in three four-hour blocks during the day and evening. Faculty and students in the Anglican Studies Program contribute this worship opportunity as a gift to the larger Iliff community between the morning and afternoon classes. The motto for Noonday Prayers at Iliff is: "Stay to Pray; Prepare with Prayer." Students in homiletics courses frequently provide brief sermons for this 25-minute service, which is followed by a brown-bag lunch.

The organ concert being concluded, a period of silence is observed. The People stand at the entrance of the Ministers.

Officiant O God, make speed to save us. *People* O Lord, make haste to help us.

Officiant and People

Glory to our Creator, our Sustainer, and our Redeemer: as it was in the beginning, is now, and will be forever. Amen. Alleluia.

Hymn

The golden sun lights up the sky





Words: Charles P. Price (1920-1999)

Music: DANBY, English melody adapted by Ralph Vaughan Williams (1872–1958)

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Psalm 121

Levavi oculos

William Bradley Roberts (b. 1947)



- 1 I lift up my eyes to the | hills; * from where is my help to | come?
- 2 My help comes from the | Lord, * the maker of heaven and | earth.
- 3 He will not let your foot be | moved * and he who watches over you will not fall a|sleep.
- 4 Behold, he who keeps watch over | Israel * shall neither slumber nor | sleep.
- 5 The Lord himself watches | over you; * the Lord is your shade at your right | hand,
- 6 So that the sun shall not strike you by | day, * nor the moon by | night.
- 7 The Lord shall preserve you from all | evil; * it is he who shall keep you | safe.
- 8 The Lord shall watch over your going out and your coming | in, * from this time forth for ever|more.

Glory to the Father, and to the | Son, * and to the Holy | Spirit: As it was in the beginning, is | now, * and will be forever. A|men.

Music © 2012, St. James Music Press. All rights reserved. Used by permission. *The People sit.*

The First Lesson

James 2:14-18

What good is it, my brothers and sisters, if you say you have faith but do not have works? Can faith save you? If a brother or sister is naked and lacks daily food, and one of you says to them, "Go in peace; keep warm and eat your fill," and yet you do not supply their bodily needs, what is the good of that? So faith by itself, if it has no works, is dead.

But someone will say, "You have faith and I have works." Show me your faith apart from your works, and I by my works will show you my faith.

The Second Lesson

Matthew 7:7–12

Ask, and it will be given you; search, and you will find; knock, and the door will be opened for you. For everyone who asks receives, and everyone who searches finds, and for everyone who knocks, the door will be opened. Is there anyone among you who, if your child asks for bread, will give a stone? Or if the child asks for a fish, will give a snake? If you then, who are evil, know how to give good gifts to your children, how much more will your Father in heaven give good things to those who ask him!

In everything do to others as you would have them do to you; for this is the law and the prophets.

ReaderThe Word of the Lord.PeopleThanks be to God.

A Meditation

After the Meditation, a brief silence is observed. The Officiant then begins the Prayers, the People standing.

Officiant	God be with you;
People	And also with you.
Officiant	Let us pray.

The Lord's Prayer

A New Zealand Prayerbook

Eternal Spirit Earth-Maker, Pain-bearer, Life-giver, source of all that is and that shall be, Father and Mother of us all, Loving God, in whom is heaven:

The hallowing of your name echoes through the universe!The way of your justice be followed by the peoples of the world!Your heavenly will be done by all created beings!Your commonwealth of peace and freedom sustain our hope and come on earth.

With the bread we need for today, feed us. In the hurts we absorb from one another, forgive us. In times of temptation and test, spare us. From the grip of all that is evil, free us.

For you reign in the glory of the power that is love, now and forever. Amen.

A Prayer for the Day

Almighty God, who has given us this good land as our heritage: We humbly pray that we may always prove ourselves a people mindful of your favor and glad to do your will. Bless our land with honorable industry, sound learning, and pure manners. Save us from violence, discord, and confusion; from pride and arrogance, and from every evil way. Defend our

liberties, and fashion into one united people the multitudes brought together out of many families and languages. Endue with the spirit of wisdom those to whom in your Name we entrust the authority of government that there may be justice and peace at home, and that, through obedience to your law, we may show forth your praise among the nations of the earth. In the time of prosperity, fill our hearts with thankfulness, and in the day of trouble, let not our trust in your mercy fail; all which we ask through Jesus Christ our Lord. *Amen*.

A Prayer for Mission

Almighty Savior, who at noonday called your servant Saint Paul to be an apostle to the Gentiles: We pray you to illumine the world with the radiance of your glory, that all nations may come and worship you; for you live and reign for ever and ever. *Amen*.

Free Intercessions

The intercessions conclude with

Officiant Lord, in your mercy, *People* Hear our prayer.

Hymn

God the sculptor of the mountains



Words: John Thornburgh (b. 1954) Music: SANDRIA, Gerre Hancock (1934–2012) Words © 1994, John Thornburg. Music © Oxford University Press. All rights reserved. Reprinted under OneLicense.net E-802754.

The service concludes as follows

OfficiantLet us bless the Lord.PeopleThanks be to God.

Voluntary

Prelude in C

Edward Cuthbert Bairstow (1874–1946)

Those attending the AAM Conference are asked to remain seated after the Voluntary for announcements.

Concert Colorado Vocal Arts Ensemble Deborah Jenkins Teske, conductor

Tuesday, July 2, 7:00 P.M. Grace and St. Stephen's Episcopal Church, Colorado Springs

Organ Prelude Herbert Howells (1892-1983) Psalm Prelude, Op. 32, No. 1 in D Minor Lo, the poor crieth, and the Lord heareth him: yea, and saveth him out of all his troubles. —Psalm 34:6 Kyle Babin, organist

I.

Duo Seraphim

Duo Seraphim clamabant alter ad alterum: Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth: Plena est omnis terra gloria eius. Tres sunt qui testimonium dant in caelo. Pater, Verbum et Spiritus Sanctus: et hi tres unum sunt. Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth: Plena est omnis terra gloria eius. Gloria Patri, et Filio, et Spiritui Sancto. Plena est omnis terra gloria eius. Amen.

Versa est in luctum

Versa est in luctum cithara mea, et organum meum in vocem flentium. Parce mihi Domine, nihil enim sunt dies mei.

Hear My Prayer

Francisco Guerrero (1528–1599)

Two seraphim cried one to the other: Holy, Holy, Holy, Lord God of Sabaoth: The whole earth is filled with his glory. There are three who give this testimony in heaven: The Father, the Word and the Holy Spirit, and these three are one. Holy, Holy, Holy, Lord God of Sabaoth. The whole earth is filled with his glory. Glory be to the Father and to the Son and to the Holy Spirit. The whole earth is filled with his glory. Amen.

Alonso Lobo (c. 1555–1617)

My harp is tuned to mourning and my organ to the voice of wailing. Spare me, Lord, for my days are nothing.

Henry Purcell (1659–1695)

Hear my prayer, O Lord, and let my crying come unto thee. -Psalm 102:1

Hosanna to the Son of David

Hosanna to the Son of David. Blessed is he that cometh in the name of the Lord. Blessed be the King of Israel. Blessed be the King that cometh in the name of the Lord. Peace in heaven, and glory in the highest places. Hosanna in the highest heavens.

Orlando Gibbons (1583–1625)

II.

Warum ist das Licht gegeben (Op. 74, No. 1)

Warum ist das Licht gegeben dem Mühseligen und das Leben den betrübten Herzen? Die des Todes warten und kommt nicht und grüben ihn wohl aus dem verborgenen; die sich fast freuen und sind fröhlich, daß sie das Grab bekommen. Und dem Manne des Weg verborgen ist, und Gott vor ihm denselben bedecket?

Lasset uns unser Herz samt den Händen aufheben zu Gott im Himmel.

Siehe, wir preisen selig, die erduldet haben. Die Geduld Hiob habt ihr gehöret, und das Ende des Herrn habt ihr gesehen; denn der Herr ist barmherzig und ein Erbarmer!

Mit Fried und Freud ich fahr dahin, in Gottes willen, getrost ist mir mein Herz und Sinn, sanft und stille. Wie Gott mir verheißen hat, der Tod ist mir Schlaf worden.

Johannes Brahms (1833–1897)

Why is light given to those in misery, and life to afflicted souls, to those who wait for death, and it comes not; who dig for it secretly, who nearly rejoice and are glad that they have found the grave, and to the one whose way is hidden and from whom God had hidden himself?

—Job 3:20-23

—Martin Luther

Let us lift up our hearts and our hands to God in heaven. —Lamentations 3:41

Behold, we call them blessed, those who have endured. You have heard of the patience of Job and you have seen the purpose of the Lord; for the Lord is compassionate and a merciful God. —James 5:11

In peace and joy I now depart according to God's will; my heart and mind are comforted, calm, and still; as God has promised me, death has become my sleep.

III.

Jaakko Mäntyjärvi (b. 1963)

Emily Sorensen, soprano; Jim Sena, bass

Lux aeterna luceat eis, Domine, et lux perpetua luceat eis.

Canticum Calamitatis Maritimae

Miserere, Domine.

Plus octingenti homines vitam amiserunt calamitate navali in Mari Baltico septentrionali facta. Navis traiectoria nomine Estonia, cum Tallinno Stockholmiam vesus navigaret, saeva tempestate orta eversa et submersa est. In navi circiter mille vectores erant. Calamitate Estoniae nongenti decem homines perierunt, centum undequadraginta sunt servati.

Qui descendunt mare in navibus acientes operationem in aquis multis ipsi viderunt opera Domini et mirabilia eius in profundo. Dixit et stetit spiritus procellae et exaltati sunt fluctus eius; ascendunt usque ad caelos et descendunt usque ad abyssos. Anima eorum in malis tabescebat; turbati sunt et moti sunt sicut ebrius May the eternal light shine upon them, O Lord, and may perpetual light shine upon them.

Have mercy, O Lord.

Over eight hundred people perished in a shipwreck in the Northern Baltic Sea. The car ferry Estonia, en route from Tallinn to Stockholm, was overturned in a severe storm and sank. There were about one thousand passengers on board. Nine hundred ten people lost their lives in the wreck of the Estonia; one hundred thirty nine were saved.

—Nuntii Latini

They that go down to the sea in ships, that do business in great waters; these see the works of the Lord, and his wonders in the deep. For he commandeth, and raiseth the stormy wind, which lifteth up the waves thereof. They mount up to the heaven, they go down again to the depths; their soul is melted because of trouble. They reel to and fro, and stagger like a drunken man, et omnis sapientia eorum devorata est. Et clamaverunt ad Dominum cum tribularentur et de necessitatibus eorum eduxit eos et statuit procellam eius; in auram et siluerunt fluctus eius et laetati sunt quia siluerunt et deduxit eos in protum voluntatis eorum.

Requiem aeternam ...

and are at their wit's end. Then they cry unto the Lord in their trouble, and he bringeth them out of their distresses. He maketh the storm calm, so that the waves thereof are still. Then are they glad because they be quiet; so he bringeth them unto their desired haven. —Psalm 107:23–30

Eternal peace ...

IV.

Due West (selections)

Stephen Chatman (b. 1950) Poems by Tara Wohlberg (b. 1967)

Prairie Lullaby (Jessica Larson, soprano)
The patchwork quilt has tucked you in, the swallows come to rest, A little polish on the moon the night falls in the West.
Lilac, lilac, mauve and blue, prairie orchid, midnight dew,
I rock you gently sweet one, I love you.
Sweet berry stains smile on your lips, deep plums, a sticky red,
The bramble bushes scratched your knees.
Now rest your sleepy head.
The wind delights in bringing hope, each breeze a brand new start,
It sways the fields of tender wheat and softens bitter hearts.

When the sun sets West, Feathered shift of sky, Satin clouds undress, Heaven's kiss bids the flat light goodbye. Endless calm, red mist, Glist'ning golden beams, Gently they are kissed By night's dark melting blaze of dreams, When the sun sets West, and the clouds undress.

Chickadee (Emily Sorensen, soprano) Chickadee, Chickadee flying free, Come to me, Chickadee, bob in glee, Care-free double knee bob in glee, Care-free Chickadee flying free. Chickadee, fly away.

Christus est stella

Christus est stella matutina, Alleluia; Qui nocte saeculi transacta, Alleluia; Lucem vitae sanctis promittit, Alleluia; Et pandit aeternam, Alleluia. Will Todd (b. 1970)

Christ is the morning star, Alleluia; Who when the night of this world is past, Alleluia; Promises and reveals to his saints, Alleluia; The everlasting light of life, Alleluia. —Prayer of the Venerable Bede

Nunc Dimittis

Gustav Holst (1874–1934)

Arianne Jenkins, soprano; Todd Teske, tenor

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.

Colorado Vocal Arts Ensemble

Sopranos	Altos	Tenors	Basses
Lori Bammesberger	Samantha Davis	Paul Heinecke	Ryan Capp
Linda Cummings	Amalia Dobbins	Jeff Hodur	Miles Humble
Brooke Graves	Patti Grandel	Dan Oltrogge	Grant Jenkins
Noelle Howard	Judy Gudvangen	Deke Polifka	Marcus Profant
Arianne Jenkins	Brittany Joerger	Andrew Strange	Jim Sena
Jessica Larson	Donna Nuñez	Todd Teske	Justin Sheppard
Emily Sorensen	Terri Parker		Michael Thomas
Erin Vreeman	Daryll Stevens		Jeremy Vreeman

Founded in 1992 by Artistic Director Deborah Jenkins Teske, **the Colorado Vocal Arts Ensemble** is dedicated to traditional choral works and new, innovative programming. While remaining primarily an a cappella chamber ensemble, CVAE performs with other organizations on a regular basis. Past collaborations have included work with the Colorado Springs Children's Chorale, the Chamber Orchestra of the Springs, The Denver Brass, Ormao Dance Company, and the Colorado Youth Ballet.

Dedicated to educational outreach, CVAE has shared the choral art with thousands of community members. CVAE's successful high school residency program, *Gateways: Opening Doors to the Choral Art* mentors secondary choral programs throughout the area. CVAE was honored to serve a year-long appointment as Visiting Ensemble-in-Residence at Colorado College for the 2008-2009 academic year. The ensemble returned to the college again in 2011 to present a collaborative concert with the Colorado College Chamber Chorus. *Voice, Verse and Vision*, a multimedia arts collaboration involving singers, poets, visual artists, and composers, received Chorus America's Education Outreach Award for 2003. This prestigious award brought CVAE national recognition for a highly effective program at minimal cost.

CVAE was the recipient of the Pikes Peak Arts Council's Arts/Business/Education award for 2003, the Arts Council's award for Best Concert by a Small Ensemble, first in 2005 for *Wintersong*, in 2010 for *The Color of Grace*, a Taylor Memorial Concert, and most recently, for *Voices of Light* in 2011 with the Chamber Orchestra of the Springs.

The Ensemble has performed extensively throughout the state of Colorado and ventured into new territory with a seven-day tour of Southern California in 2006. As a featured performer at the 2002 Chorus America conference in Denver, CVAE was honored to represent Colorado Springs to the entire North American choral music community. Now entering its 21st season, CVAE has established a tradition of choral performance at the highest level of innovation and professionalism.

Notes

The Colorado Vocal Arts Ensemble would like to express gratitude for this opportunity to perform for the 2013 AAM Annual Conference. It is an honor to help welcome you to Colorado. This evening's program opens with works by Renaissance masters of Spain and England. From the Spanish Renaissance, we feature works by Francisco Guerrero and Alonso Lobo. Guerrero's setting of **Duo Seraphim** is for triple-choir, exploiting the spatial possibilities of many angels with duets, trios, and full choirs to stunning effect. Lobo's motet **Versa est in luctum**, for 6 voices, was composed specifically for the funeral of Phillip II in 1598. Henry Purcell, dubbed the "Orpheus Britannicus," is among England's greatest composers. **Hear my Prayer, O Lord** demonstrates Purcell's mastery of expressive word painting using tense chromatic dissonance and very concise motivic material. Orlando Gibbons' full anthem **Hosanna to the Son of David** is one of the finest examples of the Old English School of Church Music. Well suited for the liturgy of Palm Sunday, this jubilant work may have originally been composed for a royal ceremony.

Johannes Brahms' motet **Warum ist das Licht gegeben** is a philosophical confrontation with death. It draws on texts from both the Old and the New Testaments, a compilation which Brahms selected himself, and includes excerpts from the books of Job, James, and Lamentations. The work begins with a passage asking the question, "Why give light to those for whom life is a misery?" The question is addressed in subsequent sections, but not really answered, suggesting that as mortals we are unable to understand. Yet to be patient and to endure in spite of our unenlightened state will bring us blessings. Brahms was a great admirer of Bach, and like a Bach cantata, this motet ends with a chorale which summarizes the message of the work as a whole: trusting in God will lead us to peace.

Canticum Calamitatis Maritimae, by Estonian composer Jaakko Mäntyjärvi, is dedicated to the memory of those who lost their lives in the shipwreck of the *Estonia* on September 28, 1994. Although fragments of the Requiem text are quoted, the work is not intended for liturgical use, but rather as a meditation involving three distinct elements: first, the individual aspect—the "folk song" soprano solo that begins and ends the work; secondly the objective aspect—the "precenter" intoning the bare facts of the events in a newsreader's style, taken from *Nuntii Latini*, a weekly news broadcast in Latin by the Finnish Broadcasting Company. Third, there is the collective aspect—the extensive setting of the psalm *Qui descendunt mare in navibus* ("They that go down to the sea in ships"). This work is a dramatic tour-de-force, using vocal effects to mimic a number of sounds associated with the disaster. The whispering voices at the beginning suggest the hiss of sea-spray or radio static; the humming in the bass part suggests ship's engines. Later in the piece, powerful dissonances suggest the shriek of shearing metal; rhythmic declamations of individual syllables in the text mimic the transmission of an "SOS" signal in Morse Code. The final words of the piece—*requiem aeternam*—are voiced in the bass and soprano registers, suggesting foghorns and marine bells, respectively.

