

# *The Tree of Life* *My Soul Hath Seen*

**Association of Anglican Musicians 2015 Conference**  
**Tampa, Florida • 14–18 June**



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A stylized, dark grey tree with many small, oval leaves is the central graphic. In the background, there is a faint, light grey circular emblem with a starburst design and some text, and a large, light grey compass rose or starburst shape in the lower right corner.

# *The Tree of Life* *My Soul Hath Seen*

**Association of Anglican Musicians 2015 Conference**  
**Tampa, Florida • 14–18 June**

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AAM 2015 Tampa

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## A Welcome from the Conference Planning Committee

*To everyone who conquers, I will give permission to eat from the tree of life that is in the paradise of God. — Revelation 2:7*

*And the leaves of the tree are for the healing of the nations. — Revelation 22:2*

**W**ELCOME to Tampa and to the 2015 Conference of the Association of Anglican Musicians! Our Conference Theme, “The Tree of Life,” is a reminder that our salvation history is even more than a living, breathing story: it is a dynamic cycle that recurs in every Christian in every age. The story itself begins with the human sin of pride that brought our first disobedience in the Garden of Eden; it climaxes in our Lord’s death on another tree, the Cross that Medieval tradition says was made from Eden’s forbidden tree; and Resurrection continues in every age as men and women make the conscious choice not only to be grafted onto the Tree of Life, but also to bear its fruit and to sow its seeds in their generation. As musicians and liturgists, we are entrusted with the awesome privilege of bringing the drama and urgency of this story to life in every liturgy we shape.

Whether it is in the most splendid music or in the routine details of professional life, we can even now catch glimpses of the one whose “beauty doth all things excel.” We do so in worship offered to the glory of God, in devotion to the art and to the Church that have claimed our best efforts, in fellowship with those who share our work and our identity as children of God. The AAM 2015 Tampa Conference planning committee prays that God will bless you with a wonderful experience of worship, companionship, and study in which you can see the tree of life in a new and powerful way.



*(from left to right)* Thomas Williams, Matthew Woods, Irene Sanders, Matthew Swickey, Mari Reive, Richard Ferlita, Mary K Wilson, Dwight Thomas, Roberta Poellein, Jim Morgan, Michael Hunter *(chair)*



**RICK SCOTT**  
GOVERNOR

June 14, 2015

Dear Friends:

It is a pleasure to welcome you to the Association of Anglican Musicians annual conference in Tampa, Florida.

Through excellent teaching, learning, and performing, the Association seeks to elevate, stimulate, and support musicians in all aspects of the Anglican church, especially in relationship to liturgy. Music plays a vital role in every culture and the people of Florida are a great music-producing and music-loving state. The pursuit of excellence in music, whether it is through study, listening, composing, or performing, provides rich experiences and opportunities to the citizens of our state and nation.

Best wishes for a successful conference.

Sincerely,

A handwritten signature in black ink, appearing to read "Rick Scott".

Rick Scott  
Governor

Association of Anglican Musicians

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March 6, 2015

Dear Friends,

It is with pleasure that I extend greetings to the Association of Anglican Musicians.

I am pleased that you have chosen Tampa Bay as the location for your annual conference. With its diverse history and notable historical locations, our community offers a variety of activities that are sure to bring enjoyment to all participants. I would also like to congratulate the Association of Anglican Musicians for their dedicated service to the church and hope that the conference is a success.

On behalf of the constituents of the Fourteenth Congressional District of Florida, I once again welcome you and wish you many more years of service.

Sincerely,

Kathy Castor  
United States Representative  
Florida, District 14



## The Episcopal Diocese of Southwest Florida

The Rt. Rev. Dabney T. Smith, Bishop

8005 25th Street East  
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Wednesday in Easter Week, 2015

My dear friends,

I so greatly look forward to welcoming you to the beautiful Diocese of Southwest Florida in June for the 2015 Association of Anglican Musicians Conference. I am particularly pleased that this august gathering is in Tampa where I received so much of my personal Anglican choral experience as a young chorister in a Men and Boy's choir affiliated with the Royal School of Church Music. That experience has truly shaped my entire life!

Thank you for the holy work that you do in leading God's people in reverent worship. When we worship well in the sanctuary; we have a greater capacity to worship well in the details of daily living. Your dedication is a source work for holy living! Thank you and God continue to bless you. May our hearts resound with the symphony of God's Love.

Yours in Christ,

The Rt. Rev. Dabney T. Smith  
Fifth Bishop of Southwest Florida





Bob Buckhorn  
Mayor

Greetings,

It is a pleasure to welcome all those attending the **49<sup>th</sup> Annual Association of Anglican Musicians 2015 Conference** in Tampa, Florida on June 14-18, 2015 at the Hilton Tampa Downtown Hotel. This important conference is held at several beautiful venues including St. Andrew's Episcopal Church, Sacred Heart Roman Catholic Church, the University of Tampa, and St. John's Episcopal Church, all in Tampa, and St. Thomas Episcopal Church in St. Petersburg. The Tampa Bay region is honored to have been selected to host this conference.



Established formally in 1968, the Association of Anglican Musicians' (AAM) mission is the elevation, stimulation and support of music and the allied arts in all their aspects in the Anglican Church, especially in their relationship to liturgy. The organization supports composers and other artists in creating works for the church, and encourages and develops valid courses of study in music and the arts as they relate to worship and theology.

For those visiting Tampa for the first time, we hope you will have the opportunity to experience the numerous cultural, historical and entertainment attractions our city has to offer. Of particular note are Historic Ybor City, Curtis Hixon Waterfront Park, Tampa Bay History Center, The Florida Aquarium, Tampa Museum of Art, Glazer Children's Museum, and the new Water Works Park, all state-of-art facilities honoring our community's history and heritage.

Again, welcome and best wishes for an enjoyable and inspiring time.

Sincerely,

Bob Buckhorn

# Welcome



Dear Friends,

On behalf of the citizens of the City of St. Petersburg, welcome to the Association of Anglican Musicians Annual Conference.

While you are here, I invite you to visit St. Petersburg and enjoy our bustling downtown, home to award-winning restaurants, galleries, and world-class museums. Discover the unique shops along Central Avenue and throughout downtown. Visit one of our more than 150 beautiful parks, where exciting events are held year-round.

St. Petersburg has been welcoming visitors to our city for more than a century. We invite you to discover the hospitality for which we have become famous. Have fun, and please bring back your family and friends for another visit soon.

To find out what's going on downtown, please visit our Web site at [www.stpete.org](http://www.stpete.org), or call the city's Entertainment Hotline at 727-892-5700.

Enjoy your stay in St. Petersburg, and best wishes on your 49<sup>th</sup> Annual Convention.

Sincerely,

  
Mayor Rick Kriseman







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June 2015

Greetings to the Association of Anglican Musicians,

On behalf of St. Andrew's Episcopal Church, welcome to Tampa! You have much courage and fortitude in being willing to spend a week in Florida in June. You will arrive just in time for the heat and monsoons of summer, plus the onset of hurricane season.

I am most grateful that St. Andrew's has been included as the site of both the opening and closing services of Holy Eucharist. We are indeed blessed to have such talented artists gathered together to share their musical abilities and creative works.

You are entrusted with a great and singular genre of music, that of the Anglican choral tradition. In addition to the Prayer Book, it is our music that distinguishes us from other strands of Christianity. Where else can one hear the Great Litany sung in procession, the Psalm set to Anglican chant, or a stirring rendition of the Magnificat?

May God bless you and keep you as you strive to perpetuate our unique and beautiful musical tradition!

Yours in Christ,

The Rev. John Reese

■ Church: 501 N. Marion Street ■ Office/Mailing: 509 E. Twiggs Street ■ Tampa, FL 33602 ■

# AAM Heritage

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## **Past Presidents AAM**

1968–69 James Litton	1985–86 Geoffrey Butcher
1969–70 Raymond Glover	1986–87 David Lowry
1970–71 Gerre Hancock	1987–88 Betty Jean Bartholomew
1971–72 Elwyn Davis	1988–89 Benjamin Hutto
1972–73 Ronald Arnatt	1989–91 Sam Batt Owens
1973–74 Robert Quade	1991–93 Richard Webster
1974–75 David Farr	1993–95 Judith (Breneman) Dodge
1975–76 Arthur Rhea	1995–97 Thom Robertson
1976–77 Edgar Billups	1997–99 John Hooker
1977–78 Frederick DeHaven	1999–2001 Carolyn Darr
1978–79 Donald Wilkins	2001–03 Dale Adelman
1979–80 Marilyn Keiser	2003–05 Jack Burnam
1980–81 Frederick Burgomaster	2005–07 Martha Johnson
1981–82 Charles Rigsby	2007–09 Michael Messina
1982–83 Carol Doran	2009–11 Bryan Mock
1983–84 Thomas Foster	2011–13 David Shuler
1984–85 Carol Doran	2013–15 Alan Lewis

---

## **Past Conference Locations**

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



## **Executive Board**

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Linda Morgan Stowe, *Director-at-Large*

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## **Appointed Officers**

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William P. Saviers, Jr., J.D., *Chancellor*  
The Right Reverend Keith Whitmore, D.D., *Chaplain*  
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The Very Reverend James A. Newman, *Professional Concerns & Development Chair*

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## **AAM Regional Chairs**

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Region 4	John Cummins
Region 5	Rob Lehman
Region 6	Marty Burnett
Region 7	Graham Schultz
Region 8-N	Carol Foster
Region 8-S	Tom Neenan

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## **The Journal Editorial Board**

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Pamela McCaslin ('16)

---

## **The Journal Contributors**

Erik W. Goldstrom, Ph.D., *Reviews of Books*  
Brian P. Harlow, D.M.A., *Instrumental Music Reviews*  
Marjorie Johnston, *Reviews of Recordings*

# Hilton Tampa Downtown

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# The Week's Schedule *Subject to change*

## Sunday, June 14 (*pre-conference events*)

2:00 – 7:30 p.m.	Registration/Hospitality Desk open	Hilton Tampa Downtown (Galleria A)
7:30	Walk to Sacred Heart Catholic Church (0.3 mi.)	
8:00	Pre-conference Concert <i>The Rose Ensemble: "Land of Three Faiths"</i>	Sacred Heart Catholic Church
9:30 – 12:00 a.m.	Exhibits with hors d'oeuvres and cash bar	Hotel (Palma Ceia Ballroom IV)
11:00 p.m.	Compline	Hotel (Location TBA)

## Monday, June 15

	Breakfast on your own (from 6:30 a.m. at hotel restaurant)	
7:30 – 8:30 a.m.	Twelve-step meeting	Hotel (Location TBA)
7:30 – 9:00	Registration/Hospitality desk open	Hotel (Galleria A)
9:00	Walk to St. Andrew's (0.3 mi.)	
9:15	Prelude begins	
9:30	Opening Eucharist	St. Andrew's
11:15	Walk to University of Tampa (0.6 mi.)	
<i>Events at the University of Tampa are co-sponsored by the College of Arts and Letters.</i>		
11:30 – 12:30	Box lunch	Plant Hall Veranda and Plant Park
1:00	Organ recital: Haig Mardirosian	Sykes Chapel and Center for Faith and Values
2:00 – 3:00	Plenary Session I	Sykes Chapel
3:15 – 4:15	Professional Concerns and Development (Garth Howe, Church Pension Group)	Sykes Chapel
4:30 – 5:15	Workshop on Contemplative Evensong (Charles Hogan)	
5:30	Evensong	
6:30	Opening Banquet Keynote address by Haig Mardirosian <i>Dean of the College of Arts and Letters</i>	Vaughan Center (9th Floor South)
8:15	Walk to hotel (0.6 mi.)	
8:30 – 9:00	Donors' and New Members'/First-time Attendees' Receptions	Hotel (Locations TBA)
9:00 – 12:00 a.m.	Exhibits with cash bar	Hotel (Palma Ceia Ballroom IV)
9:00 – 10:00	Registration/Hospitality desk open	Hotel (Galleria A)



# The Week's Schedule

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## Tuesday, June 16

	Breakfast on your own (from 6:30 a.m. at hotel restaurant)	
7:00 a.m.	Holy Eucharist	Hotel (Palma Ceia Ballroom II)
7:30 – 8:15.	Twelve-step meeting	Hotel (Location TBA)
7:30 – 8:15	Registration/Hospitality desk open	Hotel (Galleria A)
8:15	Board buses at hotel for St. Petersburg	
8:30 – 9:15	Registration table open	St. Thomas Church, Snell Isle
9:05	Prelude begins	
9:15	Sung Morning Prayer <i>Gulf Coast Youth Choirs: Deah McReynolds, Director</i>	St. Thomas Church, Snell Isle
10:30	Plenary Session II	St. Thomas (nave)
11:45	<i>Schola</i> rehearsal with Dr. James Bass Buses depart for downtown St. Pete (except for <i>Schola</i> bus, which departs at 1:15 p.m.)  <i>Afternoon at leisure along the St. Pete waterfront (free trolley). Admission ticket for The Salvador Dali Museum included in registration pack.</i>	St. Thomas (chancel)
5:00 p.m.	Cash bar open (lobby and rooftop bars also available)	The Birchwood
5:30	Dinner	The Birchwood
7:00	Walk to First Presbyterian Church (0.4 mi.)	
7:30	Organ Recital: Joshua Stafford	First Presbyterian Church
9:00	Buses depart for Tampa	
9:30 – 12:00 a.m.	Exhibits with cash bar	Hotel (Palma Ceia Ballroom IV)

# The Week's Schedule

## Wednesday, June 17

	Breakfast on your own (from 6:30 a.m. at hotel restaurant)	
7:00 a.m.	Holy Eucharist	Hotel (Palma Ceia Ballroom II)
7:30 – 8:15.	Twelve-step meeting	Hotel (Locations TBA)
8:00 – 10:00	Registration/Hospitality desk open	Hotel (Galleria A)
8:30 – 9:45	Open <i>Schola</i> rehearsal	Hotel (Palma Ceia Ballroom III)
10:00	Professional Concerns and Development Session (Jim Newman)	Hotel (Palma Ceia Ballroom III)
11:15	Plenary Session III	Hotel (Palma Ceia Ballroom III)
12:15 p.m.	Walk to streetcar stop (0.4 mi.)	
12:30 – 1:15	Streetcars to Ybor City	
1:30	Lunch at Columbia Restaurant	
	<i>Return to hotel on the streetcar.</i>	
3:00 – 4:30	Exhibits open	Hotel (Palma Ceia Ballroom IV)
4:45	Board buses at hotel for St. John's	
5:15	Prelude begins	
5:30	Choral Evensong including premiere of commissioned anthem by David Briggs <i>St. John's Choir: Simon J. Morley, Organist and Choirmaster</i>	St. John's, Hyde Park
6:45	Board buses for restaurant drop-off points and hotel	
7:00	Dinner and return to hotel on your own	
9:00 – 12:00 a.m.	Exhibits with cash bar	Hotel (Palma Ceia Ballroom IV)

# The Week's Schedule

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## Thursday, June 18

	Breakfast on your own (from 6:30 a.m. at hotel restaurant)	
7:30 – 8:15.	Twelve-step meeting	Hotel (Location TBA)
8:00	Morning Prayer	Hotel (Palma Ceia Ballroom II)
8:00 – 9:30	Registration/Hospitality desk open	Hotel (Galleria A)
9:00 – 10:00	Workshop <i>Secrets to Success: Keeping the Singer's Voice Healthy</i> Daniel A. Vincent, Jr., MD, FACS, Voice Center Director, Tampa Bay ENT, Tampa, FL	Hotel (Palma Ceia Ballroom III)
10:00 – 11:00	Workshop <i>Copyright Law and the Church Musician</i> Jason Lorenzon	Hotel (Palma Ceia Ballroom III)
11:00	Anthem-reading session Advent Press, Biretta Books, Cliff Hill Music, Selah Publishing Dwight Thomas, <i>Accompanist</i>	Hotel (Palma Ceia Ballroom III)
12:00 p.m.	Regional meetings with box lunch	Hotel (Locations TBA)
1:00 – 3:00	Exhibits (final purchases)	Hotel (Palma Ceia Ballroom IV)
1:30	<i>Schola</i> rehearsal with brass	St. Andrew's
3:30	Walk to St. Andrew's (0.3 mi.)	
3:45	Prelude begins	
4:00	Closing Eucharist	St. Andrew's
6:00	Walk to University Club (0.2 mi.)	PNC Building (38th floor)
6:15	Cocktails	University Club
7:30	Move via elevator and walkway (100 yds.) to Hilton	
7:45	Closing Banquet, with brief address by Bishop Dabney Smith	Hotel (Bayshore Ballroom I)
9:00	Dessert and Entertainment: <i>Palm Harbor University High School "After School Specials" Justin Havard, Director</i>	

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## Friday, June 19 (*post-conference day in Sarasota*)

8:45 a.m.	Board bus at hotel
10:00 a.m.	Tour Ringling Museum and Home
12:00 p.m.	Lunch at Captain Jack's (on your own), Sarasota Marina
1:15 p.m.	Demonstration of Nichols and Simpson Organ at Church of the Redeemer by Margaret Smith, Artist in Residence, followed by open console. Ann Stephenson-Moe will also demonstrate the Paccard tower bells.
3:30 p.m.	Board bus to return to Tampa
4:30 – 4:45 p.m.	Arrive Tampa Downtown Hilton





## **“Connecting the Conference Theme to the Worship of the Day”**

by The Reverend Dr. John L. Hooker

### **Sunday, 14 June – The Third Sunday after Pentecost**

#### **“The Tree of Life”**

OUR conference theme, “The Tree of Life,” is a reminder that our salvation history is even more than a living, breathing story: it is a dynamic cycle that recurs in every Christian in every age. The story itself begins with the human sin of pride that brought our first disobedience in the Garden of Eden; it climaxes in our Lord’s death on another tree, the Cross that Medieval tradition says was made from Eden’s forbidden tree; and Resurrection continues in every age as men and women make the conscious choice not only to be grafted onto the Tree of Life, but also to bear its fruit and to sow its seeds in their generation.

As musicians and liturgists, we are entrusted with the awesome privilege of bringing the drama and urgency of this story to life in every liturgy we shape. Join us tonight at 11 o’clock to “complete” this Lord’s Day with Compline (room TBA).



### **Monday, 15 June 2015 – Evelyn Underhill, mystic**

“God is always coming to you in the Sacrament of the Present Moment. Meet and receive Him there with gratitude in that sacrament.” *Evelyn Underhill*

#### **“The Tree of Life” – Roots**

EVELYN UNDERHILL (1875–1941) tirelessly worked to help English-speaking Christians recover a sense of the numinous in the everydayness of human life, insisting that “Mysticism is the art of union with Reality.” Our festive Opening Eucharist today at St. Andrew’s Church speaks of the centrality of the “sacrifice of praise and thanksgiving” at all times, in all lives, while the Sarum Evensong in Sykes Chapel of the University of Tampa returns us to the very roots of Anglican praise.



### **Tuesday, 16 June 2015 – Joseph Butler, Bishop & Theologian**

“As this world was not intended to be a state of any great satisfaction or high enjoyment, so neither was it intended to be a mere scene of unhappiness and sorrow.” *Bishop Butler*

#### **“The Tree of Life” – Branches**

The Right Reverend Joseph Butler (1692–1752), Bishop of Durham, was quite simply the greatest Anglican theologian of the 18th Century. His responses to the several heretical tendencies of his day built strong branches for the Church, even as it had profound influence on such critical thinkers as Adam Smith and David Hume. We begin today with the Holy Eucharist commemorating Bishop Butler at 7:00 AM at the hotel, and continue our consideration of how the Church reaches out to all creation in sung Morning Prayer at St. Thomas’s Church.

# The Conference Theme

---

## Wednesday, 17 June 2015 – Samuel & Henrietta Barnett, Social Reformers

“The sense of sin has been the starting point of progress.” The Reverend Samuel Barnett

### **The Tree of Life” – Fruit**

THE Reverend Samuel Augustus Barnett (1844–1913) and his wife Dame Henrietta Octavia Weston Barnett (1851–1936) were two of the most formidable forces in developing the Social Gospel in the impoverished east end of London. Their lives and their ministries truly bore fruit fit for the Tree of Life. We begin our worship this morning with the Holy Eucharist at 7:30 AM commemorating them from the Church of England Kalendar and conclude with Evensong at St. John’s Church.



## Thursday, 18 June 2014 – Bernard Mizeki, Catechist & Martyr

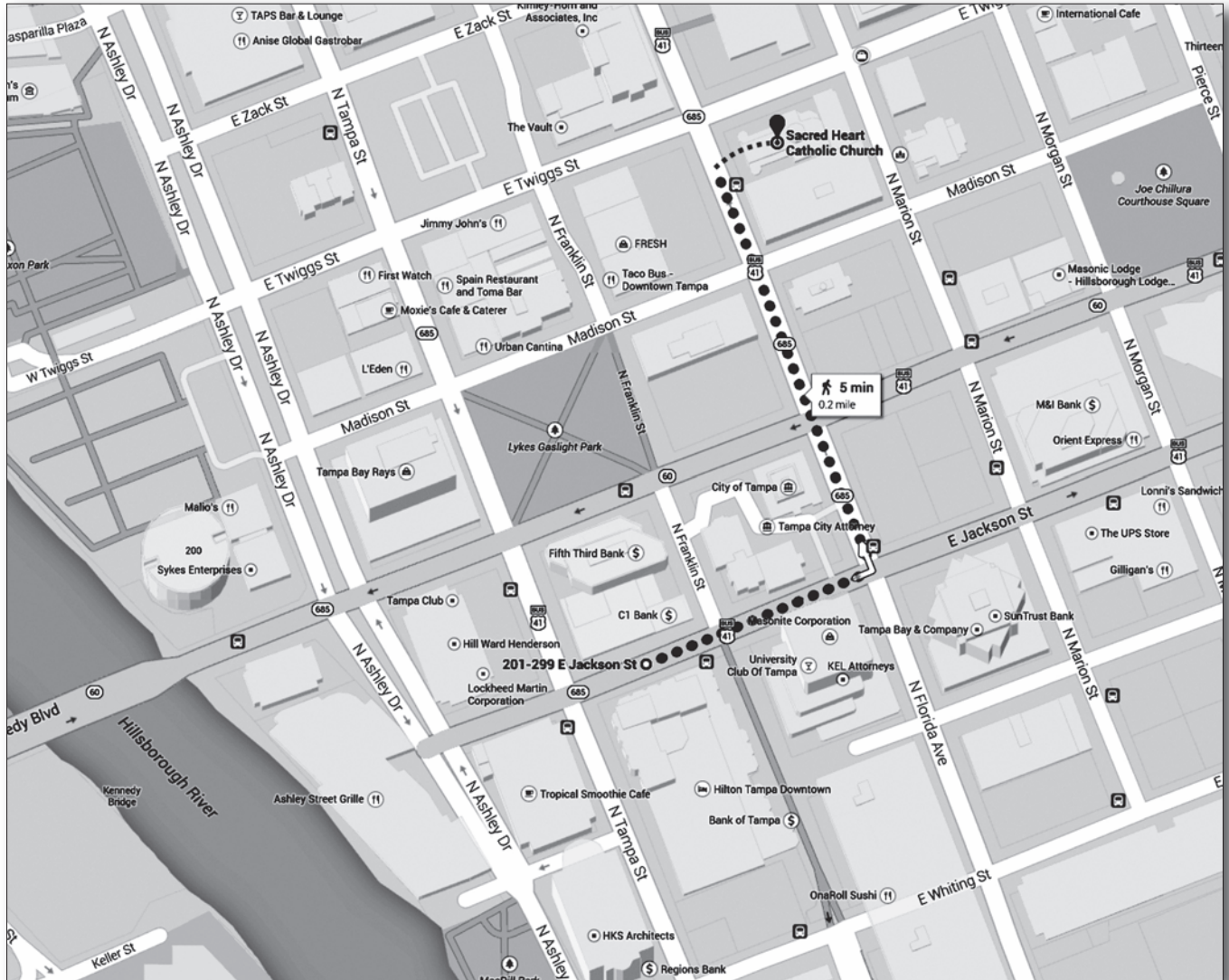
Grant, O Gracious God, that “through the example of [Bernard Mizeki’s] steadfast courage even in death ... your church [may] be called to renewed faith in you, the Great Shepherd of the people.” From an alternative Collect of the Day

### **“The Tree of Life” – Seeds**

This Mozambique native, Bernard Mizeki (c. 1861–1896), was converted through seeds planted by the Cowley Fathers, an Anglican monastic order, and as both a catechist and martyr, he himself planted seeds in South Africa which began the cycle of life in Christ all over again. While bearing fruit certainly is critical to the mission of the Tree of Life, it is the sowing of its seeds that completes and continues the dynamic. We commemorate Mizeki at Morning Prayer at 8:00, even as we are sent out into the world to sow the seeds of our own lives in the festive Closing Eucharist at St. Andrew’s Church

## Directions to Sacred Heart Catholic Church (Sunday)

1. Exit the hotel by the north lobby doors (opposite the bar) and walk right on E. Jackson St. 1½ blocks.
2. Turn left on N. Florida Ave. and walk 2½ blocks.
3. Sacred Heart Church is on the right at E. Twiggs St.





# Maps & Directions

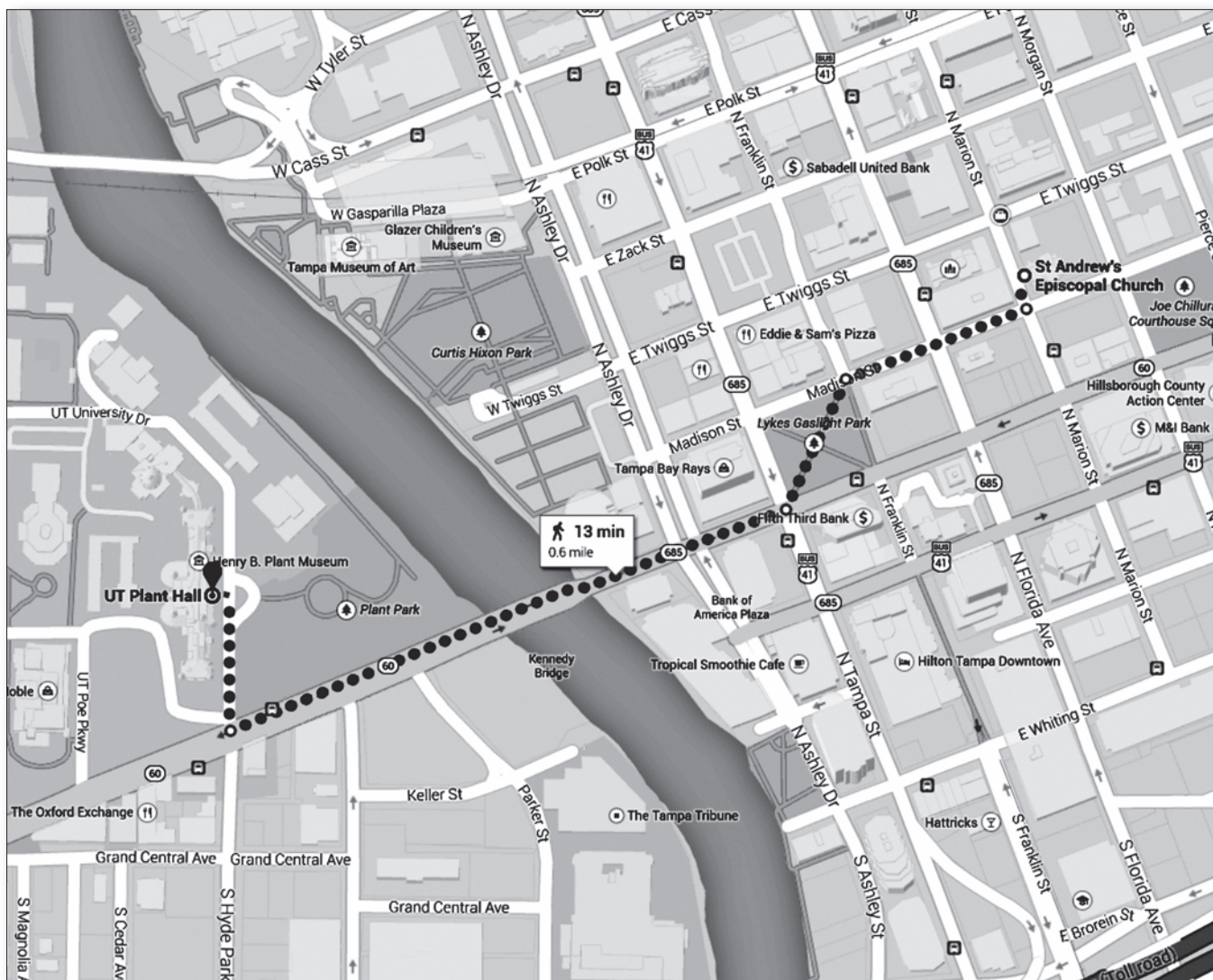
## Directions to St. Andrew's Episcopal Church (Monday, Thursday)

1. Exit the hotel by the north lobby doors (opposite the bar) and walk right on E. Jackson St. 2½ blocks.
2. Turn left on N. Marion St. and walk 2 blocks.
3. St. Andrew's is on the right at the corner of E. Madison St.



## Directions to the University of Tampa (Monday)

1. Exit St. Andrew's and walk to the right on E. Madison St. for 2 blocks.
2. At N. Franklin St., cross over and take the diagonal path across Lykes Gaslight Park.
3. Walk right on E. Kennedy Blvd. (be VERY watchful for turning traffic at N. Ashley intersection). Continue across the bridge.
4. Turn right at the first drive (traffic light) into the University. Plant Hall is the building with the silver domes on the left.

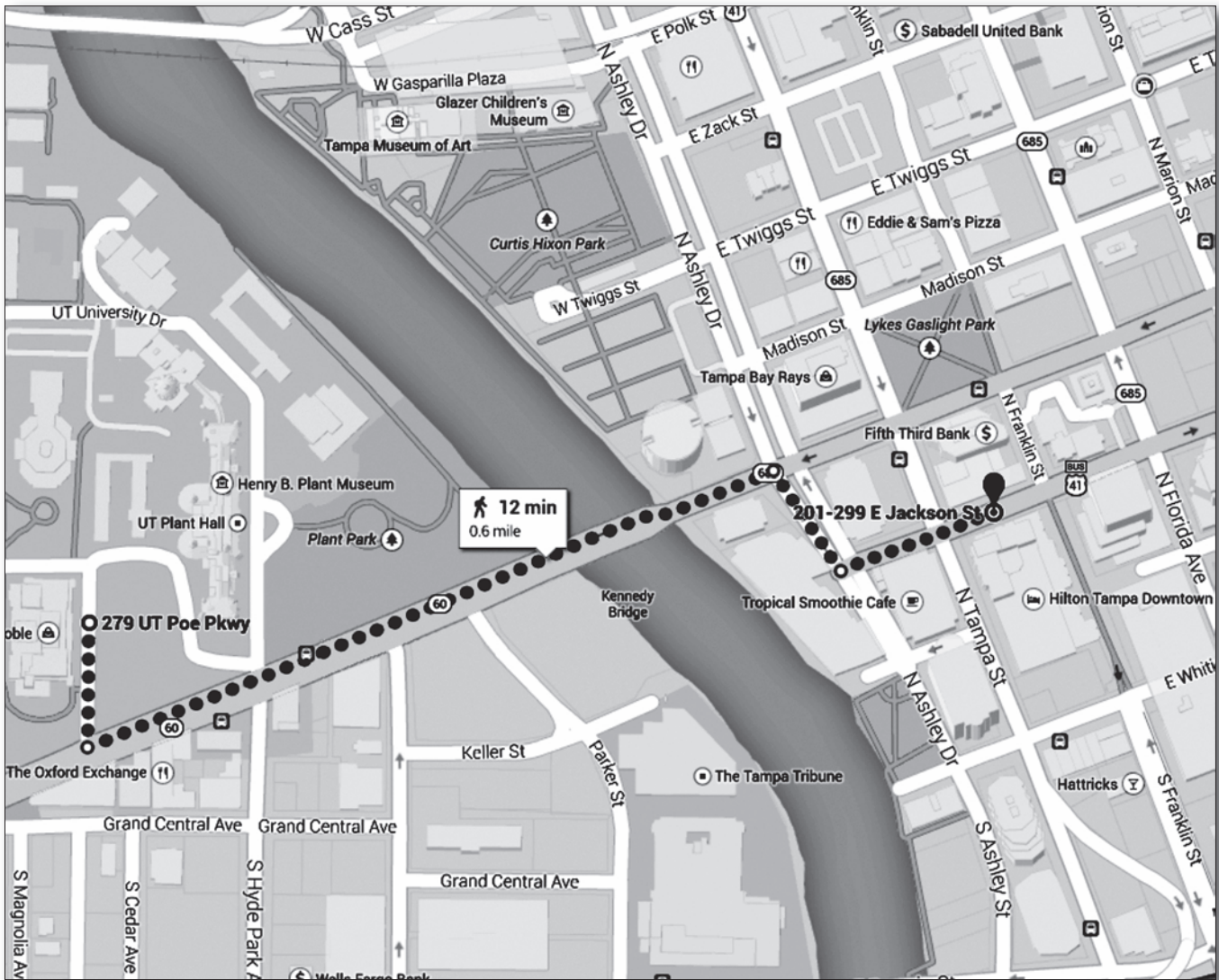




# Maps & Directions

## Directions from University of Tampa to the Hotel *(Monday)*

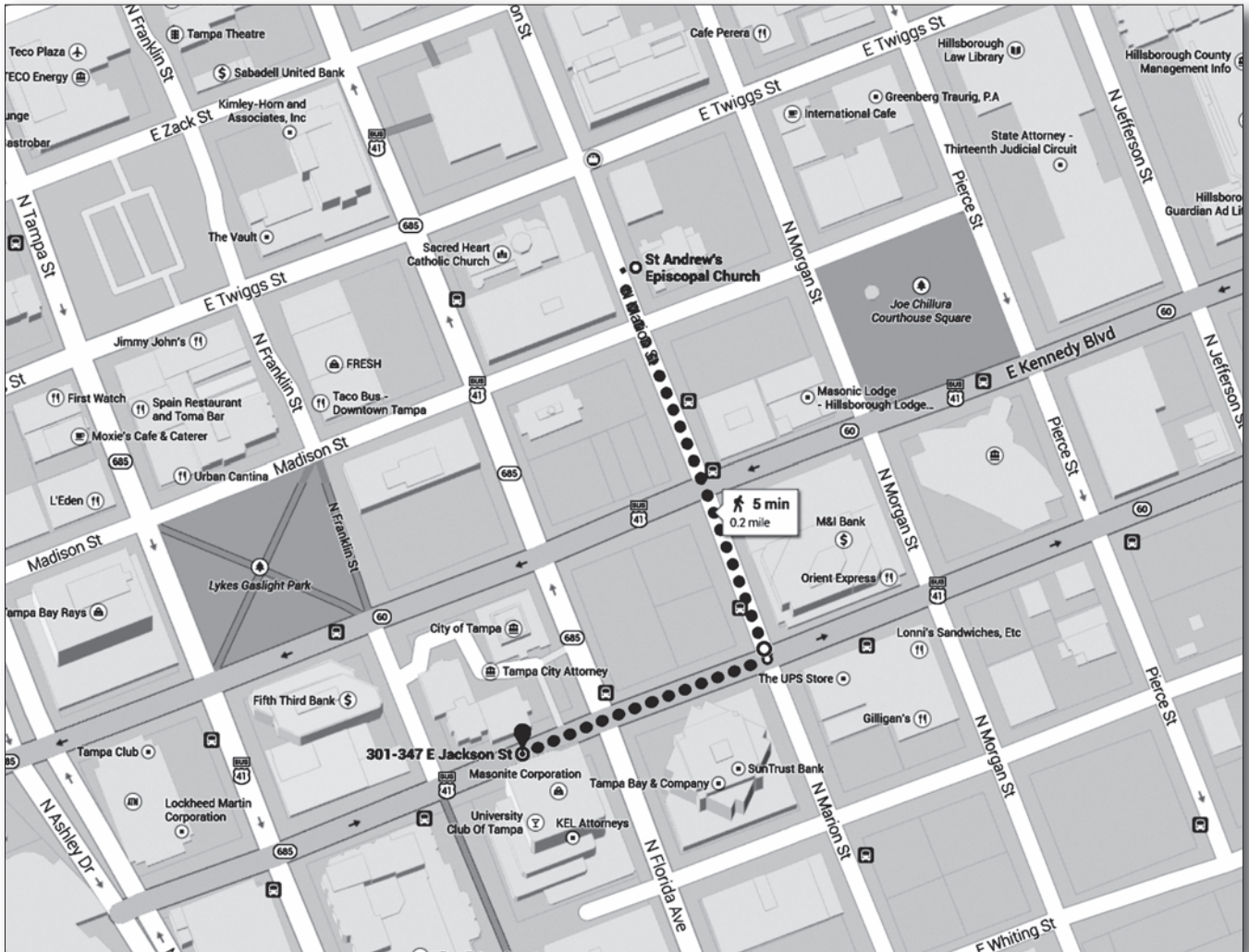
1. Exit Vaughan Hall and walk south (right) on Poe Pkwy.
2. At the light (W. Kennedy Blvd.), cross to the south side of the street via the crosswalk, then turn left and walk back across the bridge.
3. Turn right on N. Ashley Dr. and go one block.
4. Turn left on E. Jackson St. and go 1 block.
5. The hotel is at the corner of N. Tampa St.





