

# A CONCISE HISTORY OF THE ASSOCIATION OF ANGLICAN MUSICIANS 1966–2016

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*Acknowledgment.* This account draws in part, for the years 1966–1985, upon material in “A *Precis of the First Twenty Years*,” by Mildred Buttrey and Edgar Billups (1986, reprinted 1990). That pamphlet was, in turn, an updated version of a document written by Mr. Billups in 1974.

In June 1965, James Litton, Raymond Glover, and Gerre Hancock met at the Webster Hall Hotel in Pittsburgh to discuss the creation of an American parallel to the established Association of English Cathedral Organists. Their thoughts, as distilled by Miss Buttrey and Mr. Billups, were the following:

*History marks the present decade as a period of great and rapid change. The Church cannot sit on the sidelines, but must be caught up in liturgical renewal, the Ecumenical movement and an awakened social concern. We wonder as the deans and archdeacons meet together regularly, should we, as musicians, also gather so that the Church might be enriched by our collective thinking and concern? It is an exciting time to serve the Church, and we need to work toward that time when the music of the Episcopal Church becomes the true handmaiden of the liturgy and a vital part of the life of each worshiper.*

The subsequent history of the Association, through five times the decade mentioned above, illustrates both the realization of the vision of the three Founders and also the extent to which that vision has been expanded and made more influential within the music and liturgy of the Anglican Communion. Projects like hymnal revision, improvement of compensation and working conditions, the handbook *Musicians Called to Serve*, and the Anglican Musicians Seminary Music Initiative, *Servant Leadership for Musicians*, and the Church Music Internship have made the Association a vital force in twenty-first century church music.

Following the Founders’ initial planning meeting, Peter Lawson, Dean of Christ Church Cathedral, Indianapolis, offered to host an initial meeting in May 1966. All cathedral musicians in the United States were invited to attend this first gathering of what became the *American Cathedral Organists and Choirmasters Association (ACOCA)*. Dean Lawson also wrote to all cathedral deans, encouraging them to send their principal musicians and, whenever possible, to pay their expenses. This first conference focused

on the role of music in the Church and on the formation and codifying of the organization. Present and active at this first meeting was Canon Frederick P. Williams, who contributed much over the years to the growth of the organization.

Almost from the outset, the charter members realized that to limit the organization to cathedral musicians was too exclusive. Simultaneously, the Joint Commission on Church Music showed an interest in the new Association and in its potential for communicating with all musicians in the Episcopal Church. In addition, the members saw a need for an annual meeting, which was made possible in 1967 by an invitation from Paul Callaway for a gathering at Washington National Cathedral. Discussion centered on organization and purpose, as well as the relationship with the Joint Commission and the national Church. The musical events that have become such an important part of conferences had their preview in a visit to the *Gloria in excelsis* Tower for a demonstration of the carillon and in hearing a portion of the Cathedral Choral Society's rehearsals of the Bach *B minor Mass*.

By 1968 the idea of an annual conference had been established, and the Association met at the Cathedral of Saint Paul in Detroit with the late Elwyn Davies as host. At these sessions the name of ACOCA was officially adopted by the 21 members present, and two categories of membership were established: *Regular Members*, to include all cathedral organists and members of the Joint Commission, and *Associate Members*, consisting of one additional organist from each diocese, appointed by the bishop or by the Diocesan Commission on Music. A constitution was drawn up, and Jim Litton was elected the first President.

The 1969 Conference, hosted by Harold Einecke at the Cathedral of St. John the Evangelist in Spokane, focused on revision of *The Hymnal 1940* in conjunction with the various trial liturgies currently in place and in preparation. Since this meeting coincided with one of the Joint Commission, it emphasized new resources in liturgical music.

The Association and the Joint Commission again united for the 1970 Conference at Christ Church, Cincinnati, arranged by Gerre Hancock. The theme was the relationship of the city and urban problems to worship and music, with sessions led by the late Lee Hastings Bristol, then President of Westminster Choir College. A resolution was forwarded to the Joint Commission, apprising them of ACOCA's willingness to assume a more active role in correlating the work of the Commission with the various dioceses and their musicians.

The sixth Conference took place in Los Angeles in 1971. It was not possible to hold any of the events in the Cathedral because it had been condemned following an earthquake earlier that year, and sadly, the host Frank Owen had been hospitalized only a few days before the Conference was to begin. The emphasis this year was on musical creativity in experimental liturgies involving the full body of worshipers. Workshops led by Norman Mealy, Lee Bristol, and Massey Shepherd focused on *Songs for Liturgy*, *More Hymns and Spiritual Songs*, and trial liturgies leading to Prayer Book revision.

At this time the scope of the Association was broadening so that Alec Wyton suggested a move in the direction of becoming “a society of Anglican musicians,” reaching beyond both the ranks of cathedral musicians and the boundaries of the Episcopal Church in the USA. Ronald Arnatt proposed the name *Association of Anglican Musicians* at the 1973 Conference, where it was endorsed by the conferees. That name was unanimously adopted by the membership in the following year.

Ronald Arnatt hosted the 1972 Conference at Christ Church Cathedral, St. Louis, with the theme “The Flexible Cathedral.” A variety of uses were made of the versatile space in the newly renovated building, including both theatre-in-the-round and a concert with choir, orchestra, and organ.

“Loyalties and Ethics of the Church Musician” was the theme of the 1973 Conference at the Cathedral of St. John the Divine in New York City. An examination of church music included a critical evaluation by a panel consisting of Byron Belt, Alan Rich, and Denis Stevens, moderated by Larry King; a composers’ panel brought the distinguished forum of William Albright, Ned Rorem, and Charles Wuorinen, moderated by Jim Litton.

The 1974 Conference in Louisville marked the first appearance of two events that became regular features of many subsequent conferences. The first was a session devoted to the creative work of AAM members, which led in later years to an almost annual Composers’ Reading Session. The other was an evening on the paddle-wheel steamboat *Belle of Louisville*, later re-created in a number of cruise ship evenings. Here it was announced that Alec Wyton would head the Standing Commission on Church Music, recently created by General Convention.

The Association went west again in 1975 for a Conference in San Francisco featuring a day at the Church Divinity School of the Pacific hosted by Norman Mealy, an evening in Sausalito, and a service of Confirmation at Grace Cathedral.

The U.S. Bicentennial in 1976 brought AAM, among many others, to Washington, D.C. Events included dinner at the British Embassy, the world premiere of Menotti’s *The Egg*, and the dedicatory recital of the Sowerby Memorial Division on the Cathedral organ. At this meeting a new focus was begun on professional concerns, an area that has been a major part of the work of AAM ever since. A member survey regarding compensation, pensions, and other benefits led eventually to the publication of *A Guide to the Selection and Employment of Church Musicians* in 1981.