As a brief digression from sacred music traditions, we offer selections from **Due West**, by Stephen Chatman. One of Canada's most prominent composers, Chatman is Professor of Composition at The University of British Columbia, Vancouver. He is recognized internationally as a composer of choral, orchestral, and piano music. *Due West* is a song cycle using simple textures and open harmonies to evoke images of western landscapes in brief musical snapshots. It is one part of a larger group of three choral collections, which includes *Due North* and *Due East*, all commissioned for and premiered by the Vancouver Chamber Choir.

Returning to Anglican influences, the text of Will Todd's **Christus est stella** is inscribed in a word sculpture above the tomb of its author, the Venerable Bede (763–735), located in the Galilee Chapel of Durham Cathedral. Well known as an author and scholar, Bede's most famous work, *The Ecclesiastical History of the English People*, gained him the title "The Father of English History." On the north side of Grace Church's Choir Library are six windows tracing the Anglican lineage from Durham, Canterbury, York, and Lincoln in England, to New York and Washington in the U.S. The program concludes with Holst's 8-part

Nunc Dimittis, written for Westminster Cathedral and first performed there on Easter Sunday in 1915. The original manuscript disappeared, but a partial autograph copy survived, and was revised and prepared for publication by Holst's daughter, Imogen.

Notes by Deborah Jenkins Teske; her biography as well as that for Kyle Babin are found in the Convention Personalities section.



Myron B. Patterson

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Choral Matins, Rite I

Wednesday, July 3, 7:30 A.M. St. Andrew's Episcopal Church, Denver

St. Andrew's Summer Choir Timothy J. Krueger, *Choirmaster* Ralph B. Valentine, *Organist*

Voluntary	Adagio in E Major	Frank Bridge (1879–1941)
Preces & Responses		Michael Gibson (b. 1939)
Invitatory	Venite chant, Thomas	Attwood Walmisley (1814–1856)
Psalm 128		Plainchant
Canticle	Te Deum laudamus	David Clark Isele (b. 1946)
Office Hymn 7	Christ, whose glory fills the skies	RATISBON
Voluntary	Postlude on a Ground	Herbert Murrill (1909–1952)



AAM 2013 Denver A Still More Excellent Way

Concert Carol Jickling Lens, carillon

Wednesday, July 3, 12:20 P.M. Williams Tower, Ritchie Center University of Denver

Chorale Partita IV	John Knox (b. 1932)
Chanson Triste – from Suite IV	John Courter (1941–2010)
Carillon Preludes on Appalachian White Spirituals	Ronald Barnes (1927–1997)
Land beyond the Clouds Tranquility Jesus Christ the Apple Tree	
Summer Song	Terry Vaughan (1915–1996)
Valse Romantique	Jon Lehrer (b. 1982)

Notes

British composer **John Knox** is lauded as one of the world's most prolific and beloved composers of carillon music. He will be honored during the 72nd annual Congress of the Guild of Carillonneurs in North America at the University of Denver in 2014.

John Courter was equally beloved and lauded. He composed music in many different styles. In 1993, Mr. Courter was awarded the prestigious Berkeley Medal for Distinguished Service to the Carillon as a performer and composer. He was a Fellow of the American Guild of Organists, the highest certificate of achievement, and a member of the Guild of Carillonneurs in North America.

The Appalachian White Spirituals set by **Ronald Barnes** were gathered from several sources. "Land Beyond the Clouds" came from the *Church Intelligencer*. "Tranquility" and "Jesus Christ the Apple Tree" are found in *Christian Harmony*, 1805.

Terry Vaughan was a New Zealand composer. Besides "Summer Song," he composed the piece used to inaugurate the National Carillon in Canberra, Australia, in 1970.

Jon Lehrer wrote "Valse Romantique" while in Mechelen, attending the Royal Carillon School "Jef Denyn." He premiered the piece in his final examination, and he graduated with great distinction.

Concert The Denver Brass Joseph Martin, conductor Joseph Galema, organ

Wednesday, July 3, 2:00 P.M. Hamilton Recital Hall Lamont School of Music University of Denver, Denver

Pikes Peak Overture

Ceremonial Prelude

From Age to Age Renaissance Dance Romance Toccata

Toccata (1996)

Cortège

Imperial March, Op. 32

Brian K. Pfoltner (b. 1962)

Arthur Bliss (1891–1975)

Chris Hazell (b. 1948)

Stephen Paulus (b. 1949)

Gaston Litaize (1909–1991)

Edward Elgar (1857–1934) Arranged by George C. Martin and Clark McAlister

The Denver Brass

Trumpet

Horn Trombone Bass Trombone Tuba Timpani & Percussion Percussion Joe Docksey, Alan Hood, Cami Kidwell Dodge, Kerry Walsh Susan McCullough, Jenny Harvey Jeffrey Craig, Andy Wolfe Jeremy Van Hoy Kathy Aylsworth Brantigan Jason Rodon Rachel Hargroder The Denver Brass, comprised of 14 of Colorado's finest professional musicians, is unique in the world for its year-round season of shows and outreach concerts that engage audiences through the incorporation of guest soloists and hosts, participatory activities, music created especially for the ensemble, and exceptional lighting and multimedia techniques. Musicians are selected not only for exceptional technical and creative skills, but also for their integrity, dedication to community, and support of fellow musicians and mission. Strongly-themed concerts, from "Latin Brass Hot, Hot, Hot!" to "Bourbon Street Brass" and "Brass, Bagpipes & Co," draw audiences to a unique social and sound experience. The Denver Brass has produced 24 recordings, and is heard daily on radio stations around the world. The Denver Brass, one of the top 25 cultural attractions in Denver, is a 2008 recipient of the Mayor's Award for Excellence in the Arts.

Notes

Brian Pfoltner was appointed Director of Music at First Presbyterian Church in Lincoln, Nebraska in the fall of 2006. In this position he oversees the entire music program, directs the adult choir and bell choir, and various instrumental groups, and has directed the creation of the fine arts series: *Arts for the Soul—Music & Fine Arts at First Presbyterian*. Brian received his Doctor of Musical Arts degree from the University of Nebraska-Lincoln in 1995. Brian also holds degrees from the University of Kansas, Lawrence, and Morningside College, Sioux City, Iowa. From 1993 to 2006 Brian was an active member of the music program at First Plymouth Congregational Church in Lincoln, serving as composer/arranger-in-residence and assistant conductor. He also played trumpet in the Plymouth Brass, a group for which he wrote and arranged over 50 works, as well as for the Plymouth and Abendmusik Choirs. In 2008 Dr. Pfoltner was awarded the Nebraska Arts Council's Distinguished Achievement Award for musical composition, the highest award given by that organization for individual artists.

Pikes Peak Overture is not programmatic, but creates a general mood that tries to capture one's emotions standing at the top of the 14,110-foot summit, looking out at the expansive and breathtaking view. The *Overture* is about a sense of grandeur and awe, standing on the stark and cold moonscape at the top, gazing out in wonder for miles in every direction. For fun, there are two very brief moments that use ideas from other works that fit the "cosmic" sense of the piece—early in the piece, something from *Star Trek—Space, the Final Frontier*; and a short segment at the end from Holst's "Jupiter" from *The Planets*.

Arthur Bliss was a leading concert composer with an international reputation for orchestral and choral works, chamber music, and particularly ballet, who in 1953 succeeded Arnold Bax as Master of the Queen's Musick. The appointment surprised some people who remembered Bliss as the "wild man" of British music in the 1920s, the trailblazer of European modernism who baffled and outraged the establishment with his "shocking" series of "experiments in sound and colour," becoming the mentor of the new wave of composers like Constant Lambert and William Walton, whom he encouraged enthusiastically. Others were more surprised that he accepted the position, yet he embraced the role with enthusiasm and dedication, delighted to be part of a long tradition embracing figures like Purcell, Locke and Handel, and he was anxious to make "something new and memorable of the office."

More than that, though, Bliss felt a genuine warmth and affection for the young new Queen. It was personal, and but for this combination of devotion and duty he would not have been coaxed into writing the *Ceremonial Prelude* at all. By 1963, in his seventies after nearly half a century at the forefront of a musical scene he had successively shocked, intrigued, enriched, guided, and graced as a composer, conductor, arranger, and writer, among other functions, Bliss found life catching up with him. "My ability to concentrate is now less," he wrote, "my joy in writing on the wane." Reluctant to fall short of his own exacting standard or to repeat himself, he decided to hang up his pen. Of course, a real creative imagination doesn't work like that, and inevitably the composer was seduced back to the writing desk and an amazing

flowering of late masterpieces, but for five years he considered himself firmly in retirement. There was the odd hymn tune, half-minute fanfare of choral miniature for a friend, but nothing significant or characteristic—apart, that is, from the *Ceremonial Prelude*.

The occasion was a special service in 1965 to mark the 900th anniversary of the founding of Westminster Abbey. The *Ceremonial Prelude*, with Bliss himself conducting the (then) New Philharmonia Orchestra brass section and organist Simon Preston, was "designed to accompany the Queen from her entry in procession from the Great West Door to the Chapel of St. Edward where she was to place upon the altar of the shrine her tribute of red roses, and thence to her Stall in Quire."

[Bliss's composition displays] a perfect marriage of ceremonial statement, pure musical thought and perfect timing, which never overplays its hand. Scoring is for a normal orchestral brass section plus timpani and one sparingly-used but important tubular bell, and organ. Like Elgar, Bliss does not favor block scoring, here or anywhere else, but organizes part-writing with subtle mastery as snatches of fanfare overlay a continuously unfolding statement to produce an integrated sound tapestry of solemnity shot through with moments of brilliance.

Chris Hazell is one of those enviable characters who excels at any number of tasks with infuriating mastery, who brings expertise to countless branches of music, and who has achieved notable results in many areas of the profession. He is impervious to fashion and as a composer makes no distinction between "art" music, educational pieces, and the lighter side. Music is either effective and appropriate for the context or it isn't; it is either well-crafted or it's not. The spontaneity of his work and its seemingly effortless facility conceal a wealth of craft and a lot of thought.

If there is such a thing as a tradition of writing for organ and brass, Hazell's long involvement with the Philip Jones Ensemble, both as their recording producer and arranger, and his organ studies at the Royal College of Music would place him at the heart of it. The Denver Brass has also championed his work for some time, with rather special results, so when the suggestion came to collaborate with them again, he took little persuading. As a practicing church organist, Hazell was well aware of both the potential and the pitfalls. *From Age to Age* works on several levels—as a suite of three attractive movements in contrasting, complementary styles; as a group of snapshots along the path of musical development; and as a set of variations—or reflections maybe—on a well-known theme which reveals itself fully only at the end of the piece.

The first movement, *Renaissance Dance*, complete with tambourine, is something between a brisk galliard and a courante. The music explores a catalogue of irregular beat-shifting meters to keep listeners on their toes, all the time shadowed teasingly by the other melody, as we later discover. *Romance* is an affectionate tribute to Victorian sacred music, a slow, sumptuously-harmonized movement full of suspensions and with a "good romantic tune." The "hidden melody" is rather more hidden here, its main job being to give shape to the line and phrases.

In the final movement, *Toccata*, the longest and most spectacular, the composer reveals a passion for the French organ toccata by writing one of his own. It is a real *Sortie* in the tradition of Widor and Gigout, celebrating their virtuosic spirit while providing a practical organ part. As the movement progresses to its conclusion, we reach the moment we have all been subconsciously waiting for, when the hidden subject of these meditations reveals itself in all its glory as the majestic hymn "O God, our help in ages past, our hope for years to come," and everything falls into place. Is there perhaps a tinge of irony that in evoking the Victorian age when religious piety was at its greatest, the hymn tune is buried most deeply?

Minnesota-based **Stephen Paulus** is a composer who has steadily assumed a more prominent role in American music. He boasts several CDs exclusively devoted to his music, and has served as composer-in-
residence to the Atlanta Symphony (1988–1992) and the Minnesota Orchestra (1983–1987). Born in New Jersey, Mr. Paulus was educated at the University of Minnesota, where he studied composition with Paul Fetler and Dominick Argento. In 1973, he and Libby Larsen founded the Minnesota Composers Forum, an organization that has continued to be a powerful and innovative force in new music. A prolific composer with diverse interests, Paulus has written six operas, thirty orchestral compositions, and nearly 180 works for chorus. He also has a lifelong acquaintance with the organ. Although he considers himself primarily a pianist, he studied organ. More to the point, his father was a church organist who played extensively, ensuring Paulus's familiarity with the instrument and its literature.

His *Toccata* for Solo Organ, composed in 1996, is a virtuoso showpiece of about ten minutes' duration. It was commissioned by and is dedicated to Kathy Handford, who on July 2, 1996 played the first performance at the Eastman School of Music. "She wanted a challenging piece, something she could dig into," recalls the composer. "Kathy has a commanding technique herself. I chose a toccata because it connoted a technical piece of considerable dimension. The idea of brisk movement was important. I wanted the piece to move along quite handily." And indeed it does. The music is unpredictable, with a couple of climactic moments in the middle, from which it rebuilds to the thunderous excitement of the end.

One musical detail that occurs twice in the *Toccata* is a switch among multiple manuals, using the Great, Swell, and Positive divisions in rapid succession for several measures. "This allows accents on an instrument that doesn't tolerate accents," Paulus explains. "The change in registration results in a shift in color and dynamics that exploits the unique quality of the organ. It wouldn't have nearly the same impact on a piano. The different combination of stops makes for something almost like an echo effect." He points out that the *Toccata* requires considerable stamina from the performer, because the music doesn't let up, proceeding almost relentlessly for ten minutes. "It's fast and furious and fun to listen to," summarized Robert T. Anderson.

Gaston Litaize and his *Cortège* live firmly in and on behalf of the church, specifically the church of simple faith. Litaize's governing vocation was to enrich the devotional experience of ordinary worshipers. He used all his abilities, which were considerable, but stealthily, and the outcome is the opposite of ostentatious.

Litaize occupies a special place in the national affections. He was born in 1909, and blind from birth, came from the Vosges region, thus untroubled by the post-war artistic trauma of faraway Paris as he grew up, but not untouched by the ripples. He confronted spiritual poverty, materialism and artistic confusion with robust faith and aesthetic certainty, coupled with respect for the strong musical tradition of Couperin, on whom he was a dedicated authority.

Cortège appeared in 1950, and is scored for organ plus three each of trumpets and trombones. The piece enjoys a language of chromatic modality and is practical in that its walking-pace tempo makes it ideal for processing in a service or ceremony.

It is easy to forget the importance of **Edward Elgar's** *Imperial March*. Born in 1857, Elgar is invariably described, with justification, as the greatest English-born composer since Purcell. A late developer, Elgar was in his forties before his music began making any serious impact outside his immediate locale, but with a succession of orchestral pieces and especially choral works performed at major festivals he steadily became "a man to watch," even if only outside the capital. It wasn't the cantatas that made his name in London, though; circumstances, for once, came to his aid—circumstances and pomp.

In 1897 Queen Victoria celebrated her Diamond Jubilee, with the eyes of London, the British Empire, and the world on the celebrations. Elgar, a monarchist, if an unorthodox one, was swept along by national fervor to the extent of specially revising his cantata *The Banner of St. George* and composing an orchestral *Imperial March*. Both were well received, but the March, premiered at the Crystal Palace, was a sensation.

It caught the public imagination, was soon played everywhere and began appearing in any number of arrangements, including an organ version which was the starting place for this transcription.

The composer, in the right place at the right time for once, was famous overnight, if briefly. The door, if not exactly open, was at least ajar; he had still to follow up with serious major works, but we should remember that, but for the *Imperial March*, the history of British music might have been a little different. The piece speaks for itself: a traditional march form, with a characteristically rousing Elgar theme flanking an equally characteristic, expansive, indulgent middle section. It's a worthy forerunner of the *Pomp and Circumstance* set, and if it's been rather upstaged by its successors, let's hope this practical new version for organ with orchestral brass and percussion brings it to a wider audience.

Notes on Bliss, Hazell, Litaize, and Elgar © 2007 Giles Easterbook. Used by permission.



Congratulations Denver AAM 2013

✤ JOYCE SHUPE KULL
DMA, FAGO, ChM

National AGO Councillor for Education Metropolitan State University of Denver



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Office of None

Wednesday, July 3, 3:30 P.M. Christ Church, Denver

The Rev. Lucas Grubbs, *Rector, Church of the Ascension, Denver, Officiant* The Rev. Barbara Cawthorne Crafton, *Conference Preacher* Susan Trickett, *Senior Warden, St. Andrew's Episcopal Church, Denver, Reader* Kristin Lensch, *Organist*

The "canonical hours," appointed times of prayer and meditation to be observed by the monastic community, were laid out by St. Benedict in his *Rule* (540 CE) and are the precursors of the daily offices. *None*, offered about 3:00 P.M. daily, is the fifth of those hours. Benedict noted that the Psalmist, whom he presumed to be David speaking prophetically, says: "Seven times a day do I praise you, because of your righteous judgments" (Psalm 119:164). "We fulfill this sacard number of seven, Benedict said, if we satisfy our obligations of service at *Lauds*, *Prime*, *Terce*, *Sext*, *None*, *Vespers*, and *Compline*" (*Rule*, 16.2). For *Prime*, Benedict specified three Psalms, each followed by the *Gloria Patri*, a hymn sung after an opening versicle from Psalm 70:2 ("God, come to my assistance"), one reading, and concluding versicle ("Lord, have mercy") and the dismissal. "Prayer is celebrated in the same way at *Terce*, *Sext*, and *None*," according to Benedict, "that is, the opening verse, the hymn appropriate to each hour, three psalms, a reading with a versicle and the dismissal" (*Rule*, 17.2-3).

The reading we shall be hearing for this service is W. H. Auden's poem, *Nones* (Auden added the s to the classic spelling of None), published initially (along with *Prime*) in a 1951 collection dedicated to the American giant of Neo-Orthodoxy, Reinhold Niebuhr, and his wife, Ursula. In a letter, Auden says it reflects a religious sensibility and theological anthropology akin to Niebuhr's, one more Augustinian in its outlook, than Thomist. Auden identified himself, after his reappropriation of Christianity, as an Anglo-Catholic. *Nones* and *Prime* are later joined to five other poems, which Auden titled, *Horae Canonicae (immolates vicerit)*, becoming the poet's profound meditation for Good Friday, published as a cycle in *The Shield of Achilles* (1955), for which he received the National Book Award in 1956. *Nones* is a *tour de force*, reflecting the interior monologue (rendered contemporary with the modern reader of the poem) of mob members recently witness to and complicit in the crucifixion, nay murder, of the Savior. Leaving the scene and attempting to muster reintegration into the work-a-day world, Auden hints at a process of individuation that is more keenly attuned to the vicissitudes and tragedy of a fallen human nature.