## Directions from St. Andrew's to the University Club (Thursday)

1. Exit St. Andrew's and walk south on Marion St. for 2 blocks.
2. Turn left on E. Jackson St. and walk 1½ blocks.
3. Enter the office building that fills that block. Enter the PNC building, take the escalator to the mezzanine, and then the elevators to the University Club. (38th floor).

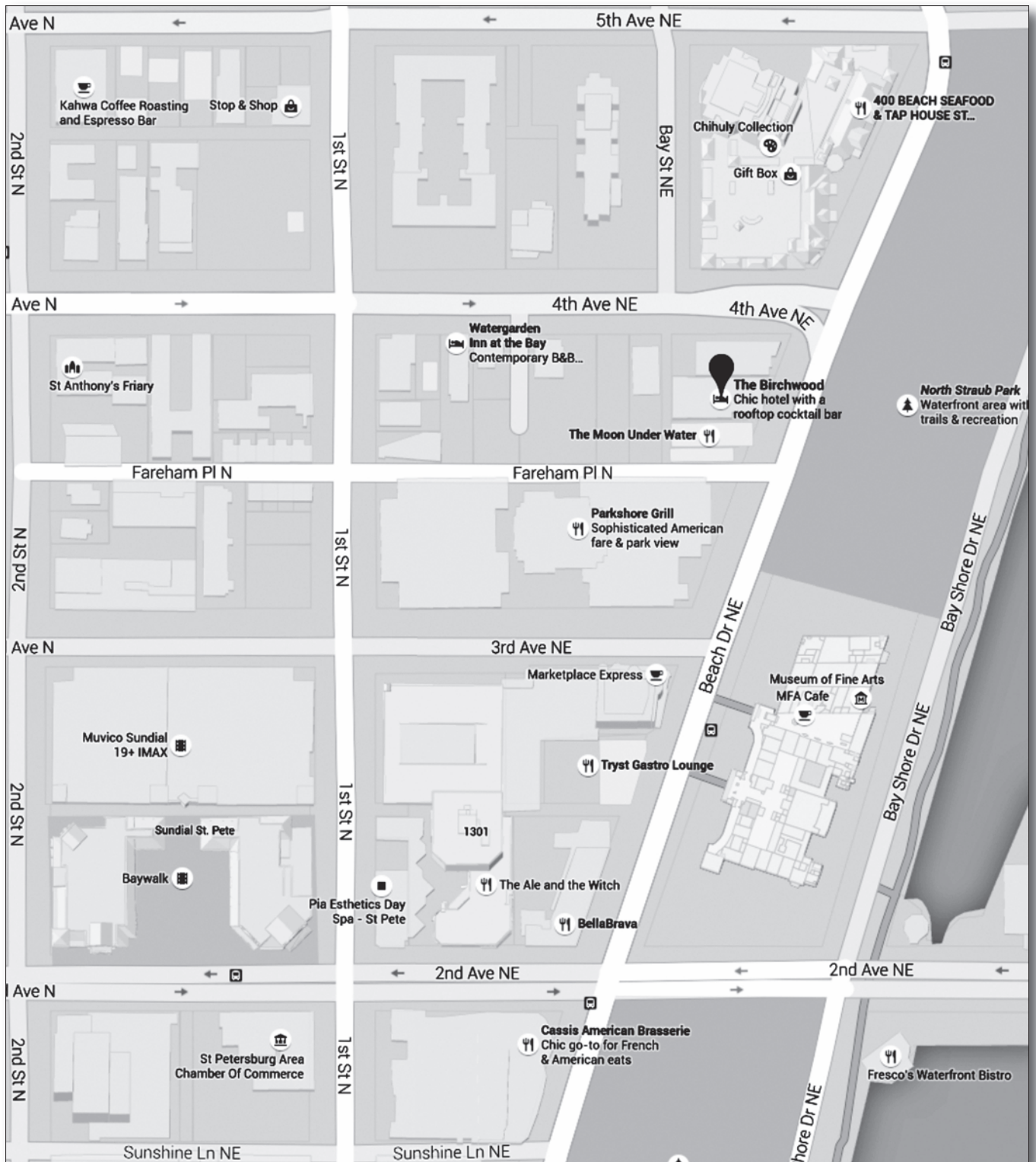


# Maps & Directions

## St. Pete-Central Ave. restaurants (Wednesday)



## St. Pete-Beach Drive north (Wednesday)

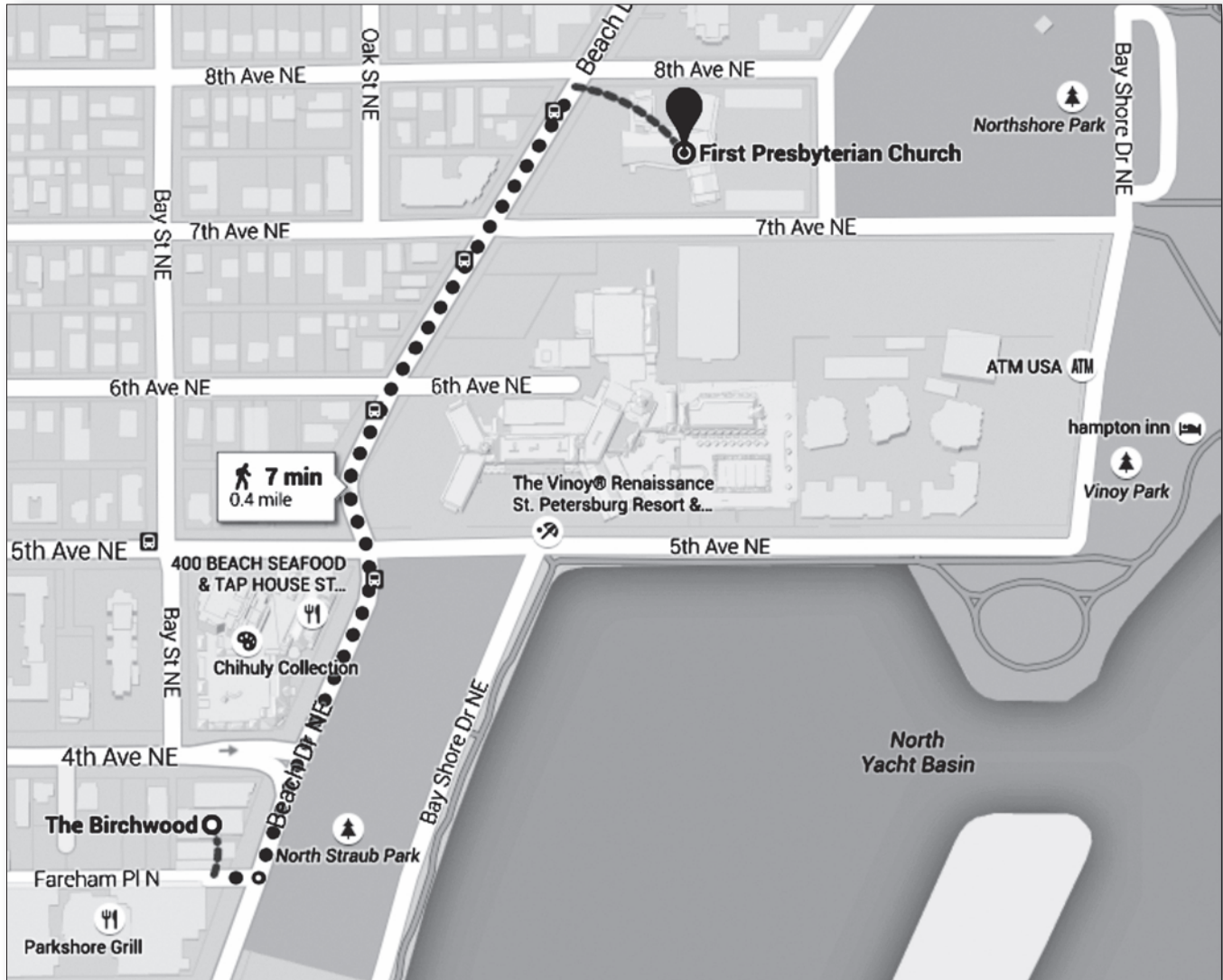




# Maps & Directions

## St. Pete-Birchwood to 1st Pres. (Wednesday)

1. Exit the Birchwood Inn and turn left on Beach Drive NE.
2. After three cross streets (Fifth, Sixth, and Seventh Avenues NE), First Presbyterian Church will be on the right.





# PRE-CONFERENCE CONCERT

Sunday, 14 June 2015  
at Eight O'Clock in the Evening  
Sacred Heart Roman Catholic Church

## The Rose Ensemble

*From The Land Of Three Faiths*  
*Voices of Ancient Mediterranean Jews, Christians and Muslims*

Jordan Sramek, *Founder/Artistic Director, tenor, psaltery, hurdy-gurdy*  
Kathy Lee & Kim Sueoka, *sopranos*  
Kris Kautzman, *alto*  
Nick Chalmers & Andrew Kane, *tenors*  
Jake Endres, *baritone*  
Mark Dietrich, *bass*  
David Burk, *'ud*  
Tim O'Keefe, *percussion*  
Ginna Watson, *vielle, rebec & harp*



## Program

*Cuando'l Rey Nimród*  
*Pues que tú, Reyna del cielo*

Traditional Sephardic (Morocco)  
Juan del Encina (1485–ca. 1530)

*Coplas de las flores*  
*Porque llorax blanca niña?*

Traditional Sephardic (Morocco)  
Traditional Sephardic (Morocco/Turkey)

*Cives caelestis patriae*  
*Iudea et Ierusalem* (instrumental)  
*Siete hijos tiene Hanna*

Plainchant (12th-century Italian)  
Anonymous (14th-century English)  
Traditional Sephardic

*B'taybi-M'saddar* (instrumental)  
*Psalms 29*  
*Meyuchád*

Arab-Andalusian (mode: Az'zaidan)  
Traditional Sephardic (Istanbul)  
Liturgical song (Sephardic Synagogue of Florence)

*Adorámoste Señor*

Francisco de la Torre (1460–1504)

*Ayyu-hā s-sāqī 'ilay-ka l-muštakā*  
*Arabaya Taş Koydum* (instrumental)

Hispano-Arabic muwashaha (mode: kurdi)  
Traditional Turkish karşılama

*Hoy comamos y bebamos*  
*Hazeremos una merenda*  
*Quita'l tas, mete'l tas*

Juan del Encina (1485–ca. 1530)  
Traditional Sephardic  
Traditional Sephardic

*Cuando el rey Nimród*

Traditional Sephardic (Balkan)

## About The Rose Ensemble

Founded in 1996 by Artistic Director Jordan Sramek and now in its 19th performance season, The Rose Ensemble is based in Saint Paul, Minnesota and enjoys a full schedule of performing, recording and outreach. Through virtuosic artistry and scholarly research, the group produces imaginative and inspiring musical performances and educational programs that connect each individual to compelling stories of human culture and spirituality from around the world. Each season, the group illuminates several centuries of rarely heard repertoire, bringing to modern audiences research from the world's manuscript libraries and fresh perspectives on music, history, languages, politics, religion and more. With ten critically acclaimed recordings and a diverse selection of concert programs, The Rose Ensemble has thrilled audiences across the United States and Europe with repertoire spanning 1,000 years and over 25 languages, including new research in European, Middle Eastern and American vocal traditions.

Rose Ensemble musicians have received acclaim for their ability to perform both as an ensemble and as individual soloists, while Mr. Sramek has been lauded for diverse programming and ground-breaking research. The group is the recipient of the 2005 *Margaret Hillis Award for Choral Excellence* and took first place in both secular and sacred categories at the 2012 Tolosa (Spain) International Choral Competition. Mr. Sramek is the 2010 recipient of the Chorus America *Louis Botto Award for Innovative Action and Entrepreneurial Zeal*.

Recognized as a leader and innovator in the world-wide vocal music scene, The Rose Ensemble tours regularly. Recent appearances include *Trinity Wall Street Series* (NYC), *Early Music Now* (Milwaukee), the Musical Instrument Museum (Phoenix), Cornell University, Luther College, the J. Paul Getty Museum in Los Angeles, the National Gallery (Washington, D.C.) and St. Quirinus Cathedral, Neuss (Germany). In 2012 the group served as artists in residence at the Society for Biblical Literature Conference, and in 2014, the Ensemble was chosen to represent the United States at the international Baroque music festival Misiones de Chiquitos in Bolivia. The Rose Ensemble can be heard regularly on *American Public Media*, the *European Broadcasting Union* and NPR's *Performance Today*.

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## About this Program

ONE of the challenges in creating a musical program such as this, which focuses on the so-called “Land of Three Faiths”—music largely from Hispano-Arabic traditions, and which strives to represent equally the traditions of Christianity, Judaism and Islam—is the simple fact that while the Christian and Jewish traditions provide scholars with an abundance of repertoire, there is, in stark contrast, no Islamic liturgical music, save the chanting of the Qur'an (which, it should be noted, is not technically viewed as “music” in the Islamic tradition, and would nevertheless be inappropriate in this concert setting). The Rose Ensemble's approach to this thematic program, therefore, is more about emphasizing the cultural, musical and linguistic exchanges and collaborations that took place among people of different faith traditions in medieval Spain and, in subsequent generations, throughout many parts of the Mediterranean. In some traditions, manuscript sources are available (although precise, historically accurate interpretation is difficult to claim); and in other traditions, generations of people have been responsible for the preservation of melodies and texts, through orally transmitted history and by means of collective memory, most notably during times of war and oppression.

Our goal has always been that audiences would be enlightened with a greater knowledge of both world history and religious history, leaving performances with a sense that the lines between what traditionalists call “sacred” and “secular,” what contemporary critics insist on labeling “folk” and “classical,” and what modern society speaks of—at once synonymously and separately—as “Islamic” and “Arab,” are very much blurred throughout history.

Our program highlights the Hispano-Arabic Middle Ages as both an important and devastating chapter of Judaic, Christian and Islamic history. In earlier times, having participated in the golden age of classical Arab culture in the Near East, Jews played an important role in Spain as mediators between Arab and Christian culture, and Jewish poetry and music consequently reached a new pinnacle. In the 13th and early-14th centuries, Jews and Arabs joined the troubadours from Spain, France and Portugal as musicians at the Castilian court. The famous *Cantigas de Santa Maria* (Songs of the Virgin Mary) of King Alfonso X (1252-84) show Arab and Christian musicians playing together and many *Cantigas* tell of Jewish and Muslim life and culture in Spain. At the court of Sancho IV, along with thirteen Christian and fifteen Arab musicians, the Jew Ismael played the *rota* and accompanied his wife when she danced. But in the 14th century, when the Catholic reconquest of Spain made considerable progress, the co-habitation of Spanish Christians, Jews and Muslims began to crumble, and the persecutions of 1391 led to mass conversions of Jews and Muslims, followed by the expulsion of the Jews in 1492 and the final Muslim expulsion between 1609 and 1614. —Jordan Sramek, (all other program notes by Jordan Sramek)

## Texts, Translations and Program Notes

We can describe Jewish Music as having three distinct “streams.” One is the *Ashkenazi*, or Western stream, which includes *Klezmer*, and is music originating in Eastern Europe and extending to the rest of Europe and the Americas. The second stream is the *Sephardi*, which refers to Mediterranean cultural sources, including Spain, Portugal, North Africa, Greece, and Turkey. The third stream is the *Mizrahi*, literally ‘Eastern,’ and refers to the music of Jewish people who resided for centuries amidst Arabic cultures. Of course these three streams are not completely separate, but intersect in many places.

*Sephardi* literally means ‘Spanish,’ and alludes to the fact that until the Spanish expulsion of all non-Christians in 1492, a very fruitful Jewish culture existed in Spain; when these Jewish communities were expelled they migrated to places all around the Mediterranean basin - Morocco, Egypt, Turkey, Greece, etc. They took with them a 15th-century version of Spanish called *Ladino* (Judeo-Spanish), in which most Sephardic songs are written. Over the centuries Ladino has integrated many Hebrew words as well as words from the various tongues spoken where these Jews made their homes. The interaction between these peoples and the communities in the countries where they lived, gave rise to a cultural expression that incorporates many melodic and rhythmic elements of the Mediterranean.

### *Cuando'l Rey Nimród*

Traditional Sephardic (Morocco)

Source: Based on notation/translation by Yizhak Levi (Jewish National and University Library, Jerusalem)

Cuando'l Rey Nimród  
al campo salía  
Atentó y vido  
la luz santa  
de la judería;  
Ah, Yarém!

Endevinó y dixo  
que have de nacer  
Avrahám Avinu.

La mujer de Terah  
quedóse preñada;  
De día en día  
se demudava,  
De día en día  
se amarillava.  
Ah, Yarém!

A fin de nueve mezes  
parir lo quería  
A los campos se  
ía por depedrida,  
Ah, Yarém!

En aquella hora  
una meará se l'avriría;  
En aquella hora  
lo pariría;  
En aquella hora  
le havlaría:  
Ah, Yarém!

*When Nimrod the king  
Went forth a-roving,  
He saw, he discerned  
Where Jews all sojourned,  
A light that did shine  
So holy, divine! Ah Yarem!*

*His prophets disclosed  
That birth was proposed  
Of Abram, whose grace  
Would father a race.*

*When Terach's good wife  
Felt strong pangs of life,  
Her state she'd betray  
As day followed day.  
Her face from the fringe  
Grew yellow in tinge. Ah Yarem!*

*When nine months had passed  
And birth came at last,  
She fled from the town  
Her sorrow to drown.  
Ah Yarem!*

*At that same time  
To cover her crime,  
A cave mouth did gape  
With way of escape,  
For birth of the boy,  
Who shouted with joy:  
“Ah Yarem!”*

The thirty years of the reign of Isabella I of Castile (1474–1504) saw the conquest of Granada, the establishment of the first grammatically structured language, and the founding of the Inquisition. The latter, which accused many conversos (those who had converted from other religions to Catholicism) of practicing their original beliefs in secret, led to the expulsion of Hispanic Jews. During the summer of 1492—in just a few months, it is believed that over 160,000 Jews were forced to leave Spain and all Spanish sovereign territories. 1492, of course, is a date that we all associate with Columbus’ “Enterprise of the Indies,” but the year also marks a turning point in Spanish history. Simply put, it is when the diversity of cultures, races and religions that thrived during the medieval times was exchanged for a unity that left Spanish society changed forever. It is the year when Isabel and Ferdinand became known as the “Catholic Kings,” as they defeated the last Moorish king at Granada and expelled the Jews, thus unifying Spain under a political allegiance and a new singular faith in their kingdom.

Juan del Encina’s works dominate much of the music found in the manuscript called the *Cancionero Musical de Palacio* (Palace Songbook), which was used at the household of the Duke of Alba, who employed Encina as “troubadour” for five years. Encina was with his patron at the siege of Granada and wrote songs to commemorate the passing of Muslim civilization in Spain.

In one of Isabel’s own illuminated Books of Hours, the queen herself is depicted kneeling in prayer and in adoration of the Virgin Mary, who is crowned as Queen of Heaven. Isabel chose Mary as her Patroness and her devotion to the Virgin can be seen in several dedicatory pieces such as this vernacular *villancico*:

Pues que tú, Reyna del cielo,  
Tanto vales,  
Da remedio a nuestros males.

*Because you, Queen of the  
heavens, are so powerful,  
give remedy to our troubles.*

Tú, que reynas con el Rey  
D’aquel reyno celestial,  
Tú, lumbre de nuestra ley,  
Lus del linaje humanal;  
Pues para quitar el mal,  
Tanto vales,  
Da remedio a nuestros males.

*You, who reign with the King  
of that celestial kingdom,  
You, light of our law,  
Light of the human race;  
Since you are so able  
to erase suffering,  
Give remedy to our troubles.*

Tú, que te dizen bendita  
todas las generaciones;  
tú, que estás por tal escrita  
entre todas las naciones;  
pues en las tribulaciones  
tanto vales,  
;da remedio a nuestros males!

*You, blessed  
of all generations,  
and by all nations  
inscribed as blessed;  
in perilous tribulations,  
makes us worthy,  
Ease our suffering!*

Tú, que estavas ya criada  
quando el mundo se crio;  
tú, que estavas muy guardada  
para quien de ti nació,  
pues por ti nos conoció,  
si nos vales  
fenecerán nuestros males.

*You, who were already mature  
when the earth was first begotten;  
you, who were kept safe for him  
who you bore, for through you  
did we first know him,  
make us worthy that our  
misfortunes shall be ended.*



## *Coplas de las flores*

Traditional Sephardic (Morocco)

Source: As taught to The Rose Ensemble by our friend and colleague, David Harris, Dir. Voices of Sepharad

Translation / Language editing: Nell Snaidas

Alabar quiero al Dios que es grande de loores,  
Que crió para el hombre muchas maneras de flores.  
Y todas son diferentes en colores y en olores,  
Sobre todas las mejores vemos el almizcle romí.

CHORUS: Sobre todas es de alabar a Eyl Chai Tsur Olamim  
Sobre todo es de alabar a Eyl Chai Tsur Olamim.

Saltó la roza i dixo: Todos se queden a un lado;  
A mí me toca alabar al Dio grande y abastado,  
Que de mí hacen jarope, tambien azúcar rozada  
En aguas soy alabada: la cara lavan con mí.

Respondió la clavellina: Mas grandes son las mis famas,  
Que gozó en mesa de novias y me llevan en las palmas  
Y me mandan por presente a todas las lindas damas,  
Me quieren como sus almas, todas se adoran con mí.

La azucena quiso cantar una cantica galana:  
A mí me toca alabar que soy roza de ventana;  
Mí aceite haze crecer cabellos a las galanas  
Y mi olor es tan bueno que se desmayan por mí.

Ahí habló el jazmín con su gargantita alta:  
A mí me toca alabar porque en mí no hay falta.  
Mi cuerpo—cuerpo de pino, mí color—de oro y plata,  
Y cuando el sol sale salen rayares en mí.

Y juntaronse las flores alabar al Dios a una  
Que las crió tan donozas, lindas, sin tacha ninguna.  
Dizen berahot en ellas como dizen en la luna  
Y ansi dizen cada una no hay mas major que mí.

*I want to praise G-d who is worthy of great praise,  
He created so many kinds of flowers for man to enjoy.  
And all have different colors and perfumes,  
The loveliest of them we see here, the musky Saffron*

*CHORUS: Above all it is best to praise the Living G-d  
the Strength of the World.*

*The Rose jumped up and said: Everyone step aside;  
It's my turn to praise the great G-d and settle this,  
My petals are used to make syrup, and pink sugar,  
I scent the water with which they wash their faces.*

*The little Pink Carnation replied: My fame is far greater,  
I am enjoyed on the bridal table and held in bouquets  
and presented to all the beautiful ladies.  
Their soul longs for me, I woo their hearts.*

*The Lily wanted to sing a gallant song:  
Now it's my turn to give praise,  
For I am the flower of ornament;  
My oil makes the hair of the fair maidens grow  
and my scent is so sweet people faint on account of me.*

*Here the Jasmine chimed in with its high voice:  
Now it is my turn to give praise because I am without stain,  
My body—a body of pine, my color, gold and silver  
And when the sun sets it leaves its traces in me.*

*All the flowers came together to praise G-d  
Who, one by one, has made them so pretty and without flaw.  
It is said every one of them contains a blessing, just like the moon.  
Yet each proclaims: there is none better than me.*

# Sunday

*Porque llorax blanca niña?*

Traditional Sephardic (Morocco/Turkey)

Source: our performance is based on recording by Sarband (Música medieval sefardí)

Language editing: Nell Snaidas

Only a few written examples of Sephardic music have survived. However, in addition to the descriptions of Sephardic music taken from early sources, the Sephardim's oral heritage provides a guide to this immensely rich musical culture, such as this beautiful blend of at least two different stories.

Porque llorax blanca niña?  
Porque llorax blanca flor?  
Lloro por vos caballero  
Que vos vax y me dexax

- *"Why do you cry, fair maiden?  
Why do you cry, fair flower?"*  
- *"I cry for you, knight,  
you that shall depart and leave me.*

Me dexax niña y muchacha,  
Chica y de poca edad.  
Tres hijicos chicos tengo,  
lloran y demandan pan.

*You leave me, a girl,  
small and of tender age.  
I have three little children  
who cry and ask for bread.*

Vos asperarex a los siete,  
si no, a los ocho vos cazax.  
Tomarex un mancevico,  
que paresca tal y cual.

*Seven years you shall wait,  
if eight, you shall marry.  
You shall take a young man,  
who resembles me in all ways.*

Todas las naves del mundo  
vayan y tornen en paz.  
Y la nave de mi hijo  
vaya y no torne más.

*"All the ships in the world should  
sail in peace and return.  
Only the ship of my son  
should sail and never return."*

Vido venir navezica,  
navegando por la mar.  
Así biva el Capitan,  
Que me diga la verdad

*She saw a little ship coming  
sailing on the sea.  
- "Have mercy, Captain,  
and tell me the truth"*

No vos exex la mi madre,  
Que yo soy tu hijo caronal.  
Ya se bezan y se abrasan,  
y se van a pasear.

*"Do not throw yourself into the sea,  
my mother, for I am the son you  
loved with all your heart." They kissed  
and embraced and walked together.*

## *Cives caelestis patriae*

plainchant

Source: Rome, *Biblioteca vallicelliana*, C. 5, 281r 13; Antiphoner, 12th century, San Eutizio

Chapter 21 of the Revelation to John begins with his vision of the holy city, new Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband. He goes on to describe the twelve foundations of the wall of the city, being garnished with all manner of precious stones. This gorgeous hymn describes two particular foundation jewels (and their mystical meanings) of the New Jerusalem.

Cives celestis patrie  
regi regum concinite,  
qui est supremus opifex  
civitatis uranice  
in cuius edificio  
talis exstat fundatio.

*Citizens of the father's realm,  
sing together to the king of kings,  
who is the almighty architect  
of that city beyond the skies,  
thus constructed  
and thus founded.*

Beryllus est lymphaticus  
ut sol in aqua limpidus,  
figurat votum mentium  
ingenio sagacium,  
quis magis libet mysticum  
summe quietis otium.

*Beryl, pale yellow, crystalline  
like sunlight in the purest water,  
this signifies our inward prayers  
to the mind of those that understand;  
what delight greater can there be  
than the mystic quiet of holy rest?*

Chrysoprassus purpureum  
imitatur concilium,  
est intertinctus dureis  
quodam muscillo jaculis  
hoc est perfecta caritas,  
quam nulla sternit feritas.

*Chrysoprase, of royal purple  
shows the nature of good counsel,  
veined through with a little network  
of a dorian, mossy tint,  
it is like perfect charity  
uncowed by any savagery.*

Jerusalem pacifera,  
hec tibi sunt fundamina,  
felix et deo proxima,  
que te meretur, anima,  
custos tuarum turrium  
non dormit in perpetuum. Amen.

*Jerusalem, O peace bringer!  
All these stones serve as your foundations,  
happy, and next to God himself,  
is the soul that deserves to dwell in you.  
He who keeps and guards your towers  
will be forever unsleeping. Amen.*

## *Iudea et Ierusalem* (instrumental)

Anonymous (14th-century English)

# Sunday

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*Siete hijos tiene Hanna*

Traditional Sephardic

Source/Translation: As taught to The Rose Ensemble by Nell Snaidas

*Hanukkah*, also known as the Festival of Lights, is an eight-day Jewish holiday commemorating the rededication of the Holy Temple (the Second Temple) in Jerusalem at the time of the Maccabean Revolt of the 2nd century BCE. One of the stories traditionally told during this celebration is of a Jewish martyr, a woman with seven sons, described in 2 Maccabees 7 and other sources (although unnamed in 2 Maccabees, she is known variously as Hannah, Miriam and Solomonia). Shortly before the revolt of Judas Maccabeus (2 Maccabees 8), Antiochus IV Epiphanes arrested a mother and her seven sons, and tried to force them to eat pork. When they refused, he tortured and killed the sons one by one. The narrator mentions that the mother “was the most remarkable of all, and deserves to be remembered with special honor. She watched her seven sons die in the space of a single day, yet she bore it bravely because she put her trust in the Lord.” Interestingly, the Talmud tells a similar story, but with refusal to worship an idol replacing refusal to eat pork.

Siete hijos tiene Hanna  
Hanna la buena giudía  
Los mandó a yamar el rey  
A todos siete en un día.

*Hannah has seven sons  
Hannah the good Jewess  
The king sent for them  
All seven in one day.*

Ven aquí, hijo de Hanna  
Hanna la buena giudía  
Te daré la mi corona  
asentaté en la mi silla.

*Come here, son of Hannah  
Hannah the good Jewess  
I will give you my crown  
and you will sit on my throne.*

No quiero su corona  
Ni mi asiento en su silla  
No mi pierdro mi Ley Santa,  
No entró en la falsía.

*I don't want your crown  
nor will I sit on your throne  
I will not forsake my Holy Law,  
nor believe in idolatry.*

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*B'taybi-M'saddar* (instrumental)

Arab-Andalusian (mode: Az'zaidan)

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Psalm 29

Traditional Sephardic (Istanbul)

Mizmor l'David  
Havu lAdonai b'nei eilim  
Havu lAdonai kavod vaoz.

*A psalm of David.  
Give to Adonai, O heavenly beings,  
Give to Adonai honor and glory.*

Havu lAdonai k'vod sh'mo  
Hishtachavu lAdonai b'hadrat kodesh.

*Give to Adonai the glory due his name,  
Worship Adonai in holy array.*

Kol Adonai al hamayim  
Eil hakavod hirim  
Adonai al mayim rabim.

*The voice of Adonai over the waters!  
The God of glory thunders over the waters!*

Kol Adonai bakoach  
Kol Adonai behadar  
Kol Adonai shoveirarazim  
Vay'shabeir Adonai et arzeh hal'vanon.

*The voice of Adonai is mighty,  
The voice of Adonai is majestic.  
The voice of Adonai breaks the cedars.  
Adonai shatters the cedars of Lebanon.*



## Meyuchád

Liturgical song (Sephardic Synagogue of Florence)

Source: *Liturgical Songs from the Spanish Rite of the Synagogue of Florence*, Elio Piatelli (1991)

Meyuchad beehyeh asher chye,  
Hu hayah vehu  
hoveh vehu yihyeh,  
Hu memit um'chayeh,  
Lefanav lo notzer El,  
Veacharav lo yihyeh.

`Aneinu Avinu, `Aneinu.  
`Aneinu shokhen shechakim `aneinu,  
`Aneinu tomekh temimim `aneinu.  
`Aneinu Elohey Avraham `aneinu.  
`Aneinu ha'oneh be'et ratzon `aneinu.  
`Aneinu ufachad yitz'chak  
`Aneinu rachum vechanun `aneinu.

*He, the only one who proclaimed his name to be  
"I am that I am," is he who was, he who is,  
And he who will be eternally.  
He killeth, and restoreth to life.  
Before him no power existed,  
more will there be any after him.*

*Answer us, our Father.  
Answer us, thou who dwellest in the highest heavens.  
Answer us, thou who art the support of the perfect.  
Answer us, O God of Abraham.  
Answer us, O thou who answerest in the time of prayer.  
Answer us, O thou who are "the fear of Isaac."  
Answer us, O merciful and gracious God.*

## Adorámoste Señor

Francisco de la Torre (1460 – 1504)

Source: *Cancionero de Segovia* (Segovia, Catedral, Archivo Capitular, s.s.)

Adorámoste Señor  
Dios y hombre Jesucristo,  
en el sacramento visto,  
Universal Redentor.

Adoramoste victoria  
de la santa vera cruz,  
y el cuerpo lleno de luz  
que nos dejaste en memoria.

Criatura y Criador,  
Dios y hombre Jesucristo,  
en el sacramento visto.  
Universal Redentor.

*We adore you, Lord,  
God and man, Jesus Christ,  
revealed in the sacrament,  
universal redeemer.*

*Let us adore you, victory  
of the holy true cross,  
and body full of light  
for us with which to remember.*

*Created and creator,  
God and man, Jesus Christ,  
revealed in the sacrament,  
universal redeemer.*

## Ayyu-hā s-sāqī 'īlay-ka l-muštakà

Hispano-Arabic *muwashaha* (mode: *kurdi*)

Source/Translation: *Ten Hispano-Arabic Strophic Songs in the Modern Oral Tradition*, University of California Press (1989)

Text: Ibn Zuhri al-Hafid (1113–1198)

Refrain: Ayyu-hā s-sāqī 'īlay-ka l-muštakà  
Qad da'awnā-ka wa-'in lam tasma'i

gusnu bānin māla min hayti stawā  
[māta] man yahwā-hu min farṭi l-jawā  
hāfiqa l-ašhā'i mawhūna l-quwā  
kulla-mā fakkara fi l-bayni bakā  
wayha-hu yabkī li-mā lam yaqa'i

kabidun harrā wa-dam'un yakifu  
ya'rifu d-danba wa-lā ya'tarifu  
ayyu-hā l-mu 'ridu 'ammā 'asifu  
qad namā hubbub-ka 'indī wa-zakā  
lā taqul innī fī hubbuk mudda 'i

*Refrain: Oh, cupbearer, our laments are addressed to you.  
We have called you, but you do not listen.*

*A willow branch bowed down.  
The one who loved him died of too much passion,  
quivering within, weakened in his strength.  
Whenever he thought of separation, he cried.  
Woe to him who weeps for that which never happened..*

*A burning heart and flowing tears acknowledge a fault,  
but are not acknowledged.  
Oh, you who brush aside what I describe.  
My love for you has grown and increased.  
Do not say: "I demand your love"*

# Sunday

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*Arabaya Taş Koydum* (instrumental)

Traditional Turkish *karşılama*

---

*Hoy comamos y bebamos*

Juan del Encina (1485–c.1530)

Source: *Cancionero Musical de Palacio* / Translation: Barbara Weissberger

Hoy comamos y bebamos  
y cantemos y holguemos,  
que mañana ayunaremos.

*Today let's eat and drink  
let's sing and sport,  
for tomorrow we fast!*

Que costumbre es de concejo  
que todos hoy nos hartemos,  
que mañana ayunaremos.  
Por honra de Sant Antruejo,  
parémonos hoy bien anchos,  
embutamos estos panchos,  
recalquemos el pellejo.

*Wise custom decrees  
that we gorge ourselves,  
for tomorrow we fast!  
In honor of St. Carnival  
let's feel proud,  
let's stuff our stomachs  
until our skin stretches.*

En beber bien me delyto  
daca daca beberemos  
que mañana ayunaremos.  
Beve Bras, y tú Beneyto,  
Beva Pidruelo y Llorente  
Beve tú primeramente  
Quitar nos has deste preito.

*Drinking is my delight,  
here now we swill,  
for tomorrow we fast!  
Drink up, Bras; and you, Beneyto!  
Drink, Pidruelo, and you, Sad-face!  
Drink now, quickly,  
let's get rid of this gloom.*

---

*Hazeremos una merenda*

Traditional Sephardic

Source/Translation: As taught to The Rose Ensemble by Nell Snaidas

Hazeremos una merenda  
A cual hora?  
Vo lo diray  
CHORUS: Yar aman enrumé aman

*We're having a party!  
-What time?  
I'll tell you  
Oh yes!*

La una quita l'azeite  
De un tenequé hasta diez  
Yar aman...

*One takes the oil from the jar  
10 measures  
Oh yes!*

La otra quita l'harina  
De un saco hasta diez  
Yar aman...

*One takes the flour from a sack  
10 measures  
Oh yes!*

Para 'zer los burmuelos  
En los días de Hanucá  
Yar aman...

*to make the little doughnuts  
in these days of Hanukkah  
Oh yes!*

## *Quita'l tas, mete'l tas*

Traditional Sephardic

Source/Translation: As taught to The Rose Ensemble by Nell Snaidas

Quita'l tas, mete'l tas  
Las muchachas meten bas  
CHORUS: en el mez de Hanuká  
Suriaremos l'asefá

Quita la gallina de la cuxina  
Dale'l caldo a la vezina  
Que la sea melexina  
en el mez de Hanuká  
Suriaremos l'asefá

La una quita l'azete  
De un tenequé hasta diez  
La otra quita la harina  
De un saco hasta diez  
Para hazer los burmuelos  
En los días de Hanuká  
Suriaremos l'asefá

*Bring out the tray, Set down the food  
The girls set the table  
in the month of Hanukkah  
let's feast again!*

*Bring the chicken from the table  
give the soup to the old neighbor  
so that the month of Hanukkah  
will be sweet for her  
let's feast again!*

*One takes the oil from the jar  
Ten measures  
The other takes flour from the sack  
Ten measures  
in order to make the little doughnuts  
in these days of Hanukkah  
Let's feast again!*

## *Cuando el rey Nimrod*

Traditional Sephardic (Balkan)

Source/Translation: As taught to The Rose Ensemble by our friend and colleague, David Harris, Dir. Voices of Sepharad.

Language editing: Nell Snaidas

Cuando el rey Nimrod al campo salía  
Mirava en el cielo y en la estretería.  
Vido una luz santa en la judería  
Que avía de nacer Avraham avinu.