Professional concerns also formed a major part of the program of the 1977 meeting in Grosse Pointe, Michigan. Maureen Morgan, who was then AGO national chair for compensation, addressed the gathering, and Fred DeHaven became the first AAM Chair of Compensation, instituting the Link Plan to pursue relevant matters. This Conference was also a festival of three boys choirs, culminating in a Mozart Mass at Christ Church and the Mahler *Third Symphony* with the Detroit Symphony Orchestra.

The change from an American focus to the Anglican Communion came to fruition with the 1978 Conference, which Lionel Dakers convened at the headquarters of the Royal School of Church Music (RSCM) at Addington Palace in Croydon, England. The program included a visit with Alan Wicks in Canterbury, Evensong with Simon Preston in Oxford, Matins with George Thalben-Ball, and dinner with Herbert Howells. AAM's first commissioned work, *Arise, shine* by William Mathias, was premiered at this meeting.

The concentration on professional concerns became especially pertinent when the 1979 Conference had to be relocated at the eleventh hour because of an impasse in clergy–musician relations in Atlanta. New York members Alec Wyton, Larry King, and Jim Litton hurriedly assembled what proved to be an excellent program featuring retired Dean Walter Hussey of Chichester, renowned for his many commissions in music and in other arts. Musical interest centered on two new collections, *Ecumenical Praise* and *Hymns III*, the latter being inaugurated with a Service of Hymns and Festival Anthems with Vernon de Tar at the Church of the Ascension.

President Donald Wilkins was host for the 1980 Conference in Pittsburgh. Marion Hatchett and Marilyn Keiser led discussions on *Hymns III* and on the progress of *The Hymnal 1982*. Considerations of building and strengthening clergy–musician relationships were paramount, and Sam Batt Owens was appointed to guide a new AAM placement service. An elegant dinner in the opulent foyer of Carnegie Music Hall (Oakland) provided style and flair to conclude the meeting.

The 1981 Conference was the first to be based in two venues, Charlotte and Asheville, North Carolina. The theme was “Exploring Our Natural Resources—Urban and Rural.” Since much attention had been devoted to new hymnody in 1979 and 1980, the program here turned more to new service music as well as to Appalachian idioms. A highlight in Charlotte was a concert of music from the 12<sup>th</sup> century all the way forward to Monteverdi by Carolyn Darr's ensemble *Lauda Musicam*, followed by a chanted Compline. A stop at Hendersonville introduced change-ringing: first a handbell demonstration, then a ring on the tower bells themselves. Asheville featured a concert, an informal discussion, and a session of piano rags by composer William Albright, whose two commissioned hymn-tunes were premiered at the closing Eucharist.

By this year AAM had grown to the point (around 200 members) that assembly and organization of the Association records was needed. Documents were taken out of their storage in shoe boxes under the bed of Mildred Buttrey (the oft-told story is factual) and sorted and cataloged by Miss Buttrey and Victor Hill. She also convened a summer meeting that produced the finished version of the *Guide to the Selection and Employment of Church Musicians*.

The 1982 Conference in Memphis introduced two new features that promptly became standard practice for future gatherings: a handsome program booklet for the week and bus transportation for all participants between venues. The program included Evensong at St. Mary's Cathedral, a chamber music concert, and an original musical, *The Clown of*

*God*, adapted by John Hooker and Lillian Durand. Sam Batt Owens' mischievous improvisation at Grace and St. Luke's introduced "Old Man River" in the pedals, to the great delight of his listeners!

In 1982, Mildred Buttrey had the idea of a regional grouping of the membership. Her vision for the regions was for outreach, to include gatherings at which AAM members could share musical and liturgical ideas and experiences with others who were not (and who might never be) members. The beginning of the regional organization was a listing in the 1983 Directory, where members were listed in an appendix by Episcopal Church Provinces. The AAM Regions were established subsequently, and since 1985 some of the Regions have managed to have highly successful annual or near-annual fall or winter conferences.

After serving as President in 1981-82, Charles Rigsby began, on his own in Little Rock, what became the Communications Office of the Association. He set up a database, maintained membership applications and records, and mailed out what was then the AAM Newsletter. To assist with ongoing records, he appointed Victor Hill as the first Archivist of the Association. Susan Markley joined Charlie as an unpaid assistant in 1986, then became the first employee of AAM in January 1987, a position she still holds as the Association turns fifty.

The 150<sup>th</sup> anniversary of the Oxford Movement was celebrated with the 1983 Conference in Toronto, the only time that AAM has met in Canada, with Louis Weil speaking on the influence of the Movement on liturgy, theology, and church music. Solemn High Mass was held at the "Healey Willan Church" of St. Mary Magdalen, and later in the week the commissioned *Trinity Mass* by Derek Holman was heard. Choral music was presented by John Tuttle and his Saint Paul Singers and by the Elmer Iseler Singers. Mary Berry of Newnham College, Cambridge University, led discussion and a workshop on plainchant in addition to a full plainsong Eucharist. This conference was notable for an especially high level of intellectual stimulation.

The first full By-Laws of the Association were adopted in 1983. They were substantially expanded when AAM was registered with the Internal Revenue Service as a nonprofit organization. At this time the Board recognized the need for a Customary for Annual Conferences; the document was compiled by Victor Hill, based on a draft by Carol Doran. It has been amended, revised, and expanded almost annually since then. Other such customs—for the Officers of the Association, for the Nominating Committee, for Absentee Ballots, and for individual officers—have been adopted and similarly updated.

The 1984 Conference in Los Angeles had the theme "Worship Spaces: Sight, Sound, and Action—Liturgies in New and Renovated Spaces." Liturgies and concerts in new and renovated worship spaces shared the program with presentations on acoustics and organization of worship space. Richard Proulx continued the work on plainsong begun the previous year by Mary Berry, and still more previews of *The Hymnal 1982* whetted appetites for its release in 1985. The setting, high in the hills at Mount St. Mary's

College, with a delicious spread of fruit each evening, was especially conducive to later-evening conversation. (The unofficial theme of this week was plump California strawberries.) A pre-conference performance of Handel's *Jeptha* at St. Alban's Church in Westwood provided an opportunity to hear this large work and also illustrated the patience that Handel's audiences must have had with *da capo* aria form.

To celebrate the long-awaited appearance of *The Hymnal 1982*, with Founder Raymond Glover as General Editor, the 1985 Conference in North Texas took the theme "A Celebration of Hymns." The opening reception was held at a special exhibit of rare and historical Bibles, prayer books, psalters, and hymnals dating from the 13<sup>th</sup> century onward at the Bridwell Library of Southern Methodist University. Conference leaders Alan Luff (Westminster Abbey) and Norman Mealy gave presentations on hymnody, and Marilyn Keiser's concert stressed music based on chorales and hymns. Roy Kehl presented a hymn festival organized around the Nicene Creed. An Evensong at St. Mark's School brought boys back from their summer holidays to sing for AAM.

