

# 2018 Association of Anglican Musicians Conference

JUNE 11-14, 2018

**A**  
**ALAMO**  
**M**

*“I was glad when they said unto me,  
let us go into the house of the Lord.”*

SAN ANTONIO ★ TEXAS



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like our service to the Episcopal Church, since 1918

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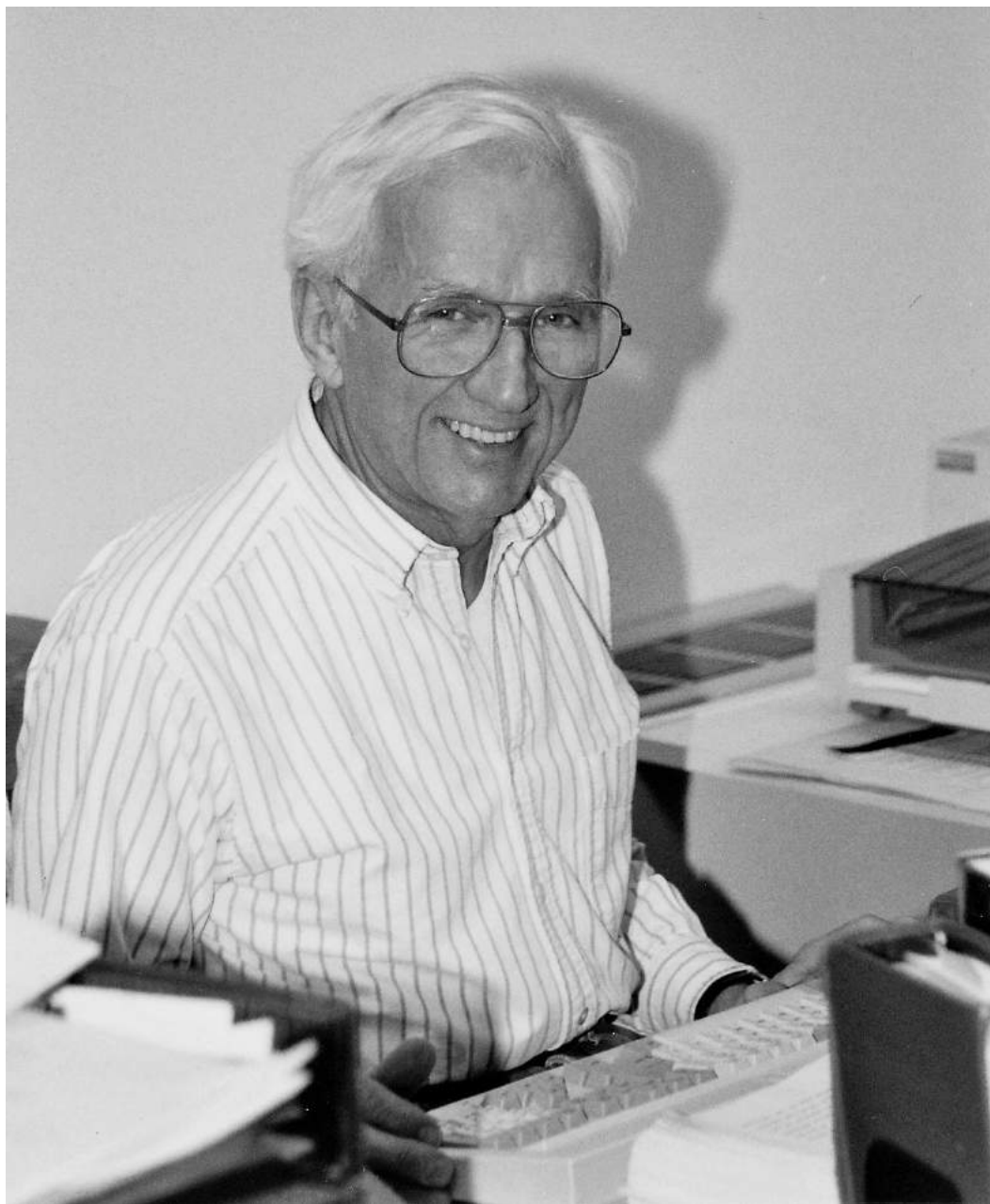
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*This conference is dedicated in memory of*



RAYMOND F. GLOVER  
May 23, 1928 – December 15, 2017

*Requiescat in pace*



## RAYMOND F. GLOVER

Raymond F. Glover, a Founding Member of the Association of Anglican Musicians, died on December 15, 2017, in Alexandria, Virginia. Born on May 23, 1928 in Buffalo, New York, Ray Glover began his musical life as a young chorister at St. Paul's Cathedral in Buffalo. From there he sang in the choir at the Church of St. Mary Magdalene, when he was an undergraduate at the University of Toronto, studying composition with Healey Willan, who became his mentor and friend. His next move was to Union Theological Seminary, where he earned a Master of Sacred Music degree. He then returned to Buffalo as Cathedral Organist and Choirmaster and met Joyce MacDonald (1923-2013), who was Director of Christian Education. They were married on Easter Monday 1957 and remained partners in many ways throughout their life together.

From Buffalo, they moved to the Christ Church Cathedral in Hartford, Connecticut, in 1962, where Ray built a vibrant music and arts program that reached deep into the urban community on the church's doorstep and beyond into the surrounding suburbs. The highlights of those eleven years at the Cathedral included numerous organ recitals and flower shows, performances of Menotti's *Amahl and the Night Visitors*, Britten's *Noye's Fludde* and *St. Nicholas*, and a professional recording of the choir to assist in fundraising for its two-week tour of England in 1971.

The 1960s were a time of great change, and Ray played his role in musical response to liturgical reform as a member of the Standing Commission on Church Music. During this decade, Ray taught at Berkeley Divinity School and found time while on the Yale campus to study organ with University Organist Charles Krigbaum. Then in 1966, Ray joined Jim Litton and Gerre Hancock to found the Association of Anglican Musicians (AAM), which he served as President 1969-70.

In 1973, Bishop Jack Spong, then Rector of St. Paul's in Richmond, Virginia, called Ray to become Director of Music. During his time there, he oversaw the building of new choirs, music and arts programs, and a new organ. Ray continued to travel extensively as Chairman of the SCCM's Hymnal Committee, preparing the way for the new hymnal, which he was appointed to edit in 1980.

*The Hymnal 1982* was dedicated at Washington National Cathedral in 1985, and Ray went on to edit the four-volume *The Hymnal 1982 Companion*. In 1986, Ray was granted an honorary doctorate from Virginia Theological Seminary (VTS), where he later joined the faculty as Professor of Music and Organist (1991-2000). With Marilyn Keiser and Carol Doran he was instrumental in the development of the Leadership Program for Musicians Serving in Small Congregations (LPM). Following his retirement, Ray continued to teach and develop new courses in collaboration with VTS colleagues.

In addition to his decades of service to the Episcopal Church, Ray also taught music and conducted choirs for independent schools in each of the cities where he was organist and choirmaster - Nichols in Buffalo, Kingswood-Oxford in Hartford, and St. Catherine's in Richmond.

Raymond Glover was buried at Virginia Theological Seminary, following the funeral in the seminary chapel on December 28. Donations will be gratefully received by VTS and AAM. He is survived by his daughters, Margaret and Katie; and four grandchildren, Sarah and Simon Lasseron, and Rachel and Susannah Mahon.



June 11, 2018

*Bienvenidos a San Antonio!*

On behalf of the City of San Antonio, I am pleased to welcome the Association of Anglican Musicians for your annual conference! We are honored to host you in our city, where faith and religion have been key pillars in the development of San Antonio.

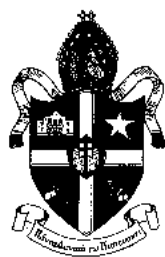
Your visit to San Antonio comes at a particularly special time, as the city is celebrating its Tricentennial anniversary in 2018. San Antonio was founded at the crossroads of emerging cultures. That history has been the basis for the diversity, inclusion and acceptance that has guided our community for the past 300 years. I hope that you will experience San Antonio's authentic culture matched by the city's inspiring energy.

While you are here, I hope you will have an opportunity to take in the myriad attractions in our city, and that you will also be inspired by a progressive city and culture that embraces its past and always welcomes you back in the future. On behalf of the residents of San Antonio, I wish all of you a memorable and enjoyable stay.

Sincerely,

A handwritten signature in blue ink, appearing to read "Ron Nirenberg", is positioned above the printed name and title.

Ron Nirenberg  
MAYOR



**The Episcopal Diocese  
of West Texas**  
*The Bishop Jones Center*

**Office of The Bishop  
The Rt. Rev. David M. Reed**

May 3, 2018

Dear Friends,

Grace to you and peace in Jesus Christ our Lord!

Bienvenidos a San Antonio!

On behalf of the clergy and people of the Diocese of West Texas, we welcome you to the 2018 Association of Anglican Musicians Conference. We are honored to have you gather in our diocese, and we hope you will be able to enjoy the hospitality and cultures of San Antonio as the city celebrates its 300th Anniversary.

Thank you for the many and varied ways you glorify God and strengthen the Church by offering your time and talent to deepen and beautify worship. As you gather around this year's theme from Psalm 122, our hope and prayer is that, throughout your time at the conference, you will find yourselves drawn into holy moments and places—"into the house of the Lord"—and that your spirits will be renewed, and you will, indeed, be glad.

Faithfully yours in Christ,

A handwritten signature in black ink, reading "David Reed".

The Rt. Rev. David M. Reed  
Bishop

A handwritten signature in black ink, reading "Jennifer Brooke-Davidson".

The Rt. Rev. Jennifer Brooke-Davidson  
Bishop Suffragan

DMR/lew



## St. Mark's Episcopal Church

315 East Pecan Street, San Antonio, TX 78205-1819

June 2018

Grace and Peace to the Association of Anglican Musicians!

On behalf of St. Mark's Episcopal church, it is an honor to welcome you to San Antonio for your annual conference. We hope you have time to enjoy the rich history and hospitality of our city during your time here.

St. Mark's has a core vocation that helps to focus much of our common life and ministry. We take seriously the role our worship plays in nurturing us so we can then expand our view to ***Feed San Antonio with the Bread of Life***. One of the main expressions of that vocation comes from feeding those who are hungry for beauty and creativity. This conference is a beautiful complement to that work and will hopefully lead to many long-term partnerships and collaborations.

The musical tradition of Anglicanism is at the heart of our worship. It is deeply important to who we are and what we believe. As we worship with one another we become what we are called to be in community. It is impossible to imagine that liturgical life without the grounding in our musical tradition.

I hope your time together is richly blessed as you worship and learn with one another. We are happy you are here!

Peace,

A handwritten signature in blue ink that reads "Elizabeth C. Knowlton" followed by a small cross symbol.

The Reverend Elizabeth C Knowlton  
Rector  
St. Mark's Episcopal Church  
San Antonio, Texas



June 11, 2018

The San Antonio Planning Conference Committee extends to each of you a warm (both figuratively and literally) welcome to San Antonio. This is an exciting year for the city as it celebrates its Tricentennial anniversary, and we are delighted that you are here to be a part of that celebration.

Someone once anonymously quipped that the church was like Noah's Ark: if it were not for the storm outside, no one could stand the stench inside. That, unfortunately, can be said of many committees, but not this one. Your committee has been diligently at work for nearly two years in the planning of this conference. Naturally there were differences of opinions, but always we were focused on the single goal of creating an exciting and stimulating educational experience, anchored by inspiring corporate worship. The fact that we are all still friends and look forward to gathering "post-conference" gives testament to this.

The conference theme, "I was glad when they said unto me: let us go into the house of the Lord," (Psalm 122) seemed a natural one once the decision was made that we wanted to observe the 100th anniversary of Sir C. Hubert H. Parry's death.

Our hope is that at its conclusion, you will leave this conference renewed, refreshed and strengthened for your own ministry, and that all whose ministries you touch will also say, "I was glad when they said unto me: let us go into the house of the Lord."

Welcome!

The San Antonio Alamo Conference Committee

Co-Chairs – Joe Causby and Ed Rieke

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Advertising, Vendors, Exhibits –

Grace Ohlenbusch and Shelbie Simmons



From left to right:

Top row: Ben Carlisle, Joe Causby, David Heller, Greg Nussel, Russell Jackson, Ryan Becker  
 Front row: Shelbie Simmons, Marsha Kimura, Grace Ohlenbusch, Mary Ann Winden, Ed Rieke  
 Not pictured: Suzanne Purtee and Wendi Gustafson

## Past AAM Presidents

1968-69	James Litton	1977-78	Frederick DeHaven	1987-88	Betty Jean Bartholomew	1999-2001	Carolyn Darr
1969-70	Raymond Glover	1978-79	Marilyn Keiser			2001-03	Dale Adelman
1970-71	Gerre Hancock	1980-81	Frederick Burgomaster	1988-89	Benjamin Hutto	2003-05	Jack Burnam
1971-72	Elwyn Davies	1981-82	Charles Rigsby	1989-91	Sam Batt Owens	2005-07	Martha Johnson
1972-73	Ronald Arnatt	1982-83	Carol Doran	1991-93	Richard Webster	2007-09	Michael Messina
1973-74	Robert Quade	1983-84	Thomas Foster	1993-95	Judith (Breneman) Dodge	2009-11	Bryan Mock
1974-75	David Farr	1984-85	Carol Doran			2011-13	David Shuler
1975-76	Arthur Rhea	1985-86	Geoffrey Butcher	1995-97	Thom Robertson	2013-15	Alan Lewis
1976-77	Edgar Billups	1986-87	David Lowry	1997-99	John Hooker	2015-17	James G. Garvey

## Past AAM Conference Locations

1966	Indianapolis	1979	New York City	1992	Seattle-Portland	2005	Baltimore
1967	Washington, DC	1980	Pittsburgh	1993	Princeton, NJ	2006	Indianapolis
1968	Detroit	1981	Charlotte-Asheville	1994	Hampton Roads, VA	2007	Durham (UK)
1969	Spokane	1982	Memphis	1995	San Diego-Los Angeles	2008	Houston
1970	Cincinnati	1983	Toronto	1996	Washington, DC	2009	Los Angeles
1971	Los Angeles	1984	Los Angeles	1997	London-Oxford (UK)	2010	Hartford
1972	St. Louis	1985	North Texas (Dallas)	1998	San Francisco	2011	The Carolinas
1973	New York City	1986	Atlanta	1999	Boston	2012	Philadelphia
1974	Louisville	1987	London (UK)	2000	Palm Beach, FL	2013	Denver
1975	San Francisco	1988	New Haven, Conn.	2001	New York City	2014	Washington, DC
1976	Washington, DC	1989	Chicago	2002	Jackson-Natchez, MS	2015	Tampa
1977	Grosse Point, Michigan	1990	Charleston-Savannah	2003	Atlanta	2016	Stamford, Conn.
1978	Croydon (UK)	1991	Minnesota	2004	Cincinnati-Lexington	2017	Winchester (UK)

## AAM Executive Board

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*Professional Concerns & Development*  
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Region III T. J. Thomas

Region IV Matthew Woods  
Region V Carlton Monroe  
Region VI Tim Krueger

Region VII Graham Schultz  
Region VIII-N Margaret Secour  
Region VIII-S Tom Neenan

## The Journal Editorial Board

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## 2018 ALAMO AAM CONFERENCE SCHEDULE

*I was glad when they said unto me, let us go into the house of the Lord.*

## Sunday, June 10, 2018

1:00 – 5:00 pm	Registration Desk Open	Sheraton Gunter: Crystal Foyer (2 <sup>nd</sup> floor)
1:00 – 5:00 pm	Exhibits Open	Sheraton Gunter: Magnolia/Blue Bonnet rooms (2 <sup>nd</sup> floor)
6:15 pm	Board Buses	Sheraton Gunter: Travis Street
7:00 pm	Concert by <i>Sonnambula</i>	St. David's Episcopal Church
8:00 pm	Reception	St. David's Episcopal Church
8:45 pm	Board buses to Sheraton Gunter	
9:00 – 11:00 pm	Cash Bar	Sheraton Gunter: Gunter Terrace (2 <sup>nd</sup> floor)
9:00 – 11:00 pm	Exhibits	Sheraton Gunter: Magnolia/Blue Bonnet Rooms (2 <sup>nd</sup> floor)

## Monday, June 11, 2018

7:00 – 9:00 am	Registration Desk Open	Sheraton Gunter: Crystal Foyer (2 <sup>nd</sup> floor)
	7-minute (direct) or 20-minute (scenic) walk to St. Mark's	
9:30 am	Opening Eucharist	St. Mark's Episcopal Church
11:00 am	Plenary Session I	St. Mark's: Gosnell Hall
12:15 pm	Lunch	Sheraton Gunter: Crystal Ball Room (2 <sup>nd</sup> floor)
2:00 – 3:00 pm	Dr. Jeremy Dibble Lecture I: <i>C. Hubert H. Parry</i>	St. Mark's: Gish Hall
3:00 – 4:45 pm	Exhibits Open	Sheraton Gunter: Magnolia/Blue Bonnet rooms (2 <sup>nd</sup> floor)
4:00 – 4:45 pm	New Member/First-Time Attendee Reception	St. Mark's: Dean Richardson Room
4:45 – 5:30 pm	Opening Reception	St. Mark's: Gosnell Hall
	10-minute (direct) or 25-minute (scenic) walk to County Line B-B-Q	
6:00 – 7:30 pm	Dinner	County Line B-B-Q
	10-minute (direct) or 25-minute (scenic) walk to St. Mark's	
8:00 pm	Concert by <i>New York Polyphony</i>	St. Mark's
9:00 – 10:00 pm	Friends of Bill W. "Meet and Greet"	Sheraton Gunter: Frontier Room (3 <sup>rd</sup> floor)
9:00 – 11:00 pm	Cash Bar/Exhibits	Sheraton Gunter (2 <sup>nd</sup> floor)