CHORUS: Avram avinu, padre querido,  
Padre bendicho, luz de Israel.

La mujer de Terach quedo prenyada.  
De día en día él le preguntava.  
De que tenéix la cara tan demudada?  
Ella ya savía el bien que tenía.

Luego a las comadres encomendava  
Que toda mujer que prenyada quedara  
La que pariera hijo al punto lo matara  
Que avía de nacer Avraham avinu.

Sierto loaremos al verdadero Eil  
Saludemos al compadre y al moel  
Que por su zekhut mos venga el Goel  
Y ri'hma a todo Israel.

*When King Nimrod went out into the field  
He stared into the starry sky.  
He saw a holy light over the Jewish quarter  
Where Abraham our father was about to be born.*

*CHORUS: Abraham our father, beloved and blessed,  
You are the light of Israel.*

*Terach's wife was pregnant.  
Each day she was asked:  
Why is your face so pale?  
She knew the goodness she carried inside.*

*The king commanded the midwives shortly after  
That every woman who was pregnant  
Must have her newly born son killed  
When Abraham our father was about to be born.*

*Surely we praise the true God Redeemer,  
We greet the godfather and the mohel.  
Because of his virtue may the Messiah come  
To redeem all Israel.*

# Monday

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## SOLEMN MASS

The Feast of Evelyn Underhill, 1941

Monday, 15 June 2015

*Prelude at Quarter past Nine O'Clock in the Morning*

St. Andrew's Episcopal Church

The Right Reverend Keith B. Whitmore, *Celebrant*

The Reverend Canon Dr. Thomas Williams, *Preacher*

The Reverend Mary Alice López, *Deacon of the Mass*

The Choir of St. Andrew's; Michael Hunter, *Organist & Choirmaster*

Dr. Carl D. N. Klein, *Voluntaries Organist*

Dr. John Fenstermaker, *Service Organist*

Dr. James Litton, *Guest Conductor*



The portions of the Ordinary sung by the Choir are from the *Mass for Four Voices* by William Byrd (c. 1540–1623)

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### Voluntary

*Prelude & Andante*

André Fleury (1903–1995)

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

### Introit Anthem

Michael Hunter (b. 1949)

**A**LL highest, glorious God, cast your light into the darkness of my heart. Give me right faith, firm hope, perfect charity, and profound humility, wisdom, and perception, so that I may do what is truly your holy will. Amen.

Francis of Assisi (1181/1182–1226)

---

### Hymn

*Sung by All, standing.*

1 Praise, my soul, the King of hea - ven; to his feet thy tri - bute bring;

ran - somed, healed, re - stored, for - giv - en, ev - er - more his prais - es sing;

Al - le - lu - ia, al - le - lu - ia! Praise the ev - er - last - ing King.



2 Praise him for his grace and fa - vor to his peo - ple in dis - tress;  
 praise him still the same as ev - er, slow to chide, and swift to bless:  
 Al - le - lu - ia, al - le - lu - ia! Glo - rious in his faith - ful - ness.

*Treble voices*  
 3 Fa - ther - like he tends and spares us; well our fee - ble frame he knows;  
 in his hand he gent - ly bears us, res - cues us from all our foes.  
 Al - le - lu - ia, al - le - lu - ia! Wide - ly yet his mer - cy flows.

*Descant*  
 4 An - gels, help us to a - dore him; ye be - hold him face to face;  
*All other voices*  
 4 An - gels, help us to a - dore him; ye be - hold him face to face;  
 sun and moon, bow down be - fore him, dwell - ers all in time and space.  
 sun and moon, bow down be - fore him, dwell - ers all in time and space.  
 Al - le - lu - ia, al - le - lu - ia! Praise with us the God of grace.  
 Al - le - lu - ia, al - le - lu - ia! Praise with us the God of grace.

Words: Henry Francis Lyte (1793–1847)  
 Music: *Lauda anima*, John Goss (1800–1880);  
 descant: Craig Sellar Lang (1891–1971)

Copyright: Music: Descant by permission of Novello and Company, Limited.



*The People are seated.*

## A Reading from the Wisdom of Solomon

**W**ISDOM is more mobile than any motion;  
 because of her pureness she pervades and penetrates all things.  
 For she is a breath of the power of God,  
 and a pure emanation of the glory of the almighty;  
 therefore nothing defiled gains entrance into her.  
 For she is a reflection of eternal light,  
 a spotless mirror of the working of God,  
 and an image of his goodness.  
 Although she is but one, she can do all things,  
 and while remaining in herself, she renews all things,  
 in every generation she passes into holy souls  
 and makes them friends of God, and prophets;  
 for God loves nothing so much as the person who lives with wisdom.  
 She is more beautiful than the sun,  
 and excels every constellation of the stars.  
 Compared with the light she is found to be superior,  
 for it is succeeded by the night,  
 but against wisdom evil does not prevail.  
 She reaches mightily from one end of the earth to the other,  
 and she orders all things well. (7:24—8:1)

*Lector* The Word of the Lord.

*People* Thanks be to God.

*The Choir sings*

## Psalm 96:7–13

*Cantate Domino*

Ascribe unto the LORD, O ye kindreds of the peoples;  
 ascribe unto the LORD worship and power.  
 Ascribe unto the LORD the honour due unto his Name;  
 bring presents, and come into his courts.  
 O worship the LORD in the beauty of holiness;  
 let the whole earth stand in awe of him.  
 Tell it out among the heathen, that the LORD is King,  
 and that it is he who hath made the round world  
 so fast that it cannot be moved;  
 and how that he shall judge the peoples righteously.  
 Let the heavens rejoice, and let the earth be glad;  
 let the sea make a noise, and all that therein is.  
 Let the field be joyful, and all that is in it;  
 then shall all the trees of the wood rejoice before the LORD.  
 For he cometh, for he cometh to judge the earth;  
 and with righteousness to judge the world,  
 and the peoples with his truth.

chant: Keith Shafer

# Monday

## A Reading from the First Letter of Paul to the Corinthians

**T**HINK of us in this way, as servants of Christ and stewards of God's mysteries. Moreover, it is required of stewards that they be found trustworthy. But with me it is a very small thing that I should be judged by you or by any human court. I do not even judge myself. I am not aware of anything against myself, but I am not thereby acquitted. It is the Lord who judges me. Therefore do not pronounce judgment before the time, before the Lord comes, who will bring to light the things now hidden in darkness and will disclose the purposes of the heart. Then each one will receive commendation from God. (4:1-5)

*Lector* The Word of the Lord.

*People* Thanks be to God.

## Sequence Hymn

*Sung by All, standing.*

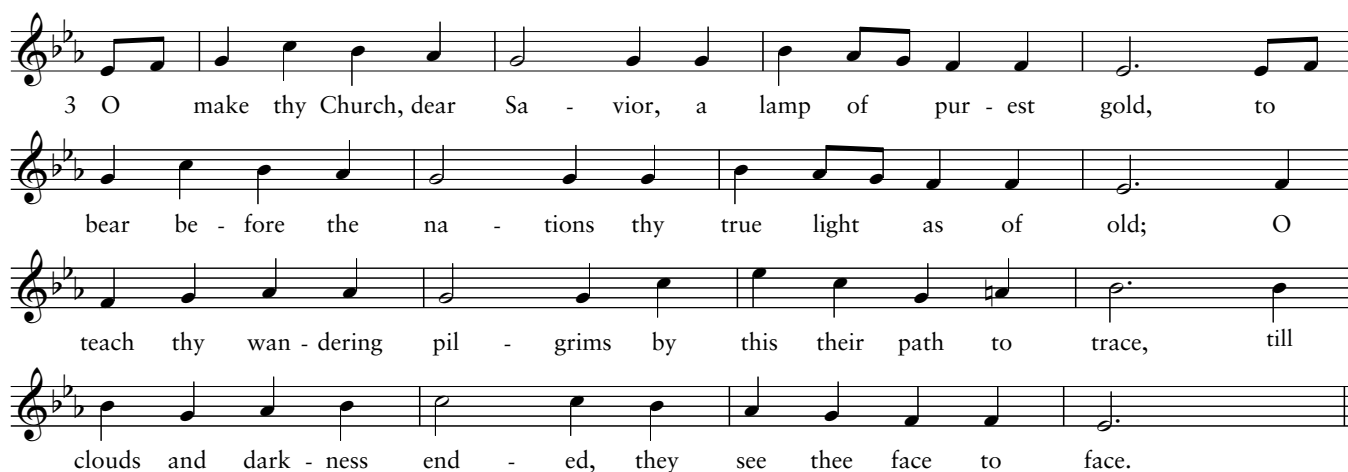
1 O Christ, the Word In - car - nate, O Wis - dom from on high, O  
2 The Church from our dear Mas - ter re - ceived the word di - vine, and

Truth, un - changed, un - chang - ing, O Light of our dark sky; we  
still that light is lift - ed o'er all the earth to shine. It

praise thee for the ra - diance that from the scrip - ture's page, a  
is the chart and com - pass that o'er life's surg - ing sea, mid

lan - tern to our foot - steps, shines on from age to age.  
mists and rocks and quick - sands, still guides, O Christ, to thee.



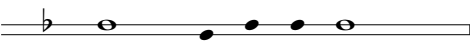


Words: William Walsham How (1823–1897), alt.

Music: *Munich*, melody from *Neu-vermehrtes und zu Übung  
Christl. Gottseligkeit eingerichtetes Meiningisches  
Gesangbuch*, 1693; adapt. and harm. Felix Mendelssohn  
(1807–1847)

## A Reading from the Holy Gospel

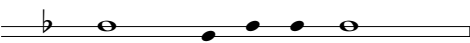
*Deacon* The ✠ Holy Gospel of our Lord Jesus Christ  
according to John.

*People* 

Glory be to thee, O Lord.

**T**HE Samaritan woman said to Jesus, “Sir, I see that you are a prophet. Our ancestors worshiped on this mountain, but you say that the place where people must worship is in Jerusalem.” Jesus said to her, “Woman, believe me, the hour is coming when you will worship the Father neither on this mountain nor in Jerusalem. You worship what you do not know; we worship what we know, for salvation is from the Jews. But the hour is coming, and is now here, when the true worshipers will worship the Father in spirit and truth, for the Father seeks such as these to worship him. God is spirit, and those who worship him must worship in spirit and truth.” (4:19–24)

*Deacon* The Gospel of the Lord.

*People* 

Praise be to thee, O Christ.

## The Sermon

The Reverend Canon Dr. Thomas Williams

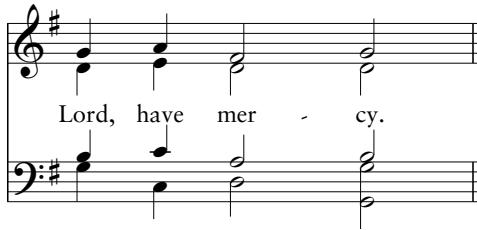
# Monday

## The Prayers of the People

*All Stand.*

**W**ITH all our heart and with all our mind, let us pray to the Lord, saying, "Lord, have mercy."

For the peace of the world, for the welfare of the holy Church of God, and for the unity of all peoples, let us pray to the Lord.



For Katharine our Presiding Bishop, Keith our Chaplain, and for all the clergy and people, let us pray to the Lord.

*Lord, have mercy.*

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

*Lord, have mercy.*

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

*Lord, have mercy.*

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

*Lord, have mercy.*

For those who travel on land, on water, in the air, or through outer space, let us pray to the Lord.

*Lord, have mercy.*

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

*Lord, have mercy.*

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

*Lord, have mercy.*

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

*Lord, have mercy.*

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

*Lord, have mercy.*

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

*Lord, have mercy.*

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



*Silence.*

*The Celebrant adds this collect.*

**A**LMIGHTY God, who by thy Holy Spirit hast made us one with thy saints in heaven and on earth: Grant that in our earthly pilgrimage we may always be supported by this fellowship of love and prayer, and know ourselves to be surrounded by their witness to thy power and mercy. We ask this for the sake of Jesus Christ, in whom all our intercessions are acceptable through the Spirit, and who lives and reigns for ever and ever.

*People*



## The Confession of Sin

*The Deacon says*

**Y**E who do truly and earnestly repent you of your sins,  
and are in love and charity with your neighbors, and  
intend to lead a new life, following the commandments  
of God, and walking from henceforth in his holy ways: Draw  
near with faith, and make your humble confession to almighty  
God, devoutly kneeling.

*All kneel.*

*Silence.*

*The Deacon begins, saying*

**A**LMIGHTY God,

*All continue, saying*

Father of our Lord Jesus Christ,  
maker of all things, judge of all men:  
We acknowledge and bewail our manifold sins  
and wickedness,  
which we from time to time most grievously have committed,  
by thought, word, and deed, against thy divine Majesty,  
provoking most justly thy wrath and indignation against us.  
We do earnestly repent,  
and are heartily sorry for these our misdoings;  
the remembrance of them is grievous unto us,  
the burden of them is intolerable.  
Have mercy upon us,  
have mercy upon us, most merciful Father;  
for thy Son our Lord Jesus Christ's sake,  
forgive us all that is past;  
and grant that we may ever hereafter  
serve and please thee in newness of life,  
to the honor and glory of thy Name;  
through Jesus Christ our Lord. Amen.

*The Celebrant stands and says*

**A**LMIGHTY God, our heavenly Father, who of his  
great mercy hath promised forgiveness of sins to all  
those who with hearty repentance and true faith turn  
unto him, have mercy upon you, ✠ pardon and deliver you from  
all your sins, confirm and strengthen you in all goodness, and  
bring you to everlasting life; through Jesus Christ our Lord.

*People* Amen.

*The Celebrant offers these comfortable words*

Hear the Word of God to all who truly turn to him.

Come unto me, all ye that travail and are heavy laden,  
and I will refresh you.

# Monday

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## The Peace

*All Stand.*

*Celebrant*

The peace of the Lord be al - ways with you.

*People*

And with thy spi - rit.

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

*The People are seated.*

---

## Offertory Anthem

Anthony Piccolo (*b. 1953*)

*Sung by the Choir.*

THE tree of life my soul hath seen,  
Laden with fruit and always green:  
The trees of nature fruitless be  
Compared with Christ the apple tree.

His beauty doth all things excel:  
By faith I know, but ne'er can tell  
The glory which I now can see  
In Jesus Christ the apple tree.

For happiness I long have sought,  
And pleasure dearly I have bought:  
I missed of all; but now I see  
'Tis found in Christ the apple tree.

I'm weary with my former toil,  
Here will I sit and rest awhile:  
Under the shadow I will be  
Of Jesus Christ the apple tree.

This fruit doth make my soul to thrive,  
It keeps my dying faith alive:  
Which makes my soul in haste to be  
With Jesus Christ the apple tree.

from the collection of Joshua Smith  
New Hampshire, 1784



## Presentation Hymn

*Sung by All, standing.*



1 For the fruit of all cre - a - tion, thanks be to God.  
 2 In the just re - ward of la - bor, God's will be done.  
 3 For the har - vests of the Spi - rit, thanks be to God.

For his gifts to ev - ery na - tion, thanks be to God.  
 In the help we give our neigh - bor, God's will be done.  
 For the good we all in - her - it, thanks be to God.

For the plow - ing, sow - ing, reap - ing, si - lent growth while we are sleep - ing,  
 In our world - wide task of car - ing for the hun - gry and de - spair - ing,  
 For the won - ders that as - tound us, for the truths that still con - found us,

fu - ture needs in earth's safe - keep - ing, thanks be to God.  
 in the har - vests we are shar - ing, God's will be done.  
 most of all that love has found us, thanks be to God.

Words: F. Pratt Green (1903–2000), alt.

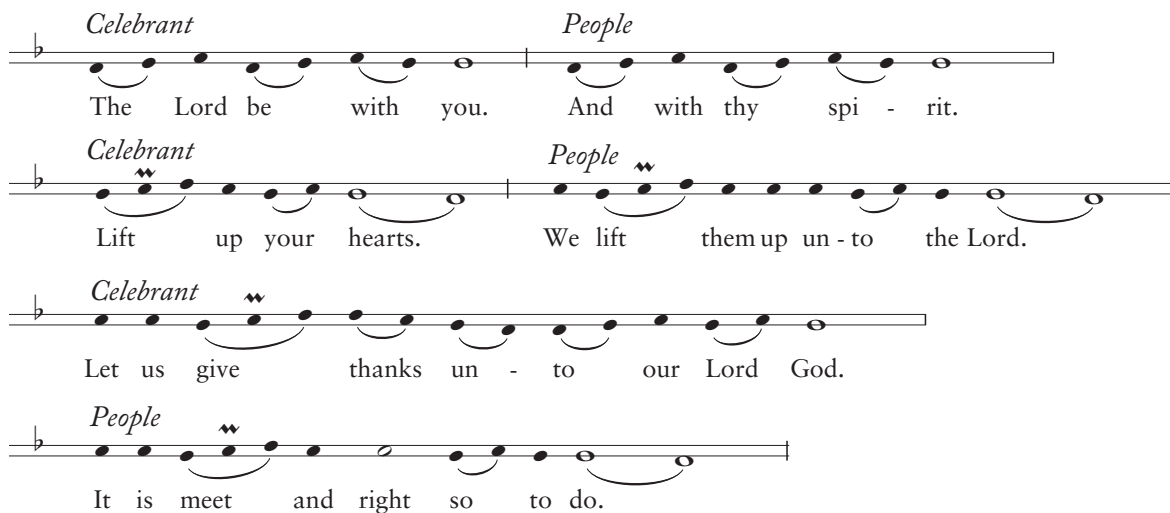
Music: *East Acklam*, Francis Jackson (b. 1917)

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## The Great Thanksgiving



*Celebrant*                      *People*  
 The Lord be with you. And with thy spi - rit.

*Celebrant*                      *People*  
 Lift up your hearts. We lift them up un - to the Lord.

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

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

# Monday

---

*The Celebrant continues*

**I**T is very meet, right, and our bounden duty, that we should at all times, and in all places, give thanks unto thee, O Lord, holy Father, almighty, everlasting God.

Through Jesus Christ our great High Priest, in whom we are built up as living stones of a holy temple, that we might offer before thee a sacrifice of praise and prayer which is holy and pleasing in thy sight.

Therefore with Angels and Archangels, and with all the company of heaven, we laud and magnify thy glorious Name; evermore praising thee, and saying,

---

## Sanctus & Benedictus qui venit

*Sung by the Choir.*

**S**ANCTUS, Sanctus, Sanctus  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.

✱ Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.

*Holy, holy, holy,  
Lord God of Hosts:  
Heaven and earth are full of thy glory.  
Hosanna in the highest.*

✱ *Blessed is he that cometh  
in the name of the Lord.  
Hosanna in the highest.*

---

*The People may kneel. The Celebrant continues*

**A**LL glory be to thee, Almighty God, our heavenly Father, for that thou, of thy tender mercy, didst give thine only Son Jesus Christ to suffer death upon the cross for our redemption; who made there, by his one oblation of himself once offered, a full, perfect, and sufficient sacrifice, oblation, and satisfaction, for the sins of the whole world; and did institute, and in his holy Gospel command us to continue, a perpetual memory of that his precious death and sacrifice, until his coming again.

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

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

Wherefore, O Lord and heavenly Father, according to the institution of thy dearly beloved Son our Savior Jesus Christ, we, thy humble servants, do celebrate and make here before thy divine Majesty, with these thy holy gifts, which we now offer unto thee, the memorial thy Son hath commanded us to make; having in remembrance his blessed passion and precious death, his mighty resurrection and glorious ascension; rendering unto thee most hearty thanks for the innumerable benefits procured unto us by the same.

And we most humbly beseech thee, O merciful Father, to hear us; and, of thy almighty goodness, vouchsafe to bless and sanctify, with thy Word and Holy Spirit, these thy gifts and creatures of bread and wine; that we, receiving them according to thy Son our Savior Jesus Christ's holy institution, in remembrance of his death and passion, may be partakers of his most blessed Body and Blood.

And we earnestly desire thy fatherly goodness mercifully to accept this our sacrifice of praise and thanksgiving; most humbly beseeching thee to grant that, by the merits and death of thy Son Jesus Christ, and through faith in his blood, we, and all thy whole Church, may obtain remission of our sins, and all other benefits of his passion.

And here we offer and present unto thee, O Lord, our selves, our souls and bodies, to be a reasonable, holy, and living sacrifice unto thee; humbly beseeching thee that we, and all others who shall be partakers of this Holy Communion, may worthily receive the most precious Body and Blood of thy Son Jesus Christ, be filled with thy ✠ grace and heavenly benediction, and made one body with him, that he may dwell in us, and we in him.

And although we are unworthy, through our manifold sins, to offer unto thee any sacrifice, yet we beseech thee to accept this our bounden duty and service, not weighing our merits, but pardoning our offenses, through Jesus Christ our Lord;

By whom, and with whom, in the unity of the Holy Ghost, all honor and glory be unto thee, O Father Almighty, world without end.



## The Lord's Prayer

*Celebrant*

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

*Sung by All.*

Musical notation for 'The Lord's Prayer'. It consists of a single melodic line on a staff with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The text is: 'Our Fa - ther, who art in hea - ven, hal - low - ed be thy Name, thy king - dom come, thy will be done, on earth as it is in hea - ven. Give us this day our dai - ly bread. And for - give us our tres - pas - ses, as we for - give those who tres - pass a - gainst us. And lead us not in - to temp - ta - tion, but de - liv - er us from e - vil. For thine is the king - dom, and the power, and the glo - ry, for ev - er and ev - er. A - men.'

# Monday

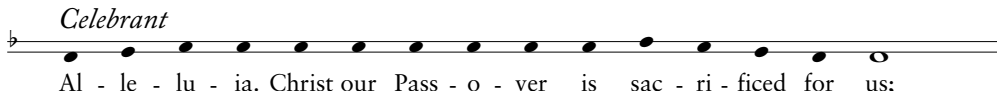
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## The Breaking of the Bread

*The Celebrant breaks the consecrated Bread.*

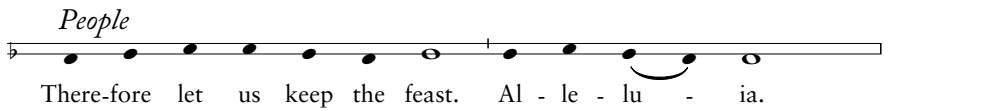
*A period of silence is kept*

*Celebrant*



Al - le - lu - ia. Christ our Pass - o - ver is sac - ri - ficed for us;

*People*



There-fore let us keep the feast. Al - le - lu - ia.

---

## The Prayer of Humble Access

*Then All join in saying*

WE do not presume to come to this thy Table, O merciful Lord, trusting in our own righteousness, but in thy manifold and great mercies. We are not worthy so much as to gather up the crumbs under thy Table. But thou art the same Lord whose property is always to have mercy. Grant us therefore, gracious Lord, so to eat the flesh of thy dear Son Jesus Christ, and to drink his blood, that we may evermore dwell in him, and he in us. Amen.

---

*The Celebrant says*

THE Gifts of God for the People of God. Take them in remembrance that Christ died for you, and feed on him in your hearts by faith, with thanksgiving.

*All baptized persons are welcome to receive Holy Communion.  
Gluten-free Bread will be available at the Chapel altar.*

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## Agnus Dei

*Sung by the Choir.*

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

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



## Hymns

*Sung by All.*



1 Come, ris - en Lord, and deign to be our guest; nay, let us be thy guests; the feast is thine;



thy - self at thine own board make man - i - fest in thine own Sac-ra-ment of Bread and Wine.



2 We meet, as in that up - per room they met; thou at the ta - ble, bless - ing, yet dost stand:



"This is my Bo - dy"; so thou giv-est yet: faith still re - ceives the cup as from thy hand.



3 One bo-dy we, one Bo-dy who par-take, one Church u - ni - ted in com-mun-ion blest; one Name we



3 One bo-dy we, one Bo-dy who par-take, one Church u - ni-ted in com - mun - ion blest;



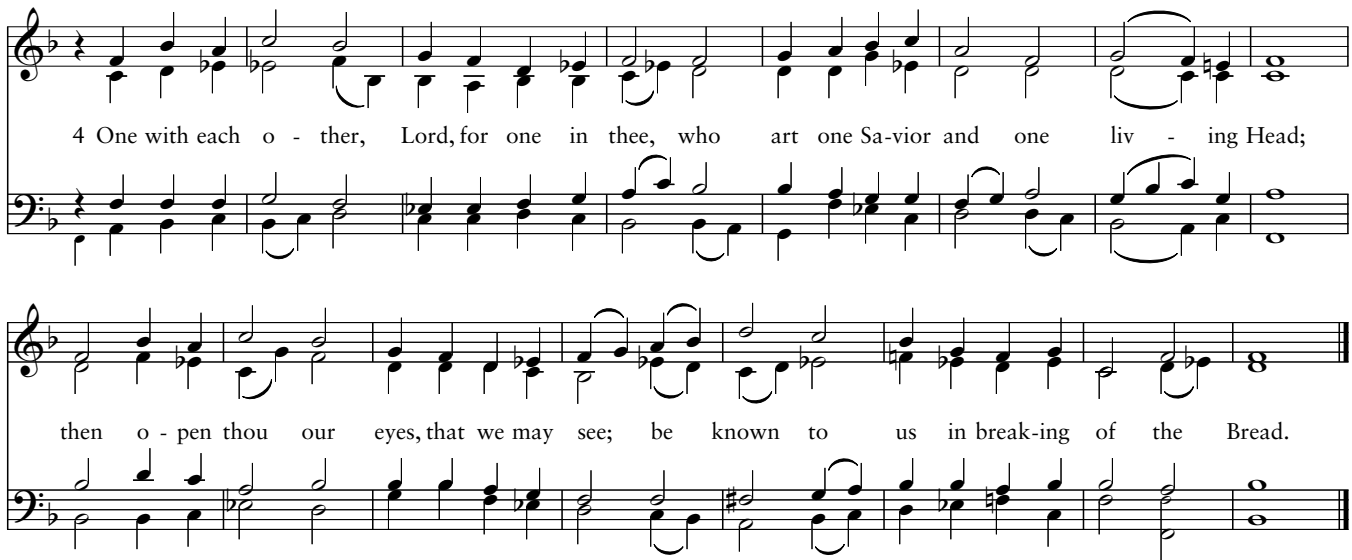
bear, \_\_\_\_\_ one Bread of life we break, with all thy saints on earth\_ and\_ saints at\_ rest.



one Name we bear, one Bread of life we break, with all thy saints on earth and saints at rest.

# Monday

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4 One with each o - ther, Lord, for one in thee, who art one Sa-vior and one liv - ing Head;

then o - pen thou our eyes, that we may see; be known to us in break-ing of the Bread.

Words: George Wallace Briggs (1875–1959), alt.

Music: *Rosedale*, Leo Sowerby (1895–1968)

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## Communion Anthem

Brandon Martin (*b.* 1985)

*Sung by the Choir.*

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

Song of Solomon 2:10-13

*Commissioned by The Association of Anglican Musicians for the  
2015 Tampa Conference (first performance).*

1 Glo - ry, love, and praise, and ho - nor for our food now bes - towed ren - der we the Do - nor.  
2 Thank - ful for our ev - ery bless - ing, let us sing Christ the Spring, nev - er, nev - er ceas - ing.

Boun - teous God we now con - fess thee: God, who thus bless - est us, right it is to bless thee.  
Source of all our gifts and gra - ces, Christ we own; Christ a - lone calls for all our prais - es.

3 He dis - pels our sin and sad - ness, life im - parts, cheers our hearts, fills with food and glad - ness.

Who him - self for all hath giv - en, us he feeds, us he leads to a feast in hea - ven.

Words: Charles Wesley (1707–1788), alt.

Music: Benifold, Francis B. Westbrook (1903–1975)

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## Postcommunion Prayer

*Celebrant* Let us pray.

**A**LMIGHTY and everliving God,

*All continue, saying*

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

# Monday

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## The Blessing

*Bishop*



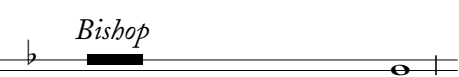
Our help is in the Name of the Lord;

*People*



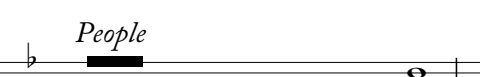
The maker of heaven and earth.

*Bishop*



Blessed be the Name of the Lord;

*People*



From this time forth for ever-more.

*The Bishop continues*

THE blessing, mercy, and grace of God Almighty,  
✦ the Father, the Son, and the Holy Spirit, be upon  
you, and remain with you for ever.

*People*

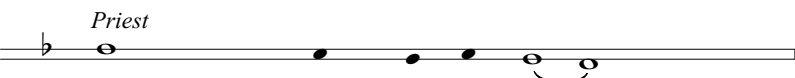


A - men.

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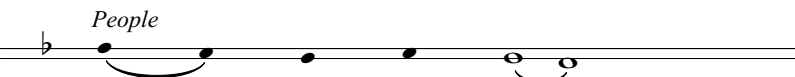
## The Dismissal

*Priest*



Go in peace to love and serve the Lord.

*People*




Thanks be to God.



## Hymn


*Sung by All, standing.*



*All Voices* 1 Go forth for God; go to the world in peace; be of good cour - age,  
*Men* 2 Go forth for God; go to the world in love; strength - en the faint, give  
*Women* 3 Go forth for God; go to the world in strength; hold fast the good, be



armed with heaven - ly grace, in God's good Spi - rit dai - ly to in -  
 cour - age to the weak; help the af - flict - ed; rich - ly from a -  
 ur - gent for the right; ren - der to no one e - vil; Christ at



crease, till in his king - dom we be - hold his face.  
 bove his love sup - plies the grace and power we seek.  
 length shall o - ver - come all dark - ness with his light.

*Descant*



4 Go forth for God; go to the world in joy, to serve God's peo - ple

*All other voices*



4 Go forth for God; go to the world in joy, to serve God's peo - ple



ev - ery day and hour, and serv - ing Christ, our ev - ery gift em -



ev - ery day and hour, and serv - ing Christ, our ev - ery gift em -



ploy, re - joic - ing in the Ho - ly Spi - rit's power.



ploy, re - joic - ing in the Ho - ly Spi - rit's power.

Words: John Raphael Peacey (1896–1971) and  
*English Praise*, 1975, alt.  
 Music: *Litton*, Erik Routley (1917–1982)  
 descant: Erik Routley

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 Music: Copyright © 1985 by Hope Publishing  
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## Voluntary

Healey Willan (1880–1968)

*Postlude*

*The altar flowers for this service are given by Michael Hunter to the Glory of God and in loving memory of his parents, Marguerite O. and Edgar E. Hunter, and brother, Stephen E. Hunter.*

# Saint Andrew's Episcopal Church

## C. B. FISK, INC., OPUS 105

23 voices, 31 ranks, 1,577 pipes, 1994 (revised 2014)

### Great

16'	Prestant
8'	Octave
8'	Harmonic Flute
8'	Spillpfeife
4'	Octave
4'	Open Flute 4' (2014) <i>originally 2 2/3' Quinte</i>
2'	Superoctave
1 1/3'	Nineteenth (2014) <i>originally 1 1/2' Terz</i>
IV-VI	Mixture
8'	Trommeten

### Swell (enclosed)

8'	Gambe 8'
8'	Céleste 8'
8'	Rohrflöte 8'
4'	Principal (2014) <i>originally 4' Italian Principal</i>
2 2/3'	Nazard
2'	Octavin
1 3/5'	Tierce
III-IV	Mixture
16'	Dulcian
8'	Trompette 8'
8'	Hautbois 8'

### Pedal

16'	Prestant <i>from Great</i>
16'	Bourdon
8'	Octave* <i>from Great</i>
8'	Spillpfeife <i>from Great</i>
4'	Octave* <i>from Great</i>
16'	Posaune
8'	Trommeten* <i>from Great</i>

Zimbelstern (2007)

Swell to Great

Great to Pedal

Swell to Pedal

Tremulant

Wind Stabilizer

Balanced Swell Pedal



\*Alternating stops have 2 knobs, one in the Great and the other in the Pedal, and may not be used simultaneously. They may be drawn on the Great, and with the Great to Pedal coupler they will sound in both places.

Manual keyboards CC-a3, 58 notes

Pedal (flat & parallel) CC-f1, 30 notes

Combination Pedals: Two adjustable pairs of pedals ("On" and "Off"), one pair for stops of the right jamb, one for stops of the left stop jamb. Combinations are changed by rotating the individual knobs.

# RECITAL

Monday, 15 June 2015

at One O'Clock in the Afternoon

The University of Tampa

Sykes Chapel and Center for Faith and Values

Haig Mardirosian



## Program

*Wir glauben all' an einen Gott*, BWV 680

Johann Sebastian Bach (1685–1750)

*Symphony No. 2 for Organ*, op. 50 (“Credo Symphonicum”)

Otto Olsson (1879–1964)

Introduction and Allegro

Choral

Finale

### Otto Olsson and the *Credo Symphonicum*

OTTO Olsson's career flourished a century ago. The illustrious virtuoso organist and composer taught at the Royal Swedish Academy of Music in Stockholm and served for 50 years as organist of the Gustav Vasa Kyrka in that city. Olsson lived long enough to see his music eclipsed by emerging and more daring styles, and, by the time of his death, audiences heard few performances of his extensive choral and organ music. His was an unabashed ideal of the mature Romantic style, indebted from time to time to Liszt, Mahler, Widor and (in the case of the work played today) Reubke, yet still steeped in the distinctly hazy warmth of the Nordic Romantics. A performance of Olsson's glorious *Requiem* in 1976 in the Gustav Vasa Kyrka, though, began the rediscovery of Olsson's music.

While in Stockholm in 1993 listening to a subsequent performance of Olsson's *Requiem* by the Gustav Vasa Choral Society, Erik Lundqvist, organist of the Gustav Vasa Kyrka, opened the music library and the choir loft of the church to this musician, who got to spend some hours at the Åkerman & Lund organ that Olsson had played daily. This Åkerman & Lund stands as a splendid and unrevised example of the northern Romantic idiom. Among the sheaf of scores that Lundqvist made available was Olsson's own annotated copy of the Second Symphony for organ, the *Credo Symphonicum*.

This work is symphonic in design, spirit, length, and texture. That was unremarkable by 1918 when Olsson probably completed it. The actual dating of the symphony varies as the published version bears a dedication of September, 1925 and a copyright of 1927. Olsson, however, played it both at the general church convention in Stockholm in 1920 and before a small group of colleagues in 1919 at the Royal Academy. The organ symphony idiom had been firmly established a few decades earlier by Widor (whose music Olsson venerated), and Vierne had also composed four of his six Symphonies by 1918. But Olsson's second symphony embodied another dimension, one both programmatic and borrowed from Liszt, Reger, or the final two symphonies of Widor. Olsson's second symphony traces the theological quintessence of the Holy Trinity, with three articles of faith, the Father, Son, and Holy Ghost, each forming the basis of the three respective movements.

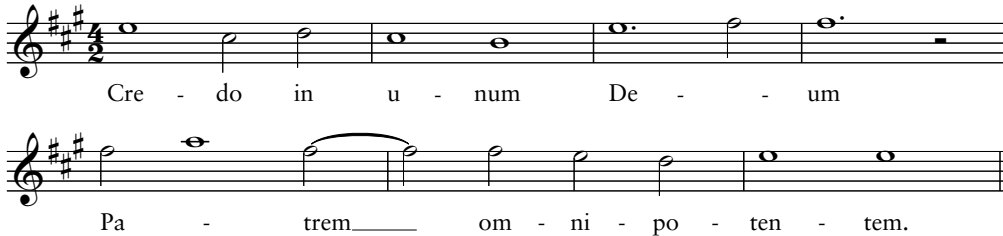
As Olsson worked on the score and pondered a suitable title, he was in correspondence with Archbishop Nathan Söderblom, a titan of the Church of Sweden and a recognized pioneer in ecumenism (as revealed in the Stockholm Ecumenical Conference in 1925). It was Söderblom who suggested the title for the symphony which he acknowledged as “the Christian faith, presented in the guise of a symphony.” Olsson dedicated the work to the Archbishop, “maxima cum reverentia.”

# Monday

Olsson represents the Trinity through quotations from Gregorian plainsong and that liminal repertoire of pre-Reformation hymns from 14th and 15th century collections of tropes and sequences that became, in turn, monophonic devotional songs and ultimately vernacular hymns in Germany and Bohemia. This Catholic emphasis on themes also evinces the “high church” orientation of Swedish Lutheranism. Each tune denotes a particular person of the Trinity and, in the case of the second movement, a succession of the events in the life of Christ.

The first movement (the Father) expounds upon the intonation (“Credo in unum Deum”) and the consequent phrase (“Patrem omnipotentem”) from Credo I in the *Liber usualis*. A simple statement of the theme gives rise to a dark Grave highly reminiscent of the opening of the Reubke Sonata. The righteously contrapuntal Allegro then loosely mimics sonata form. Musical sources below are quoted exactly as Olsson notates them in the score including his underlay of text.

