



# *Heart and Voice Uniting*

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2014 ASSOCIATION of ANGLICAN MUSICIANS CONFERENCE



WASHINGTON, DC, AND NORTHERN VIRGINIA ♦ JUNE 15–20





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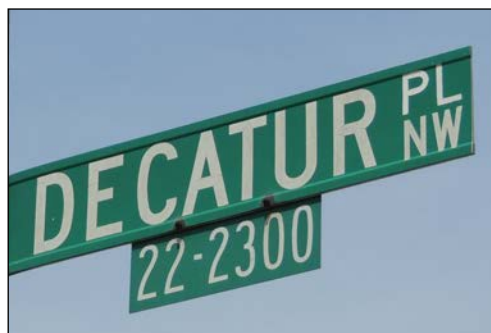


*back (left to right):* Michael Lodico, Brandon Straub, Ben Hutto, Benjamin Straley, Sonya Sutton, Ben Hutchens, Tad Cavuoti, Peter Crisafulli; *middle (left to right):* Jason Abel, Jeff Kempskie, Tom Smith, Robert McCormick, Gregory Hooker, Sam Carabetta, Mike Menne; *front (left to right):* Barbara Collins, Ben Keseley, Jane Bourdow, Kyle Babin, Judy Dodge, David Hoover, William Bradley Roberts

## A WELCOME FROM THE CONFERENCE PLANNING COMMITTEE

Welcome to the 2014 Washington, DC, Conference of the Association of Anglican Musicians and a warm welcome to our nation's capital! While the District of Columbia is a high-powered, hot seat of national and international politics, it is also much more. The Washington, DC, metropolitan area is one of the ten largest in the country. Washington, DC, itself is home to a plethora of renowned museums, historic buildings, and beautiful avenues, making the capital city a real sight to behold. While there is not much free time during this busy conference, perhaps you will have opportunities before or after the week's events to explore this wonderful city. During the week, we will be visiting many landmark sites of the District of Columbia and surrounding area.

Yet this week's conference is not just about Washington, DC. On Wednesday, we will journey to historic Alexandria, Virginia: notably to the nation's second oldest and largest Episcopal seminary—Virginia Theological Seminary—as well as to the colonial locus of Old Town. Moreover, our conference planning committee is comprised of members from Baltimore to Richmond and from three Episcopal dioceses: the Dioceses of Washington, Virginia, and Maryland, comprising nearly 126,200 Episcopalians. Thus, this 2014 conference is much larger than Washington, DC.



Our conference theme, “Heart and Voice Uniting,” expresses how we, as church musicians and ministers of music, view our vital and sacred role in the liturgy. We will explore many facets of this theme during the week, including a “Clergy Day” on Wednesday, in which we will join our own hearts and voices with those of our brother and sister clergy—in both worship, song, and discussion. “Heart and Voice Uniting” is taken from the exquisite hymn by John E. Bowers, “We the Lord's people, heart and voice uniting.” This hymn, which we shall sing during the conference, was set to music by a key Washington musical figure, the late Richard Wayne Dirksen. And so, the music of many

local musicians and composers, both living and dead, will be represented during the various worship services this week. Finally, the liturgies of this conference encompass a range of styles and forms, but undergirding them all is the desire to be true—as much as possible—to the manner of worship normally found in the different host churches.

We on the conference committee have greatly enjoyed the fellowship shared during our planning meetings for the past two years, and hope you will enjoy your stay in Washington, in addition to reuniting with friends and colleagues. May God bless you during this week and bless the work, mission, and ministry of the Association of Anglican Musicians!







# *Welcome*

## *Association of Anglican Musicians*

June 15, 2014

As Mayor of the District of Columbia, it is my pleasure to extend a warm welcome to the participants of the Association of Anglican Musicians Conference.

As you come together to discuss the best practices for music in cathedrals, parishes, missions, theological seminaries and church-related schools, I thank each of you for your continued efforts that enrich the quality of life and help others to ensure a brighter future. I invite you to take the opportunity to visit the monuments, museums, restaurants and vibrant neighborhoods that enhance this city and should serve to strengthen the memories of this conference.

On behalf of the District of Columbia, you have my best wishes for a productive and enjoyable event.

A handwritten signature in cursive script that reads "Vincent C. Gray".

Vincent C. Gray  
Mayor, District of Columbia





HOUSE OF REPRESENTATIVES  
WASHINGTON, D.C. 20515

ELEANOR HOLMES NORTON  
DISTRICT OF COLUMBIA



February 25, 2014

**GREETINGS**

**To**

**The Association of Anglican Musicians!!!**

I am pleased to extend greetings to all attending the *2014 Association of Anglican Musicians DC Conference*.

I am grateful to the Association of Anglican Musicians for serving the Episcopal Church and Anglican communities. I would also like to extend greetings to all visiting Washington, D.C. for the first time.

You have my best wishes for a wonderful year-long celebration during this significant milestone in our Nation's Capital history.

Sincerely,

Eleanor Holmes Norton





*William D. Euille*  
Mayor

*City of Alexandria, Virginia*  
301 King Street, Suite 2300  
Alexandria, Virginia 22314



*City Hall: (703) 746-4500*  
*Home: (703) 836-2680*  
*Fax: (703) 838-6433*  
*william.euille@alexandriava.gov*

June, 2014

Greetings to the Association of Anglican Musicians,

It is my pleasure to welcome the members of the Association of Anglican Musicians for your annual conference in Washington DC. It is an honor for you to spend a day visiting Alexandria Virginia on June 18<sup>th</sup>. It is my understanding that your group has traveled all over the country and Great Britain, so it is indeed an honor for you to visit our city.

While you are here, I personally invite you to explore our historic city on the Potomac River. Take the time to visit our historic neighborhoods, restaurants and shops, and most important, meet the people who make our city unique.

If you have never been to Alexandria, I encourage you to go out, walk around and see all the changes taking place. Alexandria is a fast growing city with a small town atmosphere. You will love it just like we do. You are our guest, Alexandria is ready to roll out the red carpet and provide you with a visit full of memories you won't soon forget.

Best wishes for a great conference.

Sincerely,

William D. Euille  
Mayor

*"Home Town of George Washington and Robert E. Lee"*



VIRGINIA THEOLOGICAL SEMINARY

June 2014

To the 2014 Conference of the Association of Anglican Musicians:

A warm welcome to Alexandria for your conference. We are excited that you are here. You are the holders of a precious tradition. The musical tradition of Anglicanism has been a distinctive gift to Christendom; and your organization has treasured and safeguarded that gift. You are combining this commitment to our past with an equally strong commitment to recognizing that we are living in a changing world. With changing demographics, the spectrum of music that is considered Anglican needs to grow. We celebrate the work you have done and are continuing to do for our future.

Finally, please do enjoy your time in our city. It is a city of charm and beauty. We are proud and delighted that you are here.

May God bless your time with us,

The Very Rev. Ian S. Markham, Ph.D.  
Dean and President

The Very Rev. Ian S. Markham, Ph.D., *Dean and President*  
3737 Seminary Road, Alexandria, Virginia 22304 phone: 703-461-1701 fax: 703-751-0214 email: [imarkham@vts.edu](mailto:imarkham@vts.edu) website: [www.vts.edu](http://www.vts.edu)





# Episcopal Diocese of Washington

THE DISTRICT OF COLUMBIA † MONTGOMERY COUNTY, PRINCE GEORGE'S COUNTY, CHARLES COUNTY, ST. MARY'S COUNTY, MARYLAND

June 2014

Dear Friends in Christ,

Welcome to Washington! Our nation's capital is a vibrant, beautiful city, offering something for everyone who visits and I hope you'll have the opportunity to explore while you're here for the annual Conference of the Association of Anglican Musicians. I look forward to being with you during the bishop's panel on Wednesday, June 18<sup>th</sup>.

Music in worship is an issue close to my heart. I believe that our approach to music is inextricably tied to the future of the Episcopal Church. We have both the privilege and an obligation, therefore, to ensure that our musical tradition continues to develop to meet the needs of a 21<sup>st</sup> century church. How we develop in large part rests in the hearts and souls of this gathering of talented, dedicated people. I give thanks for your ministry among us.

Faithfully,

The Rt. Rev. Mariann Edgar Budde, D.Min.  
Bishop of Washington



## THE EPISCOPAL DIOCESE OF VIRGINIA

THE RIGHT REVEREND SHANNON S. JOHNSTON, BISHOP OF VIRGINIA

Spring 2014

Dear Friends in Christ,

On behalf of the Diocese of Virginia I am very pleased to welcome you into our part of the Annual Conference of the Association of Anglican Musicians. Greeting you here is an especially personal pleasure for me, as I have for so long had the greatest of respect for AAM, and I can now count myself privileged in being a member. You may certainly rely on my enthusiastic support and participation in AAM's ministry throughout the Church.

You will be spending time in our diocese at some of our most notable places of ministry. Virginia Theological Seminary is the largest of the 11 accredited seminaries of the Episcopal Church; with a significant international profile it serves the whole of the Anglican Communion. We in Virginia are so very blessed to have VTS in our midst. Episcopal High School is one of the premier independent schools in the United States and is always a faithful partner for the wider Church's ministries. The school provides superior educational and extracurricular programs, building strength upon strength. St. Mary's Church in Arlington is one of our most vibrant congregations, distinguished by particularly fine liturgy and an exceptional record of service beyond themselves. Historic Christ Episcopal Church in Alexandria is one of our nation's most storied sacred spaces. I am honored to be your preacher for the service of Choral Evensong there at one of our largest congregations, one that has certainly been a most faithful steward of its remarkable history and is also known for a life and witness that is fully relevant for today's Church. I pray that your time in all locations of this Annual Conference will be inspiring, engaging, and edifying.

Please know that I wholeheartedly share your conviction that the Church's music is a vital offering and experience in our worship of the triune God. Church musicians, therefore, exercise a unique ministry, communicating much that words alone cannot convey. May God bless you in your vocations and may your work and worship during this time draw you ever closer to our Lord Jesus Christ, who is the source of the beauty of holiness.

Faithfully yours,

The Rt. Rev. Shannon S. Johnston  
XIII Bishop of Virginia

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FOR CHRIST. FOR THIS TIME. FOR ALL TIME.







## THE EPISCOPAL DIOCESE OF MARYLAND

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March 20, 2014

Dear Friends,

On behalf of all of us in the Episcopal Diocese of Maryland, I want to extend a hearty welcome to the Annual Conference of the Association of Anglican Musicians meeting in the National Capital metropolitan area June 15-19, 2014.

Your conference theme, "*Heart and Voice Uniting*", says much about why music and liturgy is so important in the Anglican tradition. The Book of Common Prayer is filled with the language and rhythms of Benedictine spirituality, which seeks a balance between head, heart and hands in giving glory to God. Unlike some other liturgical traditions, the greatness of Anglican worship is that it expresses a balance of corporate prayer involving sight, hearing, singing, and moving. Not everything in the liturgy should take the shape of spoken words, and music touches us in ways that words alone cannot. As Victor Hugo once said, "Music expresses that which cannot be put into words, and that which cannot remain silent."

In our increasingly secular culture, I believe it is critical now more than ever that the Episcopal Church support our musicians and their ministry in our churches more fully. Priests and musicians share a common mission of evangelism, enabling more and more people to hear the divine notes of love in their lives. Music brings people together, and it is in Anglican worship that we are able to express most beautifully and succinctly the love, mercy and justice of God for everyone.

May God bless your time here this week, and continue to bless your ministry in the Episcopal Church.

Faithfully yours,

The Rt. Rev. Eugene Taylor Sutton  
Bishop of Maryland

## PAST PRESIDENTS OF AAM

1968-69	James Litton	1985-86	Geoffrey Butcher
1969-70	Raymond Glover	1986-87	David Lowry
1970-71	Gerre Hancock	1987-88	Betty Jean Bartholomew
1971-72	Elwyn Davis	1988-89	Benjamin Hutto
1972-73	Ronald Arnatt	1989-91	Sam Batt Owens
1973-74	Robert Quade	1991-93	Richard Webster
1974-75	David Farr	1993-95	Judith (Breneman) Dodge
1975-76	Arthur Rhea	1995-97	Thom Robertson
1976-77	Edgar Billups	1997-99	John Hooker
1977-78	Frederick DeHaven	1999-2001	Carolyn Darr
1978-79	Donald Wilkins	2001-03	Dale Adelman
1979-80	Marilyn Keiser	2003-05	Jack Burnam
1980-81	Frederick Burgomaster	2005-07	Martha Johnson
1981-82	Charles Rigsby	2007-09	Michael Messina
1982-83	Carol Doran	2009-11	Bryan Mock
1983-84	Thomas Foster	2011-13	David Shuler
1984-85	Carol Doran		

## PAST CONFERENCE LOCATIONS

1966	Indianapolis	1990	Charleston-Savannah
1967	Washington, DC	1991	Minnesota
1968	Detroit	1992	Seattle-Portland
1969	Spokane	1993	Princeton, NJ
1970	Cincinnati	1994	Hampton Roads, VA
1971	Los Angeles	1995	San Diego-Los Angeles
1972	St. Louis	1996	Washington, DC
1973	New York City	1997	London-Oxford (UK)
1974	Louisville	1998	San Francisco
1975	San Francisco	1999	Boston
1976	Washington, DC	2000	Palm Beach, FL
1977	Grosse Pointe, MI	2001	New York City
1978	Croydon (UK)	2002	Jackson-Natchez, MS
1979	New York City	2003	Atlanta
1980	Pittsburgh	2004	Cincinnati-Lexington
1981	Charlotte-Asheville	2005	Baltimore
1982	Memphis	2006	Indianapolis
1983	Toronto	2007	Durham (UK)
1984	Los Angeles	2008	Houston
1985	North Texas (Dallas)	2009	Los Angeles
1986	Atlanta	2010	Hartford
1987	London (UK)	2011	The Carolinas
1988	New Haven, CT	2012	Philadelphia
1989	Chicago	2013	Denver



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Region 2: The Rev'd Clayton L. Morris  
Region 3: Michael Lodico  
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Region 7: Joe Causby  
Region 8-N: Carol Foster  
Region 8-S: Tom Neenan

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G. Ernest Plunkett, *Treasurer* ('13)  
Jack Warren Burnam, *Secretary* ('15)

## Anglican Musicians Foundation Board

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Pamela McCaslin  
Iain Quinn, Ph.D.

## *The Journal* Contributors

Jonathan E. Dimmock, *Reviews of Recordings*  
Erik W. Goldstrom, Ph.D., *Reviews of Books*  
Brian P. Harlow, D.M.A., *Instrumental Music Reviews*

# THE WEEK'S SCHEDULE

## Sunday, June 15 (pre-conference worship and events)

### PM

2:00–7:00	Registration/Hospitality Desk open	Key Bridge Marriott (Capital View Ballroom)
4:00	Choral Evensong <i>Sung by the Choir of Lincoln Cathedral, UK</i>	Washington National Cathedral
6:00	Solemn Evensong and Benediction	St. Paul's Parish, K Street
7:30	Pre-Conference concert <i>The Choir of St. Martin-in-the-Fields, London</i>	St. John's, Lafayette Square (Nave)
7:30–12:00 a.m.	Exhibits with cash bar	Key Bridge Marriott (Capital View Ballroom)
9:00–11:00	Registration/Hospitality Desk open	

## Monday, June 16

### AM

7:30	Breakfast on your own <i>Breakfast buffet available (at cost) at Key Bridge Marriott</i>	
7:30–9:00	Registration/Hospitality Desk open	Key Bridge Marriott (Capital View Ballroom)
8:30	In transit: metro/shuttle/walk <i>Guides at Rosslyn &amp; Foggy Bottom Metro stations</i>	
10:00	Opening Eucharist: Solemn Mass	St. Paul's, K Street (Nave)
11:45	Boxed Lunch/Regional Meetings	St. Paul's, K Street (various locations)

### PM

12:45–1:45	Plenary Session I	St. Paul's, K Street (Nave)
2:00–3:15	Professional Development: <i>Conference Choir Rehearsal w/Julian Wachner</i>	St. Paul's, K Street (Nave)
3:15–4:00	In transit: walk/shuttle	
4:00–4:30	Refreshments	St. John's Episcopal Church, Georgetown Parish (Blake Hall & Lawn)
4:30–5:30	Choral Evensong	St. John's, Georgetown (Nave)
5:30–5:45	In transit: walk/taxi transport	
5:45	Cocktails	The George Town Club
6:15	Dinner	The George Town Club
7:45	In transit: walk/car transport	
8:00	Concert by the Washington Bach Consort: <i>J. Reilly Lewis, conductor; Jeremy Filsell, organist</i>	St. John's, Georgetown (Nave)
9:00	Board buses to conference hotel	
9:30–12:00 a.m.	Exhibits with cash bar	Key Bridge Marriott (Capital View Ballroom)

## Tuesday, June 17

### AM

7:30	Breakfast on your own <i>Breakfast buffet available (at cost) at Key Bridge Marriott</i>	
7:30–8:15	Twelve Step Meeting	Key Bridge Marriott (Washington Room, 3rd floor)
7:30–9:00	Registration/Hospitality Desk open	Key Bridge Marriott (Capital View Ballroom)
8:30	In transit: metro/shuttle	
10:00	Morning Prayer: <i>Music of the African-American Tradition: The Ministers of Music, Patrick Lundy, director</i>	St. Columba's Episcopal Church (Nave)
11:15	Plenary Session II	St. Columba's (Nave)

### PM

12:15	Lunch on your own	Tenleytown/Cathedral Heights
1:00	In transit: walk/bus/shuttle	
2:00–3:15	Professional Development: <i>Conference Choir Rehearsal w/Julian Wachner</i>	St. Alban's Parish (Nave)
3:30–4:30	Free Time	Washington National Cathedral Close
4:30	Afternoon Refreshments	St. Alban's Parish (Satterlee Hall)
4:30	New Members' Reception	St. Alban's Parish (Parish Rectory)
5:10	Organ Prelude to Choral Evensong	Washington National Cathedral (Great Choir)
5:30	Choral Evensong	Washington National Cathedral (Great Choir)
6:30	Cocktails	St. Albans School (Senior Circle)
7:15	Catered Dinner	St. Albans School (Cafritz Refectory)
8:15	Featured Speaker: Craig Windham <i>"Resonance and Reverberation"</i>	St. Albans School (Cafritz Refectory)
9:00	Board buses for conference hotel	
9:30–12:00 a.m.	Exhibits with cash bar	Key Bridge Marriott (Capital View Ballroom)

## Wednesday, June 18: Clergy Day in Alexandria

### AM

7:30	Breakfast on your own <i>Breakfast buffet available (at cost) at Key Bridge Marriott</i>	
7:30–8:15	Twelve Step Meeting	Key Bridge Marriott (Washington Room, 3rd floor)
7:30–9:00	Clergy & Daily Registration/Welcome	Virginia Theological Seminary (Welcome Center)
8:15	Board buses at hotel for Virginia Seminary	
8:45	Sung Morning Prayer	Episcopal High School (Callaway Chapel)

9:15	Coffee Break I	Episcopal High School (Quad)
9:30	Address by The Rev'd Dr. Frank Wade	Episcopal High School (Pendleton Hall)
10:30	Coffee Break II	Episcopal High School (Quad)
10:45	Professional Development: Panel Discussion <i>The Rt. Rev'd Dr. Mariann Edgar Budde, panelist</i> <i>The Rt. Rev'd Shannon Johnston, panelist</i> <i>The Rt. Rev'd Eugene Sutton, panelist</i> <i>The Rt. Rev'd Keith Whitmore, panelist</i> <i>The Rev'd Erika Takacs, panelist</i> <i>The Very Rev'd Dr. Ian Markham, moderator</i> <i>Dr. Janette Fishell and Mr. Richard Webster, musicians</i>	Episcopal High School (Pendleton Hall)
<b>PM</b>		
12:00	Buffet Lunch	Virginia Theological Seminary (Refectory)
1:00	Opening of the Charles Winfred Douglas Memorial Collection	Virginia Theological Seminary Library
1:00	Optional Exhibits/Walking Tours: <i>New VTS chapel</i> <i>Taylor &amp; Boody Organ Builders</i>	Virginia Theological Seminary Campus
2:00	A Celebration in Music and Readings: <i>Youth Choir from Mid-Atlantic Episcopal Schools and Churches</i> <i>Julian Wachner, conductor</i>	Episcopal High School (Callaway Chapel)
3:00	Board buses at Virginia Seminary for Christ Church, Alexandria	
3:30	Afternoon Tea	Christ Church, Alexandria (Churchyard)
3:30	Donors' Reception	Christ Church, Alexandria (McMurray Commons, Fowler House)
4:15–5:15	Professional Development: <i>Conference Choir Rehearsal w/Julian Wachner</i>  Clergy Options: I. <i>Observe Conference Choir Rehearsal</i> II. <i>Chanting the Liturgy w/The Rev'd Dr. William Bradley Roberts</i> III. <i>"Council of Jamnia Redux: What Do We Take into the Future?" w/The Rev'd Dr. Frank Wade</i>	Christ Church, Alexandria (Nave)   (Nave) (Choir Room, Fowler House) (Meade Room)
5:30	Choral Evensong (Conference Choir)	Christ Church, Alexandria (Nave)
6:30	In transit: shuttle to conference hotel (primarily for those with mobility issues)	
6:30	Dinner on your own  <i>Return shuttle buses will be provided throughout the evening.</i>	Old Town, Alexandria
6:45	Board buses at Christ Church for the conference hotel	
8:00	OPTIONAL: Board buses at Christ Church for Compline at St. Mary's, Arlington	
8:00	Board buses at Christ Church for the conference hotel	
8:30	OPTIONAL: Compline	St. Mary's, Arlington



8:30	Board buses from Old Town to conference hotel	
9:00	Board buses at Christ Church for the conference hotel	
9:00	<i>Board bus from St. Mary's to conference hotel</i>	
9:00–12:00 a.m.	Exhibits with cash bar	Key Bridge Marriott (Capital View Ballroom)

## Thursday, June 19

### AM

7:30–9:00	Registration/Hospitality Desk open	Key Bridge Marriott
8:15	Breakfast with Address by Martin Neary	Key Bridge Marriott
9:15	Professional Development: Breakout Sessions <i>Planning Liturgies for Same-Sex Blessings in the Episcopal Church</i> <i>Servant Leadership for Musicians: More than Conflict and Closure</i>	Key Bridge Marriott (Various Locations)
10:00	Exhibits	Key Bridge Marriott (Capital View Ballroom)
11:00	In transit: Metro/shuttle <i>Guides at Rosslyn &amp; Federal Triangle Metro stations</i>	

### PM

12:10	Concert: “Lay a Garland” <i>Cathedral, Michael McCarthy, director</i>	National Gallery of Art (West Building, West Garden Court)
1:15	Free afternoon/lunch on your own <i>Tours of National Gallery (sign-up by Monday)</i>	
2:00–4:00	Exhibits (final purchases)	Key Bridge Marriott (Capital View Ballroom)
4:45	Prelude to Closing Eucharist	St. John's Church, Lafayette Square (Nave)
5:00	Closing Eucharist	St. John's Church, Lafayette Square (Nave)
6:45	In transit: walk/shuttle	
7:00	Cocktails	National Press Club
8:00	Dinner	National Press Club
9:00	Dessert and Entertainment: <i>Uptown Vocal Jazz Quartet</i>	National Press Club
10:00	Board buses for conference hotel	

## Friday, June 20: “Church & State” (post-conference event)

### AM

9:00–9:30	Leave Key Bridge Marriott for Church of the Epiphany <i>(Orange Line: Rosslyn to McPherson Square)</i>	
10:00–11:30	United States Army Chorus Concert and Workshop/Presentation	Church of the Epiphany
11:30–12:30 p.m.	Lunch	Church of the Epiphany

*PM*

- |            |   |                     |
|------------|---|---------------------|
| 12:15–1:00 | Walk to Metro Center (4 blocks; 7 minutes) and ride to Capitol South Station, then walk to Library of Congress (1 or 2 blocks; 6 minutes) |                     |
| 1:00–3:30  | View seminal manuscripts and letters from the Anglican tradition  | Library of Congress |

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# MAPS AND DIRECTIONS

## Monday



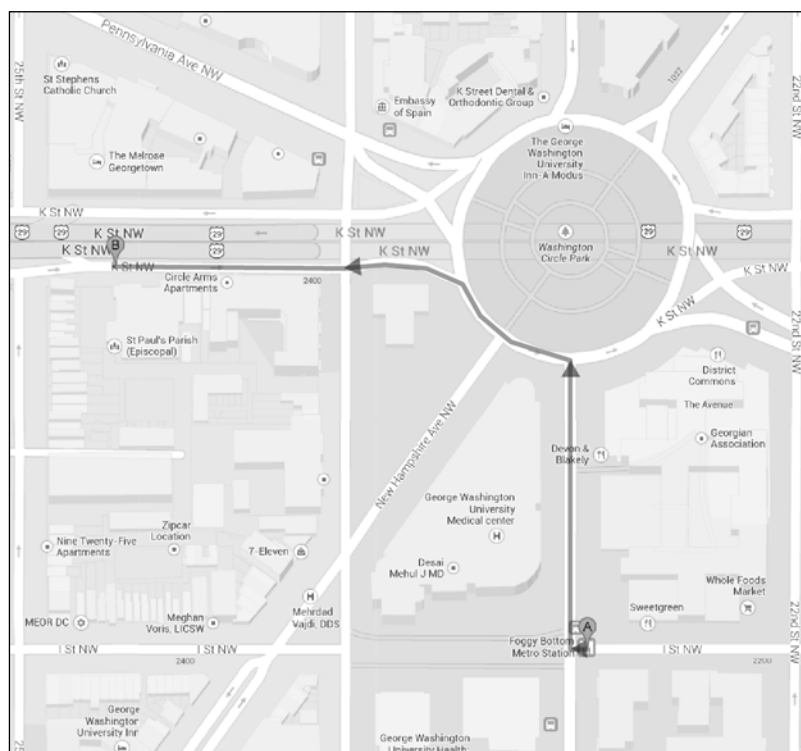
Key Bridge Marriott, 1401 Lee Highway, Arlington, VA, to St. Paul's Parish, 2430 K St., NW, Washington, DC •

*0.5 mi. of walking, 15-20 min. total travel time*

After exiting the main lobby of the Key Bridge Marriott Hotel, begin by walking towards the street to your right. Turn left at the hotel driveway entrance and briefly walk east alongside Lee Highway against the flow of traffic. Cross N. Fort Myer Dr., turn right, cross Lee Highway, and go under the bridge to begin walking south along Fort Myer Dr. for 0.2 mi. At the intersection, stay left and continue south on N. Fort Myer Dr. for another 0.1 mi. Enter the Rosslyn Metro Station on the left.

Board either the Blue or Orange Line train (it does not matter which) in the direction of Largo/New Carrollton. Take the train one stop (3 min.) and exit at the Foggy Bottom Metro Station.

Upon exiting the Foggy Bottom Metro Station, turn left and walk north on 23rd St. for about 500 ft. This is the George Washington University campus. At the traffic circle, keep left and take the second exit heading west on K St., NW. Cross 24th St., NW, and continue another 400 ft. St. Paul's Parish will be on your left.



## Monday, cont.



St. Paul's, K St., to St. John's Episcopal Church, Georgetown, 3240 O St., NW, DC • 0.9 mi. of walking, 20 min. travel time

After exiting St. Paul's, turn left to walk west on K St. for 200 ft. Turn right and head north on 25th St., NW, for about 500 ft. Turn left onto Pennsylvania Ave., NW, and walk for 0.3 mi. Turn slightly to the left to continue heading west on M St., NW, for 0.3 mi. This is the Georgetown neighborhood of Washington, DC. At the bank with the gold dome, turn right onto Wisconsin Ave., NW, and continue northward for 0.2 mi. Turn left onto O St., NW. St. John's will be 400 ft. ahead on your left.

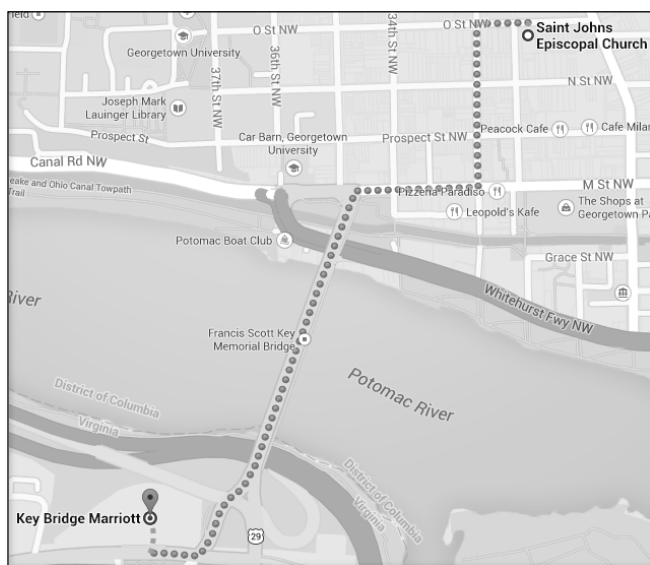
St. John's, Georgetown, to The George Town Club, 1530 Wisconsin Ave., NW • 0.2 mi. of walking, 5 min. travel time

Exit St. John's Church and turn right to head east on O St., NW, for 400 ft. Turn left onto Wisconsin Ave., NW, and walk north for two blocks (0.1 mi.). The George Town Club will be on your left.





## Monday, cont.



### *Alternative to taking the bus*

St. John's, Georgetown, to  
Key Bridge Marriott, VA •

*0.9 mi. of walking, 19 min. travel time*

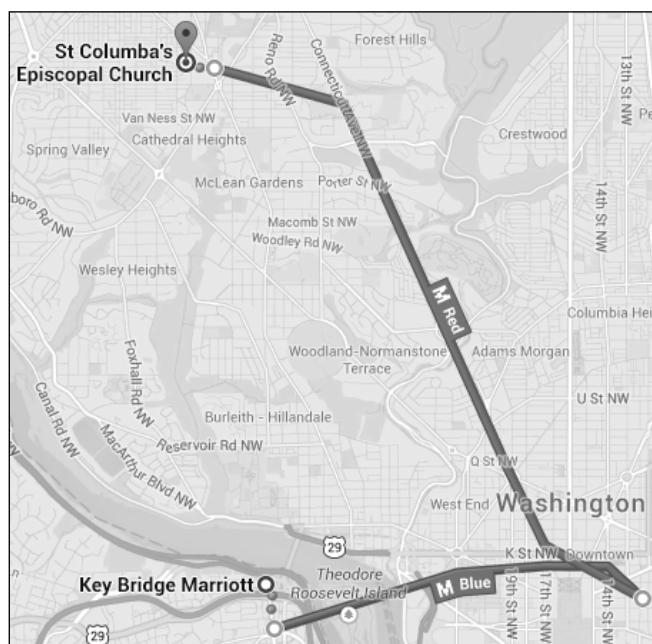
Upon exiting St. John's, turn left and head west on O St. for 300 ft., passing Potomac St., NW. Turn left onto 33rd St., NW, and continue 0.2 mi. Turn right and walk on M St., NW, for 0.1 mi. Turn left onto U.S.-29 S/Key Bridge, crossing the Potomac River and walking for 0.5 mi. Turn right onto U.S.-29/Lee Highway. The Marriott will be on the right.

## Tuesday

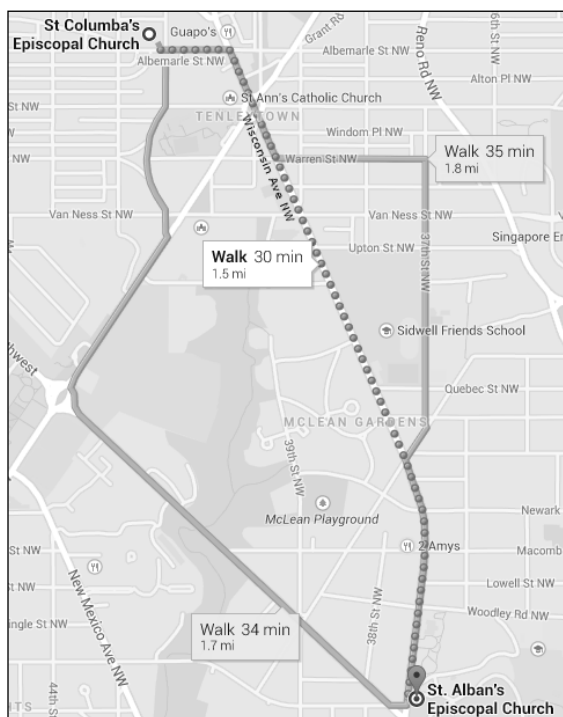
Key Bridge Marriott to  
St. Columba's Episcopal Church, 4201 Albermarle St., NW, Washington, DC •

*0.4 mi. of walking, approx. 40 min. total travel time*

Walk from the Key Bridge Marriott to the Rosslyn Metro Station (see p. 19 for detailed directions). Take either the Blue or Orange Line train (it does not matter which) in the direction of Largo/New Carrollton. Ride the train for four stops (about 7 min.), getting off at Metro Center in order to transfer to another train. Look for an AAM member with a flag or go up one of the escalators toward Red Line trains traveling in the direction of Shady Grove. Board the train and ride for another 6 stops (approx. 13 min.), getting off at the Tenleytown Metro Station. After ascending the long escalator, turn right at the "T" in order to exit the station on the west side of Wisconsin Ave. Once you've gone up the second escalator, immediately turn right, walk a short distance, and turn right again onto Albermarle St., NW. Walk one block (0.1 mi.) and cross 42nd St., NW. The church will be on your right. This neighborhood is approximately 1 mile from the American University campus.



## Tuesday, cont.



Maps

St. Columba's Episcopal Church to St. Alban's Parish, 3001 Wisconsin Ave., NW, Washington, DC • 1.5 mi. of walking, approx. 30 min. or take a bus (see below)

Head east on Albemarle St., NW, going uphill, toward 42nd St., NW, and walk for 0.1 mi. There are numerous restaurants at the intersection of Wisconsin Ave. and Albemarle where you may eat lunch. Turn right onto Wisconsin Ave., NW, and continue walking downhill for 1.4 mi. You will pass St. Ann's Catholic Church on the right. St. Alban's will be on your left, just past the National Cathedral.

If you wish to take a bus instead of walking, do the following: After exiting St. Columba's, head east on Albemarle St., NW, toward Wisconsin Ave., NW. The bus stop is to the left, at the corner of Albemarle St., NW, and Wisconsin Ave., NW. The 31 bus toward Foggy Bottom or 32/36 bus toward Naylor Rd./Southern Ave. will all take you toward St. Alban's. Buses come every 10 minutes. Ride the bus for 11 stops (about 9 min.) and pull the cord to notify the driver you'd like to exit at the NW

WISCONSIN AV & NW CATHEDRAL AV stop. After exiting the bus, continue southward for a short distance, cross Wisconsin Ave., NW, at the intersection with Cathedral Ave., NW, and walk north to St. Alban's. *Note that your Metro SmarTrip card will NOT pay for the bus fare. You will need to pay \$1.80 cash when boarding, or add \$1.60 value to your card in-advance online or at one of the machines located near the entrance of each Metro station.*

## Wednesday (6:45 p.m.)

A shuttle located outside of Christ Church will be available for those wishing to return immediately to the hotel, with priority given to those with mobility issues. Others may choose to have dinner at one of the many restaurants located on King St. See the map included with your packet of materials for details.

Those attending Compline at St. Mary's, Arlington, should board the coach parked near Christ Church at 8 p.m.

Coaches will leave Christ Church at 8:00, 8:30, and 9:00 p.m. for those wishing to return to the hotel.

You may also take the Metro to the hotel. From Christ Church, walk south on N. Columbus St. for one block. Turn right and walk west along King St. for 0.8 mi. (about 17 min.) or ride one of the free trolleys and enter the King St. Metro station on the left. Take a blue line train in the direction of Largo or New Carrollton for 7 stops (about 17 min.) and exit at the Rosslyn Metro station. Walk north on N. Fort Meyer Dr. to the Key Bridge Marriott.

# Thursday

(Between 10:15 and 11:15 a.m.)



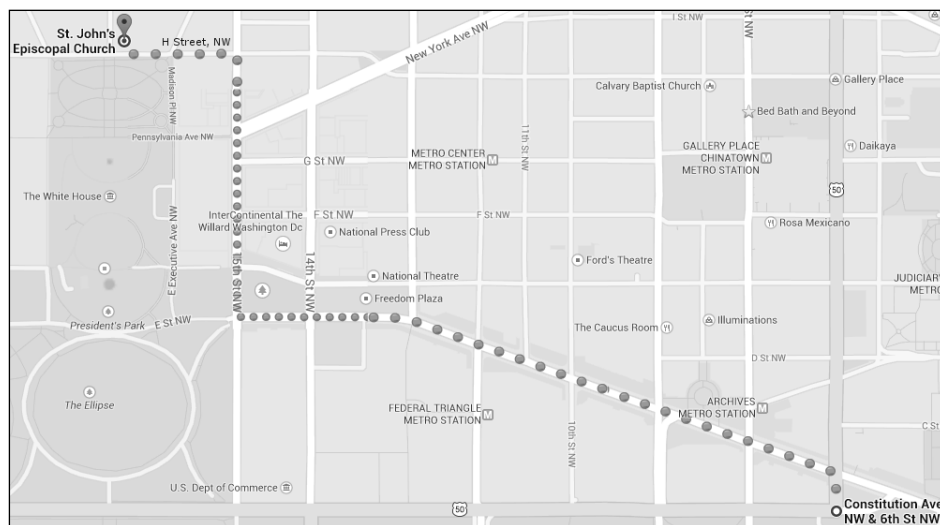
Key Bridge Marriott to National Gallery of Art, 6th & Constitution Ave., NW, Washington, DC • 0.8 mi. of walking, approx. 30 min. total travel time

Please note: You must be in line by 11:45 a.m. in order to be guaranteed a seat for the concert at the National Gallery of Art.

Walk from the Key Bridge Marriott to the Rosslyn Metro Station (see p. 19 for detailed directions). Take either a Blue or Orange Line train (it does not matter which) in the direction of Largo or New Carrollton. Ride the train for five stops (about 8 min.) and exit at the Federal Triangle Metro Station. Upon exiting the station, turn right and head south on 12th St., NW, for 0.1 mi. Cross and turn left onto Constitution Ave., NW, and walk for another 0.4 mi. The entrance to the National Gallery of Art will be on your right at the intersection of 6th St., NW, and Constitution Ave., NW. The concert will be in the West Building, West Garden Court.

(Between 10:15 and 11:15 a.m.)

National Gallery of Art to St. John's Church, Lafayette Square, 1525 H St., NW, Washington, DC •



1.3 mi. of walking, approx. 27 min. total travel time

Exit the building via the 7th St. exit or the same way you entered. Make your way to 7th St., NW, and head north, crossing Constitution Ave., NW. Cross and turn left onto Pennsylvania Ave., NW, and walk for 0.8 mi. Turn right and walk north on 15th St., NW, for 0.3 mi. The Treasury Department will be on your left. Turn left onto H St., NW, and walk for 0.1 mi. St.

John's will be on your left. Alternately, while walking up 15th St., NW, you may turn left onto Pennsylvania Ave., NW (open to pedestrian traffic only), and get a close-up view of the White House. To get to St. John's, walk north, away from the White House and through the park toward H St., NW. St. John's will be across the street and slightly to the right.

## Thursday, cont.

(approx. 1:15 p.m., *for those wishing to return to the hotel*)

National Gallery of Art to Key Bridge Marriott • 0.8 mi. of walking, approx. 30 min. total travel time

If you wish to return to the hotel after the concert, retrace your steps back to the Federal Triangle Metro Station on 12th St., NW. (See p. 23 for detailed directions.) Take either a Blue or Orange Line train (it does not matter which) in the direction of Vienna or Franconia-Springfield for five stops (about 8 min.) and exit at the Rosslyn Metro Station. Walk north on N. Fort Meyer Dr. to the Key Bridge Marriott.

(between 3:30 and 4:30 p.m.)



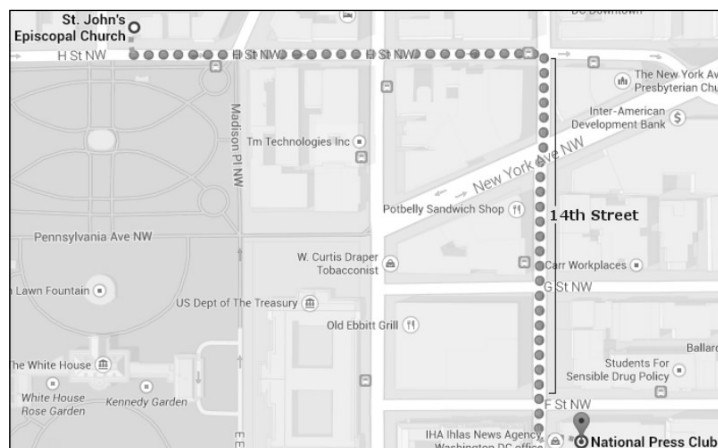
Key Bridge Marriott to St. John's, Lafayette Square, H St., NW, Washington, DC •

0.5 mi. of walking, approx. 20 min. travel time

Walk from the Key Bridge Marriott to the Rosslyn Metro Station (see p. 19 for detailed directions).

Take either a Blue or Orange Line train (it does not matter which) in the direction of Largo or New Carrollton. Ride the train for two stops (about 5 min.) and exit at the Farragut West Metro Station. Exit the station using the 17th St. exit. Walk east on I St., NW, against the flow of traffic, for about 200 ft. Turn right onto Connecticut Ave., NW, and continue for about 450 ft. Turn left onto H St., NW, and walk for another 500 ft., crossing 16th St., NW. The White House will be to your right. St. John's Church will be on the left.

(6:30 p.m.)



St. John's, Lafayette Square to The National Press Club, 529 14th St., NW, Washington, DC •

0.5 mi., approx. 9 min. travel time

Head east on H St., NW, with the flow of traffic, for 0.2 mi. Turn right onto 14th St., NW, and continue for another 0.2 mi. The National Press Club will be on your left, at the corner of 14th & F Streets, NW.



## Friday

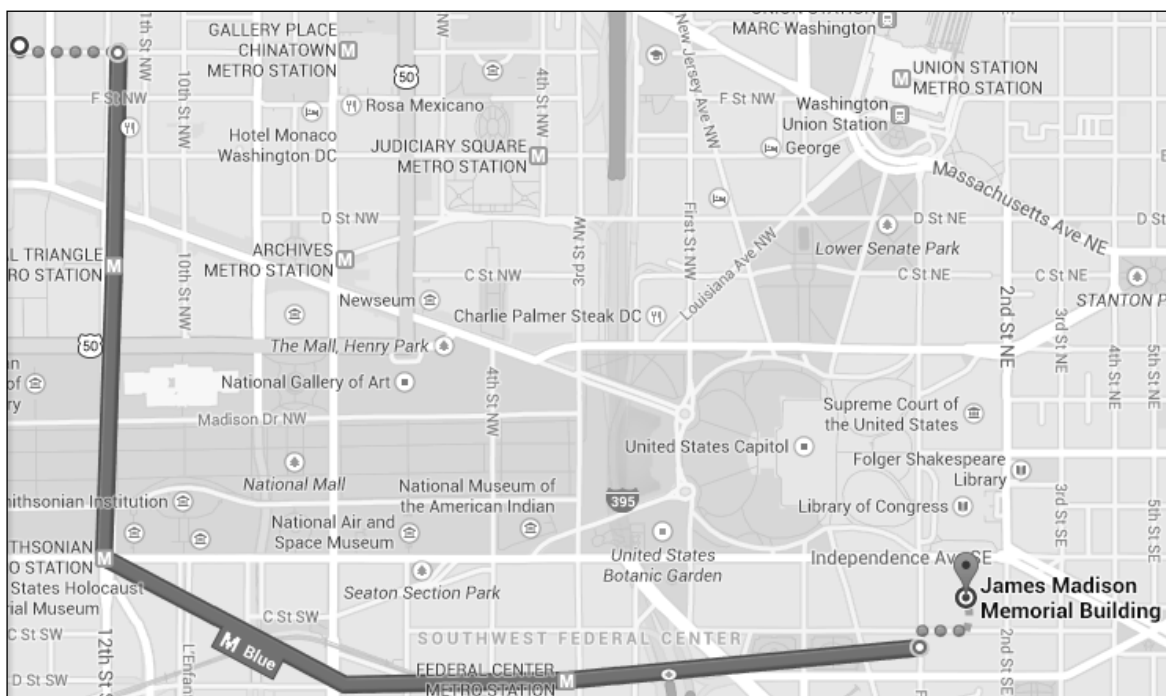
Key Bridge Marriott to Church of the Epiphany, 1317 G St., NW, Washington, DC •  
*0.4 mi. of walking, approx. 20 min. travel time*

Walk from the Key Bridge Marriott to the Rosslyn Metro Station. (See p. 19 for detailed directions.) Take either a Blue or Orange Line train (it does not matter which) in the direction of Largo or New Carrollton. Ride the train for four stops (about 7 min.) and get off at the Metro Center Metro Station. Exit the station using the 13th & G St. exit. Cross G St., NW, and 13th St., NW, and continue west on G St., NW, for 0.1 mi. The Church of the Epiphany will be on your right.



Church of the Epiphany to Library of Congress, Madison Building, 101 Independence Ave., SE, Washington, DC • *0.2 mi. of walking, approx. 15-20 min. total travel time*

Retrace your steps back to the Metro Center Metro Station. Take either a Blue or Orange Line train (it does not matter which) in the direction of Largo or New Carrollton. Ride the train for five stops (about 9 min.) and get off at the Capitol South Metro Station. Exit the station and continue straight, walking up the hill and north on 1st St., SE. Turn right onto Independence Ave., SE. The Madison Building of the Library of Congress will be on your right.



## Friday, cont.

### Library of Congress to Key Bridge Marriott •

0.2 mi of walking, approx. 15-20 min. total travel time

Retrace your steps back to the Capitol South Metro Station at the intersection of First & C Streets, SE. Take either a Blue or Orange Line train (it does not matter which) in the direction of Vienna or Franconia-Springfield. Ride the train for nine stops (about 16 min.) and get off at the Rosslyn Metro Station. Walk north on N. Fort Meyer Dr. to the Key Bridge Marriott.