An important step forward was the Board's 1985 approval of a proposal originally made in 1984 by Tom McCart to establish what became the Anglican Musicians Foundation. The nonprofit status of AAM itself did not allow tax-deductible contributions; the new Foundation would offer such an opportunity. It was approved by the IRS in 1988, the \$8,000 surplus from Dallas 1985 initiated the financial basis, and the first financial statement in 1989 listed the worth of the Foundation at \$9,819. By 1990 the total had grown to \$13,000; a broad campaign for many small contributions later in that year assured the tax-exempt status of the Foundation.

The twentieth anniversary of AAM was celebrated with a superb Conference in Atlanta, using campus facilities at Georgia Tech as well as area churches. After 20 years, membership in the Association had reached 475. The theme was "The Well-Tempered Church Musician: Pastor, Politician, Planner, Publicist, and Performer," with lectures by Gene Ruyle and Don Saliers. Soprano Laura English-Robinson gave an "informance," short concert, and workshop on the Spiritual. Duo-organists Elizabeth and Raymond Chenault presented works of John Rutter and Arthur Wills, with the premiere of *Advent Dances* by Douglas Major. Searle Wright accompanied two silent films on a blistering hot evening in the non-air-conditioned Excelsior Mill Pizza Parlor.

In January 1987, Susan Markley began to work for AAM on an hourly basis. She soon moved into regular employment, working in Little Rock with Past President Charlie Rigsby. In July 1995, Susan and her family moved to Kentucky, where she became the regular Communications Officer of the Association, a position in which she has made incalculable contributions to the work of AAM over the succeeding years.

The Association's second Conference in England was based in London in 1987. Although the RSCM facilities could not accommodate the entire Conference, the Board did meet at Addington Palace, where they stuffed the first tote bags to be given to participants at a conference, and the whole group went to the Palace later for presentations by Martin How and Janette Cooper. The opening service was held at

“Handel’s church,” St. George’s Hanover Square; in his sermon Lionel Dakers stressed many of the Association’s concerns, including the ability in professional situations to disagree without being disagreeable and the importance of distinguishing between *authority* and *autocracy*. Between this opening and the closing Eucharist at St. Margaret’s (adjacent to Westminster Abbey), participants had events in London and bus trips to Winchester, Salisbury, and Wells. A notable feature of this conference was the group’s singing of a hymn on site at each of four venues: the Tower of London, the Temple Church, Westminster Abbey, and Addington Palace. About half of those at the Conference remained in England for further visits and had a joyful reunion at the Diamond Jubilee Service of the RSCM in Royal Albert Hall.

New Haven was the setting for the 1988 Conference, “Education for Vocation,” with Verna Dozier and Jeffrey Rowthorn as principal speakers. The emphasis on vocation led to serious discussions of professional concerns, notably contracts and pensions. Thomas Trotter delighted all with his exciting recital at Woolsey Hall, and the Princeton Singers under John Bertalot gave a memorable concert. Evensong at Trinity-on-the-Green featured the anthem *The Lord Is My Light* by Stephen Sturk, commissioned in honor of Mildred Buttrey, and an anthem by David Shuler commissioned for the Feast of St. John the Baptist. An evening cruise on the Connecticut River was one of the more successful of such entertainments at a conference.

“To Pray Twice: The Awe and Mystery of Liturgy” was the theme of the 1989 Conference in Chicago. Michael Marshall (formerly of All Saints’ Margaret Street in London and Bishop of Woolwich) spoke engagingly on expressing spirituality through music and later gave a talk on humor as an inroad to truth. Madeleine l’Engle spoke on “the language of high poetry, the language of truth.” The winner of an anthem contest was *When Thou Prayest* by Robert W. Jones, sung at a Solemn Evensong by a choir of AAM members. His Majesty’s Clerkes provided a concert of unaccompanied Tudor and contemporary British and Continental choral works.

The 1990 Charleston Conference also included a day in Savannah. Charles Price gave a series of six sermons based on the conference theme “Singing the Faith: The Music of Theology, the Theology of Music,” using his own selection for the Lessons read at services. Simon Lindley presented lectures on music at Leeds Parish Church, England. The day out included a Eucharist at Christ Church, a concert by the Orlando Deanery Boychoir under Murray Somerville, an organ recital by David Dahl, and a “Frogmore Stew” dinner on the banks of the Combahee River.

The Minnesota Conference in 1991 was divided between the Twin Cities and the campus of St. John’s Abbey and University in Collegeville. The theme, quoting from the eighteenth century poet Christopher Smart, was “Determined, Dared, and Done: Orthodoxy for the Nineties.” None other than the Tallis Scholars offered both a concert in St. Paul and a Solemn High Mass at the Abbey. In addition, Owen Burdick presented his *Paschal Tryptich* (with its electronic preparation), and R. William Franklin, Don Saliers, and M. Francis Mannion addressed the conference theme. The wicked satire pop-musical *Cecilia* was one of the all-time notable conference entertainments.

Seattle and Portland shared the 1992 Conference, “Body, Mind, Spirit: The Cure of Souls in the Aquarian Age.” Both the Opening Eucharist and the justly renowned Compline were held at St. Mark’s Cathedral, Seattle. Music, settings, folk art and folk culture, cuisine, and hospitality of the Pacific Northwest graced the entire week. Panel discussions stressed *healing* and expanded the perennial concerns about the treatment of church musicians to the “preventive medicine” of treating the critical shortage of church musicians and the need to preserve church music of quality, regardless of its idiom. An intercity stop in Tacoma featured David Dahl at the new Brombaugh organ at Christ Church there. The week ended with a festive Eucharist at Trinity Church, Portland.

By 1987 the occasional *Newsletter* had advanced to being a regular monthly publication. President Judy Dodge conceived the formal establishment of the present *Journal of the Association of Anglican Musicians* in 1992, and Dale Adelman became the first editor, serving in this position until 1998. In addition, a major project on education was undertaken by Peggy Neilson and Priscilla Rigg.

The membership had passed 600 by the time of the 1993 Conference, held in Princeton with the theme “Spirituality for the Church Musician.” Worship from the opening Eucharist to the closing one, both in Princeton University Chapel, was overseen by Carl Daw and hence had liturgical integrity throughout, with no imposition of “local custom” to mar the quality. Alan Jones paralleled the excellent music with a series of five incisive sermons, complemented by presentations given by Gerald Near and Carol Anderson. Professional Concerns sessions were highlighted by discussion of unfair discrimination in employment of church musicians and other lay employees. For the light entertainment Westminster Choir College faculty and alumni delighted all with a musical romp, *The True Story of Cinderella*.