## *Credo I - Liber usualis*

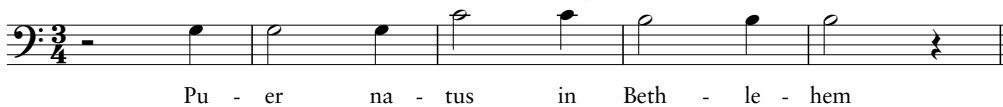


The richly complex and technically challenging second movement (the Son), presents in order five chorales chronicling the life of Christ: “Jesus Christus nostra Salus” (Eucharist), “Puer natus in Bethlehem” (Incarnation), “Crucifixus etiam pro nobis” (Crucifixion), “Christus surrexit hodie” (Resurrection), and “Coelos ascendit” (Ascension).

## *Jesus Christus, nostra salus - Piæ cantiones, Leisentrit, 1567*



## *Puer natus in Bethlehem - Piæ cantiones, Leisentrit, 1567*



## *Crucifixus etiam pro nobis*



## *Christus surrexit hodie*

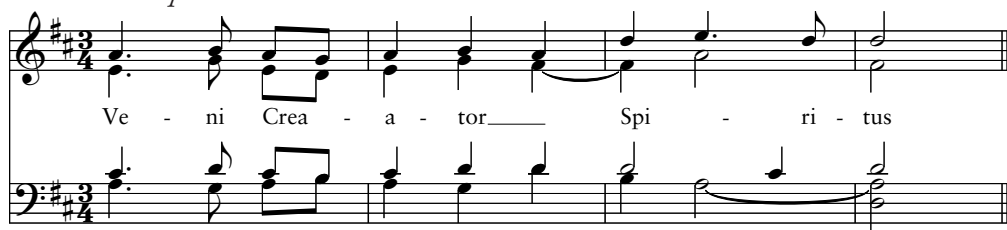


## *Coelos ascendit hodie*



This leaves an obvious choice for the third movement (the Holy Ghost), which takes the Gregorian hymn, “Veni Creator Spiritus,” and casts it into a cheery, vaulting rondo.

*Veni Creator Spiritus*



In that this performance is read from the facsimile of Olsson’s own score provided by Lundqvist in 1993 and in deference to the composer’s clear markings, one long cyclic section immediately before the coda is omitted. In some respects, that is the culminating and essential genius of the piece: a partition in which Olsson joins all three principal melodies—the *Credo*, the *Jesus Christus*, and the *Veni Creator*—in triple invertible counterpoint, thus recombining the musical personae of the Trinity into one. Unquestionably, Olsson himself did not play this portion of the work (it is crossed out) perhaps owing to its extraordinarily separate character and texture.

However, Olsson does make one further reference back to the unanimity of the Trinity in one of the digressive strains of the Rondo by quoting the Office Hymn for Trinity Sunday.

*O adoranda Trinitas*



In all respects, Olsson’s objectives steer this performance. Olsson marks his own piston changes, in addition to the printed registrations, which changes convey a greater degree of “orchestration” than the published instructions. His meticulous and pervasive fingerings reveal painstaking attention to technique. Olsson replaces some of the longer passages in the left hand printed in tenor clef with manually penned alternatives in bass or treble. Other passages he leaves intact, perhaps as a reminder of the essential mastery of score reading. Pages are dense with inscriptions.

In sum, the *Credo Symphonicum* would best be considered an overlooked work of some real importance. It has much to offer. At the most elementary level, it is rich with enjoyable melodies. It discloses sophisticated and skilled compositional aptitudes. It serves as a northern “extension” of the symphonic organ idiom. But more to the point, it reveals an ultimate theological mystery in music with both reverence and worldly allure.

Haig Mardirosian



# DOBSON PIPE ORGAN BUILDERS, OPUS 89



## **Great** (*Manual II*)

16′	Principal
8′	Principal
8′	Harmonic Flute
8′	Chimney Flute
8′	Gamba
4′	Octave
4′	Spire Flute
2 2/3′	Twelfth
2′	Fifteenth
1 3/5′	Seventeenth
IV	Mixture 2′
16′	Posaune
8′	Trumpet
4′	Clarion
8′	Horizontal Trumpet
	Swell to Great
	Choir to Great

## **Swell** (*Manual III - enclosed*)

8′	Diapason
8′	Bourdon
8′	Viola
8′	Voix Celeste (CC)
4′	Octave
4′	Harmonic Flute
2 2/3′	Nasard
2′	Piccolo
1 3/5′	Tierce
III	Mixture 2′
16′	Bassoon
8′	Trumpet
8′	Oboe
4′	Clarion
	Tremulant

## **Choir** (*Manual I - enclosed*)

16′	Bourdon
8′	Salicional
8′	Gemshorn
8′	Unda Maris (GG)
8′	Lieblich Gedeckt
4′	Fugara
4′	Recorder
2′	Flageolet
II	Mixture 1′
8′	Trumpet
8′	Clarinet
8′	Vox Humana
8′	Horizontal Trumpet (Great)
	Swell to Choir
	Tremulant

## **Pedal**

32′	Contra Bourdon
16′	Open Diapason
16′	Principal (Great)
16′	Subbass (ext. Contra Bourdon)
16′	Bourdon (Choir)
8′	Octave
8′	Flute (ext. Open Diapason)
8′	Gedeckt (ext. Contra Bourdon)
4′	Super Octave
IV	Mixture 2 2/3′
32′	Contra Trombone
16′	Trombone (ext. Contra Trombone)
16′	Posaune (Great)
8′	Trumpet (Great)
4′	Clarion (Great)
8′	Horizontal Trumpet (Great)
	Great to Pedal
	Swell to Pedal
	Choir to Pedal

Bell Star

Case of American black cherry

Detached console with drawknobs in  
angled terraces Mechanical key action,  
electric stop action

256 level combination action



### Preces and Responses

Stephen Caracciolo  
SATB divisi, a appella 80-795

### Truro Evening Canticles

Philip W. J. Stopford  
SATB a appella 50-6105

### Lord, My Heart Is Not Proud

Leo Nestor  
SATB, Organ, Violoncello 50-5015

### O Mortal Man, Remember Well

Robert Lehman  
SATB a appella 50-3475

### When I Survey the Wondrous Cross

Philip W. J. Stopford  
SATB divisi, a appella 50-3160

### Belfast Evening Canticles

Philip W. J. Stopford  
SATB divisi and Organ 50-6310

### Simon, Son of John, Do You Love Me?

Leo Nestor  
SATB and Organ 7923

### I Am the Good Shepherd

Leo Nestor  
SATB and Organ 7924

### Ave verum Corpus

David Ashley White  
SATB a appella 7630

### We give thee but thine own

Fred Gramann  
Soprano Solo, SATB a appella 8104

### Locus iste

Henry Mollicone  
SATB a appella 8028

### The Divine Image

David Ashley White  
SATB a appella 7488



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The Great 'O' Antiphons (SSATB)	\$2.80
The 'O' Antiphons (SATB, handbells, org.)	\$2.80
I saw a new heaven (unis/SSATBB, opt.bells)	\$2.00
Lullay my liking (SSATTBB or AATBB)	\$1.50
Now glad of heart be everyone (SATB)	\$1.00
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Let my prayer come up (unison/SATB, bells)	\$2.00
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PROCESSIONAL FOR LUCERNARIUM (Evening)	Sale! \$1.00

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# Monday

## CONTEMPLATIVE EVENSONG

Monday, 15 June 2015

*Half past Five O'Clock in the Afternoon*

The University of Tampa, Sykes Chapel and Center for Faith and Values

The Reverend Susan Latimer, *Officiant*



### Hymn

*Sung by All, standing.*

*Alto, Tenor, Baritone & Bass*

The tree of life my soul hath seen, Laden with fruit and always green: The trees of nature fruitless be Compared with Christ the apple tree.

*Soprano & Alto*

*Tenor*

*Baritone & Bass*

I'm wear-y with my former toil, Here I will sit and rest a while: Under the shadow I will be, Of Jesus Christ the apple tree.

The tree of life my soul hath seen, La - den with fruit and al - ways green: The

(hum)

trees of na - ture fruit - less be Com - pared with Christ the ap - ple tree.

Words: *Divine Hymns and Praises*, 1784, compiled by  
Joshua Smith

Music: *Cornish Carol*, harmonized by Andrew J. Walker,  
arranged by Charles Hogan

## The Invitatory and Psalter

*Officiant*

O God, make speed to save us.

*People*

O Lord, make haste to help us.

*Officiant and People*

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

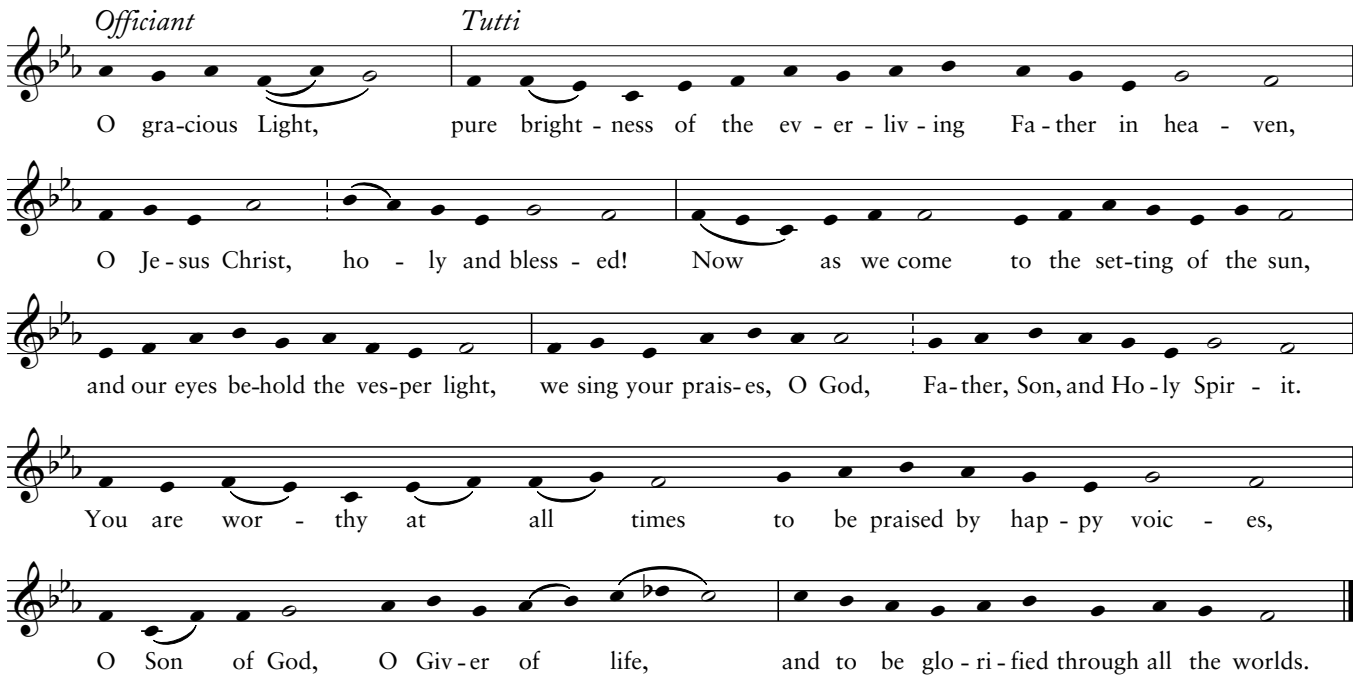
as it was in the beginning, is now, and will be for ever. A - men.

Al - le - lu - ia.

# Monday

## Phos Hilaron

*Officiant* *Tutti*



O gra-cious Light, pure bright - ness of the ev - er - liv - ing Fa - ther in hea - ven,  
O Je - sus Christ, ho - ly and bless - ed! Now as we come to the set-ting of the sun,  
and our eyes be-hold the ves-per light, we sing your prais-es, O God, Fa-ther, Son, and Ho - ly Spir - it.  
You are wor - thy at all times to be praised by hap - py voic - es,  
O Son of God, O Giv-er of life, and to be glo - ri - fied through all the worlds.

Music: Mode 2 melody, centonized by Bruce E. Ford and  
James McGregor

## Psalm 77

*Voce mea ad Dominum*

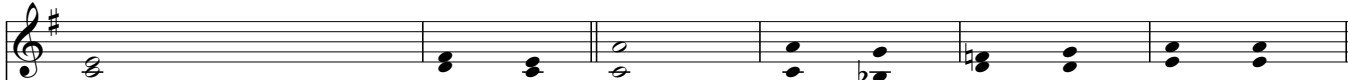
*Sung as noted.*



- TB* 1 I will crý aloud to God;\*  
I will cry aloud, and / he will héar me.
- SA* 2 In the day of my tróuble I sóught the LORD;\*  
my hands were stretched out by night and did not tire;  
I refused / to be cómforted.
- TB* 3 I think of Gód, I am réstless,\*  
I ponder, / and my spírit faints.
- SA* 4 You will not lét my éye-lids close;\*  
I am trou/bled and cáannot speak.
- TB* 5 I consíder the dáy of old;\*  
I remem/ber the yéars long past;
- SA* 6 I commune with my héart in thé night; \*  
I pon/der and séarch my mind.

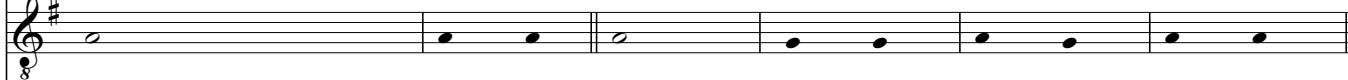


*S*  
*A*



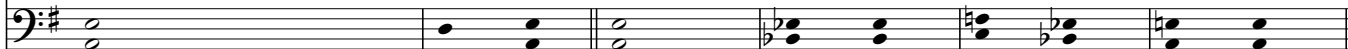
7 Will the Lord cast me off for ev - er? \* will he no more show his fa - vor?

*T*



7 Will the Lord cast me off for ev - er? \* will he no more show his fa - vor?

*B*  
*B*



*S*  
*A*



8 Has his loving kindness come to an end for ev - er? \* has his promise failed for ev - er - more?

*T*

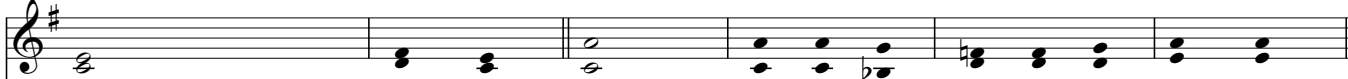


8 Has his loving kindness come to an end for ev - er? \* has his promise failed for ev - er - more?

*B*  
*B*

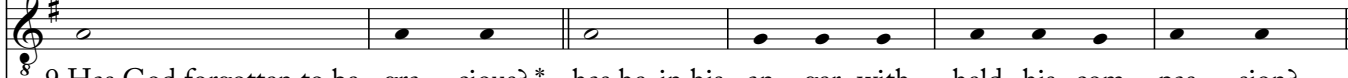


*S*  
*A*



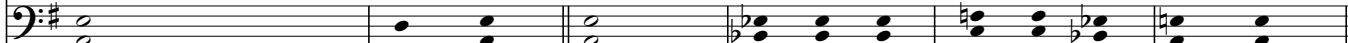
9 Has God forgotten to be gra - cious? \* has he, in his an - ger with - held his com - pas - sion?

*T*



9 Has God forgotten to be gra - cious? \* has he, in his an - ger with - held his com - pas - sion?

*B*  
*B*



*S*  
*A*



10 And I said, "My grief is this: \* the right hand of the Most High has lost its pow'r."

*T*



10 And I said, "My grief is this: \* the right hand of the Most High has lost its pow'r."

*B*  
*B*



# Monday



SA 11 I will remember the works of the LORD,\*  
and call to mind your wonders of old time.



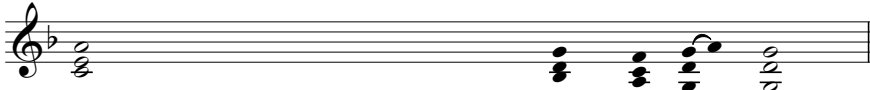
SAT 12 I will meditate on all your acts\* and ponder your mighty deeds.



TB 13 Your way, O God, is holy;\*  
who is so great a god as our God?



TBB 14 You are the God who works wonders\*



and have declared your power among the peoples.



All 15 By your strength you have redeemed your people,\*  
the children of Jacob and Joseph.



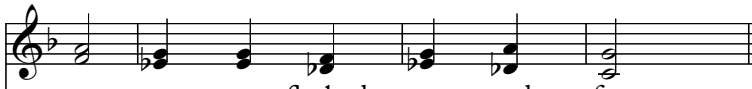
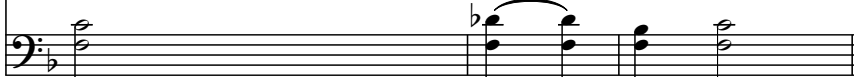
16 The waters saw you, O God; the waters saw you and trembled;\*



the very depths were shaken.



17 The clouds poured out water; the skies thundered;\*



your arrows flashed to and fro;



18 The sound of your thunder was in the whirlwind; your lightnings lit up the world;\*

the earth trem-bled and shook.

19 Your way was in the sea, and your paths in the great wa - ters,\*

yet your foot - steps were not seen.

20 You led your peo - ple like a flock\* by the hand of Mo - ses and Aaron.

Cantor Glorȳ to the Fāther, and tó the Son,\* and to the / Holy Spírit:

All as it was in the beġinning, ġs now,\* and will be for / ever. Amen.

Plainsong (tone i) with fauxbourdons by Charles Hogan

# Monday

## A Reading from the First Book of the Prophet Samuel

**T**HERE was a certain man of Ramathaim, a Zuphite from the hill country of Ephraim, whose name was Elkanah son of Jeroham son of Elihu son of Tohu son of Zuph, an Ephraimite. He had two wives; the name of the one was Hannah, and the name of the other Peninnah. Peninnah had children, but Hannah had no children.

Now this man used to go up year by year from his town to worship and to sacrifice to the Lord of hosts at Shiloh, where the two sons of Eli, Hophni and Phinehas, were priests of the Lord. On the day when Elkanah sacrificed, he would give portions to his wife Peninnah and to all her sons and daughters; but to Hannah he gave a double portion, because he loved her, though the Lord had closed her womb. Her rival used to provoke her severely, to irritate her, because the Lord had closed her womb. So it went on year by year; as often as she went up to the house of the Lord, she used to provoke her. Therefore Hannah wept and would not eat. Her husband Elkanah said to her, "Hannah, why do you weep? Why do you not eat? Why is your heart sad? Am I not more to you than ten sons?"


After they had eaten and drunk at Shiloh, Hannah rose and presented herself before the Lord. Now Eli the priest was sitting on the seat beside the doorpost of the temple of the Lord. She was deeply distressed and prayed to the Lord, and wept bitterly. She made this vow: "O Lord of hosts, if only you will look on the misery of your servant, and remember me, and not forget your servant, but will give to your servant a male child, then I will set him before you as a nazirite until the day of his death. He shall drink neither wine nor intoxicants, and no razor shall touch his head."

As she continued praying before the Lord, Eli observed her mouth. Hannah was praying silently; only her lips moved, but her voice was not heard; therefore Eli thought she was drunk. So Eli said to her, "How long will you make a drunken spectacle of yourself? Put away your wine." But Hannah answered, "No, my lord, I am a woman deeply troubled; I have drunk neither wine nor strong drink, but I have been pouring out my soul before the Lord. Do not regard your servant as a worthless woman, for I have been speaking out of my great anxiety and vexation all this time."

Then Eli answered, "Go in peace; the God of Israel grant the petition you have made to him." And she said, "Let your servant find favor in your sight." Then the woman went to her quarters, ate and drank with her husband, and her countenance was sad no longer.

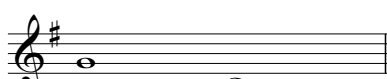
They rose early in the morning and worshiped before the Lord; then they went back to their house at Ramah. Elkanah knew his wife Hannah, and the Lord remembered her. In due time Hannah conceived and bore a son. She named him Samuel\*, for she said, "I have asked him of the Lord." (1:1-20)

*Lector*



The Word of the Lord.

*People*




Thanks be to God.

\* "Heard of God" or "God has heard"


## Magnificat - Antiphon

*Officiant*




They knew,

*All*

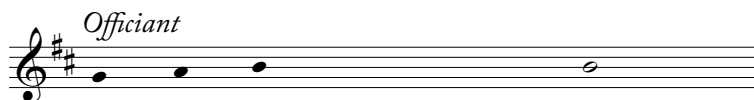


all peo - ple from Dan \_\_\_\_\_ to Beer - she - - - ba,

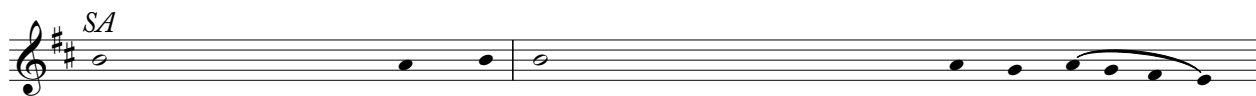


that, tru - ly, Sam - u - el was a pro-phet of the Lord.

## Magnificat



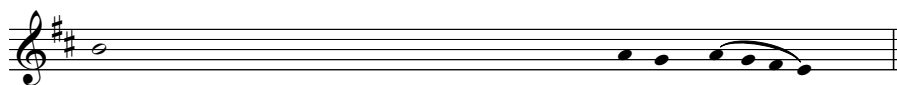
My soul proclaims the greatness of the Lord.



my spirit rejoices in God my Sa - vior for he has looked with favor on his low - ly ser - vant.



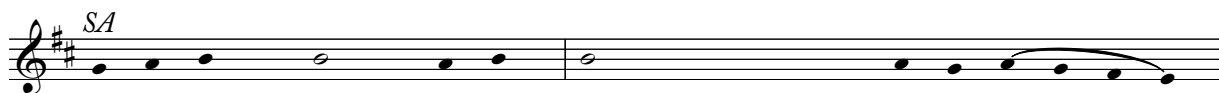
From this day all generations will call me blesse'd:\*



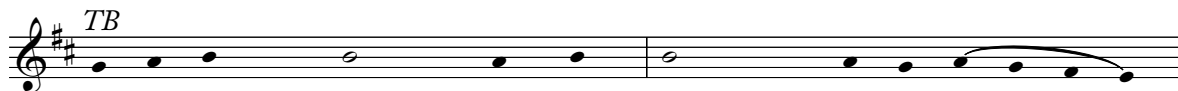
the Almighty has done great things for me, and holy is his Name.



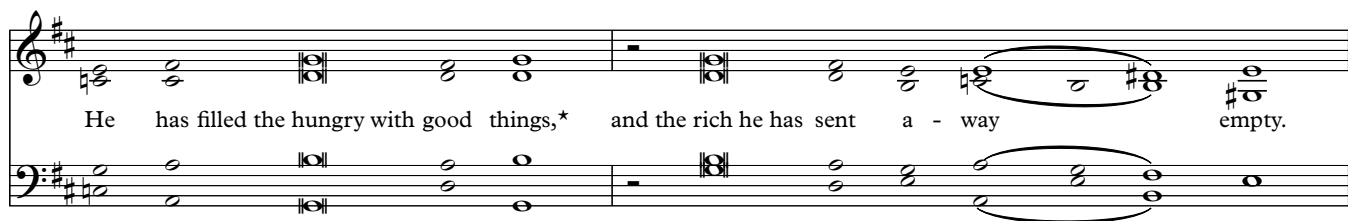
He has mercy on those who fear him\* in every gen - er - a - - tion.



He has shown the strength of his arm,\* he has scattered the proud in their con - ceit.



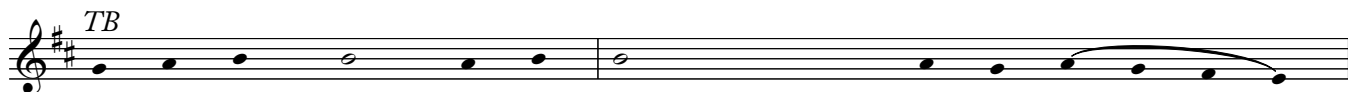
He has cast down the mighty from their thrones,\* and has lifted up the low - ly.



He has filled the hungry with good things,\* and the rich he has sent a - way empty.



He has come to the help of his ser - vant Israel,\* for he has remembered his promise of mer - cy,



The pro - mise he made to our fa - thers,\* to Abraham and his children for ev - er.



# Monday

Glo - ry to the Father and to the Son, and to the Ho - ly Spir - it:\*

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

## Magnificat - Antiphon

*All*

They knew, all peo - ple from Dan

to Beer - she - - - ba,

that, tru - ly, Sam - u - el was a pro-phet of the Lord.

Plainsong (tone i) with fauxbourdons by Thomas Weelkes (1576–1623), alt.

Antiphon from the *Sarum Breviary*, translated and set by Charles Hogan

## A Reading from the Gospel according to Luke

JESUS began to tell the people this parable: “A man planted a vineyard, and leased it to tenants, and went to another country for a long time. When the season came, he sent a slave to the tenants in order that they might give him his share of the produce of the vineyard; but the tenants beat him and sent him away empty-handed. Next he sent another slave; that one also they beat and insulted and sent away empty-handed. And he sent still a third; this one also they wounded and threw out. Then the owner of the vineyard said, ‘What shall I do? I will send my beloved son; perhaps they will respect him.’ But when the tenants saw him, they discussed it among themselves and said, ‘This is the heir; let us kill him so that the inheritance may be ours.’ So they threw him out of the vineyard and killed him. What then will the owner of the vineyard do to them? He will

come and destroy those tenants and give the vineyard to others.” When they heard this, they said, “Heaven forbid!” But he looked at them and said, “What then does this text mean:

‘The stone that the builders rejected  
has become the cornerstone?’

Everyone who falls on that stone will be broken to pieces; and it will crush anyone on whom it falls.” When the scribes and chief priests realized that he had told this parable against them, they wanted to lay hands on him at that very hour, but they feared the people. (20:9–19)

*Lector*

The Word of the Lord.

*People*

Thanks be to God.

## Nunc dimittis - Antiphon

*Officiant*

Guide us wak - ing, O Lord,

*All*

and guard us sleep - ing, that a - wake we may watch with Christ,

and a - sleep we may rest in peace.

## Nunc dimittis

*Officiant*

Lord, you now have set your ser - vant free\*

*All*

to go in peace as you have pro - mised;

For these eyes of mine have seen the Sa - vior,\* whom you have pre - pared for all the world to see:

A Light to en - ligh - ten the na - tions,\* and the glory of your peo - ple Is - ra - el.

*Officiant*

Glo - ry to the Fa - ther, and to the Son,\* and to the Ho - ly Spir - it:

as it was in the be - gin - ning, is now, and will be for ev - er. A - men.

# Monday

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## Nunc dimittis - Antiphon

*All*

Guide us wak - ing, O Lord, and guard us sleep-ing,  
that a-wake we may watch with Christ, and a-sleep we may rest in peace.

Plainsong (tone vii) with fauxbourdons by Thomas Weelkes      Antiphon from the *Sarum Breviary*, translated and set by Charles Hogan

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## The Apostles' Creed

*Officiant*

I believe in God

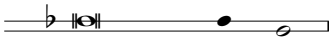
*Officiant and People*

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

the resurrection of the bo - dy, and the life everlasting. A - men.

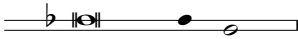
## The Prayers

*Officiant*



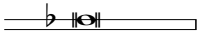
The Lord be with you.

*People*



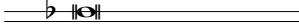
And also with you.

*Officiant*



Let us pray.

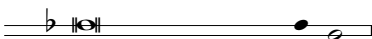
*Officiant*



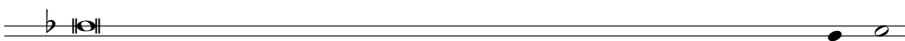
Our Father in heaven

*Officiant and People*

hallowed be your Name,  
 your kingdom come,  
 your will be done,  
     on earth as in heaven.  
 Give us today our daily bread.  
 Forgive us our sins  
     as we forgive those  
     who sin against us.  
 Save us from the time of trial,

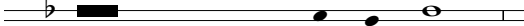


and deliver us from evil.



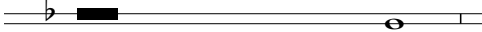
For the kingdom, the power, and the glory are yours, now and for ever. A- men.

*Officiant*

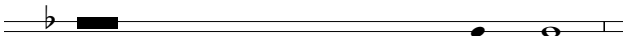


V. Show us your mercy, O Lord;

*People*



R. And grant us your salvation.



V. Clothe your ministers with righteousness.



R. Let your people sing with joy.

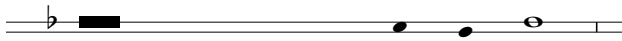


V. Give peace, O Lord, in all the world;



R. For only in you can we live in safety.

# Monday



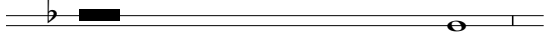
V. Lord, keep this nation un - der your care;



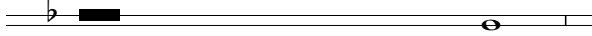
R. And guide us in the way of jus - tice and truth.



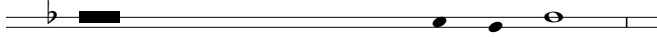
V. Let your way be known up - on earth;



R. Your saving health among all na - tions.



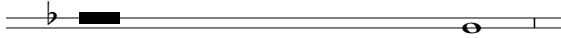
V. Let not the needy, O Lord, be forgot - ten;



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



V. Create in us clean hearts, O God;



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

*Then come three prayers with Amens:*

Flêx:

Full stóp:



A - men.

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

Most holy God, the source of all good desires, all right judgments, and all just works: Give to us, your servants, that peace which the world cannot give, so that our minds may be fixed on the doing of your will, and that we, being delivered from the fear of all enemies, may live in peace and quiêtness; through the mercies of Christ Jesus our Saviór. Amen.

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



## Anthem

*Cantor* *TB*

1 To you be - fore the close of day, Cre - a - tor of all things, we pray

that in your con - stant cle - men - cy our guard and keep - er you would be.

*SA* *T* *T* *B* *B*

2 Save us from trou - bled, rest - less sleep, from all ill dreams your chil - dren

keep; so calm our minds that fears may cease and rest - ed

# Monday

bo - - - dies wake in peace.

bo - - - dies wake in peace.

bo - dies wake in peace.

bo - - - - dies wake in peace.

bo - - - - dies wake in peace.

*TB*

3 Al - mighty - y Fa - ther, hear our cry through Je - sus Christ, our Lord Most High,

whom with the Spi - rit we a - dore for ev - er and for ev - er - more. A - men.

Words: Latin, 6th-century, ver. *The Hymnal* 1982;

Stanza 3: James Waring McCrady

Music: *Te lucis ante terminum*, ferial tone

Contrafactum: Thomas Tallis (1505–1585), alt.

## The General Thanksgiving

*Officiant and People*

**A**LMIGHTY God,  
Father of all mercies,  
we your unworthy servants give you humble thanks  
for all your goodness and loving-kindness  
to us and to all whom you have made.  
We bless you for our creation, preservation,  
and all the blessings of this life;  
but above all for your immeasurable love  
in the redemption of the world by our Lord Jesus Christ;  
for the means of grace, and for the hope of glory.  
And, we pray, give us such an awareness of your mercies,  
that with truly thankful hearts we may show forth your praise,  
not only with our lips, but in our lives,  
by giving up our selves to your service,  
and by walking before you  
in holiness and righteousness all our days;  
through Jesus Christ our Lord,  
to whom, with you and the Holy Spirit,  
be honor and glory throughout all ages. Amen.

## A Prayer of St. Chrysostom

*The Officiant says*

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

*People Amen.*

## Hymn

*Sung by All.*

1 A - bide with me: fast falls the e - ven - tide; the dark - ness deep - ens;  
 2 I need thy pre - sence e - v'ry pas - sing hour; what but thy grace can  
 3 I fear no foe, with thee at hand to bless; ills have no weight, and

Lord, with me a - bide: when o - ther help - ers fail and com - forts  
 foil the temp - ter's power? Who, like thy - self, my guide and stay can  
 tears no bit - ter - ness. Where is death's sting? Where, grave, thy vic - to -

flee, help of the help - less, O a - bide with me.  
 be? Through cloud and sun - shine, Lord, a - bide with me.  
 ry? I tri - umph still, if thou a - bide with me.

# Monday

S 4 Hold thou thy cross be-fore my clo - sing eyes; shine through the

A 4 Hold thou thy cross be - fore my clo-sing eyes; shine through the

T 4 Hold\_ thou thy cross be - fore my clo-sing eyes; shine through the gloom\_\_\_\_\_ and

T 4 Hold thou thy cross\_\_\_\_\_ be - fore my clo-sing eyes; shine through the gloom\_\_\_\_\_ and

B 4 Hold thou thy cross be - fore my clo-sing eyes; shine through the

B 4 Hold thou thy cross be - fore my eyes;\_\_\_\_\_ shine through the gloom\_\_\_\_\_

gloom and point\_ me to the skies;\_ heav'n's morn-ing breaks and earth's vain sha-dows

gloom and point me to the skies; heav'n's morn-ing breaks and earth's vain sha - dows

point me, point me to the skies; heav-en's morn - ing breaks and earth's vain sha - dows

point me, point me to the skies; heav - en's morn - ing breaks and earth's vain sha - dows

gloom and point me\_ to the skies; heav - en's morn - ing breaks and earth's vain sha - dows

*no breath*

and\_ point me to the skies; heaven's morn-ing breaks and earth's vain sha - dows

flee; in life, in death, O Lord, a - bid with me!

flee; in life, in death, O Lord, a - bid with me.

flee; in life, in death, O Lord, a - bid with me.

flee; in life, in death, O Lord, a - bid with me.

flee, in life, in death, O Lord, a - bid with me.

flee; in life, in death, O Lord, a - bid with me.

Words: Henry Frances Lyte (1793–1847)

Music: *Eventide*, William Henry Monk (1823–1889)

St. 4 arr. Jeffrey Smith

## Benedicamus and Grace

*Officiant*

Let us bless the Lord.

*People*

Thanks be to God.

*Officiant*

The grace of our Lord Je - sus Christ,

and the love of God, and the fellowship of the Holy Spi - rit, be with us all ever - more.

*People*

A - men.



## CHORAL MORNING PRAYER

Tuesday, 16 June 2015

*Prelude at Five past Nine O'Clock in the Morning*

St. Thomas Church Snell Isle, St. Petersburg

Margaret Secour, *Officiant*

The Reverend Canon Dr. Thomas Williams, *Preacher*

Casey Cantwell, *Organist*

Gulf Coast Youth Choir: *Le Petit Choeur*

Deah McReynolds, *Director*

Phil McReynolds, *Accompanist*

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### Voluntary

*Three Psalm Preludes for Organ, Set One, Op. 32*

Herbert Howells (1892–1983)

1. *This poor man cried out, and the Lord heard him, and saved him out of his troubles.* (Psalm 34:6)
- 

*All stand.*

*The Officiant says*

**G**RACE to you and peace from God our Father and the Lord Jesus Christ.

Philippians 1:2

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### The Preces

Iain Quinn (*b. 1973*)

*Sung by the Officiant and Choir.*

*Officiant* Lord, open our lips.

*Choir* And our mouth shall proclaim your praise.

Glory to the Father, and to the Son, and to the Holy Spirit: as it was in the beginning, is now, and will be for ever. Amen. Alleluia.

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### Jubilate Deo

Nancy Hill Cobb (*b. 1951*)

*Sung by the Choir.*

**J**UBILATE Deo, omnis terra;  
servite Domino in laetitia.  
Introite in conspectu ejus in exultatione.  
Laudate nomen ejus:  
quoniam suavis est Dominus;  
In aeternum misericordia ejus,  
et usque in generationem et generationem.

*Be joyful in the Lord, all you lands;  
serve the Lord with gladness  
and come before his presence with a song.  
Praise his name:  
for the Lord is gracious;  
his mercy is everlasting,  
and endures from age to age.*

from Psalm 100

## Psalm 78:1-40

*Attendite, popule*

*Sung by All, seated.*

NOTE: "Decani" is the "Gospel" (left) side; "Cantoris" is the "Epistle" (right) side. "\*" indicates a breath.

*Full*

1 Hear my law O my people : incline your ears unto the words of my mouth.

*f*

*Full*

2 I will open my mouth in a parable : I will de - clare hard senten - ces of old;

*Full*

3 Which we have heard and known : and such as our fathers have told us;

*Full*

4 That we should not hide them from the children of the gene - rations to come :

but to show the honour of the Lord \* his mighty and wonder - ful works that he hath done.

*change chant (Decani)*

# Tuesday

*Dec.*

*mf* 5 He made a covenant with Jacob and gave Israel a law :

which he hath commanded our forefathers to teach their children;

*Can.*

6 That their po - sterity might know it : and the children which were yet un - born.

*Dec.*

7 To the intent that when they came up : they might shew their children the same;

*Can.*

8 That they might put their trust in God : and not to forget the works of God but to keep his com - mandments;

*Dec.*

9 And not to be as their forefathers \* a faithless and stubborn gene - ration :

a generation that set not their heart aright \* and whose spirit cleaveth not stedfast - ly un - to God;

*Can.*

10 Like as the children of Ephraim :

who being harnesssed and carrying bows \* turned themselves back in the day of battle.