### The Herbert Howells Society

**President:** Sir David Willcocks  
**Vice-Presidents:** Paul Andrews, Harry Bramma, Stephen Cleobury, Simon Heffer, David Hill, Hilary Macnamara, James O'Donnell, Christopher Robinson, Patrick Russill, John Scott, Howard Shelley & Paul Spicer  
**Chairman:** Martin Neary

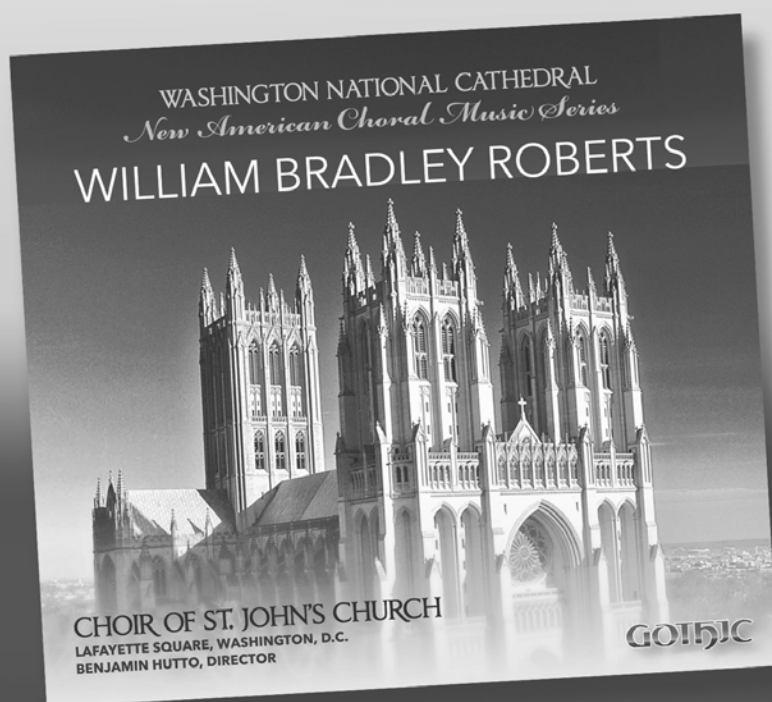
The Herbert Howells Society was founded in 1987 at the instigation of Ursula Howells, the composer's daughter, and is based in Westminster Abbey, where the composer's ashes are buried. It seeks to promote a wider appreciation of Howells' music and to support and publicize the performance, publication, and recording of his works. The committee includes the composer John Rutter, who has done much editorial work for the Society, Andrew Lumsden and Andrew Nethsingha.

HHS has given grants for numerous choral and chamber music recordings, including the highly praised Priory Records project covering all the canticle settings, by the Collegiate Singers, conductor Andrew Millinger.

In September Naxos is due to release a recording by the Bach Choir of the new edition of *Stabat Mater, Sine Nomine* and the world premiere recording of the *Collegium Regale Te Deum* in the orchestral version. Also this year, under the auspices of the Society, the third movement of the Cello Concerto has been completed and the whole concerto will be recorded, with Alice Neary as soloist.

HHS has members from all over the world, including the USA, and it has helped to present the American premiere of *By the waters of Babylon* at this week's conference. It also works closely with, and advises, the Herbert Howells Trust, which was formed in 2008 at St John's College, Cambridge.

For further information, please contact the Membership Secretary, Julian Parkin  
[julian.parkin@hotmail.co.uk](mailto:julian.parkin@hotmail.co.uk) Tel.: + 44 (0)777 2152747  
 or Andrew Millinger, Hon. Secretary  
 32 Barleycroft Road, Welwyn Garden City, Herts AL8 6JU.  
[andrew.millinger@virgin.net](mailto:andrew.millinger@virgin.net) Tel.: +44 (0)1707 335315

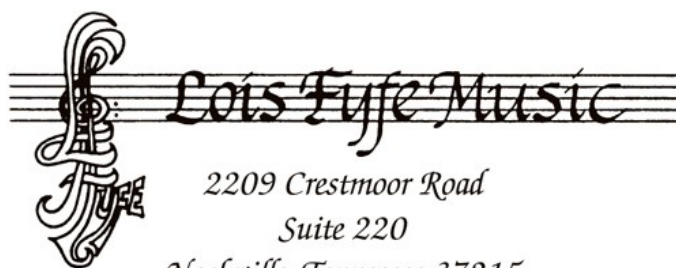


...the incredible variety of Roberts' compositional skills, the glorious acoustical (and organ) setting of Washington Cathedral, and the warm elegance of the choral sound of the choir from St. John's, Lafayette Square...

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# PRE-CONFERENCE CONCERT

Sunday, June 15, 7:30 p.m.  
St. John's Church, Lafayette Square

The Choir of St. Martin-in-the-Fields, London  
Andrew Earis, *Director*  
Matthew Morrison, *Organist*

## Program

Haec dies

Herbert Howells (1892-1983)

Haec dies quam fecit Dominus:  
exultemus et laetemur in ea,  
alleluia.

*This is the day which the Lord hath made:  
let us rejoice and be glad therein,  
alleluia.*

Laetentur coeli

William Byrd (1543-1623)

Laetentur coeli, et exultet terra.  
Jubilare montes laudem,  
quia Dominus noster veniet,  
et pauperum suorum miserebitur.

*Let the heavens be glad and let the earth rejoice.  
Let the mountains be joyful with praise,  
because our Lord will come,  
and will show mercy to his poor.*

Words: Isaiah 49:13

Justorum animae

William Byrd

Justorum animae in manu Dei sunt,  
et non tanget illos tormentum mortis.  
Visi sunt oculis insipientium mori,  
illi autem sunt in pace.

*The souls of the just are in the hand of God,  
and the torment of death shall not touch them.  
In the sight of the unwise they seemed to die;  
but they are in peace.*

Words: Offertory for All Saints' Day

I was glad

Henry Purcell (1659-1695)

I was glad when they said unto me: We will go into the house of the Lord. For thither the tribes go up, even the tribes of the Lord: to testify unto Israel, to give thanks unto the Name of the Lord. For there is the seat of judgment: even the seat of the house of David. O pray for the peace of Jerusalem: they shall prosper that love thee. Peace be within thy walls: and plenteousness within thy palaces. 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.

Words: Psalm 122:1, 4, 5, 6, 7, with Gloria Patri

My soul, there is a country (from *Songs of Farewell*)

Charles Hubert Hastings Parry (1848-1918)

My soul, there is a country  
Far beyond the stars,  
Where stands a winged sentry  
All skillful in the wars:

There, above noise and danger  
Sweet Peace sits crowned with smiles  
And One, born in a manger  
Commands the beauteous files.

He is thy gracious friend  
And, O my soul, awake!  
Did in pure love descend  
To die here for thy sake.

If thou canst get but thither,  
There grows the flow'r of Peace,  
The Rose that cannot wither,  
Thy fortress and thy ease.

Leave then thy foolish ranges,  
For none can thee secure  
But One who never changes,  
Thy God, thy life, thy cure.

Words: Henry Vaughan (1622-1695)

Never weather-beaten sail (from *Songs of Farewell*)

Charles Hubert Hastings Parry

Never weather-beaten sail more willing bent to shore.  
Never tired pilgrim's limbs affected slumber more,  
Than my wearied sprite now longs to fly out of my troubled breast:  
O come quickly, sweetest Lord, and take my soul to rest.

Ever blooming are the joys of heaven's high paradise.  
Cold age deafs not there our ears nor vapor dims our eyes:  
Glory there the sun outshines whose beams the blessed only see:  
O come quickly, glorious Lord, and raise my sprite to thee!

Words: Thomas Campion (1567-1620)

A Prayer of King Henry VI

Gabriel Jackson (b. 1962)

Domine, Jesu Christe,  
redemisti, et preordinasti  
ad hoc quod sum,  
tu scis quid de me facere vis;  
fac de me secundum  
voluntatem tuam  
cum misericordia.

*Lord Jesus Christ,  
who created, redeemed, and preordained  
me to be this that I am,  
you know what you wish to do with me;  
do with me in accordance  
with your will,  
with mercy.*

Words: King Henry VI (1421-1471); trans. Paul Pascal

Mitte manum tuam (from *Strathclyde Motets*)

James MacMillan (b. 1959)

Mitte manum tuam,  
et cognosce loca clavorum.  
Alleluia, et noli esse incredulus sed fidelis,  
alleluia.

*Reach hither thy hand,  
and behold the print of the nails.  
Alleluia, and be not faithless, but believing,  
alleluia.*

Words: John 20:27



A New Song

James MacMillan

O sing unto the Lord a new song; \*  
 sing unto the Lord, all the whole earth.  
 Sing unto the Lord, and praise his Name; \*  
 be telling of his salvation from day to day.  
 For he cometh, for he cometh to judge the earth, \*  
 and with righteousness to judge the world, and the people with his truth.

Words: Ps. 96:1-2, 13

The Turtle Dove

Ralph Vaughan Williams (1872-1958)

Fare you well, my dear, I must be gone,  
 And leave you for a while;  
 If I roam away I'll come back again,  
 Though I roam ten thousand miles, my dear,  
 Though I roam ten thousand miles.

So fair thou art, my bonny lass,  
 So deep in love am I;  
 But I never will prove false to the bonny lass I love,  
 Till the stars fall from the sky, my dear,  
 Till the stars fall from the sky.

The sea will never run dry, my dear,  
 Nor the rocks melt with the sun,  
 But I never will prove false to the bonny lass I love,  
 Till all these things be done, my dear,  
 Till all these things be done.

O yonder doth sit that little turtle dove,  
 He doth sit on yonder high tree,  
 A-making a moan for the loss of his love,  
 As I will do for thee, my dear,  
 As I will do for thee.

Words: English folk song

Lilliburlero (from *Four Songs from the British Isles*)

Michael Tippett (1905-1998)

Lilliburlero bullen a la.  
 Ho! broder Teague dost hear de decree, Lillibur . . .  
 Dat we shall have a new deputie, Lilliburl . . .  
 Ho! by Shaint Ty burn't is de Talbote, Lillibur . . .  
 And he will cut all de English troate,  
 Lilliburlero bullen a la.

Words: Anonymous

Shall I compare thee to a summer's day

Nils Lindberg (b. 1933)

Shall I compare thee to a summer's day?  
 Thou art more lovely and more temperate:  
 Rough winds do shake the darling buds of May,  
 And summer's lease hath all too short a date:  
 Sometime too hot the eye of heaven shines,  
 And often is his gold complexion dim'd;  
 And every fair from fair sometime declines,  
 By chance or nature's changing course untrimm'd;  
 But thy eternal summer shall not fade  
 Nor lose possession of that fair thou ow'st;  
 Nor shall Death brag thou wander'st in his shade,  
 When in eternal lines to time thou growest:  
 So long as men can breathe or eyes can see,  
 So long lives this, and this gives life to thee.

Words: William Shakespeare (1564-1616)

Over hill, over dale (from *Three Shakespeare Songs*)

Ralph Vaughan Williams

Over hill, over dale,  
 Thorough bush, thorough briar,  
 Over park, over pale,  
 Thorough flood, thorough fire  
 I do wander everywhere.  
  
 Swifter than the moon's sphere;  
 And I serve the fairy queen,  
 To dew her orbs upon the green.  
 The cowslips tall her pensioners be;  
 In their gold coats spots you see;  
 Those be rubies, fairy favours,  
 In those freckles live their savours:  
 I must go seek some dew-drops here,  
 And hang a pearl in every cowslip's ear.

Words: William Shakespeare

*Songs and Sonnets of Shakespeare*

George Shearing (1919-2011)

I. Live with me and be my love  
  
 Live with me, and be my love,  
 And we will all the pleasures prove  
 That hills and valleys, dales and fields,  
 And all the craggy mountains yields.  
  
 There will we sit upon the rocks,  
 And see the shepherds feed their flocks,  
 By shallow rivers, by whose falls  
 Melodious birds sing madrigals.

There will I make thee a bed of roses,  
 With a thousand fragrant posies,  
 A cap of flowers, and a kirtle  
 Embroider'd all with leaves of myrtle.  
 A belt of straw and ivy buds,  
 With coral clasps and amber studs;  
 And if these pleasures may thee move,  
 Then live with me and be my love.

LOVE'S ANSWER

If that the world and love were young,  
 And truth in every shepherd's tongue,  
 These pretty pleasures might me move,  
 To live with thee and be thy love.

III. It was a lover and his lass

It was a lover and his lass,  
 With a hey, and a ho, and a hey nonino,  
 That o'er the green corn-field did pass,  
 In the spring time, the only pretty ring time,  
 When birds do sing, hey ding a ding, ding;  
 Sweet lovers love the spring.

Between the acres of the rye,  
 With a hey, and a ho, and a hey nonino,  
 These pretty country folks would lie,  
 In the spring time, the only pretty ring time,  
 When birds do sing, hey ding a ding, ding;  
 Sweet lovers love the spring.

This carol they began that hour,  
 With a hey, and a ho, and a hey nonino,  
 How that life was but a flower  
 In the spring time, the only pretty ring time,  
 When birds do sing, hey ding a ding, ding;  
 Sweet lovers love the spring.

And, therefore, take the present time  
 With a hey, and a ho, and a hey nonino,  
 For love is crown'd with the prime  
 In the spring time, the only pretty ring time,  
 When birds do sing, hey ding a ding, ding;  
 Sweet lovers love the spring.

Go down, Moses (from *Five Negro Spirituals*)

Traditional, arr. Michael Tippett

Go down, Moses, way down in Egypt land; tell old Pharaoh, to let my people go. When Israel was in Egypt land, let my people go. Oppressed so hard they could not stand. Let my people go. Thus spake the Lord, bold Moses said. Let my people go. If not, I'll smite your firstborn dead. Let my people go. Go down, Moses, way down in Egypt land; tell old Pharaoh, to let my people go.

Words: Traditional spiritual

## The Battle of Jericho

Traditional, arr. Moses Hogan (1957-2003)

Joshua fit the battle of Jericho,  
Jericho, Jericho;  
Joshua fit the battle of Jericho  
And the walls came tumbling down.

You may talk about your kings of Gideon,  
You may talk about your men of Saul  
But there's none like good old Joshua  
At the battle of Jericho. Joshua fit. . .

Now the Lord commanded Joshua;  
"I command you and obey you must;  
You just march straight to those city walls  
And the walls will turn to dust. Joshua fit. . .

Straight up to the walls of Jericho  
He marched with spear in hand,  
"Go blow that ram's horn," Joshua cried,  
"For the battle is in my hand." Joshua fit. . .

The lamb ram sheep horns began to blow,  
And the trumpets began to sound,  
And Joshua commanded, "Now children, shout!"  
And the walls came tumbling down. Joshua fit. . .

Words: *Traditional spiritual*



**2014-2015 SEASON**  
**SAMUEL CARABETTA, ARTISTIC DIRECTOR**

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**Sunday, October 26, 2014 at 5 pm**

The world's most beloved choir  
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### **CHANTICLEER**

**SATURDAY, NOVEMBER 29, 2014 AT 7:30 PM**

**A CHANTICLEER CHRISTMAS**

*"A HALLMARK OF THE CHRISTMAS SEASON"*



### **TIME FOR THREE**

**SUNDAY, MARCH 1, 2015 AT 5 PM**

The groundbreaking, category-  
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### **A FESTIVAL OF NINE LESSONS AND CAROLS**

**Sunday, December 14, 2014 at 5 pm**

St. John's Choir

Samuel Carabetta, Director

*IN THE TRADITION OF KING'S COLLEGE, CAMBRIDGE*



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 – *The Los Angeles Times*



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Donald Sutherland  
Coordinator,  
Organ Department  
John Walker

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Photo: Dean Meyers

# SOLEMN MASS

Monday, June 16, 10:00 a.m.

St. Paul's Parish, K Street

The Rt. Rev'd James L. Jelinek, *Celebrant*

The Rt. Rev'd Eugene Taylor Sutton, *Preacher*

The Rev'd Dr. Thomas Williams, *Deacon of the Mass*

The Parish Choir of St. Paul's Parish, K Street

Robert McCormick, *Director of Music & Organist*

John Bradford Bohl, *Assistant Director of Music & Organist*

Martin Neary, *Guest Conductor*

The choral setting of the Mass Ordinary is "Coronation" Gloria in B-flat, op. 128, and Communion Service in B-flat, op. 10, by Charles Villiers Stanford (1852-1924).

## The Entrance Rite

VOLUNTARY: Rhapsody in C-sharp Minor, op. 17 no. 3

Herbert Howells (1892-1983)

At the sound of the bell, all stand for the entrance of the Sacred Ministers into the church. The Choir sings

INTROIT ANTIPHON *Benedicta sit sancta Trinitas*

Plainsong, Mode VIII

Blessed be the holy Trinity, and the undivided Unity: we will praise him, because he hath shewed his mercy upon us. (*adapted from Tob. 12:6*)

All sing

HYMN: Holy, holy, holy! Lord God Almighty!

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

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



Ho - ly, ho - ly, ho - ly! Mer - ci - ful and might - y,  
 cher - u - bim and ser - a - phim fall - ing down be - fore thee,  
 on - ly thou art ho - ly; there is none be - side thee,  
 Ho - ly, ho - ly, ho - ly! Mer - ci - ful and might - y,

God in three Per - sons, bless - ed Trin - i - ty.  
 which wert, and art, and ev - er - more shalt be.  
 per - fect in power, in love, and pu - ri - ty.  
 God in three Per - sons, bless - ed Trin - i - ty.

Words: Reginald Heber (1783-1826), alt.  
 Music: Nicaea, John Bacchus Dykes; descant by Robert McCormick (b. 1978)

## THE OPENING ACCLAMATION

*Celebrant*

✠ Bless - ed be God: Father, Son, and Ho - ly Spi - rit.

*People*

And blessed be his kingdom, now and for ev - er. A - men.

The Celebrants sings

## THE COLLECT FOR PURITY

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

The Choir sings

## KYRIE ELEISON

Lord, have mercy upon us.  
 Christ, have mercy upon us.  
 Lord, have mercy upon us.

## GLORIA IN EXCELSIS

Glory be to God on high,  
 and on earth peace,  
 good will towards men.  
 We praise thee, we bless thee,  
 we worship thee, we glorify thee,  
 we give thanks to thee  
 for thy great glory,  
 O Lord God, heavenly King,  
 God the Father Almighty.  
 O Lord, the only-begotten Son,  
 Jesus Christ;  
 O Lord God, Lamb of God,  
 Son of the Father,  
 that takest away the sins of the world,  
 have mercy upon us.  
 Thou that takest away the sins of the world,  
 receive our prayer.  
 Thou that sittest on the right hand of the Father,  
 have mercy upon us.  
 For thou only art holy;  
 thou only art the Lord;  
 thou only, O Christ,  
 with the Holy Ghost, art most high  
 ✠ in the glory of God the Father. Amen.

## THE COLLECT OF THE DAY

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

Almighty God, who hast revealed to thy Church thine eternal Being of glorious majesty and perfect love as one God in Trinity of Persons: Give us grace to continue steadfast in the confession of this faith, and constant in our worship of thee, Father, Son, and Holy Spirit; for thou livest and reignest, one God, now and for ever. **Amen.**

*The People sit.*

## The Liturgy of the Word

## THE FIRST LESSON: Exodus 3:11-15

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

the God of your ancestors, the God of Abraham, the God of Isaac, and the God of Jacob, has sent me to you':  
This is my name forever, and this my title for all generations.

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

*The Choir sings*

PSALM 29    *Afferte Domino*

Chant: Walter Parratt (1841-1924)

- 1    Ascribe unto the Lord, O ye mighty, \*  
     ascribe unto the Lord worship and strength.
- 2    Ascribe unto the Lord the honor due unto his Name; \*  
     worship the Lord with holy worship.
- 3    The voice of the Lord is upon the waters; \*  
     it is the glorious God that maketh the thunder.
- 4    It is the Lord that ruleth the sea; the voice of the Lord is mighty in operation; \*  
     the voice of the Lord is a glorious voice.
- 5    The voice of the Lord breaketh the cedar-trees; \*  
     yea, the Lord breaketh the cedars of Lebanon.
- 6    He maketh them also to skip like a calf; \*  
     Lebanon also, and Sirion, like a young unicorn.
- 7    The voice of the Lord divideth the flames of fire; the voice of the Lord shaketh the wilderness; \*  
     yea, the Lord shaketh the wilderness of Kadesh.
- 8    The voice of the Lord maketh the hinds to bring forth young, and strippeth bare the forests: \*  
     in his temple doth everything speak of his honor.
- 9    The Lord sitteth above the water-flood, \*  
     and the Lord remaineth a King for ever.
- 10   The Lord shall give strength unto his people; \*  
     the Lord shall give his people the blessing of peace.

THE SECOND LESSON: Romans 11:33-36

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

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

All stand and sing

HYMN: We the Lord's people, heart and voice uniting

1 We the Lord's peo - ple, heart and voice u - nit - ing, praise him who  
 2 This is the Lord's house, home of all his peo - ple, school for the  
 3 In the Lord's ser - vice bread and wine are of - fered, that Christ may  
 called us out of sin and dark - ness in - to his own light,  
 faith - ful, ref - uge for the sin - ner, rest for the pil - grim,  
 take them, bless them, break, and give them to all his peo - ple,  
 that he might a - noint us a roy - al priest - hood.  
 ha - ven for the wea - ry; all find a wel - come.  
 his own life im - part - ing, food ev - er - last - ing.

Words: John E. Bowers (b. 1923), alt.

Music: Decatur Place, Richard Wayne Dirksen (1921-2003)

Words and music from The Hymnal 1982, © 1985 the Church Pension Fund. All rights reserved. Used by permission of Church Publishing Incorporated, New York, NY.

The Cantors sing the Alleluia, which is then repeated by all. The Choir sings the verse, after which all repeat the Alleluia.

ALLELUIA *Benedictus es, Domine Deus patrum nostrorum*

Plainsong, Mode VIII

Blessed art thou, O Lord God of our Fathers: and worthily to be praised for ever. (*Dan. 3:52*)

Al - le - lu - ia.

THE HOLY GOSPEL: Matthew 28:18-20

Deacon The ☩ Holy Gospel of our Lord Jesus Christ according to Matthew.  
 People **Glory be to thee, O Lord.**

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

Deacon The Gospel of the Lord.  
 People **Praise be to thee, O Christ.**

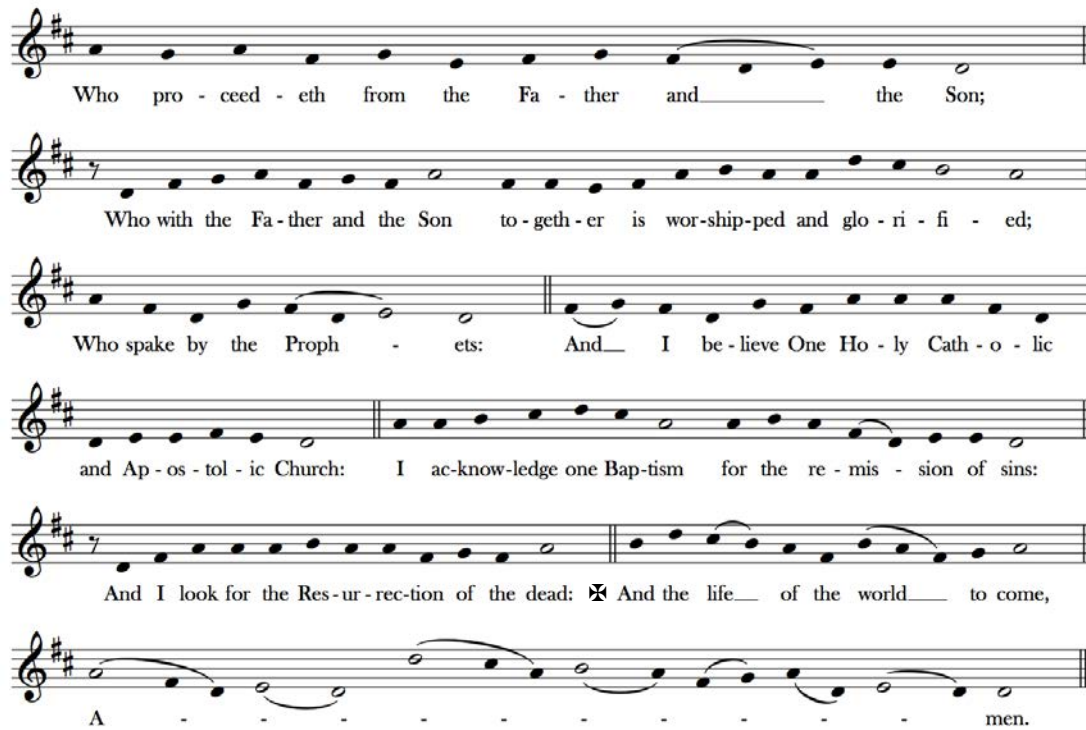
The People sit.

THE SERMON: The Rt. Rev'd Eugene Taylor Sutton, *Bishop of Maryland*

All stand and sing

## THE NICENE CREED

I be-lieve in one— God The Fa-ther Al-might-y, Mak-er of heav-en and earth,  
 And of all things vis - i - ble and in - vis - i - ble. And in one Lord Je - sus Christ,  
 the on - ly be - got - ten Son of God; Be - got - ten of his Fa - ther be - fore— all worlds,  
 God of God, Light of Light, Ver - y God of Ver - y God; Be - got - ten, not made;  
 Be - ing of one sub - stance with the Fa - ther, By whom— all things were made:  
 Who for us men and for our sal - va - tion came down from heav - en, *kneel*  
 And was in - car - nate by the Ho - ly Ghost of the Vir - gin Mar - y, And was made man:  
*stand*  
 and was— cru - ci - fi - ed al - so for— us un - der Pon - tius Pi - late;  
 He suf - fer - ed and was bur - i - ed: And the third day he rose a - gain  
 ac - cord - ing to the Scrip - tures: And as - cend - ed in - to heav - en,  
 And sit - teth on the right hand of the Fa - ther: And he shall come a - gain with glo - ry,  
 to judge both the quick and the dead; Whose king - dom shall have— no end.  
 And I be - lieve in the Ho - ly Ghost, the Lord, and giv - er of Life,



Who pro - ceed - eth from the Fa - ther and the Son;

Who with the Fa - ther and the Son to - geth - er is wor-ship-ped and glo - ri - fi - ed;

Who spake by the Proph - ets: And I be - lieve One Ho - ly Cath - o - lic

and Ap - os - tol - ic Church: I ac-know-ledge one Bap-tism for the re - mis - sion of sins:

And I look for the Res-ur-rec-tion of the dead: ✠ And the life of the world to come,

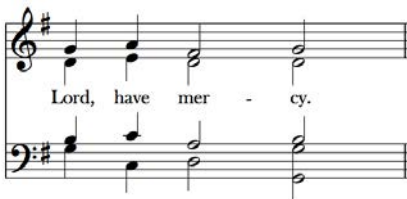
A - - - - - men.

Setting: Plainsong, Mode V

## THE PRAYERS OF THE PEOPLE, FORM I

*Deacon* With all our heart and with all our mind, let us pray to the Lord, saying, "Lord have mercy." For the peace of the world, for the welfare of the holy Church of God, and for the unity of all peoples, let us pray to the Lord.

*People*



Lord, have mer - cy.

*Deacon* For Katharine, our Presiding Bishop; Mariann, our Bishop; and for all the clergy and people, let us pray to the Lord.

*People* **Lord, have mercy.**

*Deacon* For Barack our President, for the leaders of the nations, and for all in authority, let us pray to the Lord.

*People* **Lord, have mercy.**

*Deacon* For this city, for every city and community, and for those who live in them, let us pray to the Lord.

*People* **Lord, have mercy.**

*Deacon* For the good earth which God has given us, and for the wisdom and will to conserve it, let us pray to the Lord.

*People* **Lord, have mercy.**

*Deacon* For those who travel on land, on water, or in the air, let us pray to the Lord.

*People* **Lord, have mercy.**

*Deacon* For the aged and infirm, for the widowed and orphans, and for the sick and the suffering, let us pray to the Lord.

*People* **Lord, have mercy.**

*Deacon* For the poor and the oppressed, for the unemployed and the destitute, for prisoners and captives, and for all who remember and care for them, let us pray to the Lord.

*People* **Lord, have mercy.**

*Deacon* For all who have ✠ died in the hope of the resurrection and for all the departed, let us pray to the Lord.

*People* **Lord, have mercy.**

*Deacon* For deliverance from all danger, violence, oppression, and degradation, let us pray to the Lord.

*People* **Lord, have mercy.**

*Deacon* For the ✠ absolution and remission of our sins and offenses, let us pray to the Lord.

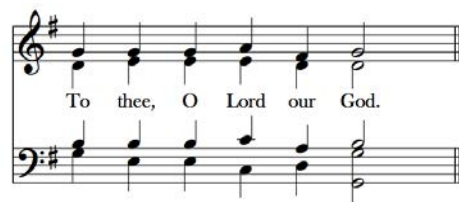
*People* **Lord, have mercy.**

*Deacon* That we may end our lives in faith and hope, without suffering and without reproach, let us pray to the Lord.

*People* **Lord, have mercy.**

*Deacon* In the communion of the ever-blessed and glorious Virgin Mary, blessed Paul our Patron, and of all the saints, let us commend ourselves, and one another, and all our life, to Christ our God.

*People*

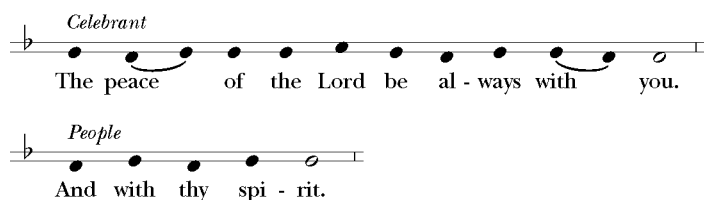


*The Celebrant adds a concluding collect.*

*People*



## THE PEACE



*The Ministers and the People may greet one another in the Name of the Lord.*



# The Holy Communion

*The People sit. The Choir sings*

OFFERTORY ANTIPHON *Benedictus sit Deus Pater*

Falsobordone by L.G. da Viadana and  
Karl Enderes

Blessed be God the Father and the only begotten Son of God: likewise the Holy Spirit: because he hath shewed his mercy upon us. (*adapted from Tob. 12:6*)

OFFERTORY ANTHEM: Behold, O God our defender

Behold, O God our defender: and look upon the face of thine Anointed. For one day in thy courts: is better than a thousand.

Words: Ps. 84:9-10

Music: Herbert Howells

*All stand at the censuring of the People.*

ORATE FRATRES AC SORORES

*The Celebrant may offer the intentions of the Mass and then says*

Pray, my brothers and sisters: that this our sacrifice may be acceptable unto God the Father Almighty.

People **May the Lord receive this sacrifice at thy hands, to the praise and glory of his Name, to our benefit and that of all his holy Church.**

The musical notation is arranged in four staves, alternating between the Celebrant and the People. Each staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes.

**Celebrant**  
The Lord be with you.

**People**  
And with thy spi - rit.

**Celebrant**  
Lift up your hearts.

**People**  
We lift them up un - to the Lord.

**Celebrant**  
Let us give thanks un - to our Lord God.

**People**  
It is meet and right so to do.

EUCCHARISTIC PRAYER II

*Facing the Altar, the Celebrant proceeds*

It is very meet, right, and our bounden duty, that we should at all times, and in all places, give thanks unto thee, O Lord, holy Father, almighty, everlasting God. For with thy co-eternal Son and Holy Spirit, thou art one God, one Lord, in Trinity of Persons and in Unity of Substance; and we celebrate the one and equal glory of thee, O Father, and of the Son, and of the Holy Spirit. Therefore with Angels and Archangels, and with all the company of heaven, we laud and magnify thy glorious Name; evermore praising thee, and saying,

*The Choir sings*

## SANCTUS AND BENEDICTUS QUI VENIT

Holy, Holy, Holy,  
Lord God of Hosts:  
Heaven and earth are full of thy glory.  
Glory be to thee, O Lord Most High.

✠ Blessed is he that cometh  
in the Name of the Lord.  
Hosanna in the highest.

*The People kneel. The Celebrant continues*

All glory be to thee, O Lord our God, for that thou didst create heaven and earth, and didst make us in thine own image; and, of thy tender mercy, didst give thine only Son Jesus Christ to take our nature upon him, and to suffer death upon the cross for our redemption. He made there a full and perfect sacrifice for the whole world; and did institute, and in his holy Gospel command us to continue, a perpetual memory of that his precious death and sacrifice, until his coming again.

For in the night in which he was betrayed, he took bread; and when he had given thanks to thee, he broke it, and gave it to his disciples, saying, "Take, eat, this is my Body, which is given for you. Do this in remembrance of me." ✠

Likewise, after supper, he took the cup; and when he had given thanks, he gave it to them, saying, "Drink this, all of you; for this is my Blood of the New Covenant, which is shed for you, and for many, for the remission of sins. Do this, as oft as ye shall drink it, in remembrance of me." ✠

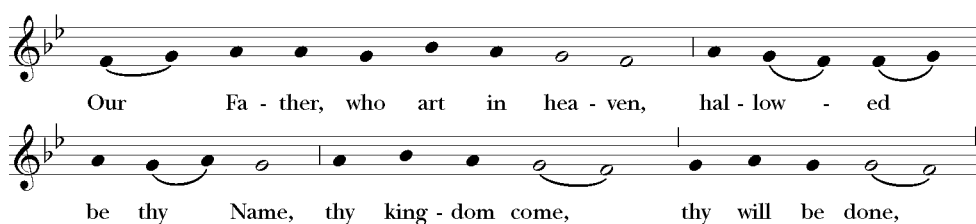
Wherefore, O Lord and heavenly Father, we thy people do celebrate and make, with these thy holy gifts which we now offer unto thee, the memorial thy Son hath commanded us to make; having in remembrance his blessed passion and precious death, his mighty resurrection and glorious ascension; and looking for his coming again with power and great glory.

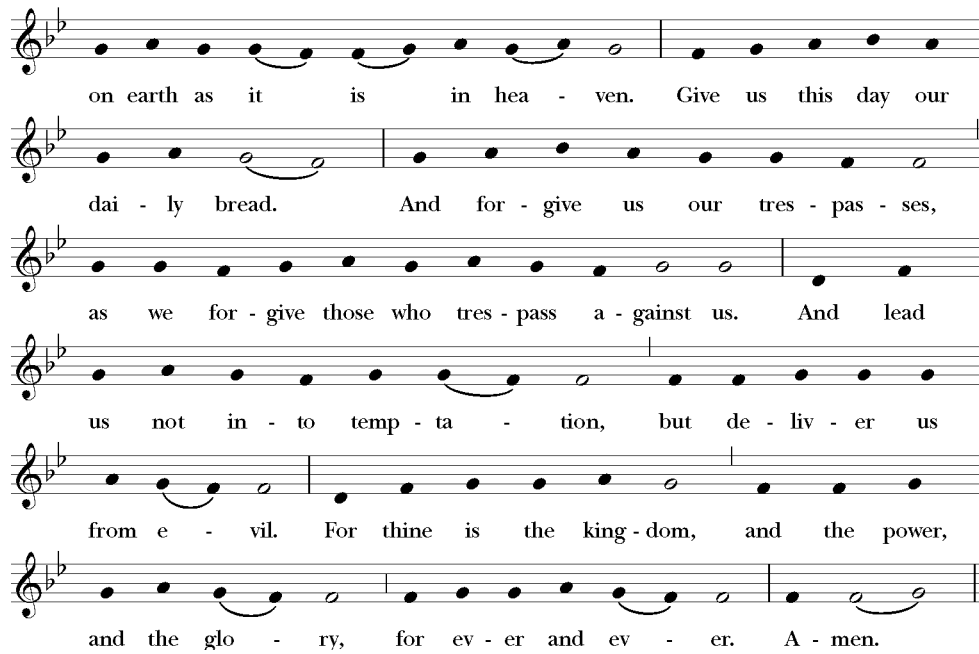
And we most humbly beseech thee, O merciful Father, to hear us, and, with thy Word and Holy Spirit, to bless and sanctify these gifts of bread and wine, that they may be unto us the Body and Blood of thy dearly-beloved Son Jesus Christ.

And we earnestly desire thy fatherly goodness to accept this our sacrifice of praise and thanksgiving, whereby we offer and present unto thee, O Lord, our selves, our souls and bodies. Grant, we beseech thee, that all who partake of this Holy Communion may worthily receive the most precious Body and Blood of thy Son Jesus Christ, and be filled with thy ✠ grace and heavenly benediction; and also that we and all thy whole Church may be made one body with him, that he may dwell in us, and we in him; through the same Jesus Christ our Lord; By whom, and with whom, and in whom, in the unity of the Holy Ghost all honor and glory be unto thee, O Father Almighty, world without end. **AMEN.**

## THE LORD'S PRAYER

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

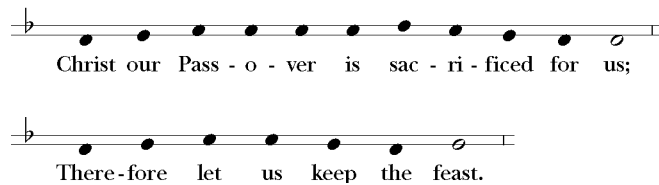




Setting: Plainsong, adapt. Charles Winfred Douglas (1867-1944). From The Hymnal 1982, © 1985 the Church Pension Fund. All rights reserved.  
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## THE BREAKING OF THE BREAD

*The Celebrant breaks the consecrated Bread.*



*A period of silence is kept.*

## AT THE INVITATION

*Facing the People, the Celebrant offers the following invitation*

Celebrant	✠ Behold the Lamb of God; behold him that taketh away the sins of the world.
People	Lord, I am not worthy that thou shouldest come under my roof; but speak the word only, and my soul shall be healed.

*The Bread and the Cup are given to the communicants with these words*

The Body of Christ, the bread of heaven. **Amen.**

The Blood of Christ, the cup of salvation. **Amen.**

*During the distribution of Communion, the Choir sings*

## AGNUS DEI

O Lamb of God, that takest away  
the sins of the world,  
have mercy upon us.

O Lamb of God, that takest away  
the sins of the world,  
grant us thy peace.

COMMUNION ANTIPHON *Benedicimus Deum caeli*

Plainsong, Mode IV

We bless the God of heaven, and in the sight of all that live will we praise him: because he hath shewed his mercy upon us. (*adapted from Tob. 12:6*)

COMMUNION ANTHEM: Wisdom and knowledge (*world premiere*)

O the depth of the riches both of the wisdom and knowledge of God! How unsearchable are his judgments, and his ways past finding out! For who hath known the mind of the Lord? Or who hath been his counselor? Or who hath first given to him, and it shall be recompensed until him again? For of him, and through him, and to him, are all things: to whom be the glory for ever. Amen.

Words: Romans 11:33-36

Music: Zachary Wadsworth (b. 1983), \*commissioned by St. Paul's Parish for the 2014 DC Conference of the Association of Anglican Musicians

The commissioning of this anthem was made possible by the support of the Ann Stookey Fund for New Music ([www.annstookeyfund.org](http://www.annstookeyfund.org)).

## HYMN AT THE ABLUTIONS: Round the Lord in glory seated

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

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

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

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

Words: Richard Mant (1776-1848)

Music: Rustington, Charles Hubert Hastings Parry (1848-1918)

## POSTCOMMUNION PRAYER

*Celebrant*  
*People*

Let us pray. Almighty and everliving God,  
we most heartily thank thee for that thou dost feed us, in these holy mysteries, with the spiritual food of the most precious Body and Blood of thy Son our Savior Jesus Christ; and dost assure us thereby of thy favor and goodness towards us; and that we are very members incorporate in the mystical body of thy Son, the blessed company of all faithful people; and are also heirs, through hope, of thy everlasting kingdom. And we humbly beseech thee, O heavenly Father, so to assist us with thy grace, that we may continue in that holy fellowship, and do all such good works as thou hast prepared for us to walk in; through Jesus Christ our Lord, to whom, with thee and the Holy Ghost, be all honor and glory, world without end. Amen.

## THE BLESSING

*The Celebrant blesses the People, singing*

The peace of God, which passeth all understanding, keep your hearts and minds in the knowledge and love of God, and of his Son Jesus Christ our Lord; and the blessing of God Almighty, the Father, the Son, and the Holy Ghost, be amongst you and remain with you always. **Amen.**

## THE DISMISSAL

*The Deacon dismisses the People with these words*

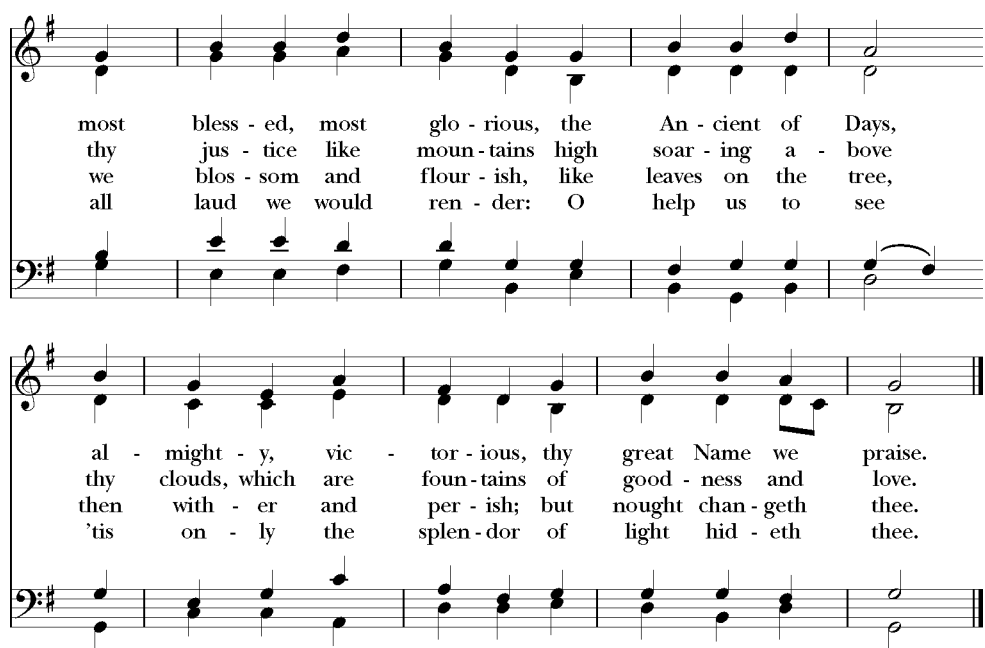
*Deacon*                      *People*

Let us bless the Lord.      Thanks be to God.

## HYMN: Immortal, invisible, God only wise

1 Im - mor - tal, in - vis - i - ble, God on - ly wise,  
2 Un - rest - ing, un - hast - ing, and si - lent as light,  
3 To all life thou giv - est, to both great and small;  
4 Thou reign - est in glo - ry, thou rul - est in light,

in light in - ac - ces - si - ble hid from our eyes,  
nor want - ing, nor wast - ing, thou rul - est in might;  
in all life thou liv - est, the true life of all;  
thine an - gels a - dore thee, all veil - ing their sight;



most bless-ed, most glo-rious, the An-cient of Days,  
 thy jus-tice like moun-tains high soar-ing a-bove,  
 we blos-som and flour-ish, like leaves on the tree,  
 all laud we would ren-der: O help us to see

al-might-y, vic-tor-ious, thy great Name we praise.  
 thy clouds, which are foun-tains of good-ness and love.  
 then with-er and per-ish; but nought chan-geth thee.  
 'tis on-ly the splen-dor of light hid-eth thee.

Words: Walter Chalmers Smith (1824-1908), alt.  
 Music: St. Denio, Welsh hymn, from *Caniadau y Cyssegr*, 1839; adapt. John Roberts (1822-1877);  
 harm. The English Hymnal, 1906, alt.; descant by Robert McCormick (b. 1978)

## VOLUNTARY: Improvisation

### Dr. Myron B. Patterson

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### Epiphany Parish of Seattle

Thomas Foster, *Director of Music*  
 Carol Foster, *Music Associate*  
 Matthew Piel, *Music Associate*  
 Carole Terry, *Artist-in-Residence*

Noack III/36, 1997 • Pasi II/18, 2014

# St. John's Episcopal Church, Georgetown Parish Washington, D.C.

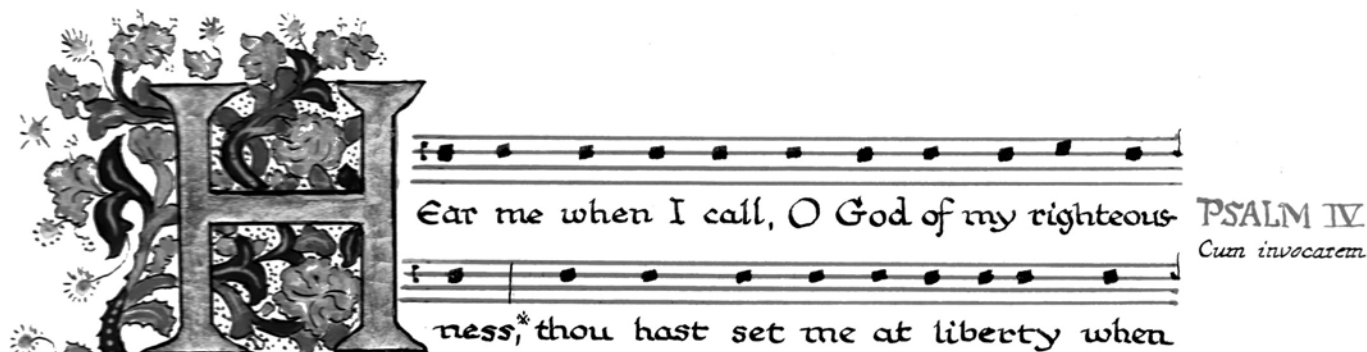


Three manuals, 33 stops, 39 ranks, 2012  
Existing Trompette en Chamade retained and revoiced

Samuel J. Carabetta , Organist & Choirmaster

**CASAVANT**  
Frères





Bishop Payne Library  
Virginia Theological Seminary

*Cordially invites*

The Association of Anglican Musicians

*to the Opening and Dedication of*

THE CHARLES WINFRED DOUGLAS  
MEMORIAL COLLECTION

Wednesday, June 18th, 2014

1:00 - 2:00 pm: Open house, displays & cake

1:30 - 1:40: Liturgy of dedication

Main Reading Room, Bishop Payne Library  
3640 Bishop Walker Circle, Alexandria, Virginia 22304



# CHORAL EVENSONG

Monday, June 16, 4:30 p.m.  
St. John's Episcopal Church, Georgetown Parish

The Rev'd Elizabeth Locher, *Officiant*  
The Choir of St. John's Episcopal Church, Georgetown  
Samuel Carabetta, *Director of Music*  
David Sinden, *Organist*

WELCOME: The Rev'd Virginia Gerbasi, *Rector of St. John's Episcopal Church, Georgetown Parish*

PRELUDE (*begins at 4:30 p.m.*): By the waters of Babylon (*U.S. premiere*)

By the waters of Babylon we sat down and wept when we remembered thee, O Sion. As for our harps, we hanged them up upon the trees that are therein. For they that led us away captive required of us then a song and melody in our heaviness. Sing, sing us one of the songs of Sion. How shall we sing the Lord's song in a strange land? If I forget thee, O Jerusalem, let my right hand forget her cunning. If I do not remember thee, let my tongue cleave to the roof of my mouth; yea, if I prefer not Jerusalem in my mirth. Remember the children of Eden, O Lord, in the day of Jerusalem, how they said "down with it," "down with it, even to the ground!" O daughter of Babylon, wasted with misery, yea, happy shall he be who rewardest thee as thou hast served us.

Words: Psalm 137  
Music: Herbert Howells (1892-1983)

Martin Neary, *Conductor*  
Mark Duer, *Baritone*  
David Sinden, *Organist*  
Natasha Bogachek, *Violinist*  
Yvonne Caruthers, *Cellist*

*This U.S. premiere of Herbert Howells's By the waters of Babylon is made possible by a grant from the Herbert Howells Society, and by gifts from Dr. C. Peter Magrath & The Rev'd Susan C. Thon and Samuel J. Carabetta & Richard A. Molinaroli.*

CHORAL INTROIT: Truly the Lord is in this place

Truly the Lord is in this place. This is no other than the house of God. This is the gate of heaven.

