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AAM: SERVING THE EPISCOPAL CHURCH

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Healey Willan (1880-1968): Establishing a Musical Legacy

Willan's First Decade at St. Mary Magdalene

RUBEN VALENZUELA

INTRODUCTION

The year 2018 will mark the fiftieth anniversary of the death of one of the most important composers of church music and liturgical musicians of the twentieth century. I first encountered Healey Willan's music as a young organ student in the early 1990s, when I inherited two volumes of his hymn preludes. I was at once struck by the name of Healey Willan—his name and musical language so distinctly English. Soon followed my discovery of the choral music that Willan composed for the Anglo-Catholic parish of St. Mary Magdalene, Toronto (SMM); miniature masterpieces that include the *Missae breves*, motets, canticles, fauxbourdons, and hymn-tunes.¹ Although Willan is best remembered for his liturgical music, it is easy to overlook the fact that his compositional output consists of over eight hundred compositions that include operas, symphonies, chamber music, a concerto, and music for organ and piano.²

Willan was the quintessential liturgical musician. Moreover, his musical prowess as a composer, organist, and choirmaster, combined with his deep understanding of the Church's history and liturgy, established a distinctive musical practice at SMM that fit him like a glove. Throughout his long and remarkable tenure at SMM (1921-1968), Willan was often courted by prestigious cathedrals and parishes. Nonetheless, he remained committed to his work at SMM, all the while receiving a steady stream of commissions, including one in 1953 to compose an homage anthem for the coronation of Queen Elizabeth II. Additionally, in 1956 Willan became the first non-English church musician to be honored with the Lambeth Doctorate (Mus. D. Cantuar), usually reserved for distinguished English cathedral musicians.

I made the first of two pilgrimages to SMM during the summer of 1998 to experience first-hand the tradition Willan had established decades before. Upon entering the handsome red brick church, nestled in one of Toronto's inner-city neighborhoods, I was immediately struck by its modest scope and austere interior. This backdrop beautifully complemented the choir's singing of the day's *Missa brevis*, which seemingly wafted out from the west gallery in alternation with the sung Propers from the chancel. All these years later, I still vividly recall the warm and favorable

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From the President



Each spring the Association sends its members a development letter to coax, cajole, and otherwise persuade everyone to consider giving to the Endowment. This year's letter will be going out at the beginning of April.

Attendees of annual Conferences will remember that an infomercial for the Endowment typically takes place during bus rides when conferees are a captive audience. Nowadays, with fewer and fewer of us traveling with a checkbook, provision is made for gifts by pledge. The option to give an endowment gift in memory, or in honor, of someone is a fairly recent development, also.

The growth of the Endowment is attributable to not only the investment acumen of AAM's professional money managers, but also to the concerted efforts of the Board of the former Anglican Musicians Foundation, the Rev'd Tom McCart, and the generosity of all who have given to it through the years. Also, from 2008 to 2012 an anonymous benefactor pledged to match any new or increased giving in what amounted to a challenge grant.

At its January meeting, the AAM Board elected to make \$7,500 available for grant money in calendar year 2017. This represents an increase of approximately fourteen percent over disburseable money available in calendar year 2016. As you will see in the call for grant proposals in this issue, grant requests submitted by April 1 will be taken up for consideration by the Endowment Committee, which will in turn make a recommendation on any submissions to the Board. The Endowment Committee considers requests more or less quarterly, in advance of Board meetings. Various criteria inform decision-making and evaluation, among them the population to be served and the scope of the potential benefit a grant bestowal would likely offer. Grant request forms are available on the AAM website and may be submitted to Hal Pysher, Chair of the Endowment Committee, at grants@anglicanmusicians.org.

By supporting worthy causes and like-minded groups through the bestowal of grant money, the Association is able to further its goals and expand its influence. In this issue, Treasurer Joe Galema expresses sincere thanks to all who gave to the Endowment in 2016. I heartily echo his sentiments.

Jim Garvey

Healey Willan (1880-1968): Establishing a Musical Legacy

CONTINUED FROM PAGE 1

acoustics working in tandem with the gentle contemplative nature of the liturgy. It was clearly evident that the liturgy and music at SMM was part of a living, breathing tradition—a unique tradition established by Willan and the Rev'd H. Griffin Hiscocks in the 1920s.

Looking retrospectively on Willan's tenure at SMM, most of us have a less-than-complete picture of his liturgical output and of the activities of the robust music tradition he established. We are probably aware of his best-known compositions (*e.g.* *Rise up, my love, my fair one*; the *Introduction, Passacaglia and Fugue*; and the *Missa de Sancta Maria Magdalena*). However, less is widely known of the repertoire that Willan implemented during his initial years at SMM. The parish was by no means wealthy; in fact, it had scant resources to assemble a new and reorganized music tradition such as Willan had in mind. This article will explore Willan's first decade at SMM, with particular emphasis on his first years (1921-1925), when he was firmly establishing a music tradition that continues vibrantly to the present day.

ENGLISH BY BIRTH

Healey Willan was born in 1880 in Balham, Surrey, England; soon after his birth, his family moved to the town of Beckenham. While at Beckenham, the young Willan came into contact with plainsong for the first time by way of the nearby Tractarian parish of St. George, which proved to be an important formative musical experience. One could make the case that during this time Willan's churchmanship, as well as his general liturgical aesthetic, was crystallized. A few years later, while a choirboy at St. Saviour's, Eastbourne, Willan encountered Anglican chant for the first time and assumed it was a practical joke. From the very beginning, Willan's musical core was stamped with the sound of plainsong—a sound that would shape every note of his liturgical music.

While at St. Saviour's choir school, Willan received instruction in harmony, counterpoint, and organ with W.H. Sangster. Willan's extraordinary musical gifts allowed him to mature quickly, and by the age of eleven he had sufficient skills to deputize as organist for Evensong. At the age of nineteen, he was awarded the diploma of Fellow of the Royal College of Organists (FRCO), the youngest candidate ever to earn this honor.³ As a young musician, Willan continued to associate himself with Tractarian parishes, among them St. Saviour's Church (St. Albans), St. John the Baptist (London), and All Saints' Margaret Street, (London).⁴ His London years also saw a buzz of activity directing choral societies, as well as the appearance of his first compositions.

Two particular London experiences would leave an indelible mark on the young Willan. First, he came into contact with Westminster Cathedral's Richard Runciman Terry, who had become widely known for his interpretations of Renaissance polyphony of Tudor composers, and of

Palestrina and Victoria. For its time, this rarely-performed repertoire drew the curiosity and interest of many musicians, among them Willan.⁵ Second, Willan's association with and love of plainsong, which went clear back to his childhood days at Beckenham, was strongly rekindled through his association and friendship with Francis Burgess, who had founded the London Gregorian Association in 1870.⁶ By the first decade of the twentieth century, Willan had joined the London Gregorian Association, and before long he had developed a reputation as an authority on plainsong in the vernacular. Also, he took part in a number of highly influential festivals of Gregorian music, further cementing his love of plainsong and its use within the English rite.

CANADIAN BY ADOPTION

Willan packed his bags and left for Toronto in 1913, largely because of an invitation to head the theory department at the Toronto Conservatory of Music. For Willan, this was an opportunity to seek greener pastures, and in particular the opportunity to receive the salary required to support his family comfortably—a family that now included a wife and three sons. In addition to his work at the Toronto Conservatory, he took up the post of Organist and Choirmaster of St. Paul's, Bloor Street, which also afforded him a generous salary. While at St. Paul's, Willan's fame as a composer, choirmaster, and organist began to spread throughout Toronto and beyond. During his tenure at St. Paul's, several prominent churches

in the United States courted him, including the Church of the Advent, Boston. Despite St. Paul's impressive neo-Gothic church of cathedral proportions, in addition to its landmark, newly built, 107-stop Casavant organ, St. Paul's had been founded in the low-church Anglican tradition. Over time, this tried the patience of the Anglo-catholic and eventually led to his resignation.

ST. MARY MAGDALENE: THE WILLAN-HISCOCKS PARTNERSHIP

Towards the end of his tenure at St. Paul's, in 1920, it is likely that Willan had already shown an interest in the position at SMM. By now, he had caught the eye of Fr. Hiscocks, Rector of SMM, who was then seeking to establish his parish firmly in the Anglo-Catholic tradition. The two men became close friends, and even while Willan was still at St. Paul's he began to spend time at SMM, assisting Organist and Choirmaster Charles Rodgers with choir rehearsals and leading events, with the assistance of the parish choir, for the Toronto Plainsong Society.

In due time, Rodgers notified Hiscocks that he was unable to continue in the position, leaving the post vacant. Naturally, Hiscocks called upon his friend Willan to suggest a replacement.

When Willan resigned from St. Paul's he telephoned Fr. Hiscocks to find out if he had found an organist. He hadn't. Willan said he thought he had someone who would be all right and would bring him round for dinner. When Willan arrived at Hiscocks' house, the latter said, "Come in, old man. Where's your friend?" Willan answered, "What friend?" Hiscocks said he thought Willan was bringing an organist with him. Willan said, "Dammit, you're getting snooty, aren't you? I've come to apply for the job." Willan and Hiscocks sat up till the small hours planning. Willan was not only to be organist and choirmaster, but also precentor, giving him absolute charge of the music of the parish. Willan assumed his duties on Advent Sunday, 1921.⁷

Willan's interest in the job at SMM speaks volumes for his love of the church and its music. By the 1920s, Willan's fame as a musician would have easily allowed him to seek prestigious posts outside of Toronto. Going to SMM meant a step down in terms of salary, which was in direct contrast to the healthy sum he was paid at St. Paul's. Fortunately for Willan (and for SMM), the stability afforded by the Toronto Conservatory allowed him the freedom to accept the position—a position where he was able to compose liturgical music as he wished, and with the full support of his friend and colleague Fr. Hiscocks.