English poet, playwright, critic, and librettist W(ystan) H(ugh) Auden (February 21, 1907– September 29, 1973) exerted a major influence on the poetry of the 20th century. Auden grew up in Birmingham, England, and was known for his extraordinary intellect and wit. His first book, *Poems*, was published in 1930 with the help of T. S. Eliot. Just before World War II broke out, Auden immigrated to the United States. Auden won the Pulitzer Prize in 1948 for *The Age of Anxiety*. Much of his poetry is concerned with moral issues and evidences a strong political, social, and psychological context. Some critics have called Auden an "anti-romantic" – a poet of analytical clarity who sought for order, for universal patterns of human existence [from the Poetry Foundation's biography, "W. H. Auden," www.poetryfoundation.org/bio/w-h-auden].

Voluntary

Fantasie on VON GOTT WILL ICH NICHT LASSEN

Bert Matter (b. 1937)

The voluntary concluded, a period of silence is observed. All rise when the leader stands.

- *V.* In the Name of the Father, and of the Son, and of the Holy Ghost.
- R. Amen.

The Dual Prayer Recited in unison 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.

Hail Mary, full of grace, the Lord is with thee; Blessed art thou amongst women, and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, Pray for us sinners, now and at the hour of our death. Amen.

- *V.* O God, make speed to help us.
- *R*. O Lord, make haste to help us.
- *V.* Glory be to the Father, and to the Son, and to the Holy Ghost;
- *R.* As it was in the beginning, is now, and ever shall be, world without end. Amen.

Hymn

O God, creation's secret force





MELCOMBE All sit for the reading of the Psalms, rising for the Gloria Patri at the end of the three sections.

The Psalter Portion

Psalm 119:129-176

In Hebrew, Psalm 119 constitutes an elaborate acrostic. Each of its 22 sections begins with a letter of the Hebrew alphabet in order. The portion appointed for None in ordinary time begins with the 17th letter, **Pe.** The traditional transliteration of the Hebrew letters indicating the sections have been retained.

*The leader and the people read the Psalm verses responsively (omitting the headings) by half verse (marked by the *) without pause. All join in reading the Antiphon and each Gloria Patri.*

Antiphon

My eyes prevent the night watches, that I might be occupied in your words.

	Pe Mirabilia
129	Your decrees are wonderful; *
	therefore I obey them with all my heart.
130	When your word goes forth it gives light; *
	it gives understanding to the simple.
131	I open my mouth and pant; *
	I long for your commandments.
132	Turn to me in mercy, *
	as you always do to those who love your Name.
133	Steady my footsteps in your word; *
	let no iniquity have dominion over me.
134	Rescue me from those who oppress me, *
	and I will keep your commandments.
135	Let your countenance shine upon your servant *
	and teach me your statutes.
136	My eyes shed streams of tears, *
	because people do not keep your law.

Sadhe Justus es, Domine

	Saune Jusius es, Domine
137	You are righteous, O Lord, * and upright are your judgments.
138	You have issued your decrees *
150	with justice and in perfect faithfulness.
139	My indignation has consumed me, *
	because my enemies forget your words.
140	Your word has been tested to the uttermost, *
	and your servant holds it dear.
141	I am small and of little account, *
	yet I do not forget your commandments.
142	Your justice is an everlasting justice * and your law is the truth.
143	Trouble and distress have come upon me, *
	yet your commandments are my delight.
144	The righteousness of your decrees is everlasting; *
	grant me understanding, that I may live.
	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.
	Qoph Clamavi in toto corde meo
145	I call with my whole heart; * answer me, O Lord, that I may keep your statutes.
146	I call to you;
	oh, that you would save me! *
1.47	I will keep your decrees.
147	Early in the morning I cry out to you, * for in your word is my trust.
148	My eyes are open in the night watches, *
140	that I may meditate upon your promise.
149	Hear my voice, O Lord, according to your loving-kindness; *
	according to your judgments, give me life.
150	They draw near who in malice persecute me; *
	they are very far from your law.
151	You, O Lord, are near at hand, *
	and all your commandments are true.
152	Long have I known from your decrees *
	that you have established them for ever.
	Resh Vide humilitatem
153	Behold my affliction and deliver me, *
	for I do not forget your law.
154	Plead my cause and redeem me; *
	according to your promise, give me life.
155	Deliverance is far from the wicked, *
150	for they do not study your statutes.
156	Great is your compassion, O Lord; *
157	preserve my life, according to your judgments.
137	There are many who persecute and oppress me, * yet I have not swerved from your decrees.

158	I look with loathing at the faithless, *	
159	for they have not kept your word. See how I love your commandments! *	
160	O Lord, in your mercy, preserve me. The heart of your word is truth; *	
100	all your righteous judgments endure for evermore.	
	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.	
	Shin Principes persecuti sunt	
161	Rulers have persecuted me without a cause, * but my heart stands in awe of your word.	
162	I am as glad because of your promise * as one who finds great spoils.	
163	As for lies, I hate and abhor them, *	
164	but your law is my love. Seven times a day do I praise you, *	
165	because of your righteous judgments.	
105	Great peace have they who love your law; * for them there is no stumbling block.	
166	I have hoped for your salvation, O Lord, * and have fulfilled your commandments.	
167	I have kept your decrees * and I have loved them deeply.	
168	I have kept your commandments and decrees, * for all my ways are before you.	
	Taw Appropriquet deprecatio	
169	Let my cry come before you, O Lord; *	
	give me understanding, according to your word.	
170	Let my supplication come before you; * deliver me, according to your promise.	
171	My lips shall pour forth your praise, *	
	when you teach me your statutes.	
172	My tongue shall sing of your promise, *	
173	for all your commandments are righteous. Let your hand be ready to help me, *	
175	for I have chosen your commandments.	
174	I long for your salvation, O Lord, * and your law is my delight.	
175	Let me live, and I will praise you, *	
176	and let your judgments help me. I have gone astray like a sheep that is lost; *	
1,0	search for your servant,	
	for I do not forget your commandments.	
	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. Antiphon		
My eyes prevent the night watches,		
	that I might be occupied in your words.	

The people sit.

The Little Chapter

What we know to be not possible, Though time after time foretold By wild hermits, by shaman and sybil Gibbering in their trances, Or revealed to a child in some chance rhyme Like *will* and *kill*, comes to pass Before we realize it: we are surprised At the ease and speed of our deed And uneasy: It is barely three, Mid-afternoon, yet the blood Of our sacrifice is already Dry on the grass; we are not prepared For silence so sudden and so soon; The day is too hot, too bright, too still, Too ever, the dead remains too nothing. What shall we do till nightfall?

The wind has dropped and we have lost our public. The faceless many who always Collect when any world is to be wrecked, Blown up, burnt down, cracked open, Felled, sawn in two, hacked through, torn apart, Have all melted away: not one Of these who in the shade of walls and trees Lie sprawled now, calmly sleeping, Harmless as sheep, can remember why He shouted or what about So loudly in the sunshine this morning; All if challenged would reply —'It was a monster with one red eve. A crowd that saw him die, not I.— The hangman has gone to wash, the soldiers to eat; We are left alone with our feat.

The Madonna with the green woodpecker, The Madonna of the fig-tree, The Madonna beside the yellow dam, Turn their kind faces from us And our projects under construction, Look only in one direction, Fix their gaze on our completed work: Pile-driver, concrete-mixer, Crane and pick-axe wait to be used again, But how can we repeat this? Outliving our act, we stand where we are, As disregarded as some Discarded artifact of our own, Like torn gloves, rusted kettles, Abandoned branch-lines, worn lop-sided Grindstones buried in nettles.

Nones

This mutilated flesh, our victim, Explains too nakedly, too well, The spell of the asparagus garden, The aim of our chalk-pit game; stamps, Birds' eggs are not the same, behind the wonder Of tow-paths and sunken lanes, Behind the rapture on the spiral stair, We shall always now be aware Of the deed into which they lead, under The mock chase and mock capture, The racing and tussling and splashing, The panting and the laughter, Be listening for the cry and stillness To follow after: wherever The sun shines, brooks run, books are written, There will also be this death.

Soon cool tramontana will stir the leaves, The shops will re-open at four. The empty blue bus in the empty pink square Fill up and depart: we have time To misrepresent, excuse, deny, Mythify, use this event While, under a hotel bed, in prison, Down wrong turnings, its meaning Waits for our lives: sooner than we would choose Bread will melt, water will burn, And the great quell begin, Abaddon Set up his triple gallows At our seven gates, fat Belial make Our wives waltz naked; meanwhile It would be best to go home, if we have a home, In any case good to rest.

That our dreaming wills may seem to escape This dead calm. wander instead On knife edges, on black and white squares, Across moss, baize, velvet, boards, Over cracks and hillocks, in mazes Of string and penitent cones, Down granite ramps and damp passages, Through gates that will not relatch And doors marked Private, pursued by Moors And watched by latent robbers, To hostile villages at the heads of fjords, To dark chateaux where wind sobs In the pine-trees and telephones ring, Inviting trouble, to a room, Lit by one weak bulb, where our Double sits Writing and does not look up.

W. H. Auden

That, while we are thus away, our own wronged flesh May work undisturbed, restoring The order we try to destroy, the rhythm We spoil out of spite: valves close And open exactly, glands secrete, Vessels contract and expand At the right moment, essential fluids Flow to renew exhausted cells, Not knowing quite what has happened, but awed By death like all the creatures Now watching this spot, like the hawk looking down Without blinking, the smug hens Passing close by in their pecking order, The bug whose view is balked by grass. Or the deer who shyly from afar Peer through chinks in the forest. W. H. Auden, Nones, © 1951, Random House, New York, NY.

Silence is observed.

Meditation

The Brief Respond

All stand with the leader for the remainder of the Office.

- V. But you, O Lord, have mercy upon us.
- *R*. Thanks be to God.
- *V.* I said, I will go up to the palm-tree.
- *R*. I will take hold of the boughs thereof.
- *V.* Glory be to the Father, and to the Son, and to the Holy Ghost;
- *R*. As it was in the beginning, is now, and will be for ever. Amen.
- *V.* O death, I will be thy plagues.
- *R*. O grave, I will be thy destruction.

The Salutation, Bidding, and Collect of the Day

- *V.* The Lord be with you.
- *R*. And with thy spirit.
- *V.* Let us pray.
- *V.* Lord, have mercy upon us.
- *R.* Christ, have mercy upon us.
- *V.* Lord, have mercy upon us.

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.

- *V.* Do not cast me away in old age.
- *R*. Do not forsake me when my strength fails.
- *V.* Do not hide not your face from me.
- *R*. Lest I be like those that go down to the pit.
- V. Enliven me, O Lord, for your Name's sake.
- *R.* And for your righteousness' sake bring my soul out of trouble.
- *V.* Lord, hear our prayer.
- *R*. And let our cry come to you.
- *V.* Let us pray.

O Lord Jesus Christ, for our sakes you trod the path of death: Make known to us the way of life; that, as you were reckoned with the transgressors in your death, and with the rich in your burial, so we, who are dead in trespasses and sins, may be raised up by you to the land of true riches, who lives and reigns with the Father and the Holy Ghost, one God, now and forever. *Amen.*

Here ends the Order for None.

Voluntary

"Ave Colenda Trinitas" from *St. Augustine's Organbook* All Hail, Adored Trinity Gerald Near (b. 1942)

Those attending the AAM Conference are asked to remain seated after the Voluntary for announcements



Choral Matins, Rite II

Thursday, July 4, 7:30 A.M. Independence Day St. Andrew's Episcopal Church, Denver

St. Andrew's Summer Choir Timothy J. Krueger, *Choirmaster* Ralph B. Valentine, *Organist*

Voluntary	Folk Tune	Percy Whitlock (1903–1946)
Preces & Responses		Timothy Krueger (b. 1964)
Invitatory	Venite	chant, Thomas Attwood Walmisley (1814-1856)
Psalm 145:1–9		Plainchant
Canticle	Jubilate	William Croft (1678–1727)
Office Hymn 718	God of our fathers, whose	almighty hand NATIONAL HYMN
Voluntary	Voluntary on ST.	ANNE C. Hubert Parry (1848–1918)



AAM 2013 Denver A Still More Excellent Way

The Holy Eucharist: Rite Two Installation of Officers of AAM

Thursday, July 4, 4:00 P.M. Independence Day Saint John's Episcopal Cathedral, Denver

The Rt. Rev. Keith Whitmore, Chaplain to the Association of Anglican Musicians, Celebrant The Rev. Barbara Cawthorne Crafton, Conference Preacher The Rev. Susan L. Davidson, Gospeller Bryan Mock, Past President of AAM, Reader Michael Messina, Past President of AAM, Reader Joyce Culwell, Intercessor Schola Cantorum Bruce J. Barber II, Schola Director John Repulski, Voluntary Organist Robert McCormick, Service Organist

In a week during which we have delighted in 1662 language that, normally, would have included prayers for the Queen's Majesty (in this the 60th anniversary year of her coronation) and for the Royal Family (soon to be "prospered," one hopes, by an additional heir to the throne), we Yanks approach a Eucharistic celebration that coincides with our own Independence Day a tad squeamishly. While the Collect of the Day and the readings enjoin social responsibility as the burden of hard-won liberties, we are ever mindful of the potential for a breach of the "wall of separation" the occasion presents. Those chary of jingoism veiled in religious cadences will find in this order of service a welcome respite. It seeks to highlight American contributions to the Anglican musical tradition by introducing a new setting of the Mass, a new hymn tune paired with a familiar text, recently-composed anthems and voluntaries and, yes, an American chestnut (Katharine Lee Bates' "O beautiful for spacious skies"), but one inspired by the grandeur of Colorado's own Pikes Peak.

The Denver Mass by Robert Lehman was commissioned by the Anglican Musicians Foundation for the AAM 2013 Denver Conference. The competition for a new tune for "Thou art the Way" was funded by the Anglican Musicians Foundation. The winning entry, named NORFOLK STREET, was composed by James Kennerley.

Voluntary

Revelation of St. John the Divine for organ and pre-recorded tape

Larry King (1932–1990)

THE WORD OF GOD

The people stand to sing the processional hymn.

Hymn

Come, thou fount of every blessing



Words: Robert Robinson (1735–1790) Music: NETTLETON, A Repository of Sacred Music, Part Second, 1813

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

The Celebrant says

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*. Glory to God

Robert Lehman (b. 1960)



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The Celebrant says to the people

PeopleThe Lord be with you.CelebrantLet us pray.

Lord God Almighty, in whose Name the founders of this country won liberty for themselves and for us, and lit the torch of freedom for nations then unborn: Grant that we and all the people of this land may have grace to maintain our liberties in righteousness and peace; through Jesus Christ our Lord, who lives and reigns with you and the Holy Spirit, one God, for ever and ever. *Amen*.

The people sit.

First Lesson

Deuteronomy 10:17-21

The LORD your God is God of gods and Lord of lords, the great God, mighty and awesome, who is not partial and takes no bribe, who executes justice for the orphan and the widow, and who loves the strangers, providing them food and clothing. You shall also love the stranger, for you were strangers in the land of Egypt. You shall fear the LORD your God; him alone you shall worship; to him you shall hold fast, and by his name you shall swear. He is your praise; he is your God, who has done for you these great and awesome things that your own eyes have seen.

ReaderThe Word of the Lord.PeopleThanks be to God.

Psalm 145:1–10

Exaltabo te, Deus

Charles Villiers Stanford (1852–1924) Antiphon by Bruce J. Barber II (b. 1960)

The Antiphon is sung by the choir and repeated by all. It is sung by all at the conclusion of the psalm.



Antiphon

Second Lesson

Hebrews 11:8-16

By faith Abraham obeyed when he was called to set out for a place that he was to receive as an inheritance; and he set out, not knowing where he was going. By faith he stayed for a time in the land he had been promised, as in a foreign land, living in tents, as did Isaac and Jacob, who were heirs with him of the same promise. For he looked forward to the city that has foundations, whose architect and builder is God. By faith he received power of procreation, even though he was too old—and Sarah herself was barren—because he considered him faithful who had promised. Therefore from one person, and this one as good as dead, descendants were born, "as many as the stars of heaven and as the innumerable grains of sand by the seashore." All of these died in faith without having received the promises, but from a distance they saw and greeted them. They confessed that they were strangers and foreigners on the earth, for people who speak in this way make it clear that they are seeking a homeland. If they had been thinking of the land that they had left behind, they would have had opportunity to return. But as it is, they desire a better country, that is, a heavenly one. Therefore God is not ashamed to be called their God; indeed, he has prepared a city for them.

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

The people stand.

Hymn We limit not the truth of God Introduction 1 We lim it not the truth of God to reach of our poor 2 Who dares to bind the one's own cles of to sense or а _ 3 0 Fa - ther, Son, and Spir - it, crease from send us in а place, crude, mind, to no - tions of day and par tial, and our con heaven, for all the na - tions, tongues, and climes and all the а ges bove; en large, ex - pand all liv ing souls to com _ pre hend your _ fined; hope with no, let а new and bet ter in our hearts be given? That how much un - known! The 11 ni - verse. 0 cean un ex love; and all know with bler make us on to no _ powers con go . stirred; the Lord has vet more light and truth to break forth from his plored! Lord has the yet more light and truth to break forth from his ferred the Lord has yet more light and truth to break forth from his Interlude/Conclusion word. word. word.

Words: George Rawson (1807–1889)

Music: HALIFAX, George Frideric Handel (1685–1759); adapted and arranged by David J. Hurd (b. 1950) Music arrangement © 1985, David J. Hurd. All rights reserved. Reprinted under OneLicense.net E-802754.