Words: Genesis 28:17  
Music: Bernard Barrell (1919-2005)

As the procession enters the nave, the People stand and sing

# HYMN: God himself is with us

1 God him - self is with us; let us all a - dore him,  
 2 Glad - ly, Lord, we of - fer thine to be for ev - er,  
 3 Thou per - vad - est all things: let thy rad - iant beau - ty  
 4 Come, a - bide with - in me; let my soul, like Ma - ry,

and with awe ap - pear be - fore him. God is here with -  
 soul and life and each en - deav - or. Help us to sur -  
 light mine eyes to see my du - ty. As the ten - der  
 be thine earth - ly sanc - tu - ar - y. Come, in - dwell - ing

in us; souls in si - lence fear him, hum - bly, fer - vent -  
 ren - der earth's de - ceit - ful trea - sures, pride of life, and  
 flow - ers ea - ger - ly un - fold them, to the sun - light  
 Spi - rit, with trans - fi - guring splen - dor; love and hon - or

ly draw near him. Now his own who have known  
 sin - ful plea - sures: thou a - lone shalt be known  
 calm - ly hold them, so let me qui - et - ly  
 will I ren - der. Where I go here be - low,

God, in wor - ship low - ly, yield their spi - rits whol - ly.  
 Lord of all our be - ing, life's true way de - cree - ing.  
 in thy rays im - bue me; let thy light shine through me.  
 let me bow be - fore thee, know thee, and a - dore thee.

Words: Gerhardt Tersteegen (1697-1769); tr. Hymnal 1940, alt., © 1985, Church Publishing, Inc.; st. 3, tr. Henry Sloane Coffin (1877-1954), © 1982, Church Publishing, Inc. All rights reserved. Reprinted under OneLicense.net E-802862.

Music: Tysk, from Psalm und Choralbuch, 1719

## THE PRECES

*Officiant*  
O God, make speed to save us.

*People*  
O Lord, make haste to help us.

*Officiant and People*  
Glory to the Father, and to the Son, and to the Holy Spi - rit:  
as it was in the beginning, is now, and will be for ever. A - men.

Al - le - lu - ia.

All sing

## HYMN: O gladsome Light, O grace

1 O glad - some Light, O grace of God the Fa - ther's face,  
2 Now, ere day fad - eth quite, we see the eve - ning light,  
3 To thee of right be - longs all praise of ho - ly songs,

the e - ter - nal splen - dor wear - ing; ce - les - tial, ho - ly, blest,  
our wont - ed hymn out - pour - ing; Fa - ther of might un - known,  
O Son of God, Life - giv - er; thee, there - fore, O Most High,

our Sa - vior Je - sus Christ, joy - ful in thine ap - pear - ing.  
thee, his in - car - nate Son, and Ho - ly Spirit a - dor - ing.  
the world doth glo - ri - fy, and shall ex - alt for ev - er.

Words: Greek, 3rd cent.; tr. Robert Seymour Bridges (1844-1930); para. of O Gracious Light  
Music: Le Canticque de Siméon, melody Louis Bourgeois (1510?-1561?); harm. Claude Goudimel (1514-1572)

*The People sit as the Choir sings the appointed Psalm.*

PSALM 77 *Voce mea ad Dominum*

Chant: John Stainer (1840-1901)

- 1 I will cry unto God with my voice; \*  
even unto God will I cry with my voice and he shall hearken unto me.
- 2 In the time of my trouble I sought the LORD: \*  
my sore ran and ceased not in the night-season; my soul refused comfort.
- 3 When I am in heaviness I will think upon God; \*  
when my heart is vexed, I will complain.
- 4 Thou holdest mine eyes waking: \*  
I am so feeble that I cannot speak.
- 5 I have considered the days of old, \*  
and the years that are past.
- 6 I call to remembrance my song, \*  
and in the night I commune with mine own heart and search out my spirits.
- 7 Will the Lord absent himself for ever? \*  
and will he be no more entreated?
- 8 Is his mercy clean gone for ever? \*  
and is his promise come utterly to an end for evermore?
- 9 Hath God forgotten to be gracious? \*  
and will he shut up his loving-kindness in displeasure?
- 10 And I said, It is mine own infirmity; \*  
but I will remember the years of the right hand of the most Highest.
- 11 I will remember the works of the LORD, \*  
and call to mind thy wonders of old time.
- 12 I will think also of all thy works, \*  
and my talking shall be of thy doings.
- 13 Thy way, O God, is holy: \*  
who is so great a God as our God?
- 14 Thou art the God that doeth wonders, \*  
and hast declared thy power among the people.
- 15 Thou hast mightily delivered thy people, \*  
even the sons of Jacob and Joseph.
- 16 The waters saw thee, O God, the waters saw thee and were afraid; \*  
the depths also were troubled.
- 17 The clouds poured out water, the air thundered, \*  
and thine arrows went abroad.
- 18 The voice of thy thunder was heard round about: \*  
the lightnings shone upon the ground; the earth was moved and shook withal.
- 19 Thy way is in the sea and thy paths in the great waters, \*  
and thy footsteps are not known.

20 Thou leddest thy people like sheep, \*  
by the hand of Moses and Aaron.

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.

# THE FIRST LESSON: Numbers 9:15-23; 10:29-36


On the day the tabernacle was set up, the cloud covered the tabernacle, the tent of the covenant; and from evening until morning it was over the tabernacle, having the appearance of fire. It was always so: the cloud covered it by day and the appearance of fire by night. Whenever the cloud lifted from over the tent, then the Israelites would set out; and in the place where the cloud settled down, there the Israelites would camp. At the command of the LORD the Israelites would set out, and at the command of the LORD they would camp. As long as the cloud rested over the tabernacle, they would remain in camp. Even when the cloud continued over the tabernacle many days, the Israelites would keep the charge of the LORD, and would not set out. Sometimes the cloud would remain a few days over the tabernacle, and according to the command of the LORD they would remain in camp; then according to the command of the LORD they would set out. Sometimes the cloud would remain from evening until morning; and when the cloud lifted in the morning, they would set out, or if it continued for a day and a night, when the cloud lifted they would set out. Whether it was two days, or a month, or a longer time, that the cloud continued over the tabernacle, resting upon it, the Israelites would remain in camp and would not set out; but when it lifted they would set out. At the command of the LORD they would camp, and at the command of the LORD they would set out. They kept the charge of the Lord, at the command of the LORD by Moses. And Moses said to Hobab son of Reuel the Midianite, Moses' father-in-law, "We are setting out for the place of which the LORD said, 'I will give it to you'; come with us, and we will treat you well; for the LORD has promised good to Israel." But he said to him, "I will not go, but I will go back to my own land and to my kindred." He said, "Do not leave us, for you know where we should camp in the wilderness, and you will serve as eyes for us. Moreover, if you go with us, whatever good the LORD does for us, the same we will do for you." So they set out from the mount of the Lord three days' journey with the ark of the covenant of the LORD going before them three days' journey, to seek out a resting place for them, the cloud of the LORD being over them by day when they set out from the camp. Whenever the ark set out, Moses would say, "Arise, O LORD, let your enemies be scattered, and your foes flee before you." And whenever it came to rest, he would say, "Return, O LORD of the ten thousand thousands of Israel."

*Reader* The Word of the Lord.

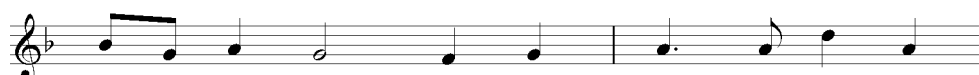
*People* Thanks be to God.

*All stand and sing*

HYMN: All my hope on God is founded



1 All my hope on God is found - ed; he doth still my  
2 Mor - tal pride and earth - ly glo - ry, sword and crown be -  
3 God's great good - ness e'er en - dur - eth, deep his wis - dom  
\* 4 Dai - ly doth the al - might - y Giv - er boun - teous gifts on  
5 Still from earth to God e - ter - nal sac - ri - fice of



1 trust re - new, me through change and chance he  
 2 tray our trust; though with care and toil we  
 3 pass - ing thought: splen - dor, light, and life at -  
 4 us be - stow; his de - sire our soul de -  
 5 praise be done, high a - bove all prais - es



1 guid - eth, on - ly good and on - ly true. God un -  
 2 build them, tower and tem - ple fall to dust. But God's  
 3 tend him, beau - ty spring - eth out of nought. Ev - er -  
 4 ligh - teth, plea - sure leads us where we go. Love doth  
 5 prais - ing for the gift of Christ, his Son. Christ doth



1 known, he a - lone calls my heart to be his own.  
 2 power, hour by hour, is my tem - ple and my tower.  
 3 more from his store new-born worlds rise and a - dore.  
 4 stand at his hand; joy doth wait on his com - mand.  
 5 call one and all: ye who fol - low shall not fall.

Words: Robert Seymour Bridges (1844-1930), alt., after Joachim Neander (1650-1680). © 1992, The Pilgrim Press. All rights reserved.  
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Music: Michael, Herbert Howells (1892-1983). © 1968 Novello & Company Limited. Used by permission.

*The People remain standing. The Choir sings*

## THE SONG OF MARY *Magnificat*

My soul doth magnify the Lord,  
 and my spirit hath rejoiced in God my Savior.  
 For he hath regarded  
 the lowliness of his handmaiden.  
 For behold, from henceforth  
 all generations shall call me blessed.  
 For he that is mighty hath magnified me,  
 and holy is his Name.  
 And his mercy is on them that fear him  
 throughout all generations.  
 He hath showed strength with his arm;  
 he hath scattered the proud in the imagination of their hearts.  
 He hath put down the mighty from their seat,  
 and hath exalted the humble and meek.  
 He hath filled the hungry with good things,  
 and the rich he hath sent empty away.  
 He remembering his mercy hath holpen his servant Israel,  
 as he promised to our forefathers,  
 Abraham and his seed for ever.  
 Glory be to the Father, and to the Son, and to the Holy Ghost;  
 as it was in the beginning, is now, and ever shall be, world without end. Amen.

Music: St. Peter's, Cambridge, Service, Carson Cooman (b. 1982)

Words: Luke 1:46-55, with Gloria Patri



*The People sit.*

## THE SECOND LESSON: Romans 1:1-15

Paul, a servant of Jesus Christ, called to be an apostle, set apart for the gospel of God, which he promised beforehand through his prophets in the holy scriptures, the gospel concerning his Son, who was descended from David according to the flesh and was declared to be Son of God with power according to the spirit of holiness by resurrection from the dead, Jesus Christ our Lord, through whom we have received grace and apostleship to bring about the obedience of faith among all the Gentiles for the sake of his name, including yourselves who are called to belong to Jesus Christ, to all God's beloved in Rome, who are called to be saints: Grace to you and peace from God our Father and the Lord Jesus Christ. First, I thank my God through Jesus Christ for all of you, because your faith is proclaimed throughout the world. For God, whom I serve with my spirit by announcing the gospel of his Son, is my witness that without ceasing I remember you always in my prayers, asking that by God's will I may somehow at last succeed in coming to you. For I am longing to see you so that I may share with you some spiritual gift to strengthen you—or rather so that we may be mutually encouraged by each other's faith, both yours and mine. I want you to know, brothers and sisters, that I have often intended to come to you (but thus far have been prevented), in order that I may reap some harvest among you as I have among the rest of the Gentiles. I am a debtor both to Greeks and to barbarians, both to the wise and to the foolish—hence my eagerness to proclaim the gospel to you also who are in Rome.

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

*The People stand. The Choir sings*

## THE SONG OF SIMEON *Nunc dimittis*

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.

*Music:*    St. Peter's, Cambridge, Service, *Carson Cooman*  
*Words:*    Luke 2:29-32, with *Gloria Patri*

*All remain standing and sing*

## THE APOSTLES' CREED

*Officiant*        I believe in God, the Father almighty,  
*People*            **maker of heaven and earth;**  
                      **And in Jesus Christ his only Son our Lord;**  
                      **who was conceived by the Holy Ghost,**  
                      **born of the Virgin Mary,**  
                      **suffered under Pontius Pilate,**  
                      **was crucified, dead, and buried.**  
                      **He descended into hell.**  
                      **The third day he rose again from the dead.**  
                      **He ascended into heaven,**


and sitteth on the right hand of God the Father almighty.  
 From thence he shall come to judge the quick and the dead.  
 I believe in the Holy Ghost,  
 the holy catholic Church,  
 the communion of saints,  
 the forgiveness of sins,  
 the resurrection of the body,  
 and the life everlasting. Amen.

Officiant      The Lord be with you.  
 People        And with thy spirit.  
 Officiant      Let us pray.

Officiant      Our Father,  
 People        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 SUFFRAGES

Cantor or Officiant




V. O Lord, show thy mercy upon us;

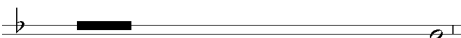
People




R. And grant us thy salva-tion.




V. Endue thy ministers with right-eous-ness;




R. And make thy chosen people joy-ful.





V. Give peace, O Lord, in all the world;





R. For only in thee can we live in safe-ty.


  
V. Lord, keep this nation un-der thy care;


  
R. And guide us in the way of jus-tice and truth.

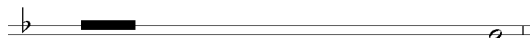
  
V. Let thy way be known up-on earth;

  
R. Thy saving health among all na-tions.

  
V. Let not the needy, O Lord, be forgot-ten;

  
R. Nor the hope of the poor be ta-ken a-way.

  
V. Create in us clean hearts, O God;

  
R. And sustain us with thy Holy Spi-rit.

*The Officiant sings the following collects.*

## THE COLLECT OF THE DAY

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

## A COLLECT FOR PEACE

O God, who art the author of peace and lover of concord, in knowledge of whom standeth our eternal life, whose service is perfect freedom: Defend us, thy humble servants, in all assaults of our enemies; that we, surely trusting in thy defense, may not fear the power of any adversaries; through the might of Jesus Christ our Lord. **Amen.**

## A COLLECT FOR MISSION

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

*The People sit. The Choir sings*

## THE ANTHEM: O Lord, support us

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

Words: John Henry Newman (1801-1890)  
Music: David Briggs (b. 1962)

*All stand and pray together*

## THE GENERAL THANKSGIVING

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

*The Officiant prays*

## A PRAYER OF ST. JOHN CHRYSOSTOM

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

*The Officiant then concludes with*

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.**

## HYMN: The day thou gavest, Lord, is ended

1 The day thou gavest, Lord, is ended, the dark - ness  
 2 We thank thee that thy Church, un - sleep - ing, while earth rolls  
 3 As o'er each con - ti - nent and is - land the dawn leads  
 4 So be it, Lord; thy throne shall nev - er, like earth's proud

falls at thy be - hest; to thee our morn - ing hymns a -  
 on - ward in - to light, through all the world her watch is  
 on an - oth - er day, the voice of prayer is nev - er  
 em - pires, pass a - way; thy king - dom stands, and grows for

scend - ed, thy praise shall sanc - ti - fy our rest.  
 keep - ing and rests not now by day or night.  
 si - lent, nor dies the strain of praise a - way.  
 ev - er, till all thy crea - tures own thy (sway.) sway. A - - men.

Words: John Ellerton (1826-1893)

Music: St. Clement, Clement Cottevill Scholefield (1839-1904); descant by Paul Halley (b. 1952)

## POSTLUDE: Paean

Herbert Howells

David Sinden, Organist

**SAMUEL CARABETTA**

*Organist and Choirmaster  
 Artistic Director, Georgetown Concert Series*

St. John's Episcopal Church, Georgetown Parish  
 3240 O St. NW  
 Washington, DC 20007  
[sam@stjohnsgeorgetown.org](mailto:sam@stjohnsgeorgetown.org)



# CONCERT

Monday, June 16, 8:00 p.m.  
St. John's Episcopal Church, Georgetown

The Washington Bach Consort  
J. Reilly Lewis, *Conductor*  
Jeremy Filsell, *Organist*

Monday

## Program

Fantasia and Fugue in G Minor, BWV 542

Johann Sebastian Bach (1685-1750)

Jeremy Filsell, *Organist*

Mass in G Minor, BWV 235

Johann Sebastian Bach

### I. Chorus (SATB)

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

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

### II. Chorus (SATB)

Gloria in excelsis Deo,  
Et in terra pax hominibus bonae voluntatis.  
Laudamus te,  
benedicimus te,  
adoramus te,  
glorificamus te.

*Glory to God in the highest  
and on earth peace to men of good will.  
We praise you,  
we bless you,  
we worship you,  
we glorify you.*

### III. Aria (Bass)

Gratias agimus tibi propter magnam gloriam tuam.  
Domine Deus, Rex coelestis, Deus Pater omnipotens.

*We give you thanks for your great glory.  
Lord God, heavenly king, God the Father almighty.*

### IV. Aria (Alto)

Domine Fili unigenite Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris,  
qui tollis peccata mundi,  
miserere nobis.

*Lord, only begotten Son, Jesus Christ,  
Lord God, Lamb of God, Son of the Father,  
who takes away the sins of the world,  
have mercy on us.*

### V. Aria (Tenor)

Qui tollis peccata mundi  
suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.

*Who takes away the sins of the world,  
receive our prayer,  
who sits at the right hand of the Father,  
have mercy on us.*

Quoniam tu solus sanctus,  
tu solus Dominus,  
tu solus altissimus  
Jesu Christe.

*since you alone are holy,  
you alone are the Lord,  
you alone are most high  
Jesus Christ.*

VI. Chorus (SATB)

Cum Sancto Spiritu in gloria  
Dei Patris. Amen.

*With the Holy Spirit in the glory of  
God the Father. Amen.*

*\*Translations by Francis Browne (<http://www.bach-cantatas.com/>). Used by permission.*

# AMERICAN CHORAL DIRECTORS ASSOCIATION





# MORNING PRAYER

Tuesday, June 17, 10:00 a.m.  
St. Columba's Episcopal Church

The Rt. Rev'd Joseph G. Burnett, *Officiant*  
The Ministers of Music  
Patrick Lundy, *Director*  
John Hurd, *Accompanist*

Tuesday

## CHORAL PRELUDE (*begins at 10:00 a.m.*)

### IN THE FACE

When I come into your presence, I will give you humble reverence, no other name. For your goodness and your mercy, I will ever love and trust thee. So lead me, guide me, cleanse me Lord, this day attune my heart with yours, oh Lord, I pray. In the face of the Lord, there is joy, there is peace; in the face of the Lord, there is liberty. So, I will stay in the face of the Lord forevermore; oh, for a closer walk with thee, Lord, I pray.

Words: Patrick Lundy. *Used by permission.*  
Music: Patrick Lundy

### I LOVE THE LORD

I love the Lord, he heard my cry and pitied every groan, long as I, I live and troubles rise, I hasten to his throne.

*Chorus:* Oh, I love the Lord, I sure do, surely do love the Lord. He heard, he heard my cry and pitied every groan, yes, he did, every groan, long as I live, long as I, I live and troubles rise, troubles rise, I'll hasten to, I'll hasten, I'll hasten to his throne, hold on. Tears are streaming down my eyes, I'll hasten, I'll hasten to his throne. Yes, I will, I'll run. I know I can go to his throne. I know I can go, I know I can go, I'll hasten, I'm gonna run. I know I can go, I know I can go. I'll hasten, I'll hasten to his throne.

Words: Richard Smallwood (b. 1948). *Used by permission.*  
Music: Richard Smallwood

### TOTAL PRAISE

Lord, I will lift my eyes to the hills, knowing my help is coming from you. Your peace you give me in time of the storm. You are the source of my strength. You are the strength of my life. I lift my hands in total praise to you. Amen.

Words: Richard Smallwood. *Used by permission.*  
Music: Richard Smallwood

*All stand.*

## THE INVITATORY

Officiant Lord, open our lips.  
People And our mouth shall proclaim your praise.  
All Glory to the Father, and to the Son, and to the Holy Spirit:  
As it was in the beginning, is now, and will be for ever. Amen. Alleluia.



The People sit.

## CHORAL PSALMS

### THE MAJESTY AND GLORY OF YOUR NAME (PSALM 8)

When I look into the night sky and see the work of your fingers, the moon and stars suspended in space. Oh, what is man that you are mindful of him? You have given man, a crown of glory and honor and have made him, a little lower than the angels. You have put him in charge of all creation, the beasts of the field, the birds of the air, the fish of the sea, but what is man, oh, what is man, that you are mindful of him? O Lord, our God, the majesty and glory of your name, transcends the earth and fills the heavens, O Lord, our God. Little children praise you perfectly and so would we, and so would we. Alleluia, alleluia. The majesty and glory of your name.

Words: Linda Lee Johnson (b. 1947). Copyright 1979, Word Music, LLC/WordSpring Music, LLC. All rights reserved. Used by permission.  
Music: Tom Fettke (b. 1941)

### HALLELUJAH IS THE HIGHEST PRAISE

Hallelujah is the highest praise, is the highest praise. O, give thanks unto the Lord, for he is good. Great is the Lord and greatly to be praised. Praise him for his mighty acts, praise him for his mighty acts, praise ye the Lord. With the sound of the trumpets, with the sound of the trumpets, praise ye the Lord. Hallelujah. . . Praise him, I want to praise the Lord. Hallelujah. . . Praise him, I want to praise the Lord.

Words: Daniel M. Cason; copyright Daniel M. Cason, Professionals for Christ Publications (BMI). Used by permission.  
Music: Daniel M. Cason

### THE FIRST LESSON: 1 Samuel 1:21–2:11


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

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

All stand and sing

## THE FIRST SONG OF ISAIAH    *Ecce, Deus*

*Refrain*



I will trust in the Lord, I will trust in the

Lord, who's my sure de - fense and my friend.

Surely, it is God who saves me; \*

I will trust in him and not be afraid.

For the Lord is my stronghold and my sure defense, \*

and he will be my Savior. *Refrain*

Therefore you shall draw water with rejoicing \*

from the springs of salvation.

And on that day you shall say, \*

Give thanks to the Lord and call upon his Name; *Refrain*

Make his deeds known among the peoples; \*

see that they remember that his Name is exalted.

Sing the praises of the Lord, for he has done great things, \*

and this is known in all the world. *Refrain*

Cry aloud, inhabitants of Zion, ring out your joy, \*

For the great one in the midst of you is the Holy One of Israel.

Glory to the Father, and to the Son, and to the Holy Spirit; \*

as it was in the beginning, is now, and will be for ever. Amen. *Refrain*

Setting: Music and refrain words by Carl Haywood (b. 1949), from *Fraction Anthems, Canticles, and Chants*. Copyright 1997.

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## THE SECOND LESSON: Romans 1:16-25

For I am not ashamed of the gospel; it is the power of God for salvation to everyone who has faith, to the Jew first and also to the Greek. For in it the righteousness of God is revealed through faith for faith; as it is written, "The one who is righteous will live by faith." For the wrath of God is revealed from heaven against all ungodliness and wickedness of those who by their wickedness suppress the truth. For what can be known about God is plain to them, because God has shown it to them. Ever since the creation of the world his eternal power and divine nature, invisible though they are, have been understood and seen through the things he has made. So they are without excuse; for though they knew God, they did not honor him as God or give thanks to him, but they became futile in their thinking, and their senseless minds were darkened. Claiming to be wise, they became fools; and they exchanged the glory of the immortal God for images resembling a mortal human being or birds or four-footed animals or reptiles. Therefore God gave them up in the lusts of their hearts to impurity, to the degrading of their bodies among themselves, because they exchanged the truth about God for a lie and worshiped and served the creature rather than the Creator, who is blessed forever! Amen.

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

All stand and sing

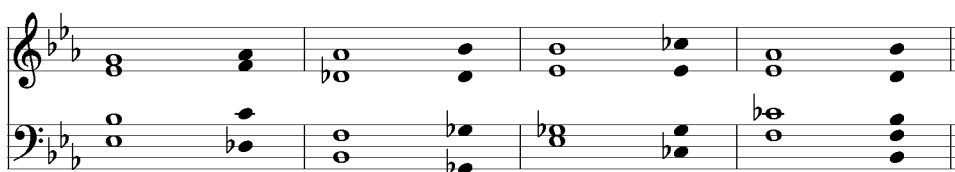
THE SONG OF THE REDEEMED    *Magna et mirabilia*

*Refrain*

We sing the praises of your name for

you only are the holy one.

O ruler of the universe, Lord God,  
great deeds are they that you have done, \*  
surpassing human understanding.  
Your ways are ways of righteousness and truth, \*  
O King of all the ages. *Refrain*



Who can fail to do you homage, Lord,  
and sing the praises of your Name? \*

For you only are the holy One.  
All nations will draw near and fall down before you, \*  
because your just and holy works have been revealed. *Refrain*

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

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*The People remain standing and all say together*

## THE APOSTLES' CREED

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

*The Officiant continues*

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

*The Ministers of Music sing*

## THE LORD'S PRAYER

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 debts,  
     as we forgive our debtors.  
 And lead us not into temptation,  
     but deliver us from evil.  
 For thine is the kingdom, and the power, and the glory,  
     forever. Amen.

*Music:     Albert Hay Malotte (1895-1964)*

## THE SUFFRAGES

Officiant    Save your people, Lord, and bless your inheritance;  
 People      **Govern and uphold them, now and always.**  
 Officiant    Day by day we bless you;  
 People      **We praise your Name for ever.**  
 Officiant    Lord, keep us from all sin today;  
 People      **Have mercy on us, Lord, have mercy.**  
 Officiant    Lord, show us your love and mercy;  
 People      **For we put our trust in you.**  
 Officiant    In you, Lord, is our hope;  
 People      **And we shall never hope in vain.**

*The Officiant continues with*

## THE COLLECT OF THE DAY

Keep, O Lord, your household the Church in your steadfast faith and love, that through your grace we may proclaim your truth with boldness, and minister your justice with compassion; for the sake of our Savior Jesus Christ, who lives and reigns with you and the Holy Spirit, one God, now and for ever. **Amen.**

## A COLLECT FOR THE RENEWAL OF LIFE

O God, the King eternal, whose light divides the day from the night and turns the shadow of death into the morning: Drive far from us all wrong desires, incline our hearts to keep your law, and guide our feet into the way of peace; that, having done your will with cheerfulness while it was day, we may, when night comes, rejoice to give you thanks; through Jesus Christ our Lord. **Amen.**

## A COLLECT FOR MISSION

O God, you have made of one blood all the peoples of the earth, and sent your blessed Son to preach peace to those who are far off and to those who are near: Grant that people everywhere may seek after you and find you; bring the nations into your fold; pour out your Spirit upon all flesh; and hasten the coming of your kingdom; through Jesus Christ our Lord. **Amen.**

*The People sit. The Ministers of Music sing*

## THE ANTHEM: Amazing grace

Amazing grace, how sweet the sound, that saved a wretch like me. I once was lost but now am found, was blind, but now I see. 'Twas grace that taught my heart to fear, and grace, my fears relieved. How precious did that grace appear the hour I first believed. Through many dangers, toils and snares I have already come; 'tis grace that brought me safe thus far and grace will lead me home. When we've been there ten thousand years, bright shining as the sun, we've no less days to sing God's praise than when we've first begun.

Words: John Newton (1725-1807)  
Music: New Britain, arr. Evelyn Simpson-Cureton

*The People stand. The Officiant continues with*

## A PRAYER OF ST. JOHN CHRYSOSTOM

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

## CONCLUDING VERSICLE AND RESPONSE

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

*The Officiant concludes*

May the God of hope fill us with all joy and peace in believing through the power of the Holy Spirit. **Amen.**

*Please turn the page for the closing hymn.*

All sing

# HYMN: Blessed Assurance

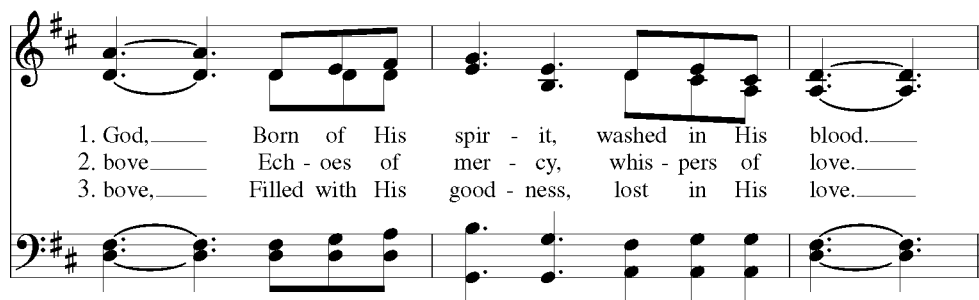
Tuesday



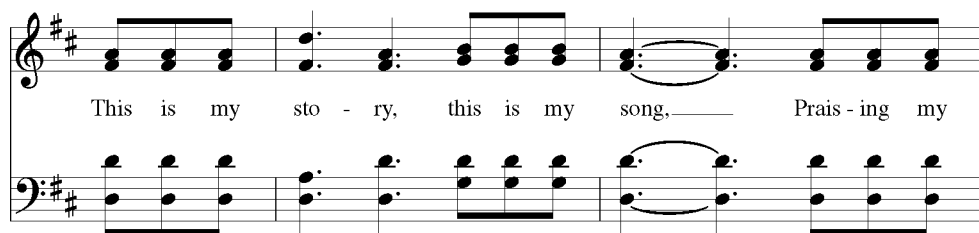
1. Bless - ed as - sur - ance, Je - sus is mine! — O what a  
2. Per - fect sub - mis - sion, per - fect de - light, — Vi - sions of  
3. Per - fect sub - mis - sion, all is at rest, — I in my



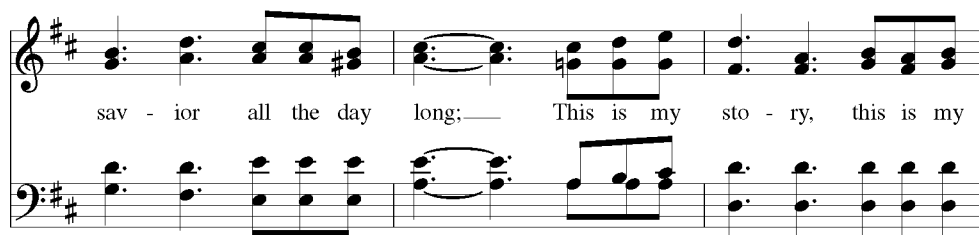
1. fore-taste of glo - ry di - vine! — Heir of sal - va - tion, pur - chase of  
2. rap - ture now burst on my sight; — An - gels de - scend - ing, bring from a -  
3. sav - ior am hap - py and blest; — Watch - ing and wait - ing, look - ing a -



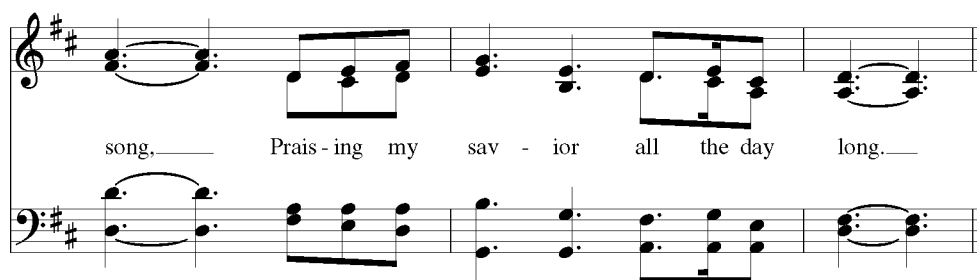
1. God, — Born of His spir - it, washed in His blood. —  
2. bove — Ech - oes of mer - cy, whis - pers of love. —  
3. bove, — Filled with His good - ness, lost in His love. —



This is my sto - ry, this is my song, — Prais - ing my



sav - ior all the day long; — This is my sto - ry, this is my



Words: Fanny J. Crosby (1820-1915)  
 Music: Phoebe P. Knapp (1839-1908)

*The People sit.*

### CHORAL DISMISSAL: The Benediction Song

Now unto Him who is able, to keep you from falling, from slipping away  
 And to present you faultless before the presence of his glory,  
 With exceeding joy, exceeding joy,  
 To the only wise God our Savior, be glory and majesty, dominion and power,  
 Both now and forever.  
 Amen.

Words: based on Jude 1:24, 25. Copyright by Raymond Wise. All rights reserved. Used by permission.  
 Music: Raymond Wise (b. 1961)

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# CHORAL EVENSONG

Tuesday, June 17, 5:30 p.m.  
Washington National Cathedral, Great Choir

The Rev'd Canon Gina Campbell, *Officiant*  
Michael McCarthy, *Director of Music*  
Benjamin Straley, *Organist*  
The Cathedral Choir of Men and Girls

## ORGAN PRELUDE (*begins at 5:10 p.m.*)

Carillon  
Psalm Prelude, Set II no. 2

Leo Sowerby (1895-1968)  
Herbert Howells (1892-1983)

*"Yea, the darkness is no darkness with thee, but the night is as clear as the day: the darkness and light to thee are both alike." (Psalm 139:11)*

## CHORAL INTROIT: Show us your mercy, O Lord

Show us your mercy, O LORD, \*  
and grant us your salvation.

I will listen to what the LORD God is saying, \*  
for he is speaking peace to his faithful people  
and to those who turn their hearts to him.

Truly, his salvation is very near to those who fear him, \*  
that his glory may dwell in our land.

Words: Ps. 85:7-9  
Music: Peter Hallock (1924-2014)

*The performance of this piece is offered to the glory of God and  
in loving memory of Peter Rasmussen Hallock, AAM friend and colleague.*

*As the procession enters, the People stand and sing*

## HYMN: Rejoice, ye pure in heart!

1 Re - joice, ye pure in heart! Re - joice, give thanks, and  
2 With all the an - gel choirs, with all the saints of  
3 Your clear ho - san - nas raise, and al - le - lu - ias  
4 Yes, on through life's long path, still chant - ing as ye  
5 Still lift your stand - ard high, still march in firm ar -  
\*6 At last the march shall end; the wea - ried ones shall  
\*7 Then on, ye pure in heart! Re - joice, give thanks, and



1 sing! Your glo - rious ban - ner wave on high, the  
 2 earth, pour out the strains of joy and bliss, true  
 3 loud; while an - swering ech - oes up - ward float, like  
 4 go, from youth to age, by night and day, in  
 5 ray, as war - riors through the dark - ness toil, till  
 6 rest; the pil - grims find their Fa - ther's house, Je -  
 7 sing! Your glo - rious ban - ner wave on high the



1 cross of Christ your King.  
 2 rap - ture, no - blest mirth.  
 3 wreaths of in - cense cloud.  
 4 glad - ness and in woe. Ho - san - na, ho -  
 5 dawns the gold - en day.  
 6 ru - sa - lem the blest.  
 7 cross of Christ your King.



san - na! Re - joice, give thanks, and sing.

Words: Edward Hayes Plumptre (1821-1891)

Music: Vineyard Haven, Richard Wayne Dirksen (1921-2003). © 1974, Harold Flammer, Inc. from The Hymnal 1982, © 1985 the Church Pension Fund. All rights reserved. Used by permission of Church Publishing Incorporated, New York, NY.

WELCOME: The Rev'd Canon Gina Campbell, Canon Precentor of Washington National Cathedral

The Choir sings

## THE PRECES

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

Music: Stephen Caracciolo (b. 1962)

The Office candles are lighted while the Choir sings

## O GRACIOUS LIGHT *Phos hilaron*

O gracious Light,  
 pure brightness of the everliving Father in heaven,  
 O Jesus Christ, holy and blessed!

Now as we come to the setting of the sun,  
 and our eyes behold the vesper light,

we sing thy praises, O God: Father, Son, and Holy Spirit.  
 Thou art worthy at all times to be praised by happy voices,  
 O Son of God, O Giver of life,  
 and to be glorified through all the worlds.

Words: Ancient Christian hymn  
 Music: Gary Davison (b. 1961)

*The People are seated for*

PSALM 78:40-72    *Quoties exacerbaverunt*    Chants: Craig S. Lang (1891-1971), Alec Wyton (1921-2007)

- 40 How often the people disobeyed you in the wilderness \*  
and offended you in the desert!
- 41 Again and again they tempted you \*  
and provoked you, the Holy One of Israel
- 42 They did not remember your power \*  
in the day when you ransomed them from the enemy;
- 43 How you wrought your signs in Egypt \*  
and your omens in the field of Zoan.
- 44 You turned their rivers into blood, \*  
so that they could not drink of their streams.
- 45 You sent swarms of flies among them, which ate them up, \*  
and frogs, which destroyed them.
- 46 You gave their crops to the caterpillar \*  
the fruit of their toil to the locust.
- 47 You killed their vines with hail \*  
and their sycamores with frost.
- 48 You delivered their cattle to hailstones \*  
and their livestock to hot thunderbolts.
- 49 You poured out upon them your blazing anger: \*  
fury, indignation, and distress,  
a troop of destroying angels.
- 50 You gave full rein to your anger;  
you did not spare their souls from death; \*  
but delivered their lives to the plague.
- 51 You struck down all the firstborn of Egypt, \*  
the first-fruits of their strength in the dwellings of Ham.
- 52 You led out your people like sheep \*  
and guided them in the wilderness like a flock.
- 53 You led them safely, and they were not afraid; \*  
but the sea overwhelmed their enemies.
- 54 You brought them to your holy land, \*  
the mountain your right hand had won.

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

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.

*\*Translation from the St. Helena Psalter. Copyright 2000, Church Publishing, Inc. Permission requested.*

## THE FIRST LESSON: Numbers 11:1-23

Now when the people complained in the hearing of the LORD about their misfortunes, the LORD heard it and his anger was kindled. Then the fire of the LORD burned against them, and consumed some outlying parts of the camp. But the people cried out to Moses; and Moses prayed to the LORD, and the fire abated. So that place was called Taberah, because the fire of the LORD burned against them. The rabble among them had a strong craving; and the Israelites also wept again, and said, "If only we had meat to eat! We remember the fish we used to eat in Egypt for nothing, the cucumbers, the melons, the leeks, the onions, and the garlic; but now our strength is dried up, and there is nothing at all but this manna to look at." Now the manna was like coriander seed, and its color was like the color of gum resin. The people went around and gathered it, ground it in mills or beat it in mortars, then boiled it in pots and made cakes of it; and the taste of it was like the taste of cakes baked with oil. When the dew fell on the camp in the night, the manna would fall with it. Moses heard the people weeping throughout their families, all at the entrances of their tents. Then the LORD became very angry, and Moses was displeased. So Moses said to the LORD, "Why have you treated your servant so badly? Why have I not found favor in your sight, that you lay the burden of all this people on me? Did I conceive all this people? Did I give birth to them, that you should say to me, 'Carry them in your bosom, as a nurse carries a sucking child,' to the land that you promised on oath to their ancestors? Where am I to get meat to give to all this people? For they come weeping to me and say, 'Give us meat to eat!' I am not able to carry all this people alone, for they are too heavy for me. If this is the way you are going to treat me, put me to death at once—if I have found favor in your sight—and do not let me see my misery." So the LORD said to Moses, "Gather for me seventy of the elders of Israel, whom you know to be the elders of the people and officers over them; bring them to the tent of meeting, and have them take their place there with you. I will come down and talk with you there; and I will take some of the spirit that is on you and put it on them; and they shall bear the burden of the people along with you so that you will not bear it all by yourself. And say to the people: Consecrate yourselves for tomorrow, and you shall eat meat; for you have wailed in the hearing of the LORD, saying, 'If only we had meat to eat! Surely it was better for us in Egypt.' Therefore the LORD will give you meat, and you shall eat. You shall eat not only one day, or two days, or five days, or ten days, or twenty days, but for a whole month—until it comes out of your nostrils and becomes loathsome to you—because you have rejected the LORD who is among you, and have wailed before him, saying, 'Why did we ever leave Egypt?'" But Moses said, "The people I am with number six hundred thousand on foot; and you say, 'I will give them meat, that they may eat for a whole month!' Are there enough flocks and herds to slaughter for them? Are there enough fish in the sea to catch for them?" The LORD said to Moses, "Is the Lord's power limited? Now you shall see whether my word will come true for you or not."

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

*The People stand. The Choir sings*

THE SONG OF MARY    *Magnificat*

My soul doth magnify the Lord,  
and my spirit hath rejoiced in God my Savior.  
For he hath regarded  
the lowliness of his handmaiden.  
For behold, from henceforth  
all generations shall call me blessed.  
For he that is mighty hath magnified me,  
and holy is his Name.  
And his mercy is on them that fear him  
throughout all generations.  
He hath showed strength with his arm;

he hath scattered the proud in the imagination of their hearts.  
 He hath put down the mighty from their seat,  
 and hath exalted the humble and meek.  
 He hath filled the hungry with good things,  
 and the rich he hath sent empty away.  
 He remembering his mercy hath holpen his servant Israel,  
 as he promised to our forefathers,  
 Abraham and his seed for ever.  
 Glory be to the Father, and to the Son, and to the Holy Ghost;  
 as it was in the beginning, is now, and ever shall be, world without end. Amen.

Music: Evening Service in E Minor, *Leo Sowerby*  
 Words: *Luke 1:46-55, with Gloria Patri*

*All sit.*

## THE SECOND LESSON: Matthew 17:22-27

As they were gathering in Galilee, Jesus said to them, "The Son of Man is going to be betrayed into human hands, and they will kill him, and on the third day he will be raised." And they were greatly distressed. When they reached Capernaum, the collectors of the temple tax came to Peter and said, "Does your teacher not pay the temple tax?" He said, "Yes, he does." And when he came home, Jesus spoke of it first, asking, "What do you think, Simon? From whom do kings of the earth take toll or tribute? From their children or from others?" When Peter said, "From others," Jesus said to him, "Then the children are free. However, so that we do not give offense to them, go to the sea and cast a hook; take the first fish that comes up; and when you open its mouth, you will find a coin; take that and give it to them for you and me."

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

*All stand. The Choir sings*

## THE SONG OF SIMEON    *Nunc dimittis*

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.

Music: Evening Service in E Minor, *Leo Sowerby*  
 Words: *Luke 2:29-32, with Gloria Patri*

*All remain standing and, facing the High Altar, together say*

# THE APOSTLES' CREED

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

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

*The Choir and Officiant continue with*

# THE SUFFRAGES

Officiant	O Lord, show thy mercy upon us;
Choir	And grant us thy salvation.
Officiant	O Lord, save the State;
Choir	And mercifully hear us when we call upon thee.
Officiant	Endue thy ministers with righteousness;
Choir	And make thy chosen people joyful.

*Officiant* O Lord, save thy people;  
*Choir* And bless thine inheritance.  
*Officiant* Give peace in our time, O Lord;  
*Choir* Because there is none other that fighteth for us, but only thou, O God.  
*Officiant* O God, make clean our hearts within us;  
*Choir* And take not thy Holy Spirit from us.

*Music: Stephen Caracciolo*

*The Officiant sings the following, and the Choir responds "Amen."*

## THE COLLECT OF THE DAY

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

## A COLLECT FOR AID AGAINST PERILS

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

## A COLLECT FOR MISSION

O God, who dost manifest in thy servants the signs of thy presence: Send forth upon us the Spirit of love, that in companionship with one another thine abounding grace may increase among us; through Jesus Christ our Lord. Amen.

*Then is sung*

*Cantor* Let us bless the Lord.  
*Choir* Thanks be to God.

*The People sit. The Choir sings*

## THE ANTHEM: The Twelve

I

Without arms or charm of culture,  
 Persons of no importance  
 From an unimportant Province,  
 They did as the Spirit bid,  
 Went forth into a joyless world  
 Of swords and rhetoric  
 To bring it joy.

When they heard the Word, some demurred, some mocked, some were shocked: but many were stirred and the Word spread. Lives long dead were quickened to life; the sick were healed by the Truth revealed; released into peace from the gin of old sin, men forgot themselves in the glory of the story told by the Twelve. Then the Dark Lord, adored by this world, perceived the threat of the Light to his might. From his throne he spoke to his own. The loud crowd, the sedate engines of State, were moved by his will to kill. It was done. One by one, they were caught, tortured, and slain.



## II

O Lord, my God,  
 Though I forsake thee  
 Forsake me not,  
 But guide me as I walk  
 Through the valley of mistrust,  
 And let the cry of my disbelieving absence  
 Come unto thee,  
 Thou who declared unto Moses:  
 "I shall be there."

## III

Children play about the ancestral graves, for the dead no longer walk.  
 Excellent still in their splendor are the antique statues: but can do neither good nor evil.  
 Beautiful still are the starry heavens: but our fate is not written there.  
 Holy still is speech, but there is no sacred tongue: the Truth may be told in all.  
 Twelve as the winds and the months are those who taught us these things: envisaging each in an oval glory, let us praise them all with a merry noise.

Words: W.H. Auden (1907–1973)  
 Music: William Walton (1902–1983)

*The People stand for*

## THE PRAYERS

O God, by whom the meek are guided in judgment, and light riseth up in darkness for the godly: Grant us, in all our doubts and uncertainties, the grace to ask what thou wouldest have us to do, that the Spirit of wisdom may save us from all false choices, and that in thy light we may see light, and in thy straight path may not stumble; through Jesus Christ our Lord. **Amen.**

**Lord, make us instruments of thy peace. Where there is hatred, let us sow love; where there is injury, pardon; where there is discord, union; where there is doubt, faith; where there is despair, hope; where there is darkness, light; where there is sadness, joy. Grant that we may not so much seek to be consoled as to console; to be understood as to understand; to be loved as to love. For it is in giving that we receive; it is in pardoning that we are pardoned; and it is in dying that we are born to eternal life. Amen.**

Grant, we beseech thee, Almighty God, that the words which we have heard this day with our outward ears, may, through thy grace, be so grafted inwardly in our hearts, that they may bring forth in us the fruit of good living, to the honor and praise of thy Name; through Jesus Christ our Lord. **Amen.**

*The Officiant says*

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

All sing

# HYMN: Abide with me: fast falls the eventide

1 A - bid with me: fast falls the e - ven - tide;  
2 I need thy pres - ence ev - ery pass - ing hour;  
3 I fear no foe, with thee at hand to bless;  
4 Hold thou thy cross be - fore my clos - ing eyes;

the dark - ness deep - ens; Lord, with me a - bid:  
what but thy grace can foil the tempt - er's power?  
ills have no weight, and tears no bit - ter - ness.  
shine through the gloom, and point me to the skies;

when o - ther help - ers fail and com - forts flee,  
Who, like thy - self, my guide and stay can be?  
Where is death's sting? Where, grave, thy vic - to - ry?  
heaven's morn - ing breaks, and earth's vain sha - dows flee;

help of the help - less, O a - bid with me.  
Through cloud and sun - shine, Lord, a - bid with me.  
I tri - umph still, if thou a - bid with me.  
in life, in death, O Lord, a - bid with me.

Words: Henry Francis Lyte (1793-1847)

Music: Eventide, William Henry Monk (1823-1889); harmony and descant for verse 4 by Thaddeus P. Caviuoti (b. 1955)

During the closing voluntary, the sacred ministers and choir process from the Great Choir.