## Tuesday, June 12, 2018

7:00 – 9:00 am	Registration Desk Open	Sheraton Gunter: Crystal Foyer (2 <sup>nd</sup> floor)
8:00 am	Holy Eucharist	St. Mark's: Bethlehem Chapel
9:00 – 10:15 am	Anthem Reading Session	St. Mark's
10:30 – 11:30 am	Dr. Dibble II: <i>Parry's "I was glad" and "Coronation Te Deum"</i>	St. Mark's: Gish Hall
11:30 am – 1:30 pm	Lunch on your own downtown or on the River Walk	
1:45 pm	Board Buses	Sheraton Gunter: Travis Street
2:15 pm	Organ Recital: Scott Dettra	Trinity University's Parker Chapel
3:45 pm	Board Buses	
4:15 pm	Congregational Vespers: Chapel of the Incarnate Word	
5:30 pm	Board Buses to La Hacienda Mexican Restaurant	
6:15 pm	Dinner	La Hacienda de Los Barrios
8:30 pm	Board Buses to return to Hotel	
9:00 – 11:00 pm	Cash Bar/Exhibits	Sheraton Gunter (2 <sup>nd</sup> floor)

## Daily Schedule

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Wednesday, June 13, 2018

7:00 – 9:00 am	Registration Desk Open	Sheraton Gunter: Crystal Foyer (2 <sup>nd</sup> floor)
	7-minute (direct) or 20-minute (scenic) walk to St. Mark's	
8:00 am	Morning Prayer	St. Mark's: Bethlehem Chapel
9:00 am	Dr. Dibble III: <i>Parry's "Songs of Farewell"</i>	St. Mark's: Gish Hall
10:30 am	Plenary Session II	St. Mark's: Gosnell Hall
12:00 noon	Box Lunches/Regional Meetings	St. Mark's rooms TBA
1:30 – 3:00 pm	PCDC I: The Rev. Dr. John G. Lewis	St. Mark's: Gish Hall
3:00 – 5:00 pm	Exhibits Open	Sheraton Gunter: Magnolia/Blue Bonnet rooms (2 <sup>nd</sup> floor)
5:00 pm	Choral Evensong	St. Mark's
6:00 pm	Dinner on your own	
9:00 – 11:00 pm	Cash Bar (No Exhibits)	Sheraton Gunter: Terrace (2 <sup>nd</sup> floor)

Thursday, June 14, 2018

7:00 – 9:00 am	Registration Desk Open	Sheraton Gunter: Crystal Foyer (2 <sup>nd</sup> floor)
	7-minute (direct) or 20-minute (scenic) walk to St. Mark's	
8:15 am	Continental Breakfast	St. Mark's: Gish Hall
9:00 – 10:30 am	PCDC Session II	St. Mark's: Gish Hall
10:45 am	Board Buses for The Pearl	
11:00 am	Lunch on your own: The Pearl	
1:30 pm	Board Buses for Temple Beth-El	
2:00 pm	Norbert Meyn lecture and organ demonstration	Temple Beth-El
3:30 pm	Board Buses	
4:15 pm	Closing Eucharist/Installation of Officers	Trinity University, Parker Chapel
5:45 pm	Board Buses for Hotel	
6:15 – 7:15 pm	Exhibits Open	
	10-minute (direct) or 15-minute (scenic) walk to Club Giraud	
7:30 pm	Closing Banquet	Club Giraud
9:00 – 11:00 pm	Cash Bar	

Friday, June 15, 2018

Optional Tours

San Antonio City Tours and Missions or Texas Wineries/Hill Country, LBJ Ranch



## PRE-CONFERENCE CONCERT

SONNAMBULA

Jude Ziliak and Toma Iliev, violins  
 Elizabeth Weinfeld, viola da gamba and director  
 James Kennerley, harpsichord  
 Arash Noori, baroque guitar

with

Camille Zamora, soprano

Sunday, June 10, 2018, 7:00 p.m.  
 St. David's Episcopal Church  
 1300 Wiltshire Ave.  
 San Antonio, TX 78209

*Zarzuela! Música de Teatro from the Siglo de Oro*

*Folias*

Andrea Falconieri  
 (1586 - 1656)

Sosiguen, descansén, from *Salir el amor del mundo* (Madrid, 1696)

Sebastián Durón  
 (1660 - 1716)

Amor: Sosieguen, sosieguen, descansén, descansén,  
 las tímidas penas, los tristes afanes  
 y sirban los males de alivio en los males.

¿No soy yo aquel ciego voraz enzendido  
 volcán intratable,  
 en quien aun las mismas  
 eladas pabesas  
 o queman o arden?

Pues ¿cómo es fácil, pues cómo es fácil que aya nieue  
 que apague el ynzendidio de tantos volcanes?

¿No soy quien al sacro  
 dosel de los dioses  
 desizo arrognante  
 la púrpura ajando  
 los fueros sagrados  
 de tantas deidades?

Pues, ¿cómo es fácil, pues cómo es fácil que en mi  
 oprobio tiranas sus leyes mi culto profanen?

En fin, ¿no soy yo de  
 las yras de Venus  
 sagrado coraje,  
 en cuios alientos  
 respiran castigos  
 su voz o su ymagen?

Pues ¿cómo es fácil, pues cómo es fácil que deidad  
 que fabrica mi ymperio permita mi ultraje?

*Love: Calm, calm, ease, ease,  
 Timid sorrows, vain toils,  
 And let my malaise appease my misfortune.*

*Am I not that blind, ravenous, intractable  
 burning volcano  
 of which even  
 the frosty sparks  
 either scorch or burn?*

*So, how could, how could there be snow  
 to extinguish the fire of so many volcanos?*

*Am I not he who,  
 arrogant,  
 the purple tore  
 from the canopy of the gods,  
 marring the sacred laws  
 of so many deities?*

*So, how could, how could it be that, to shame me,  
 their tyrannical laws desecrate my worship?*

*For am I not  
 the sacred carrier  
 of Venus' ire,  
 from whom  
 her voice or her image  
 breathes punishment?*

*So, how could, how could it be that the deity  
 who weaved my reign allows my defile?*

~Text and translation continues on next page.~

Recitado: Pero, ya que a la fatiga  
tan rendido el pecho yaze  
que vn desaliento palpita  
en cada temor que late,  
ya que en el verde zentro del marañado voscaje  
que compone la frondosa  
tenacidad de los sauzes,  
seguro estoi de que pueden  
las cóleras alcanzarme  
de Diana, firmen treguas  
mis repetidos afanes.

Y en este risco, a quien oy,  
para que sobre él descanse,  
hizo el acaso que siendo  
escollo sirua de catre,  
entreguemos a esta dulce  
lisonja de los mortales  
la vida, ques a este efecto  
dijeron mis voces antes:

Sosieguen, sosieguen, descansen, descansen,  
las tímidas penas, los tristes afanes  
y sirban los males de alivio en los males.

*Recitative: But now, that despondent  
to fatigue my chest lies,  
that dismay throbs  
with every beating fear,  
now, in the green heart of the tangled forest  
that the tenacious willow forms,  
certain that Diana's wrath  
can reach me,  
sign a truce,  
my constant angst.*

*And on this boulder,  
which today the occasion turned  
from hurdle to a bed  
so that I may rest,  
let us surrender life  
to this sweet mortal deception,  
as it is to this effect  
that I said before:*

*Calm, calm, ease, ease,  
Timid sorrows, vain toils,  
And let my malaise appease my misfortune.*

*Instrucion de Musiaca sobre la guitarra española* (1674)

- I. Preludio o capricho arpeado por la X
- II. Española
- III. Jacaranda por la E

Gaspar Sanz  
(1640 - 1710)

Aunque más vuele, from *La Guerra de los gigantess* (Madrid, 1702)

Sebastián Durón  
(1660 - 1716)

El Tiempo: Aunque más vuele, Fama, tu  
pluma, aunque más suene, Fama, tu  
voz, más vuelo yo,  
pues al Tiempo apresuran el curso talar y reloj.  
Suene canora, corra veloz.

*Coplas:* Si a las felicidades el Tiempo  
es término fiel  
porque es móvil mejor,  
¿Quién sino yo,  
pues coronó de logros el bien  
llenará de alborozos al sol?  
¿Quién si no yo?

Si en las altas distantes venturas  
depende de mí  
la feliz posesión  
¿Quién sino yo,  
pues consigo hacer digno al  
deseo, podrá hacer venturoso al dolor?  
¿Quién sino yo?

*Time: However fast your feathers fly, O Fame,  
however loud your voice sounds, O Fame,  
I fly faster,  
for talar wings and the clock rush the course of Time.  
Sing loud, run fast [to Fame].*

*Verses: If Time is the loyal end  
to happy days  
because it moves steadily,  
Who else but I,  
who crowns good with achievements,  
will fill the Sun with joy?  
Who else but I?*

*If on grand and distant ventures,  
the felicitous gains  
depend on me,  
Who else but I,  
who can dignify desire,  
will make grief venturous?  
Who else but I?*

*Esperar, sentir, morir*

Juan Hidalgo  
(1614 - 1685)

¿Por qué más iras buscas que mi tormento,  
si en su siempre callado dolor atento,  
yo propio me castigo que me quejo?

Esperar, sentir, morir, adorar,  
por que en el pesar de mi eterno amor  
caber puede en su dolor.  
Adorar, morir, sentir, esperar.

Vive tú, muera sólo quien tanto siente  
que sus eternos males la vida crecen y  
solamente vive por que padece.

*Why do you seek bigger vengeance than my torment  
if, in its always quiet obliging ache,  
I moan over my own punishment?*

*To hope, to feel, to die, to adore,  
for in the angst of my eternal love,  
there is room in its pain  
to love, to die, to feel, to hope.*

*So, live. Die only he who feels so  
that a perpetual sorrow feeds his life,  
and only lives because he suffers.*

Chacona, from *Flores de música* (c. 1710)

Anonymous  
(Spanish, early 18<sup>th</sup> century)

from *Los Elementos* (Madrid, 1706)

Antoni Lliteres Carrió  
(1673 - 1747)

I. Olmo apacible

Olmo apacible,  
que en voz perceptible  
el susto mitiga  
del pálido horror;

de la noche severa  
las sombras opacas,  
que su centro envía,  
al salir el sol en la luz se  
enciendan, que su ardor abriga.

Olmo apacible,  
que en voz perceptible  
el susto mitiga.

*Peaceful Elm  
that in [a] perceptible voice  
mitigates the fright of the pallid dread  
of the grim night.*

*Let the opaque shadows  
that its trunk throws  
light up when the Sun raises  
and be a shield  
from the burning glow.*

*Peaceful Elm  
that in [a] perceptible voice  
mitigates the fright.*

II. Fuego encendido

Fuego encendido sea el diamante:  
de luz cambiante, rico y lucido,  
haga brillante su ardor flamante  
lo que es florido.

*Glowing fire be the diamond  
of alterative light, rich and splendidous.*

*Let its luminous ardor  
make all that blooms gleam.*

III. En brazos del alba

En brazos del alba  
surcaba la esfera  
el dulce jilguero.

En el discreto idioma,  
que canta cromáticos,  
forma su blando concento  
de triste bemol que halaga  
y suspende su ruido halagüeño.

En brazos del alba  
surcaba la esfera  
el dulce jilguero.

*In the arms of dawn  
the sweet goldfinch  
trailed in the Sphere (the Sun).*

*He forms, in the discrete language  
that he sings chromatics,  
the gentle concento  
of doleful flat tone that delights,  
and halts his pleasing fuss.*

*In the arms of dawn  
the sweet goldfinch  
trailed in the Sphere.*

~Selections from *Los Elementos* continue on next page.~

from *Los Elementos* (continued)

IV. Dormida fátiga

Dormida fátiga, despierta a mis ecos,  
que el torpe letargo del alba va huyendo.

Quedito silencio,  
que se oye apacible volver el acento.

Del blando halago del aura  
al rumor acorde vuelve,  
siendo el bostezo fragante  
la seña de que amanece.

Quedito silencio,  
que se oye apacible volver el acento.

Del aliento la armonía  
apacibles flores mueve  
y del contacto las l[a]udes  
acordes suenan y alegres.

*Asleep fatigue, awake to my echoes, [to my call]  
as the clumsy lethargy flees the dawn.*

*In the precious quiet silence  
hear the peaceful return of sounds.*

*From the soft blandishment of the aura (morning breeze)  
awake to the consonant murmurs,  
for the fragrant yawn  
is the sign of dawn.*

*In the precious quiet silence  
hear the peaceful return of sounds.*

*The harmony of her breath  
the peaceful flowers stirs,  
and from its touch  
consonant and gay the lauds ring.*

V. Rompa la tierra

Rompa la tierra,  
la cárcel de esmeralda entumecida,  
que las flores encierra;  
y su fragancia unida  
derrame en la campaña,  
y cuando el sol la baña  
le cante agradecida.

Rompa la tierra,  
la cárcel de esmeralda entumecida.

*Break the Earth  
the numb emerald prison  
that locks the flowers in,  
and pour at once  
all their fragrances in the fields,  
so, when the Sun bathes her,  
she shall sing to him in gratitude.*

*Break the Earth  
the numb emerald prison.*

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This evening's concert is made possible with the generous support of:  
St. David's Episcopal Church and School  
The Alamo Chapter of the Association of Anglican Musicians

Many thanks to Joseph Causby and Bob Brewer for the use of the bass viol,  
to Gerald Self for the use and preparation of the harpsichord,  
and to Antonio Gragera, Ph.D., Associate Professor, Texas State University,  
for all the translations used tonight.



## PROGRAM NOTE

The program we present tonight consists of music from the Spanish theater during the period known as the *siglo de oro*. The fame of the poets and playwrights of this time is in stark contrast to the relative obscurity of the music that accompanied their words. Poetry, theater, and music interacted in diverse ways in baroque theaters. Spoken plays were spiced with music—either incidental pieces written for the occasion, or popular tunes worked into the plot. Opera, of course, had its own poetry sung throughout. However, the strength of the spoken theater tradition in Spain helped resist the influence of opera, hardly composed at all in Spain until the mid-18th century. The Zarzuela was developed at court around 1630, with spoken dialogue and newly composed music throughout, such that both music and declamation are integral to the drama. We are complementing the Zarzuela songs with a variety of instrumental music; from the virtuosic guitar music that Spain has been known for since this time to the fashionable, Italian-inflected style of the famous immigrant Andrea Falconieri, to the most rustic dances. We cannot be sure exactly what music was played during spoken plays, but we know there was a good deal of music, and we're presenting a wide range of what might have been. It is a misfortune that the names of masters such as Sebastián Durón, Juan Hidalgo de Polanco, and Antoni Lliteres are as unknown as they are; we are delighted to celebrate their achievements.

- Dylan Sauerwald

## WALKING DIRECTIONS TO ST. MARK'S

*N.B. These directions are for the more scenic and cooler route along the River Walk. Volunteers will be stationed along this route to assist you. A more direct route, however, is to turn left out of the hotel onto Houston, turn left at Navarro, and walk through Travis Park to St. Mark's.*



1. Exit Sheraton Gunter on E. Houston St. and turn right (heading west).
2. Cross St. Mary's St., and go down the stairs to your right at the river (just past *Zócalo Mio* restaurant)
3. Continue north along the river past Richmond St, and take the stairs or ramp to the Tobin Center's Will Naylor Smith River Walk Plaza.
4. Continue around the front of the Tobin Center (and past the AT&T building to the right) to Veterans Memorial Park.
5. Walk through Veterans Memorial Park to the corner of Jefferson and E. Pecan Sts.
6. Cross E. Pecan St on Jefferson St.
7. There are entrances to St. Mark's on Jefferson Street, or
8. Turn right on E. Pecan Street, and find more entrances to St. Mark's  
St. Mark's address is 315 E. Pecan St., SATX, 78205.



GLORIA IN EXCELSIS, from *Mass in E for Rite II*

Jeffrey Smith  
(b. 1960)

Glo - ry to God in the high - est, and peace to his peo-ple on earth.

Lord God, heav-en-ly King, al - might-y God and Fa-ther, we wor-ship you, we give you thanks, we

praise you for your glo - ry. Lord Je - sus Christ, on - ly Son of the Fa - ther,

Lord God, Lamb of God, you take a-way the sin of the world: have mer - cy

on us; you are seat-ed at the right hand of the Fa - ther: re-ceive our prayer.

For you al-one are the Ho - ly One, you al-one are the Lord, you a-lone are the Most High,

Je-sus Christ, with the Ho-ly Spi-rit, in the glo - ry of God the Fa - ther. A - men.

THE COLLECT OF THE DAY

BCP 241

Celebrant: The Lord be with you.

People: *And also with you.*

Celebrant: Let us pray.

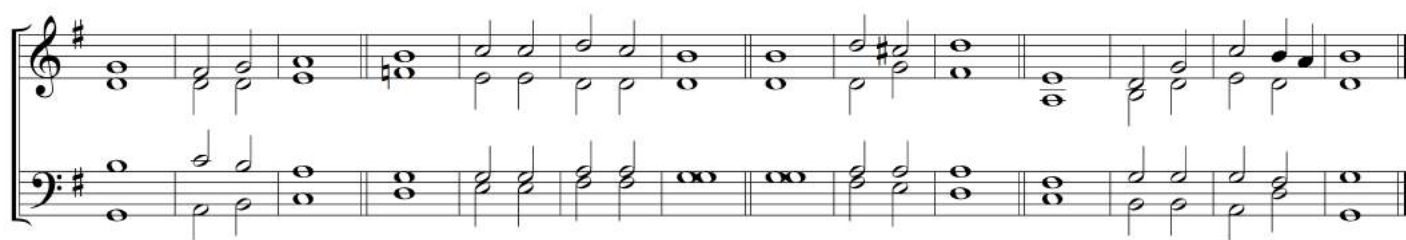
THE FIRST LESSON — *Isaiah 42:5-12*

Lector: The Word of the Lord.