REORGANIZING THE CHOIRS OF ST. MARY MAGDALENE: RITUAL AND GALLERY CHOIR

Willan's arrival at SMM brought on swift and significant change. He inherited a vested choir of men and boys who sang from the chancel stalls, with the organ façade and console located next to the choir itself.⁸ Within a short span of time,

Scattered leaves ... from our Scrapbook

From a review of Thomas Murray's
Symphonic Masterworks (Delos DE 3525)

"I've gone on at such length about the symphony (Franck D Minor) because I find Murray's performance of it on organ absolutely thrilling. It's amazing how closely his choice of stops and registrations simulates the instruments in the orchestral version. There are moments when you can't be 100-percent sure you're not listening to an orchestral performance. But most of all, I think, Murray's playing of the piece made me appreciate its beauty in a way I don't think I ever have hearing the orchestral version. Murray has convinced me more than ever that the roots of this symphony lie deep in the French Romantic organ tradition. This is a recording you must hear. A magnificent organ played by an extraordinary organist and complemented by a fantastic recording. This is a must-have, and not just for organ fanciers."

Jerry Dubins
Fanfare Magazine

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he reorganized the choir of men and boys into a choir of men he called the Ritual Choir, whose sole responsibility was to sing the Mass Propers.⁹ The Propers were sung exclusively in English and accompanied discreetly by Willan at the organ. It is a curious point that Willan decided to disband the choir of men and boys. After all, he had been a choirboy himself.¹⁰ During the early 1920s, Willan did not have the support of a choir school, and so he struggled to secure able voices to staff the choir. Moreover, he is said to have battled against poor attendance on the part of the boys at rehearsals and at Mass. Church records indicate that boys continued to sing until the autumn of 1924, after which they were disbanded.

Willan also established a mixed choir he called the Gallery Choir which sang unaccompanied and whose responsibility was to sing motets, and later the Mass Ordinary. Although the church included a west gallery, it had gone unused until Willan's reorganization of the choirs. Tractarian churches did not generally favor gallery choirs, preferring instead the divided chancel choir and organ arrangement. However, Willan insisted on two choirs: one to sing plainsong, and the other to sing polyphony. Additionally, he wanted to capitalize on the church's favorable acoustics; to further accentuate this he placed the choirs on opposite ends of the church. For both choirs, Willan recruited singers from the Toronto Conservatory and the University of Toronto, which gave him an able body of strong musicians.

WILLAN'S FIRST DECADE AT ST. MARY MAGDALENE (1921-1931)

Once the dust had settled, Willan had two choirs with the responsibility of carrying out the weekly repertoire required of the High Mass. Of the many changes that Willan and Hiscocks brought on, it was their deliberate use of plainsong in English as the backbone of the SMM liturgy that made the most impact. Even before Willan's arrival in 1921, Hiscocks had been attempting to introduce plainsong to SMM, even by inviting Willan himself to give a lecture on it during the spring of 1920.¹¹ A hyperbolic statement of the changes instituted by Willan and Hiscocks was reported in the 1940s:¹²

On the last Sunday of the pre-Willan regime, the choir of Saint Mary Magdalene's ambled through the usual series of Anglican compositions which were no better and no worse than those heard in a few thousand other Canadian churches on the same day. The following Sunday there was plainsong dating from the 2nd century which might have been sung in the catacombs of Rome; there were motets, fauxbourdons, chorales, Kyries, a Sanctus, Benedictus, Gloria, Credo and Agnus Dei with music from four hundred to a thousand years old.¹³

During Willan's first decade at SMM, plainsong played an important role in the re-establishment of the parish's music tradition. No doubt Willan and Hiscocks worked diligently to make this a reality in short order. As was to be expected, this expanded use of plainsong was met with some level of resistance. However, the work prevailed. When such resistance came from within a choir, Willan would often quote R.R. Terry of Westminster Cathedral: "The reason why plainsong is

so unpopular in some places is that it gives more glory to God than it does to the choir."¹⁴ In 1951, during Willan's thirtieth year at SMM, when asked to remark upon his work, he replied,

The beautifying of the liturgy is the main part of my work at St. Mary Magdalene, and that, in my opinion, is only possible through the use of the Church's own music, so that plainsong has been the essential backbone of my work.

Thus, the music of the Mass during the 1920s was exclusively plainsong, largely taken from the *English Gradual*, published by the Gregorian Association (London, 1871). For Willan it was important that the texts be sung in English, since in the case of the Mass Propers the texts were intended for the congregation's edification as it supported the ritual.

Over time, Willan became dissatisfied with the settings from the *English Gradual* and began to adapt settings into English directly from the *Liber Usualis*. Initially, Willan transcribed the music for key Sundays as needed, later working with the Rev'd Alfred Rose, who had arrived at SMM in 1922 as Hiscocks' assistant. Willan soon recognized Rose's innate musical sensibility, and as such requested his assistance in arranging the Propers for the remaining days. In transcribing from the *Liber Usualis*, the two men adjusted and simplified the chants where necessary to accommodate the English syntax. For the Gradual and Alleluia, typically the two most florid of the Propers, they assigned chants that only changed according to season. Additionally, on most Sundays the Offertory was sung using psalm tones, reserving the assigned chants for festival days. It is likely that many of the adaptations and simplifications were deliberately made, in order to accommodate the capabilities of the Ritual Choir of these early years.

Beyond the music of the Mass, Willan introduced *The English Hymnal* (1906) for regular use at SMM, replacing the former *Hymns Ancient and Modern*.¹⁵ Through the mid-1920s, *The English Hymnal* provided much of the repertoire for the Gallery Choir, with Willan regularly arranging fauxbourdon settings of many of the hymns to present as motets. These arrangements, published in 1927, continued to develop the skills of the Gallery Choir, with each voice part singing a variation of the original tune. Additionally, the Gallery Choir presented Bach chorales set to English texts by such authors as George Herbert and William Blake. *The Cowley Carol Book* (1901, 1919) also provided suitable material for the choir spanning the seasons of Christmas, Easter, and Ascensiontide.

In addition to this repertoire, Willan began to compose his own motets, specifically tailored to the choirs and liturgy of SMM. The first motets were published as *Six Motets* (1924), among them *Very Bread*, *Good Shepherd Tend Us*, *Let Us Worship and Fall Down*, and *O Sacred Feast*. In this first group of motets, Willan employed a unique style that would characterize his later motets. These included a distinct modal flavor, a diatonic movement, free-flowing rhythms heavily influenced by plainsong, and paramount attention to the natural flow of the words. These characteristics led to an overall style that fused contrapuntal and homophonic writing; this style expressed a certain mysticism and devotion, which, although difficult to define, is an attribute associated with many of Willan's motets. In all of his liturgical music Willan strove for a sense of beauty, best described by Harvey Grace

and Henry Walford Davies, as “beautifully fit and fittingly beautiful.” The dense chromaticism associated with Willan’s instrumental and dramatic music is intentionally absent from his motet style. He composed additional motets for SMM between the years 1928 and 1937, eight of which date from before 1930. Of those eight, three include the Marian motets, the so-called “Lady Motets”: *I Beheld Her, Beautiful as a Dove* (1928); *Fair in Face* (1928); and *Rise Up, My Love, My Fair One* (1929). The Lady Motets are among the best known of Willan’s motets—miniature masterpieces that last hardly two minutes each.

Willan also composed fourteen *Missae breves* between 1928 and 1962 for use at SMM (consisting of *Kyrie eleison*, *Sanctus*, *Benedictus qui venit*, and *Agnus Dei*). Of the fourteen Masses, the first three were published in 1932; however, they had been in use at SMM as far back as 1928, if not before. Unlike the motets, these Masses are generally less well-known, save for *Missa Brevis* no. 4 (*Corde natus ex parentis*), due to their specificity and purpose. Willan’s *Missae breves*, generally written in four parts, are markedly succinct; their flowing lines reflect plainsong’s continuing influence upon Willan’s compositional style. Except for the *Kyrie eleison*, all texts are in English, utilizing a restrained counterpoint and a clear delivery of the text. In these Masses, Willan’s intention was to provide settings that supported the liturgy, rather than obscuring it.¹⁶ He often stated that these Masses had been written “on the stopwatch,” perfectly tailored to the length of the ceremonial at SMM.

One other important musical feature was crystallized during Willan’s first decade at SMM. In addition to establishing a clear division of work between the two choirs, Willan and Hiscocks turned their attention to the musical role of the congregation. The congregation at SMM played a vital and active role from the start. The congregation’s domain included several key items at the High Mass, in particular the *Asperges* and *Vidi Aquam*, *Gloria in excelsis* (two settings), *Credo* (four settings), and two or three hymns. A similar division of labor was present at Evensong and Benediction, which included the regular singing of psalms. In Holy Week, the singing of psalms would extend into Tenebrae. Without a doubt, the musical legacy that Willan imprinted on the parish left a discerning congregation with a deep awareness of plainsong, Renaissance Masses and motets, Willan’s own liturgical compositions, and, most importantly, a liturgy where loving attention is paid to every detail.

Willan’s first decade at SMM included a constant influx of visitors who came to hear the choirs. His own pupils came to sing in his choirs, and by the 1930s the repertoire began to expand again through regular commissions, as well as the gradual influx of English Renaissance motets at a time when few other churches were performing these works. The establishment of this unique tradition is heavily indebted not only to Hiscocks, but also to the unwavering commitment of the members of the Ritual and Gallery Choirs, who volunteered their time from the beginning to the present day. In fact, during Willan’s first years at SMM, he remarked that there was no money for anything in the parish; consequently, he taxed the choir members each ten cents per month for the privilege of singing in the choir!¹⁷ Willan established and led this tradition from his place at the organ console, presiding

as the liturgical organist *par excellence*. Willan’s organ playing exuded refinement and he was highly regarded for his skills as an improviser, readily tailoring everything to the liturgy of SMM.