## VOLUNTARY: Fugue in E-flat major, BWV 552

Johann Sebastian Bach (1685-1750)

Tuesday



and raise a loud shout to him with psalms. 3. For the Lord is a  
great God, and a great King a - bove all gods. 4. In his hand are  
the caverns of the earth, and the heights of the hills are his al - so.  
5. The sea is his, for he made it, and his hands have mold - ed the dry land.  
6. Come, let us bow down, and bend the knee, and kneel before the Lord  
our Ma - ker. 7. For he is our God, and we are the people of his pasture  
and the sheep of his hand. Oh, that today you would heark - en to his voice!  
Glo - ry to the Father, and to the Son, and to the Ho - ly Spi - rit:  
As it was in the begin - ning, is now, and will be for ev - er. A - men.

*Antiphon.*

All  
Wor - ship the Lord in the beau - ty of ho - li - ness: Come let us a - dore him.

*Antiphon Setting: Plainsong, Mode 4; adapt. Norman Mealy (1923-1987). From The Hymnal 1982, © 1985 the Church Pension Fund. All rights reserved. Used by permission of Church Publishing Incorporated, New York, NY.*

The appointed portion of the psalter is then sung, antiphonally by whole verse between upper and lower voices, with the People sitting at the midpoint of the first verse.

## PSALM 119:97-120



**Mem** *Quomodo dilexi!*

- Cantor** 97 Oh, how I love your law! \*  
**Upper voices** all the day long it / is in my mind.
- Lower voices** 98 Your commandment has made me wiser than my enemies, \*  
 and it is al/ways with me.
- Upper voices** 99 I have more understanding than all my teachers, \*  
 for your decrees are / my study.
- 100 I am wiser than the elders, \*  
 because I observe your / commandments.
- 101 I restrain my feet from every evil way, \*  
 that I / may keep your word.
- 102 I do not shrink from your judgments, \*  
 because you yourself / have taught me.
- 103 How sweet are your words to my taste! \*  
 they are sweeter than ho/ney to my mouth.
- 104 Through your commandments I gain understanding; \*  
 therefore I hate ever/y lying way.
- Nun** *Lucerna pedibus meis*
- 105 Your word is a lantern to my feet \*  
 and a light / upon my path.
- 106 I have sworn and am determined \*  
 to keep your right/eous judgments.
- 107 I am deeply troubled; \*  
 preserve my life, O LORD, accord/ing to your word.
- 108 Accept, O LORD, the willing tribute of my lips, \*  
 and teach me / your judgments.
- 109 My life is always in my hand, \*  
 yet I do not / forget your law.
- 110 The wicked have set a trap for me, \*  
 but I have not strayed from your / commandments.
- 111 Your decrees are my inheritance for ever; \*  
 truly, they are the joy / of my heart.
- 112 I have applied my heart to fulfill your statutes \*  
 for ever / and to the end.



*Samekh* *Iniquos odio habui*

- 113 I hate those who have a divided heart, \*  
but your law / do **Í** love.
- 114 You are my refuge and shiélð; \*  
my hope / is in your word.
- 115 Away from me, you wicked! \*  
I will keep the command/ments **ó**f my God.
- 116 Sustain me according to your promise, that **Í** may live, \*  
and let me not be disappoint/ed in my hope.
- 117 Hold me up, and I sháll be safe, \*  
and my delight shall be ever in / your státutes.
- 118 You spurn all who stray from your státutes; \*  
their deceitful/ness is in vain.
- 119 In your sight all the wicked of the earth are but dróss; \*  
therefore I / love yóur decrees.
- 120 My flesh trembles with dréad of you; \*  
I am afraid of / your júdgments.
- Glory to the Father, and tó the Son, \*  
and to the Ho/ly Spírit;  
as it was in the beginning, is nów, \*  
and will be for ev/er. Ámen.

#### THE FIRST LESSON: Numbers 11:24-35

Moses went out and told the people the words of the LORD; and he gathered seventy elders of the people, and placed them all around the tent. Then the LORD came down in the cloud and spoke to him, and took some of the spirit that was on him and put it on the seventy elders; and when the spirit rested upon them, they prophesied. But they did not do so again. Two men remained in the camp, one named Eldad, and the other named Medad, and the spirit rested on them; they were among those registered, but they had not gone out to the tent, and so they prophesied in the camp. And a young man ran and told Moses, "Eldad and Medad are prophesying in the camp." And Joshua son of Nun, the assistant of Moses, one of his chosen men, said, "My lord Moses, stop them!" But Moses said to him, "Are you jealous for my sake? Would that all the Lord's people were prophets, and that the LORD would put his spirit on them!" And Moses and the elders of Israel returned to the camp. Then a wind went out from the LORD, and it brought quails from the sea and let them fall beside the camp, about a day's journey on this side and a day's journey on the other side, all around the camp, about two cubits deep on the ground. So the people worked all that day and night and all the next day, gathering the quails; the least anyone gathered was ten homers; and they spread them out for themselves all around the camp. But while the meat was still between their teeth, before it was consumed, the anger of the LORD was kindled against the people, and the LORD struck the people with a very great plague. So that place was called Kibroth-hattaavah, because there they buried the people who had the craving. From Kibroth-hattaavah the people journeyed to Hazeroth.

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

All stand and sing

## THE THIRD SONG OF ISAIAH     Surge, illuminare

*Cantor*                      *All*

1. A - rise, shine, for your light has come, and the glory of the Lord has dawned up-on you. 2. For behold, darkness covers the land; deep gloom en-shrouds the peo-ples. 3. But over you the Lord will rise, and his glory will ap-pear up-on you. 4. Nations will stream to your light, and kings to the brightness of your dawn-ing. 5. Your gates will always be o-pen; by day or night they will nev-er be shut. 6. They will call you, The City of the Lord, The Zion of the Holy One of Is-ra-el. 7. Violence will no more be heard in your land, ruin or destruction with-in your bor-ders. 8. You will call your walls, Sal-va-tion, and all your por-tals, Praise. 9. The sun will no more be your light by day; by night you will not need the bright-ness of the moon. 10. The Lord will be your everlasting light, and your God will be your glo-ry. 11. Glory to the Father, and to the Son, and to the Ho-ly Spi-rit: 12. As it was in the beginning, is now, and will be for ev-er. A-men.

Setting: Plainsong, Tone 5, adapt. The Standing Commission on Church Music, 1979, alt. From The Hymnal 1982, © 1985 the Church Pension Fund. All rights reserved. Used by permission of Church Publishing Incorporated, New York, NY.

The People are seated for

## THE SECOND LESSON: Matthew 18:1-9

When they were in Capernaum, the disciples came to Jesus and asked, "Who is the greatest in the kingdom of heaven?" He called a child, whom he put among them, and said, "Truly I tell you, unless you change and become like children, you will never enter the kingdom of heaven. Whoever becomes humble like this child is the greatest in the kingdom of heaven. Whoever welcomes one such child in my name welcomes me. "If any of

you put a stumbling block before one of these little ones who believe in me, it would be better for you if a great millstone were fastened around your neck and you were drowned in the depth of the sea. Woe to the world because of stumbling blocks! Occasions for stumbling are bound to come, but woe to the one by whom the stumbling block comes! "If your hand or your foot causes you to stumble, cut it off and throw it away; it is better for you to enter life maimed or lame than to have two hands or two feet and to be thrown into the eternal fire. And if your eye causes you to stumble, tear it out and throw it away; it is better for you to enter life with one eye than to have two eyes and to be thrown into the hell of fire.

Reader            The Word of the Lord.

People            Thanks be to God.

All stand and sing the following.

# THE SONG OF ZECHARIAH    *Benedictus Dominus Deus*

*Antiphon:*

Cantor

In the ten - der com - pas - sion of our God

All

the dawn from on high shall break up - on us.

Cantor

1. Bless - ed be the Lord, the God of Is - ra - el; he has come

All

to his peo - ple and set them free. 2. He has raised up for us

a mighty sa - vior, born of the house of his ser - vant Da - vid.

3. Through his holy prophets he promised of old, that he would save us

from our en - e - mies, from the hands of all who hate us.

4. He prom - ised to show mercy to our fa - thers and to remember his

ho - ly cov - e - nant. 5. This was the oath he swore to our father

A - bra - ham, to set us free from the hands of our en - e - mies,

6. Free to worship him with - out fear, holy and righteous in his sight all the

Wednesday



days of our life. 7. You, my child, shall be called the prophet of the Most High,  
for you will go before the Lord to pre-pare his way, 8. To give  
his people knowledge of sal-vation by the for-give-ness of their sins.  
9. In the tender compassion of our God the dawn from on high shall  
break up-on us, 10. To shine on those who dwell in darkness and the  
shadow of death, and to guide our feet in-to the way of peace.  
11. Glo-ry to the Father, and to the Son, and to the Ho-ly Spi-rit:  
12. As it was in the beginning, is now, and will be for ev-er. A-men.

*Antiphon*  
All  
In the ten-der com-pas-sion of our God  
the dawn from on high shall break up-on us.

Setting: Plainsong, Tone 8; adapt. Bruce E. Ford (b. 1947). Copyright © 1985 Bruce E. Ford. From The Hymnal 1982, © 1985 the Church Pension Fund. All rights reserved. Used by permission of Church Publishing Incorporated, New York, NY.

Led by the Officiant, all sing

## THE APOSTLES' CREED

Officiant	I believe in God, the Father almighty,
People	creator of heaven and earth;
	I believe in Jesus Christ, his only Son, our Lord.
	He was conceived by the power of the Holy Spirit
	and born of the Virgin Mary.
	He suffered under Pontius Pilate,
	was crucified, died, and was buried.
	He descended to the dead.
	On the third day he rose again.
	He ascended into heaven,
	and is seated at the right hand of the Father.

He will come again to judge the living and the dead.  
 I believe in the Holy Spirit,  
 the holy catholic Church,  
 the communion of saints,  
 the forgiveness of sins  
 the resurrection of the body,  
 and the life everlasting. Amen.


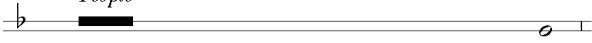





*The Officiant and People continue with*

## THE LORD'S PRAYER

<i>Officiant</i>	Our Father in heaven,
<i>People</i>	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 Officiant and People sing responsively*

## THE SUFFRAGES

<i>Cantor or Officiant</i>	
	V. Save your people, Lord, and bless your inher - i - tance;
<i>People</i>	
	R. Govern and uphold them, now and al - ways.
<i>Cantor or Officiant</i>	
	V. Day by day we bless you;
<i>Cantor or Officiant</i>	
	R. We praise your Name for ev - er.
<i>Cantor or Officiant</i>	
	V. Lord, keep us from all sin to - day;
<i>Cantor or Officiant</i>	
	R. Have mercy on us, Lord, have mer - cy.
<i>Cantor or Officiant</i>	
	V. Lord, show us your love and mer - cy;

R. For we put our trust in you.

V. In you, Lord, is our hope;

R. And we shall never hope in vain.

The Officiant sings the following collects.

## THE COLLECT OF THE DAY

Keep, O Lord, your household the Church in your steadfast faith and love, that through your grace we may proclaim your truth with boldness, and minister your justice with compassion; for the sake of our Savior Jesus Christ, who lives and reigns with you and the Holy Spirit, one God, now and for ever. **Amen.**

## A COLLECT FOR GRACE

Lord God, almighty and everlasting Father, you have brought us in safety to this new day: Preserve us with your mighty power, that we may not fall into sin, nor be overcome by adversity; and in all we do, direct us to the fulfilling of your purpose; through Jesus Christ our Lord. **Amen.**

## A COLLECT FOR MISSION

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

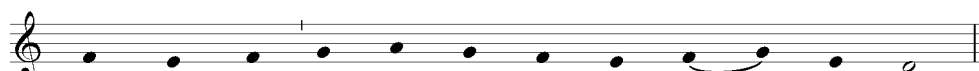
Then is sung

## HYMN: O splendor of God's glory bright

Cantor (first verse) All



All 1 O splen - dor of God's glo - ry bright, O thou that  
 Upper voices 2 O thou true Sun of heaven - ly love, pour down thy  
 Lower voices 3 With prayer the Fa - ther we im - plore: O Fa - ther,  
 Schola 4 to guide what - e'er we no - bly do, with love all  
 All 5 All laud to God the Fa - ther be; all praise, e -

1 bring - est light from light, O Light of Light, light's  
 2 ra - diance from a - bove: the Spi - rit's sanc - ti -  
 3 glo - rious ev - er - more, we plead with thee for  
 4 en - vy to sub - due, to give us grace our  
 5 ter - nal Son, to thee; all glo - ry to the


  
1 liv - ing spring, O Day, all days il - lu - mi - ning,  
2 fy - ing beam up - on our earth - ly sen - ses stream.  
3 grace and power to con - quer in temp - ta - tion's hour,  
4 wrongs to bear, to make ill for - tune turn to fair.  
5 Spi - rit raise in e - qual and un - end - ing praise.

*Music:* Splendor paternae gloriae, plainsong, Mode 1, Worcester MS., 13th cent.  
*Words:* Ambrose of Milan (340-397); tr. Robert Seymour Bridges (1844-1930), alt.

## CONCLUDING VERSICLE AND RESPONSE

*Cantor or Officiant*  

  
Let us bless the Lord.  
  
*People*  

  
Thanks be to God.

The Officiant concludes with

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

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Wednesday



# HEART & VOICE UNITING:

## A CELEBRATION IN MUSIC & READINGS

Wednesday, June 18, 2:00 p.m.  
Episcopal High School, Callaway Chapel

The Rev'd Gideon L.K. Pollach, *Officiant*  
Youth Choir from Mid-Atlantic Episcopal Schools and Churches  
Julian Wachner, *Conductor*  
Brandon Straub, *Accompanist*

*The People stand and sing*

THE OPENING HYMN: Living God, your word has called us

1 Liv - ing God, your word\_ has called us, sum - moned us to live\_ by grace,  
2 Liv - ing God, your love\_ has called us in the name of Christ your Son,  
3 Liv - ing God, your hope\_ has called us to the world that you\_ have made,

make us one in hope\_ and vi - sion, as we gath - er in this place.  
form - ing us to be\_ his bod - y, by your spir - it mak - ing one.  
teach - ing us to live\_ for oth - ers, hum - ble, joy - ful, un - a - fraid.

Take our search - ing, take\_ our prais - ing, take the si - lence of\_ our prayer,  
Work - ing, laugh - ing, learn - ing, grow - ing, old and young and black - and white,  
Give us eyes\_ to see\_ your pres - ence, joy in laugh - ter, hope\_ in pain.

of - fered up in joy - ful wor - ship, spring - ing from\_ the love we share.  
gifts and skills to - geth - er shar - ing, in your serv - ice all u - nite.  
In our lov - ing, in\_ our liv - ing, give us strength that Christ may reign.

Words: Jan Berry (b. 1953). © 1999, Kevin Mayhew. All rights reserved. Reprinted under OneLicense.net E-802862.  
Music: Blauenwern, William Penfro Rowlands (1860-1937)

Wednesday

*The Officiant continues with*

## THE OPENING SENTENCE

Thus says the high and lofty One who inhabits eternity, whose name is Holy, “I dwell in the high and holy place and also with the one who has a contrite and humble spirit, to revive the spirit of the humble and to revive the heart of the contrite.”

## THE BIDDING PRAYER

Dear People of God: As we gather to celebrate and make this offering of praise and thanksgiving to God for the great gift of music and our vocation to offer it in God’s name, let us prepare ourselves in heart and mind to enter into God’s holy presence.

Purify our thoughts, O Lord, and draw us into your presence through the gift of your Holy Spirit. Let us find you in this time of reflection and praise, and hear you speak as you have declared your purpose throughout time and through many voices.

Grant us grace to desire you with our whole heart; that so desiring, we may seek and find you; and so finding, may love you; and so loving, may hate those sins from which you have delivered us.

We remember before you, O Lord, your holy Church: inspire it for your service, draw it ever more closely together and to you, that it may be a witness to your loving purposes and mission.

We remember before you the needs of your whole world: for justice and peace on the earth, for those who are sick, and those who mourn, the lonely, and unloved, those of every age, as well as those who do not yet know you.

Make us instruments of divine charity, of mercy, of hope, and of new possibility. Give us eyes to see, ears to hear, the will to act, and a discerning and generous heart that we may serve you in whatever way we are able.

And as we seek to worship you in spirit and in truth we pray in the words which you have taught us saying:

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

*The People sit.*

INTROIT: Set me as a seal

Set me as a seal upon your heart, as a seal upon your arm, for love is strong as death.  
Many waters cannot quench love, neither can the floods drown it.

Words: Song of Solomon 8:6  
Music: René Clausen (b. 1953)

## We the Lord's people, heart and voice uniting

SCRIPTURE LESSON: Exodus 14:10, 13, 21-23, 26-27, 15:1-3

As Pharaoh drew near, the Israelites looked back, and there were the Egyptians advancing on them. In great fear the Israelites cried out to the Lord. But Moses said to the people, "Do not be afraid, stand firm, and see the deliverance that the Lord will accomplish for you today; for the Egyptians whom you see today you shall never see again." Then Moses stretched out his hand over the sea. The Lord drove the sea back by a strong east wind all night, and turned the sea into dry land; and the waters were divided. The Israelites went into the sea on dry ground, the waters forming a wall for them on their right and on their left. The Egyptians pursued, and went into the sea after them, all of Pharaoh's horses, chariots, and chariot drivers. Then the Lord said to Moses, "Stretch out your hand over the sea, so that the water may come back upon the Egyptians, upon their chariots and chariot drivers." So Moses stretched out his hand over the sea, and at dawn the sea returned to its normal depth. As the Egyptians fled before it, the Lord tossed the Egyptians into the sea. Then Moses and the Israelites sang this song to the Lord: "I will sing to the Lord, for he has triumphed gloriously; horse and rider he has thrown into the sea. The Lord is my strength and my might, and he has become my salvation; this is my God, and I will praise him, my father's God, and I will exalt him. The Lord is a warrior; the Lord is his name."

COLLECT

O God, whose wonderful deeds of old shine forth even to our own day, you once delivered by the power of your mighty arm your chosen people from slavery under Pharaoh, to be a sign for us of the salvation of all nations by the water of Baptism: Grant that all the peoples of the earth may be numbered among the offspring of Abraham, and rejoice in the inheritance of Israel; through Jesus Christ our Lord. **Amen.**

—from the Great Vigil of Easter

ANTHEM: Shall we gather by the river

Shall we gather by the river, where bright angels' feet have trod, with its crystal tide forever flowing by the throne of God? *Yes, we'll gather by the river, the beautiful, the beautiful river, gather with the saints by the river that flows by the throne of God.* Soon we'll reach the shining river, soon our pilgrimage will cease, soon our happy hearts will quiver with the melody of peace. *Yes, we'll gather. . .*

Words & Music: Robert Lowry (1826-1899)  
Arrangement: Aaron Copland (1900-1990)

## Praise him who called us out of sin and darkness

SCRIPTURE LESSON: Isaiah 6:1-9

In the year that King Uzziah died, I saw the Lord sitting on a throne, high and lofty; and the hem of his robe filled the temple. Seraphs were in attendance above him; each had six wings: with two they covered their faces, and with two they covered their feet, and with two they flew. And one called to another and said: "Holy, holy, holy is the Lord of hosts; the whole earth is full of his glory." The pivots on the thresholds shook at the voices

of those who called, and the house filled with smoke. And I said: “Woe is me! I am lost, for I am a man of unclean lips, and I live among a people of unclean lips; yet my eyes have seen the King, the Lord of hosts!” Then one of the seraphs flew to me, holding a live coal that had been taken from the altar with a pair of tongs. The seraph touched my mouth with it and said: “Now that this has touched your lips, your guilt has departed and your sin is blotted out.” Then I heard the voice of the Lord saying, “Whom shall I send, and who will go for us?” And I said, “Here am I; send me!”

## COLLECT

Give us grace, O Lord, to answer readily the call of our Savior Jesus Christ and proclaim to all people the Good News of his salvation, that we and all the whole world may perceive the glory of his marvelous works; who lives and reigns with you and the Holy Spirit, one God, for ever and ever. **Amen.**

—Collect for the Third Sunday after The Epiphany

## ANTHEM: Alleluia

Alleluia.

Music: Randall Thompson (1899-1984)

## Into his own light, that he might anoint us a royal priesthood

## SCRIPTURE LESSON: Philippians 2:1, 5-11

If then there is any encouragement in Christ, any consolation from love, any sharing in the Spirit, any compassion and sympathy, make my joy complete: Let the same mind be in you that was in Christ Jesus, who, though he was in the form of God, did not regard equality with God as something to be exploited, but emptied himself, taking the form of a slave, being born in human likeness. And being found in human form, he humbled himself and became obedient to the point of death—even death on a cross. Therefore God also highly exalted him and gave him the name that is above every name, so that at the name of Jesus every knee should bend, in heaven and on earth and under the earth, and every tongue should confess that Jesus Christ is Lord, to the glory of God the Father.

Wednesday

## COLLECT

O God, who wonderfully created, and yet more wonderfully restored, the dignity of human nature: Grant that we may share the divine life of him who humbled himself to share our humanity, your Son Jesus Christ; who lives and reigns with you, in the unity of the Holy Spirit, one God, for ever and ever. **Amen.**

—Collect for the Second Sunday after Christmas Day

## MOTET: Ubi caritas

Ubi caritas et amor,  
Deus ibi est.  
Congregavit nos in unum Christi amor.  
Exsultemus, et in ipso jucundemur.  
Timeamus, et amemus Deum vivum.  
Et ex corde diligamus nos sincero.

Where true charity and love dwell,  
God himself is there.  
Since the love of Christ has joined us in one body,  
let us all rejoice and be glad now and always.  
And as we hear and love our Lord, the living God,  
so let us in sincerity love all people.

Words: Latin, tr. Joyce MacDonald Glover (1923-2012), copyright 1982. From The Hymnal 1982, © 1985 the Church Pension Fund.

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Music: Maurice Duruflé (1902-1986)



# This is the Lord's house, home of all his people

## SCRIPTURE LESSON: Revelation 21:1-6

Then I saw a new heaven and a new earth; for the first heaven and the first earth had passed away, and the sea was no more. And I saw the holy city, the new Jerusalem, coming down out of heaven from God, prepared as a bride adorned for her husband. And I heard a loud voice from the throne saying, "See, the home of God is among mortals. He will dwell with them; they will be his peoples, and God himself will be with them; he will wipe every tear from their eyes. Death will be no more; mourning and crying and pain will be no more, for the first things have passed away." And the one who was seated on the throne said, "See, I am making all things new." Also he said, "Write this, for these words are trustworthy and true." Then he said to me, "It is done! I am the Alpha and the Omega, the beginning and the end. To the thirsty I will give water as a gift from the spring of the water of life."

## COLLECT

Almighty God, kindle, we pray, in every heart the true love of peace, and guide with your wisdom those who take counsel for the nations of the earth; that in tranquility your dominion may increase, until the earth is filled with the knowledge of your love; through Jesus Christ our Lord. **Amen.**

—from *The Solemn Collects for Good Friday*, The Book of Common Prayer

## ANTHEM: Wie lieblich sind deine Wohnungen

Wie lieblich sind deine Wohnungen,  
Herr Zebaoth! Meine seele verlangt  
und sehnet sich nach den Vorhhofen  
des Herrn; mein Leib und Seele  
freuen sich in dem lebendigen Gott.  
Wohl denen, die in deinem Hause  
wohnen, die loben dich immerdar.

*How dear to me is your dwelling,  
O Lord of hosts! My soul has a desire  
and longing for the courts  
of the Lord; my heart and my flesh  
rejoice in the living God.  
Happy are they who dwell in your house!  
They will always be praising you.*

Words: Ps. 84:1, 3  
Music: Johannes Brahms (1833-1897)

## School for the faithful, refuge for the sinner

## SCRIPTURE LESSON: Psalm 11

In the LORD have I taken refuge; \*  
how then can you say to me,  
"Fly away like a bird to the hilltop;

For see how the wicked bend the bow  
and fit their arrows to the string, \*  
to shoot from ambush at the true of heart.

When the foundations are being destroyed, \*  
what can the righteous do?"

The LORD is in his holy temple; \*  
the LORD'S throne is in heaven.

His eyes behold the inhabited world; \*  
his piercing eye weighs our worth.

The LORD weighs the righteous as well as the wicked, \*  
but those who delight in violence he abhors.

Upon the wicked he shall rain coals of fire and  
burning sulphur; \*  
a scorching wind shall be their lot.

For the LORD is righteous;  
he delights in righteous deeds; \*  
and the just shall see his face.

## COLLECT

Lord of all power and might, the author and giver of all good things: Graft in our hearts the love of your Name; increase in us true religion; nourish us with all goodness; and bring forth in us the fruit of good works; through Jesus Christ our Lord, who lives and reigns with you and the Holy Spirit, one God for ever and ever.  
**Amen.**

—Proper 17

*The Conference Choir sings*

HYMN-ANTHEM (*music provided in conference packet*): O for a closer walk

O for a closer walk with God, a calm and heavenly frame, a light to shine upon the road that leads me to the Lamb! Return, O holy Dove, return, sweet messenger of rest; I hate the sins that made thee mourn, and drove thee from my breast. So shall my walk be close with God, calm and serene my frame; so purer light shall mark the road that leads me to the Lamb.

Words: William Cowper (1731-1800)  
Music: Charles Villiers Stanford (1852-1924)

## Rest for the pilgrim, haven for the weary; all find a welcome

READING: from Robert Frost (1874-1963), “The Aim Was Song”

Before man came to blow it right  
The wind once blew itself untaught,  
And did its loudest day and night  
In any rough place where it caught.

Man came to tell it what was wrong:  
It hadn’t found the place to blow;  
It blew too hard—the aim was song.  
And listen—how it ought to go!

He took a little in his mouth,  
And held it long enough for north  
To be converted into south,  
And then by measure blew it forth.

By measure. It was word and note,  
The wind the wind had meant to be—  
A little through the lips and throat.  
The aim was song—the wind could see.

## COLLECT

Holy God, who calls us beyond the limits of our poor understandings, and holds wide heaven's door to receptive hearts, take us in this holy place, we pray, by the grace of music, into the wonder that silences all agitation, into the praise that knits up all fear. And lead us on by the way of music to glimpse a oneness which cannot yet be fully seen, and find a rest which cannot yet be fully known. So shall we perceive that unity which foreshadows the end of all divisions and that silence which heralds the beginning of all joys; and know ourselves to be, at last, your redeemed people; graced and raised by song. **Amen.**

—Canon Patrick Woodhouse, Precentor of Wells Cathedral

## GOSPEL SONG: Spirit! Sweet Holy Spirit!

Spirit! Sweet Holy Spirit! Fall fresh on me. Fill me with the spirit of power divine and cleanse me through and through. Cover me, Lord, with the holy fire, and burn my troubles, too.

Words: Adapted by Barbara Wesley Baker. All rights reserved. Used by permission.

Music: Rawn Harbor (b. 1947), arr. Barbara Wesley Baker

\*commissioned for the St. Albans and National Cathedral School Chorale, Benjamin Hutto, Director, by the Brylawski Performing Arts Endowment of St. Albans School, Washington DC

The People stand for

## THE CLOSING PRAYERS

Creator God, source of all that sustains us, we give you thanks for the privilege of shaping sound and silence to your glory. Shed that same glorious light upon your Church and upon its work and worship. Bless with renewed hope, energy and sensitivity all who plan and lead liturgy and music—ministers and musicians, composers and singers. In this servant ministry, help us to listen to each other as we enable congregations to express their longing for you, and encourage us to let go of everything that harms and hinders us in this task. By your Holy Spirit, empower all to work in partnership and harmony as we proclaim your praise and sing of your love, through Jesus Christ our Lord. **Amen.**

## SUNG BLESSING: The Lord bless you and keep you

The Lord bless you and keep you. The Lord make his face to shine upon you, and be gracious unto you. The Lord lift up the light of his countenance upon you, and give you peace. Amen.

Words: Numbers 6:24-26

Music: Julian Wachner (b.1970)

The Conference Choir sings

## THE CLOSING HYMN (music provided in conference packet): A Hymn to St. Cecilia

Sing for the morning's joy, Cecilia, sing, in words of youth and praises of the spring, walk the bright colonnades by fountains' spray, and sing as sunlight fills the waking day; till angels, voyaging in upper air, pause on a wing and gather the clear sound into celestial joy, wound and unwound, a silver chain, or golden as your hair. Sing for your loves of heaven and of earth, in words of music, and each word a truth; marriage of heart and longings that aspire, a bond of roses, and a ring of fire. Your summertime grows short and fades away, terror must gather to a martyr's death; but never tremble, the last indrawn breath remembers music as an echo may. Through the cold aftermath of centuries, Cecilia's music dances in the skies; lend us a fragment of the immortal air, that with your choiring angels we may share, a word to light us through time-fettered night, water of life, or rose of paradise, so from the earth another song shall rise to meet your own in heaven's long delight.

Words: Ursula Vaughan Williams (1911-2007)

Music: Herbert Howells (1892-1983)



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*~ Barbara Bruns  
Organist & Music Director  
Christ Church  
Andover, Massachusetts*





# CHORAL EVENSONG

Wednesday, June 18, 5:30 p.m.  
Christ Church (Episcopal), Alexandria

The Rev'd Ann Gillespie, *Officiant*  
The Rt. Rev'd Shannon Johnston, *Preacher*  
Sung by the Conference Choir  
Julian Wachner, *Conductor*  
Nicholas Bideler, *Organist*

VOLUNTARY: Verses on the *Nunc dimittis*

Harold Friedell (1905-1958)

CHORAL INTROIT: I will lift up mine eyes unto the hills (*world premiere*)

I will lift up mine eyes unto the hills, from whence cometh my help. My help cometh from the LORD, which made heaven and earth. He will not suffer thy foot to be moved: he that keepeth thee will not slumber. Behold, he that keepeth Israel shall neither slumber nor sleep. The LORD is thy keeper: the LORD is thy shade upon thy right hand. The sun shall not smite thee by day, nor the moon by night. The LORD shall preserve thee from all evil: he shall preserve thy soul. The LORD shall preserve thy going out and thy coming in from this time forth, and even for evermore. Amen.

Words: Psalm 121

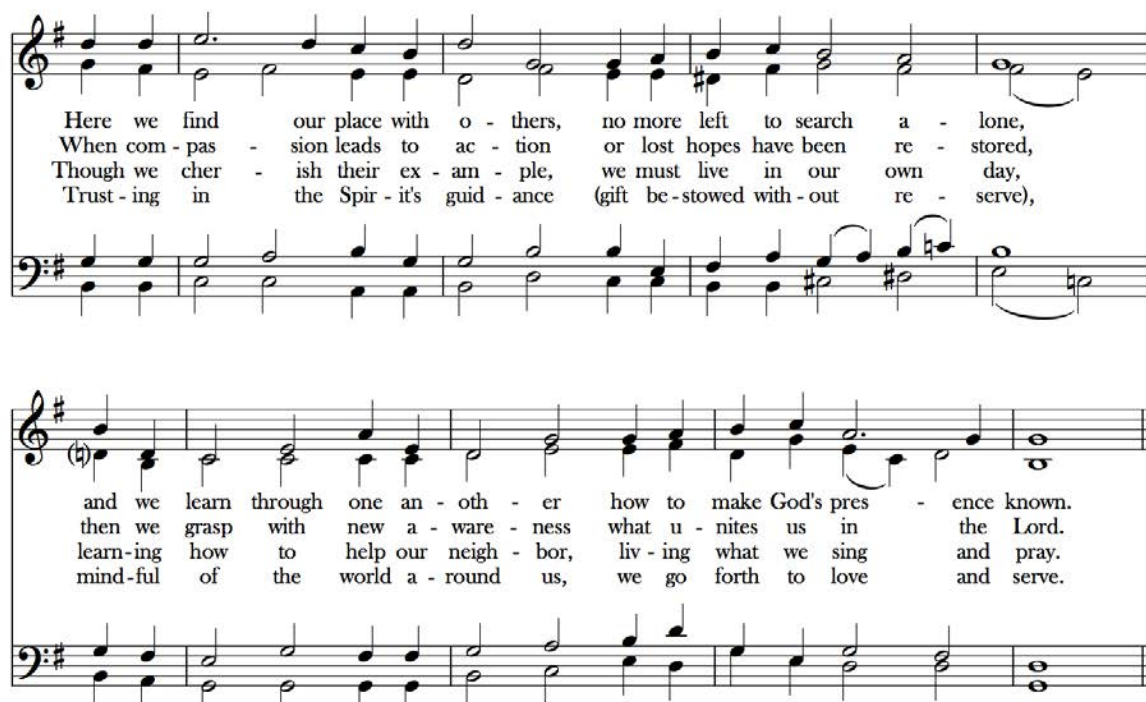
Music: Caleb Burhans (b. 1980), \*commissioned by the 2014 DC Conference of the Association of Anglican Musicians

The People stand and sing

HYMN: Not the building, but the people

1 Not the build - ing but the peo - ple; not the saints of long a - go,  
2 These are liv - ing stones who teach us how to build com - mu - ni - ty,  
3 Yet we know that long be - fore us oth - ers wor-shipped in this place,  
4 Nour-ished here by Word and Ta - ble, voic-ing thanks in song and prayer,

but the liv - ing folk who gath - er are the church we tru - ly know.  
how to join our gifts and tal - ents in shared tasks of min - is - try.  
leav-ing us a hal-lowed mem' - ry, ripe with prom-ise, full of grace.  
we are strength - ened to be peo - ple formed by faith and called to care.




Here we find our place with o - thers, no more left to search a - lone,  
 When com - pas - sion leads to ac - tion or lost hopes have been re - stored,  
 Though we cher - ish their ex - am - ple, we must live in our own day,  
 Trust - ing in the Spir - it's guid - ance (gift be - stowed with - out re - serve),  
 and we learn through one an - oth - er how to make God's pres - ence known.  
 then we grasp with new a - ware - ness what u - nites us in the Lord.  
 learn - ing how to help our neigh - bor, liv - ing what we sing and pray.  
 mind - ful of the world a - round us, we go forth to love and serve.

Words: Carl Daw (b. 1944). © 2013, Hope Publishing Co. All rights reserved. Used by permission.  
 Music: Old Town, William Bradley Roberts (b. 1947). © 2013. All rights reserved. Used by permission.  
 \*commissioned in 2013 for the 240th anniversary of Christ Church, Alexandria.

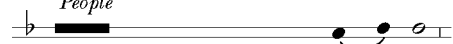
## THE PRECES

*Officiant*




O God, make speed to save us.

*People*




O Lord, make haste to help us.

*Officiant and People*




Glory to the Father, and to the Son, and to the Holy Spi - rit:



as it was in the beginning, is now, and will be for ever. A - men.

*Al - le - lu - ia.*



The People sit. The Conference Choir sings the following.



- 1 Sing with joy to | God our | strength \*  
and raise a loud | shout • to the | God of | Jacob.
- 2 Raise a song and | sound the | timbrel, \*  
the | merry | harp, • and the | lyre.
- 3 Blow the ram's-horn at the | new | moon, \*  
and at the full | moon, the | day of • our | feast.
- 4 For this is a | statute • for | Israel, \*  
a | law • of the | God of | Jacob.
- 5 He laid it as a solemn | charge up-•on | Joseph, \*  
when he came | out of • the | land of | Egypt.
- 6 I heard an unfamiliar | voice | saying, \*  
"I eased his shoulder from the burden;  
his hands were set | free from | bearing • the | load."



- 7 You called on me in | trouble, • and I | saved you; \*  
I answered you from the secret place of thunder  
and tested | you • at the | waters • of | Meribah.
- 8 Hear, O my people, and | I will • ad- | monish you: \*  
O Israel, if you | would but | listen • to | me!
- 9 There shall be no strange | god a- | mong you; \*  
you shall not | worship • a | foreign god.
- 10 I am the LORD your God,  
who brought you out of the land of | Egypt • and | said, \*  
"Open your mouth | wide, and | I will | fill it."
- 11 And yet my people did not | hear my | voice, \*  
and | Israel • would | not o- | bey me.
- 12 So I gave them over to the | stubbornness • of their | hearts, \*  
to | follow • their | own de- | vices.





- 13 Oh, that my | people • would | listen to me! \*  
that | Israel • would | walk in • my | ways!
- 14 I should soon sub- | due their | enemies \*  
and turn my | hand a- | gainst their | foes.
- 15 Those who hate the LORD would | cringe be- | fore him, \*  
and their | punishment • would | last for | ever.
- 16 But Israel would I feed with the | finest | wheat \*  
and satisfy him with | honey | from the | rock.

Glory to the Father, and | to the | Son, \*  
and | to the | Holy | Spirit:

as it was in the be- | ginning, • is | now, \*  
and | will be • for | ever. • A- | men.

## THE FIRST LESSON: 1 Samuel 2:12-26

Now the sons of Eli were scoundrels; they had no regard for the LORD or for the duties of the priests to the people. When anyone offered sacrifice, the priest's servant would come, while the meat was boiling, with a three-pronged fork in his hand, and he would thrust it into the pan, or kettle, or caldron, or pot; all that the fork brought up the priest would take for himself. This is what they did at Shiloh to all the Israelites who came there. Moreover, before the fat was burned, the priest's servant would come and say to the one who was sacrificing, "Give meat for the priest to roast; for he will not accept boiled meat from you, but only raw." And if the man said to him, "Let them burn the fat first, and then take whatever you wish," he would say, "No, you must give it now; if not, I will take it by force." Thus the sin of the young men was very great in the sight of the LORD; for they treated the offerings of the LORD with contempt. Samuel was ministering before the LORD, a boy wearing a linen ephod. His mother used to make for him a little robe and take it to him each year, when she went up with her husband to offer the yearly sacrifice. Then Eli would bless Elkanah and his wife, and say, "May the LORD repay you with children by this woman for the gift that she made to the LORD"; and then they would return to their home. And the LORD took note of Hannah; she conceived and bore three sons and two daughters. And the boy Samuel grew up in the presence of the LORD. Now Eli was very old. He heard all that his sons were doing to all Israel, and how they lay with the women who served at the entrance to the tent of meeting. He said to them, "Why do you do such things? For I hear of your evil dealings from all these people. No, my sons; it is not a good report that I hear the people of the LORD spreading abroad. If one person sins against another, someone can intercede for the sinner with the LORD; but if someone sins against the LORD, who can make intercession?" But they would not listen to the voice of their father; for it was the will of the LORD to kill them. Now the boy Samuel continued to grow both in stature and in favor with the LORD and with the people.

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



All stand. The Conference Choir sings

## THE SONG OF MARY    *Magnificat*

My soul doth magnify the Lord,  
and my spirit hath rejoiced in God my Savior.  
For he hath regarded  
the lowliness of his handmaiden.  
For behold, from henceforth  
all generations shall call me blessed.  
For he that is mighty hath magnified me,  
and holy is his Name.  
And his mercy is on them that fear him  
throughout all generations.  
He hath showed strength with his arm;  
he hath scattered the proud in the imagination of their hearts.  
He hath put down the mighty from their seat,  
and hath exalted the humble and meek.  
He hath filled the hungry with good things,  
and the rich he hath sent empty away.  
He remembering his mercy hath holpen his servant Israel,  
as he promised to our forefathers,  
Abraham and his seed for ever.  
Glory be to the Father, and to the Son, and to the Holy Ghost;  
as it was in the beginning, is now, and ever shall be, world without end. Amen.

Music:    Evening Service in A Minor, *Thomas Tertius Noble* (1867-1953)  
Words:    *Luke 1:46-55, with Gloria Patri*

The People sit.

## THE SECOND LESSON: Romans 1:28–2:11

And since they did not see fit to acknowledge God, God gave them up to a debased mind and to things that should not be done. They were filled with every kind of wickedness, evil, covetousness, malice. Full of envy, murder, strife, deceit, craftiness, they are gossips, slanderers, God-haters, insolent, haughty, boastful, inventors of evil, rebellious toward parents, foolish, faithless, heartless, ruthless. They know God's decree, that those who practice such things deserve to die—yet they not only do them but even applaud others who practice them. Therefore you have no excuse, whoever you are, when you judge others; for in passing judgment on another you condemn yourself, because you, the judge, are doing the very same things. You say, "We know that God's judgment on those who do such things is in accordance with truth." Do you imagine, whoever you are, that when you judge those who do such things and yet do them yourself, you will escape the judgment of God? Or do you despise the riches of his kindness and forbearance and patience? Do you not realize that God's kindness is meant to lead you to repentance? But by your hard and impenitent heart you are storing up wrath for yourself on the day of wrath, when God's righteous judgment will be revealed. For he will repay according to each one's deeds: to those who by patiently doing good seek for glory and honor and immortality, he will give eternal life; while for those who are self-seeking and who obey not the truth but wickedness, there will be wrath and fury. There will be anguish and distress for everyone who does evil, the Jew first and also the Greek, but glory and honor and peace for everyone who does good, the Jew first and also the Greek. For God shows no partiality.

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

All stand. The Conference Choir sings

## THE SONG OF SIMEON *Nunc dimittis*

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.

Music: Evening Service in A Minor, Thomas Tertius Noble  
Words: Luke 2:29-32, with Gloria Patri

Led by the Officiant, all sing

## THE APOSTLES' CREED

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

Officiant	The Lord be with you.
People	<b>And with thy spirit.</b>
Officiant	Let us pray.

The People kneel.

## THE LORD'S PRAYER

Officiant	Our Father,
People	<b>who art in heaven</b>
	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 SUFFRAGES



That this evening may be holy, good, and peace - ful,



We en - treat thee, O Lord.

*(This response is sung after each of the following petitions)*



That thy holy angels may lead us in paths of peace and good-will,



That we may be pardoned and forgiven for our sins and of - fen - ses,



That there may be peace to thy Church and to the whole world,



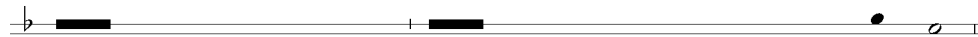
That we may depart this life in thy faith and fear,



and not be condemned before the great judgment seat of Christ,



That we may be bound together by thy Holy Spirit in the communion of



[\_\_\_\_\_ and] all thy saints, entrusting one another and all our life to Christ,

*The Officiant sings the following collects.*

## THE COLLECT OF THE DAY

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

## A COLLECT FOR CHURCH MUSICIANS AND ARTISTS

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

## A COLLECT FOR MISSION

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

*All sit for*

THE SERMON: The Rt. Rev'd Shannon Johnston, *Bishop of Virginia*

*The Conference Choir sings*

THE ANTHEM: Judge eternal

Judge eternal, throned in splendor, Lord of lords and King of kings, with thy living fire of judgment purge this land of bitter things; solace all its wide dominion with the healing of thy wings. Still the weary folk are pining for the hour that brings release, and the city's crowded clangor cries aloud for sin to cease; and the homesteads and the woodlands plead in silence for their peace. Crown, O God, thine own endeavor; cleave our darkness with thy sword; feed all those who do not know thee with the richness of thy word; cleanse the body of this nation through the glory of the Lord.

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

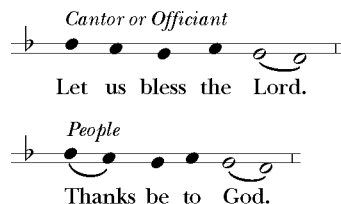
*All kneel. The Officiant prays*

A PRAYER OF ST. JOHN CHRYSOSTOM

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

*The People stand for*

THE CONCLUDING VERSICLE AND RESPONSE



*The Officiant concludes with*

May the God of hope fill us with all joy and peace in believing through the power of the Holy Spirit. **Amen.**

All sing

HYMN: Give us the grace, O Prince of Peace

*Descant*

4 Still work through all we say or do to ren-der glo-ry to the

1 Give us the grace, O Prince of Peace, to grasp in mind and heart how  
2 Let those who lead the Lord's glad song be free from all dis-har-mo-  
3 Take from us all that sep-a-rates, all prej-u-dice, re-sent-ment,  
4 Still work through all we say or do to ren-der glo-ry to the

unison  
harmony  
harmony  
unison

Lord. May the Church in song be ev-er joined in

grave are all di-vi-sions in your Church. When our mis-trust and  
ny, and those who preach the ways of peace im-part with-out hos-  
fear. U-nite us in a com-mon goal, with zeal not feigned or  
Lord. So may the Church in speech and song be ev-er joined in

true ac-cord; and may our prayers pro-

doubts en-slave, free us to rec-on-cile and heal, as-  
-til-i-ty. So may the ser-vants of God's house em-  
in-sin-cere, that in shared ser-vice we may find your  
true ac-cord; and may our prayers, said, sung, and lived, pro-

Wednesday

claim God's rec - on - cil - ing word.

you - bod - y true hu - mil - ity. for - gave.  
 pur - pos - es once more made ty. clear.  
 - claim God's rec - on - cil - ing word.

Words: Carl Daw (b. 1944). Copyright 2013, Hope Publishing Co. All rights reserved. Used by permission.  
 Music: Shared Ministry, Howard Helvey (b. 1968). Copyright 2013. All rights reserved. Used by permission.  
 \*text and tune commissioned by the 2014 DC Conference of the Association of Anglican Musicians

VOLUNTARY: Paean

Kenneth Leighton (1929-1988)

Yale INSTITUTE OF SACRED MUSIC

**CONGREGATIONS PROJECT**

an annual summer seminar to  
renew worship, music, and the arts for the life of the world

For a week each June, leadership teams from several congregations gather to work with one another and a nationally known faculty on their ministries in worship, music, and the arts. The ecumenical initiative is dedicated to creating a network of dynamic faith communities committed to those ministries.

 Information about the 2015 summer seminar is at [ismcongregations.yale.edu](http://ismcongregations.yale.edu).  
 Yale Institute of Sacred Music, celebrating 40 years at Yale

Wednesday



# COMPLINE

Wednesday, June 18, 8:30 p.m.  
St. Mary's Episcopal Church, Arlington

Gregory Hooker, *Director of Music*  
St. Mary's Schola

*Tonight's service is the premiere of the Responsorial Settings and the Lord's Prayer for Compline  
by Christopher Hutchings (b. 1979).*

*The Officiant begins*

The Lord Almighty grant us a peaceful night and a perfect end. *Amen.*

Officiant      Our help is in the Name of the Lord;  
Choir          The maker of heaven and earth.

Officiant      Let us confess our sins to God.

Choir          Almighty God, our heavenly Father:  
We have sinned against you,  
through our own fault, in thought, and word, and deed,  
and in what we have left undone.  
For the sake of your Son our Lord Jesus Christ,  
forgive us all our offenses;  
and grant that we may serve you  
in newness of life,  
to the glory of your Name. *Amen.*

Officiant      May the Almighty God grant us forgiveness of all our sins, and the grace and comfort of the Holy Spirit. *Amen.*

Officiant      O God, make speed to save us.  
Choir          O Lord, make haste to help us.  
Glory to the Father, and to the Son, and to the Holy Spirit:  
as it was in the beginning, is now, and will be for ever. *Amen. Alleluia.*

PSALM 31      *In te, Domine, speravi*

*In te, Domine, speravi;  
non confundar in aeternum:  
in justitia tua libera me.*

*Music:      Lukasz Urbaniak (b. 1980)*

*In you, O Lord, have I taken refuge;  
let me never be put to shame;  
deliver me in your righteousness.*

*The following passage from Scripture is then chanted*

Come to me, all who labor and are heavy-laden, and I will give you rest. Take my yoke upon you, and learn from me; for I am gentle and lowly in heart, and you will find rest for your souls. For my yoke is easy, and my burden is light.

