

# A Concise History of the Association of Anglican Musicians 1966–2006

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Archivist of AAM (1982–2011)

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

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

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

The subsequent history of the Association, through four times the decade mentioned above, illustrates both the realization of the vision of the three Founders and also the extent to which that vision has been expanded and made more influential within the music and liturgy of the Anglican Communion. Projects like hymnal revision, improvement of compensation and working conditions, the handbook *Musicians Called to Serve*, and the Anglican Musicians Seminary Music Initiative have made the Association a vital force in 21st century church music.

Following the Founders' initial planning meeting, Peter Lawson, Dean of Christ Church Cathedral, Indianapolis, offered to host an initial meeting in May 1966. All cathedral

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musicians in the United States were invited to attend this first gathering of what became the American Cathedral Organists and Choirmasters Association (ACOCA). Dean Lawson also wrote to all cathedral deans, encouraging them to send their principal musicians and, whenever possible, to pay their expenses. This first conference focused on the role of music in the Church and on the formation and codifying of the organization. Present and active at this first meeting was Canon Frederick P. Williams, who contributed much over the years to the growth of the organization.

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

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

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

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

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

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

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

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

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

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

The U.S. Bicentennial in 1976 brought AAM, among many others, to Washington, D.C. Events included dinner at the British Embassy, the world premiere of Menotti’s *The Egg*, and the dedicatory recital of the Sowerby Memorial Division on the Cathedral organ. At this meeting a new focus was begun on professional concerns, an area that has been a

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major part of the work of AAM ever since. A member survey regarding compensation, pensions, and other benefits led eventually to the publication of *A Guide to the Selection and Employment of Church Musicians* in 1981.

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

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

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

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

The 1981 Conference was the first to be based in two venues, Charlotte and Asheville, N.C. The theme was “Exploring Our Natural Resources – Urban and Rural.” Since much attention had been devoted to new hymnody in 1979 and 1980, the program here turned more to new service music as well as to Appalachian idioms. A highlight in Charlotte was a concert of music from the 12th century all the way forward to Monteverdi by Carolyn Darr's ensemble *Lauda Musicam*, followed by a chanted *Compline*. A stop at Hendersonville introduced change-ringing: first a handbell demonstration, then a ring on

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the tower bells themselves. Asheville featured a concert, an informal discussion, and a session of piano rags by composer William Albright, whose two commissioned hymn-tunes were premiered at the closing Eucharist.

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

The 1982 Conference in Memphis introduced two new features that promptly became standard practice for future gatherings: a handsome program booklet for the week and bus transportation for all participants between venues. The program included Evensong at St. Mary's Cathedral, a chamber music concert, and an original musical, *The Clown of God*, adapted by John Hooker and Lillian Durand. Sam Batt Owens' mischievous improvisation at Grace and St. Luke's introduced "Old Man River" in the pedals, to the great delight of his listeners!

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

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

The first full By-Laws of the Association were adopted in 1983. They were substantially expanded when AAM was registered with the Internal Revenue Service as a nonprofit organization.

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The 1984 Conference in Los Angeles had the theme “Worship Spaces: Sight, Sound, and Action — Liturgies in New and Renovated Spaces.” Liturgies and concerts in new and renovated worship spaces shared the program with presentations on acoustics and organization of worship space. Richard Proulx continued the work on plainsong begun the previous year by Mary Berry, and still more previews of *The Hymnal 1982* whetted appetites for its release in 1985. The setting, high in the hills at Mount St. Mary’s College, with a delicious spread of fruit, was especially conducive to later-evening conversation. (The unofficial theme of this week was plump California strawberries.) A pre-conference performance of Handel’s *Jeptha* at St. Alban’s Church in Westwood provided an opportunity to hear this large work and also illustrated the patience that Handel’s audiences must have had with *da capo* form.

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

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

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

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

The Association's second Conference in England was based in London in 1987. Although the RSCM facilities could not accommodate the entire Conference, the Board did meet at Addington Palace, where they stuffed the first tote bags to be given to participants at a conference, and the whole group went to the Palace later for presentations by Martin How and Janette Cooper. The opening service was held at "Handel's church," St. George's Hanover Square; in his sermon Lionel Dakers stressed many of the Association's concerns, including the ability in professional situations to disagree without being disagreeable and the importance of distinguishing between authority and autocracy. Between this opening and the closing Eucharist at St. Margaret's (adjacent to Westminster Abbey), participants had events in London and bus trips to Winchester, Salisbury, and Wells. A notable feature of this conference was the group's singing of a hymn on site at each of four venues: the Tower of London, the Temple Church, Westminster Abbey, and Addington Palace. About half of those at the Conference remained in England for further visits and had a joyful reunion at the Diamond Jubilee Service of the RSCM in Royal Albert Hall.