People: *Thanks be to God.*



AT THE GRADUAL, PSALM 112

*Beatus vir*chant by Thomas Attwood  
(1765 - 1838)

- 1 Hallelujah! \* Happy are they who | fear · the | LORD \*  
and have great de-light · in | his · com-mandments!
- 2 Their descendants will be | mighty in · the | land; \*  
the generation of the | up-right | will · be | bless'd.
- 3 Wealth and riches will | be in · their | house, \*  
and their | righteousness · will | last · for | ever.
- 4 Light shines in the | darkness for · the | upright; \*  
the righteous are | merciful · and | full of · com-|passion.
- 5 It is good for them to be | generous · in | lending \*  
and to | manage their · af-fairs · with | justice.
- 6 For they will | never · be | shaken; \*  
the righteous will be | kept in · ever-|lasting · re-|membrance.
- 7 They will not be afraid of any | e-vil | rumors; \*  
their heart is right; \* they | put · their | trust in · the | LORD.
- 8 Their heart is established and | will · not | shrink, \*  
until they see their de-sire · up-on · their | enemies.
- 9 They have given freely | to · the | poor, \*  
and their righteousness stands fast for ever; \* they will | hold up · their | head · with | honor.
- 10 The wicked will see it and be angry; \* they will gnash their teeth and | pine · a-way; \*  
the de-sires of · the | wicked · will | perish.

THE SECOND LESSON — *Acts 11:19-30, 13:1-3*

AT THE SEQUENCE, HYMN 231, Stanza 2: The Feast of St. Barnabas

*King's Lynn*THE GOSPEL — *Matthew 10:7-16*

Celebrant: The Holy Gospel of our Lord Jesus Christ according to Matthew.

People: *Glory to you, Lord Christ.*

(After the Gospel)

Celebrant: The Gospel of the Lord.

People: *Praise to you, Lord Christ.*

THE SERMON

The Right Reverend J. Neil Alexander

A period of silence is kept after the sermon.

THE NICENE CREED (monotoned by all)

BCP 358

THE PRAYERS OF THE PEOPLE, FORM I, S 106

BCP 383

## THE HOLY COMMUNION

AT THE OFFERTORY, AN ANTHEM

*A Prayer of St. Bede*Ethan Wickman  
(b. 1973)

Christus est stella matutina.  
 Qui note saeculi transacta, Alleluia.  
 Lucem vitae sanctis promittit, Alleluia.  
 Et pandit aeternam, Alleluia.

*Christ is the morning star.  
 Who when the night of this world is past, Alleluia.  
 Brings to his saints the promise of the light of life, Alleluia.  
 And opens everlasting day, Alleluia.*

THE GREAT THANKSGIVING, EUCHARISTIC PRAYER B

BCP 367

THE SURSUM CORDA, S120

SANCTUS AND BENEDICTUS, from *Mass in E for Rite II*

Smith

Ho - ly, ho - ly, ho - ly Lord, God of pow'r and might,  
 heav'n and earth are full of your glo-ry. Ho - san - na in the high-est.  
 Bless - ed is he who comes in the name of the Lord. Ho - san - na,  
 ho - san - na, ho - san - na in the high - est.

THE PRAYER OF CONSECRATION

BCP 368

THE MEMORIAL ACCLAMATION: PRAYER B, S 137

Plainsong, Te Deum Tone; adapt. Mason Martens

THE LORD'S PRAYER

BCP 364

FRACTION ANTHEM: O LAMB OF GOD, from *Mass in E for Rite II*

Smith

Treble voices  
 Lamb of God, you take a-way the sins of the world: have mer - cy  
 Male voices  
 on us. Lamb of God, you take a-way the sins of the world: have mer - cy on us.  
 All voices  
 Lamb of God, you take a-way the sins of the world: grant us peace.

AT THE DISTRIBUTION,

A MOTET

My Voice Shalt Thou Hear, from *Ponder My Words, O Lord*

Joseph Corfe  
(1740 - 1820)

My voice shalt thou hear betimes, O Lord:  
early in the morning will I direct my prayer unto thee,  
and will look up.

I will also come unto thine house,  
and I will worship towards thy holy temple.

HYMN 241

*Laus Deo*

HYMN 333

*Now*

THE POSTCOMMUNION PRAYER

BCP 365

THE BLESSING

AT THE DISMISSAL, HYMN 528

*Rowthorn*

THE DISMISSAL

BCP 366

VOLUNTARY

*Fanfare* (1956)

Alec Wyton  
(1921 - 2007)

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ST. MARK'S EPISCOPAL CHURCH  
SAN ANTONIO, TEXAS  
AUSTIN ORGANS  
KEGG PIPE ORGAN BUILDERS  
THREE MANUALS, 47 RANKS

GREAT (Manual II)

16	Gemshorn
8	Diapason I
8	Diapason II
8	Bourdon
4	Octave
4	Nachthorn
2 2/3	Quint
2	Super Octave
	Mixture IV
	Great 16
	Great Unison Off
	Great 4

SWELL (Manual III)

16	Bourdon
8	Diapason
8	Gedeckt
8	Viole de Gamba
8	Voix céleste
4	Principal
4	Rohrflöte
2	Principal
2	Flautino
	Plein jeu III
16	Contra Fagotto
8	Trompette
8	Vox humana
4	Clairon
	Tremulant
	Swell 16
	Swell Unison Off
	Swell 4

CHOIR (Manual I)

8	Geigen Principal
8	Nason Flute
8	Flauto Dolce
8	Flute Celeste
4	Principal
4	Koppeflöte
2 2/3	Nazard
2	Principal
1 3/5	Tierce
1 1/3	Larigot
	Mixture III
8	Cornopean
8	Clarinet
	Choir 16
	Choir Unison Off
	Choir 4
8	Trompette-en-chamade
	Cymbelstern

PEDAL

32	Contre Bourdon
	(12 generators)
16	Diapason
16	Bourdon
16	Gemshorn (Gt.)
16	Gedeckt (Sw.)
8	Principal
8	Bourdon
8	Gemshorn (Gt.)
8	Gedeckt (Sw.)
4	Fifteenth
4	Bourdon
2	Flute
	Mixture III
32	Contra Trombone
	(12 generators)
16	Trombone
16	Trompette (Sw.)
16	Fagotto (Sw.)
8	Trombone
8	Trompette
4	Clairon

INTERMANUAL COUPLERS

Great to Pedal 8
Great to Pedal 4
Swell to Pedal 8
Swell to Pedal 4
Choir to Pedal 8
Choir to Pedal 4
Swell to Great 16
Swell to Great 8
Swell to Great 4
Choir to Great 16
Choir to Great 8
Choir to Great 4
Choir to Swell 8
Swell to Choir 16
Swell to Choir 8
Swell to Choir 4
Great/Choir Transfer

ADJUSTABLE COMBINATIONS

127 memories											
Great	1	2	3	4	5	6	7	8	(thumb)		
Swell	1	2	3	4	5	6	7	8	(thumb)		
Choir	1	2	3	4	5	6	7	8	(thumb)		
Pedal	1	2	3	4	5	6	(toe)				
General	1	2	3	4	5	6	7	8	9	10	11 12
									(thumb, toe)		
General	13	14	15	16	(thumb)						
General Cancel	(thumb)										
Set	(thumb)										
Next	(thumb, toe)										
Undo	(thumb)										
Clear	(thumb)										
Copy	(thumb)										
Show	(thumb)										
Range	(thumb)										

REVERSIBLES

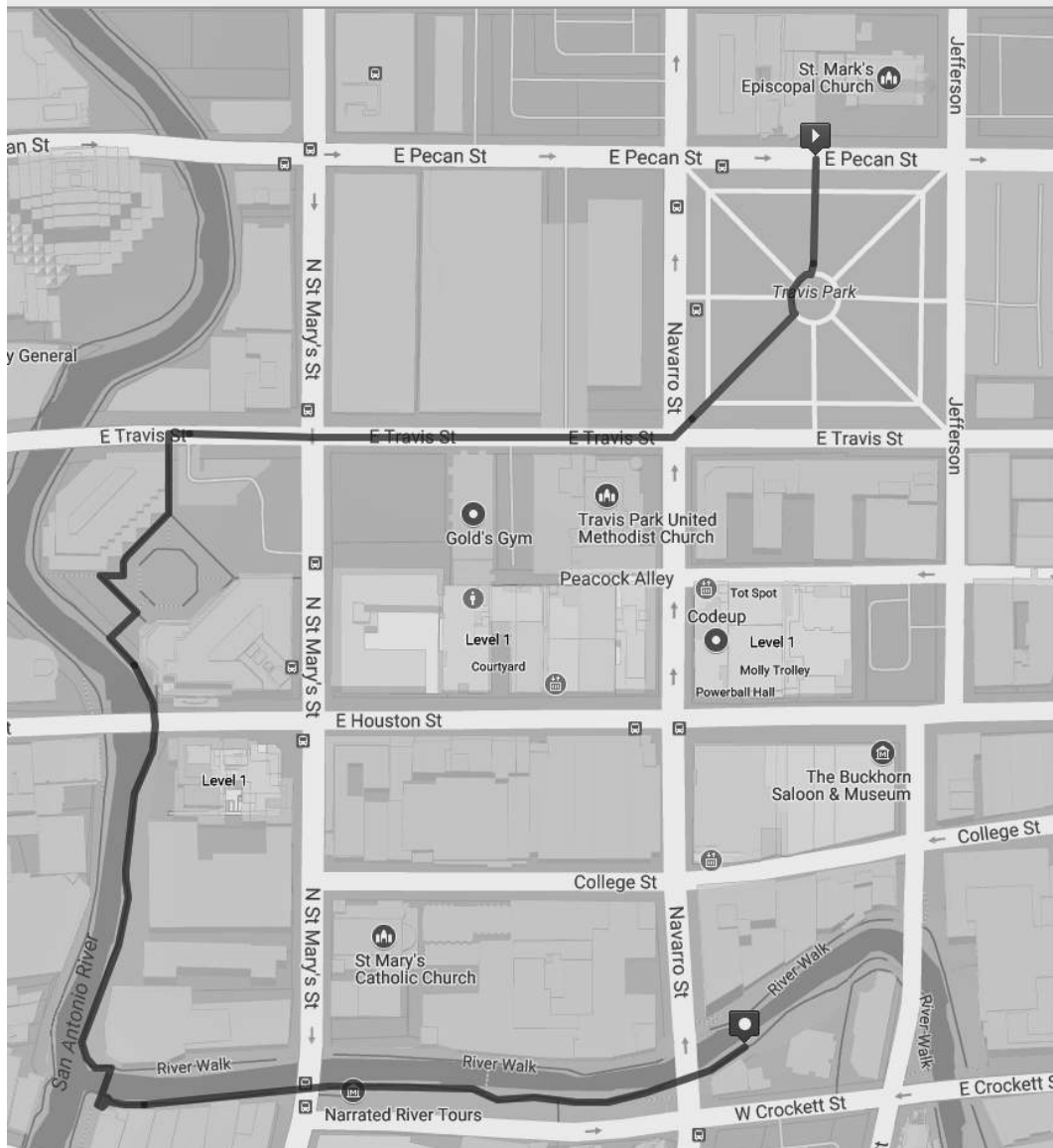
Great to Pedal	(thumb, toe)
Swell to Pedal	(thumb, toe)
Choir to Pedal	(thumb)
32' Bourdon	(thumb, toe)
32' Trombone	(thumb, toe)
Cymbelstern	(toe)
Adjustable Full Organ	(thumb, toe)

ACCESSORIES

Swell Expression Pedal
Choir Expression Pedal
Four Memory Adjustable Crescendo Pedal
Concave and Radiating Pedal
Clavier
Adjustable Bench
Numeric Crescendo Position Indicator
Full Organ Indicator Light
Combination Action Lock with Indicator
Performance Sequencer

## WALKING DIRECTIONS TO COUNTY LINE B-B-Q

*N.B. These directions are for the more scenic and cooler route along the River Walk. For a more direct route, take Navarro south from Travis Park to W. Crockett and turn left.*



1. From St. Mark's, cross E. Pecan St. and enter Travis Park.
2. Go south and west through the park to the corner of Navarro and E. Travis St.
3. Turn right on E. Travis street, crossing to the south (far) side of the road.
4. Go one and a half blocks (crossing N. St. Mary's), and turn left into the plaza just before the International Bank of Commerce.
5. Make your way to the River Walk by veering to your right and down the stairs.
6. Proceed along the River Walk under Houston Street, until the River Walk branches.
7. Take the left branch of the River Walk, crossing the pedestrian bridge to the far side of the river.
8. Proceed about two blocks, and County Line will be on your right (just past Navarro St.)

COUNTY LINE B-B-Q: III W. Crockett St., SATX, 78205

CONCERT

OPUS 3 ARTISTS

presents

NEW YORK POLYPHONY

Geoffrey Williams, countertenor

Steven Caldicott Wilson, tenor

Christopher Dylan Herbert, baritone

Craig Phillips, bass

Monday, June 11, 2018, 8:00 p.m.

St. Mark's Episcopal Church

315 E. Pecan St.

San Antonio, TX 78205

*Regina caeli*

Francisco Guerrero

(1528 - 1599)

Regina caeli laetare, Alleluia,  
Quia quem meruisti portare, Alleluia,  
Resurrexit sicut dixit, Alleluia.  
Ora pro nobis Deum. Alleluia.

*Queen of Heaven, rejoice, alleluia.  
For He whom you were worthy to bear, alleluia,  
has risen, as He said, alleluia.  
Pray for us to God, alleluia.*

~~~~~

*Sancte Deus*

Thomas Tallis

(1505 - 1574)

Sancte Deus, Sancte Fortis,  
Sancte et Immortalis, miserere nobis.  
Nunc, Christe, te petimus, miserere, quaesumus.  
Qui venisti redimere perditos, noli damnare redemptos:  
Quia per crucem tuam redemisti mundum. Amen.

*Holy God, Holy Mighty One,  
Holy and Immortal One, have mercy upon us.  
Now, O Christ, we ask thee, we beseech thee, have mercy.  
Thou who came to redeem the lost, do not condemn the redeemed:  
For by thy cross thou hast redeemed the world. Amen.*

*Why fum'th in fight*

Tallis

Why fum'th in fight the gentiles spite, in fury raging stout?  
Why tak'th in hand the people fond, vain things to bring about?  
The kings arise, the lords devise, in counsels met thereto,  
against the Lord with false accord, against his Christ they go.

*To Mock Your Reign*

Andrew Smith

(b. 1970)

Et exuentes eum clamydem  
coccineam circumdederunt ei  
et plectentes coronam de spinis  
super caput eius

*They stripped him and  
put a scarlet robe on him,  
and then twisted together a crown of thorns  
and set it on his head.*

To mock your reign, O dearest Lord,  
they made a crown of thorns;  
set you with taunts along that road  
from which no one returns.  
They did not know, as we do now,  
that glorious is your crown;  
that thorns would flower upon your brow,  
your sorrows heal our own.

*~Text and translation continues on next page.~*



Et arundinem in dextra eius  
et genuflexo ante eum inludabant  
dicentes ave rex Iudaeorum

*They put a staff in his right hand  
and knelt in front of him and mocked him.  
"Hail, king of the Jews!" they said.*

A sceptered reed, O patient Lord,  
they thrust into your hand,  
and acted out their grim charade  
to its appointed end.  
They did not know, as we do now,  
though empires rise and fall,  
your Kingdom shall not cease to grow  
till love embraces all.

Usquequo Deus exprobat adversarius  
blasphemabit inimicus nomen tuum in finem

*How long will the enemy mock you, O God?  
Will the foe revile your name forever?*

~~~~~

*Gloria in excelsis Deo*, from Missa 'L'homme armé'

Francisco de Peñalosa  
(ca. 1470 - 1528)

Gloria in excelsis Deo  
et in terra pax hominibus bonae voluntatis.  
Laudamus te,  
benedicimus te,  
adoramus te,  
glorificamus te,  
gratias agimus tibi propter magnam gloriam tuam,  
Domine Deus, Rex caelestis,  
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 nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.  
Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus,  
Jesu Christe, cum Sancto Spiritu:  
in gloria Dei Patris. Amen.

*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 at the right hand of God 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.*

*Quae est ista/Surge propera*

Guerrero

Quae est ista tam formosa,  
quae ascendit per desertum quasi aurora consurgens,  
pulchra ut luna, electa ut sol,  
Surge propera, amica mea, formosa mea, immaculata mea,  
vulnerasti cor meum,  
soror mea, sponsa,  
vulnerasti cor meum,  
in uno oculorum tuorum  
et in uno crine colli tui.

*Who is this so fair,  
who comes out of the desert like the rising dawn,  
beautiful as the moon, brilliant as the sun?  
Rise up, my love, my fair one, my perfect one:  
thou hast ravished my heart with one of thine eyes,  
with one hair of thy neck.*

~~~~~

Graduale Fourth Sunday in Lent: *Laetatus sum*

Laetatus sum in his quae dicta sunt mihi:  
In domum Domini ibimus.  
  
Stantes erant pedes nostri, in atriis tuis,  
Jerusalem.  
  
Jerusalem, quae aedificatur ut civitas:  
cujus participatio ejus in idipsum.  
  
Illuc enim ascenderunt tribus, tribus Domini:  
testimonium Israël, ad confitendum nomini Domini.  
  
Quia illic sederunt sedes in iudicio,  
sedes super domum David.  
  
Rogate quae ad pacem sunt Jerusalem,  
et abundantia diligentibus te.  
  
Fiat pax in virtute tua,  
et abundantia in turribus tuis.  
  
Propter fratres meos et proximos meos,  
loquebar pacem de te.  
  
Propter domum Domini Dei nostri,  
quaesivi bona tibi.

*I was glad when they said unto me \*  
We will go into the house of the Lord.*

*Our feet shall stand in thy gates \*  
O Jerusalem.*

*Jerusalem is built as a city \*  
that is at unity in itself.*

*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 judgement \*  
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.*

*For my brethren and companions' sakes \*  
I will wish thee prosperity.*

*Yea, because of the house of the Lord our God \*  
I will seek to do thee good.*

~~~~~

*Credo in unum Deum*, from Missa 'L'homme armé'

Peñalosa

Credo in unum Deum, Patrem omnipotentem,  
factorem caeli et terrae, visibilium omnium et invisibilium.  
Et in unum Dominum, Jesum Christum,  
Filius Dei unigenitum,  
et ex Patre natum ante omnia saecula.  
Deum de Deo, Lumen de Lumine, Deum verum de Deo vero,  
genitum non factum, consubstantialem Patri;  
per quem omnia facta sunt.  
Qui propter nos homines et propter nostram salutem  
descendit de caelis.  
Et incarnatus est de Spiritu Sancto  
ex Maria Virgine, et homo factus est.  
Crucifixus etiam pro nobis sub Pontio Pilato passus,  
et sepultus est,  
et resurrexit tertia die, secundum Scripturas,  
et ascendit in caelum, sedet ad dexteram Patris.  
Et iterum venturus est cum gloria, iudicare vivos et mortuos,  
cuius regni non erit finis;  
Et in Spiritum Sanctum, Dominum et vivificantem,  
qui ex Patre Filioque procedit.  
Qui cum Patre et Filio simul adoratur et conglorificatur:  
qui locutus est per prophetas.  
Et unam, sanctam, catholicam et apostolicam Ecclesiam.  
Confiteor unum baptisma in remissionem peccatorum.  
Et expecto resurrectionem mortuorum,  
et vitam venturi saeculi. Amen.