*Dec.*

11 They kept not the covenant of God : and would not walk in his law;

*Can.*

12 But for - gat what he had done : and the wonder - ful works that he had shewed for them.

*change chant (Full)*

*Full*

13 Marvellous things did he in the sight of our forefathers \* in the land of Egypt : ev - en in the field of Zoan.

# Tuesday

*Full*

14 He divided the sea and let them go through : he made the waters to stand on an heap.

*Full*

15 In the day-time also he led them with a cloud : and all the night through with a light of fire.

*Full*

16 He clave the hard rocks in the wilderness :

and gave them drink thereof \* as it had been out of the great deep.

*Full (2nd half)*

17 He brought waters out of the sto - ny rock : so that it gushed out like the rivers.

*change chant (Decani)*

*Dec.*

**p** 18 Yet for all this they sinned more a - gainst him : and pro - voked the most Highest in the wilderness.

*Can.*

19 They tempted God in their hearts : and re - quired meat for their lust.

*Dec.*

20 They spake against God also saying : Shall God pre - pare a table in the wilderness?

*Can.*

21 He smote the stony rock indeed \* that the waters gushed out and the streams flowed with - al :

but can he give bread also \* or pro - vide flesh for his people?

*change chant (Full)*

*Full*

*f* 22 When the Lord heard this he was wroth :

so the fire was kindled in Jacob \* and there came up heavy dis - pleasure a - gainst Israel;



# Tuesday

*Full*

23 Because they be - lieved not in God : and put not their trust in his help.

*Dec.*

*mf* 24 So he com - manded the clouds a - bove : and opened the doors of heav'n.

*Can.*

25 He rained down manna also up - on them for to eat : and gave them food from heav'n.

*Dec.*

26 So man did eat an - gels' food : for he sent them meat e - nough.

*Can.*

27 He caused the east-wind to blow under heav'n : and through his power he brought in the south - west wind.

*Dec.*

28 He rained flesh upon them as thick as dust : and feathered fowls like as the sand of the sea.

*Can.*

29 He let it fall a - mong their tents : even round a - bout their ha - bi - tation.

*Full*

**f** 30 So they did eat and were well filled \* for he gave them their own de - sire :

they were not disap - pointed of their lust.

*change chant (Decani)*

*Dec.*

**p** 31 But while the meat was yet in their mouths \* the heavy wrath of God came upon them and slew the wealthi - est of them :

**mf** yea and smote down the chosen men that were in Israel.

*Can.*

**p** 32 But for all this they sinned yet more : and be - lieved not his won - drous works.

# Tuesday

*Dec.*

33 Therefore their days did he con - sume in vanity and their years in trouble.

*Can.*

34 When he slew them they sought him : and turned them early and in - quired after God.

*Dec.*

*mf*

35 And they remembered that God was their strength : and that the high God was their re - deemer.

*Can.*

*p*

36 Nevertheless they did but flatter him with their mouth : and dis - sembled with him in their tongue.

*Dec.*

37 For their heart was not whole with him : neither con - tinued they stedfast in his covenant.

*Can.*

*mp*

38 But he was so merciful that he for - gave their mis - deeds and de - stroyed them not.

*Dec.*

**p** 39 Yea many a time turned he his wrath a - way : and would not suffer his whole dis - pleasure to a - rise.

*Can.*

**pp** 40 For he considered that they were but flesh :

**rit.**

and that they were even a wind that passeth a - way and cometh not a - gain.

*change chant (Full)*

*Full*

**mf** Glory be to the Father and to the Son : and to the Ho - ly Ghost.

*Full*

As it was in the beginning \* is now and ever shall be : world withoutend. A - - - men.

chants by Arthur Henry Mann (1850–1929)  
 Robert Cooke (1768–1814)  
 James Nares (1715–1783)  
 Charles Villiers Stanford (1852–1924)

## A Reading from the First Book of the Prophet Samuel

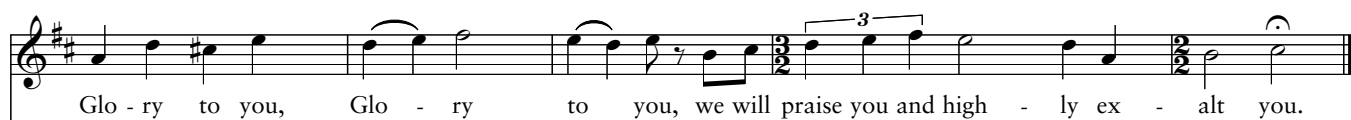
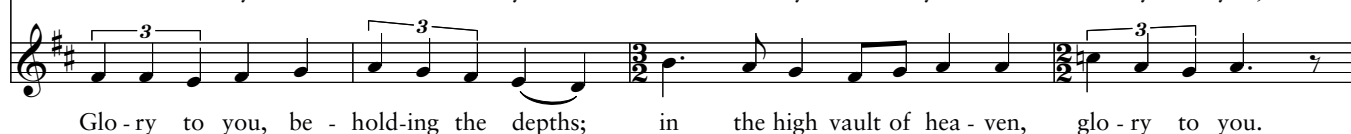
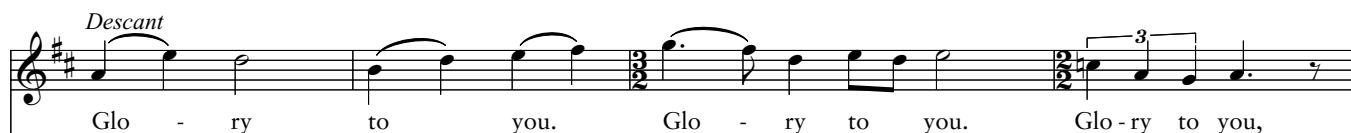
**T**HE man Elkanah and all his household went up to offer to the LORD the yearly sacrifice, and to pay his vow. But Hannah did not go up, for she said to her husband, "As soon as the child is weaned, I will bring him, that he may appear in the presence of the LORD, and remain there forever; I will offer him as a nazirite for all time." Her husband Elkanah said to her, "Do what seems best to you, wait until you have weaned him; only—may the LORD establish his word." So the woman remained and nursed her son, until she weaned him. When she had weaned him, she took him up with her, along with a three-year-old bull, an ephah of flour, and a skin of wine. She brought him to the house of the LORD at Shiloh; and the child was young. Then they slaughtered the bull, and they brought the child to Eli. And she said, "Oh, my lord! As you live, my lord, I am the woman who was standing here in your presence, praying to the LORD. For this child I prayed; and the LORD has granted me the petition that I made to him. Therefore I have lent him to the LORD; as long as he lives, he is given to the LORD." She left him there for the LORD. Hannah prayed and said, "My heart exults in the LORD; my strength is exalted in my God. My mouth derides my enemies, because I rejoice in my victory. There is no Holy One like the LORD, no one besides you; there is no Rock like our God. Talk no more so very proudly, let not arrogance come from your mouth; for the LORD is a God of knowledge, and by him actions are weighed. The bows of the mighty are broken, but the feeble gird on strength. Those who were full have hired themselves out for bread, but those who were hungry are fat with spoil. The barren has borne seven, but she who has many children is forlorn. The LORD kills and brings to life; he brings down to Sheol and raises up. The LORD makes poor and makes rich; he brings low, he also exalts. He raises up the poor from the dust; he lifts the needy from the ash heap, to make them sit with princes and inherit a seat of honor. For the pillars of the earth are the LORD's, and on them he has set the world. He will guard the feet of his faithful ones, but the wicked shall be cut off in darkness; for not by might does one prevail. The LORD! His adversaries shall be shattered; the Most High will thunder in heaven. The LORD will judge the ends of the earth; he will give strength to his king, and exalt the power of his anointed." Then Elkanah went home to Ramah, while the boy remained to minister to the LORD, in the presence of the priest Eli. (1:21—2:11)

*Lector* Here ends the Reading.

# A Song of Praise: Benedictus es, Domine

Frank Boles (b. 1955)

*Sung by All, standing.*



*All are seated.*



## A Reading from the Gospel according to Luke

**W**HEN the scribes and chief priests realized that Jesus had told this parable against them, they wanted to lay hands on him at that very hour, but they feared the people. So they watched him and sent spies who pretended to be honest, in order to trap him by what he said, so as to hand him over to the jurisdiction and authority of the governor. So they asked him, "Teacher, we know that you are right in what you say and teach, and you show deference to no one, but teach the way of God in accordance with truth. Is it lawful for us to pay taxes to the emperor, or not?" But he perceived their craftiness and said to them, "Show me a denarius. Whose head and whose title does it bear?" They said, "The emperor's." He said to them, "Then give to the emperor the things that are the emperor's, and to God the things that are God's." And they were not able in the presence of the people to trap him by what he said; and being amazed by his answer, they became silent.

(20:19–26)

*Lector* Here ends the Reading.

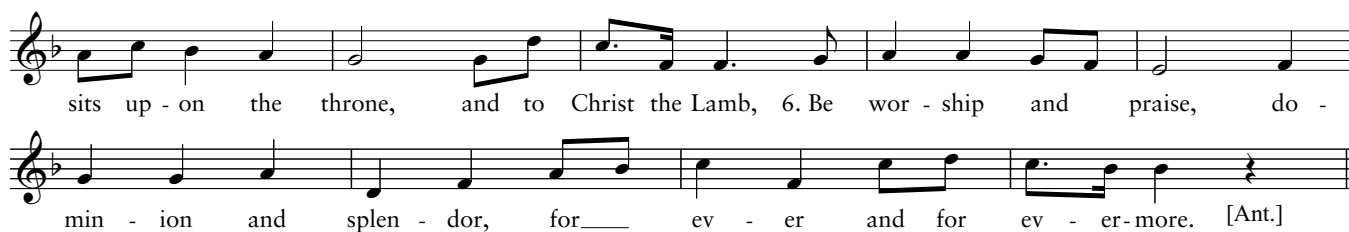
## A Song to the Lamb: Dignus es Calvin Hampton

(1938–1984)

*Sung by All, standing.*

*Introduction* *Antiphon*

Splen - dor and hon - or and  
king - ly power are yours by right, O Lord our God,  
1. Splen - dor and hon - or and king - ly power are yours by right, O Lord our  
God. 2. For you cre - a - ted ev - ery - thing that is, and by your will they were cre -  
a - ted and have their be - ing. [Ant.] 3. And yours by right, O Lamb that was slain, for with your  
blood you have re - deemed for God, 4. From ev - ery fam - ily, lan - guage, peo - ple, and  
na - tion, a king - dom of priests to serve our God. [Ant.] 5. And so, to him who



## The Apostles' Creed

*Said by All, standing.*

**I** BELIEVE in God, the Father almighty,  
creator of heaven and earth.

I believe in Jesus Christ, his only Son, our Lord.

He was conceived by the power of the Holy Spirit  
and born of the Virgin Mary.

He suffered under Pontius Pilate,  
was crucified, died, and was buried.

He descended to the dead.

On the third day he rose again.

He ascended into heaven,  
and is seated at the right hand of the Father.

He will come again to judge the living and the dead.

I believe in the Holy Spirit,  
the holy catholic Church,  
the communion of saints,  
the forgiveness of sins,  
the resurrection of the body,  
and the life everlasting. Amen.

## The Prayers

*Officiant* The Lord be with you.

*Choir* And also with you.

*Officiant* Let us pray.

*The People stand or kneel. All sing together*

**O** UR Father in heaven,  
hallowed be your Name,  
your kingdom come,  
your will be done,  
on earth as in heaven.

Give us today our daily bread.

Forgive us our sins  
as we forgive those  
who sin against us.

Save us from the time of trial,  
and deliver us from evil.

For the kingdom, the power,  
and the glory are yours,  
now and for ever. Amen.

# Tuesday

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*Officiant* Show us your mercy, O Lord;

*Choir* And grant us your salvation.

*Officiant* Clothe your ministers with righteousness;

*Choir* Let your people sing with joy.

*Officiant* Give peace, O Lord, in all the world;

*Choir* For only in you can we live in safety.

*Officiant* Lord, keep this nation under your care;

*Choir* And guide us in the way of justice and truth.

*Officiant* Let your way be known upon earth;

*Choir* Your saving health among all nations.

*Officiant* Let not the needy, O Lord, be forgotten;

*Choir* Nor the hope of the poor be taken away.

*Officiant* Create in us clean hearts, O God;

*Choir* And sustain us with your Holy Spirit.

*The first Collect, of the Day*

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

*Choir* Amen.

*The second Collect, for Peace*

**O** GOD, the author of peace and lover of concord, to know you is eternal life and to serve you is perfect freedom: Defend us, your humble servants, in all assaults of our enemies; that we, surely trusting in your defense, may not fear the power of any adversaries; through the might of Jesus Christ our Lord.

*Choir* Amen.

*The Prayer for Mission: For all Christians in their vocation*

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

*Choir* Amen.

*The People are seated.*

---

## The Anthem

Mark Patterson (*b. 1969*)

*Sung by the Choir.*

**O**LUX beatissima, reple cordis intima tuorum  
fidelium. Veni, lumen cordium; veni, dator  
munerum, et emitte coelitus lucis tuae radium.

*O light most blessed, fill the inmost hearts of your faithful. Come,  
light of our hearts; come, giver of gifts, and send down from  
heaven the radiance of your light.*

from Veni Sancte Spiritus, 12th century Sequence

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## The Sermon

The Reverend Canon Dr. Thomas Williams

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*All stand.*

## The General Thanksgiving

*The Officiant and People say together*

**A**LMIGHTY God, Father of all mercies,  
we your unworthy servants give you humble thanks  
for all your goodness and loving-kindness  
to us and to all whom you have made.  
We bless you for our creation, preservation,  
and all the blessings of this life;  
but above all for your immeasurable love  
in the redemption of the world by our Lord Jesus Christ;  
for the means of grace, and for the hope of glory.  
And, we pray, give us such an awareness of your mercies,  
that with truly thankful hearts we may show forth your praise,  
not only with our lips, but in our lives,  
by giving up our selves to your service,  
and by walking before you  
in holiness and righteousness all our days;  
through Jesus Christ our Lord,  
to whom, with you and the Holy Spirit,  
be honor and glory throughout all ages. Amen.

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## A Prayer of St. Chrysostom

*Officiant* Let us pray.

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

*People* Amen.

# Tuesday

## Benedicamus & Grace

*Officiant* Let us bless the Lord.

*People* Thanks be to God.

*The Officiant says*

**T**HE grace of our Lord Jesus Christ, and the love of God, and the fellowship of the Holy Spirit, be with us all evermore.

*People* Amen.

*All stand and join in singing this*

## Hymn

1 The Tree of Life in E - den  
2 Thus sin - ful cast in - to the

grew, But of its fruit none dared to eat, 'Till Eve and  
world To earn our bread with toil and tears, Our way back

A - dam of it knew, And pride made shame and guilt com - plete.  
barred by flames un - furled, We've wan - dered home - less un - told years.

3 Un - til a Shoot from Jes - se's Rod, Fore - told by pro - phet,  
4 But we made strange and would not know Sal - va - tion's in - verse

3 Un - til a Shoot from Jes - se's Rod, Fore - told by pro - phet,  
4 But we made strange and would not know Sal - va - tion's in - verse

sage, and seer, A win - ter Rose, the Son of God, Came  
of our pride, So Pi - late made the old Tree grow, Where

sage, and seer, A win - ter Rose, a Rose, the Son of God, Came  
of our pride, So Pi - late made the old Tree grow a - gain, Where

her - ald - ing, "The King - dom's near!"  
cru - ci - fied, we pierced God's side.

her - ald - ing, "The King - dom's near! The Reign of Christ, God's Son, is near!"  
cru - ci - fied, we pierced God's side. the Bless - ed Son of God's side.

*Descant*

5 The Tree of Life can nev - er die, It springs with heal - ing in its leaves,  
5 The Tree of Life can nev - er die, It springs with heal - ing in its leaves,

Pro - claim - ing yet the King - dom\_ nigh, and home - ward us in  
Pro - claim - ing yet the King - dom nigh, and home - ward us in

heav'n re - ceives. Al - le - lu - a, al - le - lu - ia!  
heav'n re - ceives. Al - le - lu - a, al - le - lu - ia!

Words: John L. Hooker (*b. 1944*)

Music: John L. Hooker

*commissioned for the 2015 Tampa Conference of the  
Association of Anglican Musicians (first performance)*

## Voluntary

Louis Vierne (1870–1937)

*Pièces de Fantaisie*, Op. 54

Carillon de Westminster

*We gratefully acknowledge the gift of copies of Iain Quinn's Preces and Responses (Trinity, New Haven) by the publisher, Paraclete Press. Their music is available at [www.paracletesheetmusic.com](http://www.paracletesheetmusic.com).*

*The altar flowers for this service are given to the Glory of God in memory of Kathryn M. Burton, mother of Mary K Wilson, by her family.*



# St. Thomas, Snell Island, St. Petersburg

## E. M. SKINNER, OPUS 311, 1920

ALTERATIONS & ADDITIONS KLUG AND SCHUMACHER, 1978-1992



### Great

16' Bourdon (*from Swell*)  
8' First Diapason  
8' Second Diapason  
8' Gross Flute (*from Swell*)  
8' Gedeckt (*from Swell*)  
8' Gamba  
8' Erzaehler  
4' Octave  
4' Flute Harmonique (*from Swell*)  
2 2/3' Twelfth  
2' Fifteenth  
IV Mixture  
8' Trumpet  
8' Trompette (*from Swell*)  
8' French Horn  
4' Clarion  
8' Trompette-en-Chamade  
Great to Great 16, 4, Unison off  
Swell to Great 16, 8, 4  
Choir to Great 16, 8, 4  
Antiphonal to Great 16, 8, 4

### Swell (enclosed)

16' Bourdon  
8' Diapason  
8' Bourdon  
8' Salicional  
8' Voix Celeste  
8' Gedeckt  
8' Concert Flute  
8' Spitz Flute  
8' Spitz Flute Celeste  
4' Octave (*from Swell Diapason 8'*)  
4' Violina  
4' Flute Harmonique  
2' Flautino  
III Mixture  
16' English Horn  
8' Trompette  
8' Fluegelhorn  
8' Vox Humana  
4' Clarion  
8' Trompette-en-Chamade  
Swell to Swell 16, 4, Unison off  
Antiphonal to Swell 16, 8, 4  
Carillon  
Tremolo

### Choir (enclosed)

8' Diapason  
8' Gedeckt  
8' Dulcet  
8' Unda Maris  
4' Principal  
2 2/3' Nazard  
2' Piccolo  
1 3/5' Tierce  
III Zimbel  
8' Clarinet  
8' Orchestral Oboe  
8' Trompette-en-Chamade  
Tremolo  
Choir to Choir 16, 4, Unison off  
Swell to Choir 16, 8, 4  
Antiphonal to Great 16, 8, 4  
Great and Choir Reverse

### Antiphonal

8' Chimney Flute  
4' Principal  
2' Octave  
1 1/3' Quinte  
8' Trompette-en-Chamade  
16' Pedal Bourdon  
8' Celesta Sub  
4' Celesta  
Chimes  
Carillon  
Harp Bells  
Cymbelsterm  
Glockenstern  
Antiphonal to Antiphonal 16, 4,  
Antiphonal Unison off

### Pedal

32' Diapason Resultant  
32' Bourdon Resultant  
16' Diapason  
16' Bourdon  
16' Echo Lieblich (*from Swell*)  
16' Bourdon (Choir)  
8' Octave  
8' Gedeckt  
8' Still Gedeckt  
4' Octave  
4' Flute  
32' Trombone Resultant  
16' Trombone  
16' English Horn  
8' Trompette (*from Swell*)  
8' Tromba  
4' Clarion (*from Swell*)  
Pedal to Pedal 8, Unison off  
Great to Pedal 8, 4  
Swell to Pedal 8, 4  
Choir to Pedal 8, 4  
Antiphonal to Pedal 8, 4

# RECITAL

Tuesday, 16 June 2015

at Half past Seven O'Clock in the Evening

First Presbyterian Church, St. Petersburg

Joshua Stafford



## Program

*Prélude et danse fuguée*

Gaston Litaize (1909–1991)

**B**ORN in northeast France in 1909, Gaston Litaize lost his sight soon after birth. After studying at the Institute for the Blind, he moved to Paris to study with Adolphe Marty at the Institut National des Jeunes Aveugles. He also entered the Paris Conservatoire studying with Marcel Dupré, and studied privately with Louis Vierne. Established as both an organist and composer of the highest order, he embarked on a distinguished performing and academic career. Influenced by the increased interest in early music, Litaize's compositions project a freshness, clarity, and ebullience all their own. *Prélude et danse fuguée* was published in 1964, when Litaize was organist of St. Francois-Xavier in Paris. After a sparkling and coloristic prelude, the consequent fugue almost calls to mind J.S. Bach's monumental "Wedge" Fugue (BWV 548), with an intervallically expanding and contracting fugue subject. This angular wedge builds up to an exciting conclusion, where the subject is presented with an accompaniment of dense cluster chords.

*Roulade*, Op. 9, No. 3

Seth Bingham (1882–1972)

**B**ORN in Bloomfield, New Jersey, Seth Bingham was involved with church music from his childhood, which would eventual lead to his matriculation at Yale University, where he studied with Harry Jepson (Yale's first University Organist) and Horatio Parker. While in college, he traveled to Paris to study with Alexandre Guilmant, Vincent D'Indy, and Charles-Marie Widor. After Yale, he became organist and choirmaster at Madison Avenue Presbyterian Church, and held academic positions at the School of Sacred Music at Union Theological Seminary and Columbia University. Dedicated to David McK. Williams, organist of St. Bartholomew's in New York, his *Roulade* has enjoyed wide popularity, thanks in part to Virgil Fox's famous recording of it at the Riverside Church. The creative use of chromatic tonality, color, and varying texture has made it an enduring staple of twentieth-century American organ repertoire.

## *Vorspiel zu “Hänsel und Gretel”*

Englebert Humperdinck (1854–1921)

Premiered in 1893, and performed under the auspicious batons of Richard Strauss and Gustav Mahler, Engelbert Humperdinck's opera *Hansel and Gretel* recounts the classic fairy tale through a libretto set by the composer's sister, accompanied by folk-inspired music. Originally conceived of as a chamber opera for children, it became wildly popular among children and adults alike. Humperdinck, who began his career as Richard Wagner's assistant in Bayreuth, composed other orchestral and operatic works, but his reputation is based on *Hansel and Gretel*.

Musically, the Prelude, like the opera itself, sets seemingly charming melodies in a harmonically and thematically sophisticated manner. Like his mentor Wagner, Humperdinck uses leitmotifs to depict ideas and people, transforming them throughout the work. In the prelude, one hears, among others, the spritely cuckoo and the theme of the angels.

Almost exactly contemporary to Humperdinck, Edwin Henry Lemare gained notoriety by playing over one-hundred recitals at the Inventions Exhibition in 1884, leading to increasingly notable appointments. In 1900, he left for a hundred-recital tour of North America, and remained in America until his death in 1934. Assisting in the design of multiple municipal organs, he gained fame among organist for his prolific transcription of orchestral and popular works. Lemare's genius was not necessarily in his ability to transcribe entire scores, but in his ability to highlight the important elements of score, while simultaneously creating idiomatically organistic pieces. Lemare's arrangement only heightens the charm of the original: the myriad colors and breadth of an orchestra are at the hands of one performer, as if the organist were recounting the classic fairy tale to a small audience, rapt with anticipation and attention.

## *Fantasie und Fuge über den Choral Ad nos, ad salutarem undam, S.259*

Franz Liszt (1811–1886)

COMPOSED in the winter of 1850, Franz Liszt's monumental Fantasy and Fugue on “Ad nos, ad salutarem undam” derives its theme from the third act of Giacomo Meyerbeer's successful 1849 opera, *Le prophète*, based on the life of John of Leyden, a sixteenth century religious zealot. Though not as successful as Meyerbeer's earlier work, *Les Hugenots*, it proved influential: themes from it may be found in Verdi's *Il trovatore* and Wagner's *Götterdämmerung*. In third act of *Le prophète*, three Anabaptists encounter a horde of peasants in the countryside, and begin encouraging rebellion. In the midst of this, they sing the well-known theme, both extolling their religious beliefs, but also rebellion against the gentry. The theme itself is said to be a traditional Jewish melody, though Meyerbeer and Liszt consequently altered it.

The first half of the fantasia begins in c minor with an ominous introduction and three sections of variations mingled with cadenzas. After a long build up and climax, the complete tune is presented in F# major. After the aftermath of this climax, the melody is developed and showcased in different ranges and with different accompaniments. Following is the fugue, where the lyrical, duple-metered subject is transformed into a jaunty and romping fugue subject. Again, the c-minor subject is transformed into the brightness of F# major, where a fanfare and rapid modulations bring the piece back to c minor, and, in line with Romantic tropes, ends in C Major, darkness transformed into light. In terms of sonata form, the *Fantasy* represents the exposition, the *Adagio* the development, and the *Fugue* the recapitulation and coda, although perhaps the work is better understood in terms of a rotation of themes.

The performance of this massive work is problematic: not only did Liszt revise the work in subsequent years, but he also prepared a piano duet version. In addition, Liszt himself performed a version for solo piano (although he never seems to have notated it). Given the fluidity of the text, does one present one version, verbatim? Combine multiple versions? Today's performance seeks to embody the spirit of the performance tradition of Liszt, adapting his text to not only the instrument, but the spirit of the moment, with great respect for the masterpiece he has left us.

Improvisation on submitted themes

## REUTER ORGAN, OPUS 1576 (1967)

### Choir (Manual I)

16'	Gemshorn
8'	Principal
8'	Flûte harmonique
8'	Gemshorn
8'	Gemshorn céleste (GG)
4'	Octave *
4'	Koppelflöte *
2 2/3'	Nasat*
2'	Flachflöte *
1 3/5'	Terz*
1'	Siffflöte *
1 1/3'	Fourniture IV *
16'	Dulzian
8'	Tromba
8'	Cor anglais
8'	Clarinet (Solo) †
4'	Tromba
8'	Trompeta Real *
	Tremulant
	Choir to Choir 16'
	Choir Unison Off
	Choir to Choir 4'

### Positiv (Manual I)

8'	Singendgedeckt
4'	Weitprinzipal
4'	Spitzgedeckt
2'	Oktav
1 1/3'	Quinte
III	Scharf 1/2'
8'	Krummhorn
8'	Tuba (Solo)†
	Chimes
	Tremulant
	MIDI on Positiv *
	Positiv to Positiv 16'
	Positiv Unison Off
	Positiv to Positiv 4'

### Great (Manual II)

16'	Bourdon (Ped.)
16'	Quintatön
8'	Prinzipal
8'	Bordun
8'	Flûte harmonique (Ch.)
8'	Quintatön
8'	Gemshorn (Ch.)
8'	Gemshorn céleste (Ch.)
4'	Oktav
4'	Spillflöte
2'	Superoktav
V	Kornett 8' *
IV	Mixtur 1'
16'	Bombarde (Ped.)
8'	Bombarde (Ped.)
8'	Helle Trompete
4'	Bombarde (Ped.)
	Tremulant
	MIDI on Great *
	Great to Great 16'
	Great Unison Off
	Great to Great 4'

### Swell (Manual III)

16'	Flûte à cheminée
8'	Montre
8'	Bourdon (Ped.)
8'	Flûte à cheminée
8'	Viole de gambe
8'	Voix céleste (FF)
4'	Prestant
4'	Flûte harmonique
4'	Flûte creuse
2 2/3'	Nasard
2'	Flûte à bec
1 3/5'	Tierce
III	Plein jeu 2'
III	Cymbale 2/3'
32'	Contrebasson
16'	Basson
8'	Trompette
8'	Basson
8'	Voix humaine (forte/piano)
4'	Clairon
	Tremulant
	MIDI on Swel I*
	Swell to Swell 16'
	Swell Unison Off
	Swell to Swell 4'



# First Presbyterian Church

## Solo (Manual IV)

8' Diapason†  
 8' Doppelflöte†  
 8' Gambe†  
 8' Gambe céleste†  
 8' Violes sourdines célestes II†  
 8' Flûte douce†  
 8' Flûte douce céleste†  
 8' Oboe d'amore†  
 8' Clarinet†  
 8' Tuba†  
 8' Kornett V (Gt.) \*  
 8' Basson (Sw.)  
 8' Tromba (Ch.)  
 8' Cor anglais (Ch.)  
 8' Dulzian (Ch.)  
 16' Trompeta Imperial (Ant.)  
 8' Trompeta Imperial (Ant.)  
 8' Trompeta Real (Ch.) \*  
 16' Bombarde (Ped.)  
 8' Bombarde (Ped.)  
 4' Bombarde (Ped.)  
 Chimes  
 Harp†  
 Tremulant†  
 MIDI on Solo \*  
 Solo to Solo 16'  
 Solo Unison Off  
 Solo to Solo 4'

## Antiphonal Great

16' Rohrflöte  
 8' Principal  
 8' Rohrflöte  
 4' Octave  
 4' Rohrflöte  
 2 2/3' Rohrnasat  
 2' Superoctave  
 2' Rohrflöte  
 1 3/5' Rohrterz  
 III-IV Mixture 1 1/3'  
 Tremulant \*  
 Ant. Gt. to Ant. Gt. 16'  
 Ant. Gt. Unison Off  
 Ant. Gt. to Ant. Gt. 4'

## Antiphonal Swell

8' Spitzflöte  
 8' Viola  
 8' Viola céleste (C)  
 4' Spitzflöte  
 4' Viola  
 4' Viola céleste  
 2' Spitzflöte  
 16' Contretrompette  
 8' Trompette  
 4' Clairon  
 8' Trompeta Imperial  
 Ant. Sw. to Ant. Sw. 16'  
 Ant. Sw. Unison Off  
 Ant. Sw. to Ant. Sw. 4'

## Antiphonal Pedal

32' Resultant  
 16' Rohrflöte  
 8' Principal  
 8' Rohrflöte  
 8' Spitzflöte  
 4' Octave  
 16' Contretrompette  
 8' Trompette

## Pedal

32' Subprinzipal†  
 32' Contreboursdon†  
 32' Flûte à cheminée†  
 16' Open Wood  
 16' Prinzipal  
 16' Bourdon  
 16' Flûte à cheminée (Sw.)  
 16' Quintatön (Gt.)  
 16' Gemshorn (Ch.)  
 10 2/3' Bourdon Quinte  
 8' Oktav  
 8' Montre (Sw.)  
 8' Bourdon  
 8' Flûte à cheminée (sw.)  
 8' Gemshorn (Ch.)  
 5 1/3' Montre (Sw.)  
 4' Choralbass  
 4' Bourdon  
 4' Flûte à cheminée (Sw.)  
 2' Bourdon  
 III Mixtur 2'  
 VI Grand cornet 32'  
 32' Kontraposaune†  
 32' Contrebombarde††  
 32' Contrebasson (Sw.) ††  
 16' Posaune†  
 16' Bombarde  
 16' Basson (Sw.)  
 16' Dulzian (Ch.)  
 8' Posaune†  
 8' Bombarde  
 8' Basson (Sw.)  
 4' Bombarde  
 4' Krummhorn (Pos.)  
 4' Basson (Sw.)  
 8' Trompeta Imperial (Ant.)  
 8' Trompeta Real (Ch.) \*  
 8' Tuba (Solo) †  
 Bourdon Tremulant \*  
 MIDI on Pedal  
 Pedal Unison Off  
 Pedal to Pedal 4'

\* preparation

† Walker digital stop

†† Notes 1–12 are electronic



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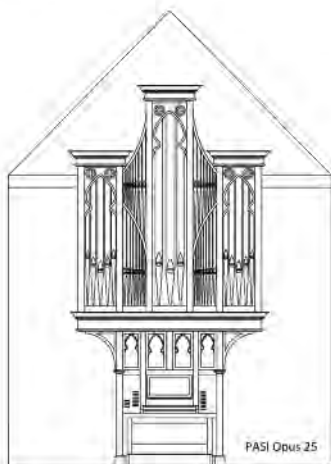
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CHORAL EVENSONG

Wednesday, 17 June 2015  
*Prelude at Quarter past Five O’Clock in the Afternoon*  
St. John’s Episcopal Church, Tampa

The Reverend Dr. Robert O. Baker, *Officiant*  
The Reverend Canon Dr. Thomas Williams, *Preacher*  
Benjamin Sheen, *Organist*  
George Western, *Cantor*  
The Choir of St. John’s  
Simon J. Morley, *Conductor*

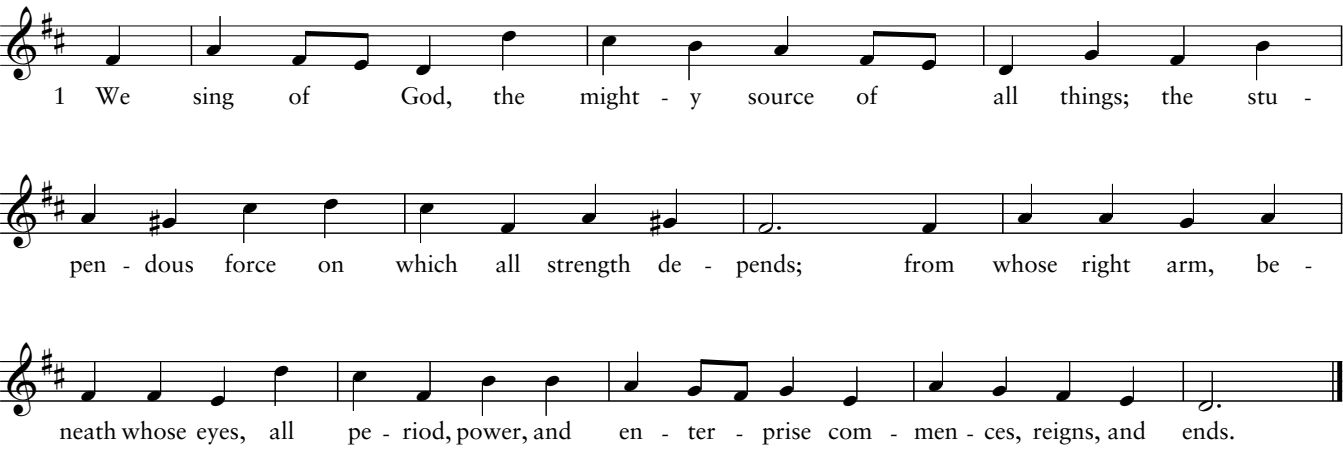


Voluntary

*Sonata in G Major*, Op. 28                      Edward Elgar (1857–1934)  
I. Allegro Maestoso  
*Claire de Lune* (2011)                      David Briggs (b. 1962)

Hymn

*Sung by All, standing.*



1 We sing of God, the might - y source of all things; the stu -

pen - dous force on which all strength de - pends; from whose right arm, be -

neath whose eyes, all pe - riod, power, and en - ter - prise com - men - ces, reigns, and ends.

2 Tell them I AM, the Lord God said, to Mo - ses while on  
3 Glo - rious the sun in mid ca - reer; glo - rious the\_as - sem - bled

earth in dread and smit - ten to the heart, at once, a - bove, be -  
fires ap - pear; glo - rious the co - met's train: glo - rious the trum - pet

neath, a - round, all na - ture with - out voice or sound re - plied, O Lord, thou art.  
and a - larm; glo - rious the al-might - y stretched-out arm; glor - rious the en-rap - tured main:

4 Glo - rious, most glo - rious, is the crown of him that brought sal -

va - tion down by meek - ness, Ma - ry's son; seers that stu - pen - dous

truth be - lieved, and now the match - less deed's a - chieved, de - ter - mined, dared, and done.

Words: Christopher Smart (1722–1771), alt.

Music: Cornwall, Samuel Sebastian Wesley (1810–1876)

# Wednesday

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## The Preces

Bernard Rose (1916–1996)

*Cantor* O Lord, open thou our lips.

*Choir* And our mouth shall shew forth thy praise.

*Cantor* O God, make speed to save us;

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

*Cantor* Glory be to the Father, and to the Son, and to the Holy Ghost.

*Choir* As it was in the beginning, is now, and ever shall be, world without end. Amen.

*Cantor* Praise ye the Lord.

*Choir* The Lord's name be praised.

---

*The People are seated. The Choir sings the psalms*

## Psalm 81

*Exultate Deo*

Sing we merrily unto God our strength;  
make a cheerful noise unto the God of Jacob.

Take the psalm, bring hither the tabret,  
the merry harp with the lute.

Blow up the trumpet in the new moon,  
even in the time appointed, and upon our solemn feast-day.

For this was made a statute for Israel,  
and a law of the God of Jacob.

This he ordained in Joseph for a testimony,  
when he came out of the land of Egypt,  
and had heard a strange language.

I eased his shoulder from the burden,  
and his hands were delivered from making the pots.

Thou calledst upon me in troubles, and I delivered thee;  
and heard thee what time as the storm fell upon thee.

I proved thee also  
at the waters of strife.

Hear, O my people; and I will assure thee, O Israel,  
if thou wilt hearken unto me,

There shall no strange god be in thee,  
neither shalt thou worship any other god.

I am the LORD thy God,  
who brought thee out of the land of Egypt:  
open thy mouth wide, and I shall fill it.

But my people would not hear my voice;  
and Israel would not obey me;

So I gave them up unto their own hearts' lusts,  
and let them follow their own imaginations.

O that my people would have hearkened unto me!  
for if Israel had walked in my ways,

I should soon have put down their enemies,  
and turned my hand against their adversaries.