Also in 1993, the Anglican Musicians Foundation gave a \$400 grant to the Standing Commission on Church Music for them to engage a person to write a grant proposal to create the Presiding Bishop’s Diploma in Church Music, subsequently renamed *The Leadership Program for Musicians Serving Small Congregations (LPM)*. The grant proposal was successful and, as a result of the Foundation’s initiative, a notably valuable program for the benefit of the Church was established. Since then, the Foundation has provided additional funds for the writing of curricula and for providing scholarships.

The Hampton Roads area of Virginia hosted the 1994 Conference, dedicated to “Anglicanism in America.” The principal speakers were Richard French and Carl Daw. Professional Concerns sessions were organized around issues of sexual misconduct and of dealing with false accusations thereof. A concert featured three choral works by Adolphus Hailstork, one of which was commissioned for the Conference. Kent McDonald was honored for his 18 years of serving as AAM Treasurer. The planners wisely used the location as an advantage, with time allowed for the ocean beach and a day trip to Colonial Williamsburg.



Another two-city Conference was held in 1995, beginning in San Diego and continuing in Los Angeles. A full Sunday of musical services offered by Edgar Billups, Gabriel Arregui, and John Bodinger preceded the opening Eucharist at All Souls' Point Loma. Edmund Gibbs was the stimulating preacher for the week, and Alice Parker provided lively lecture/workshops. Members christened the train ride to Los Angeles as the AAM-trak. Concerts and services during the week were given by the Early Music Ensemble of San Diego and the Anglican Choir of St. Luke's Monrovia; a 20<sup>th</sup> century program at St. Matthew's Pacific Palisades, conducted by Tom Neenan, featured the commissioned works *Fantasia, Adagio, and Fugue in F major* by Gary Bachlund, and *Concertino for Organ and Chamber Orchestra* by Craig Phillips, both featuring James Walker. Carol Anderson and Tom Foster created a moving evening service in the style of Taizé.

Having met in Washington for the Centennial Year 1976, AAM returned for the election year 1996. The Woodley Ensemble, under Robert Lehman, and organist Marilyn Keiser provided memorable concerts. A Conference commission was an *Easter Canticle* for choir, organ, and brass by Gerre Hancock. Services were held at St. John's Lafayette Square ("Every President since James Madison has *slept* here!"), St. Columba's Church, the Washington National Cathedral, St. Patrick's R.C. Church, St. Paul's K Street, St. Mark's Church, and the Church of the Epiphany—a rich selection. Mark Howe gave an astute talk and also moderated a panel on the current state of church music in America.

The third England Conference was held in 1997, another two-city program, this time in London and Oxford, with the theme "To Find Our Full Voice." London services were available at Westminster Abbey, St. Paul's Cathedral, and All Saints' Margaret Street. Featured lecturer/composers were James MacMillan and John L. Bell. Other speakers were Harry Brama, Richard Seal, Lionel Dakers, Christopher Bowers-Broadbent, and Michael Chandler. Three Sisters from the Society of St. Margaret, including our own Carolyn Darr, presented a moving panel on women in the Church. Commissions heard were an anthem by Gary Davison and a hymn by David Ashley White for the John Mason Neale text *The Paschal moonlight almost past*. Andrew Lumsden and Bowers-Broadbent gave short recitals in the chapels of Pembroke and Exeter Colleges. University College (one of the three oldest in Oxford) provided housing and the setting for a lovely candlelight Compline. Side trips included Salisbury, Bristol, Gloucester, and Tewksbury Abbey. The Conference closed with a festival Eucharist at the University Church of St. Mary the Virgin.

AAM moved six thousand miles to the west for the 1998 Conference in San Francisco, using the theme "*Ad Diem Novum Salutandum*—Greeting the New Day: Traditions at the Threshold." Pre-conference offers were Evensong at Grace Cathedral and Solemn Evensong and Benediction at the Church of the Advent. From the opening Eucharist at St. Luke's Church to the closing one at Grace Cathedral the preacher was Harry Pritchett. Panel discussions focused on musical education for seminarians and on fair treatment of all, regardless of age, gender, or sexuality. A highlight was the concert by Chanticleer, which included both early and contemporary music in addition to folk songs and spirituals. Trips to Berkeley and Marin County provided a broader view of the Bay

Area. The closing Eucharist featured the commissioned anthem, *Immortal Diamond* by Lisa Bielawa to a text of Gerard Manley Hopkins and sung by the Conference Schola.

The original By-Laws of the Association (1983) provided a category of dues-free Life Membership for those who were both over sixty-five in age and also retired. As the number of such members increased, the Board concluded that carrying ever more dues-free members put a strain on the budget of the Association. At the Annual Meeting in 1998, the By-Laws were amended, changing the category to Retired Membership at one-half dues; those who were already Life Members were “grandfathered in” at their existing status.

For the second time, AAM went to *New England* for the 1999 Conference in Boston. In keeping with the conference theme, “Dancing on the Edge of Time—The Delightful Desire of God: An Aesthetic of Wonder, Love, and Praise,” the new hymnal supplement *Wonder, Love, and Praise* was used extensively. Barbara Harris celebrated and preached at the opening Eucharist, which was followed by a concert by the New England Spiritual Ensemble. The conference commission of Daniel Pinkham’s Psalm settings used as Canticles, along with his organ work *Celebrations*, were heard at King’s Chapel, where Carl Stovel was the homilist. A day out in Cambridge had the participants divided into groups for a “round robin” consisting of Barbara Bruns’s recital at the (former) Busch-Reisinger Museum, a Taizé-style service at the Monastery of the Society of St. John the Evangelist, and a Morning Prayer at Harvard Memorial Church. The gathering closed with a festival Eucharist at Trinity Church.

With a promise of “no mention of the Millennium” and therefore a theme “New Music for a New Time,” the 2000 Conference was held in Palm Beach. The pre-conference day presented Hal Pysher in an organ-and-orchestra concert unveiling the new 109-rank Austin in the Church of Bethesda-by-the-Sea, which was also the setting for the opening Eucharist, featuring the commissioned hymn-tune *Palm Beach* by Gerre Hancock (sung three times during the week). The four homilies for the week were given by Bruce Ruddock of Worcester Cathedral (England). Bruce Neswick conducted and accompanied a hymn festival, and a variety of professional workshops were offered. A day out took members to Miami, including the Noonday Office at Trinity Cathedral there. The Breakers, as conference center, offered many members their once in a lifetime opportunity to stay in a five-star hotel, which also provided a reception and the closing banquet.