*Matthew 11:28-30*

# HYMN: Evening Hymn

Te lucis ante terminum  
Rerum Creator, poscimus  
Ut pro tua clementia  
sis praesul et custodia.

Procul recedant somnia,  
et noctium phantasmata.  
Hostemque nostrum comprime,  
ne polluantur corpora.

Praesta, Pater piissime  
Patrique compare unice  
Cum Spiritu Paraclito  
Regnans per omnia saeculum.  
Amen.

Thee, Lord, before the close of day,  
Maker of all things, thee we pray  
For thy dear loving-kindness' sake  
to guard and guide us in thy way.

Banish the dreams that terrify,  
and night's fantastic company:  
Keep us from Satan's tyranny:  
Defend us from unchastity.

Protect us, Father, God adored,  
Thou, too, Co-equal Son and Lord,  
Thou, Holy Ghost, our Advocate,  
Whose reign can know no bound nor date.  
Amen.

Words: Ambrose of Milan (c. 349-397), Hymn for Compline  
Music: Levente Gyöngyösi (b. 1975)

Then follows

Versicle Into your hands, O Lord, I commend my spirit;  
Response For you have redeemed me, O Lord, O God of truth.  
Versicle Keep us, O Lord, as the apple of your eye;  
Response Hide us under the shadow of your wings.

Officiant Lord, have mercy.  
Choir Christ, have mercy.  
Officiant Lord, have mercy.

Choir 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.

The Officiant then says the following Collects

Be our light in the darkness, O Lord, and in your great mercy defend us from all perils and dangers of this night; for the love of your only Son, our Savior Jesus Christ. Amen.

Look down, O Lord, from your heavenly throne, and illumine this night with your celestial brightness; that by night as by day your people may glorify your holy Name; through Jesus Christ our Lord. Amen.



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

## THE SONG OF SIMEON *Nunc dimittis*

Nunc dimittis servum tuum, Domine,  
secundum verbum tuum in pace:  
Quia viderunt oculi mei salutare tuum  
Quod parasti ante faciem omnium populorum  
Lumen ad revelationem gentium,  
plebis tuae Israel.

Gloria Patri, et Filio, et Spiritui Sancto:  
Sicut erat in principio, et nunc, et semper,  
et in saecula saeculorum. Amen.

Words: Luke 2:29-32, with Gloria Patri  
Music: Arvo Pärt (b. 1935)

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.

Officiant Let us bless the Lord.  
Choir Thanks be to God.

*The Officiant concludes*

The almighty and merciful Lord, Father, Son, and Holy Spirit, bless us and keep us. Amen.

## ANTHEM: Sleep

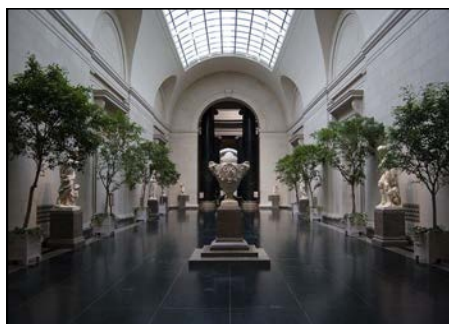
The evening hangs beneath the moon,  
A silver thread on darkened dune.  
With closing eyes, and resting head  
I know that sleep is coming soon.

Upon my pillow, safe in bed,  
A thousand pictures fill my head.  
I can not sleep my minds aflight;  
and yet my limbs seem made of lead.

If there are noises in the night,  
A frightening shadow, flickering light,  
Then I surrender unto sleep,  
Where clouds of dream, give second sight,

What dreams may come both dark and deep,  
Of flying wings and soaring leap  
As I surrender unto sleep,  
As I surrender unto sleep.

Words: Charles Anthony Silvestri (b. 1965). Copyright 2002, Walton Music. All rights reserved. Reprinted under OneLicense.net E-802862.  
Music: Eric Whitacre (b. 1970)



# CONCERT

Thursday, June 19, 12:10 p.m.  
The National Gallery of Art

Cathedra  
Michael McCarthy, *Conductor*

## Program “Lay a Garland”

Lay a garland

Robert Lucas de Pearsall (1795-1856)

Lay a garland on her hearse  
of dismal yew.  
Maidens, willow branches wear,  
say she died true.  
Her love was false, but she was firm  
Upon her buried body lie  
lightly, thou gentle earth.

Words: from *The Maid's Tragedy* (1608-11) by Francis Beaumont (1584-1616) and John Fletcher (1579-1625)

Three Flower Songs

Eric Whitacre (b. 1970)

I. I hide myself

I hide myself within my flower  
that wearing on your breast,  
You, unsuspecting wear me too  
and angels know the rest.  
I hide myself within my flower  
that fading from your vase,  
you, unsuspecting feel for me  
almost a loneliness. . .

Words: Emily Dickinson (1830-1886)

II. With a lily in your hand

With a lily in your hand  
I leave you, O my night love!  
Little widow of my single star  
I find you.  
Tamer of dark  
butterflies!  
I keep along my way.  
After a thousand years are gone  
you'll see me,  
O my night love!

Thursday

By the blue footpath,  
tamer of dark stars,  
I'll make my way.  
Until the universe  
can fit inside  
my heart.

Words: *Frederico Garcia Lorca (1898-1936), translated by Jerome Rothenberg*

### III. Go, lovely rose

Go, lovely rose  
Tell her that wastes her time and me,  
That now she knows,  
When I resemble her to thee,  
How sweet and fair she seems to be.  
Tell her that's young,  
And shuns to have her graces spied,  
That hadst thou sprung  
In deserts where no men abide,  
Thou must have uncommended died.  
Small is the worth  
Of beauty from the light retired;  
Bid her come forth,  
Suffer herself to be desired,  
And not blush so to be admired.  
Then die! That she  
The common fate of all things rare  
May read in thee;  
How small a part of time they share,  
That are so wondrous sweet and fair!

Words: *Edmund Waller (1606-1687)*

### Invocation

James MacMillan (b. 1959)

I call you and I seek you, O Man, in whom  
man's history finds its body.

I go towards you and do not say 'come'  
but simply 'be'.

Be where there is no record, yet where man was,  
was with his soul, his heart, desire, suffering, and will,  
consumed by feeling, burnt by most holy shame.  
Be an eternal seismograph of the invisible but real.

Oh, Man, in whom our lowest depths meet our heights,  
for whom what is within is not a dark burden but the heart.  
Man in whom each man can find his deep design,  
and the roots of his deeds: the mirror of life and death eyeing the human flux.

Through the shallows of history I always reach you  
walking towards each heart, walking towards each thought  
(history—the overcrowding of thoughts, death of hearts).  
I seek your body for all history.  
I seek your depth.

Words: Karol Wojtyła (1920-2005), translated by Jerzy Peterkiewicz. Copyright 2004 by Boosey & Hawkes Music Publishers, Ltd. Reprinted by permission.

Take him, earth, for cherishing

Herbert Howells (1892-1983)

Take him, earth, for cherishing  
To thy tender breast receive him.  
Body of a man I bring thee,  
Noble even in its ruin.

Once was this a spirit's dwelling,  
By the breath of God created.  
High the heart that here was beating,  
Christ the prince of all its living.

Guard him well, the dead I give thee,  
Not unmindful of his creature  
Shall he ask it: he who made it  
Symbol of his mystery.

Comes the hour God hath appointed  
To fulfill the hope of men,  
Then must thou, in very fashion,  
What I give, return again.

Not though ancient time decaying  
Wear away these bones to sand,  
Ashes that a man might measure  
In the hollow of his hand:

Not though wandering winds and idle,  
Drifting through the empty sky,  
Scatter dust was nerve and sinew,  
Is it given to man to die.

Once again the shining road  
Leads to ample Paradise;  
Open are the woods again  
That the Serpent lost for men.

Take, O take him, mighty Leader,  
Take again thy servant's soul.  
Grave his name, and pour the fragrant  
Balm upon the icy stone.

Words: Aurelius Clemens Prudentius (348-c.405); trans. Helen Waddell (1889-1965)

Caritas abundant in Omnia (*world premiere*)

Karen Thomas (b. 1957)

Caritas abundat in omnia,  
de imis excellentissima  
super sidera,  
atque amantissima in omnia,  
uia summo Regi  
osculum pacis dedit.

*Charity abounds toward all,  
most exalted from the depths  
above the stars,  
and most loving toward all,  
for she has given the High King  
the kiss of peace.*

Words: Hildegard of Bingen (1098-1179)  
\*setting commissioned by the 2014 DC Conference of the Association of Anglican Musicians

Requiem (1935)

Herbert Howells

I. Salvator mundi

O Savior of the world,  
who by thy cross and thy precious blood  
hast redeemed us,  
save us and help us,  
we humbly beseech thee, O Lord.

Words: Matins Antiphon for the Feast of the Holy Cross

II. Psalm 23

The Lord is my shepherd; \*  
therefore can I lack nothing.  
He shall feed me in a green pasture, \*  
and lead me forth beside the waters of comfort.  
He shall convert my soul, \*  
and bring me forth in the paths of righteousness for his name's sake.  
Yea, though I walk in the valley of the shadow of death, I will fear no evil; \*  
thy rod and thy staff comfort me.  
Thou shalt prepare a table before me against them that trouble me; \*  
thou hast anointed my head with oil, and my cup shall be full.  
But thy loving-kindness and mercy shall follow me all the days of my life; \*  
and I will dwell in the house of the Lord for ever.

III. Requiem aeternam

Requiem aeternam dona eis.	<i>Eternal rest grant unto them.</i>
Et lux perpetua luceat eis.	<i>And let light perpetual shine upon them.</i>
Requiem aeternam dona eis, Domine.	<i>Eternal rest grant unto them, O Lord.</i>

IV. Psalm 121

I will lift up mine eyes unto the hills; \*  
from whence cometh my help.  
My help cometh even from the Lord, \*  
who hath made heaven and earth.

He will not suffer thy foot to be moved; \*  
and he that keepeth thee will not sleep.

Behold, he that keepeth Israel \*  
shall neither slumber nor sleep.

The Lord himself is thy keeper; \*  
he is thy defense upon thy right hand;

So that the sun shall not burn thee by day, \*  
neither the moon by night.

The Lord shall preserve thee from all evil; \*  
yea, it is even he that shall keep thy soul.

The Lord shall preserve thy going out and thy coming in, \*  
from this time forth and for evermore.

V. Requiem aeternam

VI. I heard a voice from heaven

I heard a voice from heaven,  
saying unto me,  
Write,  
From henceforth blessed are the dead  
which die in the Lord:  
even so saith the Spirit,  
for they rest from their labors.

*Words: Revelation 14:3*

## CATHEDRA

For booking information,  
contact Alison Combes.  
[acombes@singCathedral.org](mailto:acombes@singCathedral.org)  
571-309-9000

Thursday



# HOLY EUCHARIST

Thursday, June 19, 5:00 p.m.  
St. John's Episcopal Church, Lafayette Square

The Rev'd Dr. Luis Léon, *Celebrant*  
The Rt. Rev'd Keith Whitmore, *Preacher*  
The Choir of St. John's, Lafayette Square  
The Lafayette Square String Ensemble  
Benjamin Hutto, *Director of Music*  
Michael Lodico, *Organist*

The choral setting of the Mass Ordinary is Missa brevis in F Major, K. 192, by Wolfgang Amadeus Mozart (1756-1791).

VOLUNTARY (begins at 4:45 p.m.):

Sonata da chiesa in C Major, K. 336

Kyrie eleison (Missa brevis in F Major, K.192)

Sonata da chiesa in E-flat Major, K. 67

Wolfgang Amadeus Mozart

Mozart

Mozart

As the procession enters, the People stand and sing

HYMN: Praise the Spirit in creation

Low voices  
High voices

1 Praise the Spi - rit in cre - a - tion, breath of God, life's  
2 Praise the Spi - rit, close com - pan - ion of our in - most  
3 Praise the Spi - rit, who en - light - ened priests and pro - phets  
4 Tell of how the a - scend - ed Je - sus armed a peo - ple  
5 Pray we then, O Lord the Spi - rit, on our lives de -  
6 Praise, O praise the Ho - ly Spi - rit, praise the Fa - ther,

1 or - i - gin: Spi - rit, mov - ing on the wa - ters,  
2 thoughts and ways; who, in show - ing us God's won - ders,  
3 with the word; his the truth be - hind the wis - doms  
4 for his own; how a hun - dred men and wo - men  
5 scend in might; let your flame break out with - in us,  
6 praise the Word, Source, and Truth, and In - spi - ra - tion,

1 quick - ening worlds to life with - in, source of breath to  
2 is him - self the power to gaze; and God's will, to  
3 which as yet know not our Lord; by whose love and  
4 turned the known world up - side down, to its dark and  
5 fire our hearts and clear our sight, till, white - hot in  
6 Trin - i - ty in deep ac - cord: through your voice which

Thursday



1 all things breath - ing, life in whom all lives be - gin.  
 2 those who lis - ten by a still small voice con - veys.  
 3 power, in Je - sus God him - self was seen and heard.  
 4 fur - thest cor - ners by the wind of hea - ven blown.  
 5 your pos - ses - sion, we, too, set the world a - light.  
 6 speaks with - in us we, your crea - tures, call you Lord.

Words: Michael Hewlett (1916-2000). © 1975, Oxford University Press. All rights reserved. Used by permission.

Music: Finnian, Christopher Dearnley (1930-2000). © 1975, Oxford University Press. All rights reserved. Reprinted under OneLicense.net E-802862.

Descant by Benjamin Hutto (b. 1947)

## The Word of God

### OPENING ACCLAMATION

*Celebrant* Blessed be God: Father, Son, and Holy Spirit.

*People* **And blessed be God's kingdom, now and forever. Amen.**

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

*People* **Amen.**

*The Choir sings the following, the People sitting after the intonation.*

### GLORIA IN EXCELSIS

Gloria in excelsis Deo

et in terra pax hominibus  
bonæ voluntatis.

Laudamus te, benedicimus te,  
adoramus te, glorificamus te,  
gratias agimus tibi  
propter magnam gloriam tuam,

Domine Deus, Rex coelestis  
Deus Pater omnipotens.

Domine Fili unigenite,  
Jesu Christe.

Domine Deus, Agnus Dei,  
Filius Patris.

Qui tollis peccata mundi,  
miserere nobis.

Qui tollis peccata mundi,  
suscipe deprecationem nostrum

Qui sedes ad dexteram Patris,  
miserere nobis.

Glory be to God on high,  
and on earth peace,  
good will towards men.

We praise thee, we bless thee,  
we worship thee, we glorify thee,  
we give thanks to thee  
for thy great glory,

O Lord God, heavenly King,  
God the Father Almighty.

O Lord, the only-begotten Son,  
Jesus Christ;

O Lord God, Lamb of God,  
Son of the Father,  
that takest away the sins of the world,  
have mercy upon us.

Thou that takest away the sins of the world,  
receive our prayer.

Thou that sittest on the right hand of the Father,  
have mercy upon us.



Quoniam tu solus sanctus.  
 Tu solus Dominus.  
 Tu solus Altissimus, Jesu Christe.  
 Cum Sancto Spiritu  
 in gloria Dei Patris. Amen.

For thou only art holy;  
 thou only art the Lord;  
 thou only, O Christ,  
 with the Holy Ghost, art most high  
 in the glory of God the Father. Amen.

*The People stand for*

## THE COLLECT OF THE DAY

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

Almighty and most merciful God, grant that by the indwelling of your Holy Spirit we may be enlightened and strengthened for your service; through Jesus Christ our Lord, who lives and reigns with you, in the unity of the Holy Spirit, one God, now and for ever. **Amen.**

*The People sit.*

## THE FIRST LESSON: Isaiah 61:1-3

The spirit of the Lord God is upon me, because the Lord has anointed me; he has sent me to bring good news to the oppressed, to bind up the brokenhearted, to proclaim liberty to the captives, and release to the prisoners; to proclaim the year of the Lord's favor, and the day of vengeance of our God; to comfort all who mourn; to provide for those who mourn in Zion—to give them a garland instead of ashes, the oil of gladness instead of mourning, the mantle of praise instead of a faint spirit. They will be called oaks of righteousness, the planting of the Lord, to display his glory.

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

*The People remain seated. The Choir and People sing*

PSALM 139:1-9      *Domine, probasti*      Chant: Benjamin Hutto (b. 1947), after Richard Wayne Dirksen



*Antiphon (sung by choir):* Search me out, O God, and know my heart; and lead me in the way that is everlasting.

- 1    LORD, you have searched me | out and | known me; \*  
       you know my sitting down and my rising up;  
       you dis- | cern my | thoughts from • a- | far.
- 2    You trace my journeys and my | resting- | places \*  
       and are ac- | quainted • with | all my | ways.



- 3 Indeed, there is not a word | on my | lips, \*  
but you, O LORD, | know it | alto- | gether.
- 4 You press upon me be- | hind and • be- | fore \*  
and | lay your | hand up- | on me.
- second half of chant*
- 5 Such knowledge is too | wonder- • ful | for me; \*  
it is so high that | I can- | not at- | tain to it.
- 6 Where can I go then | from your | Spirit? \*  
where | can I | flee from • your | presence?
- 7 If I climb up to heaven, | you are | there; \*  
if I make the grave my bed, | you are | there | also.
- 8 If I take the | wings of • the | morning \*  
and dwell in the | utter- • most | parts of • the | sea,
- 9 Even there your | hand will | lead me \*  
and your | right hand | hold me | fast. *Antiphon*

## THE SECOND LESSON: 1 Corinthians 12:4-14

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. For in the one Spirit we were all baptized into one body—Jews or Greeks, slaves or free—and we were all made to drink of one Spirit. Indeed, the body does not consist of one member but of many.

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

The People stand and sing

# HYMN: Come down, O Love divine

1 Come down, O Love di - vine, seek thou this soul of mine,  
2 O let it free - ly burn, till earth - ly pas - sions turn  
3 And so the yearn - ing strong, with which the soul will long,

and vis - it it with thine own ar - dor glow - ing;  
to dust and ash - es in its heat con - sum - ing;  
shall far out - pass the power of hu - man tell - ing;

O Com - fort - er, draw near, with - in my heart ap - pear,  
and let thy glo - rious light shine ev - er on my sight,  
for none can guess its grace, till Love cre - ate a place

and kin - dle it, thy ho - ly flame be - stow - ing.  
and clothe me round, the while my path il - lum - ing.  
where - in the Ho - ly Spi - rit makes a dwell - ing.

Words: Bianco de Siena (d. 1434?); tr. Richard Frederick Littledale (1833-1890), alt.

Music: Down Ampney, Ralph Vaughan Williams (1872-1958); harm. © 1978, Oxford University Press. All rights reserved.  
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## THE HOLY GOSPEL: Luke 11:9-13

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

“So I say to you, 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 a fish, will give a snake instead of a fish? Or if the child asks for an egg, will give a scorpion? If you then, who are evil, know how to give good gifts to your children, how much more will the heavenly Father give the Holy Spirit to those who ask him!”

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

*The People sit.*

THE SERMON: The Rt. Rev'd Keith Whitmore, AAM Chaplain & Assistant Bishop of Atlanta

*The People stand.*

## THE PRAYERS OF THE PEOPLE: FORM III

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

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

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

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

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

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

*Leader*            Remembering especially members of AAM who have died in the past year: Paul Langston, James R. Lenney, Judson D. Maynard, Lance A. Massey, The Rev'd Bede J. McK. Parry, Everett T. Summerall, Clyde Holloway, and Peter R. Hallock; give to the departed eternal rest.  
*People*            **Let light perpetual shine upon them.**

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

*Leader*            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.*

Thursday

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

## THE 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.

*A 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 AAM 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

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

*The People sit.*

## OFFERTORY ANTHEM: Factus est repente

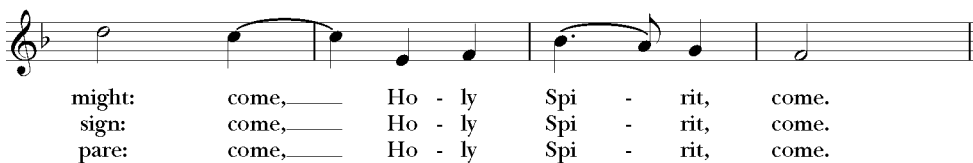
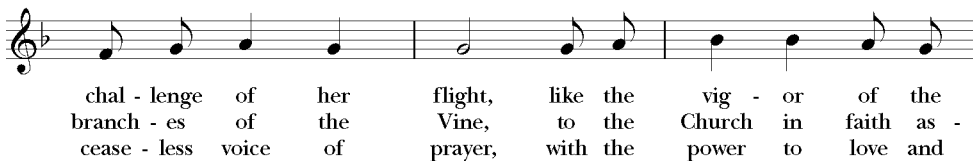
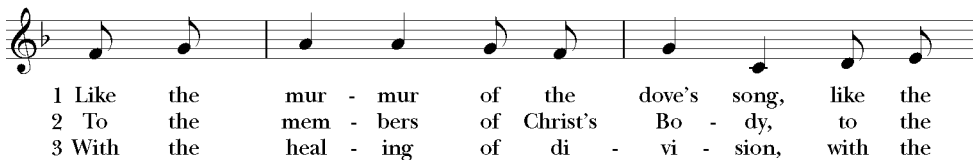
Factus est repente de caelo sonus advenientis  
spiritus vehementis,  
ubi erant sedentes, alleluia;  
et repleti sunt omnes Spiritu Sancto,  
loquentes magnalia Dei, alleluia.

*Suddenly there came a sound from heaven,  
as of a mighty wind coming  
[and it filled the house] where they were sitting, alleluia;  
and they were all filled with the Holy Spirit,  
speaking the wonderful works of God, alleluia.*

Words:    Acts 2:2,4  
Music:    James MacMillan (b. 1959)

*The People stand and sing*

## HYMN: Like the murmur of the dove's song



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Music:    Bridegroom, Peter Cutts (b. 1937). © 1969, Hope Publishing Co. All rights reserved.  
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# The Holy Communion

## THE GREAT THANKSGIVING: EUCHARISTIC PRAYER C

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

*Then facing the Holy Table, the Celebrant proceeds*

God of all power, Ruler of the Universe, you are worthy of glory and praise.  
**Glory to you for ever and ever.**

At your command all things came to be: the vast expanse of interstellar space, galaxies, suns, the planets in their courses, and this fragile earth, our island home.  
**By your will they were created and have their being.**

From the primal elements you brought forth the human race, and blessed us with memory, reason, and skill. You made us the rulers of creation. But we turned against you, and betrayed your trust; and we turned against one another.  
**Have mercy, Lord, for we are sinners in your sight.**

Again and again, you called us to return. Through prophets and sages you revealed your righteous Law. And in the fullness of time you sent your only Son, born of a woman, to fulfill your Law, to open for us the way of freedom and peace.  
**By his blood, he reconciled us. By his wounds, we are healed.**

And therefore we praise you, joining with the heavenly chorus, with prophets, apostles, and martyrs, and with all those in every generation who have looked to you in hope, to proclaim with them your glory, in their unending hymn:

*The Choir sings*

## SANCTUS AND BENEDICTUS

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth: Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.	<i>Holy, Holy, Holy, Lord God of Hosts: Heaven and earth are full of thy glory. Glory be to thee, O Lord Most High.</i>
Benedictus qui venit in Nomine Domini. Hosanna in excelsis.	<i>Blessed is he that cometh in the Name of the Lord. Hosanna in the highest.</i>

*The People stand or kneel. The Celebrant continues*

And so, Father, we who have been redeemed by him, and made a new people by water and the Spirit, now bring before you these gifts. Sanctify them by your Holy Spirit to be the Body and Blood of Jesus Christ our Lord.

On the night he was betrayed he took bread, said the blessing, broke the bread, and gave it to his friends, 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, gave thanks, 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.”

Remembering now his work of redemption, and offering to you this sacrifice of thanksgiving,  
**We celebrate his death and resurrection, as we await the day of his coming.**

Lord God of our Fathers: God of Abraham, Isaac, and Jacob; God and Father of our Lord Jesus Christ: Open our eyes to see your hand at work in the world about us. Deliver us from the presumption of coming to this Table for solace only, and not for strength; for pardon only, and not for renewal. Let the grace of this Holy Communion make us one body, one spirit in Christ, that we may worthily serve the world in his name.  
**Risen Lord, be known to us in the breaking of the Bread.**

Accept these prayers and praises, Father, through Jesus Christ our great High Priest, to whom, with you and the Holy Spirit, your Church gives honor, glory, and worship, from generation to generation. **AMEN.**

## THE LORD’S PRAYER

<i>Celebrant</i>	And now, as our Savior Christ has taught us, we are bold to say,
<i>All</i>	<b>Our Father, who art in heaven,</b>
	hallowed be thy Name,
	thy kingdom come,
	thy will be done,
	on earth as it is in heaven.
	<b>Give us this day our daily bread.</b>
	<b>And forgive us our trespasses,</b>
	as we forgive those who trespass against us.
	<b>And lead us not into temptation,</b>
	but deliver us from evil.
	<b>For thine is the kingdom, and the power, and the glory,</b>
	<b>for ever and ever. Amen.</b>

## THE BREAKING OF THE BREAD

<i>Celebrant</i>	Alleluia. Christ our Passover is sacrificed for us;
<i>People</i>	<b>Therefore let us keep the feast. Alleluia.</b>
<i>Celebrant</i>	The Gifts of God for the People of God. Take them in remembrance that Christ died for you, and feed on him in your hearts by faith, with thanksgiving.

## AT THE COMMUNION

*The Choir sings*

Agnus Dei, qui tollis  
peccata mundi,  
miserere nobis.

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

O Lamb of God, that takest away  
the sins of the world,  
have mercy upon us.

O Lamb of God, that takest away  
the sins of the world,  
grant us thy peace.



All sing

# Hymn: Come, risen Lord, and deign to be our guest

*Descant*

3 One bo - dy we, one Bo - dy who par - take, one

1 Come, ris - en Lord, and deign to be our guest; nay,  
2 We meet, as in that up - per room they met; thou  
3 One bo - dy we, one Bo - dy who par - take, one  
4 One with each o - ther, Lord, for one in thee, who

*Ped.*

Church u - nit - ed in com-mun-ion blest; one Name we

let us be thy guests; the feast is thine;  
at the ta - ble, bless - ing, yet dost stand:  
Church u - nit - ed in com - mun - ion blest;  
art one Sa - vior and one liv - ing Head;

bear, — one Bread of life we break, with all thy

thy - self at thine own board make man - i - fest in  
"This is my Bo - dy"; so thou giv - est yet: faith  
one Name we bear, one Bread of life we break, with  
then o - pen thou our eyes, that we may see; be

saints on earth and saints at rest.

thine own Sac - ra - ment of Bread and Wine.  
still re - ceives the cup as from thy hand.  
all thy saints on earth and saints at rest.  
known to us in break - ing of the Bread.

Words: George Wallace Briggs (1875-1959), alt. Used by permission of Oxford University Press.

Music: Rosedale, Leo Sowerby (1895-1968). © 1969, H.W. Gray, a division of Belwin Mills Publishing Corp. Copyright renewed. From The Hymnal 1982, © 1985 the Church Pension Fund. All rights reserved. Used by permission of Church Publishing Incorporated, New York, NY.

The Choir sings

## Anthem: O taste and see

O taste and see the Lord is good. Happy are they who trust in God!

Words: Ps. 34:8

Music: William Bradley Roberts (b. 1947)

All sing

## Hymn: Loving Spirit

1 Lov - ing Spir - it, lov - ing Spir - it, you have cho - sen me to be;  
2 Like a moth - er you en - fold me, hold my life with - in your own.  
3 Like a fa - ther you pro - tect me. Teach me the dis - cern - ing eye.  
4 Friend and lov - er in your close - ness I am known and held and blest:  
5 Lov - ing Spir - it, lov - ing Spir - it, you have cho - sen me to be;

1 you have drawn me to your won - der, you have set your sign on me.  
2 Feed me with your ver - y bod - y, form me of your flesh and bone.  
3 Hoist me up up - on your shoul - der, let me see the world from high.  
4 in your prom - ise is my com - fort, in your pres - ence I may rest.  
5 you have drawn me to your won - der, you have set your sign on me.

Words: Shirley Erena Murray (b. 1931). All rights reserved. Reprinted under OneLicense.net E-802862.

Music: *Omni die*, melody from *Gross Catolische Gesangbuch*, 1631; harm. William Smith Rockstro (1823-1895).

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## THE POSTCOMMUNION PRAYER

*Celebrant*

Let us pray.

*People*

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

Thursday

## THE BLESSING

*Celebrant* May the Spirit of God lead you into all truth, giving you grace to proclaim the wonderful works of God; and the blessing of God Almighty, the Father, the Son, and the Holy Spirit, be upon you and remain with you for ever.

*People* Amen.

*The People stand and sing*

HYMN: O praise ye the Lord! Praise him in the height

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

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

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

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

*Final Ending*

Lord! A - - - men,

a - - - men,

a - - - men,

a - - - men.

Words: Henry Williams Baker (1821-1877)  
 Music: Charles Hubert Hastings Parry (1848-1918), excerpted from *Hear my words, ye people*

## THE DISMISSAL

*Celebrant* Let us go forth into the world, rejoicing in the power of the Spirit.  
*People* **Thanks be to God.**

VOLUNTARY: O Festive Day (A Fantaisie for Organ)

Dan Locklair (b. 1949)

Thursday

# PROFESSIONAL DEVELOPMENT OFFERINGS

## Clergy Day

Wednesday, June 18, 2014—Alexandria, VA

Chanted Morning Prayer will be led by The Rev'd Erika L. Takacs, officiant, in light-filled and reverberant Callaway Chapel of Episcopal High School.

The Rev'd Dr. Francis H. Wade will address assembled musicians and clergy on topics of concern that center around liturgy, music, and our common vocation. Frank Wade is considered "a priest to priests" in the Washington, DC, area because of his wisdom and pastoral sensitivity. Those skills will be brought to bear in framing discussions of interest to conferees, regardless of their vocation.

A panel discussion of current issues of interest to musicians and clergy will be moderated by the Dean and President of Virginia Theological Seminary, the Very Rev'd Ian S. Markham, Ph.D. Other members of the panel include the diocesan bishops of Maryland, Virginia, and Washington, The Rt. Rev'ds Eugene Taylor Sutton, Shannon Johnston, and Mariann Edgar Budde respectively, as well as AAM Chaplain, the Rt. Rev'd Keith B. Whitmore, Assistant Bishop of Atlanta; musician panelists include Janette Fishell, Professor of Music and Chair of the Organ Department at Indiana University, the Rev'd Erika L. Takacs, a highly skilled musician who serves as Associate Rector of St. Mark's, Philadelphia, and AAM past-president Richard Webster, Director of Music and Organist at Trinity Church, Copley Square, Boston.

After a buffet luncheon, hosted by the Dean of Virginia Seminary, conferees will have their choice among several activities: 1) a guided walking tour of the campus; 2) a display of drawings and artist renderings of the new Immanuel Chapel, nearing completion; 3) a question and answer session with Taylor and Boody Organbuilders, creators of the instrument for the new chapel, including drawings and pictures of the VTS English-style organ. 4) the grand opening of the newly-acquired Douglas Collection, books, papers and hymnals of Canon Winfred Douglas, editor of both *The Hymnal 1916* and *The Hymnal 1940*.

A service of music and readings will mark the culmination of a high school choral festival by young singers from area Episcopal schools and parishes. Designed to run concurrently with the AAM conference, the festival is led by conference conductor-in-residence Julian Wachner, of the Washington Chorus and Trinity, Wall Street, New York. Wachner will also lead rehearsals of the Conference Choir (comprised of conference attendees) throughout the week. The Conference Choir will be featured during the afternoon service of music and readings, as well as at Choral Evensong.

At Christ Church, Alexandria, conferees will have a choice of attending an Afternoon Tea or a Donors' Reception, after which clergy will have three workshop choices: a session with the Rev'd Dr. Frank Wade, a class on chanting the liturgy by VTS professor of church music The Rev'd Dr. William Bradley Roberts, or observing the rehearsal for Evensong, led by Julian Wachner.

The afternoon concludes with Evensong at Christ Church, Alexandria, sung by the Conference Choir. The service features the premieres of two new works: a hymn on the common ministry of musicians and clergy by hymnist Carl P. Daw, Jr., and composer Howard Helvey, and a new unison with descant anthem setting of Psalm 121 by New York composer Caleb Burhans.

The free evening offers conferees the option of exploring and dining in charming Old Town Alexandria or returning early to the hotel.

An additional attractive option is taking a bus to near-by St. Mary's, Arlington, for the service of Compline.

The evening concludes with bus travel (or Metro train, if later) back to the conference hotel.

# PROFESSIONAL DEVELOPMENT OFFERINGS, cont.

## **Planning Liturgies for Same-Sex Blessings in the Episcopal Church**

Thursday, June 19, 2014, at 9:15 a.m.—The Key Bridge Marriott

*The Rev'd Canon James A. Newman*

In 1976 a General Convention resolution affirmed “the love, acceptance, and pastoral concern and care of the Church” for homosexual persons. Since that time, some congregations and clergy of the Episcopal Church have offered blessings of same-sex relationships, and some dioceses have developed liturgies for such blessings. Resolution C051 of the 2003 General Convention called for “liturgies celebrating and blessing same-sex unions.” And six years later, Resolution C056 of the 2009 General Convention directed the Standing Commission on Liturgy and Music to “collect and develop theological and liturgical resources.” Clergy and parish musicians today more frequently have opportunities to plan liturgy and music for such celebrations, and in this workshop, Canon Jim Newman will name and explore numerous resources that are presently available.

## **Servant Leadership for Musicians: More Than Conflict and Closure**

Thursday, June 19, 2014, at 9:15 a.m.—The Key Bridge Marriott

*William Saviers, Esq., and Dr. David Ouzts*

The AAM handbook “Conflict and Closure” has faithfully served our organization since its first edition in 1994 and has this year been re-released as “Servant Leadership for Musicians: A Vocational Handbook for Ministry,” in which the opening section deals with developmental learning, gifts and talents, functionality, servant leadership, and vocational call. Bill Saviers and David Ouzts will lead this workshop and present this new handbook edition as a basis for discussion about professional development, personal vision, and continued successful employment in parish ministry.

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Washington Bach Consort  
Choir of Groton School  
Holy Cross College Choir



Ely Cathedral,  
England



St. George's Cathedral,  
South Africa



St. Paul's Cathedral,  
London



# BIOGRAPHIES



**NICHOLAS BIDELER**, born in June 1986, is a native of Fort Smith, Arkansas, and has been a musician since he was eight years old. In 2004 Nicholas was appointed Organist at Visitation Catholic Church in Kansas City, Missouri, where he also started a Royal School of Church Music program. He received his bachelor's degree in organ performance from the University of Kansas in 2008 and master's degree at the College Conservatory of Music in Cincinnati, Ohio, in 2010. His primary teachers have been Dr. James Higdon, Dr. Michael Bauer, and Dr. Roberta Gary, respectively. He is currently working on his Doctor of Musical Arts degree at the University of Kansas.

In 2008, he was appointed as the Associate Director of Music at Christ Church Cathedral in Cincinnati, where he played for both the Cathedral Choir and Cathedral Choir of Boys and Girls. In the fall of 2010, Nicholas returned to Visitation Church to direct the RSCM choir of boys and girls. Nicholas was a competitor in the 2011 Dublin International Organ Competition and the 2011 Canadian International Organ Competition. In September of 2012, Nicholas became the Assistant Organist and Choirmaster at the Church of Saint Michael and Saint George in Saint Louis.

Nicholas has performed throughout the United States and Europe in such venues as the Washington National Cathedral; Trinity Church, Boston; Princeton University; the Cathedral Basilica of the Sacred Heart in Newark, NJ; St. Thomas Church, Fifth Avenue, New York City; and Westminster Cathedral, London.

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**NATASHA BOGACHEK**, violinist, is a versatile and expressive performer. She was born in Russia and began her studies at the Sverdlovsk Music School for Gifted Children. After graduating with honors from the Moscow State Conservatory, Ms. Bogachek was invited to the Peabody Institute of Music as a full scholarship student of Berl Senofsky and Herbert Greenberg. Her chamber music coaches include Earl Carlyss and Ellen Mac. Ms. Bogachek's solo engagements include performances in the former Soviet Union, the former Yugoslavia, France, and Finland, with orchestras such as the Sverdlovsk Philharmonic and Sibelius Academy Symphony Orchestra, among others.

In the United States, she has appeared as a soloist with the National Symphony, Knoxville Symphony, Centennial Philharmonic, Virginia Chamber, and Eclipse Chamber Orchestras, and performed with various chamber music groups, including Kennedy Center Chamber Players.

As a member of the National Symphony Orchestra since 2000, Ms. Bogachek has presented numerous solo and chamber music concerts and master classes throughout the U.S. and South America. Ms. Bogachek has recorded for the Vernissage Records label and performed frequently on public radio. In addition to her orchestral responsibilities, Ms. Bogachek maintains a busy concert schedule, appearing with orchestras and in recital and chamber music performances in the Greater Washington, DC, area, including Millennium Stage and Terrace Theater of the Kennedy Center, Howard Theater, The Lyceum, Mount Vernon Estate, and Embassy Series, among other venues. Since 1997 Ms. Bogachek has performed extensively with her husband, Zino, as a violin duo. Praised for their homogeneity and style, Duo Concertone has presented critically acclaimed programs of works taken from three centuries of music throughout the U.S.

Ms. Bogachek is a passionate promoter of the contemporary violin and bow makers; her violin is by Mark Langdale Hough, 2009, and her bow is by Benoit Rolland, commissioned by the artist.

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**JOHN BRADFORD BOHL** has been hailed as "a superb organist" (*Washington Examiner*) and is a multi-faceted musician, working as organist, conductor, singer, accompanist and coach. A native of Flint, Michigan, Mr. Bohl has been the Assistant Director of Music at St. Paul's Parish, K Street in Washington, DC, since 2007, where he is primary accompanist of the Parish Choir, the Choir of Boys & Girls, and the Youth Choir.



As organist, Mr. Bohl has performed all over the United States, both as a soloist and accompanist. He can be heard as accompanist on the 2010 recording *We Sing of God*, by the choirs of St. Paul's, K Street, released in 2010; and as soloist and accompanist with The Washington Chorus and the Washington Symphonic Brass on the 2011 CD *Christmas in Washington*. He can also be heard as countertenor soloist on the 2010 Grammy-nominated recording of Handel's *Israel in Egypt* with the choir of Trinity Wall Street, New York City.

Acclaimed as a "sterling countertenor" with "a voice of clarity and dexterity," Mr. Bohl made his Kennedy Center debut in a performance of *The Lark* by Leonard Bernstein with The Washington Chorus in November 2012. He performs regularly as both soloist and chorister with The Washington Bach Consort, the choirs of Washington National Cathedral, Cathedra, and is a founding member of the Austin, Texas, based Ensemble VIII.

Mr. Bohl began piano studies at age six, and organ studies at age nine. He was an organ student of Dr. Marilyn Keiser and voice student in the Early Music Department of Dr. Paul Elliott at the Indiana University Jacobs School of Music. Mr. Bohl previously served as the Assistant Conductor and Accompanist of The Washington Chorus (2011–2013) and was Assistant Organist/Choirmaster at Old St. Paul's Church (Episcopal) in Baltimore, MD (2005–2007).



**THE RT. REV'D DR. MARIANN EDGAR BUDDE** is the Bishop of Washington. She is the spiritual leader of 40,500 Episcopalians in eighty-nine congregations and twenty Episcopal schools in the District of Columbia and four Maryland counties: Montgomery, Prince George's, Charles, and St. Mary's. She also serves as the Chair and President of

the Protestant Episcopal Cathedral Foundation, which oversees the ministries of the Washington National Cathedral and three Cathedral schools.

A passionate believer in the mission and ministry of the Episcopal Church, Bishop Budde is committed to the revitalization and growth of congregations and core ministries of the diocese, building their capacity to serve Christ's reconciling mission in the world. She has begun a number of initiatives to help achieve that

goal, including securing funding for two new diocesan staff positions, Canon for Congregational Development and Young Adult Missioner. Her priority is to develop and strengthen collaborative models of ministry that can meet the needs of a changing world with flexibility, endurance, and grounded faith.

Bishop Budde was consecrated as the ninth bishop of Washington in November 2011. Prior to her election, she served for eighteen years as rector of St. John's Episcopal Church in Minneapolis, where she guided the congregation through significant membership and financial growth, two capital campaigns, and comprehensive ministry development.

Bishop Budde served for ten years as a Conference Leader for CREDO, an organization committed to clergy wellness and vocational renewal. She helped lead the Diocese of Minnesota's Commission for Mission Strategy, focusing her efforts on the renewal of congregations. Diocesan mission strategy also was the focus of her Doctor of Ministry thesis: *Engaging Leadership for Change*. A practitioner of systems theory, Bishop Budde loves working in complex organizations.

She earned a B.A. in history at the University of Rochester, NY, graduating magna cum laude. She earned both her Masters in Divinity and Doctor of Ministry degrees from Virginia Theological Seminary. In May of 2012, Bishop Budde received an honorary doctorate from Virginia Theological Seminary. Her sermons have been published in several books and journals, and she is the author of *Gathering the Fragments: Preaching as Spiritual Practice*, published in 2007.

She and her husband, Paul, have two adult grown sons, Amos and Patrick.

**CALEB BURHANS** is quickly establishing himself as a significant presence in the New York contemporary music scene active as both a performer and composer. Amazingly versatile, Burhans is a composer, violinist, violist, electric guitarist, pianist, and countertenor, whose composition teachers have included Augusta Read Thomas and Joseph Schwantner. He has been hailed by the New York Times as "animated and versatile," and being a "sweet voiced countertenor."

Mr. Burhans specializes in baroque performance practice, contemporary music, rock/pop music, elec-

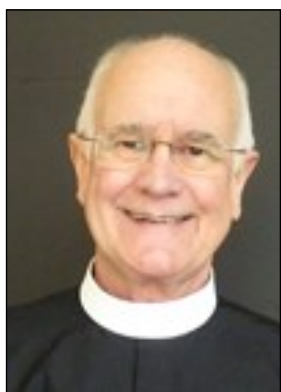


Photo: Liz Linder

tronica, and free improv. He has been commissioned by various new music ensembles, recently including the Albany Symphony, JACK Quartet, and the Janus Trio. His music has been performed at various festivals, including the Bang on a Can Marathon, Look and Listen Festival, Tribeca New Music Festival, Darmstadt Internationale Ferienkurse für Neue Musik, International Viola Congress, The National Flute Association Convention, Open Days Festival (Denmark), and the Aspen Music Festival.

In 2009, he became an Annenberg Fellow. He won the Music Educators National Conference Composition Competition and Eastman's Bernard and Rose Sernoffsky Prize. As a performer Mr. Burhans has worked with groups such as the Steve Reich Ensemble, Ensemble 21, Charleston Symphony, Los Angeles Philharmonic, London Sinfonietta, Madison Symphony, Milwaukee Symphony, Rochester Philharmonic, Chamber Orchestra of Philadelphia, and the Princeton Symphony. He is currently a member of Alarm Will Sound, ACME, itsnotyouitsme, Newspeak, and the Wordless Music Orchestra.

As a recording artist, Mr. Burhans has recorded for Nonesuch, Harmonia Mundi France, Virgin, Winter & Winter, Bridge, Universal, Cantaloupe, Hanssler, Lujo, Warp, Vagrant, MSR Classics, Hybrid, Arthaus Musik DVD, Sweet Spot DVD, and Oxford Press. He has premiered numerous works as well as working with such composers as Philip Glass, Steve Reich, John Adams, David Lang, Michael Gordon, George Crumb, Brian Ferneyhough, and Augusta Read Thomas.



**THE RT. REV'D JOSEPH G. BURNETT** is Interim Rector of St. Columba's Episcopal Church, Washington, DC. Bishop Burnett was appointed assistant bishop of Maryland in April of 2011, where he shared Episcopal ministry with Bishop Eugene Taylor Sutton. He went to Maryland from the Diocese of Nebraska, where he had served as diocesan

bishop since September 13, 2003. During his tenure in Nebraska the diocese worked to develop strategic goals in youth and young adult ministries, to support and build new congregations, to revitalize existing parishes, to equip lay and clergy leaders for ministry and growth and to promote global mission. Burnett was a founding member in 2006 of the Omaha Tri-Faith Initiative, a

continuing partnership between the diocese of Nebraska, a Reform Jewish temple, and a Muslim community.

A native Mississippian, Burnett was drawn to the Episcopal Church while a student in a United Methodist seminary in 1972. Following his ordination in 1974, he served in the diocese of Mississippi for twenty-five years as priest and pastor and was active in a variety of diocesan and community ministries. In the wider church he has held leadership roles in areas of evangelism, liturgy, and music, and was a frequent faculty member of the Preaching Excellence Program for Episcopal seminarians.

In 1999, he joined the faculty of the School of Theology of the University of the South, where he taught pastoral theology at the master's and doctoral levels until he was elected bishop in May of 2003. He has numerous published sermons, as well as articles on pastoral theology, liturgy, and pastoral care. Currently he chairs the theology committee of the House of Bishops and is a member of the board of directors of the Anglican Theological Review. He is also on the board of the Sewanee Church Music Conference. He is married to Marty Wheeler Burnett and has three grown sons.

**THE REV'D GINA CAMPBELL** is Canon Precentor at Washington National Cathedral. Formerly clergy associate for liturgy, she was named Director of Worship in late April 2012 and Canon Precentor in September 2013. In this role her responsibilities include providing leadership and direction for a number of worship groups—including communion ministers, nave chaplains, and lectors—and she has also served as the chaplain to the various Cathedral choirs. She works closely with the dean, the vicar, and programs director as a teacher in areas of Christian formation and education. Like the other clergy on the Cathedral staff, she also serves as a pastor and preacher to the broad Cathedral community and the congregation.



Campbell is an ordained United Methodist minister with thirty-five years of experience serving Methodist congregations. She also has over thirty years of experience as a nationally-recognized consultant in family systems and the impact of systems work in the church. Since 2008, she had served as the music librarian for



the Cathedral's music program under the direction of Canon Michael McCarthy, Music Director. In that capacity she maintained the music library of the Cathedral as well as having a key implementation role with the Cathedral choirs and with special music events. She is well known to the Cathedral community as a preacher, pastor, and worship leader.

In addition to her responsibilities at the Cathedral and ongoing work as a consultant, Campbell has continued to serve on the adjunct faculty at Wesley Theological Seminary and the Center for Family Process.



**SAMUEL CARABETTA** is Organist and Choirmaster of St. John's Episcopal Church, Georgetown Parish, in Washington, DC, and Artistic Director of the Georgetown Concert Series. Previously he served Grace Episcopal Church in The Plains, Virginia, where he was Artistic Director of the prestigious Grace Church Concert Series.

For sixteen years, he was Organist and Choirmaster of Saint John's Church, Lafayette Square, "The Church of The Presidents."