The year 2018 will mark the fiftieth anniversary of Willan’s death, an anniversary that will no doubt spawn an interest in his lesser-known liturgical compositions, in particular his *Missae breves* and motets. Though a portion of his liturgical music remains in publication, much of it is out of print or is simply difficult to acquire. In recent years, the Healey Willan Society (housed at St. John Cantius [R.C.] Church, Chicago) has been established to promote Willan’s legacy and to serve as custodians of Willan’s musical estate, with the blessing of Willan’s daughter, Mary Willan Mason. The society has begun to publish many of his compositions through the publishing house Biretta Books, and it will most certainly be at the forefront of promoting Willan’s music in 2018. Willan’s legacy continues to be strongly felt; we can certainly learn something from a music that is “beautifully fit and fittingly beautiful.”

When my work at St. Mary Magdalene’s is finished I think I shall feel like Don Camillo, and say “Well, Lord, I’ve tried to make your worship beautiful, and I’ve done it for your glory, not for mine; but You know that, so I needn’t say anything more about it.” And perhaps He’ll smile. I hope so. – *Healey Willan, 1951*

ENDNOTES:

¹ A 1994 recording by the Choirs of St. Mary Magdalene, under the direction of Robert Hunter Bell (EMI, Virgin Classics), includes many of these works.

² Giles Bryant, *Healey Willan Catalogue* (Ottawa: National Library of Canada, 1982).

³ The Fellowship diploma was awarded to Willan by C.H.H. Parry, who had assumed he was receiving the diploma on his father’s behalf.

⁴ Willan is known to have deputized at All Saints’, Margaret Street for Evensong, and occasionally for other services.

⁵ Another important musician who was deeply affected by R.R. Terry’s work at Westminster Cathedral was Herbert Howells, whose earlier compositions were written for the Westminster Cathedral Choir.

⁶ As director of the London Gregorian Association, Francis Burgess was highly influential in the revival of plainsong within the English rite.

⁷ F.R.C. Clarke, *Healey Willan: Life and Music* (Toronto: Toronto University Press, 1983), p. 21.

⁸ Initially, Willan kept the organ console in the chancel, however, it was moved to the west gallery in 1931 following a full renovation of the chancel.

⁹ During the 1920s the Ritual Choir also sang the Mass Ordinary in addition to the Propers, thereby leaving the polyphony to the Gallery Choir.

¹⁰ Willan was highly supportive of choristers, including leading Camp Wa-Li-Ro in Put-In-Bay, Ohio (Summer, 1951), and later the Toronto Diocesan Choir School founded in Port Hope (1954-63).

Sacred Connectedness

NANCY REISER

This morning I learned a new word. *Nomophobia: The fear of being away from, or separated from, one's cell phone.* Suddenly, the article I've been ruminating on for several weeks was ready to emerge from the pen.

That's right—the pen. Friends, family, colleagues, and children delight in noodling me about my primitive preferences for pen and paper, “real” phones, books, and the accompanying non-dependence on computers and cell phones. I am happily bewildered by the concept of nomophobia.

English author Andrew Sullivan published an article in September entitled *My Distraction Sickness—and Yours*. In it, he describes what had become a severe addiction to the internet (and its connected devices); he realized his world had become a constant state of updating, checking, and re-checking. He no longer lived in the world of human communication, except superficially, and he discovered that he no longer possessed the ability to read a book.

Mr. Sullivan went for help. He rediscovered quiet, both in the literal sense and within himself. He faced thoughts and feelings, memories, and anxieties. Doing this requires time and space, without constant sensory input.

For several years, I have wondered if our marvelous technological innovations are having an unexpected effect on our short-term and long-term goals, along with the extremely observable effect they are having on our ability to focus. Can we still *live*, as opposed to merely *doing*? Furthermore, do we worship differently as a result of today's technology-rich world? I am not referring to church services streamed online, exceptional quality bulletin-printing, or successful digital organ stops. Instead, I am thinking of the urgent need for liturgy that is planned with such care that those in the pew have time and space to focus.

If a service of divine worship is balanced with times of unhurried silence and stillness, and times of sound and movement, we have an experience of real substance. If the liturgy is constantly in motion or constantly sound-filled, the message of the readings, the liturgical season, and a connection to God do not have a chance to establish themselves. *Doing*, without *living*.

That which is holy carries associations of beauty, grace, truth, power, transformation, and peace. The Church and its music proclaim a God who reveals beauty, grace, truth... if we will pay attention. It is no longer a simple matter to pay attention—to focus—because of the substantial time and energy required to establish stillness. But establishing stillness is vital, and our liturgies provide abundant ways to open the door. A few examples: silence after readings; extended silence before the Confession; more frequent observance of the Daily Office; beginning the service prelude at service time after a brief opening sentence, so that the congregation is fully “settled.”

Churches are places of action, outside their walls and within. Our parishioners are active in the community—

¹¹ It is reported that this lecture's attendance did not meet Hiscocks' expectation, as he worked to promote the use plainsong at St. Mary Magdalene.

¹² Though perhaps hyperbole, it is certainly an indication that the early 1920s was a period of swift and noticeable change in the liturgical aesthetic at St. Mary Magdalene.

¹³ David Greig, *In the Fullness of Time: A History of the Church of Saint Mary Magdalene* (Toronto: St. Mary Magdalene, 1990), p. 262.

¹⁴ Notes for Virgin Classics CD VC 5451092.

¹⁵ Even prior to Willan's arrival, Hiscocks had already shown an interest in adopting the *The English Hymnal*, because of its “high church” associations.

¹⁶ To this end, Willan insisted that his choirs sing with a blended, intimate sound devoid of vibrato, a purity of tone, and a devotional quality fostered by the warm and resonant acoustics of St. Mary Magdalene.

¹⁷ Author Gwethalyn Graham wrote in *Saturday Night* (1940): The story of St. Mary Magdalene's music is “curiously romantic” and a unique example of what can be done without money.



Ruben Valenzuela is Director of Music and Organist of All Souls' Church in Point Loma, San Diego. Additionally, he is the Founder and Artistic Director of the Bach Collegium San Diego. As a musicologist, he has undertaken research at Centro Nacional de Investigación, Documentación e Información Musical, Carlos Chavez (CENEDIM), and the Archivo del Cabildo of Mexico City Cathedral, focusing on the basso continuo in Novo-Hispanic music. Valenzuela holds a B.Mus. in Church Music and Organ from Loma Linda University, an M.A. from San Diego State University in Musicology, and a Ph.D. in Musicology from Claremont Graduate University.

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serving, building, and teaching; our liturgies are active with prayer and thanksgiving—sung, spoken, even still and silent.

In a few weeks many of us will sing “What language shall I borrow to thank thee, dearest Friend?” As church musicians, we constantly search for musical language that communicates the holy. I pray that we may find undistracted connectedness with each other and with the depth of Christ’s love for us. What language will you borrow?



Nancy Reiser is Organist-Choirmaster of Belle Meade United Methodist Church in Nashville, Tennessee. A native of Jacksonville, Florida, she holds degrees from the University of the South and the Cleveland Institute of Music. She has served as Assistant Organist-Choirmaster of All Saints’ Chapel, University of the South; and Organist-Choirmaster of St. Mark’s Episcopal Church, Jacksonville, Florida; All Saints’ Episcopal Church, Austin, Texas; and St. George’s Episcopal Church, Nashville. She has served on the faculty of several national conferences on church music, organ pedagogy, and liturgy. The granddaughter of a Lutheran pastor, Nancy has a particular affinity for the importance of hymns in corporate worship.



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OF THE
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1966–2016

BY VICTOR HILL

aam@50

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Church Musicians and Copyright Law

WILLIAM SAVIERS

Title 17, Copyright Law of the United States

Chapter 1, Section 110.

Notwithstanding the provisions of section 106, the following are not infringements of copyright:

(3) performance of a nondramatic literary or musical work or of a dramaticomusical work of a religious nature, or display of a work, in the course of services at a place of worship or other religious assembly...

There are many issues that organists and choir directors encounter when using published music. Copyright law protects composers and lyricists so that they may receive compensation for their work. It also protects both the written materials and performance of those materials.

First of all, one may not use copyrighted materials without purchasing the appropriate number of copies or receiving permission from the copyright holder to reproduce the material.

Second, choral music and handbell music may be reproduced if one purchases from a publisher (or copyright holder) the number of copies needed, and one does NOT use both the reproduced copies and purchased copies. That is, the original copies sit on the shelf, while the markup copies are used for rehearsals and performance and then destroyed after the performance. This would fall within the Fair Use doctrine, because it does not harm the right of the copyright owner to get compensation for the work. (Alternatively, one can get written permission from the copyright holder to reproduce copies of the work.)

Third, performances of “a nondramatic literary or music work” or “a dramaticomusical work of a religious nature” are permitted “in the course of services at a place of worship or other religious assembly” and do not infringe on copyright law. Remember: this is about PERFORMANCE, not the possession of copyrighted printed music. Performance of copyrighted music NOT during a service—i.e. during parties or fundraisers, or recording of copyrighted music during an exempted performance—is not included in this exception. There are more issues about performances, including exceptions, if not performed during religious service at a place of worship. These are more complex and should be reviewed. For more information on fair use and performance exemptions see, for example, David Posteraro’s November 12, 2015 article on the website of the law firm of Kohrman, Jackson & Krantz, www.kjk.com/articles.