The 2001 Conference was the third to take place in New York. By this time Association membership had reached 850, a level that has remained nearly constant since then. A practical change from recent conferences was the issuance of seven-day subway/bus passes rather than any attempt to use chartered buses around congested Manhattan. The theme “Music as Preaching and Prophecy: Proclaiming the Gospel in Song” was carried out by preachers William McD. Tully and Roger Ferlo, and clinicians Horace Clarence Boyer, Don Greene, Robin Leaver, and Bruce Ford. The winners of an Anglican Musicians Foundation anthem contest were Jack Burnam and Michael Sitton, whose works were read at a choral sight-reading session. The closing banquet marked the

thirty-fifth anniversary of AAM by honoring the three founders, all of whom were present and received one-of-a-kind icons in recognition of their vision and leadership.

Dale Adelman, as Vice President 2000–2001 and President 2001–2003, initiated and guided the Millennium Survey (of compensation and working conditions), resulting in the Anglican Musicians Seminary Music Initiative (to improve the musical education of seminarians), the Compensation Task Force, and *Musicians Called to Serve: A Handbook for the Selection, Employment, and Ministry of Church Musicians*, an extensive update (published in 2004) of the former *Guide to the Selection and Employment of Church Musicians*. Publication and distribution of *Musicians Called to Serve* were supported by a \$5,000 grant from the Anglican Musicians Foundation. Dale also established an ongoing Strategic Plan for the Association.

Other significant publications of the Association include *Conflict and Closure: Professional Conduct in Adversity—A Guide for Church Musicians*; *A History of Music in the Episcopal Church*; *A Bibliography of Useful Resources for the Church Musician*; and *A Catalogue of Anthems and Motets for the Sundays of Lectionary Years A, B & C*. Profits of the last, by William L. Wunsch, have all been given to the Anglican Musicians Foundation to support its work.

“O Taste and See: A Holy Extravagance” was the theme for the 2002 Mississippi Conference in Jackson and Natchez. Hosts Joel Harrison, Ellen Johnston, Peg Oakes, and Joe Robinson provided true Southern hospitality throughout the week with special emphasis on local cuisine. John Paul and Shawn Leopard played an unusual concert on two *Lautenwerke* (gut-stringed harpsichords). Music for the week featured three anthem commissions from Michael Sitton. Joy Rogers was homilist for the week, and Carl MaultsBy and Dent Davidson gave workshops on the Spiritual and jazz in worship. Sally Johnson of the Church Insurance Companies gave a presentation with lively discussion on the new *Guide to Human Resources Practices*, a handbook that has raised some serious issues for lay employees. Judy Dodge and Bill Roberts reported on the Compensation Task Force and the Anglican Musicians Seminary Music Initiative (AMSMI).

The year 2003 saw a return to Atlanta. The theme “Justice, Love, and Accountability in the Workplace” was addressed in two lively panel discussions and a lecture by J. Neil Alexander (a musician in his own right as well as Bishop of Atlanta), and also in a report on the Anglican Musicians Seminary Music Initiative. A highlight was Gerre Hancock’s hymn festival organized on the topic “God in Three Persons, Blessed Trinity” (at which the tune *Nicaea* was *not* used). Opening and closing services were at St. Luke’s Church; additional venues were Holy Innocents’ Church, the parish hall of All Saints’ Church, the Cathedral of St. Philip, the Lutheran Church of the Redeemer, and St. David’s Roswell. Instead of showcasing local choirs, the planners allowed the participants to do all of the liturgical singing.

“For the Means of Grace and the Hope of Glory” was the theme of the 2004 Conference in Cincinnati, which also included a day trip to Lexington, Kentucky. Gary L. Rowe

addressed the theme in his series of sermons. Roberta Gary gave a pre-conference performance of the complete *Art of Fugue* by J. S. Bach as well as a workshop on movement and ease at the organ. The opening Eucharist, dinner, and dramatic scenes by the Friends of the Groom were given at Christ Church Cathedral. The Cincinnati Boychoir (consisting of three choirs) was heard in a concert and in a demonstration of vocal technique by Bryan Mock. Marilyn Keiser played for the Noonday Service in the chapel of the lovely grounds of the Convent of the Transfiguration. A new program feature was a panel on forming a “friends of music” in a parish or community. Professional Concerns sessions treated the formation of a “Friends of AAM” (inaugurated in 2005), the issue of nonresidents filling major church positions in the U.S., and communication tools for church musicians. The closing Eucharist at Trinity Church Covington (Ky) was succeeded by a festive cruise on the Ohio River. Hospitality was graced by the committee’s spotlighting of local cuisine throughout the week.

The pre-conference offering for Baltimore 2005 was a concert of Masses of Vierne and Widor for one or two choirs and two organs, a collaborative effort of the Church of the Redeemer and the R.C. Cathedral of Mary Our Queen. Liturgies for the week were impeccably planned, and thoughtful sermons were given by Victoria Sirota. In keeping with the theme “Come to Us, Creative Spirit: The Art and Craft of the Church Musician,” the emphasis was on new choral and organ works that could be shared with the group; these were subsequently made available on CD-ROM. A polished service of Choral Evensong was sung by the Choir of the Royal School of Church Music Teens’ Course in Washington, directed by André Thomas and Tom Whitemore. The bucolic campus of St. Paul’s School provided the location for a choice of workshops. Professional Concerns treated adapting and accommodating to new styles of music, and various forms of musical outreach into communities. The day out in Annapolis featured a recital at the Naval Academy Chapel by Joseph Galema. Festive opening and closing Eucharists were held at Old St. Paul’s Church.

Discussion began in 1983 of instituting a Friends of AAM for persons who were interested in our work but who did not qualify under our By-Laws for Musician or Clergy Membership (later also for Student Membership). After many years of discussions, in 2005 those present at the conference approved the establishment of a Friends of AAM in which members would pay the same dues as Regular Members and would receive *The Journal* and copies of all other publications but would not be eligible to vote in elections or to hold office in the Association.

For the Fortieth Anniversary Conference the Association returned to Indianapolis, where the first conference had been held. The theme was Reconciliation with the title “Lord, Make Us Servants of Your Peace.” At the opening banquet Founders James Litton, Raymond Glover, and Gerre Hancock spoke engagingly about the origin and early days of the Association. No fewer than five commissioned anthems were premiered at an augmented Choral Evensong by the touring choir of St. Paul’s Church, an event held at the Christian Theological Seminary because the church was undergoing a major reconstruction. The conference preacher was L. William Countryman of the Church Divinity School of the Pacific. A recital on the two organs at Christ Church Cathedral

was shared by Mel Butler, Mark Laubach, and Michael Kleinschmidt. The Meridian Vocal Consort, Trinity Choir, and Trinity Choristers under Michael Messina performed Copland's *In the Beginning* and a Monteverdi Mass.

AAM Chancellor Bill Saviers introduced a discussion, still ongoing, on the need for lay employees of the Church to have canonical status, in part because of the courts' unwillingness to hear cases regarding persons they perceive as "ministers." In addition, AAM needs to strive for nearer equality between hours worked and hours paid for, in particular for persons in "half time" positions who are in fact working almost full time.