Gospel

Matthew 5:43-48

Then the Deacon or a Priest reads the Gospel, first saying

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

Jesus said, "You have heard that it was said, 'You shall love your neighbor and hate your enemy.' But I say to you, Love your enemies and pray for those who persecute you, so that you may be children of your Father in heaven; for he makes his sun rise on the evil and on the good, and sends rain on the righteous and on the unrighteous. For if you love those who love you, what reward do you have? Do not even the tax collectors do the same? And if you greet only your brothers and sisters, what more are you doing than others? Do not even the Gentiles do the same? Be perfect, therefore, as your heavenly Father is perfect."

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

The Sermon

The Prayers of the People: Form IV

Deacon or other leader, all standing.

Let us pray for the Church and for the world.

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

Silence

Lord, in your mercy *Hear our prayer*.

Guide the people of this land, and of all the nations, in the ways of justice and peace; that we may honor one another and serve the common good.

Silence

Lord, in your mercy *Hear our prayer*.

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

Silence

Lord, in your mercy *Hear our prayer*.

Bless all whose lives are closely linked with ours, and grant that we may serve Christ in them, and love one another as he loves us.

Silence

Lord, in your mercy *Hear our prayer*.

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

Silence

Lord, in your mercy *Hear our prayer*.

We commend to your mercy all who have died, especially members of AAM departed in the last year, Russell J. Brydon, Jr., Charlotte Zartman, Donald L. Smith, William A. Bottom, George Tobias, and John McCreary, that your will for them may be fulfilled; and we pray that we may share with all your saints in your eternal kingdom. *Silence*

Lord, in your mercy *Hear our prayer*.

The Celebrant adds a concluding Collect.

The people sit as the officers of AAM gather at the chancel steps.

Installation of Officers of the Association of Anglican Musicians

A designated Past President addresses the Membership

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 Past 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

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 and 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

	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.	
All stand to pray.		
Chaplain	Let us pray.	

A brief period of silence is observed.

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 people sit.

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

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

The Peace

The Celebrant says to the people

PeopleThe peace of the Lord be always with you.PeopleAnd also with you.

THE HOLY COMMUNION

The people sit.

Anthem	Thou, O God, Art Praised in Sion	Malcolm Boyle (1902–1976)	
	Thou, O God, art praised in Sion, and unto thee shall the vow be performed in Jerus Thou that hearest the prayer, unto thee shall all fle Blessed is the one whom thou choosest and receiv They shall dwell in thy courts and shall be satisfied with the pleasures of thy how e'en of thy holy temple.	esh come. vest unto thee.	
	Thou wilt keep them in perfect peace whose minds are stayed on thee. Thou wilt keep them in perfect peace because they trust in thee. Trust ye in the Lord for ever, for in the Lord, the Lord Jehovah is everlasting strength.		
	Let the people praise thee, O God, yea, let all the people praise thee. Then shall the earth bring forth her increase: and God shall give us his blessing. — <i>Psalm 65:1, 2, 4; Isaiah 26</i>	:3, 4; Psalm 67:3, 6, 7	

All stand for the presentation of the people's offerings of bread and wine.

The Great Thanksgiving Eucharistic Prayer B Celebrant People . The Lord be with you. And al - so withyou. Celebrant People Lift your hearts. We lift them to



Then the Celebrant proceeds

It is right, and a good and joyful thing, always and everywhere to give thanks to you, Father Almighty, Creator of heaven and earth.

the

Lord.

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:



The people stand or kneel.

Then the Celebrant continues

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

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

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

Therefore, according to his command, O Father,

Celebrant and People

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

The Celebrant continues

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

We pray you, gracious God, to send your Holy Spirit upon these gifts that they may be the Sacrament of the Body of Christ and his Blood of the new Covenant. Unite us to your Son in his sacrifice, that we may be acceptable through him, being sanctified by the Holy Spirit. In the fullness of time, put all things in subjection under your Christ, and bring us to that heavenly country where, with the Blessed Virgin Mary, Saint John the Evangelist, patron of this Cathedral Church, and all your saints, we may enter the everlasting heritage of your sons and daughters; through Jesus Christ our Lord, the firstborn of all creation, the head of the Church, and the author of our salvation.

By him, and with him, and in him, in the unity of the Holy Spirit all honor and glory is yours, Almighty Father, now and for ever. *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.

The Breaking of the Bread

The Celebrant breaks the consecrated Bread.

A period of silence is kept.

Christ our Passover

Robert Lehman



Facing the people, the Celebrant says the following Invitation

The Gifts of God for the People of God.

Hymn

Jerusalem, my happy home





Words: F.B.P. in Song of Mary, 1601, alt.

Music: LAND OF REST, American folk melody, *The Christian Harp*, 1836, adapted and harmonized by Annabel Morris Buchanan (1889–1983)

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Anthem

O lux beatissima

Howard Helvey (b. 1968)

O lux beatissima, Reple cordis intima Tuorum fidelium.

Sine tuo numine, Nihil est in homine, Nihil est innoxium. Of all thy faithful. Without your grace, There is nothing in us, Nothing that is not harmful.

O Light most blessed,

Fill the inmost heart

—Pentecost Sequence

At the conclusion of Communion, the people stand.

Hymn

Thou art the Way, to thee alone



Words: George Washington Doane (1799–1859), alt. Music: NORFOLK STREET, James Kennerley (b. 1984) Music © 2013, James Kennerley, Used by permission.

After the hymn, the Celebrant says

Let us pray.

Celebrant and People

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

The Bishop may bless the people.

Celebrant	Our help is in the Name of the Lord;
People	The maker of heaven and earth,
Celebrant	Blessed be the Name of the Lord;
People	From this time forth for evermore.

The Bishop says the blessing.

Hymn

O beautiful for spacious skies





Words: Katharine Lee Bates (1859–1929), alt. Music: Samuel A. Ward (1848–1903)

A Minister dismisses the people with these words

Let us go forth into the world, rejoicing in the power of the Spirit.

People Thanks be to God.

Voluntary

Comes Autumn Time

Leo Sowerby (1895–1968)

Those attending the AAM Conference are asked to remain seated after the Voluntary for announcements.

Altar flowers for this service are given by Liz Raedeke in loving memory of her mother Winifred Lowry, a great lover of music.

Conference Personalities

Kyle Babin Organist for Prelude at Grace and St. Stephen's Church

Kyle Babin is Director of Music at Grace Episcopal Church in Alexandria, Virginia. He holds a Bachelor of Music degree (summa cum laude) from Rice University, a Master of Music degree from Yale University, a certificate from the Yale Institute of Sacred Music, and a Doctor of Musical Arts degree from Manhattan School of



Music. His teachers have included Clyde Holloway, Martin Jean, and McNeil Robinson. While at Yale, Kyle was the recipient of the Charles Ives Prize in Organ, and consequently performed a recital at historic Center Church On-the-Green, New Haven, Connecticut, where Charles Ives was organist. Kyle was also awarded the Richard Paul DeLong Prize in Church Music by the Yale Institute of Sacred Music and the Bronson Ragan Award by Manhattan School of Music. Kyle has played recitals in numerous locations throughout the country, including such notable venues as the Church of Saint Mary the Virgin in New York City, Brick Presbyterian Church in New York City, Washington National Cathedral, and the Basilica of the National Shrine of the Immaculate Conception in Washington, DC. He has twice been invited to participate in the International Organ Festival at St. Albans, England, and was a semi-finalist and prizewinner in 2011. He has also taught organ improvisation at the Peabody Institute of The Johns Hopkins University in Baltimore. Prior to being called to serve as Director of Music at Grace Church, Kyle was Director of Music at Bradley Hills Presbyterian Church in Bethesda, Maryland, for four years.

Simon Baldwin Workshop Presenter

Charter Travel was started in 1982 by Peter and Angela Baldwin primarily to look after American groups wishing to visit Great Britain on specialized tours. Charter Travel's close relationship with AAM began in 1986 when they assisted David Lowry with the British convention. At this time Charter Travel started to develop



trips for choral groups and by the mid 90s the complete travel program was devoted to touring American choirs. Today Simon and Adam Baldwin, Peter and Angela's sons, carry on the tradition of this unique specialist business. Charter Travel has become a trusted partner for AAM members during the past 27 years and assisted the Association with the 1997 convention in Oxford and the 2007 convention in Durham. The business is still very loyal to its roots, still a family business, still only working with American choral groups and still only working in the British Isles. Not over-stretching themselves to the continent and not pretending to be all things to all people, Charter Travel is very experienced at what they do and are the first port of call for many American Choral Directors when planning Cathedral residencies.

The company has grown during the past 30 years and the partnership with AAM has flourished by offering a unique ground handling service to members who wish to bring their choirs to the British Isles.

Bruce J. Barber II Conference Schola Director

Bruce J. Barber II was appointed Director of Cathedral Music of St James Cathedral, Chicago, in January 2004. Prior to joining the staff of St. James, he served as Canon Precentor & Director of Cathedral Music at the Cathedral Church of St. John, the Diocese of the Rio Grande, Albuquerque, New Mexico, for 10 years.



As an orchestral musician, Barber has performed with the New Haven Symphony Orchestra, the Florida Symphony Orchestra, the New Mexico Symphony Orchestra, and the Chicago Symphony Orchestra under the direction of such notable maestros as Riccardo Muti, Bernard Haitink, James Conlon, David Zinman, Helmuth Rilling, Semyon Byshkov, Charles Dutoit, and Michael Tilson Thomas. An avid conductor, he has conducted a wide range of sacred music, orchestral literature, and concerto repertoire ranging from Bach to Beethoven, Haydn and Mozart, Brahms to Duruflé, Bernstein, and Stravinsky.

In 2010, the Cathedral Choir of St. James Cathedral released its first recording in over 25 years under his direction— *Arise, Shine!* (MSR Classics)—which has garnered high praise in national reviews. He made two CD recordings with the Musicians of St. Johns Cathedral, *To the Creator of Light: Choral Music from the Cathedral Church of St. John* and *All This Time: Music for Advent and Christmas*.

Trained as a choral and orchestral conductor, an organist and cellist, Barber holds a Bachelor of Arts Degree from Rollins College, Winter Park, Florida, and a Master of Music Degree from the Yale School of Music and the Yale Institute of Sacred Music. His primary teachers have included Alexander Anderson (Rollins), Robert S. Baker and Gerre Hancock (Yale).

Diane Caruso Panel Discussion Participant

Diane Caruso received her Bachelor of Music degree from Kentucky Wesleyan College, and her Master of Music degree from Westminster Choir College. She has been the Director of Music for Trinity Church, Asbury Park, New Jersey, since July 2005. At Trinity, Diane has expanded the music program substantially. She rebuilt



the Adult Choir and founded the Trinity Choristers, an afterschool outreach initiative, which provides homework help, free piano lessons, and mentoring for children from ages 5– 17. The Choristers are also an active choir of the parish, regularly singing Eucharistic services and Evensong both on their own and with the Adult Choir. The program is affiliated with and active in the Royal School of Church Music.

Abbi Chapman Conference Committee

A soprano soloist and seasoned ensemble singer originally from mid-coast Maine, Abigail (Abbi) Chapman has performed lead roles in opera, oratorio, and musical theater, and has sung with choirs that specialize in Anglican music for fifteen years. Abbi lived and sang in New York City from 2001 until her move to Denver in 2007;



she has also performed elsewhere in the United States and overseas. An enthusiastic advocate of contemporary music, she has given the premieres of works by a number of composers, some of which were written for her. In Colorado, she is a regular soloist and professional staff singer at Saint John's Cathedral, has given a variety of song recitals, and has performed as a soloist and ensemble member with a number of Colorado's premiere ensembles. Recent solo work has taken her from the chants of Hildegard von Bingen and chamber music of Ciconia to operas of Blow and Purcell; from sacred works by Schütz and Biber to oratorios of Stradella and Handel; from Bach cantatas to Brahms' Liebeslieder Walzer. Also an experienced administrator, Abbi is Administrative Assistant to Music at Saint John's Cathedral and Secretary on the Board of Directors of the Baroque Chamber Orchestra of Colorado.

Barbara Cawthorne Crafton Conference Preacher

Barbara Cawthorne Crafton is an Episcopal priest and author. She heads The Geranium Farm, an institute for the promotion of spiritual growth. The Farm publishes her *Almost-Daily eMo*, a meditation read online by tens of thousands worldwide via e-mail. She is currently interim rector of St. Luke's Episcopal Church in



Metuchen, New Jersey, and has served a number of churches, including historic Trinity Church, Wall Street, St. John's-in-the-Village in Greenwich Village, and St. Clement's in Manhattan's theatre district. She was a maritime chaplain on the New York waterfront, and served as a chaplain at Ground Zero after the attack on the World Trade Center. She also served at St. James, the American church in Florence, Italy. A spiritual director, Crafton leads retreats and teaches throughout the United States and abroad.

Her many books include books of essays (*The Sewing Room, Yes! We'll Gather at the River, Some Things You Just have to Live With*), books of daily meditations (*Let Us Bless the Lord, Volumes 1–4*), *Meditations on the Psalms, Finding Time for Serenity*, and several others; a book of poetry (*Blessed Paradoxes*), a book about the current wars in Iraq and Afghanistan in the aftermath of the World Trade Center bombing (*Mass in Time of War*) and, most recently, a book about how people of faith experience depression (*Jesus Wept: When Faith and Depression Meet*).

An actress, director, and producer, Crafton has worked for many years in combining the lively arts and the life of faith. Her books, articles, and radio scripts have won many awards, including numerous Polly Bond Awards from Episcopal Communicators and the coveted Gabriel Award for religious broadcasting. She is seen frequently on television both as a preacher and as a commentator on Hallmark's "New Morning" and "America at Worship." Crafton is married to Richard Quaintance and has two children and two grandchildren.

Brian Driscoll Workshop Presenter

Originally from Ohio, Brian Driscoll received a Bachelor of Arts degree in music Fine composition from California Institute of the Arts, and Master of Music and Doctor of Musical Arts degrees in organ performance from the University of California, Los Angeles. Since 2005, he has been the director of music at the Church



of the Epiphany, Oak Park (Los Angeles area), where he directs four choirs and oversees the Epiphany Music Guild concert series. In August 2011, Brian became the artistic director of Oaks Camerata, a chamber vocal ensemble in the Conejo Valley. Brian is an adjunct faculty member at Santa Monica College where he teaches musicianship, theory, and composition.

Kate Eaton Workshop Presenter

Kate Eaton has deep family roots in Colorado and in the Episcopal Church. She has traveled widely and has a passion for people, music and culture from all over the world. While pursuing a rigorous nonprofit development career, which included raising \$4.5 million for Habitat for Humanity International, Kate joined a small group of people



who were involved in beginning a new Sunday evening worship service called *the Wilderness*.

She created a world music sound and introduced vintage saris, projected images, icons, found objects, ambient lighting and interactive places for prayer to support each season. She created a body of music, including hymns, prayers and original compositions, which are recorded on her CD, *ARISE*, *New Music for Worship*, released in 2009.

In the Fall of 2009, Kate led the creation of a liturgy for the convention of the Episcopal Diocese of Colorado. The service was a huge success. Many priests and lay people expressed interest in developing services in their own congregations. Soon Kate was receiving invitations to help others with their worship. So Kate founded Mishkhah in January of 2010 to partner with churches, seminaries, organizations and individuals who are interested in creating worship environments that invite people into rest, beauty, peace, wonder and a renewed relationship with God.

Peter Eaton Officiant for Sunday Evensong Celebrant for Monday Eucharist

Father Peter Eaton is an Episcopal priest and has been the Dean of Saint John's Cathedral, Denver, Colorado, since January 2002. Saint John's Cathedral is an urban cathedral with a large, active, growing congregation. The Cathedral is known, among other things, for its ground-breaking interfaith program, the Abrahamic



Initiative, for its innovative new worshiping community, the Wilderness, and for identifying and fostering young leaders. Father Eaton is an experienced and committed congregational pastor, and is a mentor to clergy and lay leaders across the Church.

Father Eaton also serves as an adjunct faculty member at the Iliff School of Theology, where he has taught courses in Anglican theology and liturgy since 2005. He is a former Scholar-in-Residence at the School of Theology in Sewanee, Tennessee, and he was in the first class of Fellows in the Christian Leadership Initiative at the Shalom Hartman Institute in Jerusalem in 2008.

Before coming to the Cathedral, Father Eaton served congregations in Lancaster, Pennsylvania, Salt Lake City, Utah, and Maidstone, Kent, in the UK. From 1989 to 1991, he was Fellows' Chaplain of Magdalen College, Oxford, and before ordination he was the Pastoral Assistant at Saint George's Church, Paris, France. He was ordained to diaconate by his uncle, the late Bishop Francisco Reus-Froylán, the first Latino Bishop of Puerto Rico, in San Juan in 1986, and to the priesthood by the late Archbishop Robert Runcie in Canterbury Cathedral in 1987. Father Eaton holds degrees in Classics from the University of London, and Theology from the University of Cambridge.

Father Eaton was born in Washington DC, and was raised in Connecticut, Barbados, Puerto Rico, and London. His father, Wade Eaton, was also a priest, and he taught at Codrington College, Barbados, and at the Episcopal Seminary and the Seminario Evangélico in Puerto Rico. Father Eaton is married to Kate, who is a professional fundraiser and a singer/song-writer. She is the Founder of Mishkhah, an organization that helps congregations establish new worshiping communities and expand their worship life.

Joseph Galema Conference Committee Co-Chairman Recitalist at University of Denver Concert

Joseph Galema began his career at the United States Air Force Academy in September 1982 and is currently Music Director and Academy Organist. He directs the Cadet Chorale and The Academy Singers, and also plays the organ for hundreds of services in the Cadet Chapel. In September 2008, he joined the Lamont School of



Music, University of Denver, as organ instructor. At Lamont, he teaches private lessons to organ majors in addition to classes on organ repertoire, organ improvisation, and organ accompanying.

Galema was born in West Lafayette, Indiana, and chose to pursue his college education in Michigan. He received a Bachelor of Arts (1976) degree from Calvin College in Grand Rapids. He pursued post-graduate work in organ performance, studying with Marilyn Mason at The University of Michigan, earning both Master of Music (1978) and Doctor of Musical Arts (1982) degrees.

A critically-acclaimed organ soloist, Galema has toured throughout the United States, England, France, Scandinavia, and the Baltic States. He has also performed at Region VI AGO Conventions, at an Organ Historical Society National Convention, at an American Institute of Organ Builders' National Convention, at Association of Anglican Musicians Conferences, for the national biennial convocation of the Fellowship of United Methodists in Music and Worship Arts, and at an annual conference of the Hymn Society in the United States and Canada.

