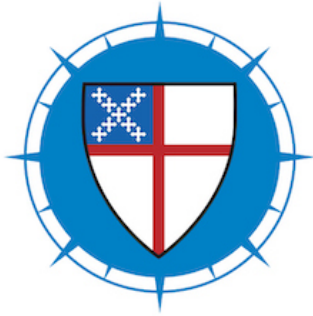


Motions to Grant Honorary Membership to



Judith Dodge
Carol Doran
Carol Foster
Thomas Foster
Marilyn Keiser
Robert Quade

Judith Dodge



Judith Cecilia Dodge is a musician who has dedicated her life to serving the church and those who lead and guide congregational music and worship. Awarding her with honorary membership in AAM would be a wonderful way to honor her contributions and legacy, and so I ask that our membership consider this letter as a request for Judy's nomination.

Judy has an impressive resume, and is an impressive presence both in front of a choir, and as leader. A past-president of the Association of Anglican Musicians (1993–95), Judy began playing for church services as a high school student, majored in piano and music education at the

University of Colorado and taught music in the public schools. She continued her education at San Francisco State University, and has studied conducting with Helmut Rilling.

Her career has twice brought her to serve as Director of Music Ministries at St. Columba's in Washington, DC. From 1972 through 1983 (under the name Judy Breneman), she built the music program, establishing the choral foundation St. Columba continues today, introducing handbells, and contracting for the Flentrop pipe organ. Her singers credit Judy's talent and confidence for their achievements. "People are carried away by her fearlessness," said Mark H. Stumpf, a lawyer who sings bass in the St. Columba Singers. Between 1983 and 1993, she served as Choral Director and adjunct lecturer in music at Kalamazoo College in Michigan and Music Director/Conductor of the Kalamazoo Bach Festival. In 1993, she was called to St. Philip's In The Hills in Tucson, Arizona where she helped build their outstanding music program, which is a home for art, culture, and active engagement in the life of the city. Judy was invited back to St. Columba's in 1993, where she continued to build on the foundation she created during her first tenure, and served, once again, as Director of Music Ministries until her retirement in 2007.

Judy has shared her talents and knowledge as chair of the music and program board of the Cathedral Choral Society, Washington, DC; as a member of the advisory board of Sacred Circles conferences celebrating women's spirituality at the Washington National Cathedral; as part of the artistic advisory board and as a trustee emeritus to the Gilmore International Keyboard Festival; by serving on the Standing Commission on Liturgy and Music of the General Convention of the Episcopal Church in 2001, and as a member of the board of the Anglican Musicians Foundation, 2005–07.

Judy has served each of her parishes, boards, students, singers, ringers, and colleagues with distinction. It is an honor to know her, and I would be delighted if AAM membership would consider her nomination and award her with honorary membership in recognition of her years of service.

— Anne Timpane (seconded by Sonya Subbaya Sutton)

Carol Doran



I am writing to nominate Carol Doran as an Honorary Member of the Association of Anglican Musicians. Carol has furthered the craft of church music in so many positive ways. As far as AAM is directly concerned, she served as President 1982–83, the second woman to serve in that capacity. She also chaired the Anglican Musicians Seminary Music Initiative (AMSMI). She served as a consultant on the creation of *The Hymnal 1982*, as well as on the Editorial Advisory Committee of *The Hymnal 1982 Companion*. Dr. Doran was one of the three original creators of the *Leadership Program for Musicians Serving Small Congregations*, which had enormously positive results across the Episcopal Church.

Carol taught at Virginia Theological Seminary in Alexandria, Virginia, and has taught at Bexley Hall (an accredited seminary of the Episcopal Church), the Eastman School of Music in Rochester, New York and the Association of Chicago Theological Schools' Doctor of Ministry in Preaching Program.

Carol became known as a passionate advocate for the field of church music and church music education—truly one of the finest speakers on the subject.

— Kyle Ritter (seconded by The Rev'd Dr. William Bradley Roberts)

Carol Foster and Thomas Foster

To foster — (def.) nurture; further; advance; cultivate; forward; encourage; look after; care for ...



Tom and Carol Foster have embodied their name in action and in spirit in countless ways, to the glory of God, and in service to the Church, their parishes, communities, and their colleagues. Each has a résumé that is astounding in breadth, and quality, yet also composed of simple acts of generosity. Their careers are distinguished not by resting on their laurels (though well-deserved) but by planting seeds so others may reap the benefits.

Carol Morey Foster has had a long and well-respected career as a parish musician, including work in parishes in New York State, the Los Angeles, CA area, and the Seattle, WA area. In her service to the greater Church, Carol was among a distinguished group of musicians chosen to serve on the Standing Commission on Church Music, which produced *The Hymnal* 1982.