*I believe in one God, the Father, the Almighty,  
maker of heaven and earth, of all that is, seen and unseen.  
I believe in one Lord, Jesus Christ,  
the only Son of God,  
eternally begotten of the Father,  
God from God, Light from Light, true God from true God,  
begotten, not made, of one Being with the Father.  
Through him all things were made.  
For us and for our salvation  
he came down from heaven:  
by the power of the Holy Spirit  
he became incarnate from the Virgin Mary, and was made man.  
For our sake he was crucified under Pontius Pilate;  
he suffered death and was buried.  
On the third day he rose again in accordance with the Scriptures;  
he ascended into heaven and is seated at the right hand of the Father.  
He will come again in glory to judge the living and the dead,  
and his kingdom will have no end.  
I believe in the Holy Spirit, the Lord, the giver of life,  
who proceeds from the Father and the Son.  
With the Father and the Son he is worshiped and glorified.  
He has spoken through the Prophets.  
I believe in one holy catholic and apostolic Church.  
I acknowledge one baptism for the forgiveness of sins.  
I look for the resurrection of the dead,  
and the life of the world to come. Amen.*

*O pia Virgo*

Michael McGlynn

(b. 1964)

O pia virgo, mater et alma, Sancta Maria.  
 Splendida stella per maris  
 undas ne pereamus fulget amica lux tua ductrix.

*O Blessed Virgin and gentle mother, Holy Mary.  
 Shining star of the sea  
 let your kind light guide us so that we shall not perish.*

~~~~~

*Sanctus, Benedictus, from Missa 'L'homme armé'*

Peñalosa

Sanctus, Sanctus, Sanctus  
 Dominus Deus Sabaoth.  
 Pleni sunt cæli et terra gloria tua.  
 Hosanna in excelsis.  
 Benedictus qui venit in nomine Domini.  
 Hosanna in excelsis.

*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.*

*Antes que comais a Dios (villanço)*

Guerrero

Antes que comáis a Dios  
 En este sacro manjar  
 Alma, será bien pensar  
 Quién es Dios y quién sois vos.

Antes que, en vuestra posada  
 recibáis al Rey del cielo  
 Vivid, alma, con recelo  
 Si estáis bien aparejada.

Y pues recibís a Dios  
 En este sacro manjar  
 Alma, será bien pensar  
 Quién es Dios y quién sois vos.

*Before you eat God  
 in this sacred meal,  
 you should think  
 who is really God and who is really you.*

*Before you receive in your inn  
 the Heaven's King.  
 Let your soul live in some anxiety  
 of being well disposed.*

*And then, when you receive God  
 in this sacred meal,  
 you should think  
 who is really God and who is really you.*

~~~~~

*Agnus Dei, from Missa 'L'homme armé'*

Peñalosa

Agnus Dei, qui tollis peccata mundi,  
 miserere nobis.  
 Agnus Dei, qui tollis peccata mundi,  
 miserere nobis.  
 Agnus Dei, qui tollis peccata mundi,  
 dona nobis pacem.

*Lamb of God, that takest away the sins of the world,  
 have mercy upon us.  
 Lamb of God, that takest away the sins of the world,  
 have mercy upon us.  
 Lamb of God, that takest away the sins of the world,  
 grant us thy peace.*

Canticum Canticorum I (1990)

Ivan Moody  
(b. 1964)

*I. Surge propera*

Surge, propera amica mea, columba mea, formosa mea, et veni.  
Jam enim hiems transiit, imber abiit et recessit.  
Flores apparuerunt in terra, tempus putationis advenit.  
Vox turturis audita est in terra nostra;  
Ficus protulit grossos suos;  
vineae florentes dederunt odorem suum.  
Surge, amica mea, speciosa mea, et veni. Alleluia.

*Arise, my love, my dove, my fair one, and come away;  
for now the winter is past, the rain is over and gone.  
The flowers appear on the earth; the time of pruning has come,  
and the voice of the turtle-dove is heard in our land.  
The fig tree puts forth its figs, and the vines are in blossom;  
they give forth fragrance.  
Arise, my love, my fair one, and come away. Alleluia.*

*II. Descendi in hortum meum*

Descendi in hortum meum, ut viderem poma convallium,  
et inspicerem si floruisset vinea, et germinassent mala punica.  
Revertere, revertere, Sulamitis, ut intueamur te.

*I went down into the garden to see the fruits of the valley,  
and to see whether the vine flourished and the pomegranates budded.  
Return, return, O Shulamite, that we might look upon thee.*

*III. Ego dilecto meo*

Ego dilecto meo et ad me conversio eius  
veni dilecte mi egrediamur in agrum  
commoremur in villis  
ad vineas videamus si floruit vinea.

*I am my beloved's, and his desire is toward me.  
Come, my beloved, let us go forth into the field;  
let us lodge in the villages.  
Let us get up early to the vineyards; let us see if the vine flourish.*

---

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PROGRAM SUBJECT TO CHANGE

This evening's concert is made possible with the generous support of  
The St. Cecilia Guild of St. Mark's Episcopal Church.

## RECITAL

Scott Dettra, organist  
Tuesday, June 12, 2018, 2:15 p.m.  
Parker Chapel, Trinity University  
1 Trinity Place  
San Antonio, Texas, 78212

*Chorale Fantasia on "The Old Hundredth"*

C. Hubert H. Parry  
(1848 – 1918)

*Choral II in B minor*

César Franck  
(1822 – 1890)

*Arioso*

Leo Sowerby  
(1895 – 1968)

*Prélude, Adagio et Choral varié sur le thème du "Veni Creator," Op. 4*

Maurice Duruflé  
(1902 – 1986)

---

## EXCLUSIVE MANAGEMENT:

Karen McFarlane Artists, Inc.  
[www.concertorganists.com](http://www.concertorganists.com)

This afternoon's recital is made possible with the generous support of:  
The Parker Chapel Recital Series, funded by the late Arthur Stieren and Jane Stieren Lacy  
Curtis Bobsin, Bobsin Organs, San Antonio, Texas  
Charles Kegg, Kegg Pipe Organ Builders, Hartville, Ohio

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KEGG PIPE ORGAN BUILDERS, 2007, 2011 -

<u>GREAT</u>		<u>SWELL</u>		<u>POSITIV</u>	
16	Sub-Principal	16	Bourdon	16	Quintaton
16	Bourdon	8	Diapason	8	Principal
8	Principal	8	Chimney Flute	8	Concert Flute
8	Flûte Harmonique	8	Viole de Gambe	8	Bourdon
8	Bourdon	8	Voix Céleste	8	Gemshorn
8	Gamba	4	Octave	8	Unda Maris
5 1/3	Quinte	4	Koppel Flute	8	Flauto Dolce
4	Octave	2 2/3	Nazard	8	Flaute Celeste
4	Spire Flute	2	Fifteenth	4	Octave
3 1/5	Gross Tierce	2	Block Flute	4	Flûte d'Amour
2 2/3	Quinte	1 3/5	Tierce	2 2/3	Nazard
2	Fifteenth	III-IV	Plein Jeu	2	Fifteenth
2	Flute	III	Scharf	2	Piccolo
IV-V	Fourniture	16	Fagot	1 3/5	Tierce
III	Tertian	8	Trompette	1 1/3	Larigot
III	Cymbal	8	Hautbois	1	Sifflute
16	Contra Trompette	8	Voix Humaine	IV	Mixture
8	Trompette	4	Clarion	III-IV	Cymbale
4	Clarion		Tremolo	16	Dulzian
	Chimes		Chimes	8	Oboe
				8	Cromorne
				8	Festival Trumpet (Bomb)
					Tremolo
					Chimes
<u>PEDAL</u>		<u>BOMBARDE</u>		<u>COUPLERS</u>	
32	Untersatz	8	Open Diapason	Great to Pedal 8,4	
32	Open Wood	4	Octave	Swell to Pedal 8,4	
16	Principal Basse	V	Grand Fourniture	Positiv to Pedal 8,4	
16	Sub-Principal (Gt)	V	Grand Cornet	Bombarde to Pedal 8	
16	Soubasse	16	Bombarde	Swell to Great 16,8,4	
16	Violone	16	Trompette en Chamade	Positiv to Great 16,8,4	
16	Viole de Gamba	8	Trompette Harmonique	Bombarde to Great 8	
16	Bourdon (Sw)	8	Trompette en Chamade	Positiv to Swell 8	
8	Octave	4	Clarion Harmonique	Bombarde to Swell 8	
8	Flûte	4	Clairon de Roi	Swell to Swell 16,4	
8	Soubasse	8	Festival Trumpet	Swell Unison Off	
8	Gamba (Gt)			Swell to Positiv 16,8,4	
4	Choral Bass			Bombarde to Positiv	
4	Nachthorn			Positiv to Positiv 16,4	
2	Principal			Positiv Unison Off	
IV	Mixture			Manual Reverse Gt. & Pos.	
32	Contra Trombone				
32	Contre Bombarde				
32	Reed Cornet				
16	Bombarde				
16	Posaune				
16	Fagot (Sw)				
16	Dulzian (Pos)				
8	Trompette Harmonique				
8	Trompette				
8	Fagot (Sw)				
8	Festival Trumpet				
4	Clarion Harmonique				
4	Schalmei				
2	Cornet				
	Chimes				

Electro-pneumatic action

Stop action by Z-tronics

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## AN ORDER OF WORSHIP FOR THE EVENING

Tuesday, June 12, 2018, 4:15 p.m.

Chapel of the Incarnate Word

4503 Broadway Street

San Antonio, TX 78205

The Right Reverend J. Neil Alexander, *Officiant and Conference Preacher*Mr. Shannon Gallier, *Opening Voluntary Organist and Service Organist*Ms. Elizabeth Smith, *Closing Voluntary Organist and Service Organist*

*Unless otherwise indicated, hymns are to be sung in unison for the first and last verses, and in parts for all interior stanzas.*

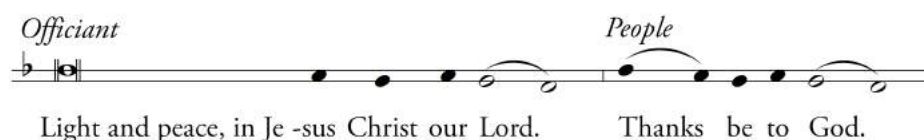
## VOLUNTARY

*Sonatina: Very Slowly*Leo Sowerby  
(1895 - 1968)

## THE GREETING, S 57

BCP 109

*Officiant* *People*



Light and peace, in Je - sus Christ our Lord. Thanks be to God.

## SENTENCES

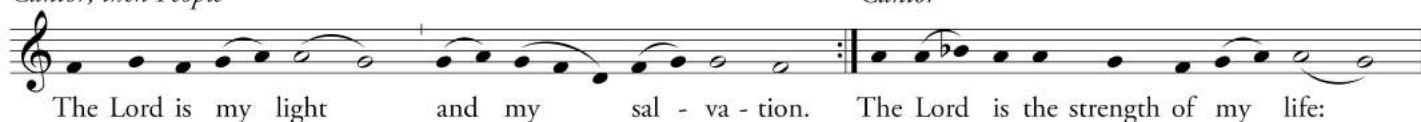
BCP 109

## THE PRAYER FOR LIGHT

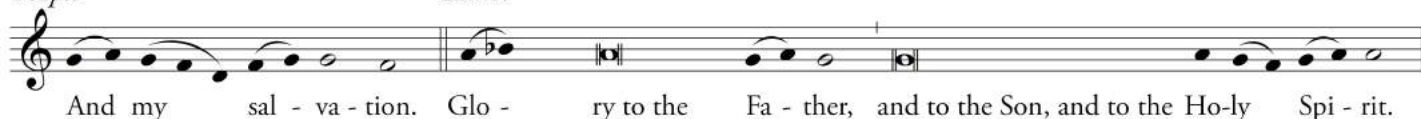
BCP 110

## THE ANTHEM AT THE CANDLE LIGHTING, S 306

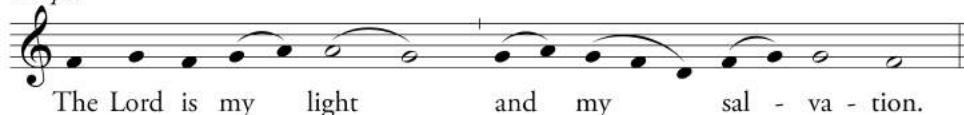
Setting: Mode 6 melody; adapt. Bruce E. Ford

*Cantor; then People**Cantor*


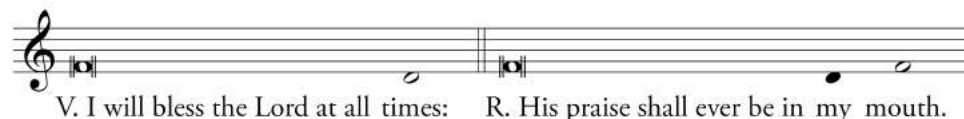
The Lord is my light and my sal - va - tion. The Lord is the strength of my life:

*People**Cantor*


And my sal - va - tion. Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spi - rit.

*People*


The Lord is my light and my sal - va - tion.



V. I will bless the Lord at all times: R. His praise shall ever be in my mouth.

## THE PHOS HILARON, S 27

Setting: Victor Judson Schramm  
(1944 - 1984)



1. [All] Sing to the LORD | a new song; \*  
sing to the LORD, | all the whole earth.
  2. [Can] Sing to the LORD | and bless his Name; \*  
proclaim the good news of his salva-|tion from day to day.
  3. [Dec] Declare his glory among | the nations \*  
and his wonders a-|mong all peoples.
  4. [Can] For great is the LORD and greatly | to be praised; \*  
he is more to be | feared than all gods.
  5. [Dec] As for all the gods of the nations, they are | but idols; \*  
but it is the LORD who | made the heavens.
  6. [Can] Oh the majesty and the magnificence of | his presence! \*  
Oh, the power and the splendor of his | sanctu-ary!
  7. [Dec] Ascribe to the LORD, you families | of the peoples; \*  
ascribe to the Lord hon-|or and power.
- [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 ev-er. Amen.

THE FIRST LESSON — *Isaiah 2:2-4*

THE MAGNIFICAT, S 188

chant by Henry Walford Davies  
(1869 - 1941)



1. [Solo] My soul doth magnify the Lord, \*  
[Full] and my spirit hath re-|joiced · in | God · my | Savior.
2. [Solo] For he hath regarded \*  
[Full] the | lowli-ness | of · his | handmaiden.
3. [Solo] For behold from henceforth \*  
all gene-|rations · shall | call · me | blessed.
4. [Solo] For he that is mighty hath magnified me, \*  
[Full] and | ho-ly | is · his | Name.

[Second half of chant:]

5. [Solo] And his mercy is on them that fear him \*  
[Full] through-|out · all | gen-er-|ations.

~The Magnificat continues on the next page.~





6. [Solo] *He hath showed strength with his arm; \**  
 [Full] he hath scattered the proud in the imagi-|na-tion | of · their | hearts.
7. [Solo] *He hath put down the mighty from their seat, \**  
 [Full] and hath ex-|alted · the | humble · and | meek.
8. [Solo] *He hath filled the hungry with good things,*  
 [Full] and the rich he hath | sent · · | empty · a-|way.
9. [Solo] *He remembering his mercy hath holpen his servant Israel, \**  
 [Full] as he promised to our forefathers, | Abraham · and his | seed · for | ever.
- [Solo] *Glory to the Father, and to the Son, \**  
 [Full] and | to · the | Ho-ly | Spirit:  
 [Solo] *As it was in the beginning, is now, \**  
 [Full] and | will be · for | ever. · A-men.