James Garvey Organist for Opening Eucharist

James Garvey has been the organist and director of music at the Church of the Ascension in Knoxville, Tennessee since 1990, where he directs a full choir program involving adults and children and administers an acclaimed concert series.



He holds degrees from Rice University, where he studied organ

with Clyde Holloway and piano with Mary Norris. From 1985–1990 he was the assistant organist to Don Pearson at Saint John's Cathedral in Denver. He has performed for both national and regional conventions of the American Guild of Organists, has taught at regional Pipe Organ Encounters, and has adjudicated numerous AGO competitions. He is past dean of the Knoxville Chapter of

the AGO, and most recently held the office of Secretary in the AAM.

Lucas Grubbs Officiant at Wednesday Office of None

Father Lucas was raised in Lewiston, Idaho and attended the University of Idaho where he earned his B.A. in Spanish. In 2005 he earned an M.Div. from Yale Divinity School and in 2007 an S.T.M. in Liturgical Studies from Yale's Institute of Sacred Music. Fr. Lucas has served Christ Church, New Haven as Curate: St.



Michael's Cathedral, Boise as Canon Pastor; and now serves as the 10th rector of Church of the Ascension in Denver. In his work, Fr. Lucas focuses highly on the spiritual well-being of the congregation through pastoral care, strong liturgy and preaching, and Christian formation through adult education. He is passionate about being available to the congregation in the good and difficult times and sees the parish church as a family that is ever growing, changing, and learning to follow in the footsteps of Jesus Christ.

Victor Hill Panel Discussion Moderator

Victor Hill has been a member of AAM since 1979 and is attending his thirty-fifth consecutive Annual Conference. He began serving as Archivist of the Association even before the office was created for him in 1982, and held that post until 2011. He remains on the Editorial Board of the *Journal*. He graduated from Carnegie Mellon



University and then received both his Ph.D. in Mathematics and the Performer's Certificate in Harpsichord from the University of Oregon. Dr. Hill is the Thomas T. Read Professor of Mathematics, Emeritus, at Williams College, where he also taught English literature and had his own concert series for forty years. He was organist-choirmaster at St. John's Episcopal Church in Williamstown, Massachusetts, from 1972 to 1996. He studied organ with Vernon de Tar and harpsichord with Gustav Leonhardt and John Hamilton, and has played concerts throughout the United States and in Europe.

Gerald W. Holbrook Anthem Reading Session Coordinator

Gerald W. Holbrook holds a Doctoral degree in organ performance from University of Nebraska-Lincoln and a Masters degree in piano performance from Roosevelt University in Chicago. He has performed with several mid-west symphony orchestras, sung and recorded with the William Ferris Chorale, and



performed in Moscow while on tour with the Abendmusik chorus. With over 30 years experience in choral music he also has an interest in Gregorian chant, gives workshops around the country in this ancient genre and has three recordings to his credit. As a composer, he focuses on sacred choral music. Some of his recent works have been performed by San Francisco's noted Schola Cantorum. Prior to his move to Colorado, he taught organ at Union College in Lincoln, Nebraska, and Gregorian Chant at Our Lady of Guadalupe Seminary. Recent performances include performing with The Rocky Mountain Brassworks, the Boulder Mahler Festival Orchestra, Fort Collins Symphony, Seicento Baroque Ensemble, The Colorado Chamber Orchestra, and St. Luke's Episcopal Church Bach Festival in Fort Collins. He currently is the organist at First United Methodist Church in Boulder, the Chorus Master and Director of Educational Outreach for Opera Fort Collins. and District Convener (Colorado) for The American Guild of Organists.

Mark Howe Panel Discussion Participant

Mark Howe has served as Canon Precentor and Director of Music at St. Paul's Cathedral in Burlington, Vermont since 1999. His duties there include playing the organ for two sung liturgies each Sunday and training and directing the Cathedral's choirs, one of which is a successful treble choir of boys and girls in grades three through



12. He has also been active in the Cathedral Arts concert series, acted as Guest Conductor of the Burlington Choral Society, and has given lecture-recitals at the University of Vermont and elsewhere in Vermont.

He has served in Episcopal parishes in New Jersey, Pennsylvania, Connecticut, Illinois, and New York; and has taught, either as regular, adjunct, or visiting faculty member, at Seabury-Western Theological Seminary, Yale University (the Divinity School and the Institute of Sacred Music), and McGill University, among others. Mark's Bachelor's and Master's degrees in organ are from Westminster Choir College and Yale University respectively, and he holds a Ph.D. in musicology from New York University. His organ teachers were Harriette Slack Richardson, William Hays, and Thomas Murray.

Peggy Haas Howell Panel Discussion Participant

Peggy Haas Howell is the Organist and Choirmaster at St. John's Episcopal Church, Lynchburg, Virginia, where she directs choirs of children, youth, and adults. She recently played the dedicatory recital on a new 3-manual mechanical action organ at St. John's built by her husband, Richard Howell. The St. John's



Parish Choir, in a collaboration with The Parish of St. Matthew, Palisades Park, California, was in residence at Winchester Cathedral, Winchester, England for a week in 2011. In the summer of 2015, St. John's Choir will be in residence at Wells Cathedral and St. David's Cathedral, Wales. Ms. Howell directs a community children's choir, Cantate, the Children's and Youth Choir of Central Virginia, and is an adjunct faculty member at Sweet Briar College, where she teaches organ.

Peggy Howell is well-known as an organ recitalist in the United States and Europe. She has won top prizes in many organ playing competitions, including first prize in the National Young Artists Organ Playing Competition of the American Guild of Organists (1974), and a shared top prize in St. Alban's International Organ Interpretation Competition in England (1977). Before moving to Lynchburg, Virginia in 1996, Ms. Howell taught organ for ten years at Peabody Conservatory of Johns Hopkins University.

Ms. Howell graduated from Susquehanna University with a Bachelor of Arts in Church Music degree, and from Union Theological Seminary, New York City, with a Master of Sacred Music degree. Her organ teachers have included Harald Vogel, Cherry Rhodes, Heinz Wunderlich, Charles Dodsley Walker, and James Boeringer.

Holly Hoxeng Conference Committee

Holly Hoxeng was born into church music. By profession a real estate paralegal and bilingual librarian, Holly is by avocation a musician. After studying music in college, Holly moved to Denver, where she was an integral part of the music and worship at Saint John's Cathedral for almost 30 years. These days you will find her



worshiping and making music at a small Presbyterian church, where Anglicanism can be found creeping into the worship services!

James Kennerley Hymn Competition Winner

Hailed as "a great organist" with "phenomenal technique and sheer musicality" (*Bloomberg News*), James Kennerley is a multi-faceted musician, working as a conductor, organist, singer, coach, and educator. A native of the United Kingdom, he has been Organist and Music Director at the Church of Saint Mary the Virgin, Times



Square, since 2008, where he directs the professional choir and coordinates the church's expansive concert series.

He was recently announced as one of the semi-finalists for the Longwood Gardens International Organ Competition, to be held this June. In addition to solo concerts, Mr. Kennerley frequently collaborates with groups such as the Voices of Ascension, New York City Master Chorale, and Greenwich Choral Society. He has studied the organ with David Sanger, Thomas Trotter, and McNeil Robinson, and holds the Fellowship of the Royal College of Organists diploma. Lauded as an "excellent, true-toned tenor" by New Yorker critic Alex Ross, Kennerley has performed as a soloist and in collaboration with many groups, including concerts with the choir of Trinity, Wall Street, TENET, Amor Artis, Sonnambula, the 4 x 4 Festival and Clarion Music Society. He has studied with Robert Rice, David Lowe, and Braeden Harris, and was a semi-finalist in the 2013 New York Oratorio Society's singing competition.

Kennerley is increasingly in demand as a composer, and has had some twenty works premiered this season. Much of his music is for choral groups, and his *Lauda Novella*, for voice, baroque string quartet and chamber organ, was premiered by countertenor Ryland Angel as part of Trinity Wall Street's Twelfth Night Festival in December 2012.

Karen Knowles Conference Committee

In life outside the 2013 Denver Conference, Karen is in her 30th year practicing interior design of commercial and residential projects. She became familiar with the world of the church musician from her parents, graduates of Westminster Choir College, who served various churches in the Midwest as music director and



organist. In 1998 when she was introduced to the RSCM in America and its offering of summer training courses— Karen helped Stephen Tappe establish and co-manage the RSCM America Summer Training Course for Boys and Adults at Trinity Episcopal Church in Tulsa, Oklahoma, until moving to Denver at the end of 2004. She served on the RSCM America Board of Directors from 2004–2009, and from 2005–2009 she and Stephen co-managed a summer training course for girls and adults in Denver. She has two grown sons, both of whom are musicians. Having fallen in love with Colorado years ago, Karen enjoys welcoming visitors to this beautiful state.

Timothy J. Krueger Director, St. Martin's Chamber Choir Choirmaster, Daily Choral Matins

J. Krueger Timothy studied at musicology the Wheaton Conservatory of Music, the University of Colorado, Boulder, Universität the Hamburg, Germany, and the University of London's Roval Hollowav College, where his doctoral dissertation was on the sacred music of Charles Villiers Stanford.



He has studied conducting with Dr. Paul Wiens, and privately with Dennis Keene of the Voices of Ascension. He has sung professionally with the Santa Fe Opera, the Santa Fe Desert Chorale, Chicago A Cappella, the Vox Early Music Ensemble, and the Ars Nova Singers, as well as several Episcopal cathedral choirs. In addition to being the founding Artistic Director of St. Martin's Chamber Choir, Krueger has served as Chorus Director for the Boulder Bach Festival, and has served in a similar capacity for the Colorado Music Festival and the Boulder Philharmonic. He is an Affiliate Faculty member in the Music Department of Metropolitan State University of Denver, where he also directs the Men's Choir. He is Choirmaster of St. Andrew's Episcopal Church, overseeing one of Denver's finest classical church music programs.

Joyce Shupe Kull Conference Committee

Joyce Shupe Kull holds the Doctor of Musical Arts Degree in Organ Performance and Literature from the University of Colorado, Boulder, where her dissertation on J. S. Bach's *Clavier-Übung, Part III* was awarded the Chancellor's Dissertation Award in the Arts and Humanities for 1984. From August, 2006–January, 2013 she



was Director of Music and Organist at Grace Lutheran Church, Boulder, and from July 1, 2003–June 30, 2004, Dr. Kull served as interim Director of Music and Organist at Saint John's Episcopal Cathedral, Denver, conducting the Cathedral Choir and performing frequently as a solo organist on the cathedral's historic Platt Rogers Kimball pipe organ. She continues an active performance schedule, teaches organ at Metropolitan State as well as privately, and presents lectures and workshops. She has been active in the Boulder Bach Festival and the former Denver Bach Society. Dr. Kull has published articles on Bach performance, AGO certification and pedagogical topics in The American Organist. A member of the American Guild of Organists and the Association of Anglican Musicians, she holds the AGO Fellowship (FAGO) and Choir Master (ChM) certificates. A former Director of the AGO Committee on Professional Certification, in 2008 she was elected AGO National Councillor for Education and also serves on the AGO Executive Committee.

Dongho Lee Recitalist at USAFA Cadet Chapel

Dongho Lee, a native of Seoul, South Korea, was awarded both the First Prize (the Lillian Murtagh Memorial Prize) and the Audience Prize in the 2010 American Guild of Organists National Young Artists Competition in Organ Performance, which was held at the 50th national convention of the Guild in Washington, D.C.



Ms. Lee earned undergraduate and graduate degrees from Yonsei University in Korea where she studied with Dr. Tong-Soon Kwak. During her studies in Korea, she also served as organist of Seoul Anglican Cathedral. In 2004, she moved to the United States to continue her studies with Dr. Martin Jean at Yale University and the Yale Institute of Sacred Music, where she earned a second master's degree and was awarded the Julia R. Sherman Prize for excellence in organ playing. Ms. Lee is currently completing her doctoral studies at Indiana University's Jacobs School of Music where she is a student of Dr. Christopher Young. At Indiana University she was a recipient of the inaugural Jacobs Scholarship and has also served as Associate Instructor of Organ.

Ms. Lee has played recitals throughout the United States, Europe, and South Korea. Other competition credits include First Prize in the 2001 Klais Jang Cheon Organ Competition (Seoul) and Finalist standing in the 2008 Canadian International Organ Competition (Montreal). She now resides in Durham, North Carolina where she serves as Music Director and Organist at Holy Trinity Episcopal Church in Fayetteville, NC and plays weekly hour-long demonstrations of the organs of Duke University Chapel. Her first commercial recording was released in early summer 2011 on the Pro Organo label, and features 20th century organ music performed on the new C. B. Fisk organ at Indiana University.

Robert Lehman Commissioned Composer

Robert Lehman, American conductor, organist, harpsichordist and composer, holds a Bachelor of Arts degree in Fine organ performance with honors from Carnegie-Mellon University, a Master of Music degree in church music from Westminster Choir College, and a Doctorate from the Graduate Theological Foundation



of South Bend, Indiana, where his particular area of study was pre-Reformation English liturgy with an emphasis on the Sarum Use and the ecclesiastical music of the English Middle Ages.

Lehman has served on the staff of several churches including the Washington National Cathedral, the Princeton University Chapel, and Saint Bartholomew's Episcopal Church in New York City. For fourteen years he served as organist and choirmaster of historic Christ Church in New Haven, Connecticut where, under his leadership, the choir and music program gained an international reputation for excellence. His compositions are published by several publishers and have been sung and recorded by leading choirs around the globe. His work is heard regularly over NPR and the BBC. He has authored book chapters and numerous articles on the topic of liturgy and music, and he has been the recipient of numerous awards and honors. He joined the staff of The Church of St. Michael & St. George in St. Louis, Missouri as Organist and Choirmaster in January of 2008.

Carol Jickling Lens Carilloneur at University of Denver

Carol Jickling Lens began her carillon studies at Christ Church Cranbrook, Bloomfield Hills, Michigan, in the 8th grade. She continued with the carillon at the University of Michigan. She also studied at The Netherlands Carillon School in Amersfoort, The Netherlands, studying with Leen't Hart, where she earned both the



Practical and End Diplomas. In 1971, Lens passed the Exam Recital to become *Carillonneur* Member of the Guild of Carillonneurs in North America (GCNA). She served as a judge and subsequently as chair of the Exam Committee for 6 years. She was on the Board for one term and currently serves as Chair of the Nomination Committee and again as a judge on the Exam Committee.

Lens has played from coast to coast in the U.S., including two recitals at GCNA Congresses. While living in the Netherlands she played recitals in many cities around the country, including four at the Palace in Amsterdam. While living in England she gave regular recitals at the Bond Street Carillon in London and two in Loughborough. She was fortunate to have the opportunity to play un-official recitals in St. Petersburg, Russia and Seoul, Korea. Lens and her family have lived in England, Ghana, Libya, New Orleans, and Houston. Carol held the position of carillonneur at St. John the Divine Episcopal Church, Houston, TX, 1979–1993, and at the Bell Tower Center, Houston, 1997–2006. She was appointed University Carillonneur at The University of Denver January 5, 2010.

Kristin Lensch Organist for Office of None

Kristin Lensch is a national prizewinning organist who has worked as a church musician for the past eighteen years. She has conducted and accompanied choirs of all ages, toured with choirs to England and Italy, served as adjunct faculty at Rhodes College and The University of Memphis, and has been active in leadership roles in



the American Guild of Organists and the Royal School of Church Music. She has studied with Delbert Disselhorst, Larry Smith, Marilyn Keiser, and Wilma Jensen, and holds degrees from Indiana University, and The University of Iowa. She is finishing her Doctorate of Musical Arts in Organ with John Peterson at The University of Memphis where she was recently awarded the Performer's Certificate and the Graduate Performance Award. Currently, Kristin is serving as Organist-Choirmaster for Calvary Church (Episcopal) in Memphis, Tennessee, and as Adjunct Professor of Organ at The University of Memphis.

Cindy Lindeen-Martin Conference Committee

Cindy Lindeen-Martin is Minister of Music and Organist at Augustana Lutheran Church in Denver, where she oversees an active music ministry, directs four handbell choirs, and plays the organ for all worship services. She earned her Doctorate of Musical Arts from Eastman School of Music, Rochester, NY, and MM



and BM degrees in Piano and Organ Performance from Colorado State University, Fort Collins. Additional studies took her to France where she earned the Premier Prix d'Excellence. Her piano, organ, and harpsichord studies have been with performers and teachers of distinction-David Craighead, Russell Saunders, Marie-Claire Alain, Susan Landale, Arthur Haas, Robert Cavarra, and Janet Landreth. Dr. Lindeen-Martin is the 1992-93 recipient of the "Distinguished Alumnus Award in Music" from the Department of Music, Theatre, and Dance of Colorado State University. Cindy has concertized in the United States, Germany, France, and Mexico and is a frequent performer in Colorado. Performances in the area include solo and ensemble performances at Immaculate Conception, St. John's Cathedral, Cherry Creek Presbyterian, Montview Boulevard Presbyterian and Augustana Lutheran. She enjoys collaborations with ensembles such as The Denver Brass, Kantorei, and Musica Sacra Chamber Orchestra. She founded the Augustana Arts/Reuter National Undergraduate Organ Competition. Although no longer under sponsorship, it was considered one of the premiere competitions in the U.S. One of Cindy's passions is introducing and teaching organ to new and aspiring adult organists.

Bonnie Linder Conference Committee

Bonnie Linder, AAGO, is Organist-Choir Director at Chapel of Our Saviour in Colorado Springs. Her degrees include a B.Mus. in Organ Performance from Oberlin Conservatory, B.A. in English from Oberlin College, and an M.A. from Stanford University. Currently, she plays for Bible Study Fellowship, rings



handbells with the Pikes Peak Ringers, and sings in Soli Deo Gloria.