Carol has taught at summer church music conferences, including the Mississippi Conference, directed the Western New York Diocesan Girls' Choir School, served as Music Director of the RSCM Atlanta Course for Girls and Adults, and conducted the massed choir at Washington National Cathedral for the celebration of the 75th Anniversary of the founding of the Royal School of Church Music.

Her successful work in smaller parishes has been the impetus for her encouragement of her colleagues who often find themselves with limited resources. She has inspired musicians to begin or grow their chorister programs. When a colleague asked her for help on starting a chorister program, her advice was simple and to the point: "Get those choristers vested and processing down the aisle as soon as possible!" She regularly urged colleagues to challenge their adult choirs, with advice on repertoire and an irrepressible "Can Do" spirit. There are countless directors and singers in those choirs who remember and love Carol for that spirit.

Tom Foster is a highly admired organist, choral conductor, teacher, composer, and workshop leader. He has consulted on many organ projects. Tom served as Music Director at Calvary Church, Williamsville, NY and St. John's Cathedral, Jacksonville, FL prior to his long tenure at All Saints' Parish, Beverly Hills, CA. During that tenure, Tom transformed the All Saints' Choir from an undistinguished parish choir with a few professional soloists into a first-rank Anglican/Episcopal choral ensemble, of which his CDs for Gothic Records give ample evidence. He provided a home at All Saints' for L.A.'s early music ensemble, *Musica Angelica Baroque*, when that ensemble was in its infancy. He ensured that dramatic acoustical improvements in the nave at All Saints were part of its massive renovation, and, as the choir program flourished, he was able to expand the assistant organist position (which was very part-time when Craig Phillips was hired) into a full-time position, encouraging Craig's development as a composer by performing his works and ensuring he had time to compose.

After "retiring" to the Pacific Northwest, Tom received a call from the Rector of Epiphany Parish, The Rev. Doyt Conn, who had worked with Tom at All Saints. Conn knew Tom would be an outstanding partner in helping to reinvigorate a struggling parish. And that they did.

Tom is a past-president of AAM, and was coordinator of music for the 1985 General Convention of ECUSA.

The Fosters are worthy recipients of Honorary Memberships. Carol and Tom Foster have worked through the years to strengthen our profession, to speak up and speak out when necessary to support all lay employees of the church. They have made AAM a stronger, better organization for all of us.

— Cynthia DeDakis (seconded by Sonya Subbayya Sutton)

Marilyn Keiser



I wish to nominate Marilyn Keiser for Honorary Membership in AAM. Marilyn's contributions to the work of church music are tremendous. Directly related to AAM, Dr. Keiser served as the first woman President of the Association, as a co-chair of a national conference, as well as creating the AAM Mentoring Program. She has actively participated in national conferences as participant, service player, panelist, and recitalist.

Dr. Keiser served at least two terms on the SCCM, and was a consultant on the creation of *The Hymnal* 1982. She was also on the editorial board of the hymnal *Ecumenical Praise*. An abridgment of her doctoral dissertation was published in the Hymnal Teaching Series as *Hymnal Studies 3: Teaching Music in Small Churches*.

Marilyn served as Chancellor's Professor of Music at Indiana University for twenty-five years, where she crafted one of the finest church music curriculums in the country. She taught many organ students, who are now active in the field, overseeing parish music programs and teaching in universities.

While she is one of the most celebrated organ recitalists of her generation, it is the work of making music in the church that brings her the most joy. She served All Souls Parish in Asheville as Director of Music for 13 years, while concurrently serving as Consultant on Music for the Episcopal Diocese of Western North Carolina. Following that tenure, she served as Director of Music at Trinity Parish in Bloomington, Indiana for 37 years.

— Kyle Ritter (seconded by The Rev'd Benjamin Straley)

Robert Quade



I am writing to propose Dr. Robert M. Quade as an Honorary Member of The Association of Anglican Musicians. Having just turned 93 years old, Dr. Quade can boast a very long life of service to the church. Having grown up in San Francisco, Bob had formative experiences in the Episcopal Church from attending services at Grace Cathedral while Richard Purvis was still Choirmaster. Bob graduated from Washington Missionary College, a Seventh-Day Adventist college in the Washington suburb of Tokoma Park, MD. Later, he went to Union Theological Seminary, where he was a classmate of Gerre Hancock and Fred Swann. He studied organ with Dr. Paul Callaway, Dr. Harold Friedell, and Dr. Leo Sowerby. Addition, Sowerby was the godfather to one of Bob's sons. Bob came back to the Bay Area to work at Menlo Park Presbyterian, starting a Men and Boys' choir there.