THE SECOND LESSON — *Luke 10:1-9*

THE HOMILY

The Right Reverend J. Neil Alexander

THE HYMN, 695

*Intercessor*

THE PRAYERS OF THE PEOPLE, FORM II

BCP 385

THE LORD'S PRAYER

BCP 364

THE GRACE AND DISMISSAL

BCP 114

VOLUNTARY

*Solemn Prelude on a Theme of Thomas Tallis*

Gerald Near  
 (b. 1942)

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GREAT (II - Expressive)

16 Corno Dolce  
 8 Open Diapason  
 8 Harmonic Flute  
     *(Cor. Dolce Bass)*  
 8 Bourdon  
 8 Corno Dolce  
 8 Flute Celeste *(TC)*  
 4 Principal  
 4 Bourdon  
 2 Fifteenth  
 2 Mixture *(III-IV)*  
 16 Bass Tuba†  
 8 Tuba Angeli†  
 8 Clarinet  
 8 Lieblich Gedeckt  
     *(Sanctuary)*  
 8 Dulciana *(Sanctuary)*  
 4 Principal *(Sanctuary)*  
 Tremulant  
 Harp *(Digital)*  
 Chimes *(Digital)*  
 Cymbelstern I  
 Great Unison Off  
 †Heavy Pressure

SWELL (III Expressive)

16 Bourdon  
 8 Small Open Diapason  
 8 Stopped Diapason  
 8 Echo Gamba  
 8 Vox Angelica *(TC)*  
 8 Flute Celeste *(II - Great)*  
 4 Gemshorn  
 4 Chimney Flute  
 2 2/3 Twelfth  
     *(TC - From Nineteenth)*  
 2 2/3 Nazard  
     *(From Chimney Flute)*  
 2 Fifteenth  
     *(Extend Gemshorn)*  
 1 3/5 Seventeenth *(TC)*  
 1 1/3 Nineteenth  
 8 Trumpet  
 8 Oboe  
 Tremulant  
 Cymbelstern II  
 Swell 16  
 Swell Unison Off  
 Swell 4

SOLO (I)

*Solo Stops from Great*  
 8 Open Diapason  
 8 Harmonic Flute  
 8 Tuba Angeli  
 8 Clarinet  
 Chimes  
*Solo and Accompaniment*  
     *stops from Swell*  
 8 Small Open Diapason  
 8 Stopped Diapason  
 8 Echo Gamba  
 8 Vox Angelica  
 4 Gemshorn  
 4 Chimney Flute  
 2 2/3 Cornet†  
 8 Trumpet  
 8 Oboe  
*Sanctuary Stops*  
 8 Lieblich Gedeckt  
 8 Dulciana  
 4 Principal  
 4 Lieblich Flute  
 Solo 16  
 Solo Unison Off  
 Solo 4  
 † Derived from  
 2 2/3 Nazard, 2 Fifteenth,  
 and 1 3/5 Seventeenth

PEDAL

32 Resultant  
 16 Diapason *(Wood)*  
 16 Corno Dolce *(Great)*  
 16 Bourdon *(Swell)*  
 8 Diapason *(Metal)*  
 8 Open Diapason *(Swell)*  
 8 Corno Dolce *(Great)*  
 8 Stopped Diapason *(Swell)*  
 4 Fifteenth *(Great - from*  
     *Open Diapason)*  
 4 Flute *(Great - from*  
     *Harmonic Flute)*  
 16 Bass Tuba *(Great)*  
 8 Tuba Angeli *(Great)*  
 4 Clarinet *(Great)*  
 16 Lieblich Bourdon  
     *(Sanctuary)*

SANCTUARY (One Manual Console)

16 Lieblich Bourdon  
 16 Lieblich Gedeckt  
 8 Dulciana  
 4 Principal  
 4 Lieblich Flute  
 4 Dulcet

COUPLERS

Great to Pedal  
 Great to Pedal 4  
 Swell to Pedal  
 Swell to Pedal 4  
 Solo to Pedal  
 Solo to Pedal 4  
 Swell to Great 16  
 Swell to Great  
 Swell to Great 4  
 Solo to Great 16  
 Solo to Great  
 Solo to Great 4  
 Swell to Solo  
 Great to Solo

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2018	Church of the Redeemer Chestnut Hill, MA	III – 31 Ranks
2017	Mikell Chapel The Cathedral of St. Philip Atlanta, GA	II – 16 Ranks
2017	Grace Episcopal Church Hartford, CT	III – 18 Ranks
2016	Trinity Episcopal Cathedral Sacramento, CA	Antiphonal – 3 Ranks

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## CHORAL EVENSONG

Wednesday, June 13, 2018, 5:00 p.m.

St. Mark's Episcopal Church

315 E. Pecan St.

San Antonio, TX 78205

The Reverend Elizabeth Knowlton, *Officiant and Rector*

The Right Reverend J. Neil Alexander, *Conference Preacher*

Mr. Ben Outen, *Opening Voluntary Organist*

Dr. Susan Jane Matthews, *Closing Voluntary Organist*

The St. Mark's Choir

Dr. Joseph Causby, *Organist and Choirmaster*

Mr. Robert Brewer, *Organist and Artist in Residence*

## VOLUNTARY

I. Fantasie, from 3 *Pièces pour grand orgue*

César Franck  
(1822 - 1890)

*Please stand for the procession, and remain standing for*

## THE INVITATORY AND PSALTER

Kenneth Leighton  
(1928 - 1988)

*Cantor:* O Lord, open thou our lips:

*Choir:* And our mouth shall show forth thy praise.

*Cantor:* O God make speed to save us:

*Choir:* O Lord, make haste to help us.

*Cantor:* 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.

*Cantor:* Praise ye the Lord.

*Choir:* The Lord's name be praised.

*Please sit while the choir sings:*

PSALM 72:1-4, 12-14

*Deus, iudicium*

chant by William Boyce

(1711 - 1779)

- 1 Give the King thy judgements, O God \*  
and thy righteousness unto the King's son.
- 2 Then shall he judge thy people according unto right \*  
and defend the poor.
- 3 The mountains also shall bring peace \*  
and the little hills righteousness unto the people.
- 4 He shall keep the simple folk by their right \*  
defend the children of the poor, and punish the wrong doer.
- 12 For he shall deliver the poor when he crieth \*  
the needy also, and him that hath no helper.
- 13 He shall be favourable to the simple and needy \*  
and shall preserve the souls of the poor.
- 14 He shall deliver their souls from falsehood and wrong \*  
and dear shall their blood be in his sight.

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 LESSONS

THE FIRST LESSON — *Isaiah 42:1-7*

*Please stand while the choir sings:*

THE MAGNIFICAT

George Dyson (from *Evening Service in D*)

(1883 - 1964)

BCP 65

*Please sit for the reading.*

THE SECOND LESSON — *Matthew 10:32-42*

*Please stand while the choir sings:*

THE NUNC DIMITTIS

Dyson

BCP 66

*Please stand and say together:*

THE APOSTLES' CREED

BCP 66

## THE PRAYERS

*Cantor:* The Lord be with you.

*Choir:* And with thy spirit.

*Cantor:* Let us pray.

*Please kneel or sit.*

*Choir:* Lord, have mercy upon us, Christ, have mercy upon us, Lord, have mercy upon us.  
Our Father which art in heaven, hallowed be thy Name, thy kingdom come,  
thy will be done, in earth as it is in heaven. Give us this day our daily bread.  
And forgive us our trespasses, as we forgive them that trespass against us.  
And lead us not into temptation; But deliver us from evil. Amen.

*Cantor:* O Lord, show thy mercy upon us:

*Choir:* And grant us thy salvation.

*Cantor:* O Lord, save the State:

*Choir:* And mercifully hear us when we call upon thee.

*Cantor:* Endue thy ministers with righteousness:

*Choir:* And make thy chosen people joyful.

*Cantor:* O Lord, save thy people:

*Choir:* And bless thine inheritance.

*Cantor:* Give peace in our time, O Lord:

*Choir:* Because there is none other that fighteth for us, but only thou, O God.

*Cantor:* O God make clean our hearts within us:

*Choir:* And take not thy Holy Spirit from us.

## THE COLLECTS

*The Cantor chants each collect, and the choir responds with "Amen."*

The Collect of the Day

A Collect for Peace

BCP 69

A Collect for Aid Against All Perils

BCP 70

*Please sit while the choir sings:*

THE ANTHEM

*Hear My Words*

C. Hubert H. Parry

(1848 - 1918)

Hear my words, ye people,  
give ear unto me all ye that have knowledge.  
Let us choose to us judgement,  
let us know among ourselves what is good.

Behold, God is mighty,  
and despiseth not any.

He is mighty in strength and in wisdom.  
Behold, He is great, and we know Him not,  
Neither can the number of His years be searched out.

The Lord's seat is in heaven.

Clouds and darkness are round about Him.  
Righteousness and judgment are the habitation of His seat.  
He decketh Himself with light as with a garment,  
and spreadeth out the heavens like a curtain.

He layeth the beams of His chambers in the waters,  
and maketh the clouds His chariots  
and walketh upon the wings of the wind.

He bowed the heavens and came down,  
and it was dark under His feet.  
He rode on the cherubim and did fly,  
and came flying upon the wings of the wind.

The Lord's seat is in heaven;  
His kingdom ruleth over all

Behold the eye of the Lord is upon them that fear him  
and upon them that put their trust in His mercy  
To deliver their soul from death,  
And to feed them in a time of dearth.

Our soul hath patiently tarried for the Lord  
For He is our help, our help and our shield.  
He delivered the poor in his affliction,  
the fatherless and him that hath none to help him.  
He shall bind up the brokenhearted,  
and proclaim liberty to the captives,  
and comfort to those that mourn.

He shall give them beauty for ashes:  
the garment of praise for the spirit of heaviness.  
For as the earth bringeth forth her bud,  
and as the garden causeth things that are sown to spring forth,  
so the Lord God will cause righteousness  
and peace to spring forth before all nations.  
The Lord is full of compassion and mercy.  
He hath not dealt with us after our sins,  
nor rewarded us according to our wickedness.  
For look how high the heaven is in comparison of the earth,  
so great is his mercy also toward them that fear Him;  
Look how wide also the East is from the West,  
So far hath He set our sins from us.

O praise ye the Lord!  
Praise Him in the height;  
Rejoice in His word,  
ye angels of light;  
Ye heavens adore him  
by whom you were made,  
and worship before Him,  
in brightness arrayed.  
O praise ye the Lord!  
Praise Him upon earth,  
in tuneful accord,  
ye sons of new birth;  
praise Him who hath brought you  
His grace from above,  
praise Him who hath taught you  
to sing of his Love.

O praise ye the Lord!  
Thanksgiving and song  
to Him be outpoured  
all ages along!  
For love in creation,  
from heaven restored,  
for grace of salvation,  
O praise ye the Lord! Amen.

*Please kneel or sit and say together:*

THE GENERAL THANKSGIVING

BCP 71

A PRAYER OF ST. CHRYSOSTOM

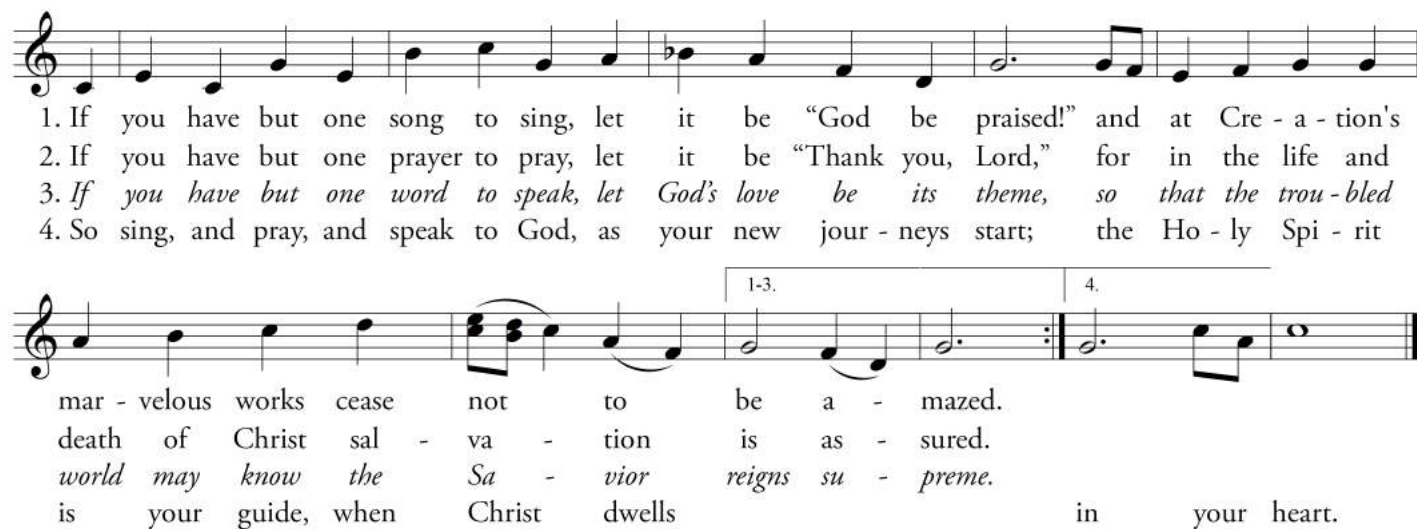
BCP 71

Please stand and sing:

HYMN

St. Mark's on Travis Park

Stanza 3 is sung by the choir alone.



1. If you have but one song to sing, let it be "God be praised!" and at Cre - a - tion's  
2. If you have but one prayer to pray, let it be "Thank you, Lord," for in the life and  
3. *If you have but one word to speak, let God's love be its theme, so that the trou - bled*  
4. So sing, and pray, and speak to God, as your new jour - neys start; the Ho - ly Spi - rit

mar - velous works cease not to be a - mazed.  
death of Christ sal - va - tion is as - sured.  
*world may know the Sa - vior reigns su - preme.*  
is your guide, when Christ dwells in your heart.

Text: Rae E. Whitney (b. 1927), 1998

Music: David Ashley White (b. 1944), 2018

Please remain standing until The Procession passes out of the church,  
and then please be seated until the end of the Voluntary.

VOLUNTARY

*Te Deum, op. 11*

Jeanne Demessieux  
(1921 - 1968)



# ORGAN DEMONSTRATION

Charles Tompkins, organist  
 Thursday, June 14, 2018, 2:00 p.m.  
 Temple Beth-El  
 211 Belknap Pl.  
 San Antonio, Texas, 78212

from *Sim Shalom* (Lorenz, 2014)

- IV. Hine Ma Tov (Psalm 133, "How Good and How Pleasant It Is")
- VIII. S'u Sh'arim (Psalm 24, "Lift Up Your Heads, O Ye Gates")

Christina Harmon  
 (b.1944)

from *Six Preludes for Organ* (Gershon Ephros / G. Schirmer, 1948)

- VI. Processional

Ernest Bloch  
 (1880 - 1959)

from *Four Wedding Marches* (G. Schirmer, 1951)

- III. Moderato

Bloch

*Fantasy on "Adon Olam"*

Eliot Glaser  
 (b. 1958)

Temple Beth-El  
 San Antonio, Texas  
 Aeolian-Skinner Organ Co., Inc.  
 Opus 1052, 1944  
 Three manuals, 24 stops, 47 ranks

## GREAT ORGAN

- 8 Diapason
- 8 Bourdon
- 4 Octave
- 4 Rohr Flute
- II Grave Mixture

## CHOIR ORGAN

- 8 Concert Flute
- 8 Dulciana
- 8 Unda Maris (tc)
- 4 Koppel Flute
- 2 Piccolo
- 8 Clarinet
- Tremulant

## SWELL ORGAN

- 16 Bourdon
- 8 Geigen Diapason
- 8 Stopped Diapason
- 8 Salicional
- 8 Voix Celeste (tc)
- 4 Flute
- III Plein Jeu
- 8 Trompette
- 8 Oboe
- 8 Vox Humana
- Tremulant

## PEDAL ORGAN

- 16 Contre Basse
- 16 Bourdon
- 16 Lieblich Gedeckt
- 8 Diapason
- 8 Flute
- 4 Flute



**SAVE  
THE  
DATE**

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Trinity Episcopal Cathedral



St. Mary's Cathedral of the Immaculate Conception



*Thank you for your  
thoughts and prayers  
during my recovery.  
It meant the world to me.  
~Tamara Schmiede*

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## CLOSING EUCHARIST

*The Feast of St. Basil*

Thursday, June 14, 2018, 4:15 p.m.

Margarite B. Parker Chapel, Trinity University

1 Trinity Place

San Antonio, TX 78212

The Right Reverend J. Neil Alexander, *Celebrant and Conference Preacher*

The Right Reverend Keith Whitmore, *Chaplain to the Association of Anglican Musicians*

Dr. Damin Spritzer, *Opening Voluntary Organist*

Mr. Glenn Stroh, *Closing Voluntary Organist*

Mr. Russell Jackson, *Organist and Director of Music*, St. Luke's Episcopal Church, San Antonio

Dr. David Heller, *Assistant Organist*, St. Luke's Episcopal Church, San Antonio

*Unless otherwise indicated, hymns are to be sung in unison for the first and last verses, and in parts for all interior stanzas.*

## THE WORD OF GOD

### VOLUNTARY

*Elegy in D-flat Major*

Healey Willan  
(1880 - 1968)

### IN PROCESSION, HYMN 629

*Halifax*

### OPENING ACCLAMATION

BCP 355

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

**People:** *And blessed be his kingdom, now and for ever. Amen.*

### COLLECT FOR PURITY

BCP 355

GLORIA IN EXCELSIS, from *Mass for St. Luke's*

Russell Jackson  
(b. 1962)

Glo-ry to God in the high-est, and peace to his peo - ple on earth. Lord God, heav'n - ly King, al -

migh-ty God and Fa-ther, we wor-ship you, we give you thanks, we praise you for your glo-ry.

Lord Je-sus Christ, on - ly Son of the Fa - ther, Lord God, Lamb of God, you take a-way the

sins of the world: have mer - cy on us; you are seat - ed at the right hand of the

Fa-ther: re - ceive our prayer. For you a-lone are the Ho-ly One, you a - lone are the

Lord, you a - lone are the Most High, Je - sus Christ, with the Ho - ly Spi-rit, in the

glo-ry of God the Fa - ther. A - men. A - men. A - men. A - men.

THE COLLECT OF THE DAY

BCP 241

Celebrant: The Lord be with you.

People: *And also with you.*

Celebrant: Let us pray.

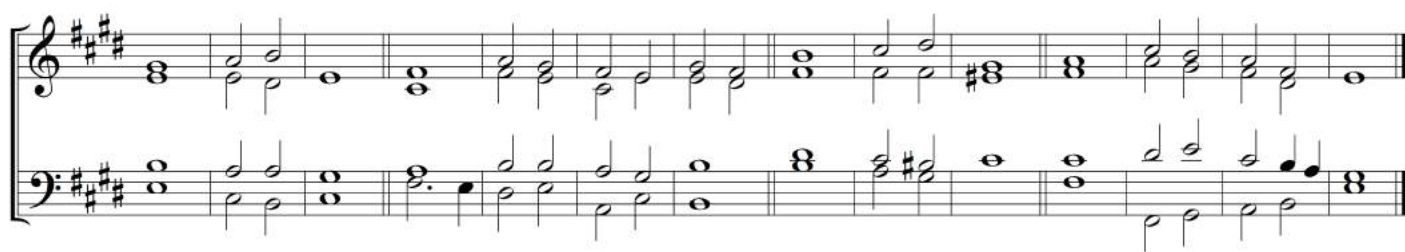
Almighty God, you have revealed to your Church Your eternal Being of glorious majesty and perfect love as one God in Trinity of Persons: Give us grace that, like your bishop Basil of Caesarea, we may continue steadfast in the confession of faith, and constant in our worship of you, Father, Son, and Holy Spirit; for you live and reign for ever and ever. *Amen.*

THE FIRST LESSON — *Ezekiel 22:22-30*

Lector: The Word of the Lord.