Fourth, there is a great deal of older music and dramatic literature in what is called the “public domain” and is not subject to copyright law, except where there has been material added that is copyrighted in a particular publication. Use and performance of original transcriptions is no longer subject

From the Standing Commission on Liturgy and Music

In response to Resolution A169 of the 2015 General Convention, which directs the Standing Commission on Liturgy and Music “to prepare a plan for the comprehensive revision of the current Book of Common Prayer and present that plan to the 79th General Convention,” the SCLM will be sending to General Convention 2018 four different paths forward for its consideration in regards to the Book of Common Prayer and liturgical renewal. It will request that General Convention 2018 select *one* of the four paths that will chart the SCLM’s course for the 2018-2021 and 2021-2024 triennia. The SCLM is looking for a clearly articulated (and funded) mandate for its work going forward.

The four paths are:

- 1) **Full and comprehensive revision** of the 1979 Book of Common Prayer beginning after the 2018 General Convention;
- 2) Creation of comprehensive **Book(s) of Alternative Services** and no revision of the 1979 Book of Common Prayer, with work beginning after the 2018 General Convention;
- 3) **Intensive church-wide conversation** between the 2018 and 2021 General Convention about whether a revision of the Book of Common Prayer is needed or desirable; to what extent; and whether, if revision is not desirable, the Episcopal Church should instead develop significant supplemental liturgical resources, such as a Book of Alternative Services;
- 4) A step back from efforts toward comprehensive liturgical revision or creation of new liturgies, and an accompanying commitment to deepening the collective understanding of—and engagement with—the theology of our current liturgies.

In short, four possible paths forward are:

- Revise Book of Common Prayer
- Create Book(s) of Alternative Services, and leave the BCP 1979 alone
- More talking, listening, researching, and discerning
- Deepening our relationship with the 1979 BCP

In addition, General Convention 2018 could choose to combine paths #2, #3, or #4 with another option, which is to develop “technical fixes” to the 1979 Book of Common Prayer. Technical fixes are adjustments in grammar, punctuation, and word choice that do not change the theology, poetry, or intended meaning of the text. (For example, in Eucharistic Prayer C—changing “you made us the *rulers* of creation” to “you made us the *stewards* of creation,” or adding the matriarchs along with the patriarchs). The SCLM will offer to

to copyright protections or copies of such works. Digital copies are copyright-protected, and such collections must grant permission for you to use and duplicate them. This is frequently the case on websites on which there is no charge for the use or performance of such works. For instance, www.8notes.com has a “free music” section where a piece by Saint-Saëns is available and copyrighted with the note: *This file may be printed and performed freely, but should not be digitally copied, shared or reproduced without permission.*

Fifth, if you compose music or literary works, you may want to refer to an earlier article in this *Journal* concerning works for hire and works composed during work hours at the site of your employment, using employer-supplied materials (computers, instruments, etc.). See “Church Employees and the ‘Work Made for Hire’ Doctrine,” by William Saviers, *The Journal of the Association of Anglican Musicians*, January 2010 (vol. 19, no.1), page 3.

Finally, there are services that, for a yearly fee and reporting, permit churches to make copies of hymns for congregational use from a large number of copyright holders who are then reimbursed by the service. OneLicense.net and CCLI are such services and can be helpful when introducing new hymns if one does not want to purchase the larger collection in which such hymns are published, or if one does not want to purchase permanent rights to copy. Also, there is a trend among publishers who, for an annual fee, permit downloading and reproduction of anthems for choir use. St. James Music Press is one of those publishers, along with some works downloadable from Church Publishing Company.



William Saviers graduated in 1968 from Ohio University with a BA, summa cum laude, Phi Beta Kappa, and was part of the Ohio Fellows program. He was a member of the Honors College and spent his junior year abroad studying at the Otto Suhr Institute for Political Science at the Free University of Berlin. After

serving two years in Vietnam, he graduated from the University of Virginia Law School in 1974, and began his career in corporate law, working in the energy sector. During the course of his career, Saviers devoted time to church music in various settings, and became a member of AAM. He was appointed Chancellor of the Association in 1997, a position he continues to hold. He also serves as a member of the Professional Concerns and Development Committee. He has written several articles for the Journal and The Living Church on legal issues facing lay employees in the Episcopal Church and has helped revise and update the AAM publication Conflict and Closure, which is now titled Servant Leadership for Musicians: A Vocational Handbook for Ministry. Saviers has served in various capacities as a volunteer with Shepherd Wellness, Hospice, United Way, and since his retirement in 2004, has been working with Legal Aid of West Virginia as a pro-bono volunteer.

General Convention 2018's consideration a clear and detailed definition of the meaning of "technical fixes" and a list of specific examples.

The option that General Convention chooses will shape the ways in which the SCLM gathers information from the wider Church after 2018.

— *From the SCLM blog*
 (<https://standingcommissiononliturgyandmusic.org>),
 December 2, 2016

AAM@50: From the Archives

In 1992, the intention of the Board of AAM and the *Newsletter* was education: teaching children, teaching congregations, seeking mentors, and being mentors. In October the Board decided that the *AAM Newsletter* would be replaced by *The Journal of the Association of Anglican Musicians*, though the President would continue to serve as Editor. Archivist Victor Hill began the Necrology of the Association, a list of all members who have died. (The Necrology now lists over 170 names.) The Conference was held in Seattle and Tacoma, Washington, and Portland, Oregon. Highlights included Compline at St. Mark's Cathedral in Seattle, directed by Peter Hallock; a visit to Tacoma and Mount St. Helens; recitals in Tacoma and Portland; and fantastic northwestern food!

In 1993, the Association's annual Conference, "Spirituality for the Church Musician," was held in Princeton, New Jersey. The Conference opened at the University Chapel with a sermon by the Very Rev'd Alan Jones, in which he referred to AAM as "the community to whom we are lovely." Highlights included daily Eucharists, Warren Martin's *Cinderella*, and the American Boychoir (directed by James Litton). The Philadelphia day included a visit to the Wanamaker organ, Evensong at St. Peter's, and a dinner cruise. The reviews of new choral music and recordings were greatly expanded in the *Journal*. Interest in the teaching of children and a questionnaire to gather information about work with children's choirs in the Episcopal Church were emphases that year.

The Hampton Roads Conference of 1994 was held in coastal Virginia, primarily Virginia Beach. Visits to Eastern Shore Chapel, colonial Williamsburg, Hampton, Portsmouth, and the beach were important features of the Conference. The Conference preacher, the Rev'd Carl P. Daw, gave four

sermons on "Anglicanism in America," the Conference theme. The Professional Concerns Committee published *Conflict and Closure: Professional Conduct in Adversity*, for the benefit of the membership. Kent McDonald retired after eighteen one-year terms as treasurer of the Association, and the bylaws were revised so that future treasurers would serve terms of four years. The *Journal* offered its first issue honoring the ministry of one member, Calvin Hampton, and Dale Adelman became the first Editor of the *Journal* who was not also the President of the Association.

In 1995, the *Journal* dedicated an issue to the work of Leo Sowerby, his music, and the College of Church Musicians at the National Cathedral. The Conference was held in San Diego and Los Angeles, California, with the members dubbing the train ride between the cities as "AAMtrak." Everyone enjoyed liturgies, concerts, and hearing new music. The national office moved with Susan Markley to Fort Mitchell, Kentucky. Peggy Neilson wrote a series of articles after interviewing Past Presidents to answer the question: AAM: Who are we?

The thirtieth anniversary Conference of AAM was held in 1996 in Washington, D.C., with the theme "Of the people, by the people, for the people: Music in the Liturgy." The expanded *Journal* included the texts of addresses by Martin Goldsmith and Mark Howe that can speak very clearly to the issues of today, twenty years later. In the September issue of that year, the *Journal* published a tribute to Alec Wyton, honoring him on his seventy-fifth birthday.

In 1997, the Board would decide to ask the membership to create the categories of "retired" and "student" members, who would pay fifty per cent of dues, and to eliminate the category of "life" members, who received dues-free status upon retirement. The Board believed that AAM would need the financial support of members who had retired from full-time work, though many of the already life members, who remained in that category, have continued their support after retiring.

— *Alan Reed, Archivist*

Patrick J. Summers, M.S.

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The AAM's Endowment Fund Thanks You

On behalf of the AAM Board of Directors, I would like to thank all who contributed to AAM's 2016 Endowment Fund. Individual and corporate donations for the year totaled \$23,480. There were 132 individuals and corporations who contributed to this campaign. Sales of the anthem catalog, a gift of William Wunsch, generated an additional \$495.

The Board thanks Tom McCart and the Investment Committee for their careful stewardship of the Endowment Fund, which, as of December 31, 2016, has assets of \$473,063. The Board also thanks David Shuler and the Endowment Committee, which oversees the recommendation of grants.

With sincere appreciation,
Joe Galema, Treasurer

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Call for Grant Proposals

For calendar year 2017, the AAM Endowment Committee has \$7,500 at its disposal for the consideration of grant requests.

To be considered at the AAM Board meetings, applications should be received by the Endowment Committee as follows:

Applications are due on April 2, 2017 for the April 2017 Board meeting

Applications are due on June 1, 2017 for the June 2017 Board meeting

Applications are due on October 1, 2017 for the October 2017 Board meeting.

Application forms are available online at www.anglicanmusicians.org. A list of grants awarded through 2016 is also available on AAM's website.