Quite interesting for a Presbyterian church to not only have a Men & Boys' Choir but also have a rotation of Evensongs! Dr. Quade later went on to Christ Church, Lexington, founding a choir which is still in existence today.

Bob was among the founding membership of the American Cathedral Organists and Choirmasters Association (ACOCA). Discussions had been happening, which Bob was included in, about the difficulties of the ACOCA title, some being the inclusion of non-Cathedral churches and churches that wanted to join from Canada. These discussions led to the renaming of the organization to the Association of Anglican Musicians.

In the Fall of 1967, Bob came to St. Paul's, Akron where he served for over 30 years. Bob brought the choirs on regular trips to England, used the choir to offer outreach into the community, and collaborated with various organizations in the area. The choir was in demand in the area, including performances in collaboration with the local university. While at St. Paul's, he had an assistant organist program through Kent State University while John Ferguson was still teaching. Many organists who are still in the profession received formative experiences from Bob's teaching. Dr. Sowerby visited St. Paul's, Akron in 1967 for Christmas Eve services. This would be Sowerby's last Christmas after his heart attack in the summer of 1968 at Wa-LiRo Camp on Put-in-Bay Island. Bob was there when Sowerby died, as Bob had been instrumental in the continuation of that summer camp. People such as Dr. George Guest, Sir David Willcocks, David Hill, and other giants in our field would come to St. Paul's for choral retreats or concerts.

Bob is happily retired, but as all know, an organist never fully retires. He still serves weekly as organist at St. Andrew's Episcopal in Barberton, Ohio. Without a regular choir at the church, he still has a passion for the church and her music. After so many years of such highs in music output, he still gets excited going every week to play a 2-manual Allen organ in a dead room, for a small congregation. Bob calls me regularly, remarking what went well on Sunday but also what didn't go well. Bob's comments always come from a place of what he could have done better to help the congregation. As someone who has every reason to be egotistical, he still thinks of himself as a servant to the congregation, figuring what he can do better to make their worship more effective.

Bob was well known in his years with the RSCM. Bob was president of the RSCM America, having moved the office to St. Paul's Episcopal. He also has the distinction of being a Fellow of the RSCM (FRSCM).

I propose Dr. Quade as an Honorary Member not only because of his long history of promoting the music of the church (of which I have only scratched the surface) but his continued support of young musicians in the church. The choristers Bob has trained over the years remain in the thousands and he still keeps up with many of them from his various positions. Bob has a passion for teaching young people that the church and her music is also for them. In starting a Young Choristers Program at my church, Bob has been more than generous with his time.

When I have had struggles with building a program, Bob was always there to lend a hand, being a listening ear, and given advice. Bob cares about those in director positions to use their position for the betterment of others, not as a self-serving art. He reminds me often that a choir is not about the director, it's about making an impact in the lives of those choristers. An example of this is one of Bob's young choristers at the Presbyterian church in Menlo Park. His name was Lindsey Buckingham, yes the rock star previously of Fleetwood Mac. As Bob recalls, "Every time I see Lindsey wailing away on his guitar, I think of that little boy in my choir." Some years ago, Lindsey came to Cleveland to give a concert. Bob got backstage passes and went to the concert. After the concert, Bob went to see Lindsey in his dressing room. Lindsey gave Bob a big hug and asked him, "Oh, Dr. Quade it is so good to see you. Were you able to hear my guitar solo at the end?" Bob replied, "Well, no, Lindsey. The people around me were shouting so much that I couldn't hear a thing." Lindsey replied, "Well, that's too bad. While I was playing I was thinking of when we sang *That Young Child* from *The Ceremony of Carols* of Britten." That, to me, is effective teaching: making an impact on someone who carries that all their life.

On a personal note, Bob is one of the reasons I fell in love with the Episcopal Church. Bob taught me how to play Anglican Chant. Ever time I sit down to play chant, I am reminded of those early lessons with Bob. I hope the membership will consider Bob as an Honorary Member.

— *Mario Buchanan*

It is my happy privilege to second Mario Buchanan's nomination of Robert Quade, who I have known for many years, for Honorary Membership in the AAM.

Bob comes from a musical and artistic family, and it is a happy coincidence that in fact his mother was my first choir teacher and I was in his father's art class in elementary school in Washington, D. C.

In his proposing letter Mario carefully outlines Bob's education and many professional activities, almost all of which have been within and for the Episcopal Church, including a term as president of the RSCM in America. Most compelling is his description of Bob's continuing service despite his age, and his continuing encouragement of those aspiring church musicians of the younger generation.

I urge the membership to favorably consider bestowing this honor on one of the elder statesmen of our profession.

— *Neal Campbell*