People: *Thanks be to God.*

AT THE GRADUAL, PSALM 139:1-9

*Domine, probasti*chant by C. Hubert H. Parry  
(1848 - 1918)

- 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 | al-to-|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 | wonderful · for | me; \*  
it is so | high · that I | cannot · 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.

THE SECOND LESSON — *1 Corinthians 2:6-13*

AT THE SEQUENCE, HYMN 516

*Down Ampney*THE GOSPEL — *Luke 10:21-24*

THE SERMON

The Right Reverend J. Neil Alexander

A period of silence is kept after the sermon.

INSTALLATION OF OFFICERS OF THE ASSOCIATION OF ANGLICAN MUSICIANS The Right Reverend Keith Whitmore  
A Past President addresses the membership:

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

The 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 Board of the Association of Anglican Musicians. Do you believe them to be prepared by a commitment to Jesus Christ, by regular attendance at worship, by a commitment to strengthen the music worship of this Communion through liturgy and music, and by a willing heart to serve this Association in this ministry?

Membership:

*We do.*

Chaplain:

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

Membership:

*We will.*

The Chaplain addresses the Officers:

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

Officers:

*We will.*

Chaplain:

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

Officers:

*We will.*

Chaplain:

Let us pray. (A period of silence may be 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.*



## Chaplain:

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

BCP 360

## THE HOLY COMMUNION

AT THE OFFERTORY, AN ANTHEM

*I was glad*

C. Hubert H. Parry  
(1848 - 1918)  
ed. Jeremy Dibble

Sung by the gathered members of AAM.  
Scores are included in the conference packets.

THE GREAT THANKSGIVING, EUCHARISTIC PRAYER D

BCP 372

SANCTUS AND BENEDICTUS, from *Mass for St. Luke's*

Jackson

Ho - ly, Ho - ly, Ho - ly Lord, God of pow'r and might, heav'n and  
earth are full of your glo-ry. Ho - san-na in the high-est. Bless'd is he who comes in the  
name of the Lord. Ho - san - na in the high-est. Ho - san - na in the high-est.

THE PRAYER OF CONSECRATION

BCP 373

THE LORD'S PRAYER

BCP 364

FRACTION ANTHEM, from *Mass for St. Luke's*

Jackson

Al - le - lu - ia, Al-le-lu - ia. Christ our pass-ov-er is sac-ri - ficed for us;  
There-fore let us keep the feast. Al - le - lu - ia, Al - le - lu - ia.

AT THE DISTRIBUTION,

AN ANTHEM, *My Eternal King*

Jane Marshall

(b. 1924)

My God, I love Thee;  
not because I hope for heaven thereby,  
Nor yet because who love Thee not  
Must die eternally.  
  
Thou, O my Jesus, Thou didst me  
Upon the cross embrace;  
For me didst bear the nails, the nails and spear,  
And manifold disgrace.

Why, then why, O blessed Jesus Christ,  
Should I not love Thee well?  
Not for the hope of winning heaven,  
Or of escaping hell;  
  
Not with the hope of gaining aught,  
Not seeking a reward;  
But as Thyself hast loved me,  
O ever-loving Lord!

E'en so I love Thee, and will love,  
And in Thy praise will sing;  
Solely because Thou art my God,  
And my Eternal King.

HYMN 653

*Repton*

HYMN 347

*Litton*

THE POSTCOMMUNION PRAYER

BCP 365

The Bishop may bless the people:

Bishop: Our help is in the Name of the Lord.  
People: *The maker of heaven and earth.*  
Bishop: Blessed be the Name of the Lord.  
People: *From this time forth for evermore.*  
Bishop: The blessing, mercy, and grace of God Almighty, the Father, the Son,  
and the Holy Spirit, be upon you, and remain with you for ever. *Amen.*  
  
Let us go forth into the world, rejoicing in the power of the Spirit.  
*Thanks be to God.*

AT THE DISMISSAL, HYMN 518

*Westminster Abbey*

VOLUNTARY

*Final, from Sonata No. 1 in D Minor, Op. 42*

Félix-Alexandre Guilmant

(1837 - 1911)

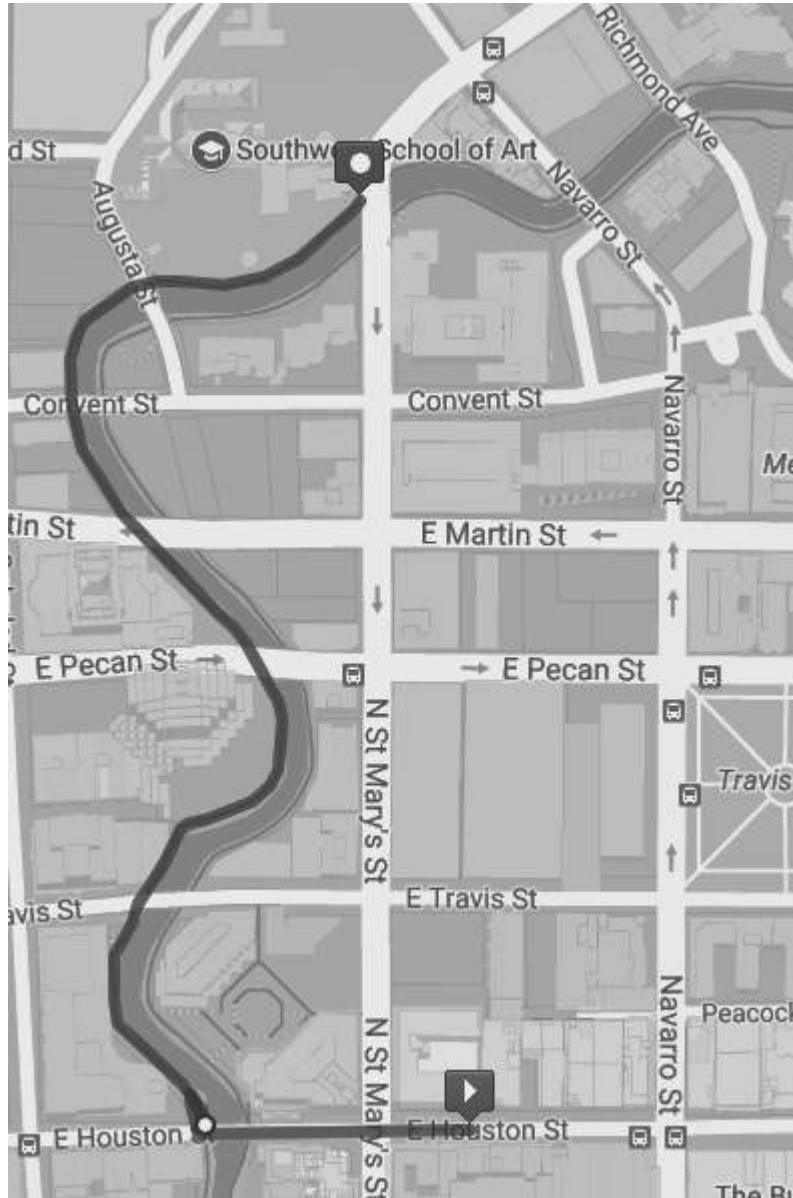
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## WALKING DIRECTIONS TO CLUB GIRAUD

*N.B. These directions are for the more scenic and cooler route along the River Walk. A more direct route would be to turn right on N. St. Mary's from the hotel and find Club Giraud five blocks north (on the opposite side of the street)*



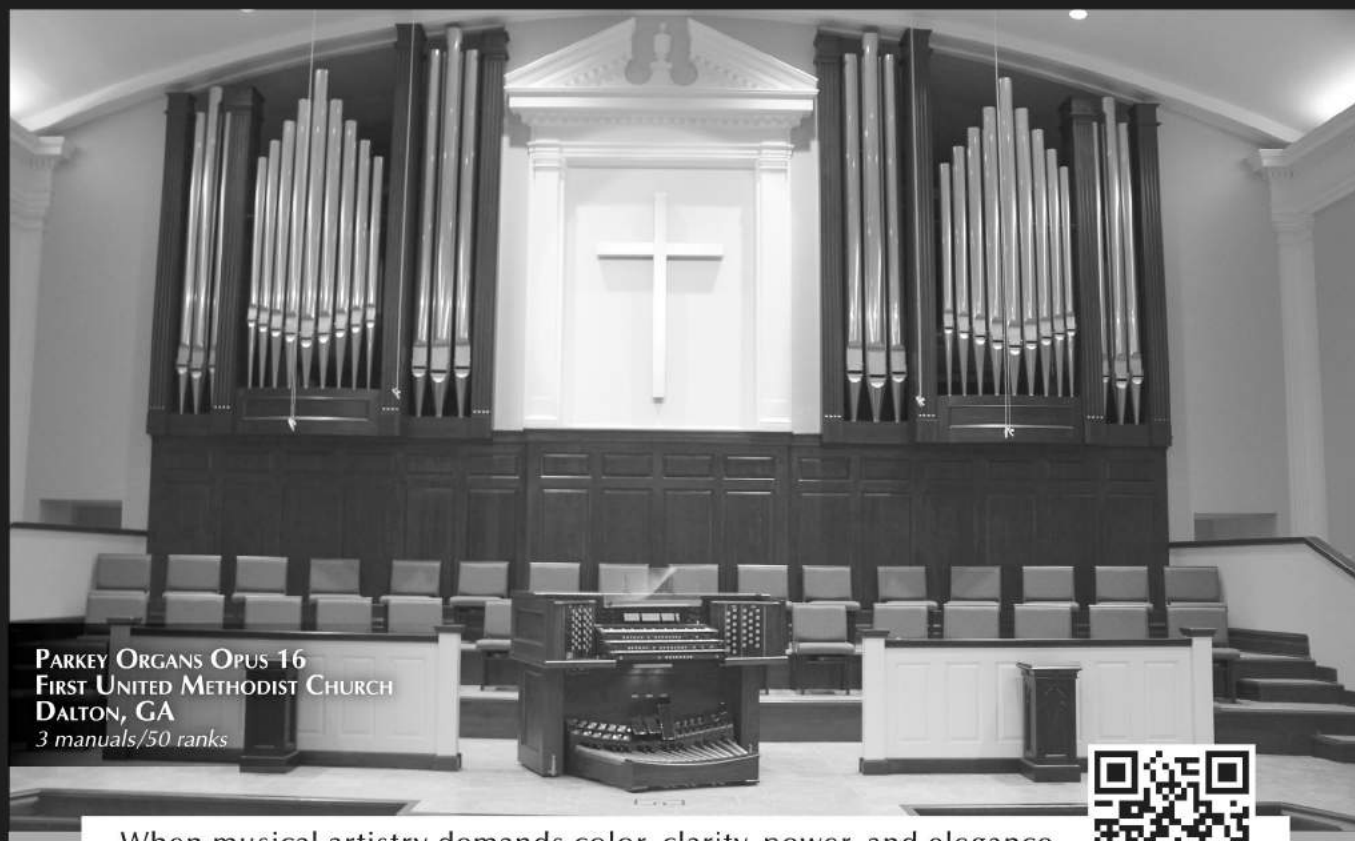
1. Exit Sheraton Gunter on E. Houston St. and turn right (heading west).
2. Cross St. Mary's St., and go down the stairs to your right on the far side of the river (opposite side from going to St. Mark's).
3. Continue north along the to St. Mary's Street and climb the steps to the street level.
4. The entrance to Club Giraud is at the top of the stairs from the river.

CLUB GIRAUD: 707 N. St. Mary's St., SATX, 78205

*N.B. Google Maps shows Club Giraud on the wrong side of the river. It is on the north side of the river.*



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THE RT. REV. J. NEIL ALEXANDER, TH.D, D.D., CONFERENCE PREACHER, was appointed dean of Sewanee's School of Theology on June 26, 2012. He is also professor of liturgy and the Charles Todd Quintard Professor of Theology. Prior to that, Alexander was elected the ninth bishop of the Diocese of Atlanta and served from 2001 to 2012. His long relationship with Sewanee and the School of Theology began as a sabbatical replacement for the Rev. Dr. Marion Hatchett, professor of liturgics and music, in the early 1980s. He later joined the faculty in 1997 teaching liturgics and homiletics and was the first Norma and Olan Mills Professor of Divinity. From 2009 to 2012, Alexander served as the University's 23<sup>rd</sup> chancellor.



Alexander has served in a variety of parish settings and has taught at The General Theological Seminary, Yale University, Drew University, and Waterloo Lutheran Seminary. He has been a board member of the Episcopal Preaching Foundation and a faculty member and chaplain of the Preaching Excellence Conference of the Episcopal Preaching Foundation. He is the president of the Board of Directors of the College for Bishops.

Alexander is a graduate of the University of North Carolina School of the Arts, Moravian College, and the University of South Carolina. He earned a master of divinity from Lutheran Theological Southern Seminary and a doctor of theology in liturgics from The General Theological Seminary. He is the recipient of two honorary doctorates.

The author of numerous publications in the fields of liturgics, homiletics, sacramental theology, and pastoral practice, his most recent publication, *Celebrating Liturgical Time: Days, Weeks, and Seasons*, is a commentary on sacred time as expressed in the rites of The Book of Common Prayer.

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ROBERT BREWER serves as Interim Instructor of organ and harpsichord at the University of Texas at San Antonio, Organist of Temple Beth-El, and Organist and Artist in Residence of St. Mark's Episcopal Church. Mr. Brewer, a Houston native, was an active musician in the city for more than 40 years before moving to San Antonio in 2011. While in Houston, he served as Organist and Choirmaster of St. Paul's United Methodist Church and Assistant to the Organist of Congregation Beth Israel. He also served as music director of the Houston Master Works Chorus and guest conducted the Houston Bach Choir. From 2006-2011, Mr. Brewer was Organist and Choirmaster of the Episcopal Church of the Epiphany and Principal Accompanist of the Houston Children's Chorus from 1989-2011. Mr. Brewer is also active in opera and chamber music. While in Houston, he worked as a Guest Opera Coach at Houston Grand Opera and on the faculty of Rice University as Guest Artist in Opera Studies. Mr. Brewer was educated at the University of Cincinnati College Conservatory of Music, Rice University, and the University of Houston. He received a Masters in organ performance in 1992 from Indiana University where he studied with organ professor Marilyn Keiser.





JOSEPH CAUSBY is Organist and Choirmaster of St Mark's Episcopal Church, San Antonio. Recognized as a conductor and organist, he has given concerts throughout the United States, Canada, and England.

Under Dr. Causby's leadership, St. Mark's has become one of the most active music programs in the country, incorporating over 120 singers who participate in the Royal School of Church Music training curriculum. The choirs of St. Mark's have produced several recordings, including a video production of *A Festival of Lessons and Carols* for KLRN-PBS television, as well as three international choir residencies at Exeter Cathedral, Durham Cathedral, and St. Alban's Abbey. The choir has earned a reputation as a strong collaborator in the city, from marking moments in our spiritual and national life, as well as joint productions involving the Choral Society of San Antonio, the Youth Orchestras of San Antonio, the Children's Chorus of San Antonio, Trinity University, St. Paul's Episcopal Montessori School, and the Montessori School of San Antonio.

As Artistic Director of the Alamo Baroque Festival, an educational outreach initiative of St. Mark's, Dr. Causby worked with internationally acclaimed Baroque violinist, Margaret Faultless, in developing an early music presence in South Texas. ABF 2018 included a weeklong residency of leading artists performing alongside local San Antonio musicians, in addition to working with children and youth in local schools.

During his time as Interim Conductor of Advanced Choirs at the Children's Chorus of San Antonio, Dr. Causby prepared the chorus for numerous performances with the San Antonio Symphony, Opera San Antonio, and conducted the world premiere of Ethan Wickman's *Ballads of the Borderland*, a San Antonio Tricentennial project with SOLI Chamber Ensemble and the San Antonio Chamber Choir.

Dr. Causby holds a BMus in organ performance and sacred music from Appalachian State University (Boone, NC), an MMus from the Shepherd School of Music, Rice University (Houston, Texas), and a PhD from the University of Durham (Durham, England). His dissertation, supervised by Professor Jeremy Dibble, focused on the life of Thomas Tertius Noble and the founding of the choir school of St Thomas Church, Fifth Avenue, New York City. He also served as the first American Organ scholar of Durham Cathedral, during his PhD residency in Durham.

Dr. Causby is a board member and UK representative of the Royal School of Church Music in America; board member of the Youth Orchestras of San Antonio; and co-chair of the 2018 San Antonio National Conference of the Association of Anglican Musicians.



Hailed as a "brilliant organist" by the Dallas Morning News and an "outstanding musician" by *The Diapason*, SCOTT DETTRA is acclaimed as one of America's leading concert organists. His playing is praised for its clarity, rhythmic intensity, and musical elegance. He combines an active performance schedule with his post as Director of Music and Organist at the Church of the Incarnation in Dallas, where he leads a vibrant music ministry in one of the country's largest Episcopal parishes. Prior to his appointment in Dallas, he was for five years Organist of Washington National Cathedral. Mr. Dettra has been a featured performer at national conventions of the American Guild of Organists, the Association of Anglican Musicians, and the Association of Lutheran Church Musicians, and is in demand as a clinician and adjudicator for master classes, workshops, and competitions. He has recordings on the Loft and Pro Organo labels. Mr. Dettra holds two degrees from Westminster Choir College in Princeton, where he was a student of Joan Lippincott, and has studied organ and jazz piano at the Manhattan School of Music. Dettra is represented by Karen McFarlane Artists.