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Book Review

ERIK W. GOLDSTROM

Benjamin Brand and David J. Rothenberg, eds. *Music and Culture in the Middle Ages and Beyond: Liturgy, Sources, Symbolism* (Cambridge University Press, 2016; ISBN-13: 978-1107158375), 376 pp., \$99.99.

While its thrust is clearly Medieval, there's still plenty of "beyond" to be had in *Music and Culture in the Middle Ages and Beyond: Liturgy, Sources, Symbolism*. Inspired by the groundbreaking work of Craig Wright (Yale University), this collection of essays is an interdisciplinary feast of musical scholarship gathered into three concentrations: Chant/Liturgy/Ritual, Archival and Source Studies, and Symbolism. As is my usual custom with essay collections, I can only examine a selected few; so I have chosen two essays from each concentration. This is not meant as a slight to any of the authors, but rather recognition of the *Journal's* space constraints.

Benjamin Brand's essay "Singing from the Pulpit: Improvised Polyphony and Public Ritual in Medieval Tuscany," is a fascinating look at the musical (and visual) implications of choir screens in this central region of Italy. With a combination of iconography, written record, and rubric, Brand concludes, "through the coordination of liturgy and iconography, choir screens thus became vehicles for public musical performance as well as the creation of a visual vernacular." (p. 56)

Choir screens in Tuscany often included pulpits which, although effectively separating the choir/chancel from the remainder of the building, allowed for a quite public place of proclamation. Early in Christian history, Isidore of Seville (d. 636) defined the role of the pulpit as "that

in which a reader or singer, situated in public, can attract the notice of the populace and is more freely heard." (pp. 59-61) We can extrapolate from this that anything presented from the pulpit would have been viewed as highly important. Additionally, the iconography on these choir screens and pulpits served as visual education for the masses (creating a "visual vernacular" [p. 59]). Of import here is not only that the decoration was figurative, but also that, more often than not, it would reconstruct the narrative of Christ's life.

Let us move quickly to the liturgy itself to see how these notions work as consequential signifiers. The Epistle would have been chanted by the subdeacon to a simple tone, probably from the chancel and facing away from the congregation. The gradual followed, slowly chanted (monophonically) by clerics from the stairs that divided the choir from the chancel. Following this, the cantor joined the clerics and ascended the stairs into the pulpit for the (polyphonic) Alleluia. Therefore, not only was the Alleluia sung from a place of great importance, but it was also sung polyphonically, its harmony a marker of its status. These three elements (the ascent from the floor, singing from a place of prominence, and the appearance of polyphony) set the stage for the most important reading of the liturgy, the Gospel (which may well have had visual reinforcement in the carvings on the screen itself). Brand sees the iconography of the pulpits and the aural cues of the Alleluia as not coincidental:

The regional practice by which the canons of Tuscan cathedrals sang publically from the pulpits in turn mirrored the equally regional tradition of iconography associated with the pulpits... the pulpits, and the choir screens to which they belonged, were thus visual frames for virtuosic singing. (p. 71)

Lorenzo Candelaria's essay "Music and Pageantry in the Formation of Hispano-Christian Identity" is one of the "beyond" essays from this collection. His detailed and engaging work documents how the Night of Sorrows massacre became a foundational element in the celebration of the Feast

of St. Hippolytus in Mexico City (and in the Christian formation of the Aztecs themselves). On the evening of June 30, 1520, Aztec warriors attacked Fernando Cortés and his soldiers as they were attempting a tactical retreat from the city of Tenochtitlán. This was in retaliation for the Spanish massacre of Aztecs during their Feast of Toxcatl earlier that year. It was only a temporary setback, however, and on August 13, 1521 (The Feast of St. Hippolytus), Cuauhtémoc (the Aztec leader) surrendered to Cortés. A small hermitage was built on the site and later became known as the Chapel of the Martyrs and, still later, the church of St. Hippolytus of the Martyrs. Civic and religious observance of the feast began almost immediately. The celebrations morphed into a two-day observance that included a Procession of the Pennant (a banner from the Cortés party) throughout the streets of Mexico City, ending at the church of St. Hippolytus, where the archbishop officiated at Solemn Vespers. On the second day there was another procession, this time ending in High Mass.

Most interesting are the liturgical elements surrounding the feast, particularly the psalms that would have been sung (and danced) by the now-conquered Aztec Christian converts. In this way, music became an important facet of their spiritual formation. The thematic discourse of the psalm cycle is fascinating and worth quoting in full:

The first psalm on the feast of St. Hippolytus places the Aztecs squarely within the continuum of salvation history initiated by Israel's delivery from the Egyptians. The second psalm develops the theme further, casting the Spanish conquerors as warriors of God who delivered the Aztecs from the devils who enslaved them. In psalms three and four, Sahagún [the missionary translator] turns hagiographical, relating how Hippolytus—a former worshipper of idols—was converted and baptized by St. Lawrence. He then concludes with an account of his martyrdom. ... The fundamental lesson for the Aztec singers and dancers of these psalms is clear:

even at the point of death, the former idolater and convert Hippolytus remained steadfast in his declaration, “I am a Christian.” (p. 104)

This colonial exercise is ingenious, if repugnant to us today, and sheds light on how the conquering Spaniards sought to religiously transform their newly-subdued converts.

We now move to the section “Archival and Source Studies,” in which Keith Polk examines the state of instrumental music in his “Tradition and Innovation in Fourteenth-Century Instrumental Music.” Based on musical source material and archival records (primarily payment records), Polk not only shows that ensemble performance (and therefore polyphony) was far more widespread than originally thought, but also that the fourteenth century was a time of great transformation and innovation in instrumental music.

Instruments were grouped into two divisions based on timbre (loud and soft). Soft instruments included the lute, harp, fiddle, and portative organ; the loud instruments included trumpets, shawms, drums, and bagpipes. Of the soft instruments, the fiddle was most common—played solo but also coupled with other instruments (such as the voice or the gittern). The fiddle was, in turn, followed by the gittern, harp, and chekker. The organ, appearing towards the bottom of the list, deserves a fuller accounting:

Perhaps the most startling of all the figures are those relating to the organ, which is only mentioned in these contexts [payment records] six times, five times in duos, and once in trios [i.e. never as a solo instrument]. Lack of Italian sources is particularly unfortunate in relation to the organ. We know for example that Landini [cadence, anyone?] was a performer on the instrument, and indeed would perform on the organ without any other instrumental support. (p. 164)

What this information suggests is a fundamental change in performance practice. (p. 165) During the fourteenth century there is a significant rise in ensemble performance: previously these instruments would have sounded alone. Polk uses the polyphonic settings

of the *Faenza Codex* as documentary support for this. Although compiled in 1420, its repertoire is drawn from several decades earlier. With this change in performance practice came other innovations, specifically in instrument design. New instruments appeared such as the chekker, the bombarde with its key mechanism, and the trombone with its slide mechanism. In short, the fourteenth century proved to be an amazingly formative period for instrumental music.

Alejandro Enrique Planchart examines the intimate connection between the Papal Court and Cambrai in his essay “Papal Musicians at Cambrai in the Early Fifteenth Century.” Although Dufay is the most famous of these musicians, he wasn’t the only one and Planchart deftly shows how Cambrai became a cultural beacon for both musical innovation and high-caliber musicians. Most importantly, its cultural status “corresponded with an expansion of the liturgy and of the role of polyphonic music within the liturgy of the cathedral, an expansion that showed its most public face in the music that Guillaume DuFay wrote for the cathedral between 1439 and his death.” (p. 191)

Using archival records, Planchart documents a significant flow of musicians between the Papal Chapel and Cambrai—a flow that was mutually beneficial. He divides these relationships into three categories: 1) musicians who were choirboys in Cambrai and eventually joined the Papal Chapel, 2) musicians who were adult singers at Cambrai before joining the Papal Chapel and, 3) musicians who came to Cambrai following their tenure at the Papal Chapel. Clearly Cambrai was artistically significant; there was an expansion in the use of polyphony (still considered *avant-garde*) within the context of the Mass celebrated *in choro*. Cambrai was at the forefront of this development, decades ahead of other institutions in France and Italy. No doubt this accounts not only for the presence of Dufay but also for the large numbers of other musicians who would have been attracted to this artistic hotbed of innovation. Therefore, much of Cambrai’s significance lay in its ability to create an environment in which the purpose of elaborately

composed music, in terms of the splendor of the liturgy and the glory of God, was understood. (p. 206)

Which brings us to the last section of the book: “Symbolism.” David Rothenberg looks at wordplay in his essay “The Gate that Carries Christ: Wordplay and Liturgical Imagery in a Motet from ca. 1300.” As you may remember, the early motet was fodder for intellectual games, specifically wordplay associations. Rothenberg has here uncovered a profound example and in his brilliantly constructed essay, shows how one word (*portas*) brings a wealth of extra-musical meaning to the motet *Porta prementie/Porta penitentie/Portas*. The motet’s tenor is taken from a Marian gradual respond *Tollite portas* (Lift up your heads, O ye gates). Not surprisingly perhaps, the word *portas* can have two meanings. One is “gate,” but there is a second meaning which is “you carry.” Rothenberg points to the beauty of this duality: the composer of the motet saw in this word both a reference to the Virgin Mary as the gate through which Christ entered the world (and through which sinners may enter paradise) and to her “carrying” the child. The upper two voices serve to reinforce both notions of *portas*, not only in their application of the word but in the Marian poetry each voice carries. And there are iconographical connections as well. The author offers two instances where Marian imagery underscores the duality seen in the motet. One is the Assumption Portal of Notre-Dame, Paris. One passes through this portal to enter the cathedral, which features a statue of Mary holding the infant Jesus, centered between the two doors. Such imagery reinforces her role as both the Queen of Heaven and the gate through which Christians could ascend into heaven. (p. 237) The other is a Shrine of the Virgin from ca. 1300. When its doors are closed, it shows Mary enthroned, nursing the baby Jesus; when its doors are opened, the Holy Trinity is revealed *inside* Mary’s body. Mary’s body literally becomes the gate that carries Christ. (p. 238)