"A leader in his profession in the nation's capital," Mr. Carabetta has also been associated with the Washington Performing Arts Society (WPAS), one of America's leading non-profit, multi-disciplinary presenting organizations. He coordinated the development and launching of *WPAS Music in the Country* in Middleburg, Virginia, providing additional opportunities for young artists performing in Washington area main stage events.

A native of Connecticut, Mr. Carabetta began his musical training at the age of eight. He earned his Bachelor of Music degree from The Boston Conservatory of Music and Master of Sacred Music degree from Southern Methodist University in Dallas, where he was a student of the late Robert Anderson. Further studies in organ improvisation were with Gerre Hancock in New York City.

Long a member of the Association of Anglican Musicians, he also serves on the Executive Board of the DC Chapter of the American Guild of Organists. Samuel Carabetta has been heard in performance on National Public Radio throughout the United States and has recorded for the BBC. His recording on the Gothic label of *Anthems and Motets* with the Choir of St.

John's Church, Lafayette Square, has received critical acclaim.

As a solo artist, Mr. Carabetta has performed for the National Symphony Orchestra at The John F. Kennedy Center for the Performing Arts, at Grace Cathedral in San Francisco, Trinity Episcopal Cathedral in Miami, The Cathedral of St. Philip for the Summer Organ Festival in Atlanta, Princeton University Chapel, The Church of the Advent in Boston, St. Thomas Church in New York City, and Washington National Cathedral, among many others.

**YVONNE CARUTHERS**, cellist, began 2014 with a milestone: her retirement at the end of a thirty-five year career with the National Symphony Orchestra (NSO). Though her orchestral career has ended, her career as a performing musician has not, and she looks forward to pursuing more of the creative projects that she is known for.

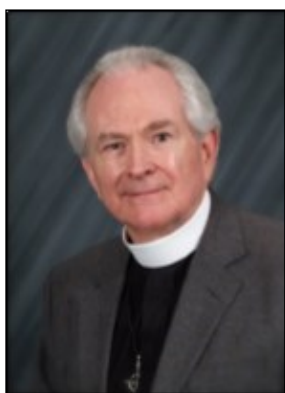


Ms. Caruthers is no stranger to organists in the Washington area, as she has collaborated with several of them. The pipe organ was also the subject of one of her day-long seminars through the educational branch of the Smithsonian, where she lectures regularly on musical topics.

"Connections: Music Matters" (January 2014) was the latest in Yvonne's series of multi-media educational programs for K-12 students. Other topics in the series have shown how math, language, science, and history have strong connections to music. These popular programs have been seen in twenty states across the U.S. as part of the NSO's former American Residencies program, and some have been recorded for broadcast on educational satellite television networks.

July 2013 saw the debut of Caruthers's solo show, "In Search of the Perfect G-String" at the Capital Fringe festival, where it was a hit with audiences. You can find out more about Ms. Caruthers's interests and activities at her website: [www.yvonnecaruthers.com](http://www.yvonnecaruthers.com).

**THE REV'D DR. CARL P. DAW, JR.**, is an Episcopal priest and writer who served as the Executive Director of The Hymn Society in the United States and Canada from 1996 to 2009, while this ecumenical and international organization had its headquarters at Boston University School of Theology. Dr. Daw continues as an



Adjunct Professor of Hymnology in the Master of Sacred Music program and acts as the Curator of the Hymnological Collections in the STH Library.

In addition to his experience as a parish priest and university chaplain, Dr. Daw has served as a retreat leader, speaker, workshop leader, and guest lecturer at many conferences and seminaries throughout the United States. He has been successively Secretary and Chair of the Standing Commission on Church Music of the Episcopal Church and was a consultant member of the Text Committee for *The Hymnal 1982*, to which he contributed a number of translations, metrical paraphrases, and original hymns. His texts have subsequently appeared in most denominational and ecumenical hymnals published in the United States and Canada. They also can be found in hymnals in England, Scotland, and Australia, and have been translated into Spanish, Chinese, and Japanese. (In conjunction with his lecture tour of Japan in 2002, the United Church of Christ in Japan published a collection of twenty-five of his hymns in Japanese.) Anthem settings of approximately seventy of his texts are currently in print. Hope Publishing Co. has issued four collections of his hymns: *A Year of Grace: Hymns for the Church Year* (1990), *To Sing God's Praise* (1992), *New Psalms and Hymns and Spiritual Songs* (1996), and *Gathered for Worship* (2006). He was a member of the Editorial Advisory Committee for *The Hymnal 1982 Companion* and wrote the essay on "The Spirituality of Anglican Hymnody" in Volume I and numerous text commentaries in Volume III. In 1994, Church Hymnal Corporation published *Breaking the Word: Essays on the Liturgical Dimensions of Preaching*, for which he was the editor and contributor of two essays. He collaborated with Kevin R. Hackett, SSJE, in creating the two-volume *A Hymntune Psalter*, which Church Publishing, Inc. issued, 1998–1999, as well as the later Revised Common Lectionary version, 2007–2008. With Thomas Pavlechko he has compiled *Liturgical Music for the Revised Common Lectionary* (Church Publishing, Inc., 2007–2009), which provides scripture-based choir and congregational song suggestions for each Sunday of the three-year cycle. He has written a variety of articles related to liturgy and music and has reviewed related materials for *The St. Luke's Journal of Theology*, *The Anglican Theological Re-*

*view*, and *The Hymn*.

Born in Louisville, Kentucky, Dr. Daw grew up in a succession of towns in Tennessee where his father was a Baptist pastor. He taught for eight years in the English Department of the College of William and Mary before entering seminary. Following his ordination, he served for three years as Assistant Rector of Christ and Grace Church in Petersburg, Virginia, and for nine years as Vicar-Chaplain of St. Mark's Chapel at the University of Connecticut at Storrs. He then spent three years as a resident Companion of the Community of Celebration in Aliquippa, Pennsylvania, and served in various interim and supply ministries in that area.

**MARK DUER**, baritone, has been heard as a soloist with such varied companies as the New York Chamber Ensemble, Woodstock Fringe Festival, Berkshire Choral Festival, Piccolo Teatro dell' Opera, Cleveland Opera, Greensboro Opera, Ash Lawn-Highland Opera, Ensemble for Early Music, and as soloist with the Battell Chamber Orchestra, Cleveland Orchestra, Apollo's Fire, Bach Sinfonia, Musica Sacra, Pro Arte Connecticut, Masterworks Chorale, West Virginia Symphony, the American Virtuosi, the Washington Bach Consort, and the Virgin Consort.



Mr. Duer's poignant lyric vocalism has also taken him to venues such as Weill Recital Hall, the Bar Harbor Music Festival, Carnegie Hall and Tanglewood. In 2002, he premiered *Waking In New York*, a post minimalist opera by composer Elodie Lauten set to poetry of Allen Ginsberg. Mr. Duer also created a lead musical theatre role in *Bei Nacht*, by composer Frank London, sung in workshop at La Jolla, California's Striebsand Festival.

Mr. Duer has recorded on the Gothic, Delos, Deutsche Grammophon/Archiv, and Glissando labels. He has been heard in national television and radio broadcasts including appearances on CBS Sunday Morning, NBC's Today Show, A & E, and as a soloist in broadcasts of *Pipedreams* on National Public Radio and of the Cleveland Orchestra.

Critics at the *Akron-Beacon Journal* called him "splendid," a "dramatic performer," saying he "sang with warmth and tenderness," "vivid inflection," and

“piercing beauty of tone and phrasing.” *The New York Concert Review* noted his “marvelous diction and musicality.” His performances of *Waking in New York* made the *New York Times* hail him as a “particularly agile” singer, while the *Village Voice* mentioned him as a new “musical theater talent.” The *Kingston Daily Freeman* praised him as “a baritone with the lyric finesse of a concert tenor, Duer is both a lion and a lamb. . . . Duer’s voicing of tenderness is sanctuary and embrace.”

Mr. Duer’s professional choral singing includes work with the Washington Bach Consort, Chantry, the Countertop Ensemble, and the Bach Sinfonia, with whom he recorded the full Bach Motets (Dorian). He sang two seasons with The Handel & Haydn Society of Boston, years of recordings and concerts with New York’s Voices of Ascension, and seventeen seasons as a member of the renowned Grammy-nominated virtuoso Renaissance choir Pomerium. Since 1987 he has sung in prominent churches and synagogues, including recordings, premieres, concert solos, and cantor positions. Mark studied choral singing and conducting under Grammy-winning conductor Vance George, and Robert Shaw disciples David Pegg and C.M. Shearer. Additionally he was one of the youngest members of the Blossom Festival Chorus of the Cleveland Orchestra under choral conductor Robert Page. Mr. Duer has sung with many esteemed conductors, including Charles Dutoit, Sir Colin Davis, Christopher Hogwood, and Kurt Masur.



**ANDREW EARIS** is Director of Music at St. Martin-in-the-Fields in London, UK. He is a graduate of the Royal College of Music and Imperial College, London, and holds a Ph.D. from the University of Manchester. In addition to his duties at St. Martin’s, Dr. Earis is a regular contributor to BBC Radio and Television’s religious output, as a

music advisor, conductor and organist to programs including Radio 4 Sunday Worship, BBC1 Songs of Praise, and Radio 2 Sunday half hour. He is also Director of Music of St. Sepulchre-without-Newgate, the National Musicians’ Church in the City of London. Andrew is an Associate of the Royal College of Organists and Fellow of Trinity College, London. Andrew has given organ recitals in venues including King’s Col-

lege Chapel, Cambridge, Westminster Cathedral, Westminster Abbey, and Washington National Cathedral, and has performed as soloist in performances of Poulenc’s Organ Concerto and Saint-Saens Organ Symphony.

**JEREMY FILSELL** is acknowledged as one of only a few virtuoso performers on both piano and organ. He has appeared as a solo pianist in Russia, Scandinavia, the U.S., and throughout the U.K. His concerto repertoire encompasses Mozart and Beethoven through to Shostakovich, John Ireland, and Rachmaninov (2nd and 3rd concertos).



He has recorded the solo piano music of Herbert Howells, Bernard Stevens, Eugene Goossens, and Johann Eschmann for Guild. Recently released were discs of Rachmaninov’s piano music for Signum and two of French melodies, accompanying Michael Bundy (baritone) for Naxos.

Jeremy Filsell has recorded for BBC Radio 3, U.S.A., and Scandinavian radio networks in solo and concerto roles and his discography comprises more than twenty-five solo recordings. Gramophone magazine commented on the series of twelve CDs (comprising the premiere recordings of Marcel Dupré’s complete organ works for Guild in 2000) that it was “one of the greatest achievements in organ recording.” In 2005, Signum released a three-disc set of the six organ symphonies of Louis Vierne, recorded on the 1890 Cavaillé-Coll organ in St. Ouen, Rouen. This was BBC Radio 3’s Disc of the Week in September of that year. He has taught at universities, summer schools, and conventions in both the U.K. and U.S. and has served twice on international organ competition juries. Recent solo recital engagements have taken him across the U.S. and U.K., and to Germany, France, Finland, and Norway.

Jeremy Filsell studied as an organ scholar at Oxford University (Keble College) before completing graduate studies in piano performance at the Royal College of Music in London. He was awarded his Ph.D. at Birmingham Conservatoire/BCU for research into aesthetic and interpretative issues in the music of Marcel Dupré. Before leaving the U.K. in 2008, he held lectureships at the Royal Academy of Music in London and the Royal Northern College of Music in



Manchester and was a lay clerk in the Queen's Choir at St. George's, Windsor Castle. He currently serves as artist-in-residence at Washington National Cathedral, Director of Music at the Church of the Epiphany in downtown Washington, DC, and Professor of Organ at the Catholic University of America. For further information, please visit [www.jeremyfilsell.com](http://www.jeremyfilsell.com).

Photo: Forest Cole



**JANETTE FISHELL** holds degrees in organ performance from Indiana University and Northwestern University. Her teachers include Wilma Jensen, Wolfgang Rübsam, Richard Enright, Anita Werling, Robert Byrd, and Clyde Holloway, with further coaching on Baroque and German Romantic repertoire with Ludger Lohmann. Named

*Young Organist of the Year* by Keyboard Arts, Inc., while still an undergraduate, Dr. Fishell is a recitalist and teacher of international standing. She has performed in many of the world's greatest concert venues including Suntory Hall, Tokyo; King's College, Cambridge; Berlin's *Schauspielhaus*; the Liszt Academy, Budapest; the Prague Spring Festival; and has been a featured recitalist and lecturer at five national conventions and five regional conventions of the American Guild of Organists. Her solo recitals for the 2006 national convention of the AGO in Chicago were critically acclaimed as "flawless" and a convention highlight. The author of numerous articles and a book on service playing published by Abingdon Press, she is widely recognized as a leading authority on the organ music of Czech composer Petr Eben.

Her numerous compact disc recordings include performances of the music of Marcel Dupré, Petr Eben, and J.S. Bach, as well as duet literature performed with her husband, British organist Colin Andrews. *Pas de Dieu: Music Sublime and Spirited*, a recording of French Romantic repertoire and the world premiere of Frank Ferko's *Livre d'Orgue*, was released by Loft Recordings in July 2006, the premiere recording on C.B. Fisk opus 126. She has been featured in live radio broadcasts worldwide, including live recital broadcasts for the BBC from St. Marylebone Church, London, NHK—Tokyo, and Czech Radio. A frequent adjudicator, she has been tutor and artist four times at the Oundle International School for Young Organists and was a judge for the recorded rounds of the National Competition for Young Artists sponsored by the

American Guild of Organists (NYACOP), Canadian Organ Competition, Montreal, and the inaugural Longwood Gardens organ competition in 2013. She served as Chair of the NYACOP committee from 2004 to 2006 and is a member of the Committee on Ongoing Professional Education (COPE).

Dr. Fishell is Professor of Organ and Chair of the Organ Department at the Jacobs School of Music, Indiana University, where she teaches a full studio of organ majors. From 1989 to 2008, she headed the Organ Performance and Sacred Music degree programs at East Carolina University and was Director of Music/Principal Organist at St. Paul's Episcopal Church, Greenville, NC, where she remains Director of Music Emerita. She is currently Artist-in-Residence at Christ Church (Episcopal) Cathedral, Indianapolis. In the United States she performs under the management of Karen McFarlane Artists, Inc.

#### THE REV'D ANN GILLESPIE

is Senior Associate Rector at Christ Church, Alexandria, VA. In this capacity, she serves as clergy director for the planning and vision of worship and music. She orchestrates worship, plans the worship calendar, and also oversees the management of pastoral ministries, including guiding and directing the lay Eucharistic ministry, assigning clergy on-call rotation, and serving as pastor to many in the parish. Ann brings to parish ministry a twenty-year career as an actress in television and theater and twelve years as a yoga teacher.



Although currently an Episcopal priest with a passion for pastoral care, Ann Gillespie has had a long career in film, television and theater. Most notably, she appeared throughout the '90s as Jackie Taylor, Kelly's mom, on the hit television show, *Beverly Hills, 90210*. After becoming a priest, she reprised her role as Jackie on the new *90210* series.

Theater has always been her first love, but *Star Trek* fans may remember her recurring roles on *Deep Space 9* and *The Next Generation*. She also guest starred on series such as *Gilmore Girls*, *Judging Amy*, and *ER*. She appeared as Fonzie's girlfriend on the last season of *Happy Days* as well as starred in the TV movies, *Living Proof* about Country Western singer Hank Williams, and *Kent State*, the Emmy-winning miniseries about the 1970 shootings.

In the new millennium, Ann embarked on a new calling, and in 2004, she and her family moved to Alexandria, Virginia, for her to attend Virginia Theological Seminary. She graduated with an M.Div. in 2007. She has been an Associate Rector at Christ Episcopal Church in Alexandria since 2007.



**HOWARD HELVEY** resides in Cincinnati, Ohio, where he is active as a composer, arranger, and pianist, and serves as organist and choirmaster of historic Calvary Episcopal Church. Nationally and internationally he is in frequent demand as a composer, conductor, speaker, and member of the Steinbach/Helvey Piano Duo.

Known particularly for his choral music, Mr. Helvey maintains an extremely active writing schedule, and his hundreds of compositions and arrangements are published by Beckenhorst Press, Hinshaw Music, Oxford University Press, Boosey & Hawkes, Alliance Music, Lawson-Gould, E.C. Schirmer, Paraclete Press, and Roger Dean, among other companies. His compositions have been featured on numerous recordings and national television and radio broadcasts, in such eminent concert venues as New York's Carnegie Hall, the Walt Disney Concert Hall (Los Angeles), Chicago's Orchestra Hall, the Meyerson Symphony Center (Dallas), the White House, the National Cathedral (Washington, DC), and many locations throughout Europe and Asia. In addition, his music is regularly performed at regional and national conventions of the American Choral Directors Association and other professional music organizations, and has been acclaimed as "engaging" (*Choral Journal*), "definitive" (*Journal of the Association of Anglican Musicians*), "magical" (*The Hymn*), and—in response to his occasional inclusion of jazz elements—"fun and certain to be of interest" (*The Diapason*). Recordings of his music appear on the Gothic, Innova, Pro Organo, Cedille, Spektral (Germany), and Suisa (Switzerland) record labels. Mr. Helvey is commissioned frequently by church, university, and professional ensembles, and recent performance highlights have been presented by the Mormon Tabernacle Choir, the Kansas City Chorale, Conspire, Chicago a cappella, the Turtle Creek Chorale (Dallas), the Choir of St. Ignatius Loyola (New York), the Saint Louis Chamber Chorus, *Kammerchor Con-*

*stant* (Cologne, Germany), *molto cantabile* (Lucerne, Switzerland) and *Pro Musica* (Copenhagen, Denmark)—and by university/collegiate choirs from Stanford, Harvard, Concordia, Luther, Brigham Young, Texas A&M, and the Cincinnati College-Conservatory of Music. He received international awards in 2002, 2003, and 2006 (as first prize winner) from the John Ness Beck Foundation, which annually recognizes outstanding achievement in choral composition.

**GREGORY HOOKER** is Minister of Music at St. Mary's Episcopal Church, Arlington, Virginia, the fifth largest parish in the Diocese of Virginia. He directs a music ministry of over 100 participants in five choirs affiliated with the Royal School of Church Music. The choirs sing Choral Evensong and Sung Compline monthly, an annual Requiem, and other special events throughout the season. St. Mary's Choirs have sung at Washington National Cathedral, the Cathedral of St. John the Divine (New York City), St. Paul's, K Street (Washington, DC), and for the 2008 Regional Conference of the Association of Anglican Musicians. Dr. Hooker has performed recitals across the eastern United States at parishes and cathedrals including Washington National Cathedral, Christ Church Cathedral, Indianapolis, and the Cathedral of St. Philip, Atlanta.



Dr. Hooker completed the Doctor of Music degree in organ and church music at Indiana University and wrote his final document on music training for seminarians. At Indiana, he studied organ with Marilyn Keiser and Larry Smith, studied harpsichord with Elisabeth Wright, and was an Associate Instructor in piano. His previous organ study was with David Mulbury at the College Conservatory of Music/University of Cincinnati where he received the Master of Music degree. He also holds the Master of Church Music degree with a second major in piano performance from Southern Baptist Theological Seminary, Louisville, Kentucky. His piano studies at Southern were with renowned pedagogue and piano music editor Maurice Hinson.

Dr. Hooker has served as Housemaster and Assistant Course Manager for the Royal School of Church Music Washington Course for Advanced Trebles in residence at St. Albans School and performing at the



National Cathedral, and as Housemaster for the RSCM Gulf Coast Course for Girls. Dr. Hooker has had church music articles published by *The Christian Standard*, *The Anglican Digest*, and *The Journal of the Association of Anglican Musicians*. Dr. Hooker served on the steering committee for the 2010 National Convention of the American Guild of Organists in Washington, DC, has served as dean of the Bloomington, Indiana, chapter of the AGO, and has presented workshops for local chapter meetings and a national convention.



**JOHN HURD** is Director of Music at St. Columba's Episcopal Church in Washington, DC. Long a presence in musical Washington, John has served at St. Columba's since 1994 and as Director of Music since 2009. His early training was with John Spaulding, Richard W. Dirksen, Dr. Charles Callahan, and Dr. George Baker.

He previously served at St. John's Norwood, Church of the Epiphany, DC, St. Patrick's Episcopal Church, DC, and St. Mary Magdalene, Silver Spring, MD.



**CHRISTOPHER HUTCHINGS** is a Scottish composer whose works have been performed by the Edinburgh Singers, Chicago A Cappella, the New London Singers, Cappella Nova, the University of Glasgow Chapel Choir, and a wide variety of soloists and choirs in the UK, U.S., Canada, and beyond. *Crux fidelis* and *O vos omnes* have

been released on the Amemptos label. Recently completed commissions include *O praise the Lord, ye angels of his* for St Giles' Cathedral, Edinburgh; a setting of *Compline* for St Mary's Schola, Arlington, Virginia; and a *Requiem* for Amemptos Music, to be released on CD in 2014.

Chris has received funding for composition projects and tuition from Creative Scotland, the St. Magnus Festival, AHRC, Dartington International Summer School, and the Bliss Trust. Awards include the New London Singers Composition Prize, the Temple Church Composition Prize, and the John McLeod

Composition Prize. He has an M.Mus. from the University of Hull (2001).

Chris's areas of interest include using music to explore theological issues; the intersection of music, the natural world and religion; singing techniques in amateur choirs; Christian influences on secular music and repertoire; and using music to bring out hidden meanings or links in sung texts.

**BENJAMIN HUTTO** is Director of Music Ministry and Organist at St. John's Church, Lafayette Square, the "Church of the Presidents," where he conducts the St. John's Choir of twelve singers and the Parish Choir. He is also Director of Performing Arts at St. Albans School for Boys and the National Cathedral School for Girls, where he directs Upper and Middle School choral ensembles, serves as school organist, and oversees choral music, instrumental music, theater, and dance for the schools on the Close of Washington National Cathedral.



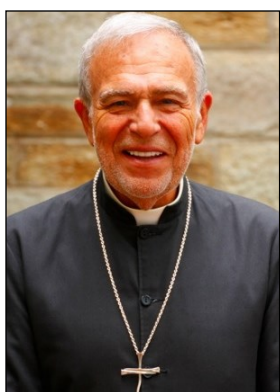
Hutto is a past President of the Association of Anglican Musicians, and has served on the Anglican Musicians Foundation board. For ten years, he served as Professional Concerns Chair for AAM. He co-authored the booklet "Conflict and Closure: Professional Conduct in Adversity" and served on the committee to revise the AAM employment handbook. Chair of the 2007 AAM Conference in Durham, UK, he was Co-Chair of the 1990 Charleston-Savannah Conference, and he is currently a member of the steering committee for the 2014 Washington, DC, Conference.

Active with the work of the Royal School of Church Music in North America for three decades, he is a Past President of the American Board. He has been guest music director for numerous RSCM choral festival weekends and summer residential courses for young persons and adults in the United States, Canada, England, Ireland, Wales, and South Africa.

During his time at the Cathedral Schools in Washington, his choirs have appeared on National Public Radio, on the Kennedy Center Honors, and with the major Washington choral societies. His Upper School Chorale and Madrigal Singers have toured from coast to coast in the United States and internationally to Australia, Chile, Argentina, and South Africa.

Hutto is a former Dean of both the Charleston (South Carolina) and Charlotte (North Carolina) Chapters of the American Guild of Organists. He served on the steering committee for the 2010 AGO National Convention in Washington. His previous church and school positions have been in Charleston at the Cathedral of St. Luke and St. Paul, at Porter-Gaud School, and at Christ Church, Charlotte.

Hutto holds a B.A. in English from Emory University and has done graduate study in journalism at the University of Missouri (Columbia) and music study at Westminster Choir College and the Royal School of Church Music. In 1998, he was named a Fellow of the Royal School of Church Music, and in 2013 he was awarded the degree Doctor of Humane Letters, *honoris causa*, from Virginia Theological Seminary.



**THE RIGHT REV'D JAMES L. JELINEK** is Interim Rector of St. Paul's Parish, K Street. Born in Milwaukee, Wisconsin, Bishop Jelinek was raised as a Lutheran and confirmed in the Episcopal Church in 1965. He is a graduate of Carthage College in Kenosha, Wisconsin, and The General Theological Seminary in New York City. He was awarded an

honorary doctorate from that institution in 1994. Bishop Jelinek served for seventeen years as Bishop of Minnesota, from 1993 to 2010. Prior to that he also served as Rector, St. Aidan's, San Francisco, California; Rector, St. Michael and All Angels, Cincinnati, Ohio; Associate Rector, Church of the Holy Communion, Memphis, Tennessee; and Priest-in-Training, St. Bartholomew's, Nashville, Tennessee.



**THE RIGHT REV'D SHANNON JOHNSTON** became the XIII Bishop of Virginia on October 1, 2009, after having been bishop coadjutor for two and one-half years. Consecrated bishop at Washington National Cathedral on May 26, 2007, Bishop Shannon came to the Diocese of Virginia from Tupelo, MS, where he

had been rector of All Saints' Episcopal Church for thirteen years. One of five nominees for the election of

a bishop coadjutor on January 26, 2007, he was elected on the third ballot. His investiture and recognition took place on January 29, 2010, at St. Paul's, Richmond, during the 215th Annual Council of the Diocese of Virginia. Bishop Johnston now leads one of the largest dioceses of the Episcopal Church, with oversight of more than 450 clergy and some 80,000 parishioners in 181 congregations. Special responsibilities include leadership of the diocesan centers at Roslyn and Shrine Mont.

Bishop Shannon was born in Florence, AL, on October 20, 1958. After attending public schools in Florence, he entered the University of the South in Sewanee, TN. He was elected to Phi Beta Kappa and Omicron Delta Kappa honorary societies and graduated magna cum laude in 1981, with degrees in both philosophy and music.

His first employment was in programming for young adults and youth, first at the University of North Alabama and then with the Boys' Club of Glynn (now the Boys' and Girls' Club) in Brunswick, GA. In 1985, Bishop Johnston entered Seabury-Western Theological Seminary, Evanston, IL. His studies during this period included two terms of study at Westcott House Theological College at Cambridge University in England, where he engaged in independent research as well as the regular course curriculum. He returned to Seabury-Western in 1988 to receive the M.Div. degree, graduating first in his class. Bishop Shannon was then ordained to the diaconate on June 11, 1988, and moved to Selma, AL, where he became curate of St. Paul's Church. He was ordained to the priesthood on December 14 of the same year.

In 1990, Bishop Shannon accepted the call to become rector of Church of the Advent in Sumner, MS (in the Mississippi Delta region). Within a year, he led the establishment of the Kairos prison ministry at the nearby Parchman State Penitentiary. He was intensely committed to this work for the next four years, until his move to All Saints', Tupelo, in 1994. There, he led dramatic congregational healing and growth as he also became noted for his leadership in the Diocese of Mississippi.

Always maintaining a passion for liturgy and music, he has served on the faculties of two Leadership Program for Musicians national conferences. Bishop Johnston has also been featured in several roles for the annual Mississippi Conference on Church Music and Liturgy, a national conference directed since 1994 by Ellen Johnston, who is a professional church musician and clinician. The Johnstons met at this conference in 1992 and were married on May 20, 1995.

In addition to his work in liturgy, Bishop Shannon promotes dialogue from classic and academic theology as a foundation for the Church's present doctrinal and theological debates. Accordingly, he happily serves the Episcopal Church nationally on the Committee for Theological Education.



**THE REV'D DR. LUIS LEÓN**, fourteenth Rector of St. John's Church, Lafayette Square, began his tenure at St. John's in 1995. His specialty is building inner city parishes through spiritual leadership, preaching, excellence in worship and liturgical music, stewardship, and outreach that involves parish members in the community.

Dr. León teaches courses nationwide in parish building and stewardship and is a frequently requested commencement speaker.

Before his time at St. John's, Dr. León served as Rector of Trinity Church in Wilmington, Delaware, and St. Paul's Church in Paterson, New Jersey. St. Paul's, an urban parish, grew during his tenure from thirty-five parishioners to several hundred. In 1985, St. Paul's was named "Church of the Year" by the New Jersey Council of Churches, and in 1986 Dr. León was awarded the Bishop's Outstanding Service Award in recognition of the "extraordinary contributions made to the life, quality, and the spirit of the church in this diocese [Newark]."

From 1977 until 1980, Dr. León served as Assistant Rector at St. Peter's Church in Charlotte, North Carolina. He then was Director of Refugee Resettlement for the Diocese of Maryland for two years.

Dr. León began his spiritual journey when he was baptized into the Episcopal Church in Guantánamo, Cuba. In 1961, he came to the United States as part of the "Peter Pan" flights out of Cuba, joining thousands of children whose parents, at that time in history, feared for their future in Cuba. He was twelve years old when he arrived in the U.S., and was supported by the Episcopal Church in Miami.

Dr. León attended the University of the South, graduating in 1971. He received a Masters in Divinity degree from the Virginia Theological Seminary in 1977 and in 1999 was awarded an honorary Doctor of Divinity degree from the University of the South. He is a member of the Board of Regents at the University of the South and was a founding member of both the

Washington Interfaith Network and the Wilmington [Delaware] Interfaith Network. In 2005, he offered the invocation and, in 2013, the benediction at the inauguration of the President of the United States.

Dr. León is married to Lu Stanton León. They have two children, Emilia and Sofia. Lu is a professional writer, editor, and consultant.

**J. REILLY LEWIS**, Washington Bach Consort founder and Music Director, is recognized internationally as an accomplished conductor and keyboard artist, as well as a leading specialist of Baroque music, particularly the music of J.S. Bach. A native of Washington, DC, Dr. Lewis performs regularly both as a conductor and keyboard artist



in his home city, as well as for national and international audiences. He has been the featured organ soloist with the National Symphony Orchestra, presented numerous solo organ recitals, and has performed the complete Bach Goldberg Variations in recital on multiple occasions both in the United States and abroad.

His festival appearances include the Handel Festival in Halle, an all American music festival in Taipei, the Cologne New Music Festival, and the Aspen Music Festival and the Mostly Mozart Festival. Conducting appearances include the Buffalo Philharmonic Orchestra (Bach's *B Minor Mass*), the National Symphony Orchestra (Handel's *Messiah*), and the Cathedral Choral Society, where he has served as Music Director since 1985.

Among Maestro Lewis's many honors are *Washingtonian Magazine's* Music Hall of Fame, the University Club of Washington's Distinguished Washingtonian Award for the Arts, Special Recognition Mayor's Arts Award for contributions to the arts and cultural community of Washington, the Shenandoah Conservatory's Medal of Excellence for Outstanding Leadership in the Performing Arts, and *Washingtonian Magazine's* Washingtonian of the Year.

**THE REV'D ELIZABETH LOCHER** is the Assistant for Parish Life and Family Ministries at Grace Church, Alexandria, Virginia. There she serves in a wide range of areas, particularly focused on Christian Formation for all ages and ministry with children and families.

Mother Locher graduated from Virginia Theologi-





cal Seminary in Alexandria, Virginia in 2012. She then spent a year serving as a deacon and missionary in central Tanzania. There she taught theology, Church History, and New Testament to Anglican seminarians at Msalato Theological College and served as chaplain to a local high school.

Mother Locher credits much of her passion for sacred music to her experience singing in parish choirs since childhood. She is delighted by this opportunity to serve with the Association of Anglican Musicians.



**MICHAEL LODICO**, a native of Western North Carolina, began studying the piano at the age of six and organ at the age of thirteen. Lodico received a Bachelor of Music from the Curtis Institute of Music in Philadelphia, where he studied organ with Alan Morrison and piano with Susan Starr. From 2004-2006, he studied abroad as a Ful-

bright Scholar to the Netherlands and obtained a Master of Music degree from the Amsterdam Conservatory, studying organ under Jacques van Oortmerssen, with secondary studies in choral conducting under Jos Vermunt.

Lodico is Associate Organist and Choir Director at St. John's Church, Lafayette Square, in Washington, DC, where he directs its popular First Wednesday Concerts Series. Additionally, he teaches at Saint Anselm's Abbey School, is Assistant Chapel Organist and Keyboard Artist for St. Albans and National Cathedral Schools, and leads the Monday Morning Music Club in Alexandria, VA. Lodico has participated in festivals and workshops in Canada, England, Switzerland, the Netherlands, and the United States. In June 2013, Lodico made his Spoleto Festival U.S.A. debut with his Lafayette Square harp/organ duo partner Rebecca Smith. Lodico is a music critic with the webzine/blog [www.ionarts.org](http://www.ionarts.org), having covered both local and international performances, from the National Symphony Orchestra, to the Aix-en-Provence, Santa Fe, and Brugge/Bruges Festivals.

Lodico has served on the Executive Board of the District of Columbia Chapter of the American Guild of Organists (AGO) and spent a term directing the Potomac Organ Institute, which offers a year of free organ lessons to promising music students. He is currently Sub-Dean of the Northern Virginia AGO chapter and Region III Chair of the Association of Anglican Musicians. Lodico enjoys hiking and traveling with his family and Pembroke Welsh Corgis.

**PATRICK LUNDY** is the founder and Director of the Ministers of Music. He is a native of Thomasville, Georgia, and a graduate of Howard University, with a degree in Music Business and a concentration in management and voice. A man of God who understands the importance and impact of a strong music ministry, Lundy is a composer, arranger, and workshop clinician who is highly sought-after throughout the country. He is also the Director of Christian Fine Arts at the Reid Temple A.M.E. Church in Glenn Dale, Maryland, where he serves with their award-winning Senior Minister of Music and "Sweetheart of Gospel," Myrna Summers.



**THE VERY REV'D DR. IAN S. MARKHAM** was appointed as Dean and President of Virginia Theological Seminary in August 2007. He completed his Ph.D. at the University of Exeter in the United Kingdom, where he focused on Christian Ethics. He previously earned an M.Litt. in Philosophy and Ethics from the University of Cambridge and a B.D. in Theology from the University of London.

Before being called to VTS, Dean Markham served as Dean and Professor of Theology and Ethics at Hartford Seminary in Connecticut, and as Visiting Professor of Globalization, Ethics, and Islam at Leeds Metropolitan University in the United Kingdom. He also served on the faculty of Liverpool Hope University and University of Exeter.

Dean Markham is the author and editor of numerous books including: *Against Atheism: Why Dawkins,*



*Hitchens, and Harris Are Fundamentally Wrong; Liturgical Life Principles: How Episcopal Worship Can Lead to Healthy and Authentic Living; Christ and Culture: Communion After Lambeth; A Theology of Engagement; Truth and the Reality of God; Do Morals Matter; Understanding Christian Doctrine; and most recently, An Introduction to Said Nursi: Life, Thought and Writings.* His awards include the Robertson Fellow 2006; Teape Lecturer in India 2004; Claggett Fellow attached to Washington National Cathedral in 2000; and Frank Woods Fellow at Trinity College, Melbourne in 1997.

Dean Markham is married to Lesley Markham and they have one son, Luke. Markham serves as Priest Associate at St. Paul's Church in Alexandria.



**MICHAEL MCCARTHY** was appointed Washington National Cathedral's Director of Music in the summer of 2003. Prior to that, he was the Founder and Director of the London Oratory School Schola. Founded in 1996, the Schola quickly became one of London's premier boys concert choirs, performing regularly on the London concert

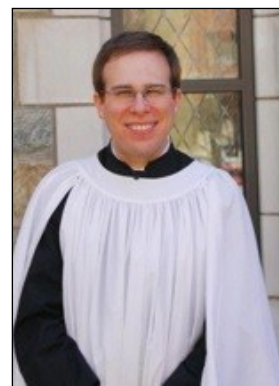
platform and in the studio for both the recording and film industries. McCarthy directed the Schola in recordings for films including *Sleepy Hollow*, *The Lord of the Rings* cycle, and *Harry Potter*.

A graduate of Guildhall School of Music and Drama, McCarthy has worked as a singer with numerous professional choirs including the Sixteen, the Gabrieli Consort, and the Monteverdi Choir under the direction of Sir John Eliot Gardiner. In 2002, he became the Choir Manager for the Monteverdi Choir. His experience directing young choristers includes duties as lay clerk at Christ Church Cathedral, Oxford, and Saint Albans Abbey in Hertfordshire. He also served as Master of Music at Saint Benedict's Abbey, Ealing, prior to beginning the London Oratory School.

As Director of Music, McCarthy oversees the Cathedral's expanding music program and serves as principal choirmaster for the Cathedral Choir and Cathedral Voices.

**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 Evensong, year-round). From 2001 to 2008, he served as Organist and Music Director at the Church of St. Mary the Virgin, New York City.



Mr. McCormick holds the Bachelor of Music degree in organ performance, *summa cum laude*, from Westminster Choir College, Princeton, New Jersey. Concurrently, he was Assistant Organist at Trinity Church, Princeton.

Known for his ability in organ improvisation, Mr. 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 Pittsburgh Organ Artists Series, 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 Encounter, the Atlanta Summer Organ Festival, and recitals and workshops for local American Guild of Organists chapters nationwide. His choral compositions are published by Encore (U.K.), with forthcoming publications by Selah.

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 most recent 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" and further states that "[McCormick] also shines at the organ."

**MATTHEW MORRISON** studied organ at the Guildhall School of Music and Drama in London before being named Organ Scholar at St. John's College, Oxford. Since moving back to London, he has combined a career as a commercial barrister with a wide range of musical activities, including serving as Dep-



uty Organist at St. Martin-in-the-Fields, Trafalgar Square.



**MARTIN NEARY** was Organist and Master of the Choristers at Winchester Cathedral (1972-87) and Westminster Abbey (1988-98). As a chorister of the Chapel Royal he sang at the 1953 Coronation, and he was later Organ Scholar of Gonville and Caius College, Cambridge. In 1963, he was a prize-winner at the first St. Albans International Or-

gan Competition and quickly became recognized internationally as a concert organist, playing many times at the Royal Festival Hall and touring widely in the U.S., Canada, and throughout Europe, South Africa, Australia, and the Far East. In 2004, he was organ soloist at the First Night of the BBC Proms.

As conductor, Martin Neary has championed the music of many contemporary composers and, in particular, has commissioned liturgical works from the late John Tavener and the late Jonathan Harvey. He was much involved with the early music movement, conducting the first U.K. performance of the *St. Matthew Passion* using early instruments. His numerous recordings include a CD of Purcell, *Music for Queen Mary*, with the Abbey Choir and the New London Consort, which was nominated for a Grammy. With the Winchester Cathedral and Westminster Abbey Choirs, he made twenty-five foreign tours, including performances in the Kremlin in Moscow, and Carnegie Hall in New York.

After leaving the Abbey, Martin Neary founded the English Chamber Singers, with whom he toured Australia, including performances at the Sydney Opera House, and he was the founder/conductor of the RSCM Millennium Youth Choir. He continues to pursue his career as organist, conductor, composer, and writer both in Europe and in the U.S. In 2005, he directed John Tavener's all night *Veil of the Temple* at the Holland Festival, and in 2007, he founded the West-coast based Millennium Consort Singers, with whom he has performed at Disney Hall. He is the Chief Guest Conductor of the Grand Rapids Choir of Men and Boys; he makes regular visits to the Church of the Redeemer, Bethesda (for whom he has composed a *Mass of the Redeemer* for choir and congregation, as well as numerous descants), and he has also directed the

Choirs at St. Paul's, K Street, DC.

Martin Neary has twice served as President of the Royal College of Organists, Chairman of the Herbert Howells Society, and of the Organists Charitable Trust. Among his awards are honorary membership of AAM (1997), a Lambeth Doctorate of Music (2012), and his appointment in 1998 as Lieutenant of the Royal Victorian Order, in recognition of his services at the funeral of Diana, Princess of Wales.

#### **THE REV'D CANON JAMES**

**NEWMAN** is the Rector of St. Bede's Church and Dean of Deanery 3/West Los Angeles in the Diocese of Los Angeles. Canon Newman was born in Long Beach, CA, in 1949 and is a 1967 graduate of Shattuck School (Faribault, MN), a 1972 graduate (B.S., history) of the University of Minnesota (Minneapolis, MN), and a



1978 graduate (M.Div., theology) of the Virginia Theological Seminary (Alexandria, VA). He served as a member of the faculty at Shattuck School-St. Mary's Hall (Faribault, MN/1972-74) and St. Stephen's School (Alexandria, VA/1974-75). Following his ordination in 1978, he served as Curate, St. Christopher's Church (Roseville, MN/1978-80), Rector of Holy Cross Church (Dundas, MN) and of All Saints' Church (Northfield, MN) and Chaplain to Episcopal students at Carleton and St. Olaf Colleges (all 1980-88), Priest-in-Charge of Christ Church (Redondo Beach, CA/1988-90), Interim Episcopal Chaplain at the University of California (Irvine, CA/1990), and as Rector of St. Bede's Church (Los Angeles, CA/1990-present).

In the Diocese of Minnesota, he served on the Commission on Liturgy and Music, the Standing Committee, the Examining Chaplains (diaconate), the Commission on Higher Education, and the Commission on Youth. In the Diocese of Los Angeles, he has served on the Diocesan Commission on Liturgy and Music, the Canterbury Westwood Board of Directors, the Standing Committee, the Commission on Ministry, the Program Group on Ministry in Higher Education, and the Diocesan Council. Since 2002, he has served as Dean of Deanery 3, coordinating fifteen congregations and Institutions on the west side of Los Angeles. He was named an Honorary Canon of the Cathedral Center of St. Paul in 2003.



In the National Church, he served two terms on the Board of Directors of the Association of Diocesan Liturgy and Music Commissions and was its President in 1991. He served as a Deputy to General Convention (1985, 1988, 2006, and 2012) and as a member of both the Synod of Province VI (1979-87) and Province VIII (since 2000). He is a member of the Episcopal Peace Fellowship, Integrity, the Episcopal Society for Ministry in Higher Education, Claiming the Blessing, and the Every Voice Network. He has served as a Seminar Director for Life Innovations since 1979.



**DAVID PERRY OUZTS** is Minister of Music and Liturgy at Church of the Holy Communion (Episcopal), Memphis, Tennessee, where he directs a program of five choirs, serves as parish organist, and is also chapel organist for St. Mary's Episcopal School. A South Carolina native, he holds organ performance degrees from Furman and Yale universities, a diploma in sacred music from the Yale Institute of Sacred Music, and a diploma in Anglican studies from the Berkeley Divinity School. At Yale, he studied organ with Robert S. Baker and organ improvisation with Gerre Hancock. As a post-graduate student, he studied organ and church music with Marilyn Keiser and choral conducting with Michael Schwarzkopf at the Jacobs School of Music of Indiana University, where he also served as a graduate assistant to organ department chair Larry Smith. In 2008, he earned the Doctor of Sacred Music degree at the Graduate Theological Foundation, where, in 2009, he was named an Oxford Foundation Fellow and studied systematic theology at the University of Oxford (U.K.).

Dr. Ouzts is involved in numerous professional organizations: he is a Past Dean of the Huntington (WV) and Memphis chapters of the American Guild of Organists (AGO) and presently serves as chair of the Professional Concerns and Development Committee for the Association of Anglican Musicians (AAM), for whom he has served as editor of new editions of "Musicians Called to Serve: A Handbook for the Selection, Employment, and Ministry of Church Musicians" and "Servant Leadership for Musicians: A Vocational Handbook for Ministry." In the Episcopal Diocese of West Tennessee, he serves on the diocesan LGBT Task Force and is a coordinator for the Leadership Program

for Musicians (LPM) in West Tennessee and Arkansas. He has performed organ recitals throughout the United States and has served as a clinician for liturgy, professional concerns, organ, and organ improvisation workshops.

**THE REV'D GIDEON POL-LACH** is a graduate of St. Albans School and currently serves as head chaplain at Episcopal High School in Alexandria, VA. He earned his bachelor's degree in music from Trinity College, where he received the Morris Prize for outstanding academic achievement. He also was granted the Thomas J. Watson Foundation Fellowship, which affords students the opportunity to conduct independent research outside the United States. He graduated cum laude from The General Theological Seminary in New York.



Gideon was clerk to the Rt. Rev'd Peter James Lee, Bishop of Virginia, and later served as Director of Christian education at Christ Church in Alexandria, VA, planning and executing educational programs for the 2,500-member parish. He also served as director of youth ministries at St. Stephen's Episcopal Church in Richmond, a similar role with a focus on education and outreach for middle and upper school students.

At Episcopal, Gideon is the faculty advisor to the Vestry and the Service Council, as well as overseeing the chapel program and teaching theology courses. He lives on campus with his wife, Sarah, a geriatric nurse practitioner, their son, Woodford, and two daughters, Peyton and Tilghman.

**THE REV'D DR. WILLIAM BRADLEY ROBERTS** is currently Professor of Church Music at Virginia Theological Seminary and Director of Chapel Music. He received the Bachelor of Arts degree from Houston Baptist University, with double majors in Voice and Music Education. He received the degrees Master of Church Music and Doctor of Musical Arts from Southern Seminary (Louisville, KY), with an emphasis in conducting and voice. His doctor-



al dissertation is entitled *Darius Milhaud, His Life and Choral Works with Biblical Texts: A Conductor's Study*.

Roberts was ordained in the Baptist Church in 1971. Prior to joining the faculty of Virginia Seminary, he was an Episcopal church musician for thirty-three years, the most recent position being St. John's, Lafayette Square, Washington, DC. Before going to St. John's, he held similar posts in Tucson, Arizona; Newport Beach, California; Louisville, Kentucky; and Houston, Texas.

He has taught on the music faculties of Indiana University Southeast, Southern Seminary, Mars Hill College, and Louisville Presbyterian Seminary.

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

Dr. Roberts has had articles published in the *Journal of the Association of Anglican Musicians*, the *Journal of the Association of Diocesan Liturgy and Music Commissions* (ADLMC), and *The Living Church*. A book, *Music and Vital Congregations: A Practical Guide for Clergy*, is available from Church Publishing Inc., New York.

Roberts was chair of the Episcopal Church's Standing Commission on Church Music and a founding board member and chair of the Leadership Program for Musicians. Currently, he is a member of the boards of the Anglican Musicians' Mentoring Project, and Melodious Accord, a non-profit organization that promotes the work of composer Alice Parker. He was on the New Music Commissions Committee for the 2010 national convention of the American Guild of Organists.

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

**WILLIAM SAVIERS, ESQ.**, graduated in 1968 from Ohio University with a B.A., summa cum laude, Phi Beta Kappa, and was part of the Ohio Fellows program. After serving two years in Vietnam, he graduated from the University of Virginia Law School in 1974. He then pursued a career in corporate law, working in the energy sector with Columbia Gas Transmission, Cabot Corporation in Boston, MA, Charleston, WV, and Amaril-

lo, TX, and finally with Consolidated Natural Gas in Clarksburg, WV, which later was acquired by Dominion Resources. He has also done part time work with CNX Gas Corporation since his retirement, between 2004 and 2007.

During his career, Mr. Saviers also devoted time to church music in various settings, became a member of the Association of Anglican Musicians, and has served as Chancellor of the Association of Anglican Musicians since 1997. He has written several articles for the Association and *The Living Church* on legal issues facing lay employees in the Episcopal Church and has helped revise the AAM handbook *Conflict and Closure* into *Servant Leadership for Musicians: A Vocational Handbook for Ministry*.