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

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

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

The Minnesota Conference in 1991 was divided between the Twin Cities and the campus of St. John’s Abbey and University in Collegeville. Quoting the 18th century poet Christopher Smart, the theme was “Determined, Dared, and Done: Orthodoxy for the Nineties.” None other than the Tallis Scholars offered both a concert in St. Paul and a Solemn High Mass at the Abbey. In addition, Owen Burdick presented his Paschal Tryptich (with its electronic preparation), and R. William Franklin, Don Saliers, and M. Francis Mannion addressed the conference theme. The wicked satire pop-musical *Cecelia* was one of the all-time notable conference entertainments.

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

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

The membership had passed 600 by the time of the 1993 Conference, held in Princeton with the theme “Spirituality for the Church Musician.” Worship from the opening Eucharist to the closing one, both in Princeton University Chapel, was overseen by Carl Daw and hence had liturgical integrity throughout, with no imposition of “local custom” to mar the quality. Alan Jones paralleled the excellent music with a series of five incisive sermons, complemented by presentations given by Gerald Near and Carol Anderson. Professional Concerns sessions were highlighted by discussion of unfair discrimination in

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employment of church musicians and other lay employees. Princeton faculty and alumni delighted all with *The True Story of Cinderella*.

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

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

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

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

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

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

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

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

The 2001 Conference was the third to take place in New York. By this time Association membership had reached 850, a level that has remained fairly constant since then. A sensible change from recent conferences was the issuance of seven-day subway/bus passes rather than any attempt to use chartered buses around congested Manhattan. The theme “Music as Preaching and Prophecy: Proclaiming the Gospel in Song” was carried out by preachers William McD. Tully and Roger Ferlo, and clinicians Horace Clarence Boyer, Don Greene, Robin Leaver, and Bruce Ford. The winners of an Anglican Musicians Foundation anthem contest were Jack Burnam and Michael Sitton, whose works were read at a choral sight-reading session. The closing banquet marked the 35th anniversary of AAM by honoring the three founders, all of whom were present and received one-of-a-kind icons in recognition of their vision and leadership.

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

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

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

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

“For the Means of Grace and the Hope of Glory” was the theme of the 2004 Conference in Cincinnati, which also included a day trip to Lexington, Kentucky. Gary L. Rowe addressed the theme in his series of sermons. Roberta Gary gave a pre-conference performance of the complete Art of Fugue by J. S. Bach as well as a workshop on movement and ease at the organ. The opening Eucharist, dinner, and dramatic scenes by the Friends of the Groom were given at Christ Church Cathedral. The Cincinnati Boychoir (actually three choirs) were heard in a concert and in a demonstration of vocal technique by Bryan Mock. Marilyn Keiser played for the Noonday Service in the chapel of the lovely grounds of the Convent of the Transfiguration. A new program feature was a panel on forming a “friends of music” in a parish or community. Professional Concerns sessions treated the formation of a “Friends of AAM” (inaugurated in 2005), the issue of nonresidents filling major church positions in the U.S., and communication tools for church musicians. The closing Eucharist at Trinity Church Covington (Ky) was succeeded by a festive cruise on the Ohio River. Hospitality was graced by the committee’s spotlighting of local cuisine throughout the week.

The pre-conference offering for Baltimore 2005 was a concert of Masses of Vierne and Widor for one or two choirs and two organs, a collaborative effort of the Church of the

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

This 40th Anniversary Conference in Indianapolis, 2006, takes the theme of Reconciliation with the title “Lord, Make Us Servants of Your Peace.” The three Founders will offer reflections, William Countryman is the keynote speaker, and no fewer than six commissioned anthems will be heard, representing five AAM members and the eminent American composer Ned Rorem. Recitals, a Service of Healing, and a Festival of Lessons and Hymns led by Gerre Hancock will be highlights.

The growing influence of the Association has been visible in many ways, including through presence at General Conventions of the Episcopal Church. The 2006 Convention booth was supported by a generous grant of \$4,000 from the Anglican Musicians Foundation.

By the time of the 40th Anniversary Conference (which was actually the 41st conference of AAM), the Association had grown from a handful of imaginative friends with common interests to a mature organization that is a major force for musical excellence, fair professional treatment, and a wealth of shared experience and support within the Episcopal Church and the larger Anglican Communion.