The final essay in the collection belongs to the “beyond”: a captivating look into the intersection of religious symbolism and popular culture. In his “Madonna Triptych,” author Andrew

Tomasello explores how three early music videos by Madonna (“Like a Virgin,” “La Isla Bonita,” and “Like a Prayer”) delineate “the transcendent relationship between the archetypal female and the divine.” (p. 295) Not only is Madonna a part of her contemporary narrative (the “plot” of the video, if you will), she also becomes a representation of the eternal feminine. In “Like a Virgin,” water becomes an ever-present symbol; the singer continually glides over water as if propelled by her own sensual energy. The masked lion-man who appears can be read as a thinly-veiled reference to St. Mark (Venice location shots secure this association), as well as the Lion of Judah, the Bridegroom, or even Christ himself. One might surmise where Tomasello is headed with this; ultimately, he views “Like a Prayer” as the prayer of a reformed sinner who has been washed clean (in the harbors of both New York and Venice) and experienced a mystical, if quasi-sexual, union. (p. 299) “La Isla Bonita” becomes a paradise of eternal life where the guitarist functions as a stand-in for Jesus, and Madonna enters into the Holy Family, replacing the figure of the Virgin Mary herself. “Like A Prayer” continues these notions of religious fantasy, while simultaneously making references to issues of violent racism. Religious symbolism includes a corona-like lighting shot, a stigmata scene, and the artist being pierced in her left side—a clear reference to the Crucifixion. Tomasello contends that “Like a Prayer” is the most contrived of the three videos and notes that unpacking it requires the imagery and references formulated in the previous two videos. In the end, however, the viewer has to make these connections, for it is the viewer who must construct the narrative. I will confess that I never made these connections when I first saw them, but Tomasello’s investigation quickly enlightened my ignorance. If you have any interest in the juxtaposition of religion and popular culture, and its erotic overtones, his essay is worth the price of the book alone. It’s a brilliant piece of musical scholarship.

Music and Culture in the Middle Ages and Beyond is a thoroughly engaging, and enlightening, interdisciplinary trip

through musical time. The editors have gathered an impressive list of authors who hold forth on a wide range of subject matter in a variety of treatments. The scholarship is impeccable, the topics are diverse, and there’s bound to be at least one article that you will find captivating. Even if your interest in things Medieval is slight, I think you will find the methods and materials found in this collection to be rewarding. **HIGHLY RECOMMENDED**

Choral Music Reviews

JASON OVERALL

Greg Gilpin. *Joshua’s Battle*, SATB, pno. (BriLee Music, BL982, 2017), 10 pp., \$2.25.

Gilpin’s arrangement is a rollicking take on the familiar spiritual, painted with dramatic flair. His conventional approach doesn’t bring any surprises, and is marked by stylistic rhythmic activity and moments of flashy chromaticism often found in arrangements of spirituals. The voice parts are quite simple, allowing most of the attention in rehearsal to be spent on musical effect rather than on notes. This piece would be a good choice for lighter fare, for younger singers, or anytime when some musical fun is needed in a pinch.

Dan Davison. *Wade in the Water*, TB, pno. (BriLee Music, BL961, 2017), 15 pp., \$2.50.

This moderately expansive version of the spiritual includes newly-

composed introductory passages, articulated ostinato figures at bridge points, and several solos in the main body of the arrangement. The texture never exceeds two voices, and ranges are very modest. As such, it would be a fine piece for young singers as well as experienced adults. The musical approach is very characteristic of the genre, and the challenges for both singers and pianist are minimal.

Larry Alan Smith. *Psalms of David*, SSA, unacc. (Theodore Presser Co., 2016), 15 pp., \$3.75.

The score specifically calls for female choir, and the dedication indicates the work was written for a particular ensemble. That said, this suite of five movements would be a fine candidate for advanced treble choirs of either gender. Each section uses verses from different psalms, namely 149, 23, 100, 142, and 150. These individual settings would work well on their own or in combination as a ten-minute suite. The harmonic language is boldly dissonant and actively chromatic without being atonal. Open fifths abound as a unifying element, and many melismatic runs favor the whole-tone scale. Smith also juxtaposes unrelated chords, resulting in a jaunty, cavalier mood. Intricate rhythms and metrical organization increase both the aural interest and the technical challenge. Smith maintains a three-voice texture throughout the work, although he effectively consolidates the choir into unison passages, particularly in the Psalm 23 movement. The consistency of tonal language and fine craftsmanship make for an exciting suite for adventurous choirs.

George Arthur. *All Angels*, SATB, unacc. (Universal Edition, UE 21714, 2016), 5 pp., \$3.50.

George Arthur. *Ave Maria*, SATB div., unacc. (Universal Edition, UE 21715, 2016), 16 pp., \$4.95.

George Arthur. *Ave maris stella*, SATB, unacc. (Universal Edition, UE 21716, 2016), 4 pp., \$4.50.

This trio of works marks something of an emergence of a post-pandiatonic style. Although the three pieces together contain only a tiny handful of accidentals, and despite a tonal language built more on sonority

than on harmonic progression, the landscape is not built on first-inversion ninth chords and other staples of the white-note-dissonance style. In fact where many might find pandiatonicism cloying, these works contain unyielding, if unhurried, motion that is essentially teleological rather than emotive. *All Angels*, a brief essay equally suitable for the feasts of All Saints and of St. Michael and All Angels, sets a rhapsodic variant of Revelation 5:11: “and there was a great calm, and lo, I saw ten thousand times a thousand angels around thy throne of light...” The music murmurs and flutters bewitchingly, while dramatic *subito* contrasts between *forte* and *piano* chords simultaneously accent the text and reinforce the restless ebb and flow. Wordless melismas in the form of arabesques help maintain motion between passages of tone-cluster homophony declaiming the text. The summation of all these elements is an ecstatic vision of eternity. *Ave Maria* begins with a full statement of the plainsong melody, and the chant remains close at hand throughout the motet proper. Arthur begins by repeating the plainsong in a languid, steady pace using the voices like the sustain pedal of the piano. He continues to build warm assemblages of notes, choosing the elements to sustain with a careful sensitivity to the modal language. Voice parts rarely iterate a full word of text, either holding an interior syllable or entering midway through a word. In this, it may take a little time for choir to get accustomed to the basic effect of the piece, yet it builds a lovely ensemble across the voice parts. Arthur follows this setting of the text with another complete version, this time in something closer to a conventional pandiatonic approach. As the text begins again for the third time, the two compositional ideas are commingled. As a sort of coda, a final salutation on widely spaced, prolonged chords brings both finality and emphasis to the motet. A final entrance of the first phrase of the plainsong ends the piece *pianississimo*. *Ave maris stella* is the simplest of the three pieces, and arguably the most entrancing. Written entirely in four-part texture, sopranos and altos move in lockstep duet with tenors and basses similarly paired beneath. The spacing

between the duet partners emphasizes fourths and fifths, lending an airy feel. The offset motion of these parallel open intervals yields, almost surreptitiously, aggregate seventh harmonies without any traditional tonal implication. Arthur keeps with a fine sense of pacing as in the other motets, moving with direction through the text. This is perhaps the most approachable, both in duration and technical demands, although none of these pieces is extreme in its difficulty. Most choirs open to contemporary choral writing will find these works engaging and gratifying to sing.

Nico Muhly. *Dominus regnavit*, SATB, org. (Chester Music / Hal Leonard, HL-14043402 2014), 30 pp., \$1.70.

Muhly’s expansive compositional vocabulary draws from a wide range of influences and stylistic precedents. His ability to synthesize seemingly contradictory languages imparts an alchemical magic to his music. This extended motet, written for the choir of St. John’s College, Cambridge, plays by its own rules throughout. Textures drawn from minimalism (without ever lapsing into repetitive patterns) coexist with boldly chromatic homophony with more than a little polytonal spice. The organ part is very idiomatic and enjoyable to play. He includes thoughtful registration indications that betray a great familiarity with the resources of the instrument. Muhly divides the psalm not into formal movements but into clear sections, each with its own distinctive character. The work sets the entire psalm in English with clear declamation of the text. Its spirit in text setting is in the lineage of the great psalm motets of twentieth-century English tradition (e.g. Sumsion and Howells) rather than an operatic, *musica reservata* approach. Voice parts divide freely, and a two-voice treble semi-chorus makes a handful of appearances. The work thus demands a fully developed ensemble, both in numbers and proficiency, and a similarly complete organ as musical partner. The roughly six-minute work would be equally at home in concert and liturgical settings.