The haters of the LORD  
should have submitted themselves unto him;  
but their time should have endured for ever.

I would have fed them also with the finest wheat-flour;  
and with honey out of the stony rock  
would I have satisfied thee.

Glory be to the Father, and to the Son:  
and to the Holy Ghost;

As it was in the beginning, is now, and ever shall be:  
world without end. Amen.

chant: Joseph Barnby (1838–1896)

## Psalm 82

*Deus stetit*

God standeth in the congregation of princes;  
 he is a Judge among gods.

How long will ye give wrong judgment,  
 and accept the persons of the ungodly?

Defend the poor and fatherless;  
 see that such as are in need and necessity have right.

Deliver the outcast and poor;  
 save them from the hand of the ungodly.

They know not, neither do they understand,  
 but walk on still in darkness:  
 all the foundations of the earth are out of course.

I have said, Ye are gods,  
 and ye are all the children of the Most Highest.

But ye shall die like men,  
 and fall like one of the princes.

Arise, O God, and judge thou the earth;  
 for thou shalt take all nations to thine inheritance.

Glory be to the Father, and to the Son:  
 and to the Holy Ghost;

As it was in the beginning, is now, and ever shall be:  
 world without end. Amen.

chant: Charles Villiers Stanford (1852–1924)

## A Reading from the First Book of the Prophet Samuel

**N**OW the sons of Eli were scoundrels; they had no regard for the Lord or for the duties of the priests to the people. When anyone offered sacrifice, the priest's servant would come, while the meat was boiling, with a three-pronged fork in his hand, and he would thrust it into the pan, or kettle, or caldron, or pot; all that the fork brought up the priest would take for himself. This is what they did at Shiloh to all the Israelites who came there. Moreover, before the fat was burned, the priest's servant would come and say to the one who was sacrificing, "Give meat for the priest to roast; for he will not accept boiled meat from you, but only raw." And if the man said to him, "Let them burn the fat first, and then take whatever you wish," he would say, "No, you must give it now; if not, I will take it by force." Thus the sin of the young men was very great in the sight of the Lord; for they treated the offerings of the Lord with contempt. Samuel was ministering before the Lord, a boy wearing a linen ephod. His mother used to make for him a little robe and take it to him each year, when she went up with her husband to offer the yearly sacrifice. Then Eli would bless


Elkanah and his wife, and say, "May the Lord repay you with children by this woman for the gift that she made to the Lord"; and then they would return to their home. And the Lord took note of Hannah; she conceived and bore three sons and two daughters. And the boy Samuel grew up in the presence of the Lord. Now Eli was very old. He heard all that his sons were doing to all Israel, and how they lay with the women who served at the entrance to the tent of meeting. He said to them, "Why do you do such things? For I hear of your evil dealings from all these people. No, my sons; it is not a good report that I hear the people of the Lord spreading abroad. If one person sins against another, someone can intercede for the sinner with the Lord; but if someone sins against the Lord, who can make intercession?" But they would not listen to the voice of their father; for it was the will of the Lord to kill them. Now the boy Samuel continued to grow both in stature and in favor with the Lord and with the people. (2:12–26)

*Lector* Here endeth the First Lesson.


# Wednesday

## Office Hymn


*Sung by All, standing.*




1 The day thou gav - est, Lord, is end - ed, The dark - ness




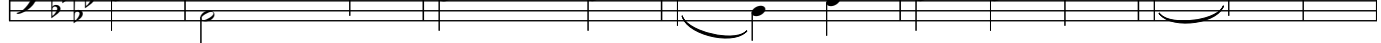

falls at thy be - hest; To thee our morn - ing hymns a -



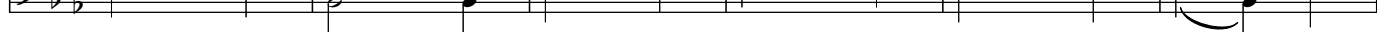

scend - ed, Thy praise shall sanc - ti - fy our rest.




2 We thank thee that thy Church, un - sleep - ing While earth rolls  
3 As o'er each that con ti - nent and is - land The dawn leads  
4 The sun that bids us rest is wa - king Our bre - thren

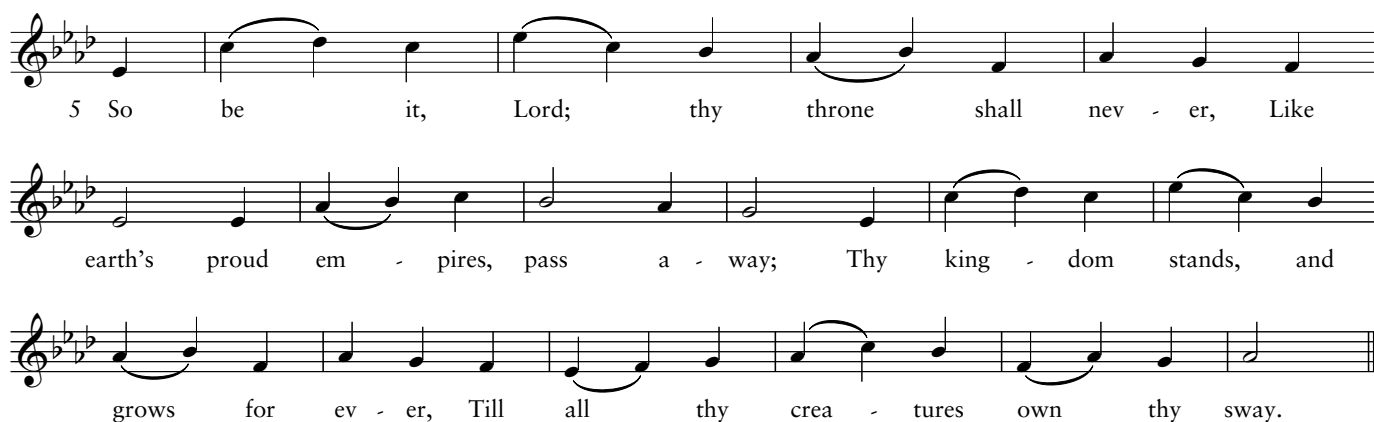


on - ward in - to light, Through all the world her watch is  
on an - oth - er day, The voice of prayer hour is nev - er  
'neath the west - ern sky, And hour by hour fresh lips are



keep - ing, And rests not now by day or night.  
si - lent, Nor dies the strain of of praise a - way.  
mak - ing Thy won - drous do - ings heard on high.





Words: John Ellerton (1826–1893)

Music: *St. Clement*, Clement Cottevill Scholefield (1839–1904)

*The People remain standing as the Choir sings the*

## Magnificat

Charles Wood (1866–1926)

*Service in E flat (No. 2)*

**M**Y soul doth magnify the Lord, and my spirit hath rejoiced in God my Savior. For he hath regarded the lowliness of his handmaiden. For behold from henceforth all generations shall call me blessed. For he that is mighty hath magnified me, and holy is his Name. And his mercy is on them that fear him throughout all generations. He hath showed strength with his arm; he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat, and hath exalted the humble and meek. He hath filled the hungry with good things, and the rich he hath sent empty away. He remembering his mercy hath holpen his servant Israel, as he promised to our forefathers, Abraham and his seed for ever.

Glory be to the Father, and to the Son, and to the Holy Ghost: as it was in the beginning, is now, and ever shall be; world without end. Amen.

Luke 1:46–55 with Gloria Patri

*The People are seated.*



# Wednesday

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## A Reading from the Gospel according to Luke

SOME Sadducees, those who say there is no resurrection, came to Jesus and asked him a question, “Teacher, Moses wrote for us that if a man’s brother dies, leaving a wife but no children, the man shall marry the widow and raise up children for his brother. Now there were seven brothers; the first married, and died childless; then the second and the third married her, and so in the same way all seven died childless. Finally the woman also died. In the resurrection, therefore, whose wife will the woman be? For the seven had married her.” Jesus said to them, “Those who belong to this age marry and are given in marriage; but those who are considered worthy of a place in that age and in the resurrection from the dead neither marry nor are given in marriage. Indeed they cannot die anymore, because they are like angels and are children of God, being children of the resurrection. And the fact that the dead are raised Moses himself showed, in the story about the bush, where he speaks of the Lord as the God of Abraham, the God of Isaac, and the God of Jacob. Now he is God not of the dead, but of the living; for to him all of them are alive.” Then some of the scribes answered, “Teacher, you have spoken well.” For they no longer dared to ask him another question. (20:27–40)

*Lector* Here endeth the Second Lesson.

---

*The People stand and the Choir sings the*

## Nunc dimittis

Charles Wood  
*Service in E flat (No. 2)*

LORD, now lettest thou thy servant depart in peace, according to thy word. For mine eyes have seen thy salvation, which thou hast prepared before the face of all people; to be a light to lighten the Gentiles, and to be the glory of thy people Israel.

Glory be to the Father, and to the Son, and to the Holy Ghost: as it was in the beginning, is now, and ever shall be; world without end. Amen.

Luke 2:28–32 with Gloria Patri

*The People stand and join in singing the Creed.*

## The Apostles' Creed

Monotone

**I** BELIEVE in God, the Father almighty,  
maker of heaven and earth;

And in Jesus Christ his only Son our Lord;  
who was conceived by the Holy Ghost,  
born of the Virgin Mary,  
suffered under Pontius Pilate,  
was crucified, dead, and buried.  
He descended into hell.  
The third day he rose again from the dead.  
He ascended into heaven,  
and sitteth on the right hand of God the Father almighty.  
From thence he shall come to judge the quick and the dead.

I believe in the Holy Ghost,  
the holy catholic Church,  
the communion of saints,  
the forgiveness of sins,  
the resurrection of the body,  
and the life everlasting. Amen.

## The Responses

Bernard Rose

*Cantor* The Lord be with you.

*Choir* And with thy spirit.

*Cantor* Let us pray.

*The People kneel.*

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

**O** UR Father, which art in heaven, hallowed be thy  
Name. Thy kingdom come, thy will be done, in  
earth as it is in heaven. Give us this day our daily  
bread. And forgive us our trespasses, as we forgive them that  
trespass against us. And lead us not into temptation, but  
deliver us from evil. Amen.

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

*Choir* And grant us thy salvation.

*Cantor* O Lord, save the State.

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

*Cantor* Endue thy ministers with righteousness.

*Choir* And make thy chosen people joyful.

*Cantor* O Lord, save thy people.

*Choir* And bless thine inheritance.

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

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

*Cantor* O God, make clean our hearts within us.

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

# Wednesday

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## The Collects

*The first Collect, of the Day*

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

*Choir Amen.*

*The second Collect, for Peace*

**O** GOD, from whom all holy desires, all good counsels, and all just works do proceed: Give unto thy servants that peace which the world cannot give, that our hearts may be set to obey thy commandments, and also that by thee, we, being defended from the fear of all enemies, may pass our time in rest and quietness; through the merits of Jesus Christ our Savior.

*Choir Amen.*

*The third Collect, for Aid against Perils*

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

*Choir Amen.*

*The People are seated.*

---

## Anthem

David Briggs (*b. 1962*)

**W**HEN in our music God is glorified,  
and adoration leaves no room for pride,  
it is as though the whole creation cried Alleluia!

How often, making music, we have found  
a new dimension in the world of sound,  
as worship moved us to a more profound Alleluia!

So has the Church, in liturgy and song,  
in faith and love, through centuries of wrong,  
borne witness to the truth in every tongue, Alleluia!

And did not Jesus sing a psalm that night  
when utmost evil strove against the Light?  
Then let us sing, for whom he won the fight, Alleluia!

Let every instrument be tuned for praise!  
Let all rejoice who have a voice to raise!  
And may God give us faith to sing always Alleluia! Amen.

F. Pratt Green (*1902–2000*)

*Commissioned by St. John's Episcopal Church, Tampa, for this service (first performance).*

## The Sermon

The Reverend Canon Dr. Thomas Williams

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## Concluding Prayers

*Officiant* The Lord be with you.

*People* And with thy spirit.

*Officiant* Let us pray.

*All kneel.*

*The Officiant continues*

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

*People* Amen.

---

## A Prayer of St. Chrysostom

*The Officiant says*

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

*People* Amen.

---

## The Grace

*Officiant*

**T** HE Grace of our Lord Jesus Christ, and the love of God, and the fellowship of the Holy Ghost, be with us all evermore.

*People* Amen.

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## Final Repsonses

Bernard Rose

*Cantor* The Lord be with you.

*Choir* And with thy spirit.

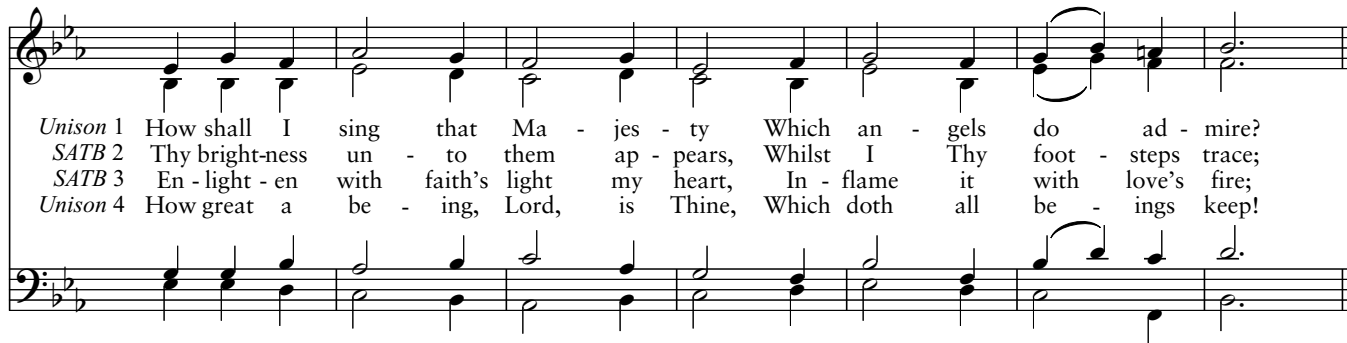
*Cantor* Let us bless the Lord.

*Choir* Thanks be to God.

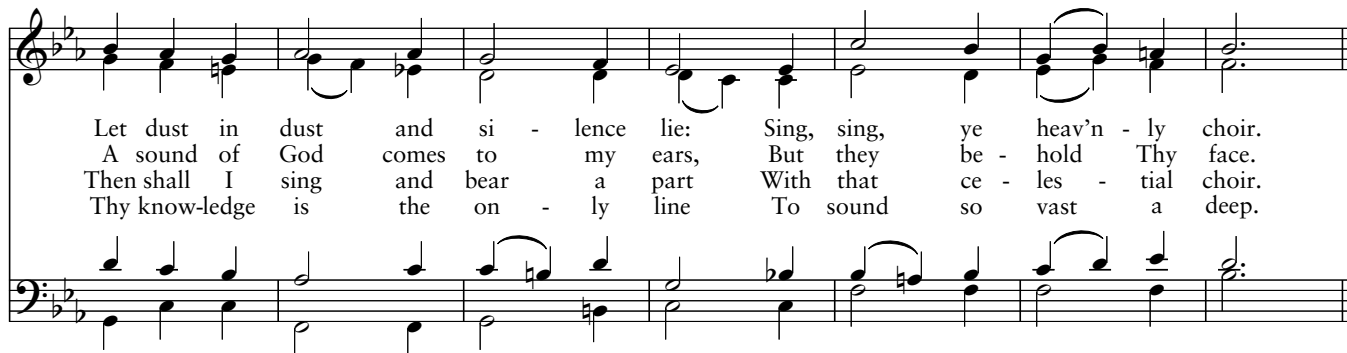
# Wednesday

## Hymn

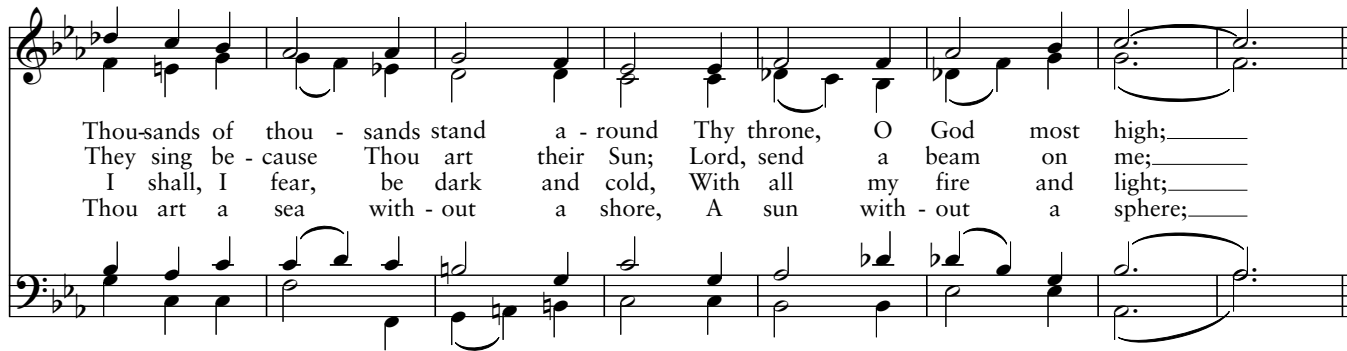
*Sung by All, standing.*



Unison 1 How shall I sing that Ma - jes - ty Which an - gels do ad - mire?  
SATB 2 Thy bright-ness un - to them ap - pears, Whilst I Thy foot - steps trace;  
SATB 3 En - light - en with faith's light my heart, In - flame it with love's fire;  
Unison 4 How great a be - ing, Lord, is Thine, Which doth all be - ings keep!



Let dust in dust and si - lence lie: Sing, sing, ye heav'n - ly choir.  
A sound of God comes to my ears, But they be - hold Thy face.  
Then shall I sing and bear a part line With that ce - les - tial choir.  
Thy know-ledge is the on - ly line To sound so vast a deep.



Thou-sands of thou - sands stand a - round Thy throne, O God most high;  
They sing be - cause Thou art their Sun; Lord, send a beam on me;  
I shall, I fear, be dark and cold, With all my fire and light;  
Thou art a sea with - out a shore, A sun with - out a sphere;



Ten thou - sand times ten thou - sand sound Thy praise; but who am I?  
For where heav'n is but once be - gun There al - le - lu - ias be.  
Yet when Thou dost ac - cept their gold, Lord, trea - sure up my mite.  
Thy time is now and ev - er - more Thy place is ev - 'ry - where.

Words: John Mason (1645–1694)

Music: Coe Fen, Kenneth Naylor (1931–1991)

## Voluntary

*Symphonie no. 1 in D Minor, Op. 14*  
VI. Finale

Louis Vierne (1870–1937)

## CASAVANT FRÈRES, 1971

ALTERATIONS & ADDITIONS WICKS, 1984, AND R.A. COLBY, 2010.



### Great

16' Gemshorn  
8' Open Diapason  
8' Principal  
8' Harmonic Flute  
8' Rohrflöte  
8' Gemshorn  
4' Octave Diapason  
4' Octave  
4' Waldflöte  
2 2/3' Nasat  
2' Super Octave  
1 3/5' Terz  
IV Fourniture  
16' Double Trumpet  
8' Trompete  
4' Clarion  
8' Imperial Trumpet (Sw)  
8' Tuba (So)

### Swell (*enclosed*)

16' Bourdon  
8' Geigen Diapason  
8' Viola  
8' Voix Celeste  
8' Bourdon  
8' Flauto Dolce  
8' Flute Celeste  
4' Principal  
4' Nachthorn  
2' Fifteenth  
2' Blockflöte  
Sesquialtera (TC)  
IV Plein Jeu 2'  
III-IV Cymbale  
16' Bombarde  
16' Hautbois  
8' Cornopean  
8' Trompette I  
8' Trompette II  
8' Hautbois  
8' Rohr Schalmei  
4' Clairon  
Tremulant  
Swell to Swell 16  
Swell Unison Off  
Swell to Swell 4  
8' The Simonizer  
8' Imperial Trumpet  
8' Tuba (So)

### Positiv

8' Singendgedeckt  
4' Prestant  
4' Spitzflöte  
2' Octave  
1 1/3' Quintflöte  
IV Scharff 1'  
8' Krummhorn  
Positiv to Positiv 16  
Positiv Unison Off  
Tremulant  
8' Imperial Trumpet  
8' Tuba (So)

### Solo

16' Violone  
8' Major Diapason  
8' Flauto Mirabilis  
8' Viola Pomposa  
8' Viole Celeste  
8' Holz Gedeckt  
8' Erzähler Celeste II  
4' Major Octave  
4' Orchestral Flute  
2 2/3' Nazard  
2' Flautino  
1 3/5' Tierce  
1' Fife  
III Mixture 2'  
16' Contra Bombarde  
16' Corno di Bassetto  
8' Bombarde  
8' Clarinet  
8' Orchestral Oboe  
8' English Horn  
4' Clarion  
Tremulant  
Solo to Solo 16  
Solo Unison Off  
Solo to Solo 4

### Processional

8' Rohrflöte  
4' Principal  
2' Fifteenth  
IV Mixture  
8' Imperial Trumpet (Sw)  
Processional Unison Off  
16' Bourdon

### Pedal

32' Double Open Wood  
32' Bourdon  
32' Violone (So)  
16' Open Wood  
16' Principal  
16' Subbass  
16' Violone (So)  
16' Bourdon (Sw)  
16' Gemshorn (Gt)  
10 2/3' Quint  
8' Octave  
8' Gedeckt  
8' Gemshorn (Gt)  
6 2/5' Grand Tierce  
4 4/7' Septieme  
4' Choral Bass  
4' Hohl Flute  
3 1/5' Terz  
IV Mixture  
32' Contra Bombarde  
32' Contra Posaune  
16' Bombarde  
16' Posaune  
16' Hautbois (Sw)  
8' Bombarde  
8' Trompete  
8' Cornopean (Sw)  
8' Hautbois (Sw)  
4' Clarion  
4' Rohr Schalmei (Sw)



# Thursday

## HOLY EUCHARIST

Bernard Mizeki,  
Catechist and Martyr in Rhodesia, 1896

Thursday, 18 June 2015

*Prelude at Quarter before Four O'Clock in the Afternoon*

St. Andrew's Episcopal Church

The Right Reverend Dabney T. Smith, V Bishop of Southwest Florida, *Celebrant*

The Reverend Susan L. Davidson, *Assisting Priest*

The Reverend Canon Dr. Thomas Williams, *Preacher*

Preston Smith, *Voluntaries Organist*

Dr. Iain Quinn, *Service Organist*

The Florida Orchestra Brass Quintet

Dr. David Coash, *Timpanist*

The Conference Schola Cantorum

Dr. James K. Bass, *Guest Conductor*



The setting of the Mass Ordinary for Choir, Organ, Brass, Timpani, and Congregation, *Missa Arboris Vitae*, by Andrew Walker was commissioned for this service by The Association of Anglican Musicians.

### Voluntary

Dietrich Buxtehude (1637–1707)

*Praeludium in G Minor*, BuxWV 149

Craig Phillips (b. 1961)

*Suite for Organ, Brass Quintet, and Percussion* (2001)

Cantilene

Louis Vierne (1870–1937)

*Organ Symphony III in F-sharp Minor*, Opus 28

IV. Adagio

### Choral Prelude

Andrew J. Walker

*Sung by the Choir.*

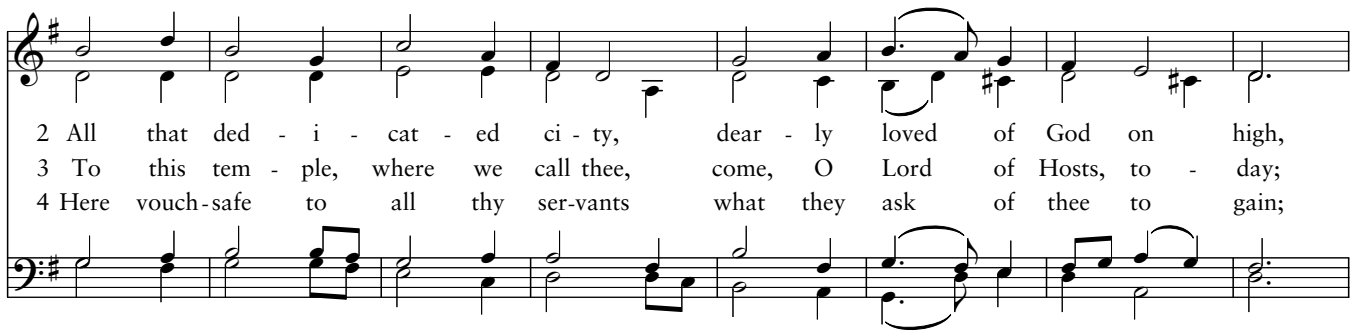
**K**YRIE eleison.  
Christe eleison.  
Kyrie eleison.

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

### Hymn

*Sung by All, standing.*

1 Christ is made the sure foun - da - tion, Christ the head and cor - ner - stone,  
cho - sen of the Lord, and pre - cious, bind - ing all the Church in one;  
ho - ly Zi - on's help for ev - er, and her con - fi - dence a - lone.



2 All that ded - i - cat - ed ci - ty, dear - ly loved of God on high,  
 3 To this tem - ple, where we call thee, come, O Lord of Hosts, to - day;  
 4 Here vouch-safe to all thy ser-vants what they ask of thee to gain;



in ex - ult - ant ju - bi - la - tion pours per - pet - ual me - lo - dy;  
 with thy wont - ed lov - ing kind - ness hear thy ser - vants as they pray,  
 what they gain from thee, for ev - er with the bless - ed to re - tain,



God the One in Three a - dor - ing in glad hymns e - ter - nal - ly.  
 and thy full - est ben - e - dic - tion shed with - in its walls al - way.  
 and here - af - ter in thy glo - ry ev - er - more with thee to reign.



5 Laud and ho - nor to the Fa - ther, Laud and ho - nor to the Son,



Laud and ho - nor to the Spi - rit, Ev - er Three and ev - er One:



Con - sub - stan - tial, co - e - ter - nal, While un - end - ing a - ges run.

Words: Latin, ca. 7th cent.; tr. *Hymns Ancient and Modern*, 1861,  
 after John Mason Neale (1818–1856), alt.

Music: *Westminster Abbey*, Henry Purcell (1659–1695), adapt; setting  
 by Richard Webster (b. 1952)

# Thursday

## Opening Acclamation & Collect for Purity

*Celebrant*

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

*People*

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

*The Celebrant continues*

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

*People* Amen.

## Gloria in excelsis

Andrew J. Walker

*Sung by All.*

*"This fruit doth make my soul to thrive..."*

*Allegro*

Glo - ry to God in the high - est, and  
peace to his peo-ple on earth. Lord God, heaven-ly King, al - migh-ty God and Fa-ther, we  
wor-ship you, we give you thanks, we praise you for your glo - ry.

*May be slower - ad lib*

Lord Je - sus Christ, on - ly Son of the Fa - ther, Lord God, Lamb of God, you  
take a-way the sin, the sin of the world: have mer - cy on us; you are  
seat-ed at the right hand of the Fa - ther: re - ceive our prayer, re - ceive our prayer.

It slowed down, resume original speed

For you a-lone are the  
Ho-ly One, you a-lone are the Lord, you a-lone are the Most High,  
Je-sus Christ, with the Ho-ly Spi-rit, in the  
glo-ry of God the Fa-ther. A-men. A-men.

## The Collect of the Day

*Celebrant* The Lord be with you.

*People* And also with you.

*Celebrant* Let us pray.

**A**LMIGHTY and everlasting God, who kindled the flame of your love in the heart of your holy martyr Bernard Mizeki: Grant to us, your humble servants, a like faith and power of love, that we who rejoice in his triumph may profit by his example; through Jesus Christ our Lord, who lives and reigns with you and the Holy Spirit, one God, for ever and ever.

*People* Amen.

*The People are seated.*

## A Reading from the Book of the Prophet Nehemiah

**I**N the same way Sanballat for the fifth time sent his servant to me with an open letter in his hand. In it was written, "It is reported among the nations—and Geshem also says it—that you and the Jews intend to rebel; that is why you are building the wall; and according to this report you wish to become their king. You have also set up prophets to proclaim in Jerusalem concerning you, 'There is a king in Judah!' And now it will be reported to the king according to these words. So come, therefore, and let us confer together." Then I sent to him, saying, "No such things as you say have been done; you are inventing them out of your own mind"—for they all wanted to frighten us, thinking, "Their hands will drop from the work, and it will not be done." But now, O God, strengthen my hands. One day when I went into the house of Shemaiah son of Delaiah son of Mehetabel, who was confined to his house, he said, "Let us meet together in the house of God, within the temple, and let us close the doors of the temple, for they are coming to kill you; indeed, tonight they are coming to kill you." But I said, "Should a man like me run away? Would a man like me go into the temple to save his life? I will not go in!" (6:5-11)

*Lector* The Word of the Lord.

*People* Thanks be to God.

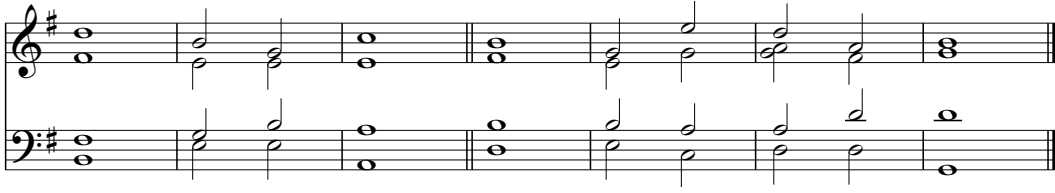
# Thursday

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

## Psalm 124

*Nisi quia Dominus*

omit in vv. 4, 5



chant: Lionel Dakers (1924–2003)

## A Reading from the Revelation to Saint John the Divine

**T**HEN one of the elders addressed me, saying, “Who are these, robed in white, and where have they come from?” I said to him, “Sir, you are the one that knows.” Then he said to me, “These are they who have come out of the great ordeal; they have washed their robes and made them white in the blood of the Lamb. For this reason they are before the throne of God, and worship him day and night within his temple, and the one who is seated on the throne will shelter them. They will hunger no more, and thirst no more; the sun will not strike them, nor any scorching heat; for the Lamb at the center of the throne will be their shepherd, and he will guide them to springs of the water of life, and God will wipe away every tear from their eyes.” (7:13–17)

*Lector* The Word of the Lord.

*People* Thanks be to God.

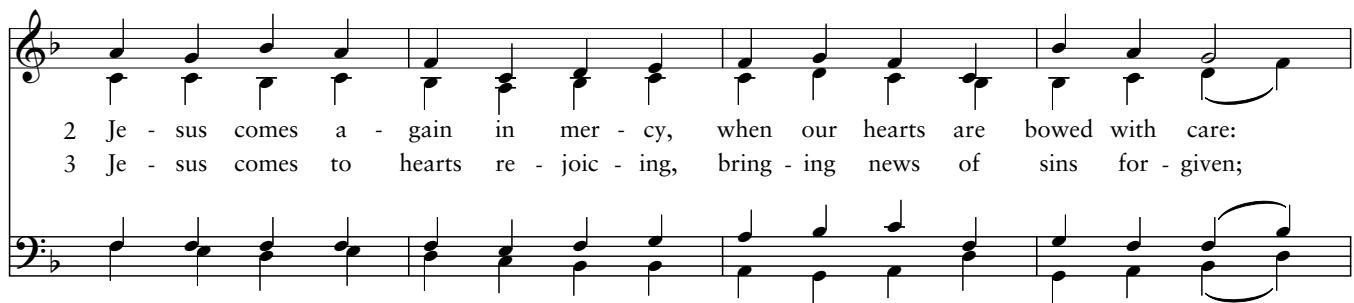
## Sequence Hymn

*Sung by All, standing.*

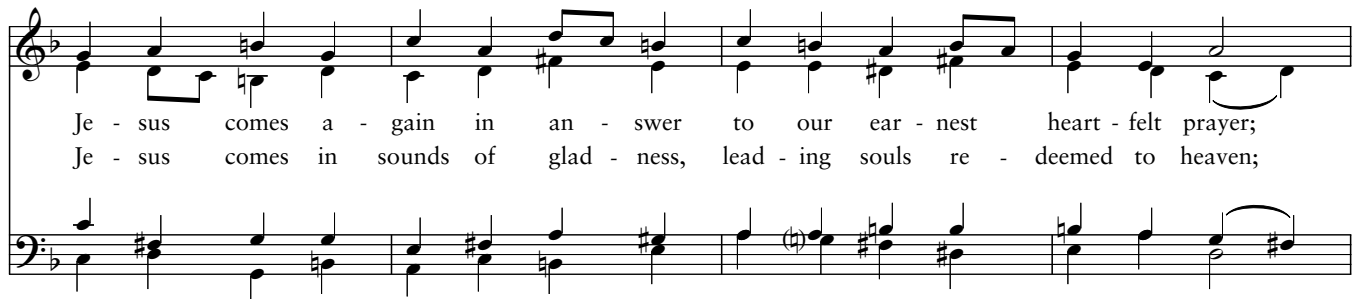




# Thursday



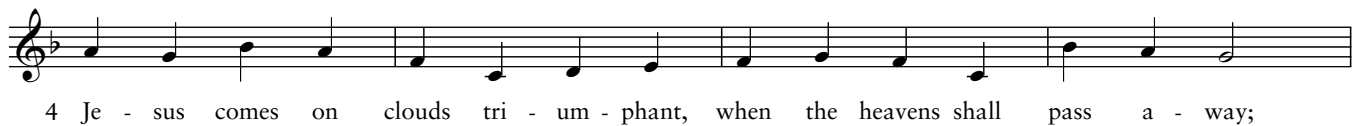
2 Je - sus comes a - gain in mer - cy, when our hearts are bowed with care:  
3 Je - sus comes to hearts re - joic - ing, bring - ing news of sins for - given;



Je - sus comes a - gain in an - swer to our ear - nest heart - felt prayer;  
Je - sus comes in sounds of glad - ness, lead - ing souls re - deemed to heaven;



Al - le - lu - ia, al - le - lu - ia! comes to save us from des - pair.  
Al - le - lu - ia, al - le - lu - ia! now the gate of death is riven.



4 Je - sus comes on clouds tri - um - phant, when the heavens shall pass a - way;



Je - sus comes a - gain in glo - ry; let us then our hom - age pay:



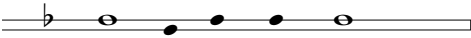
Al - le - lu - ia, al - le - lu - ia! till the dawn of end - less day.

Words: Godfrey Thring (1823–1903), alt.

Music: Lowry, Gerald Near (b. 1942)

## A Reading from the Holy Gospel


*Priest* The ✠ Holy Gospel of our Lord Jesus Christ according to Luke.

*People* 

Glory to you, Lord Christ.

**J**ESUS said to his disciples, "Nothing is covered up that will not be uncovered, and nothing secret that will not become known. Therefore whatever you have said in the dark will be heard in the light, and what you have whispered behind closed doors will be proclaimed from the housetops. I tell you, my friends, do not fear those who kill the body, and after that can do nothing more. But I will warn you whom to fear: fear him who, after he has killed, has authority to cast into hell. Yes, I tell you, fear him! Are not five sparrows sold for two pennies? Yet not one of them is forgotten in God's sight. But even the hairs of your head are all counted. Do not be afraid; you are of more value than many sparrows. And I tell you, everyone who acknowledges me before others, the Son of Man also will acknowledge before the angels of God; but whoever denies me before others will be denied before the angels of God. And everyone who speaks a word against the Son of Man will be forgiven; but whoever blasphemes against the Holy Spirit will not be forgiven. When they bring you before the synagogues, the rulers, and the authorities, do not worry about how you are to defend yourselves or what you are to say; for the Holy Spirit will teach you at that very hour what you ought to say." (12:2-12)

*Priest* The Gospel of the Lord.

*People* 

Praise to you, Lord Christ.

## The Sermon

The Reverend Canon Dr. Thomas Williams

# Thursday

## The Prayers of the People

*All Stand. The Leader sings*

**L**ET us pray for the Church and for the world.

Grant, Almighty God, that all who confess your Name may be united in your truth, live together in your love, and reveal your glory in the world.

*Silence*

Lord, in your mercy



Guide the people of this land, and of all the nations, in the ways of justice and peace; that we may honor one another and serve the common good.

*Silence*

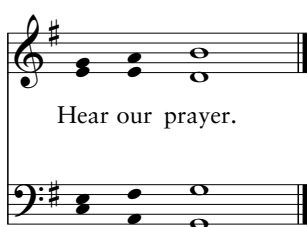
Lord, in your mercy



Give us all a reverence for the earth as your own creation, that we may use its resources rightly in the service of others and to your honor and glory.

*Silence*

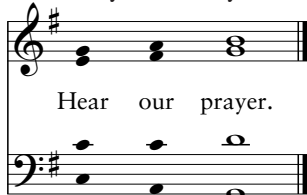
Lord, in your mercy



Bless all whose lives are closely linked with ours, and grant that we may serve Christ in them, and love one another as he loves us.

*Silence*

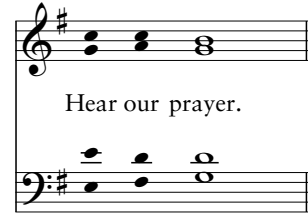
Lord, in your mercy



Comfort and heal all those who suffer in body, mind, or spirit; give them courage and hope in their troubles, and bring them the joy of your salvation.