In 2006, Communications Officer Susan Markley and the AAM Communications Office returned to Little Rock after eleven years in Kentucky. Charles Rigsby, now living in Fayetteville, Arkansas, remained in his position as Communications Advisor. In 2011, Brian Driscoll assumed the position of Communications Advisor; later he became AAM Webmaster.

The Association's fourth pilgrimage to England, 2007, emphasized Celtic Christianity and was based in the northern cathedral and university city of Durham. An optional pre-conference trip to Scotland featured a visit to the Isle of Iona, reached through the rugged scenery of the Isle of Mull. The group later stopped in Edinburgh for a presentation by Simon Sieminski at St. Mary's Episcopal Cathedral, followed by shopping, a visit to the castle, or (for a small group) the Russell Collection of Early Keyboard Instruments.

The opening Eucharist of the conference, at St. Oswald's Church Durham, featured the first performance of a setting of the American Rite II Eucharist by Richard Shepard. Preacher for the conference was Rosalind Brown, Canon at Durham, who chose an historical theme. Out-of-city trips included St. Paul's Church Jarrow, home of the Venerable Bede, and Escomb Saxon Church, another Celtic Christian site. James Lancelot played a recital at the cathedral on the Fourth of July including some American music.

A day out in York included tours of the Minster, a panel discussion, and Choral Evensong. Dinner was at the picturesque riverside York Park Inn. The return to Durham provided meetings, free time in town, a Eucharist at the cathedral, and a Celtic Compline planned by AAM members Sisters Carolyn and Adele Marie, SSM. The final day consisted of a Choral Eucharist at Hexham Abbey and a visit to the Holy Island of Lindisfarne.

For the 2008 conference in Houston, preacher Michael Wyatt chose the theme of "Waiting" and drew on his own extensive work in piano, organ, and choral accompaniment. A Sunday evening Choral Evensong included five anthems after the "Third Collect," including a premiered work by David Ashley White. Another conference premiere was the *Houston Mass* by Gerre Hancock. The choirs of the Church of St. John the Divine, the Houston Chamber Choir under Robert Simpson, organ students of Clyde Holloway, and "The Three Sopranos" presented concerts. Workshops considered topics ranging from "the aging chorister" to the use of incense in worship, as

well as a witty Composers' Forum. Michael Sullivan (a lawyer-turned-priest who "traded a jury for a choir") used the theme of "naked" (rope-less) rock climbing in his imaginative talk on how "metaphor is missing from most mainline churches today," which led to his promptly being engaged as preacher for the 2011 conference.

Sir David Willcocks composed commissioned Evening Canticles for the 2009 conference in Los Angeles and had hoped to be present, but his health prevented that, and his son Jonathan, a composer and conductor in his own right, represented him in a conversation covering his own work as well as that of Sir David. The two Canticles were premiered at a 1662 Choral Evensong held at All Saints' Church. The Opening Eucharist at St. James' in the city featured two premieres: the *Mass in D* by Dwayne S. Milburn, commissioned by the Choir and Vestry of St. Matthew's in honor of Thomas Neenan, and the hymn tune *Cecilia* by Ray Urwin. The Parish of St. Matthew Pacific Palisades itself was the host later in the week for a festive barbecue followed by a choral and organ program. A concert by Thomas Murray at Disney Hall premiered *Glory and Peace, a Suite of Seven Reflections for Organ* by Dan Locklair, commissioned by the Anglican Musicians Foundation, the Los Angeles Chapter of the AGO, and several individual contributors.

The Bill Cunliffe Sextet accompanied Jazz Matins at All Saints' Pasadena. An organ recital by Ned Tipton and a hymn festival featuring the (augmented) Modern Brass Quintet came at the spacious First Congregational Church. Marilyn Keiser reported on the ongoing Mentoring Project for young church musicians. Non-musical events included trips to cultural highlights such as the Getty Center. The Los Angeles Philharmonic gave a program at the Hollywood Bowl of American music with fireworks, spaced around a rock star, who was amplified to a decibel at more than twice that of a large power mower up close. All sang the *Festival Eucharist* of Craig Phillips for the Closing Eucharist at the Hollywood United Methodist Church.

A pre-conference event for Hartford 2010 presented masses of Flor Peeters and Joseph Jongen. Frank Kirkpatrick, a priest as well as Professor of Religion at Trinity College, was lauded as the conference preacher. Bishop V. Gene Robinson gave the sermon at the opening Eucharist; his "charge to church musicians" characterizing their work as performance and entertainment sparked much lively discussion and no little disagreement at the next day's panel. The 1662 Choral Evensong at Trinity Church included the winning entry of the Women Composers Anthem Competition, organized annually for several years by member Louise Temple-Rosebrook, which was a setting by Stephanie Martin of a text of Dame Julian of Norwich. Other services were a Noon Office using *A New Zealand Prayer Book*, a Plainsong Evensong, a second Choral Evensong at Trinity Church, and the closing Eucharist premiering *The Hartford Mass*, a work commissioned from Nicholas White. During the week Ellen Dickinson presented an ambitious carillon concert, Pomerium sang a program of unaccompanied music of the Renaissance, and Jason Roberts played the famous organ at Woolsey Hall. A half-day in New Haven offered a variety of small group tours (including the Yale Early Instrument collection) or simply free time in town. At this conference Paul Ellison assumed the position of Editor of *The Journal*, following Bill Wunsch, who had served since 1998.

The 2011 Conference was in the Carolinas with venues including Greenville and Spartanburg in South Carolina, Hendersonville and Asheville in North Carolina, and with the theme *Levavi Oculos Meos in Montes*. A Choral Evensong was presented at the Cathedral of All Souls in Asheville; opening and closing Eucharists were at Christ Church Greenville. This conference replaced the more usual major concert on Sunday evening with a reception in the exhibits area followed by free time for visiting or viewing the exhibits. Michael Sullivan returned after his warm reception at the 2008 conference to serve as preacher. Keynote clinician David Hill appeared in concert as organist and choral conductor, then also rehearsed the entire conference in the conference commissions that he conducted later in the week. New works heard during the week were by Robert Powell, Samuel Hunter, Michael Sitton, and Bob Chilcott. Concerts featured organ programs by Eric Plutz at Winthrop University and Charles Tomkins at Furman University Chapel. Other clinicians were Carolyn Roberts on the shape-note tradition and Stepanie Tennill on training children's voices; she also sang cabaret selections at the closing banquet. At this banquet President Bran Mock conferred honorary Life Membership on Charles Rigsby and Victor Hill in recognition of their more than thirty years of service to the Association.

January 21, 2021 brought the sad news of the sudden death of co-Founder Gerre Hancock. Glowing tributes were printed in the February and March issues of *The Journal* and given at the conference in June.