Lyn Loewi Conference Committee Organist for Choral Evensong

Lyn Loewi is the Assistant Organist at Saint John's Cathedral in Denver. There she plays the newly restored 1938 Kimball and the 1869 Hook organs. She assists Organist/Music Director Stephen Tappe in the Cathedral's extensive music program, including multiple children and adult choirs, an international concert series, and a



monthly Choral Evensong. Loewi studied organ with John Rodland, Marilyn Mason, Herbert Nanney, Almut Roessler, and Marie-Claire Alain. She completed her D.M.A. at Stanford University in 1983, and holds a unanimous First Prize in Organ from the French National Conservatory. In addition to her work as a church musician, she has been the organist of the Oregon Symphony and taught at the University of Minnesota, Portland State University, and Lewis and Clark College. Lyn and her husband David have three sons: Alexander, Peter, and Ethan.

Alison J. Luedecke Organist for Opening Eucharist

Alison J. Luedecke is active as a solo concert artist and has performed across the U.S., as well as in Canada and Europe. She has performed at regional and national conventions of the American Guild of Organists, the National Association of Pastoral Musicians, the Hymn Society, and the Organ Historical Society. As an ensemble



musician, Luedecke is a founding member of the Millennia Consort, which features the Presidio Brass Quintet, percussion, and organ. She has performed with many groups in California including the Symphony Silicon Valley, Mainly Mozart Festival Orchestra, Peninsula Symphony, and the San Diego Chamber Orchestra. As a recording artist, Luedecke has been heard on "Pipedreams," and she is featured on recordings including the award-winning Sacred Legacy of Paris: Music of 20th Century Titular Organists, and four others published by World Library Publications. Her solo disc Beckerath Retrospective (Raven) presents four of the earliest organs in North America built by Rudolph von Beckerath. The ensemble Millennia Too! has a CD entitled Paradise Found: Reflections for Oboes and Organ featuring works that have been premiered by the ensemble. The most recent recording with Millennia Consort, Pictures of a New Beginning, features works by California composers John Karl Hirten and Craig Phillips.

Dr. Luedecke completed the Doctor of Musical Arts degree in Organ Performance at the Eastman School of Music as a student of David Craighead. Her church ministry has included positions as Director of Liturgical Music for the dioceses of Rochester, New York, and San Diego, as well as Director of Liturgical Music and Organist positions both at the cathedral and parish level. She is currently Associate Organist at St. James by the Sea Episcopal Church in La Jolla, California.

Robert McCormick Organist for Closing Eucharist

Robert McCormick, described by *Choir and Organ* as "indomitable and immensely gifted" and as "an artist of rare sensitivity and passion" by *The Macon Telegraph*, is Director of Music at St. Paul's Parish, K Street, Washington, DC. At St. Paul's he conducts the various choirs of adults, boys, and girls in approximately 175 choral



services yearly, including weekly year-round Evensong. From 2001–2008 he served as Organist and Music Director at the Church of St. Mary the Virgin, New York City. McCormick holds the Bachelor of Music degree in organ performance, *summa cum laude*, from Westminster Choir College, Princeton, NJ. Concurrently, he was assistant organist at Trinity Church, Princeton.

Known for his ability in organ improvisation, McCormick was named a semi-finalist in the 2005 St. Albans International Organ Festival Improvisation Competition. Concert appearances include the Jongen Symphonie Concertante with the Macon (Georgia) Symphony Orchestra, the East Texas Organ Festival, Basically Bach Festival at St. Peter's Lutheran, New York City, the Great Organists series at St. John's Cathedral in Albuquerque, New Mexico, a New York City Pipe Organ Encounters, the Atlanta Summer Organ Festival, and recitals and workshops for local American Guild of Organists chapters nationwide. He served for two years as sub-dean of the New York City Chapter of the AGO and is a member of the Alumni Council of Westminster Choir College. The newest recording from St. Paul's, K Street, We Sing of God, was released in June 2010 on the Pro Organo label. Choir and Organ's review of the disc describes the choir as "one of the most responsive and adaptable choirs on the Eastern seaboard."

Deke Polifka Conference Committee Organist for Noon Prayer at USAFA Cadet Chapel

Deke Polifka has been Organist and Choirmaster at Grace and St. Stephen's Episcopal Church, Colorado Springs, since January of 2007. He directs choirs for all ages, serves as principal organist, and oversees the long-standing Taylor Memorial Concert Series. Deke holds Bachelor and Master of Music degrees in piano



performance and chamber music from The Catholic University of America in Washington, DC, where he was a scholarship student of Marilyn Neeley. During that time, Deke also studied organ with Edward Moore and choral conducting with Leo Nestor. He has earned the Associate (AAGO) certificate of the American Guild of Organists and has served as Dean of the Colorado Springs Chapter of that organization. An active recitalist, Deke has recently performed at the University of Denver, First Methodist and First Christian Churches in Colorado Springs, Aspen Community Church and for the Lanner Concert Series at Colorado College. In 2011, he was a featured organist for the national convocation of the Fellowship of United Methodists in Music and Worship Arts and for the annual conference of the Hymn Society in the United States and Canada. Deke will be in to Paris this July to study organ with Marie-Louise Langlais as part of a sabbatical.

Liz Raedeke Conference Committee

Liz Raedeke was born in Pontefract, Yorkshire, England in 1947. The daughter of a Church of England vicar and Sunday School teacher, Liz was singing in a church choir by the age of 4. As a young girl she studied singing in Leeds with Madame Stiles-Allen, whose most famous pupil was Julie Andrews. Liz was educated at



a Church of England boarding school and at age 16 was accepted into the Royal Academy of Music in London, where she studied singing under Dame Eva Turner. She left the Academy to join the D'Oyly Carte Opera Company where she sang for a number of years and toured throughout Great Britain, the United States and Canada. Later, she became a production assistant with BBC Radio Three, which led her to become Manager of the 1973/1974 Faraday Lecture, sponsored by the Institute of Electrical Engineers. The lecturer that year was the Managing Director of an American computer company, for which she continued to work in London. Liz met her Oklahoma-born husband at work and in 1978 they moved to Boulder, Colorado, where Liz continued to work in the computing field. In 1988, Liz moved into the Financial Services industry where she held a number of management positions. When the President of the company resigned she followed him and became Development Director of his family foundation. Liz retired in 2008 and now lives in Denver with her husband, Arlin. A member of St. John's Cathedral, Liz continues to enjoy her Anglican music heritage.

John Repulski Organist for Closing Eucharist

John Repulski is Director of Music at Christ Church Cranbrook in Bloomfield Hills, Michigan, where he directs the highly regarded Christ Church Cranbrook Choir, manages a vigorous concert series, and oversees a staff of supporting musicians. His sabbatical study researching emergent worship musical practices resulted in his co-



founding of *Lex Orandi*, a post-millennial liturgy lab and worship community. He is past dean of the Detroit Chapter of the AGO and an active member of AAM. John is currently on the Standing Commission on Liturgy and Music of the Episcopal Church and served as host and coordinator for *Everybody Sings!* The SCLM Consultation on Music and Liturgy in August 2012.

Before arriving at CCC, his most notable tenure was as associate organist at St. John's Episcopal Cathedral in Denver. His other appointments have been St. Paul Lutheran Church in Denver, Trinity Episcopal in Bloomington, Indiana, and Church of the Nativity in Indianapolis. John served as adjunct faculty at Iliff School of Theology in Denver teaching courses in music and liturgy with Tom Troeger. He holds a Master's Degree in Organ and Church Music from Indiana University studying organ with Marilyn Keiser, and a Masters in Theory and Composition from Butler University. Throughout his 40 years of church music work, John has been involved in leadership in a number of conferences including the prestigious Evergreen Church Music Conference, the Leadership Program for Musicians' Summer Conference, and the Mississippi Conference on Church Music and Liturgy. In addition to being a conductor, organ recitalist, pianist, and liturgist, he is also a published composer, arranger, and producer/recording engineer. John is best known for his innovative and eclectic approach to church music and his ability to incorporate a wide variety of musical styles into the liturgical setting.

Gregory Robbins Conference Committee

Gregory Allen Robbins, M.Div. (Yale University), Ph.D. (Duke University) is the Director of the Anglican Studies Program at the Iliff School of Theology, and Chairman of the Department of Religious Studies at the University of Denver, where he is Associate Professor of the History of Christianity and its Scriptures. He



received his undergraduate degree in music from the Indiana University (now Jacobs) School of Music. He has contributed to widely-consulted reference works such as *Feasting on the Word: Preaching the Revised Common Lectionary, Feasting on the Gospels, The Anchor Bible Dictionary, and The New Interpreter's Dictionary of the Bible.* A member of the boards of directors of Saint Elizabeth's School and Saint Martin's Chamber Choir in Denver, Greg is Honorary Canon Theologian at Saint John's Cathedral.

Richard Robertson Organist for Choral Evensong

Richard Robertson began his musical training at Drake University in Des Moines, Iowa. In 1978, he received his Bachelor's degree from Simpson College in Indianola, Iowa, where he studied organ with Robert Burns. He continued his studies at the Manhattan School of Music in New York City, studying organ



with Frederick Swann. In 1980, he continued graduate studies in organ with Joan Lippincott and choral music with Joseph Flummerfelt at Westminster Choir College in Princeton, New Jersey, graduating in 1986. In 1986, he was a national finalist in the American Guild of Organists National Young Artists Competition. Richard has held church positions in New York City; Atlanta, Georgia; Clearwater, Florida; and Denver, Colorado. He is currently Organist and Music Director at Church of the Holy Ghost in Denver. From 2005–2012 he was Organist and Assistant Director of Music at Saint John's Episcopal Cathedral in Denver.

Blake Sawicky Conference Committee

The Rev. Blake Sawicky is University Chaplain at Brown University in Providence, Rhode Island. He also serves as Curate at Saint Stephen's Episcopal Church. Fr. Sawicky received his B.A. cum laude from Wheaton College in Illinois in 2006. He then earned his M.A. from University College, London, with first class honours, in



the field of maritime archeology. His archeological research in Cyprus was subsequently published. After earning an M. Div. at Berkeley Divinity School at Yale, he was ordained deacon in the Diocese of Albany. He won the prize his first year for the highest academic achievement in the class, and he spent a term studying at Cambridge University during his middle year. He was ordained a priest in January 2009 at Saint John's Cathedral, Denver where he served as curate until May 2013.

Tamara Schmiege Conference Committee Region VI Chair

Tamara Schmiege is Director of Music and Organist at St. Luke's Episcopal Church, Fort Collins, Colorado. Dr. Schmiege is a graduate of the Eastman School of Music (B.M.), Indiana University (M.M.) and the University of Michigan (D.M.A.). Her teachers have included David Craighead, Robert Glasgow, Marilyn Mason,



Russell Saunders, Larry Smith and Christopher Young. Dr. Schmiege served as professor of organ at the University of the Incarnate Word, San Antonio, Texas, from 2001 through 2005 and was an instructor in the Leadership Program for Church Musicians while in Texas. She serves as AAM Region VI Chair.
Daniel Stipe Organist for St. Martin's Chamber Choir Concert

Equally at home as a solo recitalist, collaborator, and arranger on both the piano and the organ, Daniel Stipe's broad array of abilities lends a rare depth of understanding and excitement to his musicmaking. He is a prizewinner in the William Hall Pipe Organ Competition in San Antonio (where he also garnered the Hymn-



playing Prize), the Tulsa Crescendo Music Awards, the Fort Wayne National Organ Playing Competition, and the AGO/Quimby Region VII Competition for Young Organists. He maintains an active concert schedule, with recent performances in Tulsa, Cape May, Nashville, Chattanooga, Knoxville, Princeton, and New York City.

Daniel, a native of Tulsa, Oklahoma, earned bachelor's degrees in organ and piano performance from the University of North Texas, and a master's degree in organ performance from Westminster Choir College. His teachers include Casey Cantwell, Jess Eschbach, Ken Cowan, Elwyn Ratliff, Aldo Mancinelli and Adam Wodnicki. He was recently appointed Director of Music at Trinity Lutheran Church in Richmond, Virginia, where he supports a vibrant program of traditional liturgical music. Previously he served as music director for the Episcopal Church at Princeton University, as assistant to Tom Whittemore at Trinity Episcopal Parish in Princeton, New Jersey, and as assistant to Robert Delcamp at the University of the South in Sewanee, Tennessee.

Thomas Strickland Conference Committee

A native of Indianapolis, Tom was educated at the Indiana University School of Music and the Institute of Sacred Music at Yale University where his organ teachers were Clyde Holloway and Gerre Hancock, respectively. He has held a number of church positions, notably thirteen vears in Burlington, Vermont, as Canon



Precentor and Music Director at the Cathedral Church of St. Paul and Director of the Burlington Oratorio Society. Before that, he served as Jack Ossewaarde's last assistant at St. Bartholomew's Church in New York City. Moving to Chicago in 1995, he became a music and hymnal editor for World Library Publications, a publisher of liturgical resources for the Roman Catholic Church and choral and keyboard music. He is primarily responsible for hymnody and psalmody and served as Project Manager for revisions of the *We Celebrate Hymnal* and the *People's Mass Book*. He telecommutes from home in Aurora, Colorado.

Active as a member of The Hymn Society in the United States and Canada, Tom has been a featured performer at three national conferences. He was a consultant to the Leadership Program for Musicians Serving Small Congregations, serving as editor of the curriculum for a number of years. In the American Guild of Organists, he has been an officer of five different chapters. Tom is an occasional member of the Adjunct Faculty at the Iliff School of Theology in Denver and organist for the St. Bede Episcopal Community there. He is music director at St. Luke's in Denver, following a period at St. Peter and St. Mary in Denver. In 1900, St. Peter's recruited thirteen-yearold David McK. Williams from the choir at St. John's for his first job as an organist.

Stephen Tappe Conference Committee Co-Chairman Director for Choral Evensong

Stephen Tappe is a composer, conductor, organist, liturgist, and choral clinician. As a choir trainer, his specialty is working with boy choirs and girl choirs. He was appointed Organist and Director of Music at Saint John's Cathedral, Denver, in 2004. Degrees in Composition, Organ Performance, and Liturgy were earned at the



Hartt School of Music, the Yale School of Music, and the Yale Divinity School, respectively.

Tappe has served, in various official capacities, the Association of Anglican Musicians, the Royal School of Church Music in America, the American Guild of Organists, and the General Board of Examining Chaplains of the Episcopal Church. He feels particularly honored to have managed three organ restoration projects—a 1929 IV/49 E. M. Skinner, an 1869 II/14 E. & G. G. Hook, and a 1938 IV/96 W. W. Kimball.

Susan Tattershall Conference Committee

Susi Tattershall has been active in organ restoration since her apprenticeship in Spain in the 1970s. Specializing in the organ building traditions of the Iberian peninsula, most of her restoration work has been in Mexico. She also has wide experience with 19thcentury American organs, and, with Richard Hamar as lead restorer,



organized the restoration of the 1869 E. and G.G. Hook organ at Saint John's Cathedral, Denver. Over 35 volunteers contributed 1400 hours of work in the summer of 2009, with Susi contributing another 600 hours. Currently Susi is involved with an organ project in Bolivia, but spends most of her time as a paralegal for Colorado Legal Services, working with the homeless and other sectors of Colorado's poverty-level population.

Deborah Jenkins Teske Director, Colorado Vocal Arts Ensemble

Deborah Jenkins Teske is founder and artistic director of the Colorado Vocal Arts Ensemble, a chamber choir of 26–30 auditioned voices with a national reputation for excellence in performance and educational outreach. She is Director of Choirs at Colorado College, where she conducts the Colorado College Choir and



Chamber Chorus and teaches conducting. Teske has served as guest conductor and clinician for high school level honor choirs, and also as an adjudicator with the Heritage Music Festivals. Her opera and musical theater credits include guest conductor with the Colorado Opera Festival for productions of Puccini's *Madama Butterfly*, Mozart's *The Magic Flute*, Britten's *The Turn of the Screw*, and Handel's *Semele*. She serves regularly as Chorus Master for Opera Theatre of the Rockies. Teske holds a Bachelor's Degree in Music from Pomona College and a Master of Music in Choral Conducting from the University of Colorado at Boulder.

Ralph B. Valentine Conference Committee Organist, Daily Choral Matins Pike's Peak Tour Leader

Ralph B. Valentine is Organist at St. Andrew's Episcopal Church in Denver. He received a Bachelor of Arts degree from Harvard University and a Master of Sacred Music degree from Union Theological Seminary. He was Associate Organist at Church of The Advent, Boston, and Assistant Institute Organist at the



Massachusetts Institute of Technology from 1962 to 1966. His organ teachers include Duncan Phyfe, John Cook, and Vernon de Tar. He began his teaching career at Rosemary Hall School in Greenwich, Connecticut, and moved with the school to Wallingford, Connecticut, when it merged with The Choate School in 1971. At Choate Rosemary Hall he was Head of Music, Choral Director, School Organist, and Instructor in Theory, Harmony, Counterpoint, History, Composition, Organ, and Harpsichord for forty-two years. A past Dean of the New Haven Chapter of the AGO, Valentine also served as Organist and Choirmaster at St. Andrew's Episcopal Church in Stamford, St. Andrew's Episcopal Church in Meriden, and for thirty-four years as the Organist and Choirmaster at St. John's Episcopal Church in West Hartford, Connecticut. He was appointed as a Schoolteacher Fellow at St. Andrew's University in Scotland in 1985. He has been active as a recitalist. consultant, workshop leader, accompanist, and composer.

Keith B. Whitmore AAM Chaplain

The Rt. Rev. Keith B. Whitmore, the former bishop of the Diocese of Eau Claire, became the Diocese of Atlanta's assistant bishop effective April 15, 2008. In August 2012 he was called to an additional ministry as interim director of the Episcopal Studies Program at Candler School of Theology at Emory University. He currently serves on the



Church's Standing Committee on Program, Budget and Finance, and is president of Affirming Anglican Catholicism. He is a trustee for the Berkeley Divinity School at Yale. Whitmore is the chaplain of the Association of Anglican Musicians. He was ordained bishop of Eau Claire in April 10, 1999. He is a Wisconsin native and a graduate of the University of Wisconsin, Madison, and Nashotah House, Nashotah, Wisconsin. He has served congregations in Wisconsin, Missouri, and Kansas, where he was dean of Christ Cathedral, Salina, and is a retired Army chaplain.