*Silence*

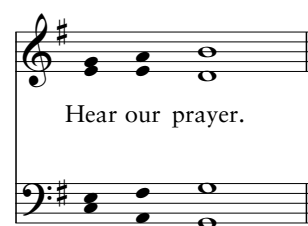
Lord, in your mercy



We commend to your mercy all who have died, especially members of the Association of Anglican Musicians who have died in the past year: Joan K. Reddy; George W. Decker; Richard Warren Mays; Lois Gainer Fyfe; Paul Reynolds; John Gerald Barton Andrew, *Priest*; Virginia Mitchell; Shirley Kimball Hill; Carl DuVall Gilmer III; Jerome W. Meachen, *Priest*; Miles J. Criss; Eldean Krieger; Beal Thomas, Jackson Hammitt, and McNeil Robinson; that your will for them may be fulfilled; and we pray that we may share with all your saints in your eternal kingdom.

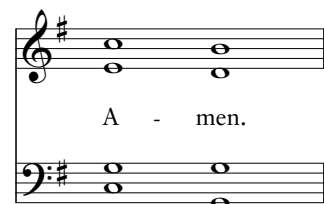
*Silence*

Lord, in your mercy



*The Celebrant adds this collect*

Almighty God, by your Holy Spirit you have made us one with your saints in heaven and on earth: Grant that in our earthly pilgrimage we may always be supported by this fellowship of love and prayer, and know ourselves to be surrounded by their witness to your power and mercy. We ask this for the sake of Jesus Christ, in whom all our intercessions are acceptable through the Spirit, and who lives and reigns for ever and ever.



## The Installation of Officers of the Association of Anglican Musicians

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

*A designated Past President addresses the Membership, saying*

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

*A Past President addresses the Chaplain.*

Right Reverend Father in God, I present to you these persons to be admitted to the ministry of Officers of the Association of Anglican Musicians.

*The assembled officers reply*

David commanded the chief of the Levites to appoint musicians who should play loudly on musical instruments, on harps and lyres and cymbals, to raise sounds of joy.

*Past President*

When the song was raised in the praise of the Lord:

*The Members assembled respond*

The glory of the Lord filled the house of God.

*The Chaplain addresses the Membership*

You have elected these who stand before you to serve as the Board of the Association of Anglican Musicians. Do you believe them to be prepared by a commitment to Jesus Christ, by regular attendance at worship, by a commitment to strengthen the music and worship of this Communion, and by a willing heart to serve this Association in this ministry?

*Membership*

We do.

*Chaplain*

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

*Membership*

We will.

*The Chaplain addresses the Officers*

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

*Officers*

We will.

*Chaplain*

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

*Officers*

We will.

*Chaplain*

Let us pray.

*A brief period of silence is observed. Then the Chaplain continues*

O LORD Jesus Christ, whose glory the cherubim and seraphim and all the host of heaven with ceaseless voice proclaim: Hear and accept, we pray, the praises of your Church below, and pour down upon your ministers in choir and sanctuary such a spirit of faith, reverence, and joy as shall lift both their hymns and their lives to you. Grant to these officers of the Association of Anglican Musicians the faith to seek your will for their task of guiding this Association in its work, and the wisdom to seek and recognize your call in the life of it. Strengthen also, we pray, those who form the membership of this Association, that they may be steadfast in support of their chosen leaders. Dedicate us all anew this day, and grant us to know you that we may truly love you, and to love you that we may fully serve you, whom to serve is perfect freedom; who lives and reigns with the Father and the Holy Spirit, now and for ever.

*People Amen.*

*The Chaplain then addresses each of the Officers in turn, saying*

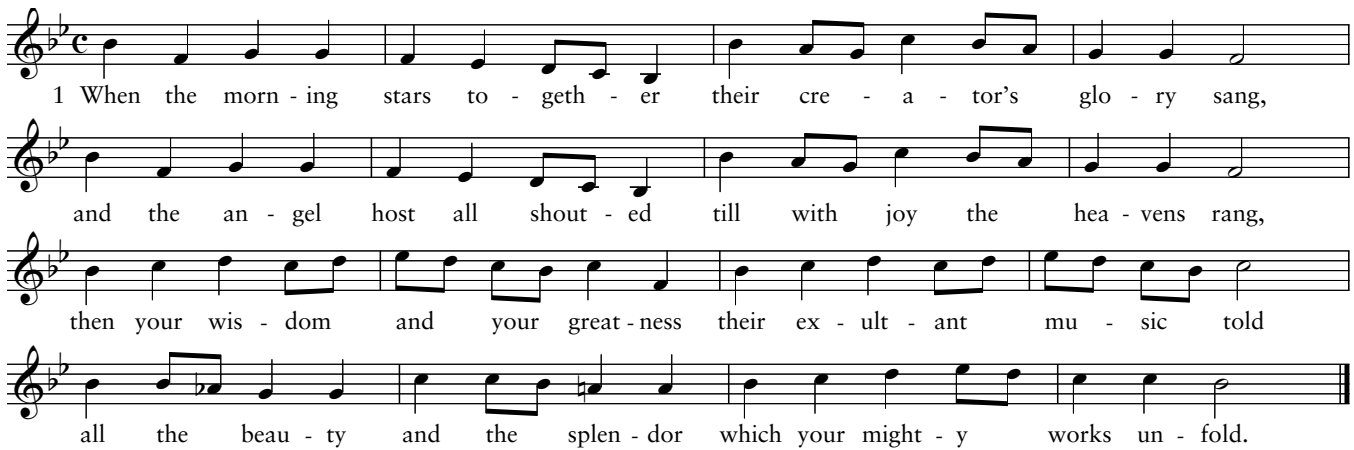
N., I commission you as \_\_\_\_\_ in the Association of Anglican Musicians, in the name of the Father, and of the Son, and of the Holy Spirit.

*People Amen.*



# Presentation Hymn

*Sung by All, standing.*



1 When the morn - ing stars to - geth - er their cre - a - tor's glo - ry sang,  
and the an - gel host all shout - ed till with joy the hea - vens rang,  
then your wis - dom and your great - ness their ex - ult - ant mu - sic told  
all the beau - ty and the splen - dor which your might - y works un - fold.

*N. B. Stanza 3 is freely arranged and sung by the Choir alone.*



2 When in syn - a - gogue and tem - ple voi - ces raised the psalm - ists' songs,  
3 Voice and in - stru - ment, in u - nion through the a - ges, spoke thy praise.  
of - fer - ing the ad - o - ra - tion which a - lone to you be - longs,  
Plain - song, tune - ful hymns, and an - thems told your faith - ful, gra - cious ways.  
when the sing - ers and the cym - bals with the trum - pet made ac - cord,  
Choir and or - ches - tra and or - gan each a sa - cred off - 'ring brought,  
glo - ry filled the house of wor - ship, and all knew your pres - ence, Lord.  
while, in - spired by your own Spi - rit, po - et and com - pos - er wrought.

# Thursday

The musical score is written for two staves. The top staff is labeled "Descant" and the bottom staff is labeled "Unison Voices". The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are as follows:

Lord, Lord touch our lips and fire our hearts,  
4 Lord, we bring our gift of mu - sic; touch our lips and fire our hearts,  
teach and train our sens - es, fit us for this sac - red art.  
teach our minds and train our sen - ses, fit us for this sa - cred art.  
With skill and con - se - cra - tion serve you Lord and give  
Then with skill and con - se - cra - tion we would serve you, Lord, and give  
glo - ri - fy you, serv - ing you ful - ly live.  
all our powers to glo - ri - fy you, and in serv - ing ful - ly live.  
all our powers to glo - ri - fy you, and in serv - ing ful - ly live.

Words: Albert F. Bayly (1901–1984)

Music: *Weisse Flaggen*, from *Tochter Sion*, 1741

setting by Richard Webster, *commissioned by the*

*Tampa Chapter of the American Guild of Organists and*

*St. Andrew's Episcopal Church, Tampa, for this service*

*(first performance).*



## The Great Thanksgiving

*Celebrant*      *People*

The Lord be with you. And al - so with you.

*Celebrant*      *People*

Lift up your\_ hearts. We lift them to the Lord.

*Celebrant*

Let us give thanks to the Lord our God.

*People*

It is right to give him thanks and praise.

*The Celebrant continues*

**I**T is right, and a good and joyful thing, always and everywhere to give thanks to you, Father Almighty, Creator of heaven and earth.

Through Jesus Christ our Lord. For our sins he was lifted high upon the cross, that he might draw the whole world to himself; and, by his suffering and death, he became the source of eternal salvation for all who put their trust in him.

Therefore we praise you, joining our voices with Angels and Archangels and with all the company of heaven, who for ever sing this hymn to proclaim the glory of your Name:

## Sanctus & Benedictus qui venit

Andrew J. Walker

*Sung by All.*

*"The glory which I now can see..."*

**Allegro** —

Ho - ly, Ho - ly, Ho - ly Lord, God of pow-er and might,\_\_\_\_

hea - ven and earth are full of your glo - ry. Ho -

san - na in the high - est.

# Thursday

High voices... Low voices... | ALL TOGETHER...

Bles - sed is he who comes Bless - ed is he who comes in the name of the Lord. Ho - san - na in the high - est., Ho - san - na in the high - est.,

*The People may stand or kneel. The Celebrant continues*

**W**E give thanks to you, O God, for the goodness and love which you have made known to us in creation; in the calling of Israel to be your people; in your Word spoken through the prophets; and above all in the Word made flesh, Jesus, your Son. For in these last days you sent him to be incarnate from the Virgin Mary, to be the Savior and Redeemer of the world. In him, you have delivered us from evil, and made us worthy to stand before you. In him, you have brought us out of error into truth, out of sin into righteousness, out of death into life.

On the night before he died for us, our Lord Jesus Christ took bread; and when he had given thanks to you, he broke it, and gave it to his disciples, and said, "Take, eat: This is my Body, which is given for you. Do this for the remembrance of me." After supper he took the cup of wine; and when he had given thanks, he gave it to them, and said, "Drink this, all of you: This is my Blood of the new Covenant, which is shed for you and for many for the forgiveness of sins. Whenever you drink it, do this for the remembrance of me." Therefore, according to his command, O Father,

*All*

We remember his death,  
We proclaim his resurrection,  
We await his coming in glory;

*The Celebrant continues*

And we offer our sacrifice of praise and thanksgiving to you, O Lord of all; presenting to you, from your creation, this bread and this wine.

We pray you, gracious God, to send your Holy Spirit upon these gifts that they may be the Sacrament of the Body of Christ and his Blood of the new Covenant. Unite us to your Son in his sacrifice, that we may be acceptable through him, being sanctified by the Holy Spirit. In the fullness of time, put all things in subjection under your Christ, and bring us to that heavenly country where, with the ever-blessed Virgin Mary, blessed Bernard Mizeki, the holy Apostles Andrew, John and Thomas, and all your saints, we may enter the everlasting heritage of your sons and daughters; through Jesus Christ our Lord, the firstborn of all creation, the head of the Church, and the author of our salvation.

By him, and with him, and in him, in the unity of the Holy Spirit all honor and glory is yours, Almighty Father, now and for ever.

Celebrant People

A - men.

## The Lord's Prayer

*Celebrant*

As our Sa - vior Christ has taught us, we now pray,

*Celebrant and People*

Our Fa - ther in hea - ven, Hal - lowed be your Name,

your king - dom come, your will be done. on earth as in hea - ven.

Give us to - day our dai - ly bread.

For - give us our sins as we for - give those who sin a - gainst us.

Save us from the time of tri - al. and de - liv - er us from e - vil.

For the king - dom, the power, and the glo - ry are yours,

now and for ev - er. A - men.

## Pascha Nostrum

Andrew J. Walker

*Silence is kept. Then the following is sung by All.*

**Largo** (♩ = 60) (Choir Sop 2) *mf* **Choir ONLY**

*Sung in free Plainsong style—does not have to be in same tempo as choir; may require 2nd Conductor... perhaps one of the Sop. 1 or Basses...*

Al - le - lu - ia, Al - le - lu - ia.

Christ our Pass - ov - er is sac - ri - ficed for us;

*...a few Sop. 1...*

**CONGREGATION + Choir**

There - fore let us keep the feast. Al - le - lu - ia, Al - le - lu - ia.

# Thursday

The Celebrant says

THE Gifts of God for the People of God. Take them in remembrance that Christ died for you, and feed on him in your hearts by faith, with thanksgiving.

All baptized persons are welcome to receive Holy Communion.  
Gluten-free Bread will be available at the Chapel altar.

## Agnus Dei

Andrew J. Walker

Sung by All.

“I’m wearied with my former toil...”

Moderato (♩ = 112)

Lamb of God, you take a-way the sins of the world: have mer-cy on us.

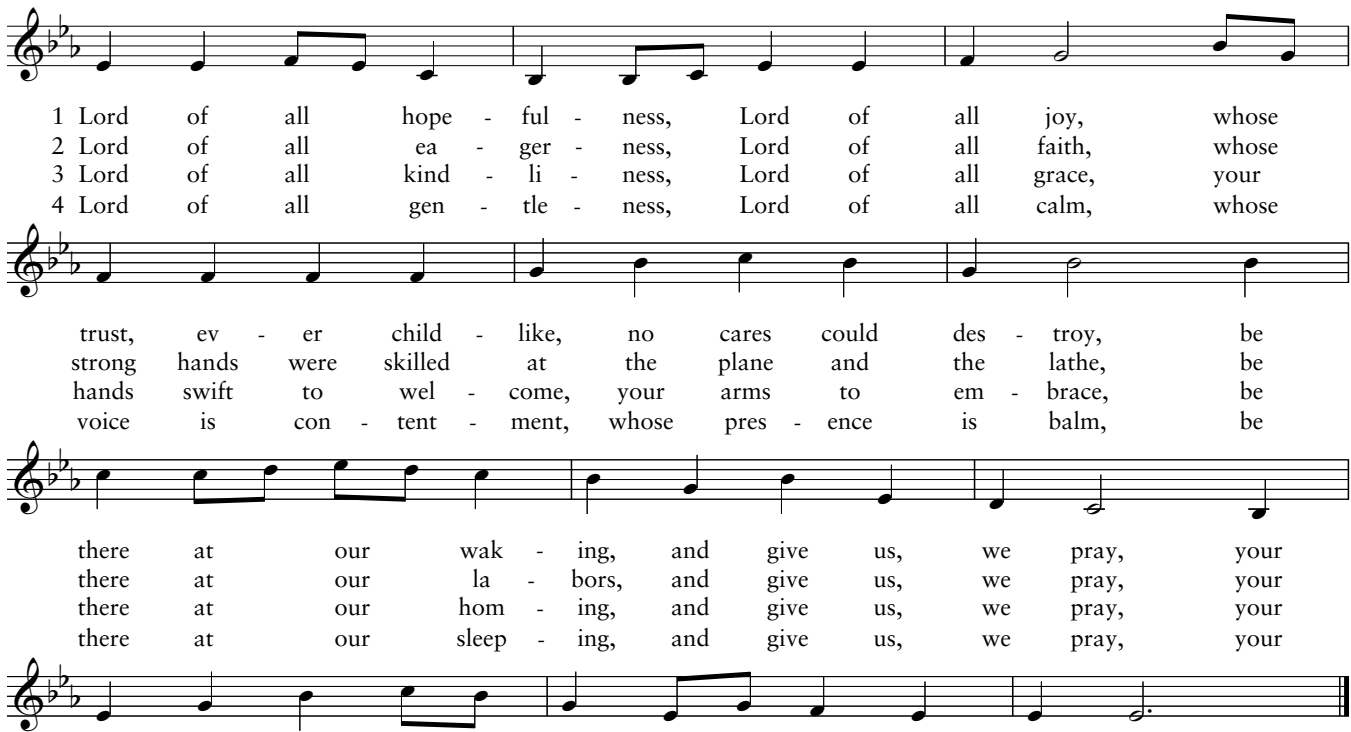
Lamb of God, you take a-way the sins of the world: have mer-cy on us.

Lamb of God, you take a-way the sins of the world:

grant us peace, grant us peace.

## Hymn

*Sung by All, seated.*



1 Lord of all hope - ful - ness, Lord of all joy, whose  
 2 Lord of all ea - ger - ness, Lord of all faith, whose  
 3 Lord of all kind - li - ness, Lord of all grace, your  
 4 Lord of all gen - tle - ness, Lord of all calm, whose

trust, ev - er child - like, no cares could des - troy, be  
 strong hands were skilled at the plane and the lathe, be  
 hands swift to wel - come, your arms to em - brace, be  
 voice is con - tent - ment, whose pres - ence is balm, be

there at our wak - ing, and give us, we pray, your  
 there at our la - bors, and give us, we pray, your  
 there at our hom - ing, and give us, we pray, your  
 there at our sleep - ing, and give us, we pray, your

bliss in our hearts, Lord, at the break of the day.  
 strength in our hearts, Lord, at the noon of the day.  
 love in our hearts, Lord, at the eve of the day.  
 peace in our hearts, Lord, at the end of the day.

Words: Jan Struther (1901–1953)

Music: *Slane*, Irish ballad melody; adapt. *The Church Hymnary*, 1927

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## Communion Anthem

Philip Stopford (b. 1977)

*Sung by the Choir.*

**A**VE verum corpus, natum  
 de Maria Virgine,  
 Vere passum, immolatum  
 in cruce pro homine.  
 Cujus latus perforatum  
 unda fluxit sanguine;  
 Esto nobis praegustatum  
 mortis in examine.  
 O dulcis, O pie,  
 O Jesu, Fili Mariae,  
 miserere nobis. Amen.

*Hail true Body, born of Mary,  
 spotless Virgin's virgin birth;  
 Thou who truly hangedst weary  
 on the Cross for sons of earth;  
 Thou whose sacred side was riven,  
 whence the Water flowed and Blood,  
 O may'st thou, dear Lord, be given  
 at death's hour to be my food:  
 O sweet One! O gracious One!  
 O Jesu, holy Mary's Son,  
 have mercy on us. Amen.*

14th c. Eucharistic hymn  
 attr. Pope Innocent VI (1282/95–1362);  
 tr. N. H. Oxenham (1829–1888)

# Thursday

## Hymn

*Sung by All, seated.*

1 Firm - ly I be - lieve and tru - ly God is Three, and God is One;  
And I next ac - know - ledge du - ly Man - hood tak - en by the Son.

2 And I trust and hope most ful - ly In that Man - hood cru - ci - fied;  
3 Sim - ply to his grace and whol - ly Light and life and strength be - long,  
4 And I hold in ven - er - a - tion, For the love of him a - lone,  
And each thought and deed un - ru - ly Do to death as he has died.  
And I love su - preme - ly, sole - ly, Him the ho - ly, him the strong.  
Ho - ly Church as his cre - a - tion, And her teach - ings as his own.

5 A - do - ra - tion ay be giv - en, With and through th'an - gel - ic host,  
To the God of earth and heav - en, Fa - ther, Son, and Ho - ly Ghost.

Words: John Henry Newman (1801–1890)

Music: *Shipston*, Warwickshire Ballad;

harm. Ralph Vaughan Williams (1872–1958)

*The People stand*

## Postcommunion Prayer

*Celebrant* Let us pray.

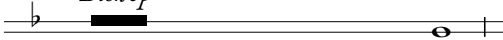
**A**LMIGHTY and everliving God,

*then All say together*

we thank you for feeding us with the spiritual food  
of the most precious Body and Blood  
of your Son our Savior Jesus Christ;  
and for assuring us in these holy mysteries  
that we are living members of the Body of your Son,  
and heirs of your eternal kingdom.  
And now, Father, send us out  
to do the work you have given us to do,  
to love and serve you  
as faithful witnesses of Christ our Lord.  
To him, to you, and to the Holy Spirit,  
be honor and glory, now and for ever. Amen.

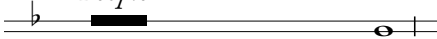
## The Blessing

*Bishop*



Our help is in the Name of the Lord;

*People*



The maker of heaven and earth.

*Bishop*



Blessed be the Name of the Lord;

*People*

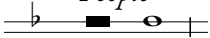


From this time forth for ever-more.

*The Bishop continues*

**T**HE blessing, mercy, and grace of God Almighty,  
✠ the Father, the Son, and the Holy Spirit, be upon  
you, and remain with you for ever.

*People*



A - men.



# Thursday

## Hymn

*Sung by All, standing.*



1 Ye watch-ers and ye ho-ly ones, bright ser-aphs, cher-u-bim, and thrones, raise the glad strain,  
Al-le-lu-ia! Cry out, do-min-ions, prince-doms, powers, vir-tues, arch-an-gels, an-gels' choirs,  
Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia!

2 O high-er than the cher-u-bim, more glo-rious than the ser-a-phim, lead their prais-es,  
3 Re-spond, ye souls in end-less rest, ye pa-tri-archs and pro-phets blest, Al-le-lu-ia,  
Al-le-lu-ia! Thou bear-er of the e-ter-nal Word, most gra-cious, mag-ni-fy the Lord,  
al-le-lu-ia! Ye ho-ly twelve, ye mar-tyrs strong, all saints tri-um-phants raise the song,  
Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia!  
Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia!

4 O friends, in glad-ness let us sing, su-per-nal an-thems ech-o-ing, Al-le-lu-ia,  
al-le-lu-ia! To God the Fa-ther, God the Son, and God the Spi-rit, Three in One,  
Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia!

Words: John Athelstan Laurie Riley (1858-1945)

Music: *Lasst uns erfreuen*, melody from *Auserlesene*

*Catholische Geistliche Kirchengeseng*, 1623; adapt. and  
harm. Ralph Vaughan Williams

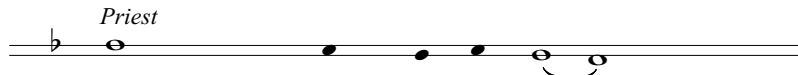
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University Press.

Arranged: Richard Webster

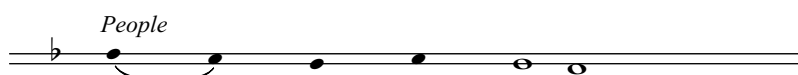
## The Dismissal

*Priest*



Go in peace to love and serve the Lord.

*People*



Thanks be to God.

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## Voluntary

Richard Webster

*Baroque Suite for Organ and Brass (2004)*

III. Réjouissance

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*The altar flowers for this service are given by Richard Ferlita to the Glory of God and in loving memory of his parents, Josephine and Dominick Ferlita.*

# Presenters, Performers & Composers

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**J**AMES K. BASS is Director of Choral Studies in the School of Music at the University of South Florida and the artistic director of the Master Chorale of Tampa Bay. At USF he conducts the University Chamber Singers, Collegium and the Collegiate Singers, and teaches graduate and undergraduate courses in choral conducting, philosophy, and literature. Previously he was on the faculty at Western Michigan University and the University of Central Florida in Orlando. Bass received the Doctor of Musical Arts degree from the University of Miami–Florida, where he was a doctoral fellow, and Master of Music and Bachelor of Science degrees from the University of South Florida.



Bass' conducting experience includes a variety of choral and orchestral ensembles including chamber choirs, women's choruses, mixed-voice choirs, symphony orchestras, string orchestras, and string chamber ensembles. The Western Michigan University Chorale was one of eleven nationally auditioned choirs to appear as a featured performer at the 2008 Convention of the National Collegiate Choral Organization held in Cincinnati, Ohio. He has conducted choirs at the University of Central Florida and University of Miami–Florida and has appeared as a guest conductor and clinician. He has served as director of choral and orchestral activities at Howard W. Blake High School for the Performing Arts in Tampa and conductor of the Tampa Bay Youth Orchestra. He has prepared choirs for Sir Colin Davis, Sir David Willcocks, Jahja Ling, Michael Tilson Thomas, and Robert Shaw.

Bass is a bass member and chorus master for Seraphic Fire, the Miami-based professional choir, and was appointed choirmaster for the Classical Music Festival in Eisenstadt, Austria. During the summer of 2011 he co-founded the Professional Choral Institute at the University of South Florida. In its inaugural year of recording, Seraphic Fire and PCI received the Grammy nomination for Best Choral Performance for their recording of Johannes Brahms' "Ein Deutsches Requiem". He has prepared choirs for Sir Colin Davis, Sir David Willcocks, Jahja Ling, Michael Tilson Thomas, Stefan Sanderling, Markus Huber and Robert Shaw. He has served on the Executive Board of the American Choral Directors Association Central Division as College Repertoire and Standards chairperson. His professional affiliations include the American Choral Directors Association, Music Educators National Conference, American Symphony Orchestra League, Pi Kappa Lambda national music honor society, and Phi Mu Alpha Sinfonia music fraternity.

**C**ASEY CANTWELL, a native of Dallas, Texas, began to study the piano at five years of age in the Piano Preparatory Department at Southern Methodist University in Dallas. In the sixth grade he began to study the organ with Philip E. Baker, then Choirmaster/Organist of Highland Park United Methodist Church. After three years he became the student of Dr. Robert T. Anderson, Professor of Organ at Southern Methodist University. He earned the Bachelor of Music Degree in Organ Performance from Centenary College of Louisiana in Shreveport. His teacher there was William C. Teague.



He is the Organist and Director of Music for Trinity Church, Tulsa, and is also the Artistic Director of the Tulsa Boy Singers, the oldest choral organization in Oklahoma.

Casey has played organ concerts in Texas, Florida, Oklahoma, Louisiana, Arkansas, Colorado, Kentucky, Illinois, Tennessee, New York, and New Mexico. He will play a concert later this spring in Naples, Florida. In 1996 he travelled to Italy where he played in Florence, Assisi, and Rome, including the Sunday High Mass at St. Peter's Basilica in the Vatican. In 1999 he accompanied a local choir to Austria and Germany, where he played in many churches including the Frauenkirche in Munich. In 2007 he took the Trinity Choir to the United Kingdom where the choir was in residency at Ely Cathedral.

Casey has been published in the Choristers Guild Letters, has led numerous workshops and reading sessions, and has been a Housemaster for the Tulsa course of the Royal School of Church Music (RSCM) for twelve years. Casey has served on the National Council of The American Guild of Organists as the Regional Councilor for Region VII. In addition to this, he was the coordinator for the Region VII Convention held in Tulsa in June of 2005. Casey is currently Dean of the Tulsa AGO Chapter. He is a member of the Association of Anglican Musicians and is listed in Who's Who in America.

# Presenters, Performers & Composers

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**D**AVID COASH, percussionist, has been a member of the Florida Orchestra since 1978. Dr. Coash received his Doctorate of Musical Arts degree from the University of Michigan School of Music and also holds a Masters Degree in performance from Northwestern University and degrees in music and music education from the University of South Florida in Tampa.

Dr. Coash is currently the Principal Percussionist with the Lake George Opera and is the co-founder and director of Spectrum Contemporary Ensemble. He has been a member of the Brass Band of Battle Creek since 1994. He has performed with the London Symphony (1999), with the Detroit Symphony (1994) and in 2001 and 2002 he served as Timpanist for the Eisenstadter Sommerakademie in Eisenstadt, Austria. Dr. Coash has also performed at the Bowdoin Music Festival (1996) and at Music at Gretna, (1995 & 97) and at the Pine

Mountain Music Festival (1997).

Dr. Coash has been a member of the faculty at Florida Southern College in Lakeland, Florida since 2005 and also at the University of Tampa in Tampa, Florida since 1983. He was a member of the faculty of Stetson University, in Deland, Florida from 1999 to 2005.

From 2006–2008, Dr. Coash was Music Director and Conductor of the Junior Philharmonic of the Patel Conservatory Youth Orchestra, part of the youth orchestra program at the Tampa Bay Performing Arts Center.

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**B**RENT DOUGLAS, is on the faculty at Eckerd College, where he teaches piano and serves as the Choral Director and is also the staff accompanist. He plays piano in the Florida Orchestra and serves as rehearsal pianist for St. Petersburg Opera. He is the Director of Music Ministry & Organist at Our Savior Lutheran Church. Brent serves as pianist in VOICEexperience with Sherrill Milnes each summer. Brent regularly performs with the St. Petersburg Opera Chamber Ensemble and orchestra. He has given recitals throughout the country as a pianist, chamber musician, and organist. He has held positions with choruses, theaters, colleges, and opera companies as rehearsal pianist, coach and musical director. Brent is also an active studio musician and records regularly for singers and composers. As an arts administrator, Brent served as Managing Director for the Palladium Theater in St. Petersburg from 2000 to 2005, where he co-founded the prestigious Encore Chamber Music Series in 2001. He served as Operations Manager for St. Petersburg Opera from 2008 to 2010, and was on the Board of

Directors for the Florida Suncoast Opera Guild, where he oversaw the annual opera competition. Brent studied piano performance at Missouri State University and the University of South Florida, from which he graduated in 2000. He is currently pursuing a masters degree in orchestral conducting at the University of South Florida. Brent is an avid cyclist/runner/swimmer.

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**J**OHN FENSTERMAKER is organist and choirmaster of Trinity-by-the-Cove Episcopal Church in Naples, Florida. He hails from Indianapolis, and received his early training as a choirboy at Trinity Church there. He studied the organ in France with André Marchal, and apprenticed at Canterbury Cathedral in England with Allan Wicks. His first job after school was at Washington National Cathedral as assistant organist and choirmaster and French master, and glee club director of St. Albans School for Boys and the National Cathedral School for Girls. He subsequently was appointed director of music at Grace Cathedral in San Francisco, a post he held for thirty years before coming to Naples.



# Presenters, Performers & Composers

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**T**HE FLORIDA ORCHESTRA BRASS QUINTET (FOBQ) was formed in 1979 by the principal brass players of what was then the Florida Gulf Coast Symphony. Ever since, it has been a favorite of audiences in the Tampa Bay area and throughout Florida—an ensemble of great versatility, entertaining narratives, and musical skill.

ROBERT SMITH joined the Florida Orchestra in 1984, and has served as its Principal Trumpet since 1994. He has been a featured soloist in Florida Orchestra concerts a number of times, performing works by Haydn, Hummel, Shostakovich, Arutunian, and Arban. He has also served as a Guest Principal for a number of orchestras around the world, including the Dallas and Houston Symphonies, the New Zealand Symphony Orchestra, and the Singapore Symphony Orchestra, and also was engaged as a guest Associate Principal with the San Francisco Symphony.



KENNETH BROWN joined The Florida Orchestra as Assistant Principal trumpet in 1996. He previously held the same position with the Grand Rapids Symphony in Grand Rapids, Michigan, and was Principal Trumpet with the West Shore Symphony in Muskegon, Michigan. He has also performed with the orchestras of Kalamazoo and Lansing, Michigan, South Bend, Indiana, and Sarasota, Florida.

ANDREW KARR is the Assistant Principal Horn of The Florida Orchestra. Prior to that he was Principal Horn of the Shanghai Philharmonic Orchestra and the Shanghai Broadcasting Symphony Orchestra. After attending the Curtis Institute of Music in Philadelphia, he joined the New World Symphony in Miami. Locally, he has performed with the Sarasota Orchestra and Opera Tampa. He is also a regular member of the Colorado Music Festival and the Colorado Chamber Orchestra. He served on the faculty of Vassar College from 2000-02 and is on the faculty of the University of South Florida in Tampa. In summer 2008 he traveled to Iraq to teach at the Unity Academy for Performing Arts in Kurdistan, and in February 2012 to the Afghanistan National Institute of Music in Kabul.

DWIGHT DECKER, trombone, is a native of New Jersey. He attended Wheaton College where he was a student of Jay Friedman and Edward Kleinhammer of the Chicago Symphony Orchestra. He has served as Principal Trombone with the Civic Orchestra of Chicago and with the Shenandoah Valley Music Festival Orchestra in Virginia. Since 1973 he has been Principal Trombone of The Florida Orchestra.

WILLIAM MICKELSEN, tuba, is from Fort Collins, Colorado. Upon completion of undergraduate studies at the University of Northern Colorado, Mr. Mickelsen taught at the University of Rhode Island before entering graduate studies at Yale University where he received the Master of Music Degree. He has been principal tuba with The Florida Orchestra since 1979 and is currently on the music faculty of St. Petersburg College.

**T**HE GULF COAST YOUTH CHOIR is the Youth Choir in Residence at the University of South Florida's School of Music. A not-for-profit choral-arts organization for young people in the Tampa Bay area, it offers students in grades 2 to 12 a fun, interactive program of musical instruction. GCYC supports six choirs of boys and girls which perform locally, nationally, and internationally in choral festival, concert, and competition settings. Currently approximately 140 students, representing five counties in the Tampa Bay area, are enrolled in the program. GCYC will lead our Tuesday morning worship service at St. Thomas Church in St. Petersburg.



**J**USTIN HAVARD is a native of Mobile, Alabama, and received his bachelor's degree in choral music education from Florida State University with an emphasis on piano. He is currently the choral director at Palm Harbor University High School, and his choral and music theatre program has consistently earned statewide recognition and a reputation for excellence. Justin has also played keyboards for the national tours of Wicked, A Chorus Line, and Spamalot, as well as countless other engagements from cabaret to classical. He is a well-respected clinician and accompanist, both in the Tampa Bay Area and state-wide, and recently conducted the All County Middle School Chorus for Pinellas County. He is a member of Festival Singers of Florida, an auditioned ensemble that was recently featured at the American Choral Directors' Association Convention. Justin is very proud and excited to be the Artistic Director of Una Voce: The Florida Men's Chorale. He also sings with the Festival Singers of Florida.

# Presenters, Performers & Composers

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AFTER SCHOOL SPECIALS is an exciting a cappella group of 18 young people who attend Palm Harbor University High School in Pinellas County. Under the direction of the irreplaceable Mr. Justin Havard, they have been recognized nationally and awarded many honors for their dynamic performances. One of After School Special's favorite things to do is sing at nursing homes for the residents (and other innocent bystanders) and rock out Christmas carols. The After School Special's signature sound embraces a variety of pop and rock music styles.

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CHARLES HOGAN is the Director of Music for Children & Youth at St. Mary's Episcopal Church in High Point, North Carolina, where he heads the St. Mary's Choir School. Prior to taking up that position in 2011, he served as the interim Director of Music at Christ Church Cathedral (Episcopal), Cincinnati, where he also founded a professional chamber choir, Faburden. Before that, among other positions, he served as interim Associate Director of Music and Organist at First Presbyterian Church, Greensboro, and as Minister of Music at Holy Comforter Episcopal Church, Burlington, North Carolina. While in Burlington, he founded the Alamance Girls Choir. He is also the past coordinator of the nationwide summer training courses for the Royal School of Church Music. His musical compositions are widely performed and his other writings have garnered praise from some of the nation's leading musicians. He holds a Doctor of Musical Arts from the University of Cincinnati College-Conservatory of Music and both a Master of Music and Bachelor of Music from the University of Kentucky. He has been a

member of AAM since 1997.

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THE REVEREND DR. JOHN L. HOOKER is a retired Episcopal priest with a considerable background in Church Music. He holds degrees in organ performance from Centenary College of Louisiana, Southern Methodist University, and The University of Memphis, having studied with William Teague, Robert Anderson, Donald Willing, and Harry Gay. He was a Fulbright-Hayes Scholar with Helmut Walcha to the State Conservatory of Music, Frankfurt-am-Main, and he has done additional organ study with Lady Susi Jeans and Michel Chapuis.

During his active career as a Church Musician, Hooker served three major parishes: St. Paul's, Chattanooga; Calvary Church, Memphis; and St. Philip's In The Hills, Tucson. After obtaining his Master of Divinity from Episcopal Divinity School, he joined the faculty of that seminary as Associate Professor of Liturgy and Church Music. He served the national Church

on the Commission of Liturgy and Music, and he is the author of the Leader's Guide to the hymnal supplement Wonder, Love, & Praise. Hooker has also been active in AAM from its early days, serving as choral reviewer for the Journal from 1994 to 2003 and as President from 1997 to 1999.

His hymn texts and tunes appear in major denominational hymnals, and his most recent commission was for an Evening Service which the Choir of St. Andrew's, Tampa, premiered during their 2014 residency at Winchester Cathedral on the composer's 70th birthday.

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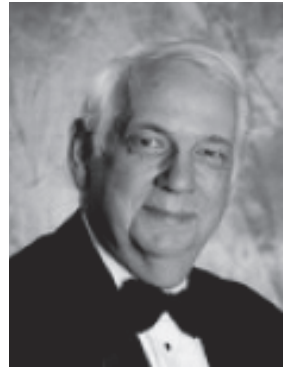
CARL KLEIN is Director of Music at The Episcopal Parish of the Good Shepherd in Waban, Massachusetts, where he has served since 1999. He is also the Administrator of the American Guild of Organists Organ Library and Archive. He was Director of Music at St. Andrew's Episcopal Church, Tampa, Florida, from 1991 to 1997. Dr. Klein has given numerous organ recitals on both coasts of this country, and in England and Ireland. He grew up in Port Allegany, Pennsylvania, and studied organ with W. Kent Hill at Mansfield University of Pennsylvania (BM 1986) and with David Craighead at the Eastman School of Music, Rochester, New York (MM 1988; DMA 1991). He has composed many descants, hymn harmonizations, and chorale preludes.