Mr. Saviers has also served in various capacities as a volunteer with Shepherd Wellness (HIV and AIDS victims), Hospice, and The United Way; since his retirement in 2004, he has participated with Legal Aid of West Virginia as a pro-bono volunteer, giving legal advice and representing clients in civil cases. Mr. Saviers also serves on the Board of Directors of Legal Aid of West Virginia.



**DAVID SINDEN** is an organist and choral conductor noted for his "centered leadership and solid musicianship." He has been the Organist and Director of Music at St. Paul's Episcopal Church, Capitol Square, in Richmond, Virginia, since 2010. He also serves as Artistic Director of the Central Virginia Masterworks Choral.



Prior to these appointments, Mr. Sinden was the Assistant Organist and Choirmaster of Christ Church Cathedral, Indianapolis, where he worked closely with five choral ensembles including the Christ Church Singers, which he directed. He accompanied the Cathedral Choir of Men and Boys in the American premiere of *Missa Sancta Pauli Apostoli* by Gregory Rose and the world premiere of *A Living Hope* by Grayston Ives. Mr. Sinden has been heard in concert with the Cathedral Choir of Men and Boys in Chartres Cathedral.

He holds degrees in music from Indiana University



and Oberlin College, and a diploma with an instrumental music major from the High School for the Performing and Visual Arts in Houston, Texas. Mr. Sinden has received the Composer Award from the American Festival for the Arts.

He and his wife Anne welcomed their son William in November.



**BRANDON STRAUB** serves as Director of Choral Music at Episcopal High School in Alexandria, VA. Mr. Straube holds masters' degrees in conducting and harpsichord performance from the University of Michigan and a bachelor's degree in voice and music education from Michigan State University. In addition to teaching, Brandon has regularly

been in demand as a conductor, singer, accompanist, and continuo player.

Prior to graduate school, Brandon served for four years as the Oaklawn-Tuttle Chair of Vocal Music and School Organist at The Hill School in Pottstown, Penn. He has also served on the faculties of the New York State Summer School for the Arts (NYSSSA) and Interlochen Arts Camp, and has attended summer programs at Oberlin Conservatory, Eastman School of Music, and Westminster Choir College.

In addition to directing the choral ensembles and a cappella groups at Episcopal High School, Brandon oversees music for the chapel program and teaches Introduction to the Arts and Religious Thought in Music.



**BENJAMIN STRALEY** is the Assistant Organist of Washington National Cathedral. Prior to this appointment, he was Organ Scholar at Trinity Church (Episcopal), New Haven as well as Director of Music for the Episcopal Church at Yale.

Upon the completion of his undergraduate studies with Marilyn Keiser at Indiana University, he entered the Yale

Institute of Sacred Music in 2008, where he studied with Martin Jean and Jeffrey Brillhart. In 2010, he be-

came one of the few Americans in the history of the Haarlem Organ Festival invited to compete in its world-renowned contest in improvisation. He holds both a Masters in Music and Divinity from Yale, as well as a Diploma in Anglican Studies from Berkeley Divinity School.

**THE RT. REV'D EUGENE TAYLOR SUTTON** has been Bishop of the Episcopal Diocese of Maryland since June 2008. Previously he served as Canon Pastor of Washington National Cathedral and Director of the Cathedral Center for Prayer and Pilgrimage.



Bishop Sutton was born and raised in Washington, DC, and graduated from Hope College in Holland, MI. In 1981, he received his M.Div. from Western Theological Seminary, where he was awarded the Pietenpol Honors for Senior Excellence, and was ordained in the Reformed Church in America. After serving as pastor of an inner-city congregation for five years, he entered graduate studies at Princeton Theological Seminary, where he completed all but dissertation in the Ph.D. program in 1992.

While teaching homiletics and liturgics for several years at New Brunswick Theological Seminary and at Vanderbilt University Divinity School in Nashville, TN, he became a member of the Episcopal Church and did his Anglican studies at Sewanee: The University of the South, School of Theology in 1993. In 1995-96, he served as Assistant to the Bishop and Chaplain of the Diocese of New Jersey, while also serving as adjunct professor of preaching at The General Theological Seminary in New York City. He has served as vicar of St. Michael's Church in Trenton, NJ, priest-in-charge of St. Margaret's and St. Mary's parishes in Washington, DC, and associate rector for mission and spirituality at St. Columba's Church in Washington, DC.

Throughout his ministry in parishes and academia, Bishop Sutton has been a frequent leader of retreats and conferences throughout the nation on prayer, spirituality, and preaching. While in the nation's capital, he founded Contemplative Outreach of Metropolitan Washington (COMW), an ecumenical network of churches and individuals committed to centering prayer and renewing the contemplative dimension of the Gospel for daily living. In addition to having published

several articles on prayer, spirituality, and homiletics, he is one of the contributors to the book *The Diversity of Centering Prayer*.

He is married to Sonya Subbayya Sutton, the Director of Music at St. Alban's Parish in Washington, DC, and together they have four young adult children and stepchildren.

Photo: Shannon Finney



**THE REV'D ERIKA TAKACS** joined the staff of Saint Mark's, Philadelphia, as the Associate Rector in July 2011. Before coming to Saint Mark's, Mother Takacs served at Christ Church, Old Town Alexandria, first as a clergy resident in the Foundations for Spiritual Leadership program and then as the Associate Rector for Faith Formation and Evangelism.

Mother Takacs is a 2007 graduate of Virginia Theological Seminary in Alexandria, Virginia. Before attending seminary, she was a high school and middle school chorus teacher in New Hope, Pennsylvania. She has also enjoyed a career as a singer specializing in early music. She holds degrees from West Chester University of Pennsylvania (1995) and Westminster Choir College (1998).

Mother Takacs is a member of the Association of Anglican Musicians and is a founding member of the Society of Catholic Priests in North America, an organization for which she serves as the National Convener. Outside of her work, her two great loves are reading and baseball.



**KAREN P. THOMAS**, composer and conductor, is the Artistic Director and Conductor of Seattle Pro Musica. With Seattle Pro Musica she has produced nine critically-acclaimed commercial CD recordings, and has received the Margaret Hillis Award for Choral Excellence and the ASCAP-Chorus America Award for Adventuresome

Programming of Contemporary Music. Her compositions are regularly performed internationally, by groups such as The Hilliard Ensemble, The Vocal Consort of

Brussels, and the San Francisco Girls Chorus, and have been praised as "... superb work of the utmost sensitivity and beauty." Her conducting has received critical praise for its "integrity and high purpose. . . delivered with taste and impeccable musicianship. . ." and she has been lauded for her "charismatic. . . magnetic podium presence."

Ms. Thomas is a recipient of composition grants and awards from the NEA, American Academy and Institute of Arts and Letters, and ASCAP, among others. Her compositions are performed world-wide and have been awarded prizes in numerous competitions, and her commissions include works for the Grand Jubilee in Rome, the American Guild of Organists, and the Goodwill Arts Festival. Ms. Thomas has guest conducted at international festivals in Europe and North America, and for conventions of the American Choral Directors Association and the American Guild of Organists. She currently serves on the Pacific NW Chapter Board of Governors for the Recording Academy (Grammy), the Northwest Division board of the American Choral Directors Association (ACDA), the board of the Greater Seattle Choral Consortium, and the Advisory Board of the Seattle Girls' Choir. She has served on the faculties of Pacific Lutheran University, Evergreen State College, Cornish College, and Edmonds Community College. She received the Distinguished Alumna Award from Cornish College of the Arts, and the Outstanding Choral Director of the Year Award from the Washington state ACDA.

Information about Ms. Thomas' choral, instrumental, opera, theater and solo works can be found on her website: [www.karenpthomas.com](http://www.karenpthomas.com).

**JULIAN WACHNER** is one of North America's most exciting and versatile musicians, sought after as conductor, composer, and keyboard artist. Recent and upcoming engagements include those with the Lincoln Center Festival (The Blind), BAM Next Wave Festival (Liederabend 2013), Juilliard Opera Theatre (2013 Mainstage), The Rolling Stones (50th anniversary tour), New York City Opera (VOX), Hong Kong Philharmonic, TENET (TENEbrae), Portland Baroque (Messiah), and Carnegie Hall (Arvo Pärt's *Passio*).

As Director of Music and the Arts at New York's



historic Trinity Wall Street, Wachner oversees an annual season of over 900 events, including Trinity's numerous and varied concert offerings, series and festivals, museum expositions, dance and theatre performances, poetry and literary readings, and educational/outreach initiatives in lower Manhattan and Brooklyn in partnership with New York City's public school system.

At Trinity Wall Street, Wachner serves as the Principal Conductor of NOVUS NY (Trinity's resident contemporary music orchestra), and the Trinity Baroque Orchestra and Choir of Trinity Wall Street, nominated for a 2012 Grammy award for its recording of Handel's complete *Israel in Egypt*. He also is the director of Bach at One, Trinity's weekly performances of the cantatas of J.S. Bach.

Wachner is also Music Director of the Grammy Award-winning Washington Chorus, with whom he won ASCAP's Alice Parker award for adventurous programming in 2011. Wachner has also made memorable guest appearances with such major organizations as the Philadelphia Orchestra, the Montreal and Pittsburgh Symphonies, Spoleto Festival U.S.A., the Handel and Haydn Society, Glimmerglass Opera, Hawaii Opera Theater, New York City Opera, and the Boston Pops. A Baroque specialist, he was the founding Music Director of the Boston Bach Ensemble and the Bach Académie de Montréal, besides serving as Artistic Director of International Bach Festivals in Boston and Montreal. In 2011, he founded New York City's newest music festival, The Twelfth Night Festival of Early Music, most recently presented in collaboration with Gotham Early Music Society (GEMS) and featuring many of New York's leading baroque and renaissance ensembles.

In 2010, Wachner made New York City Opera history when he was selected as both conductor and composer at the company's annual VOX festival of contemporary opera leading to the invitation to be the sole conductor of this Festival in 2012. His original music has been variously described as "jazzy, energetic, and ingenious" (*Boston Globe*), having "splendor, dignity, outstanding tone combinations, sophisticated chromatic exploration. . . a rich backdrop, wavering between a glimmer and a tingle. . ." (*La Scena Musicale*), being "a compendium of surprises" (*Washington Post*), and as "bold and atmospheric," having "an imaginative flair for allusive text setting," and noted for "the silken complexities of his harmonies" (*New York Times*). The American Record Guide noted that "Wachner is both an unapologetic modernist and an open-minded eclect-

tic—his music has something to say." E.C. Schirmer publishes his complete catalogue, comprising over eighty titles.

Wachner's performances inspire uncommon praise. *The New York Times* pronounced his Trinity Wall Street debut "superbly performed" and, this season, noted that the ensemble's annual Lincoln Center presentation of Handel's *Messiah* was "led with both fearsome energy and delicate grace. . . a model of what is musically and emotionally possible with this venerable score." Of his interpretation of Bach's St. Matthew Passion, according to the *Boston Globe*, "there was genius here and no mistaking it." Anne Midgette, of *The Washington Post*, declared recent Wagner and Verdi performances "exhilarating," commenting: "Julian Wachner knows how to draw maximum drama from a score," and noted that he was "emphatic and theatrical and so at home in opera that he could bring out the requisite sense of drama." Following his account of *Messiah* at the Philadelphia Orchestra, the Inquirer's David Patrick Stearns observed: "Few conductors have drawn such focused, committed, and meticulous music-making as Julian Wachner. . . [He] built the music, line by line, as an architectural edifice, serving both the music's emotional and more purely aesthetic elements." As a result, Stearns "couldn't help fantasize that [Wachner] might do an annual Philadelphia Orchestra festival of Bach and Handel."

An award-winning organist and improvisateur, Wachner's solo recital at the Spoleto Festival U.S.A. featured an improvised finale that inspired one reviewer to conclude: "This stupefying wizardry was the hit of the recital, and it had to be heard to be believed" (*Post and Courier*, South Carolina). As a concert pianist, in his recent Kennedy Center Rachmaninoff performance, *The Washington Post* noted "Wachner dazzled with some bravura keyboard work, both in the rhapsodic accompaniments to the songs and. . . in the highly virtuosic transcription of the Dances."

Wachner's recordings are with the Chandos, Naxos, Atma Classique, Arsis, Dorian, Musica Omnia, and Titanic labels.

**THE REV'D DR. FRANCIS H. WADE** is a graduate of The Citadel and Virginia Theological Seminary who has served as an Episcopal priest since 1966. After serving congregations in his native West Virginia for seventeen years, he was called as Rector of St. Alban's Parish on the grounds of the National Cathedral in Washington, DC. He served that congregation from 1983 until his retirement in 2005. His sermons have been pub-



lished in a variety of anthologies. His meditations as Chaplain to the House of Deputies at the 2000 General Convention of the Episcopal Church were published by Forward Movement Press and recorded by The Episcopal Media Center under the title *Jubilee People, Jubilee Lives*. A book on tape and CD by Dr. Wade titled *The*

*Art of Being Together: Common Sense About Lifelong Relationships* was released by Episcopal Media Center. The Forward Movement Press edition of the book is in its second printing. Church Publishing Company published his second book, *Transforming Scripture*, in 2008. He is a frequent contributor to Forward Movement publications including *Forward Day by Day*. In 2006, after serving on the Special Commission on the Episcopal Church and the Anglican Communion, he served as co-chair for the General Convention special committee focusing on Episcopal-Anglican relations. The 2009 General Convention of the Episcopal Church was his twelfth as a deputy and he once again served as Chaplain. He is an adjunct faculty member at Virginia Theological Seminary in Alexandria and has taught Pastoral Theology at both General and Virginia Seminaries. In 2012, Wade served as Interim Dean of Washington National Cathedral. In 2013, he received an honorary doctorate from Virginia Seminary. He continues to serve as a consultant to a variety of congregations and church institutions. He has been married to the former Mary Jane Criss since 1963. They have two children and five grandchildren.



**ZACHARY WADSWORTH'S** "vivid, vital, and prismatic" music has established him as one of the leading composers of his generation, especially among those writing vocal, choral, and operatic works. Praised for its "evocative mixture of old and new," his music has been heard in venues around the world, from Takinogawa Hall in Tokyo to

the Kennedy Center in Washington. After winning the 2011 King James Bible Composition Award, Wadsworth's *Out of the South Cometh the Whirlwind* was performed by the choir of Westminster Abbey in the

presence of Queen Elizabeth II, Prince Charles, and the Archbishop of Canterbury. For the 2012-13 season, Wadsworth was engaged in residencies with many leading North American opera companies as a recipient of the Douglas Moore Fellowship for American Opera.

Wadsworth's music is widely broadcast and distributed, with recent publications by Novello, G. Schirmer, and E.C. Schirmer, and airings on NPR's *Performance Today*, *With Heart and Voice*, *Pipedreams*, BBC Radio 3's *The Choir*, CBC's *The Story from Here*, and PRI's *Christmas Daybreak*. Commercial recordings of his music are available on the Gothic and Albany labels, with a forthcoming release from renowned choral ensemble The Crossing in 2012.

Called an "exquisitely beautiful cycle" in the *Journal of Singing*, Wadsworth's *Pictures of the Floating World* was premiered at Lincoln Center after winning first prize in the 2007 ASCAP Lotte Lehmann Foundation Art Song Competition. Additional honors include a Charles Ives Scholarship from the American Academy of Arts and Letters, and three Morton Gould Young Composer Awards from ASCAP. Wadsworth has also received first-prize recognition in competitions sponsored by the American Composers Forum, Long Leaf Opera, the Pacific Chorale, the Boston Choral Ensemble, and the Esoterics.

Since its composition in 2004, Wadsworth's opera, *Venus and Adonis*, has already been staged five times and hailed as an "astonishingly confident" and "mesmerizing" work. His vocal music has been widely programmed by leading performing groups around the world, including the Washington National Opera Chorus, the Yale Schola Cantorum, Boston Metro Opera, Long Leaf Opera, the Tokyo Cantat, and the Richmond Symphony Chorus. Wadsworth's "subtly beautiful" orchestral works have been performed by the Buffalo Philharmonic Orchestra, the Atlanta Philharmonic Orchestra, the Yale Philharmonia, and the Wind Ensemble and Festival Chamber Orchestra at Cornell University.

Originally from Richmond, Virginia, Wadsworth (b. 1983) now resides at the foot of the Canadian Rockies in Calgary, Alberta. He has earned graduate degrees from Cornell University (D.M.A.) and Yale University (M.M.), and is an honors graduate of the Eastman School of Music (B.M.). His principal composition teachers have included Steven Stucky, Martin Bresnick, Ingram Marshall, Ezra Laderman, and David Liptak. Since receiving his doctorate, he has taught at the Interlochen Center for the Arts and the University of Calgary. He also maintains an active performing life as a tenor and pianist.





**RICHARD WEBSTER** is Director of Music and Organist at Trinity Church, Copley Square, Boston, having served previously as Associate Director of Music. During his tenure the choirs, including the Trinity Choristers which he co-founded, have toured England twice, serving as choir-in-residence at Chichester, Ely, Lincoln, and St. Paul's Cathedrals.

His compositions and hymn arrangements for brass, percussion, organ, and congregation are heard across the English-speaking world, including the CBC's annual Christmas and Easter broadcasts and BBC's "Songs of Praise." His articles on church music have appeared in *The American Organist*, *The Diapason*, *Chicago Tribune*, *The Living Church*, *Journal of the Association of Anglican Musicians*, and the *Windy City Times*.

Since 1975, Richard has been Music Director of Chicago's Bach Week Festival, featuring some of the nation's most acclaimed musicians. He has led choir courses and workshops across the U.S. and South Africa, and, in 2011, was awarded the honorary Fellowship of the Royal School of Church Music (FRSCM). He is a past-president of AAM. Richard has performed and recorded as organist with the Chicago Symphony Orchestra in works from the Saint-Saens *Organ Symphony* to Ives' *Fourth Symphony*.

He is the Organist and Choirmaster Emeritus of the Parish Church of Saint Luke in Evanston, Illinois, where from 1974 to 2003 he directed the Choir of Men and Boys, the Girls Choir, Adult Schola and the St. Luke's Singers in a widely respected program. The restoration of the celebrated 1922 Ernest M. Skinner organ at St. Luke's was accomplished under his leadership. A native of Nashville, Mr. Webster studied organ with Peter Fyfe, Karel Paukert, and Wolfgang Rübsam. He was a Fulbright Scholar to Great Britain, as Organ Scholar at Chichester Cathedral under the late John Birch.

Richard loves running, and has completed twenty-five marathons, including eleven Boston Marathons, most often in costume—J.S. Bach, Paul Revere, Abraham Lincoln, Robin, Prince William, Robin Hood, and the Easter Bunny.

**THE RT. REV'D KEITH B. WHITMORE**, the former bishop of the Diocese of Eau Claire, Wisconsin, became the Diocese of Atlanta's Assistant Bishop in April 2008.

Bishop Whitmore is a member of the Episcopal Church's Standing Committee on Program, Budget, and Finance and is President of Affirming Anglican Catholicism. He serves as a trustee for the Berkeley Divinity School at Yale.

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. The position was made permanent in 2013, and he continues to serve as Assistant Bishop for the diocese.

He was ordained bishop of Eau Claire on April 10, 1999. He is a Wisconsin native and a graduate of the University of Wisconsin, Madison, and Nashotah House, Nashotah, WI. He has served congregations in Wisconsin, Missouri and Kansas, where he was dean of Christ Cathedral, Salina, and is a retired Army chaplain. He and his wife, Suzie, have been married for more than forty-five years. They have two grown children.



**THE REV'D DR. THOMAS WILLIAMS** is Professor and Chair of Religious Studies and Professor of Philosophy at the University of South Florida. He has written widely on medieval philosophy and theology and recorded a course, *Reason and Faith: Philosophy in the Middle Ages*, for the Teaching Company. He is an Assisting Priest at St. Mark's Episcopal Church, Tampa, but spends as much of his time as possible in residence at St. Paul's, K Street. He also sings in the Chamber Choir of the Cathedral Church of St. Peter in St. Petersburg. He will be the conference preacher for the 2015 AAM Conference in Tampa Bay.





**CRAIG WINDHAM** is a reporter/newscaster with National Public Radio. His distinctive coverage of stories is heard daily in NPR newscasts. Previously, he was national correspondent for the Unistar/RKO radio networks, covering everything from earthquakes and volcanoes to presidential campaigns.

Dr. Windham is also a Licensed Clinical Professional

Counselor and is part of a large private practice in suburban Maryland working with adolescents and families. He completed his Ph.D. in Counseling in 2008 at The George Washington University. His dissertation and ongoing research focus on social messaging and internet use by teenagers. He is author of the book *Reggie Lewis: Quiet Grace*, a biography of the late Boston Celtics star.

When he was a student at St. Albans School, Dr. Windham sang as a treble in the Washington National Cathedral Choir under the direction of Paul Callaway and Wayne Dirksen. After college, Craig sang as a baritone in the choir for a number of years. He currently serves as a volunteer leader of the youth group at St. Francis Episcopal Church in Potomac, MD. He leads weekly small group meetings there and accompanies high school students on community service projects, as well as the group's annual mission trips.

# CONCERT ENSEMBLES



**CATHEDRA** Chamber Choir is Washington National Cathedral's chamber ensemble and is comprised of professional singers from the Washington, DC, region. Canon Michael McCarthy

established the group in 2010 to offer a more diverse repertoire of performances as part of the Cathedral's expanding music program. Under McCarthy's direction, Cathedra performs works from the seventeenth century up to music composed in the twentieth and twenty-first centuries. The group specializes in both a cappella choral works and chamber choral works with orchestra.



**THE CHOIR OF ST. MARTIN-IN-THE-FIELDS, LONDON**, an ensemble of around twenty volunteers, is of a standard comparable to the best professional London church choirs

and is well known through its frequent broadcasts on BBC Radio and Television. The choir sings at the Parish Eucharist and Choral Evensong each Sunday. This is complemented by extra seasonal services—particularly during Advent, Christmas, Holy Week, and Easter. The Choir took part in Radio 4's Christmas morning broadcast in December 2010, as well as Radio 2's Sunday Half Hour seventieth anniversary program, and a broadcast of Jazz Choral Evensong on BBC Radio 3.

The Choir has recorded three CDs: *Christmas at St Martin-in-the-Fields* (2009), a CD of jazz choral music *Evensong in Blue* (2011), and, most recently, a recording in collaboration with the National Gallery, *The Art of Worship* (2011).

The Choir is supplemented by Choral Scholars. The Choral Scholars have an essential musical role at St. Martin-in-the-Fields. Every year ten scholars—many of whom are music college students or graduates—are appointed to sing Choral Eucharist and Evensong every Wednesday during term time. They also gain concert experience, and benefit from an extensive program

of training in different aspects of church and choral music. Recent highlights include participating in *A Celebration for Ascension Day*, live on BBC Radio 4 under the direction of John Rutter, and performing with Streetwise Opera and Woven Gold in a concert in aid of the Connection at St. Martin's. The choral scholars recently took part in a recording of BBC Radio 4's *Sunday Worship* program from Holy Island in Northumberland.

**THE MINISTERS OF MUSIC** officially debuted in November 1994 at the Ebenezer A.M.E. Church in Fort Washington, Maryland, and since that time, have ministered throughout the United



States and abroad. Consisting of some of the most outstanding vocalists in the Washington Metropolitan Area, the choir includes ministers of music, choir directors, soloists, and ordained ministers of the Gospel. Throughout the choir's existence, they have been privileged to appear with a virtual "Who's Who" of the Gospel music industry, and with secular artists such as B.B. King, Lyle Lovett, Roberta Flack, Peabo Bryson, Jennifer Holliday, and others. They have also appeared at the White House, before the Senate, represented the United States at the World's Fair in Lisbon, Portugal, toured Spain and Italy, performed on the stage of the John F. Kennedy Center for the Performing Arts, at the Historic Howard Theatre, for the Philadelphia 76ers, and at innumerable other notable events and venues. As a testament to the dedication of choir members, on September 9, 2006, the group ministered at the Congressional Black Caucus Prayer Breakfast, at the Reid Temple A.M.E. Community Day, opened for Albertina Walker and the Caravans Reunion CD release, and taped BET's *Bobby Jones Gospel* with Tramaine and Edwin Hawkins, all in the same day!

The choir has recorded and released six CDs: *We Sing The Power* (1995), *You Carried Me* (1998), *Standin'* (2003), *In The Fellowship* (2005), a Christmas CD—*A Child Is Born* (2007)—and *Determined*, recorded on November 7, 2009, during the Choir's 15<sup>th</sup> Anniversary Celebration at Reid Temple A.M.E. Church, featuring the legendary Lady Tramaine Hawkins as special guest. The recording from this momentous occasion was released in July 2010. After receiving a national distribution contract from Central South Distri-



bution, Inc., Patrick Lundy and the Ministers of Music held a National CD Release Concert at the newly renovated Historic Howard Theatre in Washington, DC, on June 28, 2012. *Determined* is now available at Wal-Mart, Best Buy, FYE, and other retail outlets.

Over the years, the group has been nominated for Stellar and African American Religious Connection Awards. In August 2006, the choir was afforded the honor of receiving the first En Sound Music Awards for Artist of The Year, Album of the Year, and Song of the Year for *In The Fellowship*. The group was also honored to participate in three of the activities celebrating the inauguration of President Barack Obama.



**THE U.S. ARMY CHORUS** was established in 1956 as the vocal counterpart of The United States Army Band "Pershing's Own," and is one of the nation's only professional

men's choruses. From its inception, the U.S. Army Chorus has established and maintained a reputation of excellence in the performance of male choral literature. Beyond the traditional military music and patriotic standards, the repertoire of the Army Chorus covers a broad spectrum which includes pop, Broadway, folk, and classical music.

The Army Chorus performs frequently at the White House, the Vice President's Residence, the U.S. Capitol, the Supreme Court, and the State Department. World leaders, such as former Presidents Nicolas Sarkozy of France, Jose Maria Aznar of Spain, Lech Walesa of Poland, and Mikhail Gorbachev of the Soviet Union have been serenaded by the Army Chorus during state visits. When visiting our nation's senior leadership, foreign dignitaries are often greeted by songs in their native tongues, as the Army Chorus is able to sing in more than twenty-six languages and dialects.

In 2007, the group was featured at the State Dinner held in honor of Her Majesty Queen Elizabeth II, and in 2008, at the State Arrival Ceremony for Pope Benedict XVI held on the south lawn of the White House. The Chorus participated in the dedication ceremonies of the Gerald R. Ford Presidential Library, the Ronald Reagan Presidential Library, and the George H.W. Bush Presidential Library, and memorial ceremonies honoring significant events in our country's histo-

ry including the Korean War Veterans Memorial, the National World War II Memorial, and the Pentagon Memorial. The Army Chorus was personally requested to perform for the private interment services of former Presidents Ronald Wilson Reagan in 2004 and Gerald R. Ford in early 2007.

The Army Chorus regularly appears with the National Symphony Orchestra in the televised Memorial Day and Independence Day performances from the U.S. Capitol. Also, the Chorus has performed with the Atlanta Symphony, the Cincinnati Pops, the San Francisco Symphony, the Seattle Symphony, Grant Park Symphony, Detroit Symphony, Annapolis Symphony, and the Dallas Wind Symphony.

The group has been featured on many well-known stages, including Carnegie Hall, Lincoln Center, Radio City Hall Music Hall, the John F. Kennedy Center for the Performing Arts, the Hollywood Bowl, and the Meyerson Symphony Center. In 1999, the Chorus was invited to perform with the Mormon Tabernacle Choir at Temple Square for a live radio and television broadcast of "Music and the Spoken Word."

In 2008, the Army Chorus joined forces with the Colorado Symphony Chorus, the Aspen Festival Orchestra, and conductor David Zinman for a rare performance of Arnold Schoenberg's *Gurre-Lieder* at the Aspen Music Festival.

The members of the Army Chorus, most of whom hold advanced degrees in music, are selected from among the nation's finest musicians. In 2011, the group celebrated its fifty-fifth anniversary, which was marked with concerts that included a reunion of past members, many of whom have gone on to successful careers in music education and as soloists on Broadway and opera stages around the world.

**UPTOWN VOCAL JAZZ QUARTET** (UVJQ) has put their sublime signature on the group vocal jazz genre. Reviewers and listeners around the world have praised them as a standout for

their creative originality and superb musicality. Critics have described them as "vocalese at its best," "as versatile and entertaining as any vocal group you will hear," "electrifying," "pure fun," "sensational," and "old school moving to new cool." For more than two dec-



**Ensembles**



ades, this singing foursome and their fine instrumental accompanists have been enchanting listeners and building a loyal audience across five continents with their close harmonies and stylized arrangements of American Songbook treasures, jazz classics, and most recently, head-turning original songs. A stylish quartet that sings together with the precision and pop of a big band, their hallmark is a diverse celebration of vocal jazz styles, textures, and themes that guarantee the listeners great fun and great art, reminding everyone that the wit of a clever lyric combined with the spirited elegance of four voices blending and swinging together like a horn section is a rare and joyful sound. Uptown Vocal Jazz Quartet has been heralded by such jazz luminaries as Bob Dorough (“Schoolhouse Rock”), Don Shelton (original member of The Singers Unlimited and The Hi-Lo’s), and alto saxophonist Richie Cole (“Alto Madness”) as one of the most creative and captivating vocal jazz groups on the scene today. Richie Cole has declared UVJQ his “new discovery” and invited them to perform concerts and co-write music with him. The Cole-UVJQ collaborations took off in 2013 and featured premier renditions of Richie’s newest original songs arranged by UVJQ leader Ginny Carr, the songwriter-lyricist-arranger behind the group’s original material.

NPR recently invited UVJQ in for a “Performance Chat” with host Susan Stamberg, for the second time in twelve years. The broadcast was aired on NPR’s *Weekend Edition* in the summer of 2012 and heard by millions worldwide. Listener response catapulted UVJQ further onto the world stage in popularity. Their 2012 CD release received numerous awards and accolades of distinction, including Billboard Top Jazz Chart (at #18 and #24, successive months), *Washington Post* “Editor’s Pick,” CD Baby “Editor’s Jazz Top Pick,” and Amazon’s Top 25 Vocal Jazz Albums and Best Seller. UVJQ’s music can be heard regularly on XM-Sirius Satellite Radio’s “Real Jazz” Channel amidst the legends of jazz, and on their own channel on Pandora Radio. It has been selected for inclusion in Japan’s elite “LA Sound” catalog, and licensed for soundtrack use by the industry leaders in music for film, TV, and advertising.

UVJQ has performed on the headliner stages at the prestigious international jazz festivals of Detroit, Ottawa, Clearwater (Florida), and others, featured alongside such iconic artists as Tony Bennett, Nancy Wilson, Sonny Rollins, Dr. John, Chris Botti, the Mingus Big Band, and Aaron Neville. In addition to two Performance Chat interviews on NPR, they have been

aired on countless radio programs worldwide, including profile segments in Denmark, Argentina, Sweden, Italy, and interview features on Radio Jazz Smithsonian and many U.S. radio stations. They have performed live as guest artists with symphony orchestras and big bands, opened concerts for such jazz legends as the Four Freshmen, Charlie Byrd, and Ahmad Jamal, and been featured performers at hundreds of clubs, festivals, and special events throughout the U.S.

**THE WASHINGTON BACH CONSORT** was founded in 1977 by Dr. J. Reilly Lewis and is committed to the study and performance of the complete vocal and instrumental works of Johann Se-



bastian Bach and his contemporaries. The mission of the Washington Bach Consort is to perform to the highest artistic standards the music of J.S. Bach and his Baroque contemporaries; expand its audience through concerts, collaborations with other performing ensembles, media appearances, marketable recordings and tours; and promote current and future appreciation of J.S. Bach in our community through compelling music education programs presented by members of the Consort.

As one of the nation’s critically acclaimed and widely recognized performing arts institutions, the Consort has appeared at numerous festivals and has made three European tours. Recordings include Bach’s complete motets, both J.S. and C.P.E. Bach’s *Magnificats*, the first American recording of the *F Major* and *G Minor Masses*, and three solo soprano cantatas featuring opera superstar Elizabeth Futral.

The Consort recently completed Bach’s entire 215-cantata cycle. In association with this monumental achievement, the Library of Congress has welcomed the Washington Bach Consort performance recording and concert program archives into its permanent collection.

# VENUES



**CHRIST CHURCH, ALEXANDRIA**, was founded as a parish within the Church of England prior to the American Revolution. Construction of the Georgian-style church began in 1767 and was completed in 1773. On several occasions, the interior suffered modifications, but it now appears as it did in the 1890s after a restoration consistent with the origi-

nal Georgian detailing. The Palladian chancel window is an unusual feature in a colonial Virginia church. James Wren, who created the architectural drawings and specifications for Christ Church, also hand-lettered the panels that flank the window. A 1602 canon of the Church of England directed that the Ten Commandments “be set upon the East-end of every Church and Chapel where the people may best see and read the same, and other chosen Sentences.” At Christ Church, these also include the Apostles’ Creed, the Lord’s Prayer, and the Golden Rule. The background of the panels was originally white, but over the years it has mellowed into the soft gold seen today. The panels have never been retouched. No record remains of the exact location and design of the earliest pulpit, but the wineglass pulpit, installed during the 1890s restoration, is consistent with the design, location, and liturgical practices of the period when the church was built.

James Wren’s plans spaced the windows “to admit of galleries,” which the church added in about 1787 when attendance had outgrown available seating on the main level. The lower portion of the bell tower provided the stairway to the galleries; the upper section was added about 1820. The small chandelier under the west gallery, purchased in 1817, initially hung in the center of the church.

Christ Church has been associated with many notable figures of American history. George Washington was first elected to the Truro Parish in 1762. The parish, a geographic area, included Alexandria, Fairfax, Falls Church, and Mount Vernon. Washington bought and later rented a box family pew and attended services when in Alexandria. Visitors today can sit in the Washington pew. Robert E. Lee also attended Christ Church throughout his life from the time he was three. A silver plaque on the chancel rail marks the

spot, where on July 17, 1853, with two of his daughters, Lee knelt to be confirmed by the assistant bishop of Virginia, John Johns. Lee married George Washington’s step-great-granddaughter, Mary Anna Randolph Custis.

The churchyard was the burying ground for the town of Alexandria until 1809. Later interments took place at the Christ Church cemetery on Wilkes Street.

The Civil War abruptly altered life at Christ Church. When the U.S. Army occupied Alexandria in 1861, it seized many churches for use as hospitals or stables. However, the reputation of Christ Church as George Washington’s place of worship preserved it as a church where U.S. Army chaplains conducted services. Parishioners who remained in the area worshiped elsewhere. In 1866, Christ Church, its interior intact, was restored to its parishioners. Ironically, the postwar years saw more changes to the interior of Christ Church than did the war years. During this period, the Rev’d Randolph H. McKim modernized it to Victorian tastes, but the 1890s restoration restored its Georgian integrity.

The president of the United States traditionally visits Christ Church during his administration, often on a Sunday near Washington’s birthday. Some presidential visits, however, have been in conjunction with other events, most notably the January 1, 1942, visit by President Franklin Roosevelt and Prime Minister Winston Churchill for the World Day of Prayer for Peace during World War II.

Today, Christ Church embodies God’s unbounded love by embracing, liberating, and empowering people whoever they are and wherever they find themselves on their journeys of faith. Outreach and mission programs—both global and local—seek to bring social justice to all God wants us to serve, extending from helping the homeless and underprivileged of Alexandria to assisting abandoned girls in Honduras, mothers and children living with HIV/AIDS in Uganda, children in the Holy Land, and the persecuted church in Sudan.

**THE CHURCH OF THE EPIPHANY** was founded in 1842, and the granting of parish status occurred in 1844. Later, on June 3, 1852, the current church building was consecrated.

Since its early days, and given its location in the center of Washington, DC, the parish has welcomed a number of notable figures through its doors, as well as hosting important events. On March 6, 1862, President Abraham Lincoln attended the funeral of Union



Army General Frederick Lander at the Church of the Epiphany. Twenty-three years later, the rector of the parish, the Rev'd William Paret, was consecrated as the sixth bishop of Maryland at Epiphany. Renowned clergyman Bishop Phillips Brooks (famous for penning the carol "O little town of Bethlehem") preached to a standing-room only con-

gregation at the opening session of the Church Congress in 1891. In May of 1895, the Maryland Diocesan Convention met at the church, and it was during this meeting that the Diocese of Washington was created. (Later in 1923, the Rev'd James Freeman, serving as rector of the parish, would be consecrated as Bishop of Washington at Epiphany.) The General Convention of the Episcopal Church was held at the church in 1898.

During the Second World War, President Franklin Delano Roosevelt attended a Christmas service, and from 1942 to 1945, the Armed Forces Canteen and Wartime Prayer Center was established at the parish. As far back as the Civil War, the church was used as a means of outreach and mission. In 1862, the church was used as a hospital for Union troops. Later, in 1897, the Episcopal Eye, Ear, and Throat Hospital (later named Washington Hospital Center) was instituted, largely funded by the Church of the Epiphany. The parish's identity as a major source of outreach in downtown DC was continued in 1995 when the Welcome Table ministry began. Welcome Table provides food, social interaction, and worship (including a choir) for around 150 of downtown DC's poor. To this day, the Church of the Epiphany is known for its social witness in Washington, DC. Music likewise serves as a source of outreach, and Epiphany has had a thriving concert series for a number of years. The Washington Bach Consort frequently appears in concert at the Church of the Epiphany.



**EPISCOPAL HIGH SCHOOL** was founded in 1839, on an eighty-acre tract of land just west of the colonial port of Alexandria, Virginia. School doors opened with thirty-five boys under the leader-

ship of the Rev'd William N. Pendleton and three assistant heads. Just one year later, Episcopal's student body tripled in size to accommodate more than 100 boys, and continued to grow until the Civil War. Immediately following the Federal occupation of Alexandria in 1861, the School was closed. Some 500 students served as soldiers in the war. For the next five years, the EHS buildings were part of a large hospital for Federal troops.

The School reopened in 1866. Under the direction of Launcelot Minor Blackford (Principal, 1870-1913), the School initiated a modern academic curriculum and pioneered interscholastic team sports in the South, including football, baseball, and track. Recognizing the need to improve its facilities, the school also undertook an aggressive building program that formed the foundation for the present-day campus.

During the same time, Episcopal instituted its Honor Code, one of the oldest among secondary schools. A committee of students and faculty members promotes understanding of the code and handles violations. The Honor Code has served as a foundation of the EHS community since its inception.

In 1991, Episcopal began a transition to coeducation by enrolling its first forty-eight girls. In 1993, the first coeducational class graduated. Today, the school has an enrollment of 435 students, fifty percent of whom are girls.

Episcopal has many accomplished alumni among its ranks: Rhodes Scholars, Pulitzer Prize winners, Wall Street financiers, college presidents, actors, musicians, clergymen, and statesmen, including congressmen, governors, and ambassadors.

#### THE GEORGE TOWN CLUB

was formed in 1966 for the purpose of bringing together leaders who had an impact on the United States and the world through their work in various business, professional, civic, social, and political milieus. Since then the Club has been a focal point for entertaining prominent Washingtonians, diplomats, socialites and leaders in business, government, and academia. Diplomatic missions of many nations are represented in the membership. Many members of the United States Senate, Congress, and the Supreme Court have been included as guests at the Club, along with a num-



ber of presidents.

The Club occupies one of the few remaining eighteenth-century frame buildings in the historic port district of Georgetown, and is believed to have been John Suter's Tavern, circa 1783. In that era, inns and taverns were the focal points of community life in addition to offering food, drink and lodging—true “public houses” where political debate, civic meetings and business deals were common. At Suter's Tavern, President George Washington, surveyor Andrew Ellicott, and capital architect Major Pierre L'Enfant met at least three times to plan the Federal City that would become Washington, District of Columbia. When plans were complete, the first plats for the city were auctioned off at the tavern.

When the George Town Club was formed in 1966, the founders extensively renovated the run-down historic building. They added the brick entryway, excavated the lower level, imported European paneling, chandeliers, furniture and artwork, and rescued the wrought iron work by Samuel Yellin from the demolition of the original Morgan Guaranty Trust Bank in New York. Over time, two adjacent brick townhouses were incorporated into the growing Club and were finished with the same care and detail as the original rooms.

The unusual arched oak doors and carvings in the Foyer are French sixteenth century from a small estate south of Paris. The bas-relief portraits on the doors and the paneling feature the heirs to the French throne at that time. The Living Room walls are entirely of English Tudor walnut linen-fold paneling produced by craftsman of royal warrant. The same paneling is found at Hampton Court, begun by Cardinal Wolsey and finished by Henry VIII. The wall sconces are Baccarat crystal. Standing guard along the stairs are life-sized sixteenth-century figures of warriors.

Next door, the Library reflects the dark opulence of American Victoriana, with satin-finished mahogany walls and lush pastoral French verdure tapestry. The large bay window is draped in antique velvet, surmounted by an intricate brass cornice.

The airy Garden Room is a classic nineteenth-century reception room, with daylight pouring in through leaded glass clerestory windows and nighttime illumination from a four-floor crystal chandelier and sconces. The outdoor ambience of the room is a bright and lively change from the more formal areas of the Club.

On the second floor, the extraordinary oak paneling in the Main Dining Room was created after the style of Robert Adams, who was England's premier

architect in the late 1700s about the same time as the construction of the building. It features figures found in artifacts discovered in Pompeii—mythical animals, cherubs, satyrs, serpents, horses, and mermaids. At either end of the sideboard are fishing vessel figureheads, framing a leaded glass demi-lune that was originally a feature of J.P. Morgan's private office.

The Founders' Room offers members an intimate setting for private dining under soft natural light filtered through a skylight draped with a delicate chiffon rosette. At the end of the long hall, past the intimate Small Dining Room, is the formal Georgian Dining Room, designed with the symmetry that was so important in that period. This classic room, warmed by sunlight during the day and the fireplace at night, also houses the Club's collection of fine Korean celadon ware. During World War II, this room was part of a rooming house for a few of the thousands of young woman who came to Washington to help with the war effort.

Near the bottom of the main stairs, the Williamsburg Room is an authentic reproduction of a late seventeenth-century tavern, reminiscent of the Raleigh Tavern. Overhead brass chandeliers and wall sconces are replicas of those in the Governor's Palace. The extraordinary warmth of the room comes from faux finished sienna walls, a patterned Axminster carpet, and the corner fireplace.

In the lower level of the Club, the Wine Cellar is paneled with oak in the same design as the Windsor Room in London's Connaught Hotel. The bar alcove displays eighteenth-century French Repoussé brass panels depicting the four seasons. The iron gates enclosing the members' private wine bins and the leaded glass door, like chandeliers in the foyer and main stairwell, are part of the J.P. Morgan Collection. Of special note are the wrought iron pineapples, miniature heads, and serpents atop the gates. The slate floor is from quarries once owned by Thomas Jefferson near his estate at Monticello.

More casual dining is available in the Grill, just off the Library but with its own entrance from the street. Besides casual dining at lunch and dinner, this intimate room is ideal for cocktails, late light fare, and dancing. Between the seated mirrored bar, to the disco-style dance floor, members and their guests can relax at small tables surrounded by comfortable chairs, settees, and understated art. Always dimly lighted, the Grill is the perfect venue for cozy gatherings or theme evenings featuring live music.





**THE LIBRARY OF CONGRESS** was established by an act of Congress in 1800 when President John Adams signed a bill providing for the transfer of the seat of government from Philadel-

phia to the new capital city of Washington. The legislation described a reference library for Congress only, containing “such books as may be necessary for the use of Congress—and for putting up a suitable apartment for containing them therein. . .”

Established with \$5,000 appropriated by the legislation, the original library was housed in the new Capitol until August 1814, when invading British troops set fire to the Capitol Building, burning and pillaging the contents of the small library. Within a month, retired President Thomas Jefferson offered his personal library as a replacement. Jefferson had spent fifty years accumulating books, “putting by everything which related to America, and indeed whatever was rare and valuable in every science”; his library was considered to be one of the finest in the United States. In offering his collection to Congress, Jefferson anticipated controversy over the nature of his collection, which included books in foreign languages and volumes of philosophy, science, literature, and other topics not normally viewed as part of a legislative library. He wrote, “I do not know that it contains any branch of science which Congress would wish to exclude from their collection; there is, in fact, no subject to which a Member of Congress may not have occasion to refer.”

In January 1815, Congress accepted Jefferson's offer, appropriating \$23,950 for his 6,487 books, and the foundation was laid for a great national library. The Jeffersonian concept of universality, the belief that all subjects are important to the library of the American legislature, is the philosophy and rationale behind the comprehensive collecting policies of today's Library of Congress. Ainsworth Rand Spofford, Librarian of Congress from 1864 to 1897, applied Jefferson's philosophy on a grand scale and built the Library into a national institution. Spofford was responsible for the copyright law of 1870, which required all copyright applicants to send to the Library two copies of their work. This resulted in a flood of books, pamphlets, maps, music, prints, and photographs. Facing a shortage of shelf space at the Capitol, Spofford convinced Congress of the need for a new building, and in 1873,

Congress authorized a competition to design plans for the new Library.

In 1886, after many proposals and much controversy, Congress authorized construction of a new Library building in the style of the Italian Renaissance in accordance with a design prepared by Washington architects John L. Smithmeyer and Paul J. Pelz. The Congressional authorization was successful because of the hard work of two key Senators: Daniel W. Voorhees (Indiana), who served as chairman of the Joint Committee from 1879 to 1881, and Justin S. Morrill (Vermont), chairman of Senate Committee on Buildings and Grounds.

In 1888, General Thomas Lincoln Casey, chief of the Army Corps of Engineers, was placed in charge of construction. His chief assistant was Bernard R. Green, who was intimately involved with the building until his death in 1914. Beginning in 1892, a new architect, Edward Pearce Casey, the son of General Casey, began to supervise the interior work, including sculptural and painted decoration by more than fifty American artists. When the Library of Congress building opened its doors to the public on November 1, 1897, it was hailed as a glorious national monument and “the largest, the costliest, and the safest” library building in the world.

Today's Library of Congress is an unparalleled world resource. The collection of more than 155 million items includes more than thirty-five million cataloged books and other print materials in 460 languages; more than sixty-eight million manuscripts; the largest rare book collection in North America; and the world's largest collection of legal materials, films, maps, sheet music, and sound recordings.

**THE NATIONAL GALLERY OF ART** was conceived and given to the people of the United States by Andrew W. Mellon (1855–1937). Mellon was a financier and art collector from Pittsburgh



who came to Washington in 1921 to serve as secretary of the treasury. During his years of public service he came to believe that the United States should have a national art museum equal to those of other great nations.

In 1936, Mellon wrote to President Franklin D. Roosevelt offering to donate his superb art collection

for a new museum and to use his own funds to construct a building for its use. With the president's support, Congress accepted Mellon's gift, which included a sizable endowment, and established the National Gallery of Art in March 1937. Construction began that year at a site on the National Mall along Constitution Avenue between Fourth and Seventh Streets, NW, near the foot of Capitol Hill.

Andrew Mellon selected American architect John Russell Pope (1874–1937) to design the building for the new museum. This edifice, now known as the West Building, has formal public entrances on all four sides. Its main floor plan is centered on a rotunda that was modeled after the ancient Roman Pantheon. To the east and west of the Rotunda, barrel-vaulted sculpture halls lead to garden courts, where greenery and fountains provide a restful haven for visitors. Interconnected exhibition galleries extend to the north and south of these large public spaces in such a way that, in principle, a visitor can begin in one room and proceed through the collection without backtracking.