Venues and Organ Specifications

Christ Episcopal Church 2950 South University Boulevard Denver, Colorado 80210

Site for Wednesday Office of None



Christ Church was begun as a mission of Saint John's Cathedral in 1952, and within six years had become a self-supporting parish and erected a building. Today the congregation worships in a modern sanctuary completed in 1990. The large nave has simple decor—a high ceiling with lantern roof, tall clear windows, a stone floor, and resonant clear acoustics—creating a peaceful and contemplative environment. It is home to a Martin Ott mechanical-action organ. The organ builder worked with the architect and acoustician from the early planning stages of the project.

Martin Ott, Op. 57, 1990

Mechanical key, stop, and coupler action, 2 manuals, 22 stops, 26 ranks, 1275 pipes

GREAT, 56 notes			PEDAL, 30 notes		
Principal	8'	44m	Subbass	16'	30w
*	0	44111		10 8'	
1–12 common with Pedal Octave	0,	F <i>C</i>	Octave	-	30m
Chimney Flute	8'	56m	Choralbass	4'	30m
Octave	4'	56m	Trombone	16'	30w
Recorder	2'	56m	Trumpet (Gt.)**	8'	
Twelfth*	2 2/3'	56m			
Seventeenth [TC]*	1 3/5'	44m	COUPLERS		
Mixture	IV	224m	Swell to Great		
Trumpet**	8'	56m	Great to Pedal		
Tremolo			Swell to Pedal		
SWELL, 56 notes, enclosed					
Stopped Flute	8'	56w	Balanced swell pedal		
Salicional [GG]	8'	49m	Zimbelstern		
1–7 common with Stopped Flute			* playable from a double-draw knob	1.1.1.1	
Vox Celeste [TE]	8'	40m	playable from a double draw kilob		
Nighthorn	4'	56m	"Cornet;" first draw brings on 2 2/.	5 rank;	second
Fifteenth	2'	56m	draw adds 1 3/5' rank		
Nineteenth	1 1/3'	56m	** double-draw; first draw engages th	-	n
Mix ture	II-III	138m	Pedal; second draw engages it on C	freat	
Bassoon	16'	56m			
Oboe	8'	56m			
Tremolo					

Denver Museum of Nature & Science 2001 Colorado Boulevard Denver, Colorado 80205

Site for Thursday Closing Banquet

Founded in 1900, the Denver Museum of Nature & Science traces its origins back more than a hundred years to one man's efforts and a little log cabin tucked away in the mountains.

In 1868, pioneer and naturalist Edwin Carter arrived in Breckenridge, Colorado and devoted himself to his true love, the birds and mammals of the Rocky Mountains. Carter soon assembled one of the most complete collections of Colorado fauna and displayed his specimens in his log cabin home, dubbed the Carter Museum.

As word spread of the Carter collection, the need became apparent for a larger fireproof building to preserve and display his growing natural history collection. Funds were raised and The Colorado Museum of Natural History (now Denver Museum of Nature & Science) was incorporated on December 6, 1900. The collections were enhanced with crystalline gold specimens from John F. Campion and butterflies and moths from John T. Mason.

A new building in Denver's City Park was completed and opened to the public in July 1908. Over the years the Museum has expanded with the addition of Phipps Auditorium (1940), Gates Planetarium (1968), an IMAX theater (1983), a major 187,000-square-foot addition in 1987, and the Leprino Family Atrium and Anschutz Family Sky Terrace (2002).





Saint Paul Lutheran and Roman Catholic Community of Faith

1600 Grant Street, Denver, Colorado 80203-1602 Phone: 303.839.1432 • Website: www.StPaulDenver.org

Service in One Community • Worship in Two Traditions

Catholic Mass: Saturday, 5:00 pm Lutheran Mass: Sunday, 8:00 am and 10:30 am

As a Reconciling in Christ congregation, Saint Paul Church is an open, affirming, and diverse community of faith representing two Christian traditions, that of the Evangelical Lutheran Church in America and that of the Roman Catholic Church. Each tradition maintains and honors its own heritage, and each worships according to its own liturgical practices. As one community of faith, the members of the respective traditions work together in social outreach and shared hospitality.

The Rev. Dr. Kevin R. Maly, Pastor (ELCA) The Rev. Fr. Donald Sutton, Pastor (Roman Catholic) Mark Alan Filbert, Cantor



Grace and St. Stephen's Episcopal Church

"To accept God's grace and bear witness to his grace in the world."

The Rev. Stephen F. Zimmerman, Rector The Rev. Nicholas Myers, Associate Priest Deke Polifka, Organist & Choirmaster

601 N. Tejon Street Colorado Springs, CO 80903 719-328-1125 www.graceststephensepiscopal.org



2015 Glenarm Place, Denver, CO 80205 # (303) 296-1712 office@StAndrewDenver.org # www.StAndrewDenver.org

CHRIST CHURCH DENVER

Join us for services on Sunday morning at **8 a.m. and 10:30 a.m.**

Our 8 a.m. service is a traditional Episcopal worship service with organ and choir and our 10:30 a.m. service is a blend of traditional and modern worship music.

Check the website for adult and children's Sunday School information.

Christ Episcopal Church 2950 S. University Blvd. Denver, CO 80210

303.758.3674 www.christchurchdenver.org



Grace and St. Stephen's Episcopal Church 601 North Tejon Street Colorado Springs, Colorado 80903

Site for Tuesday Concert by Colorado Vocal Arts Ensemble

Grace and St. Stephen's Episcopal Church is the mother church of all Episcopal parishes in the city of Colorado Springs. The church is among the largest in the Diocese of Colorado, and is a splendid venue for choral music. Formally organized in 1873 as a parish in the Missionary District of Colorado, under the ecclesiastical authority of the Bishop of Colorado and his successors in office, Grace Episcopal Church was first erected on land donated by the city's founder, General William Jackson Palmer. Another Episcopal church, St. Stephen's, was organized about twenty years later and built at the corner of Tejon Street and Monument Avenue (currently the Parish Hall). In 1923 the two parishes merged to become Grace and St. Stephen's Episcopal Church. The present Late English Gothic church, dedicated in 1929, was designed by E. Donald Robb of the firm Frohman, Robb and Little, one of the firms associated with the building of the National Cathedral. The tower bears much resemblance to the tower of Magdalen College, Oxford, England.

With Alice Bemis Taylor's gift in 1928 of a magnificent Welte pipe organ and an endowment to provide concerts in memory of her husband, a wealth of musical opportunities became possible. The Taylor Memorial Concert Series is now in its 85th season and the organ is in the midst of a phased restoration.

Welte Company, Op. 261, 1928 W.W. Kimball Co., minor alterations c. 1936 Morel & Associates, new console 2005 Electro-pneumatic action, 4 manuals, 61 keys, 96 stops, 56 ranks, 3,958 pipes

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GREAT, 61 notes, enclosed			SWELL, 61 notes, enclosed		
Double Diapason	16'	85m	Lieblich Gedeckt	16'	97w
Bourdon	16'	85m	Solo String (Solo Contra Viol)	16'	
First Open Diapason	8'	73m	Horn Diapason	8'	73m
Second Open Diapason	8'	73m	Clarabella	8'	73w
Third Open Diapason (ext. Dbl. Dia	pason) 8'		Stopped Flute (ext. Lieblich Gedeckt)	8'	
Harmonic Flute	8'	73m	Solo String (Solo Cello)	8'	
Bourdon (ext.)	8'		Salicional	8'	73m
Gemshorn	8'	73m	Voix Celeste	8'	73m
Principal (ext. Double Diapason)	4'		Aeoline	8'	73m
Octave	4'	73m	Geigen Principal	4'	73m
Harmonic Flute	4'	61m	Flute d'Amour (ext. Lieblich Gedeckt)	4'	
Flute Dolce (ext. Bourdon)	4'		Twelfth	2 2/3'	61m
Twelfth	2 2/3'	61m	Fifteenth	2'	61m
Fifteenth	2'	61m	Piccolo (ext. Lieblich Gedeckt)	2'	
Fourniture	V	305m	Seventeenth	1 3/5'	61m
Double Trumpet	16'	85m	Mixture	IV	244m
Trumpet (ext. Double Trumpet)	8'		Contra Fagotto	16'	85m
Tromba	8'	73m	Trumpet Harmonic	8'	73m
Clarion (ext. Double Trumpet)	4'		Cornopean (ext. Contra Fagotto)	8'	
Chimes (Ch.)			Oboe	8'	73m
Harp (Ch.)			Vox Humana	8'	61m
			Clarion (ext. Contra Fagotto)	4'	
			Tremolo		
			Vox Humana Tremolo		

CHOIR, 61 notes, enclosed		
Contra Dulciana	16'	97m
English Diapason	8'	73m
Concert Flute	8'	73w
Rohr Flute	8'	85m
Viola (ext. Contra Dulciana)	8'	
Dulciana	8'	73m
Unda Maris	8'	73m
Suabe Flute	4'	73w
Lieblich Flute (ext. Rohr Flute)	4'	
Octave Viola (ext. Contra Dulciana)	4'	
Nazard (ext. Rohr Flute)	2 2/3'	
Flageolet (ext. Rohr Flute)	2'	
Violette (ext. Contra Dulciana)	2'	
Trompette	8'	73m
Clarinet	8'	73m
Tremolo		
Chimes		
Harp		
Celesta (top octave repeats)		

SOLO, 61 notes, enclosed

16'	73m
8'	73w
8'	
8'	73m
4'	73w
4'	73m
2'	61m
8'	85m
8'	61m
8'	73m
8'	73m
	8' 8' 8' 4' 4' 2' 8' 8' 8'

PEDAL, 32 notes		
Sub Bourdon	32'	56w
Open Diapason (ext. Sub Bourdon)	16'	
Open Diapason (Gt. Double Diapason)	16'	
Bourdon	16'	56w
Lieblich Gedeckt (Sw.)	16'	
Contra Viol (Solo)	16'	
Contra Dulciana (Ch.)	16'	
Quint (ext. Bourdon)	10 2/3'	
Open Diapason (Gt. Double Diapason)	8'	
Octave (ext. Sub Bourdon)	8'	
Flute (ext. Bourdon)	8'	
Gedeckt (Gt. Bourdon)	8'	
Cello (Solo)	8'	
Viola (Ch.)	8'	
Twelfth (ext. Bourdon)	5 1/3'	
Fifteenth (Gt. Double Diapason)	4'	
Flute (ext. Bourdon)	4'	
Trombone (ext. Solo Tuba Mirabilis)	16'	
Double Trumpet (Gt.)	16'	
Contra Fagotto (Sw.)	16'	
Trumpet (Gt. Tromba)	8'	
Clarion (Gt. Tromba)	4'	
Chimes (Ch.)		





Saint John's Cathedral 1350 Washington Street Denver, Colorado 80203

Site for Sunday Choral Evensong and Monday and Thursday Eucharists

Saint John's Cathedral, founded in 1860, was named "Saint John's Church in the Wilderness" due to its remote location in the new Colorado territory. The cornerstone for the current Gothic structure was laid on January 24, 1909, and the first service held within on November 5, 1911. Originally designed to be a much larger structure, the two transepts, choir, and great tower have never been built; the limestone nave was completed with a "temporary" brick chancel. The height of the ceiling in the nave is 65 feet. The Cathedral is 185 feet long and 52 feet wide. In the intervening years it has come to contain much artwork of significance, including Oberammergau carvings, many from the first Cathedral, and stained glass from the Edward Frampton studios of London and the Charles J. Connick studios of Boston.



The Kimball organ, given in memory of Platt Rogers (Mayor of Denver, 1891–1893) by his daughter, Margaret Phipps, was completed in time for Easter of 1938. The instrument's builder, W. W. Kimball of Chicago, was nationally renowned for responsive, reliable mechanism and suave, colorful tone. It is the largest intact American cathedral organ in use built before World War II still in use, and the largest organ erected before the Kimball Company suspended their organ-building operations at the outbreak of the war. The organ has been played by artists of international fame, including Marcel Dupré, Maurice Duruflé, Flor Peeters and Simon Preston. It was awarded a citation in 1998 as "an instrument of exceptional historic merit, worthy of preservation" by the Organ Historical Society. This award is especially important since many of Kimball's beautifully-crafted organs built between 1896 and 1942 have been destroyed or neglected beyond repair. In November 2011, Spencer Organ Company of Boston concluded a comprehensive, three-year restoration of the Kimball. The intricate restoration work was done under the direct supervision of company president Joseph Rotella. Paul Jacobs rededicated the instrument and Saint John's has celebrated the project's completion with a series of high-profile organ recitals.

W. W. Kimball Company, Op. 7231, 1938 Electro-pneumatic action, four manuals, 61 keys, 96 stops, 96 ranks, 5961 pipes Restored 2009–2011, Spencer Organ Company, Inc.

GREAT, 61 notes, unenclosed, e	xcept *	stops	Flute Harmonique *	4'	61m
Double Diapason	16'	61m	Octave Quint	2 2/3'	61m
Quintaton *	16'	61w&m	Super Octave	2'	61m
First Diapason	8'	61m	Fourniture	IV	244m
Second Diapason	8'	61m	Full Mixture	III-V	269m
Third Diapason *	8'	61m	Contra Tromba *	16'	61m
Harmonic Flute *	8'	61m	Tromba *	16'	61m
Bourdon *	8'	61w&m	Clarion *	16'	61m
Gemshorn *	8'	61m	Tremolo (for enclosed stops)		
First Octave	4'	61m	Chimes (Solo)		
Second Octave *	4'	61m			

SWELL, 61 notes, enclosed			SOLO, 61 notes, enclosed		
Contra Salicional	16'	73m	Contra Gamba	16'	73m
Echo Lieblich	16'	73w&m	Flauto Mirabilis	8'	73w&m
Geigen Principal	8'	73m	Gamba	8'	73m
Hohl Flöte	8'	732&m	Gamba Celeste	8'	73m
Salicional	8'	73m	Orchestral Flute	4'	73w&m
Voix Celeste	8'	73m	Gambette	4'	73m
Rohrflöte	8'	73w&m	Piccolo Harmonique	2'	61m
Flauto Dolce	8'	73m	Tuba Mirabilis	8'	73m
Flute Celeste	8'	73m	French Horn	8'	73m
Aeoline	8'	73m	Cor Anglais	8'	73m
Aeoline Celeste	8'	m73	Clarion	4'	73m
Octave Geigen	4'	73m	Tremolo		
Traverse Flute	4'	73w&m	Chimes (25 tubular bells) [now digita	ιl]	
Twelfth	2 2/3'	61m	Harp (Ch.)	8'	
Fifteenth	2'	61m	Celesta (Ch.)	4'	
Cornet	III	183m			
Plein Jeu	V	305m	PEDAL, unenclosed, except for en	nclose	d borrows
Waldhorn	16'	73m	Open Diapason (ext. Principal)	32'	12m
Trumpet	8'	73m	Open Diapason	16'	32w
Cornopean	8'	73m	Principal	16'	32m
Oboe	8'	73m	Double Diapason (Great)	16'	
Vox Humana	8'	61m	Geigen	16'	32m
Clarion	4'	73m	Violone	16'	32w&m
Tremolo			Bourdon	16'	32w
Chimes (So.)			Contra Gamba (So.)	16'	
Harp (Ch.)	8'		Contra Salicional (Sw.)	16'	
Celesta (Ch.)	4'		Echo Lieblich (Sw.)	16'	
			Contra Dulciana (Ch.)	16'	
CHOIR, 61 notes, enclosed			First Octave (ext. Open Diapason)	8'	12w
Contra Dulciana	16'	73m	Second Octave	8'	32m
Diapason	8'	73m	Geigen (ext.)	8'	12m
Concert Flute	8'	73w&m	Cello (ext. Violone)	8'	12m
Viola	8'	73m	Flute (ext. Bourdon)	8'	12w
Dulciana	8'	73m	Stillgedeckt (Swell)	8'	120
Unda Maris	8'	73m	Dulciana (Choir)	8'	
Prestant	4'	73m	Super Octave	4'	32m
Lieblich Flöte	4'	73m	Flute (ext. Bourdon)	4'	12w
Viola	4'	73m	Mixture	ĪV	128m
Nazard	2 2/3'	61m	Contra Waldhorn (ext.)	32'	12m
Piccolo	2 2, 3	61m	Trombone	16'	32m
Tierce	1 3/5'	61m	Waldhorn	16'	32m
Bassoon	16'	73m	Tromba (Gt.)	16'	52111
Trompette	8'	73m	Bassoon (Ch.)	16'	
Clarinet	8'	73m	Trumpet	8'	32m
Orchestral Oboe	8'	73m	Clarion	4'	32m
Tremolo	0	/ 5111	Chimes (Solo)	-7	52111
Harp (61 bars) [now digital]	8'				
Celesta (from Harp)	8 4'				
Chimes (So.)	4				

St. Andrew's Episcopal Church 2015 Glenarm Place Denver, Colorado 80205

Site for Daily Choral Matins

St. Andrew's, organized in 1874, was the second Episcopal parish in the city of Denver, Colorado. The cornerstone of the current building was laid on Sunday, August 9, 1908. The church was designed by the distinguished Boston architect Ralph Adams Cram, whose later works would include the Cathedral of St. John the Divine, in New York City, and the Cadet Chapel at West Point. The Buzard organ, opus 26, was installed in 2001, with preparation for additional ranks.