JEREMY DIBBLE studied music at Trinity College, Cambridge (with Philip Radcliffe, Richard Marlow, Peter le Huray and Robin Holloway) and at Southampton University (with Peter Evans). Before he was appointed as a lecturer at Durham in 1993, he was a lecturer in music at University College, Cork. He teaches courses in harmony and counterpoint, musicianship, nineteenth- and twentieth-century music, and includes special topics in nineteenth- and early twentieth-century English song, Brahms, Britten's Chamber Operas and (at MA level) English church music. In 2010 the Royal School of Church Music awarded him a Fellowship (FRSCM) for services to church music and, in 2013, he was awarded a Fellowship (FGCM) by the Guild of Church Musicians.



Jeremy Dibble's research specialisms lie in British and Irish music of the nineteenth and twentieth centuries, an area which includes not only composer studies, but also musical criticism and aesthetics, church music, hymnology, song, light music, opera and instrumental music. He is best known for his monographs *C. Hubert H. Parry: His Life and Music* (Oxford: OUP, 1992 rev. 1998), *Charles Villiers Stanford: Man and Musician* (Oxford: OUP, 2002), *John Stainer: A Life in Music* (Woodbridge: Boydell & Brewer, 2007), *Michele Esposito* (Dublin: Field Day Press, 2010) and *Hamilton Harty: Musical Polymath* (Woodbridge: Boydell & Brewer, 2013), and for his edition of Parry's Violin Sonatas for Musica Britannica (Vol. LXXX, 2003). He has contributed many articles on British composers to the *New Grove Dictionary of Music and Musicians*, the revised *Oxford Companion to Music*, the new edition of *Musik in Geschichte und Gegenwart*, *Thoenes' Dictionary of Nineteenth-Century British Philosophers*, and Grolier's *Encyclopaedia of the Victorian Era*. He is presently preparing an edition of Parry's Piano Trios for Musica Britannica. He has also completed numerous editions for the RSCM Press and for OUP.

Professor Dibble has for many years worked closely with commercial recording labels such as Hyperion, Chandos, Dutton, Regent, Herald, EMI, SOMM etc., and has done much to promulgate the results of his research with leading performers and orchestras. His recent work has involved an edition of Stanford's Piano Quartet No. 2 Op. 133 with the Gould Trio for Naxos, editions of Harty's Piano Quintet Op. 12 and two string quartets Opp. 1 and 5 for Hyperion, and editions of Parry's *Magnificat*, *Coronation Te Deum*, and *England* for Chandos and the BBC National Orchestra and Chorus of Wales. He has made orchestrations of extracts of Parry's unpublished opera *Guenevere*.

Current and recent supervision of research projects has included: the music of Samuel Coleridge-Taylor; Elgar and Wagner; Chopin in England and Scotland; Poulenc's a cappella sacred works; the history of the Royal College of Music 1883-1918; Tractarian hymnody; Thomas Tertius Noble and the choir of St. Thomas, New York; the concerted works of Herbert Howells; the role of the organ in nineteenth-century church music; the influence of Brahms in British music; and the choral works of Gerald Finzi.



SHANNON GALLIER is Organist-Choirmaster at St. Bartholomew's Episcopal Church in Atlanta, Georgia. At St. Bartholomew's, he oversees a vibrant music program comprised of seventy voices spread over four choirs and a full liturgical schedule. The music program at St. Bartholomew's is especially known for its services of sung Compline, offered by the renowned Schola Cantorum of St. Bartholomew's, and its RSCM-affiliated treble choir program. Before moving to Atlanta in January 2014, he served as Organist-Choirmaster at The Episcopal Church of the Good Shepherd in Jacksonville, Florida, where

he revitalized that church's historic music program, founded the Summer Organ Recital Series, and worked in conjunction with the Chamber Music Society of Good Shepherd, taking on leadership of that ensemble upon its founder's retirement. Shannon holds degrees in music from Centenary College of Louisiana and Indiana University. His past teachers include Jerome Wells, Holly Watson, Larry Smith, and Todd Wilson. He is a member of the Association of Anglican Musicians and the American Guild of Organists, having served as Sub-dean of the Jacksonville chapter. He is currently Chair of the Worship Committee for the National Convention of the American Guild of Organists, Atlanta 2020. A strong proponent of engaging children in worship and the Royal School of Church Music curriculum, he regularly serves as a Housemaster at summer RSCM training courses. In the summer of 2017 he was invited to serve as Music Director for the final Tulsa RSCM training course. Shannon has been active as a recitalist throughout the United States and has served congregations in Texas, Louisiana, Indiana, Florida, and Georgia.

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Organist DAVID HELLER has risen to prominence as an outstanding performer and pedagogue in the United States. A native of Wisconsin, Dr. Heller holds degrees from Lawrence University and the Eastman School of Music, which awarded him the Performer's Certificate in Organ. His teachers have included Miriam Clapp Duncan and Russell Saunders in organ, and Colin Tilney and Lisa Goode Crawford in harpsichord. His post-doctoral study was with David Craighead in organ, and improvisation with Gerre Hancock. As an active recitalist, he has performed throughout the

United States, Europe, South Korea, and Taiwan. Dr. Heller serves as a lecturer and performer for the Classical Music Festival-Eisenstadt Summer Academy in Austria. As author of the highly acclaimed *Manual on Hymn Playing* (G.I.A. Publications), he is frequently sought as a lecturer and clinician in the areas of church music skills and hymn playing. He has four recordings to his credit on the Calcante and Pro Organo labels. His latest recording, on the Letourneau organ at Christ Church United Methodist in Louisville, Kentucky, was released on the Raven Recordings label and featured on Michael Barone's *Pipedreams* on National Public Radio. Since 1986, David Heller has been a member of the faculty at Trinity University serving as Professor of Music and University Organist. In 2010, Dr. Heller received the Distinguished Achievement Award for Creative Work at Trinity University, one of the school's top honors awarded to the faculty. He was appointed Chair of the Department of Music in 2012. In addition to his teaching duties, David Heller has held two artist residencies at Trinity Episcopal Cathedral in Portland, Oregon, and NorthPark Presbyterian Church in Dallas, Texas. He currently serves as Associate Organist for St. Luke's Episcopal Church in San Antonio.

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RUSSELL JACKSON is Organist & Director of Music at St. Luke's Episcopal Church in San Antonio, TX. The church has an outstanding choral program and the choir has sung in residence at Gloucester Cathedral, UK, and the National Cathedral, Washington DC. They made their first CD recording in 2017. Russell previously served for twenty years as Canon Precentor at the Cathedral Church of the Nativity in Bethlehem, Pennsylvania, and as Artist-Lecturer at Moravian College. He is a Fellow of the London College of Music, and was formerly Director of Music at All Saints' Church, Northampton, England—the family church of the late Princess Diana. He has given recitals at the National Cathedral, Washington DC; Girard College, Philadelphia; Princeton University Chapel, and First Congregational Church of Los Angeles (the largest church organ in the world). In 2001 he played in the Region III American Guild of Organists Convention, and continued sabbatical studies with Jean Guillou in Paris. Russell has also been housemaster/accompanist for several RSCM Courses including one at St. Thomas' Church, 5<sup>th</sup> Avenue, NYC.



MARILYN KEISER is Chancellor's Professor of Music Emeritus at Jacobs School of Music, Indiana University, where she taught courses in sacred music and applied organ for 25 years. Prior to her appointment at Indiana University, Dr. Keiser was Organist and Director of Music at All Souls parish in Asheville, North Carolina, and Music Consultant for the Episcopal Diocese of Western North Carolina from 1970 to 1983. A native of Springfield, Illinois, Marilyn Keiser received a Bachelor of Music degree from Illinois Wesleyan. Her graduate studies were at the School of Sacred Music at Union Theological Seminary in New York City, where she obtained her Master of Music and Doctor of Sacred Music degrees as a student of Alec Wyton. Upon graduation from Union Seminary, Dr. Keiser became Assistant Organist of The Riverside Church in New York City, and one year later was appointed Associate Organist and Choirmaster of the Cathedral of St. John the Divine, a position she held from 1966 to 1970. She is a highly sought clinician in the field of church music, in addition to her international career as a solo performer. She has numerous recordings on the Loft and Pro Organo labels. In April of 2013, she was awarded the American Guild of Organists Distinguished Artist Award. Dr. Keiser is represented by Karen McFarlane Artists.



THE REV. JOHN LEWIS, DPHIL, is an Episcopal priest and New Testament scholar. He serves as Director of Formational Outreach and Lecturer in New Testament and Spirituality at Seminary of the Southwest in Austin, Texas. John oversees the seminary's non-degree programs that include clergy continuing education, lay spiritual formation, vocational discernment, and non-residential clergy training through the Iona Collaborative. Since 2001 John has also been Co-Director of St. Benedict's Workshop, a non-profit ministry based in San Antonio, Texas, helping individuals, congregations, and church leaders connect scripture, faith, and experiences in daily life. John also serves the Diocese of West Texas as Dean of Examining Chaplains and Missioner for Christian Formation. John received his M.Div. degree from Virginia Theology Seminary (1997) and D.Phil. degree in New Testament from the University of Oxford (2004). Before entering ordained ministry, John was a practicing trial lawyer in a large San Antonio law firm, including four years as the firm's managing partner.







SUSAN JANE MATTHEWS has been Director of Music at St. Paul's Episcopal Church in Burlingame, California since October 2005, where she is organist, director of the Chancel Choir, and founding director of the St. Paul's Choir School for boys and girls (2007). In July 2017, she led the Choir of St. Paul's (ages 10 to 80) in a weeklong residency at Gloucester Cathedral, England, including also performances at Oxford University Church and Blenheim Palace. She previously served as Principal Organist at Grace Cathedral, San Francisco, where she has recorded two solo organ CDs for the Gothic label: *Chosen Tunes* in 2004 and *More Chosen Tunes* in 2016. She has performed throughout the United States and in Europe, including solo organ recitals at La Madeleine and St.-Sulpice, Paris; St. Paul's Cathedral, London; and the Himmerod Abbey, Germany. Dr. Matthews completed a Bachelor of Arts Phi Beta Kappa at Haverford College (Haverford, PA) with honors in chemistry, and a Master of Music and Doctor of Musical Arts (DMA) in organ performance and literature at the Eastman School of Music (Rochester, NY) as a student of David Higgs.

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German tenor NORBERT MEYN is equally at home singing baroque, classical and contemporary music. As a concert soloist he has appeared at the Barbican Hall, the South Bank Centre, St. John's Smith Square and the Royal Albert Hall in London, also at Usher Hall in Edinburgh, the Halle International Handel Festival, the Utrecht Festival of Early Music, with the Salzburg Bach Choir and in the Bach Cantata Pilgrimage of the Monteverdi Choir and Orchestra, with conductors including Sir Roger Norrington, Howard Arman, Simon Halsey, Phillip Pickett and Sir John Eliot Gardiner. Meyn has been featured in many major operatic roles.

CD recordings include Bach cantatas for Soli Deo Gloria, Engel Lund's Book of Folk Songs for Nimbus Records, Schubert Lieder with Eugene Asti for SFZ Music and Spiritual Songs by C.P.E. Bach for Toccata Classics. He has also performed, toured and recorded extensively with ensembles like the New London Consort, European Voices, Le Concert d'Astree, the Choir of the Enlightenment, London Voices and Trinity Baroque.

Norbert Meyn was born in the German city of Weimar. After studying music and singing in Dresden, Riga and Weimar, he moved to the UK in 1997 to study at the Guildhall School of Music & Drama. Since 2001 Norbert Meyn has been a professor there, and since 2005 also at the Royal College of Music, where he teaches German Lieder classes. He lives in London with his wife and two children.



Praised for a “rich, natural sound that’s larger and more complex than the sum of its parts,” (National Public Radio) NEW YORK POLYPHONY is one of the foremost vocal chamber ensembles active today. The four men, “singers of superb musicianship and vocal allure,” (The New Yorker) give vibrant, modern voice to repertoire ranging from Gregorian chant to cutting-edge compositions. Their dedication to innovative programming, as well as a focus on rare and rediscovered Renaissance and medieval works, has not only earned New York Polyphony two GRAMMY nominations and wide acclaim, but also helped to move early music into the classical mainstream.



Commissioning new works has been central to the mission of New York Polyphony since their founding in 2006. Both in performance and on recording, the ensemble has demonstrated a commitment to presenting contemporary compositions that explore the boundaries between ancient and modern music. They have forged relationships with numerous composers, including established artists such as Richard Rodney Bennett, Jonathan Berger and Jackson Hill. In January 2017, as part of Miller Theatre at Columbia University’s Early Music Series, New York Polyphony premiered *The Vespers Sequence*, a multi-movement setting of the Byzantine evening prayer service composed for the ensemble by Ivan Moody.

The ensemble’s growing discography includes two GRAMMY-nominated releases and albums that have topped the “best of” lists of The New Yorker, Gramophone, and BBC Music Magazine. In August 2016, New York Polyphony released *Roma aeterna*, a program highlighted by two masses of the High Renaissance by Giovanni Pierluigi da Palestrina and Tomás Luis de Victoria. The album, their seventh overall and fourth on BIS Records, debuted at #4 on Billboard magazine’s Traditional Classical Album chart. It has been hailed as “blissfully confident and beautiful” (BBC Radio 3 – Record Review), “resplendent and elegant” (San Francisco Chronicle), and “nothing short of revelatory” (AllMusic). Called a “spacious, radiant retreat” by The New York Times and selected as a “must have” in their Holiday Gift Guide, 2014’s release *Sing thee Nowell* scored New York Polyphony its second GRAMMY nomination in the Best Chamber Music/Small Ensemble Performance category. The ensemble’s fourth album (2013), *Times go by Turns*, was reviewed by Audiophile Audition and extolled New York Polyphony “as one of the finest small vocal groups performing today.” New York Polyphony, represented by Opus 3 Artists, tours extensively, participating in major concert series and festivals around the world.

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BEN OUTEN is the new Director of Music and Organist at Christ Church (Episcopal), Charlotte, NC where he works with multiple professional and volunteer choirs serving one of the largest Episcopal churches in the United States. Ben and his new music staff are developing a children's choir program based on the Royal School of Church Music training scheme to support the Anglican choral and liturgical tradition at Christ Church. Ben also supports a music staff who lead the Christ Church contemporary service and provide music for the Discovery Service, a liturgy for families with young children.

For 25 years Ben was Director of Music and Organist at St. Peter's Episcopal Church where he is the Founding Director of The Choir School at St. Peter's, an extracurricular choral music education program for children from throughout the Charlotte metropolitan region. Ben came to North Carolina to serve as Organist and Choirmaster at First Presbyterian Church in Belmont after graduating from Yale and Furman Universities with degrees in organ performance and music theory. While at Yale, he served as Organ Scholar at Trinity Church on the Green, New Haven, alongside Organist and Choirmaster, Walden Moore. His organ teachers included W. Lindsay Smith, Charles Krigbaum, Gerre Hancock and Robert Baker. His conducting teachers included Bing Vick, David Willcocks and Axel Theimer.

During his career Ben has traveled extensively throughout the United States and England with his choirs. He has regularly prepared children's choruses for Opera Carolina and child soloists for The Charlotte Symphony. In 2015 Ben conducted a fully staged production of "Noye's Fludde" in collaboration with Opera Carolina.

Ben has worked with many composers, including Dan Locklair, Gerald Near, Michael Sitton, Bruce Neswick, Rachelle Laurin and Grayston Ives, to commission anthems and extended works for choir and instruments. He has begun multiple chamber music series and hosted many fine performers in concert. He was instrumental in the procurement of St. Peter's organ, Fisk Opus 136, and in the development of an Evensong series that included singers from throughout the community.

Ben is a member of the Board of Directors for the Royal School of Church Music in America and has led many weeklong courses for them. He hosted and performed for the Association of Anglican Musicians Conference 2011, and in 2014 he hosted the Early Music America Board. In his free time, Ben and his husband Michael enjoy international travel, taking care of their rescued greyhound Zach, and spending time with their many unofficial "god children" and family.

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KYLE RITTER is Canon for Music at The Cathedral of All Souls in Asheville, North Carolina. At All Souls, he oversees a comprehensive choral program involving children and adults. Prior to his appointment at All Souls, Mr. Ritter was Minister of Music at St. Mary's Episcopal Church in Arlington, Virginia, a position he held from 1993-2002. He earned both bachelor's and master's degrees in organ and church music from Indiana University, where he was a student of Robert Rayfield and Marilyn Keiser. Kyle grew up in Evansville, Indiana, where he began piano lessons at age five with Jan Thornton-Irvine. He started organ lessons with Julian Irvine at ten years of age. He has held various positions of leadership in the American Guild of Organists, including dean of both the Bloomington, Indiana and Western North Carolina Chapters and registrar for the District of Columbia chapter. For four years, he served the Guild as District Convener for the state of North Carolina. Mr. Ritter is a past regional officer and Placement Advisor for the Association of Anglican Musicians (AAM), and served for several years on the editorial board for the AAM Journal. He was Adjunct Instructor in Liturgics at Virginia Theological Seminary in Alexandria, and taught in the Episcopal Dioceses of Washington and Virginia for the Leadership Program for Musicians (LPM). He now serves as chair of the National Board for LPM. Mr. Ritter was for several years on the adjunct music faculty at Brevard College and Chair of the Liturgy and Music Commission of the Diocese of Western North Carolina. He now serves as Assistant Director/Accompanist for the Asheville Symphony Chorus. He is a member of Pi Kappa Lambda honorary music society.



The Choir of ST. LUKE'S EPISCOPAL CHURCH, San Antonio, sings an average of 60+ musical events each year, including Choral Masses, Evensongs, Requiems, Concerts and recordings. The choir has recently made two choral residencies, one at Gloucester Cathedral, UK, and another at The National Cathedral, Washington, DC. Representing a wide range of people, at the hub are eight dedicated singers, and the musical leadership is provided by David Heller, Organist, and Russell Jackson, Director of Music.



ST. MARK'S EPISCOPAL CHURCH has a long history of excellence in music and liturgy. Today, the church's music program consists of two full-time musicians, many volunteers, and more than 100 choristers ranging from three years of age to 75. The music curriculum for children and youth is affiliated with the Royal School of Church



Music. The St. Mark's Choir, a primarily volunteer ensemble with staff singers and choral scholars, sings the principal Eucharist on Sundays in addition to monthly Evensongs and concerts. Joseph Causby is Organist and Choirmaster and Robert Brewer is Organist and Artist in Residence.