The West Building was designed in a classicizing style but built using the most modern technology of the time. Its exterior was constructed of pale pink Tennessee marble, while its foundations and first floor were formed of concrete with a steel framework. Polished limestone from Indiana and Alabama covers the walls on its main floor, and the Rotunda columns were fabricated in Vermont from Italian marble. The architect recognized the importance of natural light to illuminate and unite the exhibition spaces. To achieve this, Pope specified that skylights should cover virtually the entire three-acre roof.

Because Mellon believed that visitors should learn from as well as enjoy the art in the collection, works are exhibited by period and national origin in appropriately decorated galleries. The Italian Renaissance galleries, for instance, have Italian travertine wainscot and hand-finished plaster walls and are detailed with base and door surround moldings and include built-in niches to display sculpture, while Dutch seventeenth-century galleries are finished with wood paneling to evoke original settings.

Andrew Mellon and John Russell Pope died within twenty-four hours of each other in August 1937, not long after excavation for the West Building's foundations had begun, but the museum was built in accordance with their concepts. Construction was completed by December 1940, and works of art were installed in the new galleries over the following months. The National Gallery of Art was dedicated on March 17,

1941, with Paul Mellon presenting the museum on behalf of his father, and President Franklin D. Roosevelt accepting the gift for the nation.

Andrew Mellon had anticipated that the collections of the National Gallery of Art would grow beyond the capacity of its original building, and at his request, Congress had set aside an adjacent plot of land for future use when it first established the National Gallery. By the time of the museum's twenty-fifth anniversary in 1966, with most of its original galleries filled, space was needed for expansion.

In 1967, Andrew Mellon's children, Paul Mellon and Ailsa Mellon Bruce, offered funds for a second building, and architect I.M. Pei (b. 1917) was selected to design it. The structure he conceived is modernist in style and was inspired and informed by its trapezoidal site, located between Pennsylvania Avenue and the National Mall and between Third and Fourth Streets, NW. To emphasize the connection between the two buildings, Pei placed the entrance to the East Building on Fourth Street, across an open plaza from the West Building. He divided the floor plan into two triangles: an isosceles triangle for exhibition spaces and public functions and a smaller right triangle for an administrative and study center. These triangular shapes define the building's major spaces and are echoed and repeated in architectural elements throughout. A large triangular atrium is the dramatic focus of the building's interior public space. A sculptural space frame covers the atrium and allows brilliant natural light to enter the building.

Much of the structure's elegance results from its extraordinary building materials, spare lines, and soaring forms. The Tennessee quarries that supplied the marble for the West Building were reopened for the East Building to effect a visual harmony between the structures. An underground concourse and street-level cobblestone plaza provide a physical link between the two buildings. Seven glass tetrahedrons and a cascading waterfall in the plaza bring light and motion to the underground space.

Construction of the East Building began in 1971 and progressed slowly for seven years as workmen labored to realize the architect's ambitious design goals. At the same time, artists such as Henry Moore and Alexander Calder were commissioned to create works for the East Building. On June 1, 1978, Paul Mellon and United States President Jimmy Carter dedicated the new museum to the people of the United States.



**THE NATIONAL PRESS CLUB** is perched atop the National Press Building within sight of the White House and just down Pennsylvania Avenue from the Capitol. The National Press Club is

the traditional meeting place in Washington for newsmakers and journalists.

On March 12, 1908, thirty-two newspapermen with \$300 in their treasury and promises of support from 200 of their colleagues decided that a press club was feasible and elected officers to look into it. Meeting just seventeen days later in the F Street Parlor of the Willard Hotel, they framed a constitution for what they called the National Press Club. By May, the Club had rented two floors above a jewelry store at 1205 F Street, NW, and threw a housewarming party that drew not only hundreds of journalists but several members of Congress, diplomats, and Buffalo Bill Cody.

Right from the beginning the Club attracted noted figures of the era. Sarah Bernhardt, Charlie Chaplin, and Andrew Carnegie dropped by in those early days. William Howard Taft became the first president to visit the Club when he hoisted his 300-pound body up the stairs on New Year's Day, 1910. He gave the bartender a rosebud from his lapel in exchange for a glass of water. Former President Theodore Roosevelt stopped by to tell of his exploits hunting big game in Africa and hint that he might run again in 1912. Woodrow Wilson visited often. He once said the Club was the one place in town where he could relax—something hard to imagine in today's adversarial environment. Warren Harding, who was a newspaper publisher before he went into politics, voted in Club elections. During a World War II canteen for servicemen, then vice president Harry Truman played an upright piano while movie actress Lauren Bacall sat on top and draped her long legs seductively over the side to the soldiers'—and photographers'—delight.

As the Club rapidly expanded, it outgrew its first three homes. In the 1920s, the Club's board decided to build a high-rise office building with the Club at the top. It would be filled with the Washington bureaus then scattered along 14th and F Streets, known as Newspaper Row. President Calvin Coolidge laid the cornerstone, and the fourteen-story building—the largest private office building in Washington at the time—opened in December 1927 with a spacious Club on

the top two floors. In the early 1980s, the building was torn down to its girders and rebuilt while the Club kept functioning. In 2006, the Club added a Broadcast Operations Center that shoots and transmits news and events around the world.

Some historians believe the Club may have played a role in launching the Korean War. In January 1950 Secretary of State Dean Acheson outlined America's "defense perimeter" in the Far East during a Club luncheon but did not include South Korea. Soviet dictator Joseph Stalin may have taken that as a green light to arm the North Koreans to invade the South. Both Ronald Reagan and Jimmy Carter announced their presidential bids at the Club, and George W. Bush introduced his national security team during the 2000 election. When Sen. Barack Obama visited the Club in 2006, he played second fiddle to movie actor George Clooney in a press conference about Darfur.

On any given day now, the Club is bustling with press conferences, newsmaker events, forums, and professional training. Hundreds of people pass through the Club daily looking to make news and to get news, looking for professional advancement and looking for fellowship. Members enjoy the restaurants—and yes, Graham Nichol would be pleased that the card room is still open. CBS Commentator Eric Severeid summed up what the Club means to its members. Speaking in 1982 in the ballroom where so many events had taken place, he called the Club the "sanctum sanctorum of American journalists. . . It's Westminster Hall, it's Delphi, it's Mecca. . . the Wailing Wall for everybody in this country having anything to do with the news business; the only hallowed place I know that's absolutely bursting with irreverence."

#### ST. ALBAN'S PARISH

has origins beginning with young Phoebe Nourse, granddaughter of Joseph Nourse, who owned the land named Mount Alban where the parish sits today. Joseph hoped a church would

be built on the thirty-acre plot, but when he died in 1841, Mount Alban was sold. When Phoebe died in 1850 at the age of twenty-three, she left a small box containing forty dollars in gold that she earned from sale of her needlework. She left instructions that the money was for starting a fund to build a church on Mount Alban. Ground was broken for the church on





the first anniversary of Phoebe's death, and St. Alban's opened its doors to worshippers on April 30, 1854. A tiny wooden structure with benches for the congregation, St. Alban's had one bell, painted glass windows, and an altar of black walnut.

From that humble beginning, St. Alban's has grown in its breadth of vision, the spirituality of extraordinary leadership, and its impact on the local community, the city, and the wider world. From its earliest days, St. Alban's reached out to the surrounding neighborhoods, attracting new members for a growing congregation. The parish established missions—St. Columba's and St. George's in 1875, St. David's in 1901, and All Souls and St. Patrick's in 1911—four of which are now thriving, independent churches. St. Alban's soon became a major urban parish.

Today, St. Alban's is moving forward with an energetic faith. Following its 150-year tradition, it continues to serve the needs of the city, forging relationships with other churches to respond to these needs, building and sustaining organizations like the Community Council for the Homeless at Friendship Place, Samaritan Ministry of Greater Washington, and the Transitional Housing Corporation. Its members are empowered for Christian ministry. The parish's involvement with the Episcopal Diocese of Washington provides leadership on many diocesan committees, and it contributes generously to the diocese and participates in regional assembly meetings and the annual diocesan convention.

St. Alban's buildings are old and venerable. The church is a stately, stone-encased wooden edifice of gothic design, with an interior bathed in sunlight filtered by richly colored stained glass windows. Major renovations in 2006–2007 opened up the narthex, updated and expanded Nourse Hall, and added new lavatories, stairs, and an elevator. Nourse Hall, which adjoins the church, has meeting space for 200, choir rehearsal space, and a number of other smaller rooms. Satterlee Hall sits across from the church and has meeting space for 300, a large production-style kitchen, offices, smaller meeting rooms, and a library. It houses the Opportunity Shop and classrooms for the church school and the St. Alban's Early Childhood Center. The Warner Memorial Rectory, also across from the church, is a three-bedroom house now used for adult and youth education, meetings, and fellowship functions.

St. Alban's Parish in Washington, DC, is beautifully sited in front of the Washington National Cathedral. It stands at a major crossroads of the vibrant so-

cial, ethnic, and racial mix that is the nation's capital. From the most active members to drop-in visitors, St. Alban's welcomes all.

**ST. ALBANS SCHOOL** was founded in 1907 as a chorister school for the then-unbuilt Cathedral. St. Albans School offers a distinctive educational experience for young men in grades 4 through 12 (Forms C through VI). While St. Albans students are expected to reach exceptional academic goals and exhibit first-rate athletic and artistic achievements, the school places equal emphasis upon moral and spiritual education. The school enjoys a privileged location adjacent Washington National Cathedral and overlooking the City of Washington, DC. These two breathtaking sights capture the essence that is St. Albans School—*Pro Ecclesia et Pro Patria*—for God and for Country.



St. Albans boys still serve as the Cathedral Choristers, and the school has over a third of its 550 boys actively engaged in choral, instrumental or other performing groups each year. Likewise, required chapel several times each week helps boys honor the spiritual values which are at the core of a St. Albans education, in the Episcopal Church tradition yet inclusive of all faith traditions. St. Albans students thrive on close relationships between faculty and students, on daily family-style lunches, on a challenging yet caring environment.

Inspired by its patron saint, the first British martyr, who was both Roman soldier and Christian convert, St. Albans impresses upon each boy the importance of putting *Pro Ecclesia et Pro Patria* into action. Graduation requirements include a large number of service hours in the community, students have ample opportunities for study and projects both in the Washington area and abroad, and a high percentage of alumni are engaged in public service vocations.

St. Albans students, while taking advantages of being a boys school, also enjoy a coordinate relationship with National Cathedral School, its sister school for girls on the northwest side of the Cathedral Close. This relationship allows the School to expand on its curricular, extracurricular, and social opportunities for its students, especially in the Performing Arts but also through athletics and academic courses.



**ST. COLUMBA'S, DC**, celebrated its hundredth anniversary in 1974, a century after the Rev'd John H. Chew, rector of St. Alban's, began holding services in Tennytown on the Georgetown-Frederick Pike. He held services in several buildings in the area or, in good weather, under an oak on a half-acre of land given to the church by William

D.C. Murdock. In 1875, a rough mission chapel was built in the shade of the oak tree. A parish house was added in 1900 with a stage and a circulating library. At that time, about 200 families used the chapel's spiritual and recreational resources. In 1904, St. Alban's Jubilee Year, the chapel was given the name of St. Columba's, for the Irish-born missionary to Scotland.

St. Columba's community progressed and took over its own support in 1921, becoming an independent parish in 1924. On St. Columba's Day, June 9, 1926, the cornerstone was laid for the present church building and the first services were held in it in April, 1927. The Albemarle Street wing of the present parish hall was completed in 1959. In 1981, the church interior was repaired and renovated, and a new tracker organ, built by the Flentrop Company in the Netherlands, was installed. The Albemarle Street parish hall wing was renovated in 1989, and the Butterworth Street wing and Common were added.

From the time of its founding, St. Columba's has been a neighborhood church and a center for the community. During the rectorship of The Rev'd Randy Mengers, the parish planned for growth, opening St. Columba's Nursery School and building a new parish hall. In the 1970s, under The Rev'd Bill Swing, growth accelerated with the reorganizing of the Sunday School based on a revitalized 9:15 a.m. service, the systematic building of choirs and other musical and drama groups, and with a variety of small groups. In the late '70s, St. Columba's became the largest parish in the diocese.

In the 1980s, under The Rev'd Bill Tully, growth continued with added emphasis on outreach, small groups and personal spiritual growth, stewardship education, and ministry to newcomers, as well as the near-doubling of its physical space. In the 90s, the parish has continued to grow—in many dimensions—and the decade has also brought a desire to participate more fully in the life and needs of Washington, DC. That

focus has led to development of a transitional program for women who have been homeless, a program to help support a city elementary school class through college, and a partnership with Holy Comforter Parish.

## **ST. JOHN'S, GEORGETOWN,**

dates back to 1769, when land was set aside by the Church of England. It was the first Episcopal Church in Washington to be established west of Rock Creek, in 1796. Since then it has carried on a proud and dedicated ministry of mission and service to the Washington community. St. John's was founded by early business and social leaders, including Francis Scott Key and Thomas Jefferson. The design of the building is based on a drawing by the architect of the Capitol, Dr. William Thornton.



Music has always been an integral part of the spiritual life of St. John's, as evidenced by the congregation's support of a series of pipe organs and musicians to support, inspire, and enhance worship. Unfortunately, after years of growth followed by years of financial problems, St. John's was closed in 1831, sold and rented as a studio for the famous German sculptor Ferdinand Pettrich. In 1838, a group of young ladies from the parish raised \$50 to buy back the church. Eventually, the parish commissioned plans for a new pulpit, began improvements to altar rails, added a reading desk, a communion table of black Egyptian marble, a bell in the steeple, and a replacement organ.

Reconstruction and reconfiguration continued over the years. In 1886, the organ and choir were relocated from the rear gallery to the front of the church. The side galleries were removed, a painting project was undertaken, and the baptistry was configured on the west side of the chancel. The year 1887 commenced the installation of the carved oak reredos with an attached altar joined with the paintings of the Four Gospels by Johannes Oertel on either side. Between 1888 and 1909, the center aisle mosaic floor, the mosaic floor in the chancel area, and the stained glass windows were installed. Improvements between 1945 and 1949 were major, including the renovation of the rectory; the renovation, repair, and restoration of the church and Parish Hall; the altar was moved away from the reredos to allow clergy to face the congregation, and the choir was moved to the former baptistry. In

1995, as part of the Bicentennial celebration, the Third Century Campaign was launched. This project included a new pre-school, the new atrium, a new choir room and offices on the lower level, the Chapel of the Carpenter, and Columbarium. The organ was repaired in 1998, followed by a major parish hall renovation in 2005, which created Blake Hall.

In September 2012, St. John's realized a great joy with the installation of a new pipe organ designed specifically for the historic church and generously donated by the John and Dariel Van Wagoner family. The thirty-nine rank pipe organ, built by Casavant Frères of Saint-Hyacinthe, Quebec, Canada, launched a new era of musical enrichment at St. John's. It is diverse, inspired, and grounded in the rich Anglican heritage of music in the Episcopal Church, with musical leadership from a superb corps of professional singers complemented by dedicated volunteer parishioners. Music at St. John's reflects the variety and range of liturgies, from Sunday morning Eucharist and festival services, to the performances for the Georgetown Concert Series.



**ST. JOHN'S, LAFAYETTE SQUARE**, was organized in 1815 to serve as a parish church for Episcopalians residing in neighborhoods in the west end of the newly established District of Columbia. Located in proximity to the White House, St. John's was also intended to be of service to the President and the President's household,

and was consecrated on December 27, 1816.

Beginning with James Madison, every person who has served as President of the United States has attended regular or occasional services; thus, St. John's is often referred to as the "Church of the Presidents." Pew 54 is the President's Pew, and this is where the current President and his family sit when attending Sunday services, although they sit in the front pew on Inauguration Day and other state-related occasions. President Lincoln sat in the rear pew on the south aisle when he attended Sunday evening services during the Civil War, and this pew is left in its original state in his honor.

The architect of St. John's was Benjamin Henry Latrobe, who was also its first organist. Latrobe, the "Father of American Architecture," restored the Capitol and the White House after the War of 1812. There

are two other Latrobe churches in continuing use in the greater Washington area: St. Paul's Episcopal Church in Alexandria, Virginia (1818), and the Basilica of the National Shrine of the Assumption of the Blessed Virgin Mary in Baltimore, Maryland (1821).

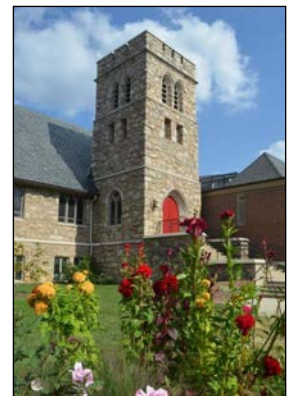
St. John's parish buildings have several notable features. The bell in St. John's steeple weighs nearly 1,000 pounds. It was cast by Paul Revere's son, Joseph, at his Boston foundry in August 1822 and installed at St. John's on November 30, 1822. President James Monroe authorized a \$100 contribution of public funds toward the purchase of this church bell, which also served as an alarm bell for the neighborhoods and public buildings in the vicinity of the church. St. John's bell is one of two Revere bells in Washington, both cast and installed in 1822. However, of the two, St. John's bell is the only one that has been in continuous service since its installation.

The Parish House adjoining the church at 1525 H Street, NW, was once the British Legation. It was here in 1842 that Lord Alexander Baring Ashburton and U.S. Secretary of State Daniel Webster signed the treaty finalizing the border between the New England states and the Canadian Maritime Provinces.

A number of the stained glass windows in St. John's were designed and executed by artisans at Chartres Cathedral in France, and St. John's was for many years host to a French Protestant congregation.

Today, St. John's, Lafayette Square, is a vital congregation of 1,000 communicants, with an ongoing role of service to the nation, to the City and Diocese of Washington, and to the world. All are welcomed and accepted at St. John's where, together, laity and clergy strive to do God's work in the world.

**ST. MARY'S, ARLINGTON**, has origins dating back to the initial missionary work of the Rev'd John George Sadtler, who, in 1924, became rector of Langley Parish and its parish church, St. John's, McLean. At that time Langley Parish included parts of both Fairfax and Arlington Counties, and so Fr. Sadtler also ministered part time to the



Epiphany Mission Church in Cherrydale, Arlington. Not long after his appointment, he became interested in establishing a new mission church in the rapidly growing section of Arlington near the Washington Golf and Country Club. After canvassing the neighbor-



hood in the summer of 1925, Fr. Sadtler proposed to the St. John's vestry that steps be taken to build a church there. The vestry concurred and appointed a committee to implement the proposal.

Admiral and Mrs. Presley M. Rixey, who lived in the mansion that is now the core of Marymount University's central building, became very interested in the church project. They had decided to reserve part of their land as a site for a church and offered the gift of that land, located at Rixey Station, to the building committee. By the end of July, the committee had accepted the gift, approved a preliminary design for the building drawn up by architect W.H. Irwin Fleming, and come up with a plan for raising money.

The building committee elected Admiral Rixey, who served as Surgeon General of the U.S. Navy, an honorary member and asked him and Mrs. Rixey to select the name of the church. They settled on Church of Our Mothers, but Fr. Sadtler pointed out that Episcopal churches were generally named for a saint or Biblical character and suggested St. Mary's. The Rixeys and the committee agreed upon St. Mary's—The Church of Our Mothers as the compromise. The Rixeys also offered to match money raised within the parish for the building fund, up to a specified amount.

Bishop William Cabell Brown relieved Fr. Sadtler of his ministry at the Epiphany Mission Church so that he could devote more time to the new mission church. Fr. Sadtler secured permission from Arlington County school authorities to hold church services in the nearby unoccupied Carne School Building—at the site of what is now St. Mark's United Methodist Church. The first divine service was held at the school on February 4, 1926.

Fund raising efforts were so successful that ground was broken for the church building on June 5, 1926. The Rt. Rev'd Henry St. George Tucker, Bishop Coadjutor of Virginia, officiated at the ceremony, assisted by the Rev'd John G. Sadtler. Despite inclement weather, more than 100 people attended.

St. Mary's Church was expanded in 1951 and 1998. The 1998 renovation included reversing the interior orientation of the nave so that the altar and baptismal font were at the north end and a new organ by Lively-Fulcher and choir were at the south end.

The Rev'd Andrew T.P. Merrow accepted the call to serve St. Mary's as permanent rector effective March 5, 1985. Under the strong and imaginative leadership of Fr. Merrow, St. Mary's has experienced rapid growth. St. Mary's has seen its total estimated membership grow throughout the 2000s, surpassing the church's previous

high mark of 1,857 at the end of 1957. By the end of 2011, membership had since grown to an estimated 2,045 parishioners.

**ST. PAUL'S PARISH, K STREET,** was founded in 1867 within the Anglo-Catholic tradition of Anglicanism. The centrality of the Mass has been the primary emphasis of its worship from the earliest years. St. Paul's Christmas "midnight Mass" of 1870 was perhaps the first in the United States in an Episcopal church. The Eucharist has been celebrated daily, and vestments used, since before 1900. The Blessed Sacrament has been reserved continuously since at least 1912. The parish was founded as a "free church" (meaning there were no rented pews, a rarity in the 19th century), and was a pioneer in the use of the "envelope system" for offerings.



St. Paul's held the first "choral service" in Washington, with the first vested choir, and the first processional cross—a service that was remembered by the then-Rector's wife in a newspaper interview many years later: ". . . [W]hat a sensation was created by the announcement the boy choir would appear on that day; how the people came from all over the district and packed the church to the doors, some bringing boxes and stools to stand on and look in at the windows, to see the spectacle of men and boys in robes. . ." The parish's processional cross also was used at services marking the laying of the foundation stone of the Washington Cathedral in 1907 and the setting of the Cathedral's final stone in 1990.

A wave of missionary enthusiasm in the Convocation of Washington (then part of the Episcopal Diocese of Maryland) led to the founding of St. Paul's Parish just after the close of the Civil War, as the city developed westward. Sponsored by St. John's Parish (Lafayette Square), St. Paul's was organized in 1866 and achieved parish status in 1867. The first church was built at 917 23rd Street, NW, near Washington Circle, in 1868. The surrounding area looked far different than it does today. There was great contrast between L'Enfant's grand plans for the nation's capital and the sordid reality of the city. Barracks covered the land where the church was to be built. The low, marshy land south of Washington Circle was known as Foggy Bottom, noted for duck and frog hunting. The West End

was still fairly rural, as reflected in newspaper advertisements in 1866 seeking lost livestock at addresses described as “K and 21st St” or “26th St between I and K.” The fortunes of the area waxed and waned several times over the intervening decades.

As World War II neared its conclusion in late 1944, the federal government took the church property by eminent domain (with recompense) in order to construct a hospital for The George Washington University. Committed to remaining in the heart of the city, the parish purchased nearby property at the current K Street location. St. Paul’s engaged architect Philip H. Frohman to design a new church, which was completed in 1948. During a prolonged period of construction, the parish worshiped at St. Thomas’s Church near Dupont Circle, where it is rumored that St. Thomas’s parishioners would throw the windows open between liturgies in an attempt to clear the church of incense.

St. Paul’s completed a significant construction initiative in 2009 that provides major accessible improvements to parish facilities to enable its mission and ministry, including a welcoming new main entrance and atrium gathering space, new music facilities (Gray House), and new parish offices and meeting space (Carwithen House). Other recent improvements have included renovations to Pillsbury House (the parish hall) to provide dedicated space for Christian education for children and youth, and remodeled meeting and nursery facilities.

Although St. Paul’s has always been a “neighborhood” parish, it draws visitors and newcomers from distances well beyond the parish bounds and the District of Columbia.



**WASHINGTON NATIONAL CATHEDRAL** serves as the cathedral church of the Episcopal Diocese of Washington. The idea of a National Cathedral can be dated to January 24, 1791, when President George Washington commissioned Major Pierre L’Enfant to create a visionary plan for the nation’s capital. It was L’Enfant who first im-

agined “a great church for national purposes.” Not until a century later, with support from community leaders such as Charles C. Glover, did plans for building Washington National Cathedral gain momentum.

On January 6, 1893, Congress granted a charter (incorporation papers) to the Protestant Episcopal Cathedral Foundation of the District of Columbia, allowing it to establish a cathedral and institutions of higher learning. Signed by President Benjamin Harrison, this charter is the birth certificate of Washington National Cathedral. After his consecration in 1896, the Rt. Rev’d Henry Yates Satterlee, the first bishop of Washington, secured land on Mount Saint Alban—the most commanding spot in the entire Washington area.

The longest-running construction project in Washington, DC, history officially began on September 29, 1907, when workmen laid the Cathedral’s foundation stone. President Theodore Roosevelt and the Bishop of London spoke to a crowd of ten thousand. The stone itself came from a field near Bethlehem and was set into a larger piece of American granite. On it was the inscription: “The Word was made flesh, and dwelt among us” (John 1:14).

After Bethlehem Chapel opened for services in 1912, the Cathedral quickly became a place for services of national focus, even as it remained under construction. In 1918, President Woodrow Wilson attended the official thanksgiving service for the end of the First World War. Three years later, President Warren G. Harding led all thirty-four delegates to the Washington Conference on Limitation of Armaments to a special Cathedral service through the “Way of Peace” entrance by Bethlehem Chapel. In 1956, President Woodrow Wilson’s tomb in the Cathedral was dedicated. And it was at the National Cathedral that the Rev’d Dr. Martin Luther King, Jr., preached his last Sunday sermon from the Canterbury Pulpit.

As construction finished, the Cathedral’s place in history was firmly established. The Cathedral’s nave and west rose window were completed and dedicated in 1976 in the presence of Queen Elizabeth II and President Gerald Ford. In 1982, the Pilgrim Observation Gallery was completed and opened to the public, and the following year, the final phase of construction began with the setting of the first stone for the west towers. The cathedral was finally completed in 1990, after eighty-three years of construction.

In the new millennium, Washington National Cathedral continues to grow and change to fill the spiritual needs of the nation. The Cathedral was the site of President George W. Bush’s Inaugural Prayer Service and the National Day of Prayer and Remembrance service on September 14, 2001. In 2002, the Cathedral’s Christmas Day service marked its fiftieth nationwide telecast. In 2007, the Cathedral marked the start of its second century with a centennial celebration in-

cluding festivals, reunions, exalted liturgy, concerts, lectures, and the inauguration of the new dean's Sunday Forum.



**VIRGINIA THEOLOGICAL SEMINARY** dates to the early nineteenth century when a small group of dedicated men committed themselves to the task of recruiting and training a new generation of church leaders following the Revolutionary War. Francis Scott Key was one of this group which, in 1818, formed "An Education Society" and five years

later opened the "School of Prophets," to become the Protestant Episcopal Theological Seminary in Virginia. When the school opened in Alexandria with two instructors, fourteen students were enrolled. During the Civil War, the school was occupied. After the war, two professors and eleven veterans reopened the seminary on a campus that had been used to house 1,700 wounded Federal troops and to bury 500 soldiers.

On June 3, 1953, Virginia Seminary merged with the Bishop Payne Divinity School, a distinguished African-American institution started by Virginia Seminary in 1878. Since 1950, twenty-two new buildings have been added to the campus, including five dormitories, the refectory and Scott Lounge, fifteen faculty homes, a recreation building, and a day-care center for young children. In 1993, the Addison Academic Center opened with classroom space, the Lettie Pate Whitehead Evans Auditorium, the seminary bookstore, and the student lounge.

On October 22, 2010, an intense fire destroyed nineteenth-century Immanuel Chapel on the grounds of the seminary. The flames were so fierce that firefighters were unable to enter the building and were forced to attack the fire from a distance using ground based crews and a high level (aerial platform) hose. No other part of the seminary was damaged and there were no injuries. Several of the stained glass windows were destroyed, including the Miriam window and the window over the altar. The iconic words, "Go Ye Into All The World And Preach The Gospel," painted above that window, were also destroyed by the heat of the fire. The pulpit, the lectern and its Bible for readings during services, and the baptismal font, were not hurt by the fire. Damage is estimated at \$2.5 million. An investigation by the U.S. Bureau of Alcohol, Tobacco,

Firearms, and Explosives (ATF) and the Alexandria Fire Marshal's Office determined that the fire was of accidental nature. A new Immanuel Chapel, designed by Robert A.M. Stern Architects of New York, is currently under construction.

The seminary's primary mission is to form men and women for lay or ordained leadership and service in the ministry of the church. Out of its evangelical heritage and its missionary tradition, it emphasizes the life of prayer, worship, and community, the ministries of preaching, teaching, pastoral care and social justice. It seeks to prepare its students as servants of Jesus Christ to equip the people of God for their vocation and ministry in the world. It also provides continuing theological education for clergy and laity of all denominations.

The seminary believes that theological education leading to ordination normally requires full-time study and full participation in its common life and worship. It also believes that theological education is greatly enhanced when it is done within an ecumenical, international, and cross-cultural context.

# TAYLOR AND BOODY ORGANBUILDERS

## STAUNTON, VIRGINIA

OPUS 70

### VIRGINIA THEOLOGICAL SEMINARY ALEXANDRIA, VIRGINIA

#### GREAT

16' DOUBLE OPEN DIAPASON  
8' OPEN DIAPASON  
8' SPIRE FLUTE  
8' SALICIONAL\*  
4' PRINCIPAL  
4' HARMONIC FLUTE  
2½' TWELFTH  
2' FIFTEENTH  
V CORNET  
V MIXTURE  
8' TRUMPET  
8' CLARINET

#### SWELL

8' PRINCIPAL  
8' LIEBLICH GEDACKT  
8' VIOL DI GAMBA  
8' VOX CŒLESTIS TC  
4' OCTAVE  
4' ROHR FLUTE  
4' SALICET\*  
2½' QUINT FLUTE  
2' GEMSHORN  
II SESQUIALTERA  
IV MIXTURE  
16' FAGOTT  
8' TRUMPET  
8' OBOE

#### PEDAL

16' OPEN DIAPASON (GT)  
16' SUB BASS  
10½' QUINT BASS\*  
8' PRINCIPAL  
8' SPIRE FLUTE (GT)  
4' FIFTEENTH  
16' TROMBONE  
8' TRUMPET (GT)

COUPLERS: SWELL/GREAT, GREAT/PEDAL, SWELL/PEDAL

TREMULANT

MECHANICAL SWELL PEDAL

MECHANICAL KEY ACTION

58 NOTE MANUALS, 32 NOTE PEDAL

ELECTRIC STOP AND COMBINATION ACTION

TUNED IN TAYLOR & BOODY'S "GRACE CHURCH" TEMPERAMENT

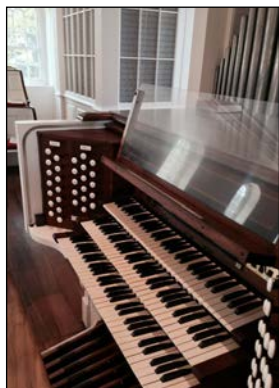
\*SPACE PREPARED FOR FUTURE ADDITIONS





# ORGAN SPECIFICATIONS

Organ Specifications



**CHRIST CHURCH,  
ALEXANDRIA**  
Austin Organs, op. 2579  
1975  
3 manuals, 33 ranks

## CHOIR

8'  
8'  
8'  
4'  
2'  
1 1/3'  
8'  
8'  
Stopped Diapason  
Flauto Dolce  
Flute Celeste  
Principal  
Block Flöte  
Larigot  
Trompette  
Clarinet  
Tremulant  
Choir 16  
Choir Unison Off  
Choir 4

## GREAT

8' Principal  
8' Stopped Diapason (Choir)  
8' Flauto Dolce (Choir)  
4' Octave  
2' Super Octave  
Fourniture II-IV  
8' Clarinet  
Great Unison Off  
Chimes

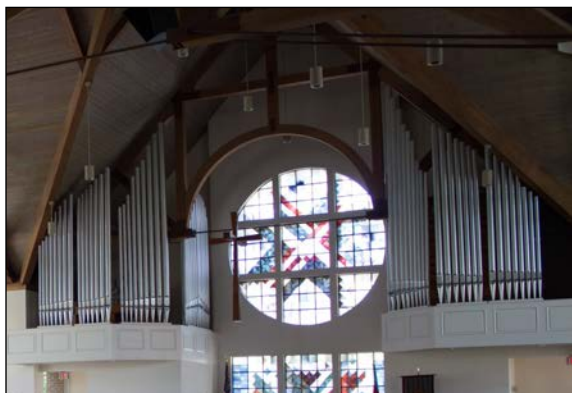
## PEDAL

32'  
16'  
16'  
8'  
8'  
4'  
32'  
16'  
16'  
4'  
Resultant  
Sub Basse  
Bourdon  
Rohr Flöte (Swell)  
Montre  
Choral Basse  
Mixture III  
Bombarde  
Trompette  
Fagotto  
Clarinet (Great)

## SWELL

8' Rohrflöte  
8' Viole  
8' Voix Celeste  
4' Spitzflöte  
2' Octavin  
Sesquialtera II  
Plein Jeu III  
16' Fagotto (ext.)  
8' Fagotto  
Tremulant  
Swell 16  
Swell Unison Off  
Swell 4

CALLAWAY MEMORIAL CHAPEL  
 EPISCOPAL HIGH SCHOOL  
 Aeolian-Skinner Organ Co., Inc., op. 1241  
 1952  
 2 manuals, 16 ranks



#### GREAT

8'	Principal (1–14 in facade)
8'	Bourdon (1–6 in facade)
8'	Muted Viole (Borrowed from Sw.)
4'	Octave
4'	Flute Harmonic
	Furniture III-IV
	Chimes

#### SWELL

8'	Rohr Gedeckt
8'	Viola Pomposa
8'	Viola Celeste (tc)
8'	Muted Viole
4'	Gemshorn
8'	Hautbois

#### PEDAL

16'	Principal (Borrowed from Gt.; all in facade)
16'	Bourdon (Borrowed from Gt.; all in facade)
8'	Principal (1–14 in facade)
8'	Bourdon (Borrowed from Gt.)

#### ANA HERNÁNDEZ

Composer-Arranger/Song Leader/Con-Spiritor  
 Sheet music, Recordings, Commissions  
<https://squareup.com/market/ana-hernandez>  
 Her work, for real: [anahermusic.tumblr.com](https://anahermusic.tumblr.com)  
 Booking: [ana@anahermusic.com](mailto:ana@anahermusic.com)

## ST. JOHN'S, GEORGETOWN

Casavant Frères, op. 3895

2012

3 manuals, 39 ranks



## GREAT

16'	Bourdon
8'	Open Diapason
8'	Chimney Flute
4'	Octave
4'	Spindle Flute
2'	Fifteenth
1 1/3'	Mixture IV
	Tremolo
8'	Trompette en chamade
	Chimes

## SWELL

8'	Violin Diapason
8'	Stopped Diapason
8'	Viole de gambe
8'	Voix céleste
4'	Principal
4'	Spire Flute
2 2/3'	Nasard
2'	Flautino
1 3/5'	Tierce
1'	Plein Jeu III-IV
16'	Bassoon
8'	Trumpet
8'	Oboe
	Swell 16
	Swell Unison Off
	Swell 4
8'	Trompette en chamade

## SOLO

8'	Harmonic Flute
8'	Viola
8'	Viola Celeste
4'	Violin
8'	Clarinet
8'	Trompette harmonique
4'	Clairon harmonique
	Tremolo
	Solo 16
	Solo Unison Off
	Solo 4
8'	Trompette en chamade
	Cymbalstern

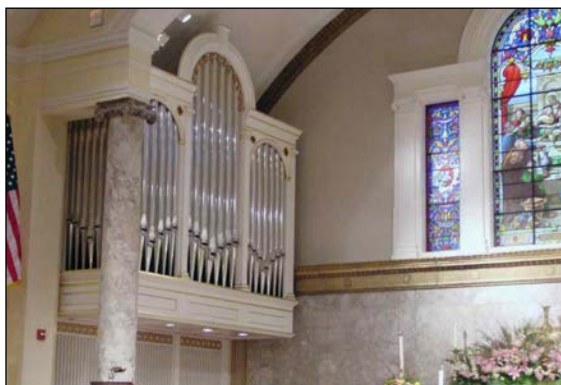
## PEDAL

32'	Bourdon
16'	Contrabass
16'	Subbass
16'	Bourdon (Great)
8'	Octavebass
8'	Stopped Flute
8'	Bourdon
4'	Octave
4'	Stopped Flute
10 2/3'	Theorbo III
16'	Trombone
16'	Bassoon (Swell)
8'	Trumpet
8'	Trompette en chamade

# ST. JOHN'S, LAFAYETTE SQUARE

Lively-Fulcher

3 manuals, 48 ranks



## GREAT

16'	Bourdon
8'	Open Diapason
8'	Stopped Flute
8'	Harmonic Flute
4'	Principal
4'	Open Flute
2 2/3'	Twelfth
2'	Fifteenth
1 3/5'	Seventeenth
	Furniture IV
8'	Trumpet
4'	Clarion
8'	Tuba Mirabilis (Choir)
	Tremulant

## SWELL

16'	Bourdon doux
8'	Violin Diapason
8'	Chimney Flute
8'	Viole de gambe
8'	Voix céleste
4'	Principal
4'	Traverse Flute
2 2/3'	Nazard
2'	Harmonic Piccolo
1 3/5'	Tierce
	Grave Mixture III
16'	Bassoon
8'	Cornocean
8'	Hautboy
	Tremulant

## CHOIR

8'	Open Diapason
8'	Stopped Diapason
8'	Flauto dolce
8'	Flute celeste
4'	Principal
4'	Tapered Flute
2'	Fifteenth
1 1/3'	Larigot
	Mixture III
8'	Trumpet
8'	Cremona
8'	Tuba Mirabilis
	Tremulant

## PEDAL

32'	Contra Bourdon
16'	Open Wood
16'	Subbass
16'	Bourdon doux (Swell)
8'	Principal
8'	Bass Flute 8' (ext.)
8'	Open Flute (ext.)
4'	Fifteenth (ext.)
4'	Solo Flute (ext.)
32'	Contra Trombone (ext.)
16'	Trombone
16'	Bassoon (Swell)
8'	Trumpet (ext.)

ST. PAUL'S PARISH, K STREET  
 Schoenstein & Co. op. 123  
 1996  
 4 manuals, 65 ranks



#### GREAT

16'	Double Diapason
8'	First Open Diapason
8'	Second Open Diapason
8'	Harmonic Flute
8'	Bourdon
4'	Principal
4'	Claribel Flute
2 2/3'	Twelfth
2'	Fifteenth
1 3/5'	Seventeenth
2'	Full Mixture IV
8'	Harmonic Trumpet (Ethereal)
	Nominal Pitch Off
	Super Octave
	Chimes (Choir)
	Bells (Cymbelstern)

#### SWELL

16'	Lieblich Bourdon (ext.)
8'	Open Diapason
8'	Stopped Diapason
8'	Echo Gamba
8'	Vox Celeste
8'	Flute Celeste II*†
8'	Celestiana II (Ethereal)
4'	Gemshorn
4'	Harmonic Flute
4'	Celestiana II (Ethereal)
2'	Flageolet
2 2/3'	Cornet III
2'	Mixture III-V*
8'	Hautboy
8'	Vox Humana (with Tremulant)††
16'	Posaune*
8'	Cornopean*

4'

Clarion\*  
 Tremulant  
 Sub Octave  
 Nominal Pitch Off  
 Super Octave

\*Stops in Celestial box, which is inside Swell box

†Available unison-only by switch

††In separate box inside Celestial box

#### CHOIR

16'	Double Dulciana (ext.)
8'	Dulciana
8'	Lieblich Gedeckt
4'	Fugara
4'	Forest Flute
2 2/3'	Nasard
2'	Salicet
2'	Harmonic Piccolo
1 3/5'	Tierce
1 1/3'	Nineteenth
1'	Twenty-second
16'	Corno di bassetto (ext.)
8'	Flügel Horn
8'	Corno di bassetto
	Tremulant
	Variable Tremulant
	Harp
	Celesta
	Sub Octave
	Nominal Pitch Off
8'	Tuba mirabilis (Solo)

#### SOLO

8'	Symphonic Flute
8'	Gamba
8'	Gamba Celeste
8'	Celestiana II*
8'	English Horn
8'	French Horn
8'	Harmonic Trumpet*
8'	Tuba*
8'	Tuben III (Celestial)†
	Tremulant
	Variable Tremulant
	Sub Octave
	Nominal Pitch Off
	Super Octave
8'	Tuba Mirabilis (unenclosed)

\*Stops in Ethereal box which is inside Solo box.

†Tuben stop draws all three Celestial chorus reeds at 8' pitch

## PEDAL

32'	Double Open Wood (Solo)
32'	Contra Gamba (Solo)
32'	Contra Bourdon (Celestial)
16'	Open Wood
16'	Open Diapason (Great)
16'	Bourdon
16'	Dulciana (Choir)
16'	Lieblich Bourdon (Swell)
8'	Principal
8'	Bourdon (Great)
8'	Stopped Diapason (Swell)
8'	Dulciana (Choir)
4'	Fifteenth (ext.)
4'	Flute (Great)
2 2/3'	Mixture IV
32'	Double Ophicleide (Solo)
32'	Contra Posaune (Celestial)
16'	Ophicleide
16'	Posaune (Celestial)
16'	Corno di bassetto (Choir)
8'	Ophicleide (ext.)
4'	Corno di bassetto (Choir)
8'	Pizzicato Bass*

\*Draws Open Wood at octave pitch through Pizzicato touch relay



**WASHINGTON NATIONAL CATHEDRAL**

E.M. Skinner & Son Organ Company, op. 510  
1938  
Revisions and enlargements  
1958, 1963, 1964, 1973,  
1976, 1990  
4 manuals, 189 ranks

4'  
2 2/3'  
2'  
1 3/5'  
16'  
8'  
8'  
8'  
4'  
Flûte Traversière  
Nasard  
Octavin  
Tierce  
Petit Jeu IV  
Posaune  
2ème Trompette  
Hautbois  
Cor d'Amour  
2ème Clairon  
Tremolo

**GREAT (north triforium, first bay)**

16' Diapason  
16' Violon (extension)  
16' Bourdon  
8' Prinzipal  
8' Spitz Prinzipal  
8' Waldföte  
8' Holz Bordun  
8' Salicional  
8' Violon  
8' Erzähler  
4' Oktav  
4' Spitzoktav  
4' Koppel Flöte  
2 2/3' Quinte  
2' Super Oktav  
2' Blockflöte  
Sesquialtera II  
Klein Mixtur IV  
Mixtur IV-V  
Scharf IV  
Terzzymbel VI-X  
16' Bombarde  
8' Posthorn  
8' Trompette  
4' Clairon  
8' Trompette en Chamade (Solo)  
8' Tuba Mirabilis (Solo)

**SWELL (north triforium, second bay)**

16' Flûte Courte  
8' Bourdon  
8' Flûte à Fuseau  
8' Viole de Gambe  
8' Viole Céleste  
8' Voix Céleste II  
8' Flute Céleste II  
4' Octave

**SOWERBY SWELL (south triforium, first bay)**

16' Violoncelle (extension)  
8' Montre  
8' Violoncelle Céleste II  
4' Prestant  
Plein Jeu V  
Cymbale IV  
16' Bombarde  
8' Trompette  
4' Clairon

**STRING (south triforium, fifth bay)**

8' Flûte d'Argent II  
8'-4' Choeur des Violes V  
8' Éoliène Céleste II  
8' Voix Humaine  
Tremolo

**CHOIR (north triforium, third bay)**

8' Gemshorn  
8' Chimney Flute  
8' Viola Pomposa  
8' Viola Pomposa Céleste  
8-4' Choeur des Violes V (Swell)  
8' Viole Céleste II  
8' Kleiner Erzähler II  
4' Principal  
4' Harmonic Flute  
4' Fugara  
2 2/3' Rohrnat  
2' Hellflöte  
1 3/5' Terz  
Mixture III-IV  
Glockenspiel II  
16' Orchestral Bassoon  
8' Trumpet  
8' Cromorne  
4' Regal  
8' Tuba Mirabilis (Solo)



8'	Trompette en Chamade (Solo)	16'	Principal
8'	Posthorn (Great)	16'	Diapason (Great)
	Harp	16'	Bourdon
	Celesta	16'	Violon (Great)
	Zimbelstern	16'	Violoncelle (Swell)
	Tremolo	16'	Gemshorn (Choir)
		16'	Flûte Courte (Swell)
SOLO (north triforium, fourth bay)		10 2/3'	Quinte (from Gross Kornett)
8'	Diapason	8'	Octave
8'	Flauto Mirabilis I-II	8'	Diapason (Great)
8'	Gamba	8'	Spitzflöte
8'	Gamba Céleste	8'	Gedackt
4'	Orchestral Flute	8'	Violoncelle Céleste II
	Full Mixture VII		(Sowerby Swell)
16'	Corno di Bassetto (extension)	8'	Flûte Courte (Swell)
8'	Trompette Harmonique	5-1/3'	Quinte
8'	French Horn	4'	Choralbass
8'	Corno di Bassetto	4'	Cor de Nuit
8'	English Horn	2'	Fife
8'	Flügel Horn		Rauschquint II
4'	Clairon Harmonique		Fourniture IV
8'	Trompette en Chamade		Acuta III
8'	Tuba Mirabilis		Gross Kornett IV
16'	Posthorn (Great)	64'	Bombarde Basse
8'	Posthorn (Great)		(extension, 1-12 electronic)
	Tremolo	32'	Contra Bombarde
		32'	Contra Fagotto (extension)
BRUSTWERK (floating, north gallery)		16'	Ophicleide
8'	Spitz Prinzipal	16'	Bombarde (Sowerby Swell)
4'	Praestant	16'	Fagotto
2 2/3'	Koppel Nasat	8'	Trompette
2'	Lieblich Prinzipal	8'	Bombarde (Sowerby Swell)
	Mixtur IV-VI	8'	Posthorn (Great)
8'	Rankett	8'	Tuba Mirabilis (Solo)
		8'	Trompette en Chamade (Solo)
POSITIV (floating, south gallery)		4'	Clairon
8'	Nason Gedackt	2'	Zink
4'	Rohrflöte		
2'	Nachthorn		
1 3/5'	Terz	GALLERY PEDAL (north and south galleries)	
1 1/3'	Larigot	16'	Gedacktbass (extension)
1'	Siffelöte	8'	Oktav
		8'	Nason Gedackt (Positiv)
		4'	Superoktav (extension)
	Zymbel IV	4'	Rohrflöte (Positiv)
4'	Rankett (Brustwerk)	16'	Rankett (Brustwerk)
	Tremulant	4'	Rankett (Brustwerk)
PEDAL (south triforium, first through fourth bays)			
32'	Subbass (extension)		
32'	Kontra Violon (extension)		
16'	Contre Basse		

# EXHIBITORS

## Hours

Sunday, June 15: 7:30 p.m.—12 a.m.  
Monday, June 16: 9:30 p.m.—12 a.m.  
Tuesday, June 17: 9:30 p.m.—12 a.m.  
Wednesday, June 18: 9:30 p.m.—12 a.m.  
Thursday, June 19: 10–11 a.m. & 2–4 p.m. (final purchases)

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