IV 244m

61m

61m

8'

8'

8'

8'

Electro-pneumatic action, two ma	anuals,	61 keys, 20	0 stops, 23 ranks, 1,340 pipes
GREAT, 61 notes			PEDAL, 32 notes
Leiblich Gedeckt	16'	85w	Subbass (1-12 digital)
Open Diapason	8'	61m	Lieblich Gedeckt (1-12 digital)
Gemshorn	8'	49m	Bourdon
1-12 common with Gedeckt			Lieblich Gedeckt (Gt.)
Gedeckt Flute (ext. Lieblich Gedeckt)	8'		Principal
Octave	4'	61m	Bass Flute (ext. Bourdon)
Flute d'Amour (ext. Lieblich Gedeckt)	4'		Gedeckt Flute (Gt.)
Nazard	2 2/3'	61m	Choral Bass (ext. Principal)
Fifteenth	2'	61m	Trombone
Tierce	1 3/5'	61m	Tuba (Gt., prepared)
Fourniture IV (prepared)	1 1/3'		
Clarinet	8'	61m	ANTIPHONAL, prepared
Tuba (prepared)	8'		Principal
Tuba Solo (prepared)	8'		Flûte à Bibéron
Tremulant			Octave
			Doublette
SWELL, 61 notes, enclosed			
Stopped Diapason	8'	61w	
Salicional	8'	61m	
Voix Celeste (TC)	8'	49m	
Principal	4'	61m	
Harmonic Flute	4'	61m	
Recorder	2'	61m	

John-Paul Buzard Pipe Organ Builders, Op. 26, 2001

PEDAL, 32 notes		
Subbass (1-12 digital)	32'	
Lieblich Gedeckt (1-12 digital)	32'	
Bourdon	16'	44w
Lieblich Gedeckt (Gt.)	16'	
Principal	8'	44m
Bass Flute (ext. Bourdon)	8'	
Gedeckt Flute (Gt.)	8'	
Choral Bass (ext. Principal)	4'	
Trombone	16'	32m
Tuba (Gt., prepared)	8'	
ANTIPHONAL, prepared		
Principal	8'	
Flûte à Bibéron	8'	
Octave	4'	
Doublette	2'	



Full Mixture

Cornopean

Tremulant Cymbalstern

Tuba (Gt., prepared)

Tuba Solo (Gt., prepared)

Oboe

St. Paul Lutheran Church 1600 Grant Street Denver, Colorado 80203

Site for Monday Concert by St. Martin's Chamber Choir

Saint Paul Lutheran Church, founded in 1884 and located in a vibrant part of downtown Denver, draws its members to worship from across the metropolitan area. At the completion of the present sanctuary in 1926, a pipe organ of seventeen ranks was installed by the M.P. Möller Co. In 1966, the organ was renovated and increased to 26 ranks. The tonal design was done by Paul J. Bunjes. Extensive additions, repairs, and rebuilding were done for St. Paul's 100th Anniversary Year in 1983. All parts of the organ, including the pipes, were refurbished, and a new console was built to match the oak finish of the original decorative side and back panels, which were included in the new console. A new division, the Great Organ, was placed outside the chambers on either side of the chancel. The large upright bronze pipes are the Festival Trumpet.

M. P. Möller, Op. 4501, 1926, Op. R-154, 1983 Electro-pneumatic action, three manuals, 39 ranks, 2305 pipes

-					
GREAT, 61 notes			POSITIF, 61 notes, enclosed		
Principal	8'	61m	Bourdon	8'	61w
Rohrflöte	8'	61m	Dolce Celeste II	8'	122m
Octave	4'	73m	Principal	4'	61m
Spitzflöte	4'	61m	Flachflöte	4'	61m
Octave (ext.)	2'		Octave	2'	61m
Mixture	III-IV	220m	Sesquialtera	II	122m
Festival Trumpet	8'	73m	Scharf	III-IV	220m
Festival Trumpet	4'		Krummhorn	8'	61m
Chimes			Tremolo		
			Festival Trumpet (TC) (Gt.)	16'	
SWELL, 61 notes, enclosed			Festival Trumpet (Gt.)	8'	
Gedeckt	16'	109w&m	Festival Trumpet (Gt.)	4'	
Gedeckt (ext.)	8'		Zimbelstern		
Viole	8'	61m	PEDAL, 32 notes		
Viole Celeste	8'	61m	Principal	16'	56m
Prestant	4'	73m	Subbass	10 16'	32m
Rohrgedeckt (ext.)	4'		Gedeckt (Sw.)	16'	<u>52</u> m
Nasat	2 2/3'	61m	Gedeckt (Sw.)	10 2/3'	
Prestant (ext.)	2'		Octave (ext.)	10 2/3 8'	
Flute Conique (ext.)	2'		Gedeckt (Sw.)	8'	
Quint (ext.)	1 1/3'		Gedeckt (Sw.)	5 1/3'	
Sifflöte (ext.)	1'		Octave (ext.)	4'	
Plein Jeu	IV-V	268m	Rohrgedeckt (Sw.)	4'	
Basson-Hautbois	16'	85m	Flute Conique (Sw.)	2'	
Trompette	8'	73m	Mixture	ĪII	96m
Hautbois (ext.)	8'		Trompette Cornet	32'	<i>y</i> 0111
Clairon (ext.)	4'		Contre Trompette (Sw.)	16'	12m
Tremolo			Basson-Hautbois (Sw.)	16'	
			Trompette (Sw.)	8'	
			Hautbois (Sw.)	8'	
			Hautbois (Sw.)	4'	
			Festival Trumpet (Gt.)	8'	

Sheraton Denver Downtown Hotel I. M. Pei Tower 1550 Court Place Denver, Colorado 80202

Conference Hotel

This acclaimed modern architectural tower from Pei Cobb Freed & Partners—Architects was part of the original mid-twentieth century project consisting of four buildings called Court House Square. It was the first major development in any American city to combine a hotel, department store, parking, and public space, and it was intended to be Denver's version of the Rockefeller Center. The plaza (now the site of the hotel's Plaza building) also featured a skating rink, reflecting pool and mini-golf. The American Institute of Architects recognized the tower with its 1961 National Honor Award.

Characterized as of the International Style, the block-long Tower building is a pioneering venture in precast concrete. The material reflects Pei's philosophy that a building should come from the earth by incorporating aggregate excavated from the building site. The precast grillwork, made in Salt Lake City, changes pattern to designate changes in the use of the interior spaces.



Ieoh Ming Pei was born in China in 1917. He drew inspiration at an early age from the gardens in his native country. At age 17 he came to the United States to study architecture at the Massachusetts Institute of Technology and the Harvard Graduate School of Design, where he later taught. Among his many award-winning works are the John F. Kennedy Library in Boston, the East Wing of the National Gallery of Art in Washington, the Meyerson Symphony Center in Dallas, and the famous Louvre Pyramid entrance in Paris. He is considered a master of modern architecture.



United States Air Force Academy Cadet Chapel

Site for Tuesday Organ Recital and Noonday Prayer

The United States Air Force Academy Cadet Chapel is the most popular man-made attraction in Colorado, with more than a half million visitors every year. Groundbreaking began on the iconic landmark August 28, 1959, and it was completed in 1963. The Cadet Chapel's principal designer and architect was Walter A. Netsch, Jr. of the firm Skidmore, Owings, and Merrill.

The most striking aspect of the Chapel is its row of seventeen spires. The structure is a tubular steel frame of 100 identical tetrahedrons, each 75 feet long, weighing five tons, and enclosed with clear aluminum panels. The Cadet Chapel itself is 150 feet high, 280 feet long, and 84 feet wide. The south front facade has a wide granite stairway with steel railings capped by aluminum handrails leading up one story to a landing. The shell of the chapel and surrounding grounds cost \$3.5 million to build. Various furnishings, pipe organs, liturgical fittings and adornments of the chapel were presented as gifts



from various individuals and organizations. In 1959, a designated Easter offering was also taken at Air Force bases around the world to help complete the interior.

The Cadet Chapel was designed specifically to house three distinct worship areas under a single roof. Inspired by chapels at Sainte-Chapelle in France and the Basilica of San Francesco d'Assisi in Italy, architect Walter Netsch stacked the spaces on two main levels. The Protestant nave is located on the upper level, while the Catholic and Jewish chapels and a Buddhist room are located beneath it. Each chapel has its own entrance, and services may be held simultaneously without interfering with one another.

The Protestant Chapel

The Protestant Chapel is located on the main floor, and is designed to seat 1,200 individuals. The nave measures 64 by 168 feet, reaching up to 94 feet at the highest peak. The Chapel's tetrahedrons form the walls and the pinnacled ceiling of the Protestant Chapel. Stained glass windows create ribbons of color between the tetrahedrons, and progress from darker to lighter as they reach the altar. The chancel is set off by a crescent-shaped, varicolored reredos behind the altar. Semi-precious stones from Colorado and pietra santa marble from Italy cover its 1,260-square-foot area. The focal point of the chancel is a 46-foot high aluminum cross suspended above it. The pews are made of American walnut and African mahogany. The ends of the pews were sculpted to resemble World War I airplane propellers. The backs of the pews are capped by a strip of aluminum similar to the trailing edge of a fighter aircraft wing. Above the narthex, in the rear, is a choir balcony and organ, designed by Walter Holtkamp of the Holtkamp Organ Company, and built by M. P. Möller of Hagerstown, Maryland.

The Catholic Chapel

The Catholic Chapel is located below the Protestant Chapel, and seats approximately 500 people. The nave is 56 feet wide, 113 feet long and 19 feet high. The focal point of the Catholic Chapel is the reredos behind the altar. An abstract glass mosaic mural, designed by Lumen Martin Winter, the reredos is composed of varying shades of blue, turquoise, rose and gray tessera to form a portrayal of the firmament. Superimposed on the mural and depicting the Annunciation are two 10-foot tall marble figures, the Virgin Mary on the left, and the Archangel Gabriel on the right. Above and between these two figures is a marble dove.



In front of the reredos is the altar, a gift from Cardinal Francis Spellman, who dedicated the Catholic Chapel on September 22, 1963. The altar is Italian white marble mounted on a marble cone-shaped pedestal. Above the altar is a six-foot sculptured nickel-silver crucifix. Along the side walls of the chapel are the fourteen Stations of the Cross, also designed by Lumen Martin Winter, and carved from four-inch thick slabs of marble. The figures are done in Carrara marble from the same quarries where Michelangelo drew his stone. The classical pipe organ, in the 100-seat choir loft, was designed by Walter Holtkamp and built by M. P. Moller Co. It features 36 ranks and 29 stops controlling its 1,950 pipes.

The Jewish Chapel

The Jewish Chapel is also on the lower level. Seating 100, it is circular in shape, with a diameter of 42 feet and a height of 19 feet. It is enclosed by a vertical grill with inserts of clear glass opening to the foyer. The circular form and transparent walls were used to suggest a tent-like structure. The floor is paved with Jerusalem brownstone, donated by the Israeli Defense Forces.

The walls of the foyer are purple stained glass panels alternating with green and blue stained accent windows. The circular walls of the synagogue are panels of translucent glass separated by stanchions of Israeli cypress. The paintings, done by Schlomo Katz in 1985 and 1986, depict a Biblical story. They are divided into three groups; brotherhood, flight (in honor of the Air Force) and justice.

The focal point of the Jewish Chapel is the Aron Kodesh, which shelters the Scrolls of the Torah. The Ner Tamid hangs to the right of the Ark. In the foyer of the chapel is a display cabinet with a Torah Scroll that was saved from the Nazis during World War II. It was found in Poland in 1989 in an abandoned warehouse and donated to the Jewish Chapel in April 1990. This "Holocaust Torah" is dedicated to the memory of all of those who fought against the Nazis.

The Buddhist Chapel

The Buddhist Chapel (Vast Refuge Dharma Hall) is 300 square feet and was designed and built by Ed Shure. Donated in 2007, the Dharma Hall was built freestanding within the existing structure. It is made of Port Orford cedar, a rare, fragrant wood used for temple building in Japan. Its simply-proportioned design welcomes Buddhists of all denominations as well as guests.

The altar and alcove are constructed of American Cherry and Ash and were designed and built by Takayuki Kida, a traditionally-trained Japanese woodworker. The Buddha figure on the altar is Burmese, and the large lion-topped censer is from China. The figure of Avalokiteshvara, known as the one who hears the sounds of the world's suffering, stands near the entry. The arrangement of the altar focuses on the Buddha figure, representing not only gratitude to the historical Shakyamuni Buddha (Siddhartha Gautama, born approximately 556 BCE) but also the possibility of awakening, or enlightenment. The altar also offers appreciation for the four elements of life: earth, air, fire, and water.

M. P. Möller, Inc., Op. 9480, 1962

Electro-pneumatic action, 3 manuals, 67 stops, 83 ranks, 4334 pipes

1			-	1 1			
GREAT, 61 notes				POSITIV, 56 notes			
Quintadena	L	16'	61m	Copula	L	8'	56w
Principal	U	8'	61m	Gemshorn	U	8'	56m
Flute	U	8'	61w	Principal	U	4'	56m
Gedeckt	L	8'	61m	Rohrflöte	L	4'	56m
Quintflöte	L	8'	61m	Nazard	L	2 2/3'	56m
Octave	U	4'	61m	Octava	U	2'	56m
Spitzflöte	L	4'	61m	Blockflöte	L	2'	56m
Quinte	L	2 2/3'	61m	Tierce	L	1 3/5'	56m
Super Octave	L	2'	61m	Piccolo	U	1'	56m
Waldflöte	L	2'	61m	Fourniture	U	III	168m
Mixture	L	V	305m	Cymbal	L	II	112m
Scharf	U	III	183m	Rankett	U	16'	56m
Fagott	U	16'	61m	Cromorne	U	8'	56m
Trumpet	U	8'	73m	Trompetas		16'	109m
Clarion	L	4'	85m	Trompetas (ext.)		8'	
				Trompetas (ext.)		4'	
SWELL, 61notes, enclosed							
Lieblich Gedackt	L	16'	61w	PEDAL, 32 notes			
Principal	U	8'	61m	Principal	В	16'	32m
Chimney Flute	L	8'	61m	Subbass	В	16'	32w
Gambe	U	8'	61m	Quintadena (Gt.)		16'	
Voix Celeste [FF]	U	8'	56m	Lieblich Gedackt (Sw.)		16'	
Flauto Dolce	U	8'	61m	Gross Octav	В	8'	32m
Flute Celeste [FF]	U	8'	56m	Octave	U	8'	32m
Octave Geigen	L	4'	61m	Gedackt	L	8'	32w
Bourdon	L	4'	61m	Quinte	U	5 1/3'	32m
Doublette	L	2'	61m	Choralbass	U	4'	32m
Quinte	L	1 1/3'	61m	Nachthorn	L	4'	32m
Plein Jeu	L	IV	244m	Rohrgedackt	L	2'	32m
Dulzian	U	16'	61m	Mixture	U	III	96m
Trumpet	U	8'	73m	Mixture	L	V	160m
Oboe	L	8'	61m	Cornet	В	32'	179m
Rohr Schalmey	L	4'	61m	Contre Bombarde		32'	32m
Tremolo				Posaune	В	16'	32m
				-			

Fagott (Gt.)

Trumpet

Schalmey

Dulzian (Sw.)



Manual divisions are divided into two levels—Upper and Lower; the Pedal division has three levels— Upper, Lower, and Base. The Trompetas are on a separate chest at the top of the organ. The 32' Contra Bombarde is on separate divided C and C# chests in the façade. Some manual reed stops have doubled flue pipes for the top octave or octaves.

16'

16'

8'

32m

4' 32m

U

L

University of Denver, Newman Center for the Performing Arts 2344 East Iliff Avenue Denver, Colorado 80208

Site for Wednesday Concert by The Denver Brass and Joseph Galema

The 180,000 square-foot Robert and Judi Newman Center for the Performing Arts anchors the south end of the University of Denver campus and houses both Virginia E. Trevorrow Hall on the north, home to the Lamont School of Music, as well as a concert/grand opera hall, Hamilton Recital Hall, and a flexible theatre on the south. The enclosed Joy Burns Plaza joins the two components of the center.

Housing technologically-sophisticated studios for teaching, rehearsing, and practicing, the building also contains a music library with keyboard/computer lab, a recording studio, small performance spaces, spacious practice rooms, "smart-to-the-seat" classrooms, and acoustically adjustable rehearsal spaces.

The Frederic C. Hamilton Family Recital Hall is a 240-seat hall that hosts more than 150 annual recitals for the Lamont School of Music as well as convocations, master classes and chamber concerts. A freestanding organ by Karl Schuke, Berliner Orgelbau, installed and dedicated in 2003, is housed in this hall, as well as specialized rigging, lighting, and sound equipment.

Karl Schuke, Berliner Orgelbau Mechanical action, 3 manuals, 41 Stops, 56 Ranks, 2848 pipes

GREAT, 58 notes		SWELL, 58 notes, enclosed	
Bourdon	16'	Flute	8'
Diapason	8'	Gamba	8'
Chimney Flute	8'	Voix Celeste	8'
Salicional	8'	Fugara	4'
Octave	4'	Flauto octaviante	4'
Gemshorn	4'	Nasard	2 2/3'
Quinte	2 2/3'	Doublette	2'
Fifteenth	2'	Fourniture	IV
Cornett	IV	Bassoon	16'
Mixture	IV-V	Trumpet	8'
Trumpet	8'	Hautboy	8'
Chamade	8'	Vox Humana	8'
Positiv-Great		Clairon	4'
Swell-Great		Tremolo	
16' Swell-Great		16' Swell	
		PEDAL, 32 notes	
POSITIV, 58 notes		Bourdon	32'
Italian Principal	8'	Open Diapason	16'
Stopped Flute	8'	Sub Bass	16'
Flauto in ottava	4'	Octave Bass	8'
Flauto traverso	2'	Stopped Bass	8'
Sesquialtera	II	Octave	4'
Plein Jeu	III-IV	Mixture	III
Cromorne	8'	Trombone	16'
Tremolo		Trumpet	8'
Swell-Positiv		Great-Pedal	0
16' Swell-Positiv		Positiv-Pedal	
		Swell-Pedal	

Start from a higher place amont School of Music



Joseph Galema, DMA Organ Instructor

Joseph Galema is currently Music Director and Academy Organist at the United States Air Force Academy, a position he has held since September 1982. Galema also joined the Lamont School of Music of the University of Denver in September 2008 as Organ Instructor.

He received a Bachelor of Arts degree from Calvin College in Grand Rapids, Michigan. At The University of Michigan, while studying under the renowned artist-teacher Marilyn Mason, he pursued post-graduate work in organ performance by completing requirements for Master of Music and Doctor of Musical Arts degrees.

As a featured organ soloist, Galema has toured throughout the United States, England, France, Scandinavia, and the Baltic States.



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Wednesday, July 38:30 A.M10:00 A	M. and 5:15 P.M7:15 P.M.
Thursday, July 48:00 A.M9:00 A.I	M. and 12:30 P.M.–2:30 P.M.

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The many volunteers who haved assisted before and throughout this week

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