The 2012 conference in Philadelphia, dedicated to the memory of Gerre Hancock, opened with an all-contemporary concert by The Crossing in historic St. Clement's Church. The conference themes centered on the early history of Anglicanism and on Anglican music in America; appropriately, the opening Eucharist was held at Christ Church (founded 1695), the birthplace of the Episcopal Church in America. In memory of Gerre, the service music was his *Houston Mass*, commissioned for the 2008 conference. Also at this service, Bishop Keith Whitmore was installed as the first Chaplain of the Association. The conference preacher was long-time friend of the Association Bishop Paul Marshall.

A day out to Princeton included a Baroque program by the chamber ensemble Tenet and a short organ recital by Eric Plutz preceding 1662 Choral Evensong in the University Chapel. Wednesday of the conference introduced the idea of "A Day for Clergy and Musicians," subsequently incorporated into other conferences. A video presentation with discussion, "Clergy and Musicians Working Together" ended with Solemn Evensong and Benediction at St. Mark's Church and a program played by Peter Richard Conte on the monumental Wanamaker organ. The closing Eucharist at the Church of St. Luke and the Epiphany brought the premiere of Kile Smith's *Mass for Philadelphia*.

At the close of this conference, Communications Officer Susan Markley observed the twenty-fifth anniversary of her position as the sole employee of AAM. "A Tribute to Susan Markley" was professionally lettered, framed, and presented to her at the 2013 conference.

The Association had more presence than usual at the 2012 General Convention of the Episcopal Church, held in Indianapolis. Charles Dupree (rector, Trinity Bloomington) and Marilyn Keiser were the chairs of worship for the convention, and Marilyn invited fellow AAM members Michael Messina, Frank Boles, and Dana Marsh to join the planning committee.

The first AAM conference on Mountain Daylight Time also went to the highest altitude, Denver, in 2013. St. John's Cathedral was the site for a Choral Evensong commemorating the 350<sup>th</sup> anniversary of The Book of Common Prayer 1662 (strategically a few weeks before the Book turned 351). The opening Eucharist, also at St. John's, honored Harriet Beecher Stowe and introduced conference preacher Barbara Cawthorne Crafton, who eagerly became a member of the Association after the conference. A panel on "Music, Liturgy, and Church Growth in the Culture of the 21<sup>st</sup> century" was later published in *The Journal*; the idea led to similar discussions at subsequent conferences.

A day out to Colorado Springs brought a visit to the Cadet Chapel of the U.S. Air Force Academy with a concert by Dongho Lee, a bus ride through the Garden of the Gods, and a concert at Grace and St. Stephen's by the Colorado Vocal Arts Ensemble. The next day presented The Denver Brass with organist Joseph Galema and the first time AAM has observed the monastic Office of None. The closing Eucharist on Independence Day at St. John's premiered the commissioned *Denver Mass in the Phrygian Mode* by Robert Lehman and closed with Katharine Lee Bates's "America the Beautiful," her text inspired by the splendor of nearby Pikes Peak.

Unfortunately, certain splinter groups leaving the Episcopal Church but still claiming the designation *Anglican* led over time to occasional confusion and even some embarrassment over the name adopted by the Association in 1974. Although the change to *Association of Anglican Musicians* was originally envisioned to represent a wider compass than just the United States, in some quarters it had been saddled with the suggestion of a narrow focus not reflective of AAM's purpose and mission. Beginning in November 2013, the line "AAM: Serving the Episcopal Church" was added to the masthead of *The Journal* and to other official appearances of the Association's legal name.

The 2014 conference returned to Washington D.C. with the theme "Heart and Voice Uniting." The Choir of St. Martin-in-the-Fields gave a Sunday evening concert of unaccompanied British and American music at St. John's Lafayette Square. Martin Neary was guest conductor at St. Paul's K Street for the opening Eucharist with the Stanford *Communion Service in B-flat* and "Coronation" Gloria; the preacher was Eugene Sutton, Bishop of Maryland. The entire conference formed the choir for the week under the direction of Julian Wachner. The U.S. premiere of *By the Waters of Babylon* by Herbert Howells was giving at St. John's Georgetown, also conducted by Martin Neary. Other concerts included a choral and organ Bach program and the a cappella group Cathedra at the National Gallery.



Liturgical variety was provided by services at St. Columba's Church, the National Cathedral, Christ Church Alexandria, and St. John's Lafayette Square. Another clergy-musicians day, this time at Virginia Seminary, featured a talk by Francis Wade, a panel of clerics and lay persons, the Opening and Dedication of the Charles Winfred Douglas Memorial Collection, and "A Celebration of Music and Readings."

The Association of Anglican Musicians was registered with the Internal Revenue Service in 1983 as a 501(c)(6) nonprofit organization. The parallel Anglican Musicians Foundation was established in 1985 as a 501(c)(3) nonprofit, which made it eligible to receive tax-deductible contributions. In June 2014, through the efforts of Bryan Mock, David Shuler, Marc Liberman, William Saviers, and several others, the Association of Anglican Musicians original corporate entity classified as a 501(c)(6) was dissolved, and the assets and members along with the name were transferred and accepted by the corporate entity in charge of the endowment funds, the Anglican Musicians Foundation, in its status as a 501(c)(3) charitable organization. The AMF received the funds of AAM when it dissolved its corporate structure and changed its By-Laws to be similar to those of AAM, and voted to accept all the members of AAM as member of the AMF. In June of 2014 AMF changed its name to Association of Anglican Musicians. This complex undertaking combined the two entities into a single one (able to receive tax-deductible contributions) under the name adopted in 1974; the singular achievement was recognized at the 2015 conference.

Over its lifetime the Foundation has funded a wide variety of projects, beginning with the *Conflict and Closure* pamphlet, the William Wunsch *Catalog of Anthems and Motets*, *Musicians Called to Serve*, and funds to support both the Leadership Program for Musicians Serving in small Parishes and the Anglican Seminary Musicians Music Initiative. It has financed numerous commissions for anthems, hymns, and Eucharist settings at national conferences. Providing communications enhancement for the national office of AAM has greatly facilitated the work there. The Millennium Survey coordinated by Dale Adelman received a grant in 2001. Support has been provided for an AAM booth at some General Conventions of the Episcopal Church. The Foundation sponsored the Mentoring Project directed by Marilyn Keiser and initiated the 2014-15 Church Music Internship Program (renamed in 2015-16 the Gerre Hancock Fellowship).

The fiftieth annual conference, 2015, was held in Tampa and St. Petersburg with the theme "The Tree of Life My Soul Hath Seen" creatively woven into events throughout the week. The Rose Ensemble from St. Paul, Minnesota, presented a Sunday pre-conference program, "Land of Three Faiths," with sacred and secular selections from the Hispanic-Arabic tradition of the Middle Ages. The opening and closing Eucharists were held at St. Andrew's Church with its small but elegant Fisk organ. Conference preacher was Thomas Williams, Professor of Medieval Philosophy and Theology at the University of South Florida and a Canon of the diocese.