# Presenters, Performers & Composers

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**J**AMES LITTON is one of American's best-known choral conductors, widely acclaimed as a specialist in children's choral techniques, as a teacher and scholar, and as a church musician and organist. He has conducted choral and orchestral works and presented seminars and workshops throughout the world. An accomplished organist as well as a choral director, Dr. Litton conducted The American Boychoir in forty-nine states and twelve nations in more than 2,000 concerts during his fourteen-year tenure as music director. Following his retirement, he has served as interim music director of Washington National Cathedral and the St. Olaf College Choir.



Dr. Litton was head of the church music department and assistant professor of organ at Princeton Theological Seminary and visiting lecturer at Virginia Theological Seminary and the University of the South. He has been organist and director of music at Trinity Church, Princeton, New Jersey, and St. Bartholomew's Church in New York City. In his role as a leading church musician, he has been a member of the Episcopal Church's Standing Commission on Church Music, and was a contributing member of the committee that produced The Hymnal 1982. Dr. Litton has edited several books and collections of liturgical music and has published more than fifty articles in professional journals. He is a Fellow of the Royal School of Church Music, one of five Americans to receive this honor.

Dr. Litton is one of the three founding members of the Association of Anglican Musicians in 1966.

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**J**ASON LORENZON is originally from Windsor, Ontario, Canada. He received his first organ post at the age of nine. He went on to the University of Western Ontario and served as Music Director of Hyatt Avenue United Church. While at Western, he was the first freshman ever to win the concerto competition, and he has played with the University of Western Ontario Symphony Orchestra and the Windsor Symphony Orchestra. After graduating from the University of Western Ontario with a Bachelor of Music Degree and Political Science Degree, he moved to Cleveland for his master's degree. After graduation from the Cleveland Institute of Music in 1995, he served as Music Director and Organist of Our Lady of Guadalupe Church, Macedonia, Ohio; The Hudson Community Chorus; and the Cathedral of St. Jude the Apostle, St. Petersburg, Florida. In 2001, Jason placed second in the Marcello Galanti International Organ Competition in Italy. He was invited back in 2008 to serve as a judge. He also holds the ARCT Diploma from the Royal Conservatory of Music, Toronto, and the CAGO Diploma from the American Guild of Organists, New York City.



**D**EAH MCREYNOLDS is Artistic Director for Gulf Coast & Lumina Youth Choirs, Youth Choir in Residence at the University of South Florida. This diversified program of vocal arts sustains six choirs of boys and girls, ages 6-18, which perform locally, nationally and internationally in choral festival, concert and competition settings. She is Choral Director for Le Petit Choeur & Voce di Vita. Both choirs toured Ireland in March 2014 where they were honored to be guest performers at St. Patrick's Cathedral in Dublin.



An active adjudicator and clinician, Deah most recently served as adjudicator for the Florida Vocal Association's 2015 Solo & Ensemble contest, District 7 & 8 and as conductor of the Hillsborough County Elementary Fine Arts Festival Chorus. In 2014 she served as conductor of the Hillsborough All-County High School Women's Chorus, Elementary Fine Arts Festival Chorus and Polk County Elementary Showcase Girl's Choir.

Mrs. McReynolds has extensive experience working with choirs of all ages. While attending USF she conducted the USF Chamber Singers, Collegium and Collegiate choirs. She served as Choral Director at Adams Middle School in Tampa where she oversaw a program of 230 students in 5 choirs. While at AMS, her choirs consistently earned Superior ratings at Music Performance Assessments as well as other music festivals across Florida. Deah was also Artist in Residence at Orange Grove Middle Magnet School of the Arts teaching voice and an Elementary Music Specialist for the Hillsborough County Public Schools. As Director of Music and Worship Arts at several Bay area churches, she oversaw music, drama, dance and technical arts ministries for all age levels.

Deah holds a MM in Choral Conducting and BA in Music Education from the University of South Florida. A former member of The Master Chorale of Tampa Bay, she has enjoyed singing as a soloist with the Florida Orchestra, Sarasota Orchestra and with various other ensembles throughout the Tampa Bay area for more than 20 years.



# Presenters, Performers & Composers

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**P**HIL McREYNOLDS received his Bachelors in Music Composition, and his Masters in Piano Pedagogy from the University of South Florida. He has accompanied the Hillsborough County Elementary Fine Arts Festival Chorus for eight years. He has also accompanied the women's choir for USF's Festival of Voices for the past three years. Phil has performed extensively with pop, rock and jazz groups in the Tampa Bay Area, including playing with national touring musical casts of The Radio City Music Hall Revue and Evita. He is employed as a music specialist at McDonald Elementary, where he leads an intermediate chorus and a rock band that performs in the community. Phil serves as the pianist at First United Methodist Church of Brandon.



**H**AIG MARDIROSIAN—known to many in the organ world as author of “Vox Humana,” his former opinion column in The American Organist—is Dean of the College of Arts and Letters and Professor of Music at the University of Tampa. He has earned international standing as a composer, conductor, concert organist and recording artist. He has performed in important international festivals and has 20 recordings to his credit on various labels in the United States and Europe. Prior to his appointment at The University of Tampa in 2009, Dr. Mardirosian served thirty-three years as professor of music at American University in Washington, DC, and was senior vice provost and Dean of Academic Affairs. While in Washington, he was also organist and choirmaster of the Church of the Ascension and Saint Agnes.

Dr. Mardirosian has generously arranged for the University of Tampa's College of Arts and Letters to co-sponsor our Monday events on the campus.



**B**RANDON MARTIN is a vocalist, conductor, and composer living in Tampa, Florida. He earned his BA in Music from Florida State University and his MM in Choral Conducting from the University of South Florida in May 2014. He is the Director of Music at First United Church of Tampa. He has sung as a member of the a cappella ensemble “Voices of Liberty” at Walt Disney World and has also sung in workshops with Chanticleer. Since 2012, Brandon has been singing with the Evensong Choir of the Cathedral of St. Peter (St. Petersburg, Florida) who premiered his setting of the evening canticles in 2014.

# Presenters, Performers & Composers

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MELISSA MISENER is a native of Tampa and is a Resident Artist of the St. Petersburg Opera Company. With SPO she has played the roles of Mrs. McLean in Carlisle Floyd's *Susannah* 2014, Madame Flora in Menotti's *The Medium* 2013, Zita in Puccini's *Gianni Schicchi* 2011, Giovanna in Verdi's *Rigoletto* 2011 and Mrs. Anderssen in *A Little Night Music* by Sondheim 2010. She was featured as the headliner in the new annual SPO series "Late Night Cabaret" in 2015. She also sings in SPO's crossover quartet "Operatini"; started in 2014 they perform consistently throughout the bay area all year long. As an Emerging Artist with the St. Petersburg Opera Company she covered the roles of Mrs. Lovett in Sondheim's *Sweeney Todd* 2012, Marcellina in Mozart's *Le Nozze di Figaro* 2012, Prince Orlofsky in Strauss's *Die Fledermaus* and Dorabella in Mozart's *Così Fan Tutte* 2010.



Melissa sings regularly as a soloist with Opera Tampa. She sang as a section leader with the Opera Tampa chorus under the direction of Anton Coppola 2007–2010 and she was featured in the 2009 production of *Suor Angelica* as "La Conversa". Melissa made her professional opera directing debut last year with St. Petersburg Opera Company's Production of Leoncavallo's *Pagliacci*. She began directing in the spring of 2013 with the USF production of Humperdinck's *Hansel and Gretel*. She returned in 2014 to direct Menotti's *The Old Maid and the Thief* and in 2015 with Michael Ching's new opera *Speed Dating Tonight*.

Most recently, in the spring of 2015, Melissa directed and starred in two productions of Britten's *Noye's Fludde* with the Sarasota Choral Society, then at the Cathedral Church of St. Peter in St. Petersburg. Melissa is the alto soloist and section leader at St. Andrew's Episcopal Church and has sung solos in countless sacred concerts, oratorios, masses etc. throughout the Tampa Bay area. Melissa runs her own voice studio in Tampa and enjoys teaching students of all ages.

SIMON MORLEY is the organist and choirmaster of St. John's Episcopal Church in Hyde Park, Tampa. Born in Gloucestershire, United Kingdom, he received his first organ lessons from John Belcher at St. Peter's Church in Bournemouth, and was appointed to his first position as organist at the age of twelve. After becoming assistant organist of Wimborne Minster in 1983, he won a place at Trinity College of Music in London, where for four years he studied organ performance with Christopher Stokes at St. Margaret's Church, Westminster. He was awarded the coveted Cardnell Organ Prize for organ performance, and was made a Fellow of the college in 1990.



Prior to moving to the United States, he held positions in many prestigious institutions in the UK, including organ scholar of Westminster Abbey, assistant organist of Truro Cathedral, and assistant organist of Lincoln Cathedral, where playing highlights included the distribution of the Royal Maundy (at both Truro and Lincoln) in the presence of Queen Elizabeth II, to whom Simon was presented after the service.

Simon has given recitals on four continents, as well as performing Poulenc's organ concerto and Saint-Saëns' third symphony on many occasions, most recently with the Band of Her Majesty's Lifeguards. Recent playing engagements have taken him to South Africa, Switzerland, Austria and Italy (St. Marks, Venice).

He has recently overseen the restoration of the Casavant organ at St. John's in Tampa, and has led the choir on four highly successful trips to San Francisco, Washington, D.C., and New York, where venues included Grace Cathedral, Washington National Cathedral, and the Cathedral of St. John the Divine. In 2013, while on sabbatical leave from St. John's, he spent a period of time acting as assistant to John Scott at Saint Thomas Church Fifth Avenue, New York City.

# Presenters, Performers & Composers

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**I**AIN QUINN enjoys a distinguished career as an organist, musicologist, and composer. Born in Cardiff, Wales, Dr. Quinn began his study of the organ with Robert Court and Nicolas Kynaston, moving to the US in 1994 to pursue advanced study at The Juilliard School, The Hartt School, University of Hartford, (B.M., summa cum laude), and the Institute of Sacred Music, Yale University (M.M.). His principal teachers were John Weaver, Larry Allen, Thomas Murray, William Porter (improvisation) and Nathan Williamson (composition). In 2009, he returned to the UK as a Doctoral Fellow at the University of Durham during which time he was also a Visiting Fellow at Harvard University. He completed his Ph.D. (Historical Musicology) in 2012.

At age fourteen, he became the youngest person ever appointed organist at St. Michael's Theological College, Llandaff. Since that time, he has held college, church and cathedral positions in Durham (UK), New York, Connecticut, and New Mexico, and has taught at the Blackheath Conservatoire, London, and Western Connecticut State University. He has given lectures and conference papers in the UK, Europe, and North America including papers for the Royal Musical Association-Society for Musicology in Ireland, and the American Musicological Society. Dr. Quinn has given regular performances in many of the world's most important centers and has recorded eleven CDs that are available on the Chandos, Hyperion, and Raven labels.

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**T**HE ROSE ENSEMBLE, founded in 1996 and based in Saint Paul, Minnesota, performs vocal music that strives to stir the emotions, challenge the mind, and lift the spirit. Each performance illuminates centuries of rarely heard repertoire, bringing to modern audiences research from the world's manuscript libraries and fresh perspectives on history, languages, politics, religion and world cultures and traditions. With nine critically acclaimed recordings and a diverse selection of concert programs, the group has thrilled audiences across the United States and Europe with repertoire spanning 1,000 years and over 25 languages, including new research in Hawaiian, Swedish, Middle Eastern and American vocal traditions. The group is the recipient of the 2005 Chorus America Margaret Hillis Award for Choral Excellence, and first-prize winner in both sacred and secular music categories at the 2012 Tolosa Choral Contest in Spain (part of the European Choral Grand Prix).

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**B**ENJAMIN SHEEN, Assistant Organist at Saint Thomas Church, Fifth Avenue, and recent Juilliard graduate, is one of the UK's brightest young organists. Hailed as a 'brilliant organist' by The New York Times, he is the 2013 winner of the Pierre S. du Pont First Prize in the inaugural Longwood Gardens (Delaware) Organ Competition and also the winner of Second Prize and the Jon Laukvik prize at the St. Alban's International Organ Competition 2013 for the best performance of the commissioned work. Benjamin started his education as a chorister at St. Paul's Cathedral (under the direction of John Scott), before studying at Eton College and, more recently, Christ Church, Oxford where he graduated with First Class Honors in Music. While an undergraduate, he held the position of Organ Scholar at Christ Church Cathedral, Oxford, and became a prize-winning Fellow of the Royal College of Organists and the recipient of the prestigious Worshipful Company of Musicians' Silver Medal for 2011. As a concert organist, Benjamin has performed throughout the UK and the USA, as well as in Europe, Australia (where he will return this summer) and New Zealand. Notable engagements have

included performances in Westminster Abbey, St. Paul's Cathedral and the Royal Albert Hall in London as well as appearances with the City of London Sinfonia, the Royal Philharmonic Orchestra and the Duisburg Symphonie in Germany. He has also performed live on BBC radio and television and made a number of appearances on NPR's Pipedreams, America's PBS channel and Australian radio. In January 2012, Benjamin made his concerto debut with the Juilliard Percussion Orchestra in a performance of Lou Harrison's Concerto for Organ and Percussion Ensemble as part of the 2012 FOCUS Festival in the Lincoln Centre. Highlights of this past year have included performances throughout North America as well as a debut tour of Spain earlier in 2015. For more information on Ben's upcoming performances, please see [www.bensheen.com](http://www.bensheen.com).

Mr. Sheen is represented in North America and Canada by Philip Truckenbrod Concert Artists.



# Presenters, Performers & Composers

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**T**HE RIGHT REVEREND DABNEY TYLER SMITH was elected bishop coadjutor of the Diocese of Southwest Florida on Dec. 9, 2006. He was consecrated as a bishop on March 10, 2007 at the Cathedral of St. Jude the Apostle in St. Petersburg, Fla. He was seated as the fifth bishop of the diocese Sept. 15, 2007 at St. Peter's Cathedral in St. Petersburg.

Prior to his election, he had been rector of Trinity Church, New Orleans, Louisiana, since January 2005. The church, with about 2,500 members and seven associate clergy, includes Trinity Episcopal School (pre-K through eighth grade with 329 students), and a counseling and training center.

He earned a B.A. in broadcasting production from the University of South Florida, Tampa (1980); an M. Div. from Nashotah House, cum laude (1987); and a D. Min. from Seabury-Western Theological Seminary with special focus on congregational development (1999). He served at Holy Trinity in Melbourne, Florida; St. Michael and All Angels in South Bend, Indiana; and Grace Church in Port Orange, Florida.

He is president of the Bishop Gray Retirement Foundation and a member of the board of directors of the Dominican Development Group, a trustee of the University of the South and Nashotah House, and is a member of the House of Bishops Planning Committee. As Vice President of Province IV, he sits on the Presiding Bishop's Council of Advice. He was recently appointed by the Presiding Bishop to serve on the Standing Committee on Mission and Evangelism. In the Diocese of Southwest Florida, he serves on the board of Berkeley Preparatory School in Tampa. He also served the wider Church as chairman of the Episcopal Church Building Fund and board member of the Seminary of the Southwest.

Born in 1953, Bishop Smith is a Florida native, the son of the late Reverend Dorsey and Dorothy Smith. He and wife Mary Wallis Smith are the parents of five grown children and have six grandchildren. His hobbies include music (he played guitar and keyboards in various groups for many years), and reading history and biographies.



**P**RESTON SMITH is a New York City church musician, pianist, organist, choral conductor, freelance accompanist for Broadway and opera singers, private teacher, and actor. He moved to New York City in 2003 to be Associate Director of Music and Director of Choristers at Saint Bartholomew's Church, Park Avenue. In 2007 he was named Organist and Director of Music at the Church of the Ascension, Broadway and 107th Street, where he conducts a semi-professional choir of adults and plays over 200 masses each year. Preston has worked for Columbia University's Saint Paul's Chapel and New York University's voice department. Every week he can be viewed on ABC's Family Channel as organist and pianist for "The Sunday Mass."

Prior to moving to New York, Preston served prominent Episcopal, Presbyterian, Baptist, and Catholic churches and universities in South Carolina, New Jersey, and Florida. In Charleston he coordinated the Piccolo Spoleto Festival of Churches, taught organ and church music at Charleston Southern University, played piano and celesta with the percussion section of the Charleston Symphony, and accompanied the Charleston Children's Chorus. In Tampa he was Sub-Dean and Dean of the local AGO chapter, pianist for Opera Tampa, music theory instructor at University of Tampa, and Organist-Choirmaster at Saint Andrew's Episcopal Church (1997-2003).



A South Carolina native, Preston graduated from Furman University, University of South Carolina, and Westminster Choir College, Princeton, with advanced degrees in music performance and educational administration. He has concertized as organist in London and Oxford, England; Miami, Atlanta, Charleston, and the major churches of New York City, has played and taught at conventions of the AGO and AAM and has conducted choirs at Washington National Cathedral, Cathedral Church of Saint John the Divine, and Church of Saint Mary the Virgin. Preston has performed for Oprah Winfrey, Hillary Clinton, the Walter Cronkite family, the Presiding Bishop of the Episcopal Church, NBC's Today Show, ABC's Good Morning America, "Sounds of the Holidays" for Fox television, New York's Steinway Hall, The Plaza and Pierre Hotels, The Princeton, Metropolitan, Union League, and Birdland Jazz clubs, and shared the stage with pop icons Patti LaBelle and Vanessa Williams. Other credits include Inside Edition, NBC Nightly News, a wedding show in syndication for Bravo television, a number of nationally-broadcast commercials, a dozen films and television episodes, and an off-Broadway play. He has studied piano and organ with Ruby Morgan, Lindsay Smith, Donald McDonald, Eugene Roan, Susan Moeser, and McNeil Robinson, and acting with Jeanine Bartel, Lauren Port, and Patricia Mauceri at TVI Actors' Studio, Times Square. Preston made his Carnegie Hall debut in 2013, playing the piano works of Liszt and Poulenc.

# Presenters, Performers & Composers



**J**OSHUA STAFFORD is the Director of Music at St. Peter's Episcopal Church in Morristown, New Jersey, where he conducts an RSCM-based program with choirs of boys, girls, and adults. The chorister program is paired with an after-school outreach program for underserved children, offering excellent music education at no cost.

A native of Jamestown, New York, Joshua began piano studies at the age of six. His interest in the organ was sparked at a Pipe Organ Encounter held by the Chautauqua, New York, chapter of the American Guild of Organists that he attended at the age of ten. He received the Bachelor of Music degree in 2010 from the Curtis Institute of Music in Philadelphia, where he was a full-tuition scholarship student of Alan Morrison. He then attended the Yale University School of Music and Institute of Sacred Music, where he earned a Master's Degree in Organ Performance and the Certificate in Church Music in May 2012. His principal teachers at Yale were Thomas

Murray (organ) and Jeffrey Brillhart (improvisation), and he was a recipient of both a full-tuition scholarship and the Robert Baker Award. Joshua's former teachers include Jared Jacobsen and James Bigham. He has previously served as Fellow in Music at St. Paul's, K Street, Washington, D.C. and Director of Music at St. Andrew's Church, Stamford, Connecticut.

As a recitalist and improviser, Joshua has performed at such notable venues as the National Shrine of the Immaculate Conception, Philadelphia's Kimmel Center, Princeton University Chapel, Ocean Grove Auditorium, Spivey Hall, and Chautauqua Institution. Joshua has also served as an Assistant Organist at the Wanamaker Organ in Philadelphia. He has been a featured performer on the nationally syndicated radio show, Pipedreams, and WRTT's Wanamaker Organ Hour. Joshua has also appeared with the National Symphony Orchestra, Curtis Symphony Orchestra, and the Washington Chorus.



**D**R. DANIEL A. VINCENT, JR., FACS, is a board-certified Otolaryngologist/Head and Neck Surgeon (Ear, Nose, and Throat) with specialized training in the diagnosis of voice disorders, the medical and surgical care of the voice, and care of the professional voice. He is a graduate of the University of Virginia and of the University of South Florida College of Medicine, and he completed residency training in Otolaryngology/Head and Neck Surgery at the Medical University of South Carolina in Charleston.

Since establishing his practice in Tampa in 1998, he has built a reputation as a leading laryngologist in the state of Florida. He receives referrals from a wide area of the state and surrounding region. He is a clinical associate professor in the Department of Communication Sciences and Disorders at the University of South Florida, and he is also the preferred laryngologist for the Tampa Bay Performing Arts Center. He has published or presented studies in reflux laryngitis, vocal cord paralysis, age-related voice changes, and neurolaryngology. He is a

Fellow of the American Academy of Otolaryngology/Head and Neck Surgery and a Fellow of the American College of Surgeons. He is also a member of The Voice Foundation, National Spasmodic Dysphonia Association, and an affiliate member of the National Association of Teachers of Singing (NATS).



**A**NDREW WALKER was born (1955), raised, and educated in England, which included singing with Portsmouth Cathedral Choir, and a music degree from the University of London. He immigrated to the United States in 1977, first to Grace Episcopal Church, Ocala, and since 1980, has been the Director of Music at St. Michael's Episcopal Church, Orlando. His music is published by the Royal School of Church Music and Paraclete Press, and he has directed choir camps (including several RSCM America Summer Courses), Elderhostels [now 'Road Scholars'], and workshops throughout the South-Eastern United States. At St. Michael's he directs a very active Music Department of over 90 members involved in five different performing groups, incorporating ages from birth through retired. From 1990 to 1998 he spearheaded the successful project of finding and installing a pipe organ for St. Michael's, the Opus 106 instrument of Andover, Organ Co., Methuen, Massachusetts. The choir has made six trips to the UK since 1984, singing in residence at St. Paul's Cathedral, London, for the most recent trips. From 1996 to

2002 he was the Music Director of the Bach Festival of Central Florida, Lakeland. In 2009 he was elected to serve a term on the national Board of Directors of the American branch of The Royal School of Church Music; is now serving a second three-year term on that board, and recently finished three years serving as President of that organization. In 2014 he established the first RSCM America National Choir, directing them at the end of December 2014, singing four Evensongs in Westminster Abbey, London, UK. He is married to Gladys van den Berg, has three daughters, one granddaughter, and four grandsons.

# Presenters, Performers & Composers

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**T**HE RIGHT REVEREND KEITH B. WHITMORE is serving as Assisting Bishop of the Episcopal Diocese of Atlanta having arrived at the middle of April 2008. He previously served as the fifth Bishop of the Diocese of Eau Claire in northwestern Wisconsin from 1999 to 2008. Prior to being elected as bishop, Whitmore served congregations in Wisconsin, Missouri, and Kansas. He was serving as Dean of the Cathedral in Western Kansas when elected bishop. Ordained priest and deacon in 1977, he has undergraduate degrees in Mechanical Engineering and Theology, an MDiv. and D.D. from Nashotah House Seminary.



Bishop Whitmore also served as an Army Chaplain and retired after 27 years of service. He was a member on the Standing Commission on Ministry Development of the Episcopal Church and the Standing Commission on Program, Budget, and Finance. He served as president of the Domestic Missionary Partnership and president of Affirming Catholicism, organizations devoted to the mission of the Church. He has also served as a trustee at Nashotah House Seminary and Berkeley Divinity School at Yale. Currently he is Chaplain to the Anglican Association of Musicians and serves on the Board of Day One and The Alliance for Christian Media.

Bishop Whitmore has conducted workshops on Evangelism, Parish Development, Vision and Goal Setting, and Leadership Development in congregations around the country for over 30 years. He and his wife Suzie are enjoying living in Atlanta and serving in the Diocese of Atlanta.

In addition to his duties in the Diocese of Atlanta, Bishop Whitmore also serves as the Director of Episcopal Studies at the Candler School of Theology at Emory University and teaches in that program.

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**T**HE REVEREND CANON DR. THOMAS WILLIAMS, earned a B.A. in Philosophy from Vanderbilt University in 1988 and a Ph.D. in Philosophy from the University of Notre Dame in 1994. Before moving to USF he taught at the University of Iowa, where he received the College of Liberal Arts and Sciences Collegiate Teaching Award in 2005. He was Alvin Plantinga Fellow in the Center for Philosophy of Religion at Notre Dame in 2005-06. He was recently awarded the American Philosophical Association's Edinburgh Fellowship, which enabled him to be in residence at the Institute for Advanced Studies in Humanities at the University of Edinburgh in the Fall of 2014, and he will be a visiting fellow in the Centre for Ethics, Philosophy, and Public Affairs at the University of St Andrews in the Spring of 2015.



Dr. Williams's research interests are in medieval philosophy and theology (especially Augustine, Anselm, Aquinas, and Duns Scotus) and the philosophy of religion. He has written widely on these subjects and recorded a course, *Reason and Faith: Philosophy in the Middle Ages*, for the Teaching Company. He has contributed essays to the Cambridge Companions to Augustine, Anselm, Abelard, and Medieval Philosophy, and to the *Cambridge History of Medieval Philosophy*. His articles have appeared in journals such as *Anglican Theological Review*, *Modern Theology*, *Philosophy and Literature*, *Apeiron*, *Faith and Philosophy*, *Journal of the History of Philosophy*, and *Archiv für Geschichte der Philosophie*. He is a subject editor for medieval philosophy for the *Stanford Encyclopedia of Philosophy*.



# Exhibitors

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## Hours

Sunday, June 14: 9:30 p.m. – 12:00 a.m.

Monday, June 15: 9:00 p.m. – 12:00 a.m.

Tuesday, June 16: 9:30 p.m. – 12:00 a.m.

Wednesday, June 17: 3:00 – 4:30 p.m. & 9:00 p.m. – 12:00 a.m.

Thursday, June 18: 1:00 – 3:00 p.m. (final purchases)

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# Venues

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**Sacred Heart Roman Catholic Church** — The history of Christianity on the West Coast of Florida goes all the way back to the Spanish explorers of the 1500s and the missionaries they brought with them. Jesuit priests established an outpost in the late 1500s in what later would become Tampa, but circumstances caused it to be abandoned after about three years.

In the early 1850s, Hillsborough County commissioners deeded property for a Catholic church in “downtown” Tampa. In 1859, a little frame church was erected on the site of the present Sacred Heart Church. It was blessed on Trinity Sunday and named St. Louis Parish in honor of King Louis IX of France and in memory of Fr. Luís Cáncer, a Dominican missionary from Spain who was martyred on the shores of Tampa Bay in 1549. St. Louis parish was officially constituted in February of 1860 with the arrival of Fr. Charles S. Mailley as resident pastor. The twenty-seven-year-old priest had been recruited in France only a few months earlier.



The parish grew along with Tampa. Anticipating the need for a larger facility, two wings were added to its modest building in 1883, nearly doubling its seating capacity. A dreadful yellow fever epidemic took a heavy toll on the populace in 1887-88. The parish lost three pastors within a year, two of them in rapid succession. Bishop John Moore of the Diocese of St. Augustine had lost nearly a quarter of his priests to the malady and had no one else to send to this beleaguered area. He turned to the Jesuits of the South, where 63 year old Fr. Philippe de Carriere, S.J., volunteered to take the post. The parish remained under Jesuit auspices from 1888 until 2005.

By 1891, the Jesuit missionaries had assumed the spiritual care of Catholics in most of South Florida. St. Louis parish stretched all the way to Key West. The missionaries who covered this vast area have been credited with establishing at least 30 parishes and countless missions and stations over the next half century.

Tampa began to boom with the arrival of Henry Plant’s railroad in 1884 and his Tampa Bay Hotel (now the cornerstone of the University of Tampa) in 1891. In 1897, pastor Fr. William Tyrrell, S.J., announced that a new church would be built. Ground was broken for the present church on February 16, 1898. The new structure was dedicated on January 15, 1905, and its name and that of the parish became Sacred Heart.

Jesuits began divesting themselves of parish work in Florida in the early 2000s. Just one week after celebrating the 100th anniversary of the dedication of Sacred Heart Church, on January 15, 2005, the announcement came that the Jesuits would be relinquishing their beloved parish. The transition from Jesuits to Franciscans took place on July 15, 2005; Fr. Andrew Reitz, O.F.M., was formally installed as the first Franciscan pastor of the parish on January 9, 2006. The parish continues to thrive and grow not only in numbers, but also in the involvement of parishioners in various ministries and organizations.

The church has 70 stained glass windows, but the 17 vertical windows lining the nave, anchoring each side of the transept and rimming the apse, are the most dramatic. All were made in the late 1800s by Franz Mayer Co. of Munich, Germany, which is still in business.



**Salvador Dalí Museum** — Shortly before marrying in 1942, A. Reynolds Morse & Eleanor R. Morse attended a retrospective of Spanish surrealist painter Salvador Dalí's works at the Cleveland Museum of Art. Intrigued by the artist's subject matter, and impressed by his draftsmanship, they bought their first painting a year later. The purchase began a 40-year relationship as patrons and friends of Dalí that resulted in a comprehensive collection of original Dalí work.

Until 1971, the Morses displayed their collection in their Cleveland, Ohio, home. When they loaned over 200 pieces to a Dalí retrospective in 1965, they realized that

25 years of collecting produced a mini-retrospective that needed a permanent home.

In March 1971, with Dalí presiding over the opening, the Morses opened a museum adjacent to their office building in Beachwood, Ohio. By the end of the decade, with an overwhelming number of visitors, the Morses decided to again move their collection.

After a search that drew national attention, a marine warehouse in downtown St. Petersburg, Florida was rehabilitated and the museum opened on March 7, 1982.

In mid-2008, a new location for the Dalí museum was announced. Designed by Yann Weymouth of the architectural firm HOK, it was built on the downtown waterfront next to the Mahaffey Theater. The new, larger and more storm-secure museum opened on January 11, 2011. Reportedly costing over \$30 million, this structure features a large glass entryway and skylight made of 1.5 inch thick glass. Referred to as the "Enigma", the glass entryway is 75 feet tall and encloses a spiral staircase. The remaining walls are composed of 18-inch thick concrete, designed to protect the collection from hurricanes.

With the exception of the Dalí Theater-Museum created by Dalí himself in his home town of Figueres, Catalonia, Spain, St. Petersburg's Dalí Museum has the world's largest collections of Dalí's works. It is home to 7 of the 18 "masterwork" paintings by Dalí (including *The Hallucinogenic Toreador* and *The Discovery of America by Christopher Columbus*), the most of any museum in the world. The museum's collection includes 96 oil paintings, over 100 watercolors and drawings, 1,300 graphics, photographs, sculptures and objets d'art, and an extensive archival library. Permanent collection displays are periodically rotated, and several temporary shows are mounted each year.

In addition to displaying the work of Dalí, the museum aims to educate the public and promote understanding, enjoyment and scholarly examination of art through the exhibition of works by Dalí and artists of similar vision.



Established in 1871, **St. Andrew's Episcopal Church** is the "mother church" of Tampa's Episcopalians. Initially, a hospital building at Fort Brooke was used for worship services. The congregation purchased a block of property in the center of the city in 1877 and erected a wood-frame church in 1883. The cornerstone of the current church building was laid in 1904, and three years later the Mediterranean Revival-style structure was completed. The parish also owns the adjacent six-story former Western Union building (1929), which serves as its parish building. Both buildings were renovated in 2008. The church has fine acoustics and a thirty-seven-rank Fisk organ, Opus 105 (1994). St. Andrew's was added to the U. S. National Register of Historic Places in 2009.

St. Andrew's places great emphasis on outreach. As a downtown congregation, parishioners are well aware of the many homeless and transients in the immediate vicinity and seek to reach out to them. The parish distributes free bag lunches to sixty people every day, Monday through Friday, and supports community programs such as Cornerstone Kids and Metropolitan Ministries.

# Venues

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**St. John's Episcopal Church**, Tampa's second-oldest Episcopal parish, was organized as a mission of St. Andrew's in 1911. On Nov. 27, 1911, building permits were listed for erection of the first church building at a cost of \$2,408. On Whitsunday, May 26, 1912, the Rt. Rev. William Crane Gray, bishop of the Missionary Jurisdiction of Southern Florida, consecrated the building, writing in his diary, "I am most thankful for this church and pray God's blessing on this forward movement." Bishop Gray added that the Rev. William Wilson DeHart, rector of St. Andrew's, assisted him in the service and the Rev. John Friedenreich Porter, first priest in charge of St. John's, preached the sermon.



The mission became a parish in 1917 with 108 communicants and with the Rev. L. Irving Insely as priest in charge. In 1924, two years after the Missionary District of South Florida became the Diocese of South Florida, ground was broken for the present church building, designed by F. J. Kennard and Son. The structure was completed in 1928 at a cost of \$60,000.

The financial situation in the early 1930s created great hardship for the parish, and it struggled through the Great Depression. At one point the situation was so dire that the bishop suggested that St. John's and St. Andrew's merge. St. John's vestry and parishioners voted almost unanimously in favor; however, St. Andrew's rejected the merger. St. John's survived; the mortgage was finally paid down and the new building was consecrated in 1944. A parish day school, established in 1951, continues to flourish, having expanded in recent years to three campuses in South Tampa with six hundred students. It is the oldest Episcopal school in Central Florida and the second oldest in the state.

**St. Thomas Snell Isle, St. Petersburg**, has been a vital and energetic center of Christian celebration since its founding in 1952 when it was known as the Snell Isle Episcopal Mission. Services were first held at the St. Petersburg Woman's Club and then at the Masonic Home while the church negotiated the 1954 purchase of three acres of submerged land on Snell Isle. The present church and chapel were dedicated in 1961. A preschool was founded in the early sixties and eventually grew into The Canterbury School of Florida. The school, which now has 500 students, built an upper school campus while continuing to keep its lower school on the St. Thomas campus.



The organ is E. M. Skinner's opus 311, originally built for the First Church of Christ, Scientist, in Lakewood, Ohio, in 1920. It was acquired by St. Thomas in 1964 and rebuilt and enlarged from thirty-eight to fifty-three ranks by Klug & Schumacher in 1978; a new console was added in 1994.





**The University of Tampa** was founded on Aug. 2, 1933, when Tampa Junior College moved from the local high school to what is now known as Plant Hall. Leading the new institution was Frederic H. Spaulding, the former principal of Tampa's Hillsborough High School and the man who had been the motivating force behind establishing the first local university for Tampa's high school graduates.

Plant Hall (shown above), the main academic and administrative building for the University, already had an extraordinary history. Formerly the Tampa Bay Hotel, the building represented, and still remains, a symbol of the city and its history. Local historians credit its builder, railroad and shipping magnate Henry B. Plant, with the transformation of Tampa from a sleepy fishing village to what would become a vibrant city of the 21st century. Built between 1888 and 1891, the hotel was

designed to surpass all other grand winter resorts. At a cost of \$3 million, the 511-room giant rose to a flamboyant height of five stories, surrounded by ornate Victorian gingerbread and topped by Moorish minarets, domes and cupolas. The rooms that once hosted Teddy Roosevelt, the Queen of England, Stephen Crane and Babe Ruth (who signed his first baseball contract in the hotel's grand dining room) are now classrooms, laboratories, and administrative offices—the heart of The University of Tampa and a landscape for state-of-the-art student learning environments. Today, The University of Tampa serves more than 7,200 undergraduate and graduate students, and Plant Hall remains the foundation of a 105-acre, 58-building campus that successfully blends the historic with the modern.

Known for academic excellence, personal attention and real-world experience in its undergraduate and graduate programs, University of Tampa students come from 50 states and 136 countries. There are more than 150 programs of study, including 11 master's degree programs and numerous study abroad opportunities. From its humble beginnings in Plant Hall, UT boasts a \$220 million annual budget and a \$750 million estimated annual economic impact.

Sykes Chapel and Center for Faith and Values is a visual statement of the university's commitment to nurturing the development of character and values of its students. It is an inspiring setting for meditation and celebration of all faiths. Enhancing the understanding of diversity, world cultures and religions, and improving religious literacy on campus are central to its mission. Completed in 2010, it houses Dobson Organ Builder's Opus 89, a 57-rank mechanical-action instrument designed in collaboration with the building's architects.



**Ybor City** is a historic neighborhood within the city of Tampa located just northeast of downtown. It was founded in the early 1880s, when Tampa was a small village of 1,000 souls. Spanish-born Vicente Martínez Ybor (1818-1896) was looking to move his cigar making business from Key West, having run out of space there. Ybor was attracted to the Tampa area because of its good port, Henry Plant's new railway line, and the humid climate (good for cigars, if not for human comfort). Señor Ybor built hundreds of small houses to entice workers from Spain and Cuba, as well as Italy, and within a few years the company town he founded was home to thousands of immigrants rolling millions of cigars annually. In the early 1900s Ybor City was incorporated into the city of Tampa, which by then had expanded to some 16,000 folks.

The decline of the cigar industry began with the Great Depression in the 1930s, when smokers switched from cigars to less expensive cigarettes. Eventually the factories closed and the area declined. In the early 1980s, artists discovered Ybor and its inexpensive studio places, and the district started to recover. Today, the former factory buildings house museums and shops, and the blocks surrounding Seventh Avenue ("La Séptima") thrive with restaurants and nightclubs. Meanwhile, the grand old Columbia Restaurant survived through it all. Very little in the building has changed since its opening in 1905, and while the menu has changed a bit, the Spanish Bean Soup, Chicken and Yellow Rice, and the now famous Cuban sandwich have not. Once a year, in September, the Columbia in Ybor and its satellite locations in the area celebrate "1905 Day," when a special menu with 1905 prices is in effect.

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