John Tavener. *Missa Wellensis*, SSAATTBB:SSAATTBB, unacc. (Chester Music / Hal Leonard, HL-14043327, 2013), 44 pp.,

Tavener subtitled the work “a tribute to Victoria,” and a performance note in the score makes reference to a musical quotation of *O vos omnes* within the Agnus Dei. Tomás Luis de Victoria’s influence is subtle and filtered through Tavener’s static, contemplative lens. Planing chords, strings of seemingly unrelated sonorities, and an elastic pacing — all hallmarks of Tavener’s music—define the musical landscape. The demands on the choir are considerable. Aside from requiring sixteen independent voices, sustaining and tuning complex chords will tax all but the most proficient of singers. Tavener offsets the two choirs frequently, having choir 2 follow choir 1 with the same musical material but delayed by half a measure. This allows some brilliant moments of extreme dissonance and release as the choirs reach consonance. During passages in which this echo canon is at its thickest, the helpful piano reduction breaks into two scores, one for each choir. This allows for an easy rehearsal of each choir separately or, with the help of two accompanists, support for the full choir. In true English *Missa brevis* fashion, Tavener sets the Kyrie eleison, Gloria in excelsis, Agnus Dei, and Sanctus, omitting the Credo, all in Latin. Interestingly, each movement is briefer than the one preceding it. The Kyrie eleison, with its long sustained chains of stark chords moving in parallel motion, accounts for nearly the first third of the score. The Gloria in excelsis is nearly as long, although it increases the momentum considerably. The Sanctus begins with a flurry of activity then retreats into the sustained bands of harmonic stasis for “Hosanna” and the Benedictus qui venit. The Agnus Dei is a slight, two-page affair with the first two petitions given to solo voice parts in Tavener’s chromatic melodic idiom. The concluding “dona nobis pacem” returns to the full-choir echo canon that defines the setting with amusingly large quotation marks (“”) above the soprano part to call attention to the six-note scalar fragment that is ostensibly derived from the Victoria motet (presumably, the soprano

phrase “si est dolor similis”). Victoria’s intensity and immediacy in text setting is probably the strongest influence throughout the work, yet even without strong polyphonic conventions, this Mass setting is a powerful piece for accomplished choirs, whether in liturgy or in concert.

Mary Jane Phillips. *Sight Reading 101*, Unison, unacc. (BriLee Music, BLB015, 2017), 48 pp., \$19.99.

While not a choral piece for performance, this resource is valuable particularly for teaching young singers. The book begins with a ten-page tutorial on teaching sight singing in clearly delineated steps. Philips’s advice is based on well-reasoned pedagogy, and the methodology is adaptive, not prescriptive. It invites directors to draw from the principles set out, allowing each musician to incorporate them into specific rehearsal situations germane to their choir. The bulk of the book comprises graded exercises for both rhythm and pitch. The two elements are isolated in early examples and slowly integrated as they advance. The exercises are all reproducible, thus one copy of the book is all that any choir need purchase. For any choir director who aims to teach singers to read music and sing at sight, this book is well worth perusing.

Wolfgang Amadeus Mozart. *Requiem*, satbSATB, orch. (Bärenreiter, BA 4538-90, 2017), 80 pp., \$10.50.

Bärenreiter commissioned a new piano reduction based on the Neue-Mozart Ausgabe (which is also the basis for Bärenreiter’s full score and parts). The new piano-reduction edition provides correction of errors in the accompaniment of the publisher’s previous version and aims for a more idiomatic piano part. The accompaniment is indeed friendly to pianists and of only moderate difficulty. Christoph Wolff wrote a new preface aimed specifically at singers, giving an engaging background to the work and dispelling some frequently repeated rumors about its genesis. The vocal score is compatible with the existing performance material in the Bärenreiter catalog.

Instrumental Music Reviews

BRIAN P. HARLOW

SPRING FLOWERS FROM EUROPE

Some interesting new European editions are being published and I encourage everyone to explore the catalogues of publishers such as Éditions Musicales de la Schola Cantorum, based in Switzerland, Editions Delatour from France, and of course, Bärenreiter from Germany.

Jean-Féry Rebel. *Loure – Chaconne, extrait de Les Éléments (1737)*, trans. Thilo Muster (Éditions Musicales de la Schola Cantorum, SC 8751), 12pp.

Jean-Féry Rebel (1666-1747) was a violin prodigy in the French Classical period. His father sang in Louis XIV’s chapel choir and he studied with Jean-Baptiste Lully. Among other appointments, he became first violinist of the Académie royale de musique and the Opéra and was later named director of the Vingt-Quatre violons du roy and court composer to Louis XIV. In his Ballet score *Les Éléments* he describes the creation of the world. A portion of that work is published here in a transcription for organ by Thilo Muster and comprises three sections, each growing in length. The introduction is labeled *La Terre* or The Earth and was originally scored for violins and continuo. The next section is marked *L’Eau* or The Water; it alternates and combines a pair of flutes with the violins. The delicate paired eighth-notes of the flute parts contrast with the flamboyant scales of the violin parts, giving some indication of Rebel’s style as a violin virtuoso. Without pause, this music leads into the third section, *Le Feu* or The Fire. It is written in the style

of a grand Chaconne in cut time rather than triple time and is the heart of this work. In the center of the Chaconne are three variations in the minor mode. The concluding set of variations begins with majestic dotted-rhythm chords that lead first into flowing sixteenth notes and finally into a return of the flamboyant thirty-second note scales from *L’Eau*. Although this Chaconne is not as long as some ground bass pieces from the Baroque, it stands out for the clarity of mood created immediately in each variation. The Muster score is as faithful as possible to the original. Practically speaking, that means that the melody parts and bass part are written with large note-heads, while the continuo part is provided both in figures and a realization in small note-heads. The continuo realization is very fine, but this editorial decision allows the performer to see the original figured bass and adjust the realization if desired. With the exception of one complex trio section and some quick D major scales, the transcription is of medium difficulty and would sound wonderful on a variety of organs. The suggested registrations in the score are based on the Cliquot organ in Souvigny, but the music speaks for itself and there are many registration possibilities. There are no editorial dynamics, but the original instrumentation is indicated in a few places. The phrase markings also appear to be original and consist mainly of small groupings of two notes. This piece would be excellent in recital or as a festive prelude, including weddings. It is a bit confusing to order directly from the publisher’s website (www.schola-editions.com), and I was unable to find the price listed, so I would recommend e-mailing the publisher directly or getting the assistance of a music company to help you order.

Lionel Rogg. *Boléro pour orgue* (Editions Cantate Domino, CD 3101), 12pp.

Originally an eighteenth-century Spanish dance, the Boléro has been used by a number of classical composers and was made especially popular by Maurice Ravel. In the organ world, Pierre Cochereau improvised a famous Boléro with percussion that has since been transcribed and published. Nevertheless, it is one of the less

common dance forms. Swiss organist Lionel Rogg composed a compelling version based on the octatonic scale. Despite the contemporary musical language, the harmonic movement is very slow and the bass notes make the tonality very clear. Different transpositions of the octatonic scale are employed, depending on the tonal center. These tonal centers move throughout the course of the piece mostly by thirds and half-steps. The piece begins with a tonal center of E but two-thirds of the way through the piece there is a massive arrival on C and the music essentially stays in C until the end. The strong triple rhythm and the consistent use of octatonic scales lend strength and inevitability to the music. Less fearsomely dissonant than some new music, it nevertheless remains true to the musical spirit of the twentieth and twenty-first centuries. It is also a delightful work, full of whimsy, and with extensive opportunities for solo registrations at all dynamic levels. For these reasons, this would be a perfect contemporary recital piece for a general audience and is recommended for those who play recitals. For liturgical music by Rogg, I recommend *Cinq Chorales pour Orgue*, a set of chorale preludes for the Advent-Christmas-Epiphany cycle, published by E. C. Schirmer.

André Isoir. *L'art de la Transcription, Volume II* (Editions Delatour France DLT0741), 99pp., \$35.20.

This book is a treasure trove of transcriptions in a historically aware style from the Baroque through the early Romantic period. Although they are diverse in their origins, they are exceptionally well transcribed so that they read on the page like organ works with surprisingly few awkward moments. English music is represented by three excerpts from Purcell's *Dido and Aeneas*, including the famous lament, which works beautifully as an organ solo, and *Variations on "O Lord in Thee is all my Trust"* by John Amner. This setting is the only surviving English example of a set of keyboard variations on a metrical psalm-tune (www.en.wikipedia.org/wiki/John_Amner). Dutch influence is evident, as it was in certain other English compositions of the time. Other Baroque works include a minuet composed for Barrel-

organ and a keyboard suite in G minor, originally for harpsichord, by Handel; and five transcriptions of Bach vocal works. The famous *Wachet auf* is given here with a continuo realization and the Air in D with the melody in the tenor on the repeats. Two works by C. P. E. Bach and W. A. Mozart represent the pre-classical and classical periods, and a little *Romance sans paroles* by Lefébure-Wély represents the early Romantics. The two Mozart transcriptions are impressive concert works, each about ten minutes in length; both are sets of Variations, one from the Quartet KV 421 and the other from the Grand Partita KV 285b. Little-known works by Martini, Zelenka, and Degriani round out this impressive volume. These are transcriptions that can be played on any organ, including instruments in the historical style, and there is something here for everyone. The volume is spiral bound so that it will stay open on the music desk, and approximate durations are given for each selection. Highly recommended. Also available on the publisher's website (www.editions-delatour.com) are Volume 1—transcriptions of Renaissance and early Baroque music, and Volume 3—Bach transcriptions, mostly cantata movements. This score, along with many others, is available worldwide from Amazon.com, directly from the publisher, making it quite easy to obtain.

Théodore Dubois: Complete Organ Works III, Helga Schauerte-Maubouet, ed. (Bärenreiter, BA 8470), 68 pp., €39.95.