Organist Haig Mardirossian performed a large work by the relatively unfamiliar Swedish composer Otto Olsson; he also served as keynote speaker at the opening banquet. Young organists heard included Joshua Stafford and Benjamin Sheen. Commissioned works

were anthems by Brandon walker and David Briggs, a hymn by John Hooker, the *Missa Arboris Vitae* by Andrew J. Walker, and a Richard Webster chorale arrangement for organ and brass. Workshops presented Charles Hogan on contemplative services of worship, Daniel Vincent on maintaining the health of the voice, and Jason Lorenzon on Copyright law for church musicians. A vibrant Cuban experience was provided by a trip to historic Ybor City. At the close of the conference Mark Howe succeeded Paul Ellison as editor of *The Journal*.

The Fiftieth Anniversary Conference (which is the fifty-first AAM conference, the first meeting in 1966 having initiated year 0 for the Association) combines Fairfield, Connecticut and Westchester County, New York, as the “Fair-Chester” Conference with the theme “What Does the Lord Require?” Founders James Litton and Raymond Glover, along with Judith Hancock representing the late Gerre, will be honored. Highlights will be a concert by the Saint Thomas Choir of Men and Boys, under the direction of Stephen Buzard and Benjamin Sheen, and a presentation of Bach cantatas with the Association of Lutheran Church Musicians invited to join with AAM for the conference.

The growing influence of the Association over a half century has been both visible and felt in countless ways, including through presence at General Conventions of the Episcopal Church, in the widely varied activities of members and of Regional meetings, and in rich enhancement of music and liturgy throughout the Church. By the time of this Fiftieth Anniversary Conference the Association has grown from a handful of imaginative friends with common interests to a mature organization of more than 900 members that is a major force for musical excellence, fair professional treatment, a wealth of shared experiences, and mutual clerical-musician support within the Episcopal Church and in the wider Anglican Communion.

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### **Annual Conferences of the Association**

1966	Indianapolis	1983	Toronto
1967	Washington, D.C.	1984	Los Angeles
1968	Detroit	1985	North Texas
1969	Spokane	1986	Atlanta
1970	Cincinnati	1987	London, England
1971	Los Angeles	1988	New Haven
1972	St. Louis	1989	Chicago
1973	New York	1990	Charleston—Savannah
1974	Louisville	1991	Minnesota
1975	San Francisco	1992	Seattle—Portland
1976	Washington, D.C.	1993	Princeton
1977	Grosse Pointe, Michigan	1994	Hampton Roads, Virginia
1978	Croydon, England	1995	San Diego—Los Angeles
1979	New York	1996	Washington, D.C.
1980	Pittsburgh	1997	London—Oxford
1981	Charlotte—Asheville	1998	San Francisco
1982	Memphis	1999	Boston

2000	Palm Beach	2009	Los Angeles
2001	New York	2010	Hartford
2002	Jackson—Natchez	2011	Carolinas
2003	Atlanta	2012	Philadelphia
2004	Cincinnati—Lexington	2013	Denver
2005	Baltimore	2014	Washington, D.C.
2006	Indianapolis	2015	Tampa
2007	Durham, England	2016	Stamford—Westchester
2008	Houston		

### **Presidents of the Association**

1968-1969	James Litton
1969-1970	Raymond Glover
1970-1971	Gerre Hancock
1971-1972	Elwyn Davies
1972-1973	Ronald Arnatt
1973-1974	Robert Quade
1974-1975	David Farr
1975-1976	Arthur Rhea
1976-1977	Edgar Billups
1977-1978	Frederick DeHaven
1978-1979	Donald Wilkins
1979-1980	Marilyn Keiser
1980-1981	Frederick Burgomaster
1981-1982	Charles Rigsby
1982-1983	Carol Doran
1983-1984	Thomas Foster
1984-1985	Carol Doran
1985-1986	Geoffrey Butcher
1986-1987	David Lowry
1987-1988	Betty Jean Bartholomew
1988-1989	Benjamin Hutto
1989-1991	Sam Batt Owens
1991-1993	Richard Webster
1993-1995	Judith (Breneman) Dodge
1995-1997	Thom Robertson
1997-1999	John Hooker
1999-2001	Carolyn Darr
2001-2003	Dale Adelman
2003-2005	Jack Burnam
2005-2007	Martha Johnson
2007-2009	Michael Messina
2009-2011	Bryan Mock
2011-2013	David Shuler
2013-2015	Alan Lewis
2015-2017	James Garvey

## Acknowledgements

For the period 1979 to 2016, this history is based primarily on issues of *The Journal of AAM*, Annual Conference program books, my *A Concise History of the Association of Anglican Musicians 1966-2006*, and my personal files. The early history of the Association comes from the archives that Mildred Buttrey and I assembled in 1980, *A Précis of the First Twenty Years* by Mildred Buttrey and Edgar Billups (1986, reprinted 1990), and an earlier document written by Edgar Billups in 1974.

My thanks to Bill Saviers for assistance with the AAM/AMF material and to Alan Lewis for reviewing some passages. Pamela McCaslin scrupulously proofread the entire text. Deepest appreciation must go to Susan Markley for her patience and expertise in producing the printed booklet.

## About the Author

Victor Hill graduated from Carnegie Mellon University, where he combined a major in mathematics with an extensive program of music theory, composition, and Dalcroze Eurythmics. During his senior year in college he also held a faculty appointment as part-time instructor in music theory with full responsibility for teaching a class of freshman music majors.

He went on to graduate work at the University of Wisconsin, Madison, then received both his Ph.D. in mathematics and the Performer's Certificate in harpsichord from the University of Oregon. He joined the faculty of Williams College in 1966 and retired as Thomas T. Read Professor of Mathematics, Emeritus, in 2006, having also held visiting appointments at Georgia Tech, SUNY-Albany, and the University of Oregon. He served for twenty-four years as organist-choirmaster of St. John's Episcopal Church in Williamstown, Massachusetts, having held a similar position at St. Francis' Chapel in Madison. His organ and harpsichord teachers included James Evans, Paul Jones, Vernon de Tar, Alice Ehlers, John Hamilton, and (in Amsterdam), Gustav Leonhardt. He has played concerts throughout the United States and Europe, including fifty presentations of his lecture-recital "Mathematical Aspects of the Music of Bach."

He was elected to AAM membership in spring 1979 and has participated in every national conference since then. He served as Archivist of the Association from 1982 to 2011, as reviewer of recordings from 1998 to 2010, and is now in his twentieth year on the Editorial Board of *The Journal of AAM*.

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