ELIZABETH SMITH is co-owner of Lois Fyfe Music in Nashville, TN, a store specializing in sacred choral and organ music. She was for many years the main accompanist for all sorts of choral groups, most recently for 10 years with the Nashville Symphony Chorus. She was organist at St. George's Church, Nashville, for many years, where she worked primarily with Wilma Jensen. Elizabeth is very active as a clinician at music conferences all over the US, presenting programs on music repertoire for organists and for choir directors. She is an active member of the Association of Anglican Musicians and the American Guild of Organists. Her organ teachers include Warren Hutton at the University of Alabama, and Peter Hurford in Cambridge, UK. She also studied choral conducting with Sandra Willetts and served as the accompanist for Sandra's choirs.

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Praised as “superb” by The New Yorker, SONNAMBULA is a Renaissance ensemble that brings to light unknown music for various combinations of early instruments with the lush sound of the viol at the core. Sonnambula will be the 2018–2019 artist-in-residence at The Metropolitan Museum of Art, where they debuted last season with a landmark performance of the complete works of Leonora Duarte (1610–1678), also the subject of the ensemble’s first CD (2018; Centaur Records). The undertaking, a collaboration with The New York Times Magazine photography critic Teju Cole, will be the first complete recording of Duarte’s work. Sonnambula has a strong commitment to education, and has presented interactive masterclasses, lecture/

demonstrations, museum programs, and composer workshops at The Frick Collection, The Hispanic Society of America, and Princeton University, where they are working at the Princeton Sound Kitchen lab to commission new work for old instruments, an effort that culminated in a concert of new music at Princeton in April 2017. The ensemble is continuing its residency at The Hispanic Society of America this season with two concerts of work by unknown female composers with ties to the Spanish diaspora; previous concerts at the HSA have included premieres of 18th-century Cuban sacred works presented by the Cuban Cultural Center of New York; ¡Zarzuela!, a program of Spanish theatrical music of the high Baroque; and a sold-out program of Spanish Golden Age works drawn from the over 450 pieces in the Cancionero Musical de Palacio, a manuscript at the Royal Palace of Madrid. Sonnambula has performed on historic instruments at The Metropolitan Museum of Art, has been a featured ensemble at the Amherst Early Music Festivals, and was artist in residence at the 2017 Madison Early Music Festival in Madison, Wisconsin. Other engagements include concerts at Alice Tully Hall, Columbia University, Spectrum, and The Museum of Biblical Art in New York, as well as in numerous other venues throughout the Northeast.

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Since the fall of 2014, DR. DAMIN SPRITZER has been full-time Assistant Professor of Organ at the University of Oklahoma. She continues to work with the Cathedral of Saint Matthew in Dallas as Artist-in-Residence for Cathedral Arts, and was recently Adjunct Professor at the University of North Texas, teaching Organ Literature and Sacred Music. Her performances have spanned several continents, including North America, South America, Europe, and the Middle East. The life and work of René Louis Becker was the topic of her doctoral dissertation, and she is currently editing a multi-volume critical edition of Becker's organ music for Wayne Leupold Editions, which will also market her monograph on the composer. She has given several presentations on the life of Becker for national and regional conventions of the American Guild of Organists, as well as the University of Michigan 51<sup>st</sup> Annual Conference on Organ Music. Her acclaimed recordings of Becker's organ music are available on the Raven Recordings label. Dr. Spritzer holds degrees the University of North Texas, the Eastman School of Music, and the Oberlin Conservatory of Music.



GLENN STROH is an organist, harpsichordist, conductor, and music educator based in Dallas, Texas. Since 2011, Mr. Stroh has served as Organist and Assistant Choirmaster at St. Mark's School of Texas, where he trains the novice choristers, assists with the direction and rehearsal of the St. Mark's Choir of Men and Boys, oversees the school's Royal School of Church Music training program, and provides organ music for the chapel and campus community. In addition to his faculty position, he is the interim Assistant Director of Music and Organist at Saint Michael and All Angels Episcopal Church in Dallas. He has performed across the United States and Europe, including appearances as a solo artist on several historically significant instruments. Mr. Stroh holds a Bachelor of Music degree in organ performance from Trinity University, a Master of Music in Historical Keyboards from the Oberlin College Conservatory, and was the recipient of a Fulbright Fellowship in 2009-10 to study at the Hochschule für Musik Franz Liszt in Weimar, Germany. His teachers have included James David Christie, David Boe, David Heller, Michael Kapsner, and Jesse Eschbach in organ, and Webb Wiggins in harpsichord.



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CHARLES BOYD TOMPKINS is University Organist and Professor of Music at Furman University, Greenville, South Carolina. A member of the Furman faculty since 1986, he teaches organ, harpsichord, music theory and church music courses, and serves as organ accompanist for the Furman Singers and Furman Chamber Choir.

Originally from the Washington, DC area, Tompkins' undergraduate study was at the Eastman School of Music (University of Rochester), where as a student of Russell Saunders he received the Bachelor of Music degree with High Distinction and the Performer's Certificate in organ. He subsequently received the Master of Music degree from the University of Michigan, studying under Robert Glasgow, and the Doctor of Music Arts degree from Eastman, where he continued his organ studies with Russell Saunders and was a harpsichord student of Lenora McCroskey.

Tompkins has presented organ recitals and workshops at universities and churches throughout the United States, and has been a featured artist at national and regional conventions of the American Guild of Organists, the College Music Society, and the Music Teachers National Association. He has performed abroad in Italy, Germany, Switzerland and France, including a 2011 recital at the Cathedral of Notre Dame, Paris. This past April he played a series of programs in England, including St. Paul's Cathedral, London; St. Alban's Cathedral; and the Church of St. Mary Redcliffe, Bristol. Reviewers have praised his "brilliant technique and musicianship" (The American Organist) and "fine sense of control (and) flair for instrumental color" (Charleston, West Virginia Gazette). Of his 2011 recital for the National Convention of the Association of Anglican Musicians, reviewer Robert McCormick wrote that: "The recital was a feat of technical and musical brilliance...(Dr. Tompkins') stunning playing had an enthusiastic audience on its feet immediately following the demanding Jongen work (Sonata Eroica)." Tompkins' performances have been broadcast nationally on American Public Media's PIPEDREAMS, and his CD Solemnity and Joy was released in 2001 on the Pro Organo label.

Dr. Tompkins' organ students at Furman have attended prestigious graduate schools, placed highly in national competitions, and may be found in important church positions in the eastern United States. He was responsible for the acquisition and design of the Hartness Organ in Daniel Chapel, a 42-stop instrument by C.B. Fisk (Opus 121).

An active church musician throughout his career, Tompkins is currently Associate Organist and Artist in Residence for Christ Church (Episcopal) in Greenville, a position he assumed in September, 2016. He has also served as Organist for Greenville's First Baptist Church (1997-2016) and Westminster Presbyterian Church (1988-1996).

DAVID ASHLEY WHITE's secular and sacred compositions are widely performed and published, and he has received numerous commissions from various organizations, schools, churches, and individuals. His vocal and instrumental music is recorded on several labels, including Zephyr—*Echoes from the American Cathedral*, a selection of White's sacred music, sung by the St. Paul's Choir, Houston, and *The Blue Estuaries*, which features his choral suite by the same name, commissioned and performed by the Houston Chamber Choir. On the Gothic label is *Praise the Spirit*, sung by the Palmer Church Choir, Houston, containing a number of White's anthems, motets, service music, and hymns. And most recently, on the Albany label, is *As you set out for Ithaka*, (2013), a selection of White's secular music, comprising works for chorus, solo voice, solo piano, and chamber groups.



White's hymns are found in a number of books, including the Episcopal Church's *The Hymnal 1982* and its supplement, *Wonder, Love, and Praise*; The United Methodist Hymnal and its supplement; the hymnal of the United Church of Christ in Japan; Great Britain's *Worship Songs Ancient and Modern*, and *Glory to God: The Presbyterian Hymnal* (2013). Also, three collections of his hymns are published by Selah Publishing Co., Pittsburgh, PA: *Sing, My Soul: The Hymns of David Ashley White* (1996), *Songs for a New Creation* (2002), and *New Harmony: A Harp of Thousand Strings* (2006).

Recent compositions include: *In love with the beautiful eyes...*, (E. C. Schirmer); *Creator of the Stars of Night* (E. C. Schirmer); *Spirit Moving Over Chaos* (Selah Pub. Co.); *Te Deum* (Selah Pub. Co.); *The Door Ajar* (E. C. Schirmer); and *As you set out for Ithaka* (E. C. Schirmer).

White holds a Bachelor of Music in oboe performance and a Master of Music in composition, both from the University of Houston, and he earned the Doctor of Musical Arts from The University of Texas at Austin. He has been on the faculty of the Moores School of Music since 1977. From 1999-2014, White was the school's director and was the first recipient of the Margaret M. Alkek and Margaret Alkek Williams Endowed Chair.

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Described as a “composer of facility and imagination, the kind to whom both performers and audiences respond” (*The New York Times*), ETHAN WICKMAN’S (b. 1973) music has been performed by soloists and ensembles in venues in the U.S. and around the world. He has received grants and commissions from the Barlow Endowment, Meet the Composer, the American Composers Forum, the Wisconsin Music Teachers Association, the Utah Arts Festival, the San Antonio Opera Guild, and Chicago’s Music In The Loft where he was the 2014-15 Composer-In-Residence. He was awarded the Jacob Druckman prize for his orchestral work *Night Prayers Ascending* at the Aspen Music Festival, the Harvey Phillips Award for his work *Summit* from the International Tuba Euphonium Association, first place in the

Utah Arts Festival Chamber Commission Competition, and was a finalist in the 25th annual ASCAP Rudolf Nissim Orchestral Composition Competition. He has received fellowships from the Aspen Music Festival, the Norfolk Contemporary Music Workshop/Yale Summer School of Music, the Wellesley Composers Conference, the American Composers Orchestra/Earshot New Music Readings, and from the U.S. State Department as a Fulbright Fellow in Madrid, Spain. His works have been performed by such ensembles as the Aspen Concert Orchestra, the Avalon String Quartet, the Soli Ensemble, the Newton Symphony, the Gryphon Trio, Flexible Music, the Minneapolis Trio, the Novo Ensemble, Ensemble 61, the Post-Haste Reed Duo, Zeitgeist, and by many performers at venues such as Carnegie Hall, the Kennedy Center, and at universities and concert halls both domestic and international. Recent recordings have garnered critical acclaim as “the most attractive new string quartet I have heard in a long while” (*Fanfare*), “epic and dreamy” (*The New York Times*), “absorbing” (*American Record Guide*), and possessing “stunning breadth and poise” (*Time Out Chicago*).

Wickman holds a DMA in composition from the University of Cincinnati College-Conservatory of Music, with additional degrees from Boston University (MM) and Brigham Young University (BM). Formerly on the faculties of Indiana University-South Bend and the University of Wisconsin-Eau Claire, he is Associate Professor of Music at the University of Texas at San Antonio. In addition, he is Executive Director of the Barlow Endowment for Music Composition at Brigham Young University.

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St Ignatius Loyola, 980 Park Avenue,  
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**Friday, March 9th, 2018, 7 PM**

Catalina Organ Festival  
Catalina United Methodist Church  
Tucson, Arizona

**Friday, March 16th, 2018, 7:30 PM**

In Concert with Sara Murphy, Mezzo Soprano  
Church of the Resurrection  
119 East 74 St, New York

**Saturday, May 19th, 2018, 7 PM**

Duruflé: Requiem  
Vaughan Williams: Five Mystical Songs  
Organ Dedication Series  
St James the Less, Scarsdale, NY

**Tuesday, June 12th, 2018, 7:30 PM**

Organ Recital  
First Presbyterian Church, Glens Falls, NY

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THE CHAPEL OF THE INCARNATE WORD is the conventual chapel of the Sisters of Charity of the Incarnate Word. The Chapel serves as the symbolic center of its international congregation, as well as its presence in the community.



The first three Incarnate Word Sisters came to San Antonio in 1869, responding to a call from then Bishop of Texas, Claude Marie Dubuis, to tend to the victims of the cholera epidemic. They established a new Congregation, and Santa Rosa Infirmary, a simple adobe structure named in honor of America's first canonized saint.

The Chapel of the Incarnate Word was built in 1907, and underwent a major renovation on its 100th anniversary. Additions to the Chapel from the 2007 renovation include the marble altar and marble floor. Painted medallions adorn the upper reaches around the sanctuary holding the flowers of the countries significant to the Congregation: France (Fleur d'Lis), Mexico (Calla Lily), Peru (Cantua), Zambia (Bougainvillea), Ireland (Shamrock), and the United States (represented by the state of Texas, and the Bluebonnet). The stalls are of the monastic tradition, to facilitate the singing of the Divine Office.

The new Schoenstein pipe organ (Opus 159) was installed in early 2010. It is a three manual and pedal gallery organ of 24 Voices and 27 Ranks (Electric-Pneumatic Action) which is linked to the one-manual console organ in the sanctuary.

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CLUB GIRAUD will be the site for the conference's closing banquet. Located in the historic Ursuline Academy complex along the San Antonio River Walk, Club Giraud is a private club for fine dining and events. The club's namesake, Francois Giraud, was the architect for the buildings and for San Antonio's first public park, San Pedro Springs. In 1852 he persuaded the city to set aside the plot of land around the Springs, making it the second public park in the United States, the first being in Boston. The Ursuline Academy was opened in 1851 by seven French nuns. The Conservation Society bought the Chapel, Priest's House and First Academy Building, and in 1971 invited the Southwest School of Art to relocate its school there. The Club Giraud provides funds for the Ursuline complex (which has been recorded on the National Register for Historic Places and a Texas Landmark).



The MARGARITE B. PARKER CHAPEL, built in 1964-66, was designed by renowned Texas architect O'Neill Ford, who also designed the current campus of TRINITY UNIVERSITY and many of its buildings. The Chapel was made possible by a gift from Mr. George Parker in honor of his wife, Margarite. Parker Chapel is also home to a number of interesting works of art, including the banners that hang from the rear gallery (designed and stitched by San Antonio artist Martha Mood), and the 19th-century tapestry that hangs in the chancel (a British cartoon of a Raphael painting located in the Vatican). The pipe organ is one of the most distinctive instruments of South Texas, and the largest pipe organ in the region. Texas builder Otto Hoffman was selected to build the instrument, which was installed shortly after the completion of the building in 1966. Since 1988, the organ has undergone a massive renovation in stages, which includes tonal regulation and finishing, adjustments and additions to the original tonal design to address deficiencies, and a complete replacement of the organ's operating systems. Working in conjunction with Dr. David Heller, Professor of Music and University Organist, this project was undertaken by John Ballard (Ballard Pipe Organs), Curtis Bobsin (Bobsin Organs and current curator of the Chapel organ), and Charles Kegg (Kegg Pipe Organs of Ohio). The organ now consists of 116 ranks, with a digital augmentation of 9 stops over four manual divisions (Great-Swell-Positiv-Bombarde) and pedal. The Parker Chapel Recital Series, initiated in 1967, continues to present the leading national and international artists of the organ with regular recitals throughout the year.



ST. DAVID'S EPISCOPAL CHURCH was founded in 1952 and its school followed two years later. Located in the city of Terrell Hills (just west of Fort Sam Houston and northeast of downtown San Antonio), the church and school have become fixtures in the neighborhood. The buildings are the only public buildings in Terrell Hills (except for the city services building) and its campus serves as a gathering place for groups including Youth Orchestras of San Antonio (YOSA) and Children's Chorus of San Antonio, whose ensembles rehearse there weekly. The nave of the church underwent a significant reconstruction in 2013, as all carpet was replaced with slate and hardwood floors,



and the window at the liturgical east end of the church was uncovered, revealing the breathtaking live oak which has grown up in front of the window. As part of the reconstruction, the choir moved from a loft at the back of the nave to the front, and a three manual 50+ rank digital organ in the English cathedral style (with all stops digitized from Harrison & Harrison English cathedral organs) was installed by Johannus Organs of Texas.

Construction on ST. MARK'S EPISCOPAL CHURCH, which was designed by the famous American architect Richard Upjohn, began in the 1860s but was halted during the Civil War. Completed in 1875, under the leadership of the Rev. Walter R. Richardson, St. Mark's became one of the fastest growing churches west of the Mississippi.

The present organ was installed by the Austin Organ Company in 1959, consisting of three manuals and some 40 ranks. Over the years, the organ underwent additions and revoicing. In 2007, the tab console was replaced with a new drawknob console built by Charles Kegg. At this time, a new principal chorus was added to the Great, and preparations were made to replace all reed stops and some other flues. In 2011/2012 the organ was again renovated, adding two organ cases containing stenciled pipes inside the apse, replacing large grille openings of the Great/Choir/Pedal and Swell divisions.

Charles Kegg engaged Marylou Davis of Woodstock, Connecticut, to create the new stenciled pipes. Davis visited the church and researched old photographs of the original stenciled pipes and also gathered motifs and color palettes from the many 100-plus-year-old stained-glass windows. Her work can be described in terms of no less than perfection and understated elegance. To quote a parishioner, "It has the look of having always been there." The organ of St. Mark's is now not only a visual masterpiece, but because of the artistic creativity and resourcefulness of Charles Kegg, it produces a full, rich sound to match its aesthetic beauty.



TEMPLE BETH-EL, the oldest Jewish congregation in San Antonio, was founded in 1874 and immediately became a charter member of the Union for Reform Judaism. In so doing, we laid the foundation for Reform Judaism in San Antonio and in South Texas. Upon that foundation, Temple Beth-El has built an amazing House of God.

After outgrowing their initial building in 1919 on the prominent corner of Travis and Jefferson in downtown San Antonio, the Congregation embarked on a plan to build the magnificent domed structure at Belknap and Ashby. In 2001, Temple Beth-El conducted a successful capital campaign that resulted in the modernization of the entire Temple.

The organ, dating from 1944, was installed by the Aeolian Skinner Organ Company of Boston, Mass. The instrument of 27 ranks consists of three manuals and pedal, and remains unaltered from its original state.

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