No less a musician than Charles-Marie Widor, a man of legendary standards, praised the "unity and harmony" of Dubois' musical style (Preface, p. XVI). Dubois suffers for being known primarily for only a small number of compositions, such as the *Toccata in G* or the *Seven Last Words*. His other works are also finely crafted and full of melodic and harmonic beauty. The publication of his most significant organ music spans less than a decade, bracketed by the *Douze Pièces* of 1886 and the *Douze Pièces nouvelles* of 1893. The compositions in this third volume of the Complete Organ Works, *Trois Pièces* and *Messe de Mariage* were written ca. 1890-1891

while Dubois was organist at Church of the Madeleine in Paris. Dubois had just composed a set of liturgical works, *Dix Pièces*, and a *Fantaisie triomphale* for organ and orchestra, making this a prolific time despite his other duties as a teacher and church musician. Amazingly, a lost manuscript copy of the *Trois Pièces* was found in the Library of Congress during the preparation of this edition. In comparing it with the first, it became evident that the Boston firm of Arthur P. Schmidt used this manuscript copy to prepare the first publication and also added short introductions to each of the three pieces. These passages were inserted on separate pieces of manuscript paper yet published without comment as if they were part of the original score. This new edition prints them in brackets to give the player an option, but omitting them makes the structure of the music stronger and is recommended. Discoveries such as this are why we need new editions of well-established works, especially those from earlier periods, when editors did not document their decisions or changes. No. 1 *Praeludium-grave* is a very fine piece that should be better known; two panels each consist of a fughetta, an imitative passage, and a soaring melody. Overall, the aesthetic is more Teutonic than Gallic, with echoes of Rheinberger. The final cadence is striking, moving from III to VII to flatVI⁷- I. No. 2 *Adoratio et Vox Angelica* is beautifully melodic with pianistic figuration, previously used by Dubois in the *Cantilène Nuptiale* of the *Douze Pièces*. No. 3 *Hosannah! (Chorus magnus)* is in the tradition of a *grand chœur* but displays great invention and development. The *Messe de Mariage* consists of a fine march, surely more useful as a postlude than a wedding march; three melodic slow movements including an expansive *Offertoire* that builds to a full-organ climax; and a final *Sortie Laus Deo*. This final movement is the most impressive of the five. The outer sections are reminiscent the *Grand Chœur in B-flat* from the *Douze Pièces* with full, accented chords, but the middle section transforms into a toccata on the foundation stops with full *Récit*. After a central chorale, the toccata figuration returns, providing an exciting build-up into the recapitulation.

I strongly recommend this edition, especially for those who enjoy Romantic literature. It is not often that a lost manuscript is rediscovered and an editor has the opportunity to make the first informed edition of a score in over one hundred years. The quality of the publication is very high, as can be expected from Bärenreiter. The introductory material in three languages, including English, includes a brief discussion of Dubois' life and works, a biographical timeline, a discussion of the pieces in this volume, and plates showing differences among the Paris manuscript, the Library of Congress manuscript, and the original published edition of the *Trois Pièces*.

Recording Reviews

MARJORIE JOHNSTON

Officium Divinum: A Journey Through the Daily Office Prayers of Morning, Midday, Evening and Night. Music of Margaret Rizza; Convivium Singers; Eamonn Dougan, Conductor; David Price, Organist; Adrian Green, Andrew King, Alexander Norman, Producers (Convivium Records, 2013, RSCM), Amazon, \$13.98. Also see Apple Music and other audio streaming options.

The music of composer Margaret Rizza is featured on this recording, which covers four periods of daily prayer: morning, midday, evening, and night. Ms. Rizza credits Tim Ruffer, the Head of Publishing at the Royal School

of Church Music, for the concept, and it may indeed be a good teaching tool for young choristers learning about the Daily Office.

The pieces within each section are purposefully ordered to represent the passing of the hours of the day. MORNING begins with "The Night Has Passed," opening (or awakening) with flute over an organ pedal point. Violin and voices enter, and the piece becomes a slow crescendo into the celebration of a new day. "Open Thou My Eyes" is an *a cappella* prayer "for our hearts to be inclined towards the desire for God" as the day begins. The lovely singing of soprano soloist Gilly Franklin is supported by the choir's harmonic underpinning. This is my favorite piece on the disc, with solid, mostly homophonic choral writing, sometimes with either Ms. Franklin or one section "soloed out" as if on an organ. In "Dedication," one can definitely hear a Taizé influence. I noted that the familiar style would be suitable for a healing service, and then I read in the liner notes that Ms. Rizza's compositions are often used at healing services, on retreats, in prayer groups, or in the context of hospital visits and hospice care. She says the music here is meant to support "those undergoing life-changing experiences." "The Song of Zechariah (Benedictus)" is for choir and organ, and it's the first piece on the disc to open with a full sonority—a welcome surprise. The well-written adaptation of the familiar Luke passage is by Anne Harrison, and the "Benedictus" is stated in a returning antiphon: *Benedictus Dominus Deus Israel quia visitavit et fecit redemptionem plebis suae*: Blessed be the Lord, God of Israel, because He has visited us and wrought redemption for His people.

The first piece representing MIDDAY, "Blessed Bread," has a secular sound with the choir singing *oos* and *ahs*, and it took me back to the 1970s when Rachmaninoff melodies were lifted for pop tunes. It's another offering in the Taizé style with a soprano descant and variations for the violin and cello. The piece is not to my taste, but I can see how, in some settings, it could find its place. The same goes for "The Real Presence," with its somewhat banal rhymes; but maybe it seemed less fulfilling since it is followed on the disc

by the George Herbert paraphrase of "The Twenty-Third Psalm." I did like the Whitacre-esque *a cappella* setting here. The composer says that she has an affinity for Herbert's poetry, "where he describes with wonderful intimacy and simplicity the love that God lavishes on me." The last midday piece is "Gloria in Excelsis," scored for SATB choir with soprano descant, organ, cello, and trumpet. The harmonic progressions are simple, but the "big finish" dresses it up.

EVENING: "Let my prayer rise before you" opens with a mystical organ introduction that successfully conjures the image of rising incense, but my focus turned secular again when the cello came in with a familiar melody. (Ms. Rizza probably doesn't even know the Diana Ross song—*It's My Turn* with music by Michael Masser, but that's what I heard.) The soloists' chant-like recitative is interspersed with a choral refrain repeating the opening text. Each section of this piece carries some appeal, but I never quite understood how they all tied together musically.

"Sweet dreams form a shade" is next in the Evening tracks; this William Blake poem makes for a nice lullaby setting. The bittersweet foreshadowing found in the text is not matched by the music, but the setting is pleasant and could be used in a contemplative Christmas service. "Song of Mary" is next. It is an adapted text in a simple setting recommended for small choirs, and might be sung just by treble voices. The last piece for Evening is "Kindle in our hearts," which returns to the Taizé style, building in intensity and volume toward a conclusion with trumpet.

NIGHT: I found the first offering for Night Prayer satisfying. "Before the ending of the day" is a piece that could work well in a Compline service or on a choir retreat. The writing here shows the composer's talent for creating a calm atmosphere, and could serve as a balm for tired, overworked vocal cords! In "Keep me as the apple of your eye," the gentle sound of the organ is almost like a synthesizer. A guitar plucks out the chords, and several instruments accompany the chant of the choir. The effect of the piece is subjective: some will feel prayerful or pensive; others may anticipate a massage! There's a

sincerity in the “Song of Simeon” that skillfully depicts the joy and gratitude Simeon felt when he first encountered “the presence of the Saviour promised by God.” The Night section and the CD end with “Night Prayers.” A metallophone is the perfect choice to “depict the ticking away of time,” and the Convivium Singers’ unison singing is graceful and elegant, leading to the conclusion: “Christ my eyelids close.”

In all honesty, I don’t know that I will find a use for the works recorded here; but for those who will, it is all published by the RSCM. In choosing hymns, I try not make selections based solely on personal taste, and I try to use the same discipline in choosing CDs to review. I do listen for high quality performances and recordings that will fill a niche for some of my AAM colleagues.

Ms. Rizza feels that much of her music is well suited to smaller choirs with limited resources, yet the exquisite singing and the remarkable acoustic of Portsmouth Cathedral really make a difference on this disc. Ms. Rizza is a professional singer herself, so her compositional style is easy on the voice and on the ear. This recording features the kind of music one might enjoy but not be able to articulate why. Her experience as a pastoral caregiver is extensive, and I believe that is communicated through this music. The conductor for “Officium Dominum” is Eamonn Dougan, who also serves as Associate Conductor and as a bass with the renowned choral ensemble The Sixteen. One can get a different taste of Ms. Rizza’s work by listening to her “Ave Generosa,” written for The Sixteen in 2007.

Requiescat in pace

John Cannon

1978 ~ 2017

News of Members



RETIRING

Thomas Neenan will retire in September 2017, as Music Director at The Parish of St. Matthew, Pacific Palisades, Calif. He has been at St. Matthew’s since 1981. In 1985, he formed the St. Matthew’s Music Guild and the Chamber Orchestra at St. Matthew’s, a professional orchestra that has performed more than 250 concerts since its inception. The Music Guild presents eight concerts per year and has a subscriber base of 140 households. Under his leadership, St. Matthew’s has commissioned and premiered more than three dozen orchestral and choral works. Tom will continue as Lecturer in Music Theory and Music History at the California Institute of Technology and will continue to lecture for the Los Angeles Philharmonic and other area arts organizations. Tom became a member of AAM in 1982, and has served as Treasurer of the Association and as President of the Anglican Musicians Foundation.

News of Note

CHOIR RESIDENCIES AT WINCHESTER AND EXETER

The week of July 27, 2020 is available for a choir residency at Winchester Cathedral. The weeks for 2020 are going very fast. There are also two weeks available at Exeter Cathedral for summer 2018:

- Monday, July 16 through Sunday, July 22
- Monday, July 30 through Sunday, August 5

If interested, contact Peter and Simon Baldwin of Charter Travel (chartertravel@btinternet.com).

Attention Members

2017 AAM membership dues were due by January 31. If you have already submitted your dues, thank you! If not, please send your check (made payable to AAM) to:

AAM Communications Office
P.O. Box 7530
Little Rock, AR 72217

Dues may also be paid online at
www.anglicanmusicians.org.